

**Music 326: Counterpoint**  
**MW 11:00-11:50 p.m., 2 credit hours**  
**Spring Semester 2018**  
**Brian Post Instructor**  
**Music 102**  
**Office Phone 826-5438**  
**Office Hours: M & W 2:30-3:30**

**Course Materials**

Owen, Modal And Tonal Counterpoint, Schirmer Books. 1992

**Course Description**

A basic species approach to Renaissance counterpoint will be used in the early weeks of the class to create a solid foundation in the use of consonance and dissonance, with a rhythmic expansion to the species approach for more musical results. Baroque styles especially the music of J. S. Bach will be given greater attention while the twentieth-century counterpoint will be limited due to time limitations. Students in this class should have a working knowledge of the principles of four-part voice leading, triad and seventh chord inversions, spacing and doubling, chromatic harmonies, and chord analysis by Roman numerals.

**Course Objectives**

By the end of the semester will be able to compose and analyze the following contrapuntal element:

- All types of Species Counterpoint
- Non-Harmonic tones in Counterpoint
- Theme and Variations
- Figured Bass
- Chorale Prelude
- Inventions
- Canons
- Fugue

**Learning Outcomes**

**Music Department Assessment Goals and Outcomes**

Goal 1: Students will demonstrate the ability to hear, identify, and work conceptually with the elements of music - rhythm, melody, harmony, and structure.

Outcome 1A: Students can write harmonic progressions demonstrating correct voice-leading using standard elements of chromatic harmony including mixture, Neapolitans, Augmented Sixth chords, and enharmonic pivot chords.

Outcome 2A: Students can identify and trace essential developments in Western Art Music history.

Outcome 2B: When listening to an unfamiliar musical composition, students can identify its historical era, cultural sources, genre, texture, instrumentation, and possible composer when appropriate.

Outcome 2C: Over the course of four years, music majors will perform a wide variety of music – in solos, large and small ensembles, from different eras, in different styles

**Outcomes of an HSU Education can be accessed with the link provided below:**

<http://www2.humboldt.edu/academicprograms/node/183>

**Campus Policies and Resources can be accessed with the link provided below:**

<http://www2.humboldt.edu/academicprograms/syllabus-addendum-campus-resources-policies>

### **Assignments**

Assignments may be done neatly in pencil or computer generated..

Illegible assignments will not receive a grade. Incomplete assignments will not be accepted.

### **Assignment Re-dos**

An assignment may be redone if the original is handed on the due date and the redo is turned in by the following class period after it is returned to the student. A maximum high score for a redo will be 90 points instead of 100. Any missed points will be deducted from a 90-point total.

**A late assignment may not be submitted as a redo.**

### **Academic Dishonesty**

Any student found using another person's work as though that work were his/her own, or any student who knowingly permits another student to use his/her work shall be given a grade of **F** for the course.

### **Bringing Books To Class**

You are responsible for bringing the text, workbook and pertinent handouts to every class. Many times we will use both books within the span of one class period so please come prepared.

### **Projected Course Schedule**

<b>Week</b>	<b>Subject</b>
1/17	<b>Chapter 1: The Nature of Polyphonic Music, and Style and Chapter 3, Two-Part Counterpoint Assignment#1: Page32, Exercises 3-2, Due 1/24</b>
1/22	<b>Chapter 4, Two Part Counterpoint: First and Second Species</b>

**Assignment#2:** Page 37, Exercises 4-1, 4-2, and 4-3,  
Page 40, Exercises 4-6, 4-7, 4-8, and 4-10 **Due 1/29**

**1/29 Chapter 5, Two Part Counterpoint: Third, Fourth and Fifth Species Counterpoint**

**Assignment#3:** Page 48-50, Exercises 5-1, 5-2, 5-3, 5-5, 5-6,  
5-7 and page 50, Exercises 5-10, 5-11, and 5-12.

\* 5-13 may be done for 25 extra credit points only if handed  
in on time **Due 2/7**

**2/5 Chapter 11, Stylistic Innovations**

**Assignment #4:** Page 127, Ex. 11-1, 11/2. Page 136,  
Exercises 12-1, 12-2, **Due 2/14**

**2/12 Chapter 15, Review of Basic Concepts and an introduction to eighteenth century style and Handout, Non-Harmonic Tones in Polyphonic Texture**

**Assignment #5:** Handout#1 (See Appendix II), all  
**Due 2/21**

**2/19 Chapter 15 continued and Chapter 16, Polyphonic Style in 1700**

**Assignment #6:** Page 39-40 of handout#2 (See Appendix II),  
Exercises 5-A, and 5-B # 1-3,  
Page 41-42 of handout (See Appendix II), 5B 4-5, 5-C.  
**Due 2/28**

**2/26 Chapter 17, Invention**

**Assignment #7:** Page 207, 18-1, 18-3, compose the  
exposition for your own invention in major or - G, D or A  
major, Be sure to provide a roman numeral analysis with  
the exposition. **Due in class for discussion 3/5**

**3/5 Chapter 17, Invention Continued**

**ATTENTION - no late assignments given through 2/28/18  
will be accepted after 3/5/18**

**Assignment #8:** Compose the first section of an invention using the exposition you wrote for assignment #10. Use the plan given on p. 208 ex 18-5, Be sure to provide a roman numeral analysis with the section. **Due 3/19.**

