

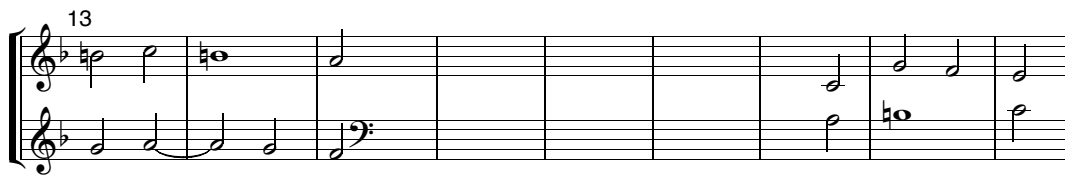
## 4.4 Episodes

The fugues you have written so far consist almost entirely of entries, and exemplify a strict, scientific type of fugue termed **ricercare** (or ‘research’). For variety, and to place entries in relief, you can now begin to introduce passages that are less closely related to the subject. These are known as **episodes**.

Just about anything can happen in the episodes of a fugue. For present purposes, however, the following formula will guarantee the required variety without detracting from your fugue as a whole.

Finding a good episode is largely a matter of trial and error. You are unlikely, in fact, to stumble across even a workable episode at your first attempt. As in all serious literary and musical composition, then, sketching and drafting are essential.

Begin by inserting four new barlines between the last bar of the exposition and the first bar of the final section, to create three empty bars and two empty half-bars:



Next, select some material from the subject (or, failing that, the countersubject) that begins on some minim 2 and ends on the minim 1 two bars later. Do **not** select the beginning of the subject—if you did, the episode would be mistaken for an entry. The more rhythmically active your extract, the better:



Now place the extract first in one voice, then in the other, transposing it so that it connects with the foregoing or ensuing material either directly or by some permitted step or leap. There are always multiple ways of doing this, so it helps to sketch out a few of them:



Though workable, the first of these three possibilities is inferior to the others because it places the lower voice's extract at the very pitch at which it is due to appear in the ensuing answer. In contrast to subject-answer transpositions, episode transpositions should result

in variety, not sameness. At least one **major** step or leap in the material from the subject should therefore be transposed in the episode to a **minor** step or leap, and/or vice versa.

Finally, complete the episode with double counterpoint. This may be invertible at any interval (the double counterpoints in the two following examples are invertible respectively at the Tenth and the Seventeenth). Inversion at the Octave or Fifteenth, however, is perfectly acceptable and easiest to manage.

Choose from among the possible episodes one that suits the fugue as a whole: a good episode will take the voices neither higher nor lower than the rest of the fugue takes them.

**Task 4.4.1—Work episodes into (some of) the fugues you have already written on [subjects](#) from Sets Four, Five and Six.**