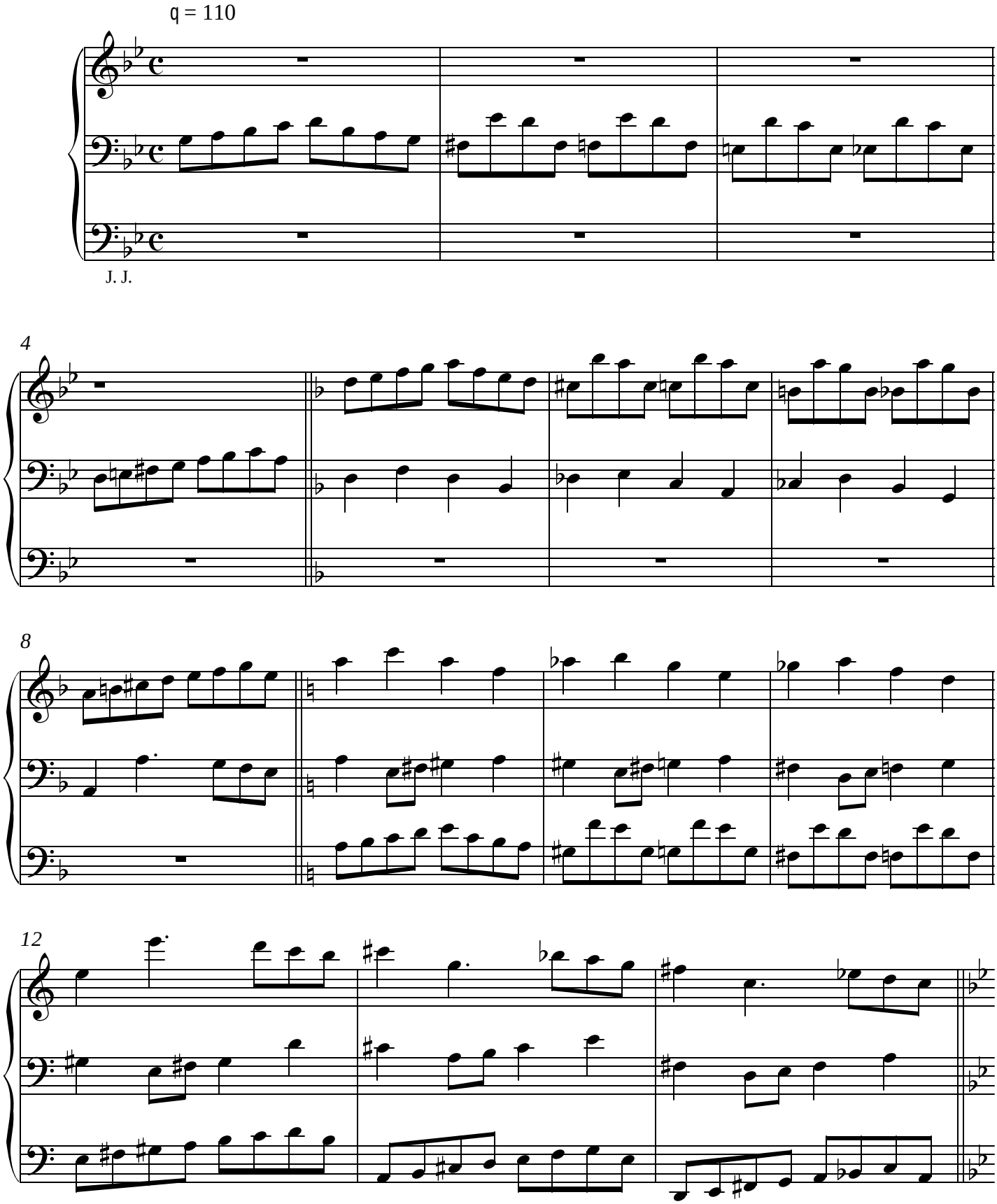
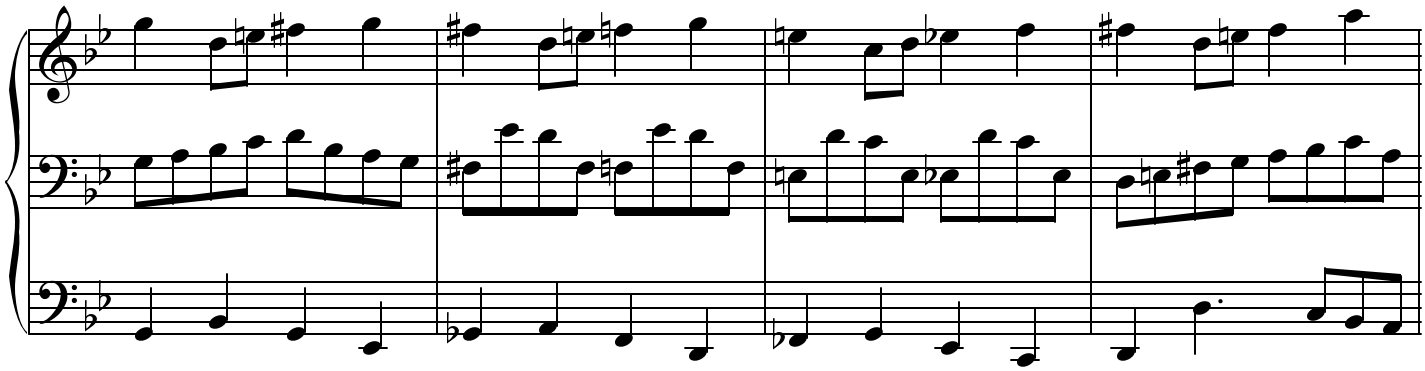
Modern Fugue in G Minor

