T251 – Project 2: Fughetta

Guidelines

This project involves the completion of a keyboard *Fughetta* ("little fugue") in three voices. Begin by studying the layout of the *Fughetta* for the format of the exposition, other subject entrances, episodes, modulations, potential cadence points, and rhetorical highpoints. These insights will inform how you control areas of tension and resolution in the piece.

- You don't need to write out a new copy of the composition, but your submission must be neat and legible. (Deductions can apply otherwise.)

- The *Fughetta* is designed to be played on a keyboard. In practice, this means that when all three voices are sounding at once, the middle voice should always be within an octave of either the upper or the lower voice (an octave being the typical span of a single hand). In terms of notation, the middle voice can migrate from one staff to another, depending on where it lies (often, avoidance of ledger lines is a factor).

- *Note: With the cues I've given you in the score, there is likely to be one small exception to the principle about the octave span, in m. 11, where the range is stretched to a tenth for a single eighth note. Don't worry about this—but try to avoid any additional exceptions, however.*

- One of the compositional principles of this *Fughetta* is triple invertible counterpoint, involving the subject and its two countersubjects (S, CS1, CS2). In preparing your own completion, you'll find it useful to write out for yourself all the combinations of S, CS1 and CS2 (working out m. 4 is a good place to start). In setting the parts of the *Fughetta* devoted to these themes, much of the compositional challenge involves fitting together the joins of the entries (the first beat of CS1 and CS2 can be flexible in this regard).

- With a real answer the distinction between subject and answer after the exposition often is not (or cannot) be made. The guidelines here follow this convention—but see if you can understand how the entrances are organized through a local subject-answer pattern (how would you know this is the case?)

- In m. 13, you could try the following scaffolding:
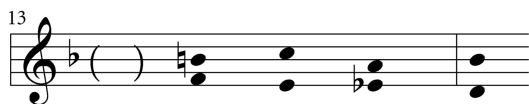
- In m. 14, a voice exchange between the outer voices is possible.