Provide answers to the following fugue subjects, after determining whether the answer should be tonal or real. All the subjects are by Bach.
Choose either the first or second subjects on page 2 (G major or D major). Copy it out here and then write out the harmonic progression implied by melody. Then, copy out our answer you wrote and provide a counter-subject that clearly defines the harmony you indicated for the subject, but now of course expressed in the dominant key.

Pay a visit to the Wikipedia site for fugue (music) and give it a read. Define the following terms on the back side of this page.

1. Fugue exposition
2. Invertible counterpoint (check out the link)
3. Countersubject. Why do composers tend to restrict themselves to thirds and sixths when writing countersubjects.
4. Episode.
5. Middle entries
6. False entries
7. Stretto
8. Final entries and the coda.