50 min class.

At t = -5: Write terms, definitions, and drawings on board (0 min)

Introduce Self

(1 min)

**x:06**

Introduce each person to partner, tell them why you're here in this class or at Splash in general

(2 min or when dies down)

=3 min introduction

**x:08**

\*Subject\* - The Main Theme of the piece.  
  
\*Answer\* - The Main Theme of the piece, modified to start on the dominant. The answer in this piece is a Tonal Answer, meaning it is not completely identical to the subject, but modified to fit the key.  
  
\*Countersubject\* - a Theme which is often seen along with the Subject or Answer. The countersubject in this piece is chromatic, meaning it doesn't stay in any one key.  
  
\*Free Counterpoint\* - Harmony which accompanies the subject or answer but is not the Countersubject  
  
\*Exposition\* - The Section in the beginning where the theme enters in each of the four voices.  
  
\*Development\* - The body of the piece where the theme is tossed around.  
  
\*Entry\* - a section of music where the subject or answer is played in some voice.  
  
\*Stretto\* - a section of music where there are two entries going on simultaneously in separate voices.  
  
\*Episode\* - a section of music where the subject or answer is not being played.  
  
\*Final Entry\* - The last entry.  
  
\*Coda\* - The Part after the final entry where the piece concludes for a final cadence.  
  
\*Soprano, Alto, Tenor, and Bass\* - the four voices, organized by high, medium-high, medium-low, and low pitch, respectively.

\*Augmentation/Diminution\* - Lengthening or shortening notes (Rhythmic augmentation)

\*Fragmentation\* - Appearance of a piece of a motif. A "shoutout" to a motif.

\*Inversion\* - Appearance of a motif or subject/answer upside down.

\*Call/Response\* - Describes a section of music where a short motif is played alternatively by two or more voices.

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| --- | --- | --- | --- | --- |
| **Little fugue** | **Need** | **time** | **lower** | **upp** |
| Subject. Answer. SATB. Entry. False Entry. | MAM | 3 Min | x:11 | x:22 |
| Why is a fugue interesting? | slide | 1 Min | x:12 | x:23 |
| Countersubject | MAM | 2 Min | x:14 | x:25 |
| Counterpoint. Episode. Modulation. | slide | 2 Min | x:16 | x:27 |
| Exposition, Development, Final Entry, Coda | slide | 2 Min | x:18 | x:29 |
| Listen | listen | 4 Min | x:22 | x:33 |
| **Eb major fugue.** |  |  |  |  |
| Stretto | MAM | 2 Min | x:24 | x:35 |
| Listen | listen | 4 Min | x:28 | x:39 |
| **A minor Fugue** |  |  |  |  |
| Inversion | VID | 2 Min | x:30 | x:41 |
| Listen | listen | 4 min | x:34 | x:45 |
| **C Minor Fugue WTC 2** |  |  |  |  |
| Augmentation/Diminution | VID | 2 Min | x:36 | x:47 |
| Listen | listen | 3 min | x:39 | x:50 |
| **Contrapunctus 9** |  |  |  |  |
| Double Fugue. False Entry | VID | 2 Min | x:41 | x:52 |
| Listen | listen | 3 Min | x:44 | x:55 |

=36 min case studies

x:44

Now it's your turn to see what you can hear in a fugue of your own

x1 sound with smalin 3 min

x:47

2 Min Pair

x:49

4 min Share

x:55

=9 min culmination

Direct to course material (Further Material)

=50 min

x:55