DAVID YOUD

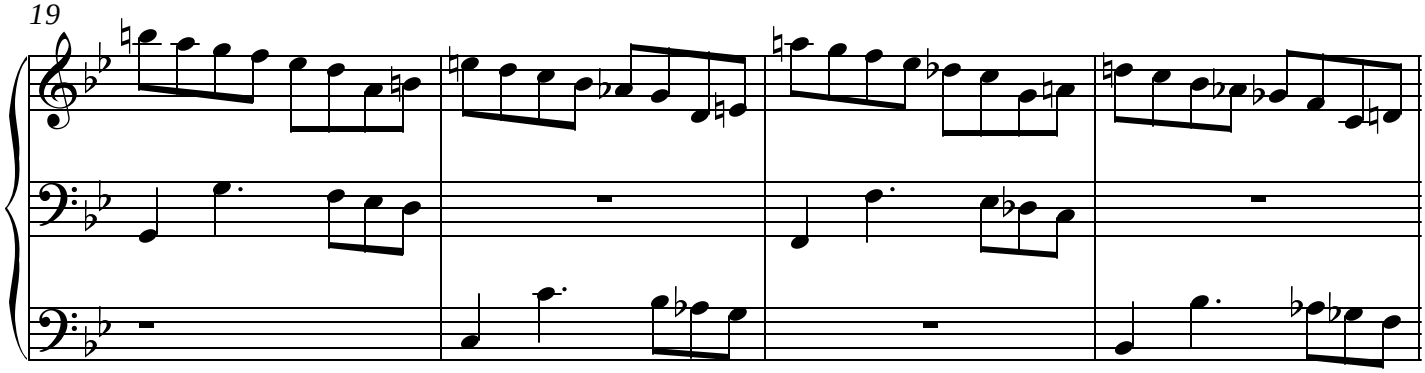


©2003 www.youdzone.com/music/
v1.0.1

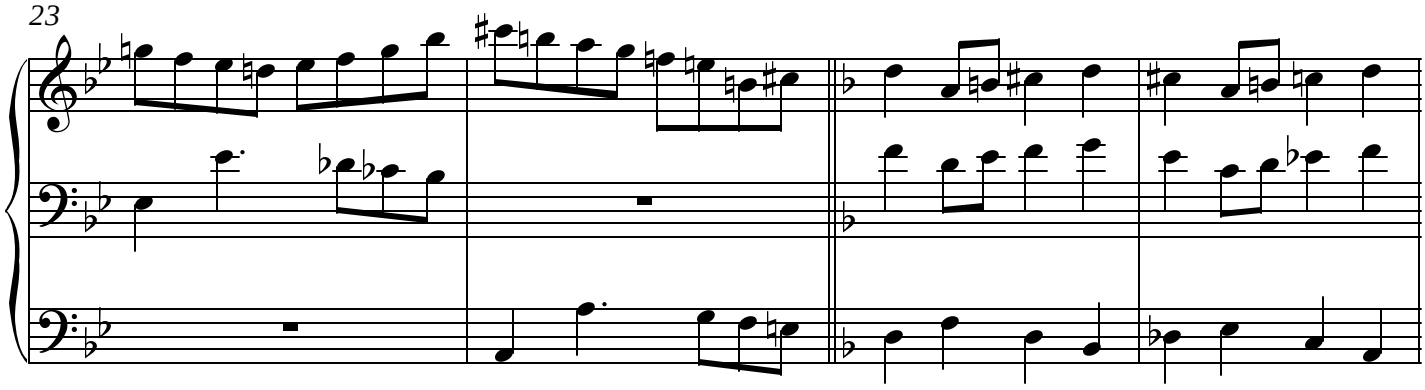
15



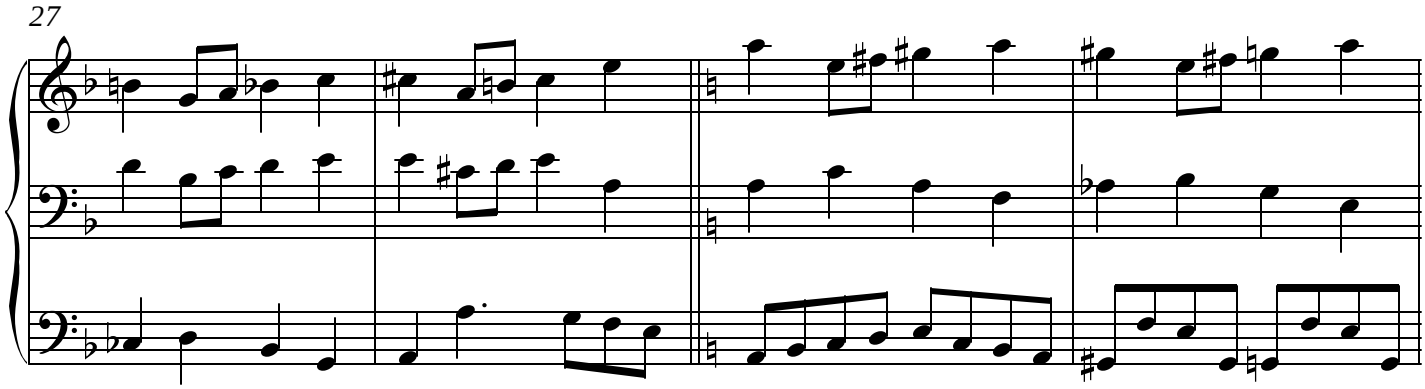
19

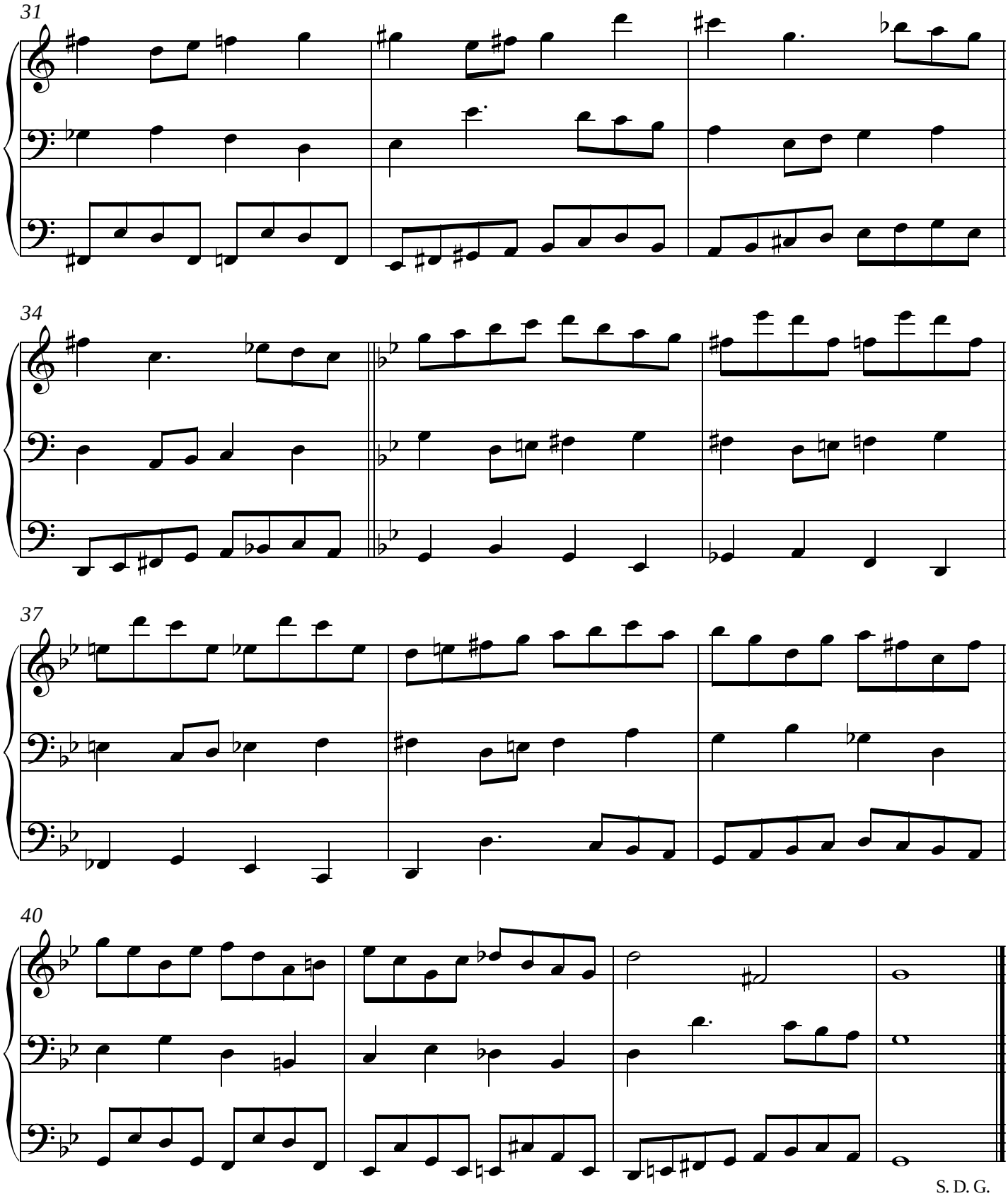


23



27





S. D. G.

Somehow I went from having no intention of writing a fugue last Sunday afternoon, to having completed it later that same evening.

I haven't had any educational or literary exposure to fugue-craft, so this fugue is fairly straightforward (few melodic inversions, no strettos, etc.). Constructing a fugue struck me as quite similar to object-oriented programming. Elegance seems the best defense against complexity. Modularity in phrasing seems to lend itself to easy assembly and reuse in different contexts.

This work has a common exposition (up to bar 12) in which each voice enters with the subject in a circle-of-fifths fashion while throwing in two countersubjects. This is quickly followed by a codetta which drives it back to the root key. I used the term "modern" in the title because of my indulgence in augmented 5th / minor 6th interval dissonances found in bars 25 - 27, as well as a little in bar 9. I was really hoping to have a double flat somewhere in this, but unfortunately I only wrote in keys with few accidentals, making it less likely. A silly thing to hope for.

J.S. Bach (the undisputed master of the fugue) is well known for writing "the aim and final reason of all music should be none else but the glory of God". As he had always done, I have labeled the beginning of this fugue with J.J. (*Jesu, Juva*), and the end with S.D.G. (*Soli Deo Gloria*).

David 2/25/03