A Recipe for a Three-voice Fugue

Exposition

Voice 1 **Subject** (Tonic) – Free counterpoint - - - - **Episode** (sequence)-Free counterpoint - - - - **Episode***
Voice 2 **Subject** (Answer at Dominant)- **Episode** (sequence)-Free counterpoint - - - - **Episode***
Voice 3 **Subject** (Tonic at 8va)- - **Episode***

* sequential material is best

Development

Voice 1 **Subject** (altered*) – Free - - - - **Episode -** Free counterpoint – **Subject*** - - **Episode**
Voice 2 **Subject** (not Tonic) - Free counterpoint - - - **Episode -** Free - - - **Subject*** - Free - - - - - **Episode**
Voice 3 **Subject** (altered*)- **Episode – Subject*** (not Tonic) - Free - - - - **Episode**

* augmentation, diminution, inversion, retrograde, fragmentation, stretto

Recapitulation

Voice 1 **Subject** (Tonic) – Free counterpoint - - - - - **Closing** material - - - - - -Cadence* in Tonic
Voice 2 **Subject** (Answer at Dominant) **Closing** material - - - - - -Cadence* in Tonic
Voice 3 Pedal Point - - - - - - - - - Cadence* in Tonic

* Performance practice generally dictates that the final cadence will ritard. So… the rhythms tend to be a bit busier at the very end.