Fugue Presentation

Project Description
Give a 15-min. oral presentation, with supporting printed handout, on a fugue by J.S. Bach. Using one or more of the analytical approaches presented in class, analyze a fugue by J.S. Bach—describing its contrapuntal and harmonic structure in detail. Your presentation will take place on: Wed., July 18, or Thurs., July 19.

Project Proposal
DUE: Thurs., July 12 (by the end of Project Consultation Session 2)
Submit a project proposal to me via e-mail with the subject Fugue Project Proposal. Include the following information: [1] title with BWV number; [2] instrumentation; [3] key; [4] a brief explanation of why you chose this fugue; [5] recording information, [6]) preferred presentation date: 7/18 or 7/19.

Analytical Approach
Read Thomas Benjamin’s “Analysis of a Complete Fugue” (Benjamin 1986, pp. 270-274) and use Benjamin’s analysis of WTC I, Fugue 2 as a model for the overall organization of your project. I recommend the following step-by-step approach:

1. Find an urtext edition of the score.²
2. Find a great recording of the fugue for use during your presentation.
3. Using the circle technique presented in class, create a rough draft on-score analysis of the fugue.
4. Create a structural diagram (p. 274) for the fugue
5. To provide more detail to your structure diagram, type up a description of principle thematic events (see p. 273) as you create the diagram.
6. Create an on-score analysis of the fugue (see pp. 271-272); i.e., carefully mark up a photocopy of the score with a consistent set of analytical symbols that match the structural diagram and description of principle thematic events: e.g., EXPO.: S, A, CS, Bridge; POST-EXPO.: Ep. #, TE, TEinv., TEaug., Stretto #, etc.

You do NOT need to use Benjamin’s analytical symbols. Be sure to consult the Fugue resources available via the class website, especially: Bruhn 1993 and Smith 1996. You may wish to start your journey with Bruhn’s Questions Regarding a Fugue.³

Required Documents
Your handout must include, but is not limited to, the following documents:

1. **Cover page**
   Class information; presenter information; presentation date; composer, title, instrumentation, and date of composition (or publication) of fugue; background information on the fugue; performer/recording information; citations
2. **On-score analysis** (after Benjamin 1986)
3. **Structural diagram and description of principle thematic events**
4. **Selected musical examples**⁴
   A separate page of selected musical examples that highlight important structural features of the fugue: e.g., an analysis of the subject; A vs. CS counterpoint analysis; invertible counterpoint analysis; stretto analysis; tonal plan diagram; harmonic analysis of a selected passage; etc.

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¹ Your presentation should be similar in style to a College Music Society regional conference presentation. This will be explained further in class.
³ The Bach-Gesellschaft Ausgabe (BGA) or Neue Bach Ausgabe (NBA) are recommended.
⁴ PowerPoint may slides may be used to enhance your presentation, and may be used in lieu of a musical examples page. Please be sure to print a copy of the slides for the instructor. You do not need to print a copy of the slides for everyone.
Presentation Overview

- You must provide the instructor and every member of the class with a copy of your handout at the beginning of your presentation.
- Your handout must be organized in the same order that you present your ideas.
- You must play a complete recording of your fugue at least two times: once near the beginning of the presentation, and once near the end.
- There will be a brief question and answer (Q & A) session at the end of the presentation.

Use of Technology

You may use the classroom computer, or your own computer, for your presentation. If you decide to use a computer, you must learn how to navigate the video and audio in advance of your presentation. (I can help you with this.) Everyone must figure out how to play their fugue recording ahead of time. The classroom computer is available from 2:20–2:40 pm each day for testing and practice.

Grading

Project proposal and fugue/recording selection – 20%
- Project proposal submitted (in full) during Project Consultation Session 2
- Fugue selection
- Recording selection

General impression of presentation and engagement – 30%
- Presenter communicates ideas clearly and effectively
- Poise of the presenter, effort, depth of knowledge, and creativity
- Presentation and Q & A session goes smoothly
- Use of time
- Engagement in the analytical process: e.g., one-one-work with instructor, use of excellent secondary sources,
- Engagement in presentations by your colleagues

Handout – 50%
- Handout communicates ideas clearly and effectively and is easy to follow during the presentation
- Handout contains all required analytical documents and follows all of the guidelines above
- Analytical documents closely follow one or more of the model analyses discussed in class
- Analytical models are clearly cited
- Analysis is accurate and insightful
- Handout is carefully prepared and easy to follow
  - All pages should be numbered
  - Effective use of section headings
  - Measures numbers are added to score, and diagrams carefully and accurately use those measure numbers
  - Music notation is carefully prepared
  - All sources cited
- Writing reflects acceptable standards of written English

Required Document Checklist

- Cover page
  - Citations
- On-score analysis
  - Counterpoint/harmonic analysis (selected)
- Structural diagram
  - Description of principle thematic/harmonic events
- Selected musical examples

LEGEND: √+ - Excellent; √ - Good ; √– - Needs refinement; ? – Did not submit

5 The use of PowerPoint slides, or video projection of your analytical documents, does NOT absolve you from the printed handout requirement. If you user PowerPoint slides, be sure to give your instructor a black and white multi-slide (4 slides to a page is preferred) printout of it. You do NOT need to make a copy this for the entire class.

6 Use of PowerPoint (optional) will be factored in as appropriate.