

20 *cadence*

8.

2

27

32 *cadence* *syncopation, strong emphasis on 2d beat.*

1

2

an extension from cadence in m. 34

Fuga

tonal answer

(a) (a) (a) (a)

(a) (a) (a) (a)

Cadenza (a) (a) (a) (a)

25

30

35

40

(a) 3rds

I pedal point

G Minor Fugue, BWV 558 (45 mm)

- a tonal fugue.
- exposition mm. 1-20
 - episode 20-25 ("a" motive)
 - subj. 26-29
 - episode 29-30
 - subj. 31-34
 - episode 35-36
 - subj. 37-40
 - "coda" - 41-45 "a" material.
- all subject statements all either tonic or dominant entries.
- "a" motive nearly a countersubject or second subject -
- this fugue very symmetrical in its structure
- w/ the subject and one strong rhythmic/melodic motive, this makes the fugue very easy to hear and understand structure! - It also is one of the most complex (in terms of technical proficiency) in the set
- discuss articulation of the subject.



G Minor, BWV 558 (37 mm)

- 2 primary ideas
 - a) broken triads, either in \downarrow or \uparrow
 - b) figuration (see m. 9 ff.)
- pedal purely harmonic function - no melodic elements, making the piece relatively "simple" in terms of coordinating hands and feet.
- $\frac{3}{2}$ and matters of tempo. (notation might initially lead one to think in terms of a slower tempo, but in fact it is rather lively)
- m. 16, 22 usually pose rhythmic challenges.
- mm. 34, 35 no ritard, the syncope is important in setting up the final cadence - a ritard begun too soon greatly weakens the strength of the cadence & the energy for the following fugue.
- rests very important
- do not tie across bar lines - (see mm. 1-2)

