

7.2 Middle Entries

Adding entries to a fugue increases the need for variety. Therefore, between the exposition and the final section—which consist of subjects and answers in the tonic and dominant—we now introduce a so-called **middle section** consisting of a subject and/or answer in the relative key and/or its dominant.

The middle section of a fugue in 'D' minor thus consists of a subject in 'F' major and/or an answer in 'C' major:

subject answer subject episode relative subject episode subject answer subject

exposition				middle section		final section		
S	CS	free	—	S	E	CS	free —	S
—	A	CS	E	free —	—	S	CS	CS
—	—	S	E	CS	E	free —	A	free

- **Entries** are still assigned to the voices in strict rotation, but a strict alternation of **subjects** and **answers** takes place only in the exposition.
- Thereafter, the choice between subjects and answers is based on the principle that the highest voice must occupy a progressively higher range, and the lowest voice a progressively lower range.
- Having made their initial entries in the order highest-middle-lowest, the three voices present their entries in a different order in the final section.


8

16

24

32

• Whereas an answer—real or tonal—preserves the subject’s every Tone and Semitone step, the middle entries do **not**. Rather, they convert major melodic intervals to minor ones and vice versa.

Task 7.2.1—Compose fugues on each of the Set Two [subjects](#) according to the scheme just given. Plan your entries on three staves. 

The following scheme begins with the middle voice, and contains two middle entries:

subject answer subject episode relative relative episode answer answer subject
answer subject

exposition				middle section			final section			
—	A	CS	E	free	—	S	E	CS	free	S
S	CS	free	—	A	CS	E	free	—	A	CS
—	—	S	E	CS	free	—	—	A	CS/free	free

The next scheme begins with the lowest voice, and contains an additional entry in the exposition:

subject answer subject answer episode relative episode answer subject subject
subject

exposition				middle section			final section				
—	—	S	CS	E	free	—	—	A	CS	CS/free	
—	A	CS	free	—	S	E	CS	free	—	S	
S	CS	free	—	A	E	CS	E	free	—	S	Pedal

• The voice that delivers the opening subject may also be allotted an answer at the end of the exposition. Unlike regular exposition entries, this entry does not introduce a previously unheard voice, and it is therefore described as **redundant**.

Task 7.2.2—Compose fugues according to the above middle-entry schemes on each of the Set Two [subjects](#). Plan the entries.