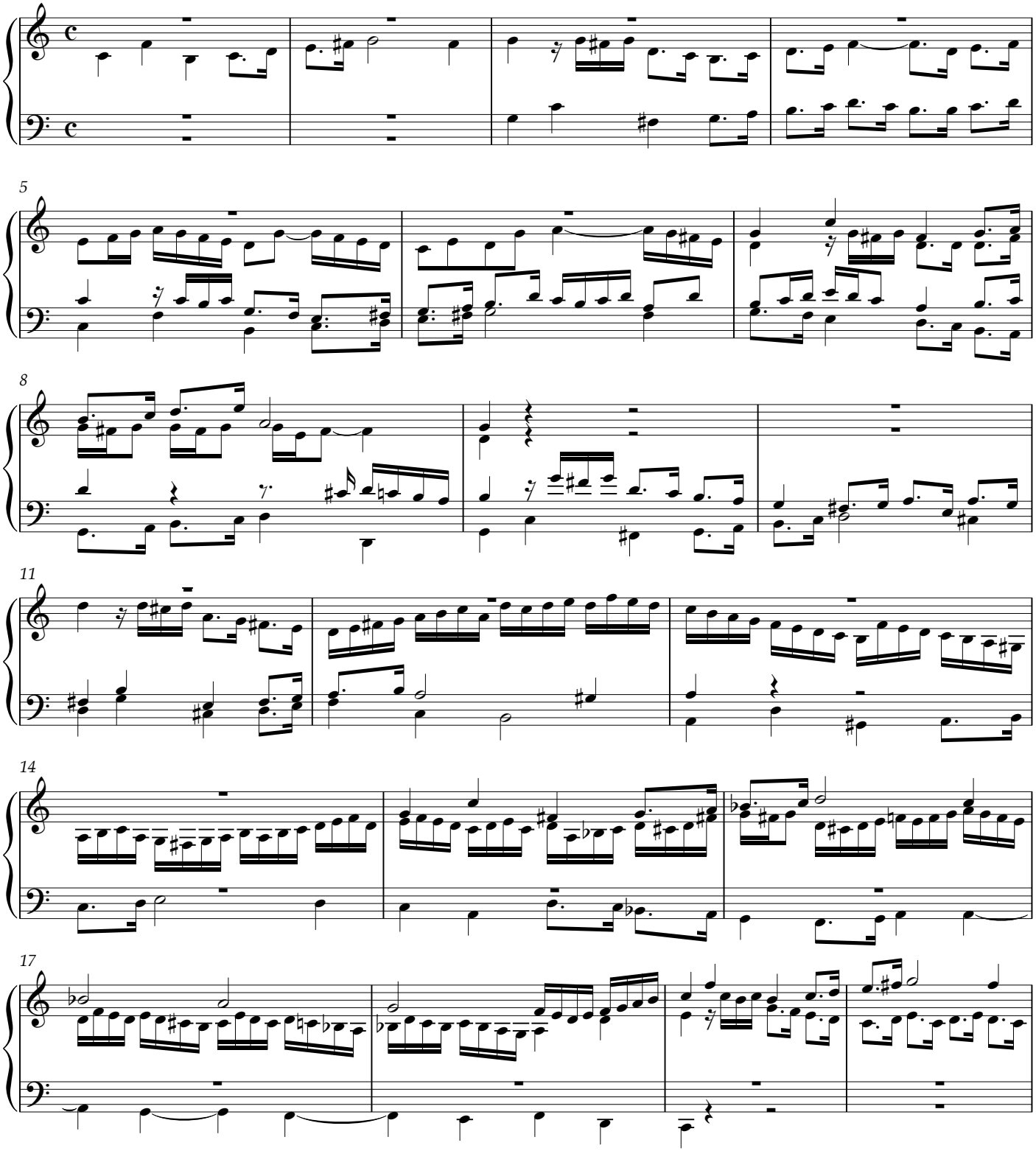
Commissioned by Sound Ideas' Michael Morreale for the 2011 CFRC Funding Drive

Fugue *on* CFRC

(*and* 101.9)

Mark McDonald

Not too fast!



