

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<sup>th</sup>, 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<sup>th</sup> unless the 3<sup>rd</sup> 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)

Musical notation for the G Minor subject, Alto/Tenor entry. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The melody is written on a bass clef staff. It begins with a half note G2, followed by quarter notes A2, Bb2, C3, D3, Eb3, F3, G3, A3, Bb3, C4, D4, Eb4, F4, G4. A downward-pointing arrow is positioned above the final note, G4.

B Minor

(Alto/Tenor Entry)

Musical notation for the B Minor subject, Alto/Tenor entry. The key signature has two sharps (F# and C#), and the time signature is common time (C). The melody is written on a treble clef staff. It begins with a half note B2, followed by quarter notes C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4. A downward-pointing arrow is positioned above the final note, B4.

A<sup>b</sup> Major

(Alto/Tenor Entry)

Musical notation for the A<sup>b</sup> Major subject, Alto/Tenor entry. The key signature has three flats (Bb, Eb, and Ab), and the time signature is 3/4. The melody is written on a bass clef staff. It begins with a half note Ab1, followed by quarter notes Bb1, C2, D2, Eb2, F2, G2, Ab2, Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3, C4. A slur covers the final two notes, Ab3 and Bb3, with a downward-pointing arrow positioned above the slur.

F Major

(Bass Entry)

Musical notation for the F Major subject, Bass entry. The key signature has one flat (Bb), and the time signature is 3/4. The melody is written on a bass clef staff. It begins with a half note F2, followed by quarter notes G2, Ab2, Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3, C4, D4, Eb4, F4, G4. A downward-pointing arrow is positioned above the final note, G4.