



## **COUNTERPOINT 3: THE ART OF THE FUGUE**

Counterpoint is the art of combining two or more melodic lines in a musical satisfying way. The study of Counterpoint is an essential knowledge for student composers who want to strengthen their compositional skills, and it is a valuable part of their training. Even though the style of student's compositions may be far from earlier styles, the technical control gained in working with linear relationships is also essential for contemporary styles such as Rock, Pop, Songwriting, Film Music, Jazz and Commercial Music. The late Robert Russel Bennet, considered the top arranger for Broadway shows, once commented that Counterpoint is the indispensable element in arranging: if it's missing the audience's enjoyment of music will be lessened, even though they will not identify the missing feature. This course uses musical examples from Baroque to 20th century periods.

Most of the polyphonic music of Bach, and of this period, can be placed in one of these three categories: the **Canon** (learned in Counterpoint 1) is strictly imitative throughout, the **Fugue** has certain strict characteristics, but can be much more expressive because of the added freedom of the developmental sections, and the **Inventions** are imitative and developmental at the same time, are the least strict of the three categories and probably the easiest to write.

In this course you will explore Bach's Three and Four-Part Fuges. The Fugue is the most sophisticated of the various form of counterpoint and it is a larger work than the invention and can be said to be more "serious" in content. At the end of each week, you will be asked to write a short piece of music, composition exercises and/or Analyze a Fugue

At the end of the course, you will be able to write a Fugue.

### **Requirements:**

- **Notation Software:** MuseScore, Finale, Dorico or Sibelius.
- **Textbook:** *Counterpoint* by Kent Kennan



## **PROGRAM COURSE**

### **Part 1: Three-Voice Fugue**

Lesson 1.- The subject

Lesson 2.- The response

Lesson 3.- The melodic bridge. The third entrance

Lesson 4.- The form of a fugue

Lesson 5.- Writing a Three-Voice Fugue I

Lesson 6.- Writing a Three-Voice Fugue II

Middle Term Project: Three-Voice Fugue

### **Part 2: Four-Voice Fugue**

Lesson 7.- The association of four voices: Melodic and Rhythmic movement, Harmonic Content

Lesson 8.- Four-Voice Writing I

Lesson 9.- Four-Voice Writing II

Lesson 10.- Writing a Four-Voice Fugue I: The Subject, The Answer, The Exposition, Counterexposition, The Stretto

Lesson 11.- Writing a Four-Voice Fugue II: Contrapuntal Manipulation, Episodes, Middle Entries, Special devices, The Final Portion, The Fugue as a Whole

Lesson 12.- Final Project: Four-Voice Fugue