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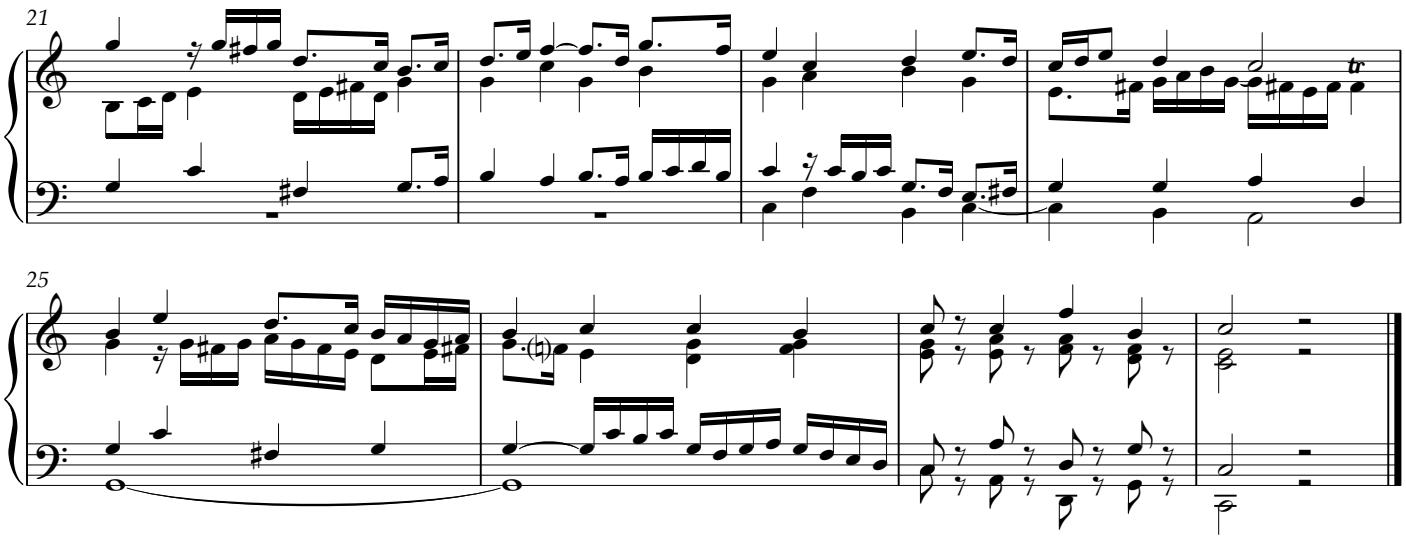

In order to incorporate "CFRC" into this fugue subject, I used the same method which Maurice Duruflé used to create his fugue on ALAIN. In this method, the letters A through H (H being B-flat in German notation) correspond to the notes of the keyboard, while the letters which follow are assigned the notes of the keyboard alphabetically. For example, where the letter A is A, C is C and G is G, so the letter I is A, K is C and O is G. This means that R would then be assigned the note B making my fugue subject on CFRC "C, F, B, C".

However, it doesn't end there. Since I still needed to write a countersubject, I decided to turn to the post-tonal theory of the 20th century to write my countersubject on the numbers 101.9 (the FM frequency on which CFRC broadcasts). Since post-tonal theorists regard the chromatic notes of the keyboard as numbers from 0 to 11 (C being 0, C-sharp being 1, etc. etc.), my countersubject would have to include the notes C-sharp, C, C-sharp and G-sharp. In order to get around this, I employed a simple technique used by post-tonal composers which involved transposing my so-call "pitch-class-set" down a tritone to a more comfortable G, F-sharp G, D. This theme is then heard *almost* every time the subject enters.

There you have it; a fugue on CFRC, 101.9 FM!

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