

Fugamorfosi

Commentary

This work is based on the idea of orchestrating a contrapuntal dialogue using a selection of pitches which gradually changes as the piece develops.

Its conception has been influenced by the bimodal works of Béla Bartók and modern musical set theory.

The selection of pitches is made of two hexads, i.e. 2 sets of 6 notes, in no particular order, using all the 12 pitches of the chromatic scale.

The main constrain is that notes from one set are always at an interval of 6 semitones (tritone) with the corresponding one in the other set.

These sets can be seen as 2 different hexatonic modes, which coexist in a selection.

The modulation from one selection to the next is made by swapping one note from one set with the complementar tritone of the other one.

The 6 selections (S0 to S5) are shown in the table below, and their sets are indicated with letters A and B. The “swapping” pitches, whose change defines the new selection, are highlighted in grey.

For example, considering S0, swapping E from set S0A with A# from set S0B defines 2 new sets, which constitute selection S1.

After 6 changes, the initial selection is formed again.

S0	A)	C	C#	D	D#	E	F
	B)	F#	G	G#	A	A#	B
S1	A)	C	C#	D	D#	A#	F
	B)	F#	G	G#	A	E	B
S2	A)	C	C#	G#	D#	A#	F
	B)	F#	G	D	A	E	B
S3	A)	F#	C#	G#	D#	A#	F
	B)	C	G	D	A	E	B
S4	A)	F#	C#	G#	D#	A#	B
	B)	C	G	D	A	E	F
S5	A)	F#	C#	G#	A	A#	B
	B)	C	G	D	D#	E	F

With these constrains, inside each selection the 2 hexatonic sets never include a tritone, although a tritone can be heard whenever they interact between each other (as their pitches are at a tritone interval).

Given that they are composed of 6 pitches only, the sets can have either a very chromatic characteristic or a very consonant one, occasionally recalling familiar modes.

The duality of the 2 sets which constitute a selection is exploited in a similar fashion to the tonic-dominant duality for tonal music.

The form chosen for the development of this composition is a two-voice fugue, whose subject is

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based on set S1A, which modulates to S1B and comes back to S1A.

Here below the Subject of the fugue, as presented by the cellos in the exposition.

S1A ----- S1B ----- S1A ---

The Answer is real, in S1B (hence at a tritone), which modulates to S1A (the tritone of the tritone is the initial note). The Countersubject follows the mode used by the Answer.

S1B ----- S1A ----- S1B---

After the exposition, a number of *divertimenti* (episodes) are developed as the selections modulate from one to the other. Modulation is accomplished with the use of the swapping notes highlighted in the previous table.

Occasionally the Subject is re-presented at different intervals, with diminished or augmented values, in particular where the modes have a very consonant nature.

In more detail, the structure of the fugue is as follows.

Section	Time	Bar numbers	Fugue Section	Selection
	0:00	1 - 8	Intro	S0
A	0:32	9 - 16	Exposition (Subject, Answer & Countersubject)	S1
B	1:01	17 - 23	Episode 1	S2
C	1:26	24 - 31	Episode 2	S2
D	1:53	32 - 39	Episode 3 (Subject false entry)	S3
E	2:22	40 - 43	Episode 4 (Diminished Subject)	S3
F	2:36	44 - 49	Episode 5 (Augmented Subject)	S4
G	2:58	50 - 54	Pedale	S5
H	3:16	55 - 59	Stretti	S1
I	3:34	60 - 66	Finale	S0