Counterpoint
MUSC 301
Fall 2011

Final Project
Turn Your Completed Project into the Music Office by Friday, December 9 at 3:00PM

Fugue Exposition with Cadence

Write an exposition to a three-voice fugue following these general procedures:

- You will use one of the attached subjects.
- Write a real or tonal answer, depending on the requirements of the subject. The answer should be in a different voice and begin on the last given note of the subject (indicated by the arrow). You may change the duration of the last note of the given subject.
- For subsequent entries (answer and subject in final voice), you may change the "tail" or last couple of beats of the subject as needed to accommodate the counterpoint. For example, for the subject in F Major ("Our Great Savior"), you may change the end of the subject so it matches the original hymn tune. Remember, this applies only to subsequent entries, *not* to the initial subject.
- Write counterpoint with the answer in the same voice that presented the initial subject. You may write a countersubject that is invertible at the octave or 15^{th}, but it is not required.
- Continue these two voices with a short bridge that modulates back to the tonic. (The bridge can be anywhere from 1-2 beats or 1-2 measures.)
- Write the subject in the third voice. The other two voices must continue in counterpoint to the final subject entry as follows:
    - The voice that had the answer should now have the countersubject (if you used a CS).
    - The voice that first entered (at the beginning of the exposition) should have new counterpoint.
- Since the fugue is not going to continue, write a one to two-measure cadential pattern in the original key. All voices should continue until the end. The final tonic chord should be on a strong beat (beat 1 or 3). It is acceptable to end on octaves and/or unisons, but there should be no interval of a 5^{th} unless the 3^{rd} is present as well. In other words, end with a complete triad or all voices on $\hat{1}$.

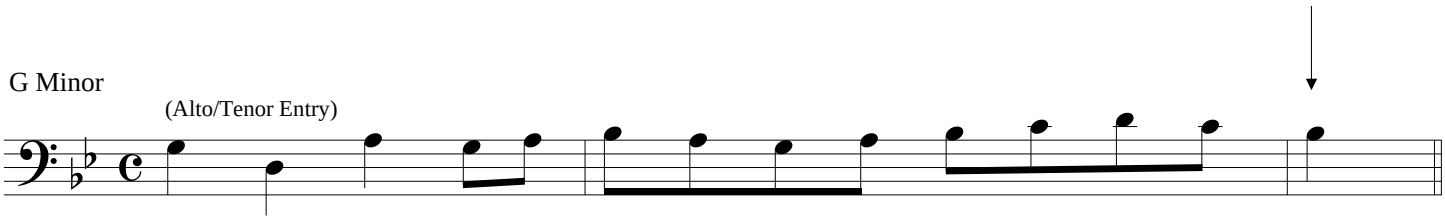
Note: Be sure to show clearly which voices are active and which are resting. For example, if you begin with the middle voice (alto), there should be rests above and below in order for it to be distinguishable from the soprano and bass. (See the Bach fugues for examples).

Fugue Subjects for Final Project

(Choose One)

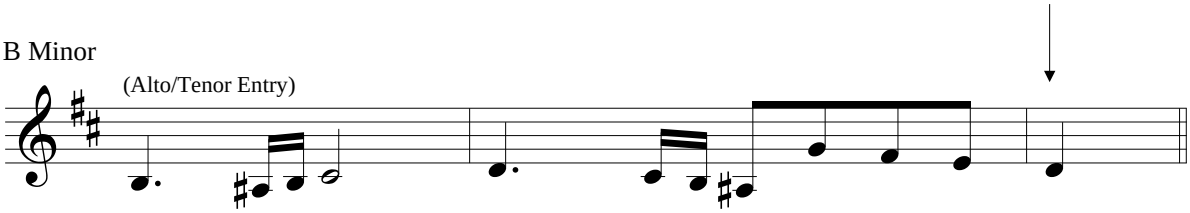
G Minor

(Alto/Tenor Entry)



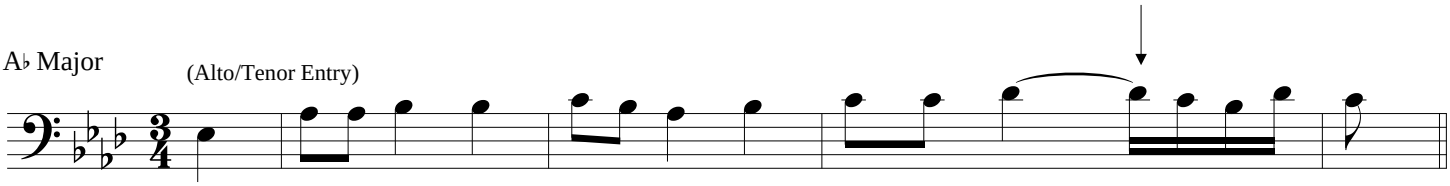
B Minor

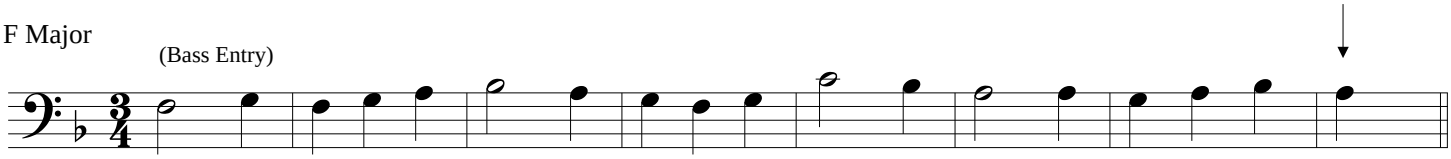
(Alto/Tenor Entry)



A♭ Major

(Alto/Tenor Entry)



F Major

(Bass Entry)