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Fugal Analysis

Bach's Prelude and Fugue in B-flat Major BWV 866

1. Exposition

/7

a) Clearly label the subjects on the music with an **(S)**

b) Clearly label the answers as either a tonal answer **(TA)** or a real answer **(RA)**

c) How many countersubjects does this fugue have?

☐ 1 ☐ 2 ☐ 3 ☐ none

d) Label the counter subjects, if any, with **(CS1) (CS2)** ex.

e) Does this exposition feature a link?

☐ yes ☐ no

f) The fourth entry of the subject is a:

☐ stretto ☐ redundant entry ☐ double exposition ☐ sequence

g) In which bar does the exposition end and why?

_____

_____

2. Post-expositional Fugal Development

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a) Label each complete statement of the theme **(TH)** in the fugal development.

b) How many episodes does this development contain? _____

c) Name the sequence in m. **19 - 21**:

☐ descending fifths ☐ descending thirds ☐ ascending fifths ☐ ascending 6-5

d) The left hand material in this sequence is:

☐ from the subject ☐ from the counter subject(s) ☐ free counterpoint

e) This left hand material in this sequence is an example of:

☐ harmonic inversion ☐ melodic inversion ☐ imitation

f) In m. 22, the subject appears in an inner part. What is occurring underneath?

☐ stretto ☐ diminution ☐ a counter subject ☐ augmentation

g) When compared to their original occurrence, the placement of these two parts represent:

☐ melodic inversion ☐ harmonic inversion ☐ harmonic and melodic inversion

h) What key is this passage in? _____

i) Observe m. 26-30. What best describes the inner part?

☐ free counterpoint ☐ an incomplete subject in E-flat ☐ CS1 in C minor

j) Name the sequence from mm. **30 - 33**:

☐ descending fifths ☐ descending thirds ☐ ascending fifths ☐ ascending 6-5

k) The left hand material in this sequence is:

☐ from the subject ☐ from the counter subject(s) ☐ free counterpoint

l) Name the key at mm. 35: _____

3. Coda /7

The beginning of the coda may be difficult to spot since the reappearance of the home key does not coincide with the entrance of a subject.

a) Analyze the harmony in measures 35, 36, and 37.

b) Analyze the harmony from m. 41 - 46.

c) If *coda* means stable tonic harmony, in what measure does the coda start?

_____

d) If *coda* means the reappearance of the subject in the home key, where does the coda start?

_____

e) Why might listeners be unable to determine which of these two locations is the real coda?

