

Name: \_\_\_\_\_

1. Do a simple formal analysis of Bach's fugue no. 21 in B-flat major from the WTC 1.

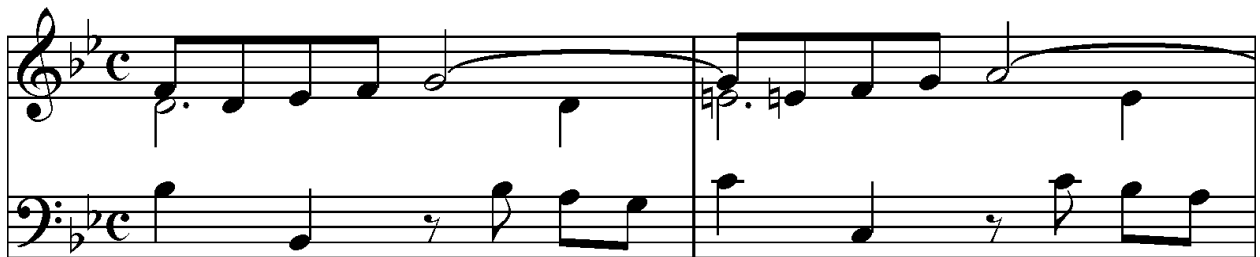
*I strongly encourage you to listen to some recordings of the piece. I will post a Spotify playlist of different recordings to the course website. (If you are capable of playing it through at the keyboard, that would be even better.)*

- indicate whether Bach uses tonal answer in the exposition.
  - circle the subject entries throughout the fugue. Label them with the key that they occur in. Indicate whether Bach uses the “subject proper” or the answer, each time the theme recurs later in the fugue.
    - hint: there is one partial occurrence of the theme, where only the first two measures appear.
  - indicate any sequences, using a brace or bracket underneath the model and each of its repetitions.
  - For bonus marks, indicate whether Bach uses 0, 1, or 2 countersubjects.
2. Pick (at least) one of the following sequences. Copy it out and continue it as long as you deem necessary until leading smoothly into a half cadence in the indicated key.

The first sequence begins in F-sharp minor and should end in B minor:



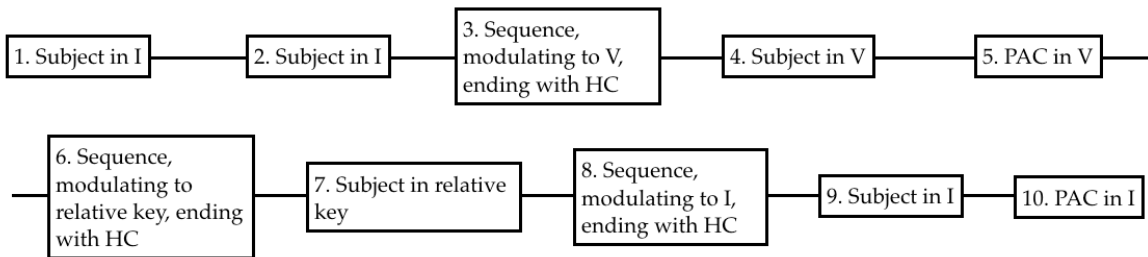
The second sequence begins in B-flat major and should end in F major:



*Assignment continues on reverse.*

## Final project Stage 3

Create a plan for your fugue. You can model it on the plan I made for the midterm project, which I reproduce here:



This plan should specify at least the following:

- subject entries, with key
- sequential episodes, with destination keys
- cadences

Optionally, you can specify in which voice the subject and countersubject will appear at each entry. (Otherwise, you can wait until completing the fugue to work this out.)

Detailed guidelines:

- The first item in the plan should be the exposition, which you have already written in stage 2. (If you wish, your plan can be more granular here, specifying each of the entries in exposition separately, as well as the retransition, if there is one.)
- The exposition should close with either a half cadence in I, or an authentic cadence (either imperfect or perfect) in V.
- Immediately following the exposition, there should be a sequential episode.
- The rest of the fugue should consist of subject entries alternating with modulating sequential episodes, with occasional cadences. There should be at least two subject entries in non-tonic keys, as well as a final tonic entry.
- There should be at least one PAC approximately midway through the fugue, in a non-tonic key. There should also be a PAC in the tonic at the very end.
- Authentic cadences should be followed by sequential episodes, which will most often modulate to another key.
- The sequential episodes should end with half cadences preparing the ensuing subject entry.
- Most often, the first non-tonic key in which the subject occurs is V (in major keys), or either v or III (in minor keys).
- Most often, the last non-tonic key in which the subject occurs is one of the “flat” related keys—i.e., one of the keys that has one more flat (or one less sharp) than the home key.

Completing this plan is intended to make the task of writing the fugue and easier and more concrete. When you sit down to write your fugue, rather than staring at a blank page wondering what to do, you can proceed step-by-step according to the “recipe” provided by the plan. That said, your plan is not written in stone—if you want to revise it in small ways when actually writing the fugue, that is ok.