

## THE NOTE OF IMPORTANCE TO THE READERS WITH MULTIDISCIPLINARY INTERESTS AND LIMITED MUSICAL LITERACY:

Please, find on internet a brief description of **the general structure of the Fugue** (including brief visual diagrams on YouTube etc.), in order to have general concept for the functions of such elements of contrapuntal compositional style, as the short melodic motifs like Fugue's **Subject** and **the 1st and 2nd Countersubjects**, that are referenced in this abbreviated segment of **the Sobriety Guide for the J.S.Bach's Fugue in Bb (BWV 866)**. (Text of chants is used as example, to help memorization.)

## 6 ELEMENTS OF J.S.BACH'S FUGUE-PARODY IN Bb MAJOR (WTC1, BWV 866) - Navigation Guide

THE ASSISTIVE SCAFFOLDING, BASED ON THE EXAMPLE FOR ITS USE AS THE CONTAINER FOR CREATING AUTHENTIC COMPOUND SONIC PORTRAIT OF COGNITIVE DISSONANCE, RESULTING FROM RESENTMENT TO CHANGE<sup>1</sup>

**The 1st element of the Subject (Sa - UNAPOLOGETIC DENIAL OF ERRORS, ILL PRIDE)** - short melody made of intervals of small and large size, repeated second time with variation (that is capable to represent the sense of misleading confidence and ill pride, that may easily serve as the metaphor of bragging and misleading about the failures)



[The example of the link to **the authentic content embodiment** through SING-ALONG CHANTS : **No! I don't make mistakes! Voters love that I don't make mistakes.**]

**The 2nd element of Subject (Sb - SELF-ADDICTION, COGNITIVE SLOUGH, ENSLAVEMENT BY INERTIA AND LACK OF CREATIVITY )** - has contrasting, very different melodic structure with lacking variety, constantly repetitive, representative of boredom melodic line (that may resemble disability to shift from the inertia, that is the key element of resentment to change )



The example of the link to **the authentic content embodiment** through SING-ALONG CHANTS : **Old ways are the best for us, the best for us! MY old ways are the best for us, the best for us!**

<sup>1</sup> For the best results, personal narrative related to the personal life of the user of this cognitive technology should be constructed for the purpose of emotional engagement. It should have a description of the life events of significant emotional intensity with the impact of trauma. For example, these associations are based on the personal narrative of the author that had suffered tremendously from the outrage of cognitive dissonance, manifested from the barbaric retaliation to her constructive criticism of the highly intrusive and absurd construction project of absurd & paradoxical creation of THE FIRE-HAZARDOUS (!) PUBLIC. STAIRCASES FOR FIRE EVACUATION. (Please, read the details BELOW, including **the incredible and sensational coincident of the critical dates of NOVEMBER 6 in the lives of both the author and her musical Idol J.S.Bach's... Follow J.S.Bach & support this cause** )

**The 1st element of the 1st Counter-Subject (1CSa - SELF-DELUSION)** - is the source of dissonance in the piece, as it collides with the Subject first time and each time thereafter. It also consists of two parts that are similar to one another. This key dissonance occurs on the last rhythmically syncopated note of the 1st segment and then is repeated in the end of the 2nd segment, both times on the syncopated notes, thus calling for THE MEASURABLE DYNAMIC EMPHASIS (can be used to symbolize effectively the sense of deception attempt that is comes through as dissonance nevertheless)



The example of the link to **the authentic content embodiment** through SING-ALONG CHANTS :  
***Change ruins comfort zone. Oh!.. My comfort zone! Oh!..***

**The 2nd element of the 1st Counter Subject (1CSb - RETALIATORY ANGER)** is drastically different and largely consists of the repeated note (that may resemble the angry retaliatory notion of backlash and misuse of power by the individual with the limited mindset)



The example of the link to **the authentic content embodiment** through SING-ALONG CHANTS :  
***Send to jail change makers now!  
Yes, send to jail change makers now!***



**The 1st element of the 2nd Counter Subject (2CSa - FEAR)** starts with the short repeated exclamation-like figurations (that may easily resemble the cry of fear).



The example of the link to **the authentic content embodiment** through SING-ALONG CHANTS :  
***So scared of change! So scared of change!***



**The 2nd element of the 2nd Counter Subject (2CSb - HOPELESS HERD MINDSET & CONFORMITY TO CONVENTION)** - consists of two identical musical elements that simply derive from the Subject, have no new thematic material and repeat again and again already repetitively sounding melody. (It can serve as the metaphor for the herd mentality and the fear to practice any cognitive independence.)



The example of the link to **the authentic content embodiment** through SING-ALONG CHANTS :  
***Dumb, but follow my herd's path...  
Dumb, but follow my herd's path...***

