
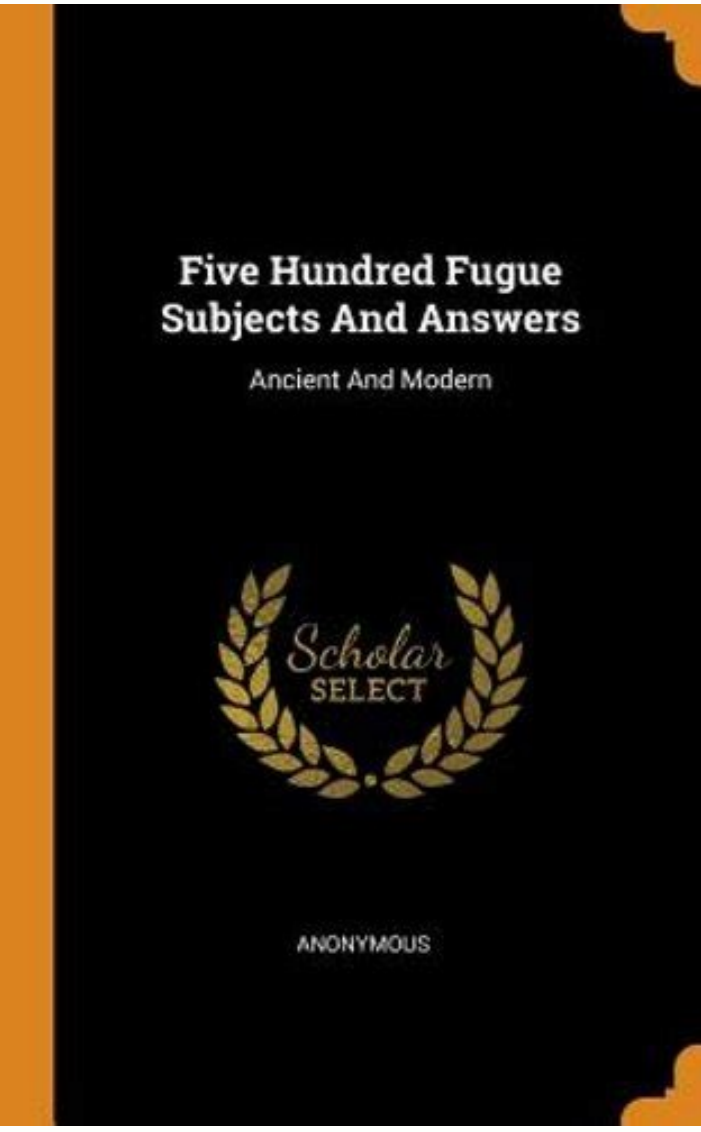


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Fall Moon and Empty Arms 183

the class of the fugue at the Paris Conservatoire in the 1890s were so expert and ingenious that the professors were forced to adopt the inhuman practice of *trique* in order to eliminate as many of them as possible. Accordingly, the professors rigged up fugue subjects so tangled in chromatics that only students possessing a sort of musical legistmain could extricate themselves from the maze of possible and impossible combinations.

The formal structure of the fugue consists of three sections: exposition, development, and recapitulation. The exposition presents the *dux* and *comes* in the tonic and the dominant. In the development, the subject wanders far from the basic keys. It is then broken up into fragments gleaned from the intervallic ingredients of both *dux* and the tonal answer, appearing in a variety of keys, but not too far from the principal key along the cycle of scales. These thematic bits are tossed about in free interplay until the saturation point is reached when the dominant of the principal key is sounded to herald the entrance of the *dux*. The recapitulation is then celebrated in all solemnity, followed by an extended coda. In the coda, the *dux* and the *comes* are compressed and foreborehored. A stretto may make its appearance, in which the entries are telescoped in close canonic succession. The pedal point is embedded deep in the bass on the dominant, preliminary to the eschatological conclusion on the tonic.

Morphological alterations may take place; the *dux* and *comes* are stood on their heads by melodic inversion, in which the original ascending passages descend, and the formerly descending passages ascend. When such things happen, the harmony is subjected to considerable stress. Bach's Fugue No. 20 in A minor from the first book of *The Well-Tempered Clavier* is a magisterial example of a variety of systematic inversions. Unimagable dissonances are formed in the process, and yet the teleological drive never falters. To suggest the magnificent symmetry of the main proportions of the fugue and the versatility of its ornaments, Ferruccio Busoni was moved in his monumental edition of Bach's *Well-Tempered Clavier* to give a graphic rendering of the structural elements of the Gothic cathedrals on the title page, which to his mind constituted the architectural counterpart of Bach's grand design. The fugue is indeed a cathedral of polyphony, in which the principal lines are enhanced by the gargoyles of florid ornamentation.



Fugue subject answer countersubject. Listen to the statements of the subject and answer from the beginning of this fugue. In a fugue the answer is the same as the subject except for this. The overlapping of answer with subject in a musical fugue.

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The subject of the Trail of Cmajor, for example, begins in C, the response in G m. It is generally short - one or two measures - but can be longer (3-4 measures). Wait a moment and try again. Consequently, the answer is adjusted to start in 1, a higher room in order to start in a consonance. Continues to read ... In that case, we speak of a real answer. Why the answer begins a louder fifth, in 5, when the subject begins in 1, but a higher room, 1, when the subject begins in 5 ? After the first note, or first few, the rest of the answer is an exact transposition to a fifth. Something ran badly. Although they are generally harmonically genetically, based on I, V and IV, distinguish in the melotal contour and rhythmic joint, making them memorable after an audition, and easily recognizable. 1. If the subject begins on the scale 1, the response can begin a larger fifth, in 5, what is When the Tonic harmony implicites when the answer begins at the end of the subject. 29% of all leaks end at 1, 50% in 3, 12.5% in 5, and 8% in 7. Trails at Volume 1 of the well-tempered Clavier (WTC 1) begin on the scale 1 (67%) or 5 (33%), the two tonal parts of a scale. The reasons for subjects that begin on scale 1 or 5, but not in 3, have to do with the interval in which the second voice enters with the so-called "response" reproduces the subject almost exactly, sometimes Exactly, transpones a louder fifth - once again, a reinforcement of the diaathic hue. 14), and many others. others.

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