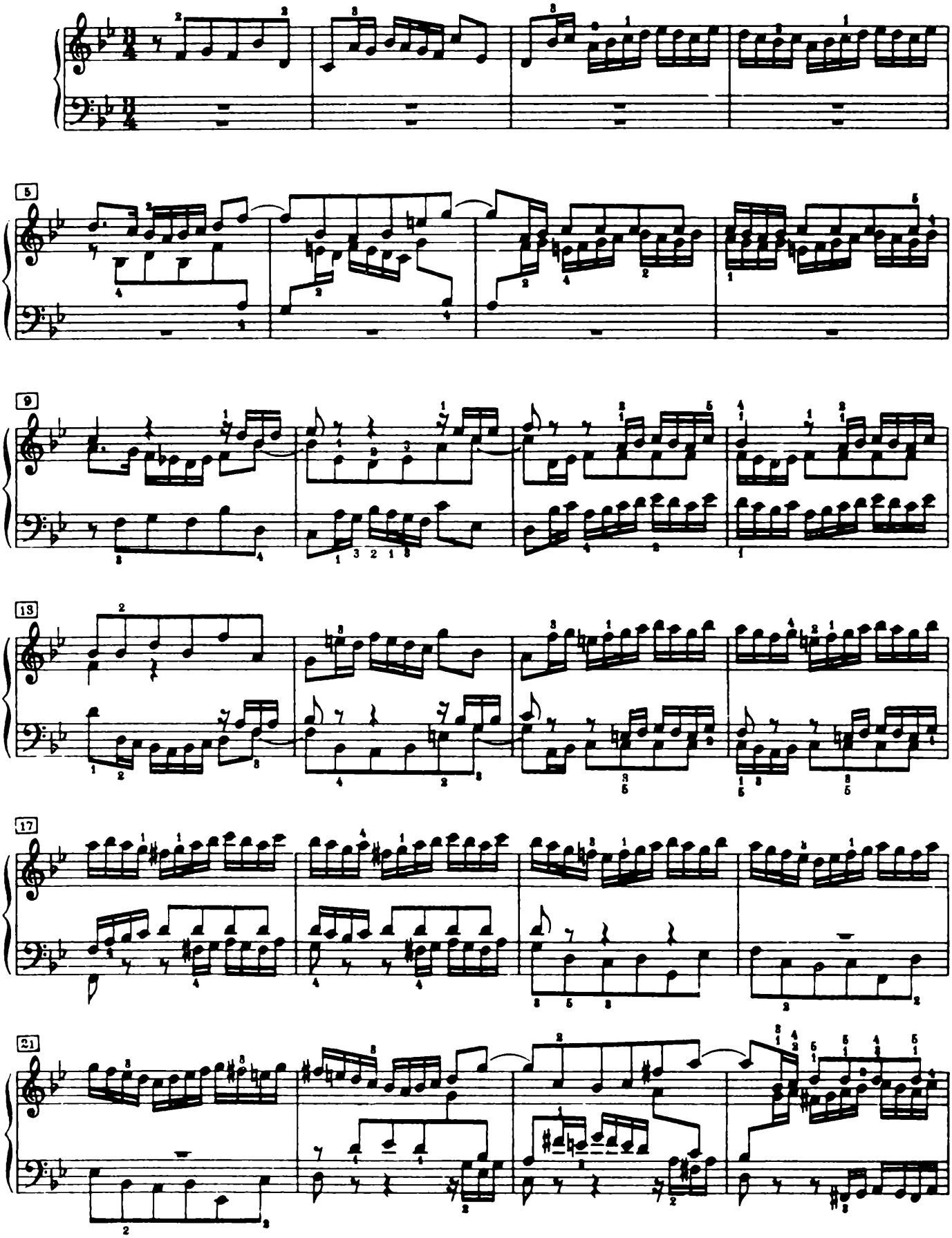
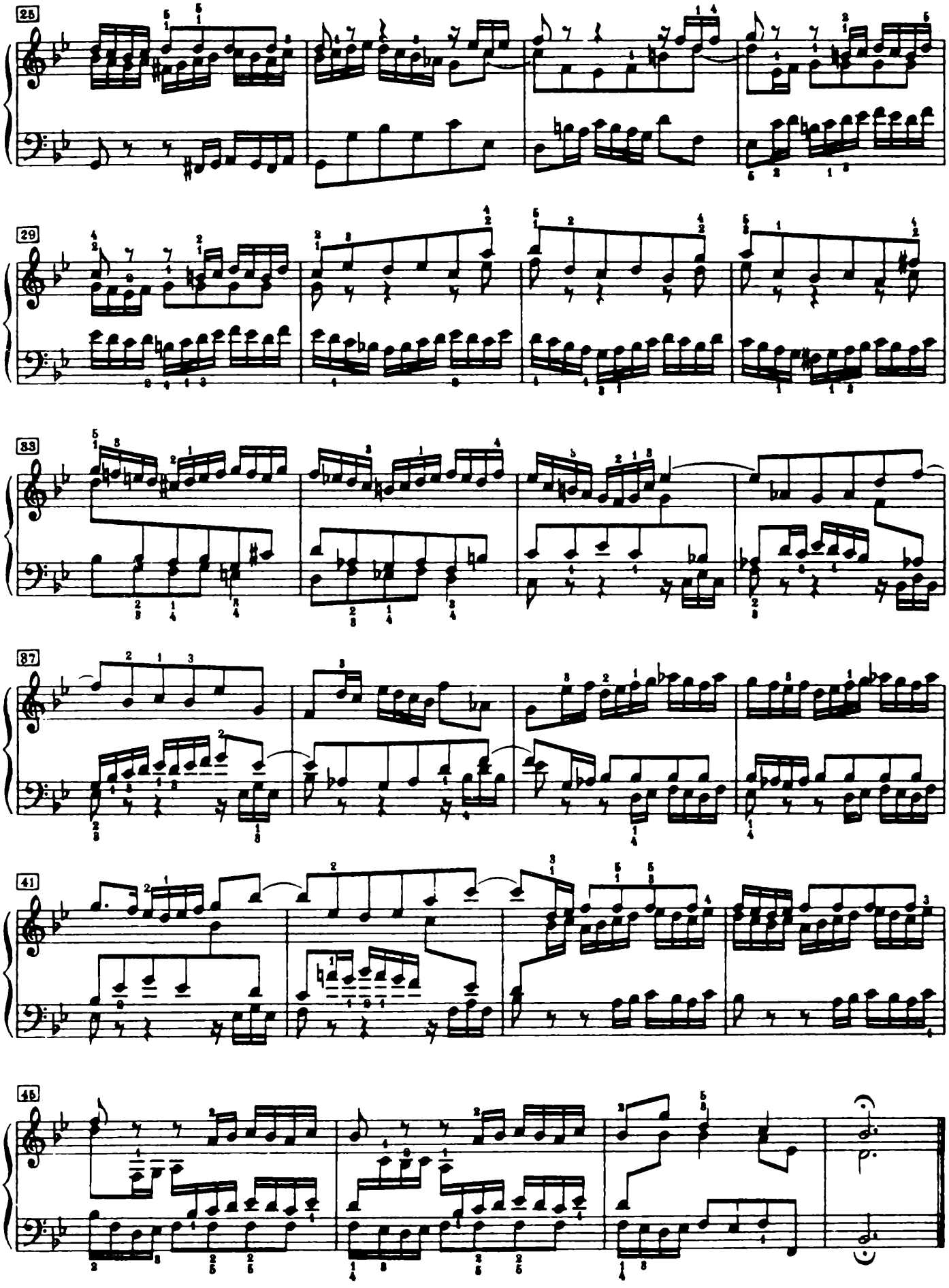
_____

_____

_____

_____

f) As an ARCT Analysis students, which of these is of greatest importance when locating codas?

- ☐ reinstatements of the subject in the home key
- ☐ a perfect cadence in the home key
- ☐ stable harmony & pedal tones in the home key
- ☐ homophonic texture

g) As an ARCT Analysis students, where does the real coda start? _____