**3/12            SPRING BREAK**

**3/19            Invention continued**

**Assignment #9:** Complete the invention that you wrote the first section for in Assignment #11 following the plan given on page 208. Be sure to provide a roman numeral analysis with the piece. **Due 3/26**

**3/26            Chapter 19, Canon**

**Assignment #10:** Page 226, 20-1, 20-3 **Due 4/2**

**4/2             Chapter 21, Fugue: Overview; Subject and Response**

**Assignment #11:** Page 241, 21-1, 21-3, 21-5, **Due 4/9**

**4/9             Chapter 22, Fugue II: the Exposition continued and Chapter 23, Fugue III Development**

**Assignment #12:** Page 248, 22-3. **Due 4/16**

**4/16            Chapter 23, Fugue III Development**

**Compose the exposition of your fugue for discussion in class. Specific times will be assigned during class for me to check that your exposition is done correctly. Subjects will be given in class for you to work with.**

**Take Home Final:** Compose a three-voice fugue in any key except C major based on the harmonic plan of the Fischer Fugue given on p. 232, ex. 21-2 and the subject assigned to you in class.

**Due Wednesday 5/9, 10:20-12:10**

**4/23            Discussion of Expositions - everyone must attend to hear what I have to say about each exposition as this will help you to complete your exposition more accurately.**

**4/30 Chapter 23, Fugue III Development, continued**  
**No Late Assignments will be accepted after May 4, 5:00 pm.**

**5/9 Final Exam May 9, Wednesday, 10:20-12:10**  
Hand in Fugue

### **Overview of Assignment Dates**

#### **Assignments**

**Assignment#1:** Page 32, Exercises 3-2, **Due 1/24**

**Assignment#2:** Page 37, Exercises 4-1, 4-2, and 4-3,  
Page 40, Exercises 4-6, 4-7, 4-8, and 4-10 **Due 1/29**

**Assignment#3:** **Assignment#3:** Page 48-50, Exercises 5-1, 5-2, 5-3, 5-5, 5-6, 5-7 and page 50, Exercises 5-10, 5-11, and 5-12.  
\* 5-13 may be done for 25 extra credit points only if handed in on time **Due 2/7**

**Assignment #4:** Page 127, Ex. 11-1, 11/2. Page 136,  
Exercises 12-1, 12-2, **Due 2/14**

**Assignment #5:** Handout#1 (See Appendix II), all **Due 2/21**

**Assignment #6:** Page 39-40 of handout#2 (See Appendix II),  
Exercises 5-A, and 5-B # 1-3,  
Page 41-42 of handout (See Appendix II), 5B 4-5, 5-C.  
**Due 2/28**

**Assignment #7:** Page 207, 18-1, 18-3, compose the exposition for your own invention in major or - G, D or A major, Be sure to provide a roman numeral analysis with the exposition. **Due in class for discussion 3/5**

**Assignment #8:** Compose the first section of an invention using the exposition you wrote for assignment #10. Use the plan given on p. 208 ex 18-5, Be sure to provide a roman numeral analysis with the section. **Due 3/19.**

**Assignment #9:** Complete the invention that you wrote the first section for in Assignment #11 following the plan given on page 208. Be sure to provide a roman numeral analysis with the piece. **Due 3/26**

**Assignment #10:** Page 226, 20-1, 20-3 **Due 4/2**

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**Take Home Final:** Compose a three-voice fugue in any key except C major based on the harmonic plan of the Fischer Fugue given on p. 232, ex. 21-2 and the subject assigned to you in class. **Due Wednesday 5/9, 10:20-12:10**

### **Course Evaluation**

Your grade will be based on the following percentages

Homework	85%
Written Final	15%

### **Grading Scale**

93-100%	= A	Superior
90-92%	= A-	
87-89%	= B+	Excellent, above average
83-86%	= B	
80-82%	= B-	
77-79%	= C+	Average
73-76%	= C	
70-72%	= C-	
67-69%	= D+	Below average
63-66%	= D	
60-62%	= D-	
0-59%	= F	Failing

If you are unable to meet with me during my regularly scheduled office hours I will be happy to set up a meeting time that will work for you. Please do not hesitate to come and talk to me when you feel the need or call me at 826-5438.

# APPENDIX I - FIGURED BASS

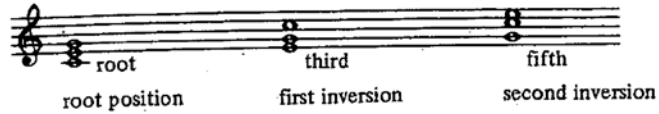
## APPENDIX I - FIGURED BASS

### CHAPTER 9

#### The Inversion of Triads, Figured Bass

Triads are in *root position* when the root of the chord sounds in the lowest voice. In *first inversion*, the third of the triad is in the lowest voice, and in *second inversion* the fifth is in the lowest voice.

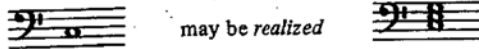
Example 9-a



*Figured bass* is a system of musical shorthand which became a common practice in the seventeenth century. Figured bass was a way in which a composer could denote the desired chords and inversions to be played in an accompaniment without writing out each note. The figures (numbers and/or accidentals) written below the bass note indicates intervals above the bass which are to be sounded. Figured bass does not indicate which specific chord member is in any particular upper voice. (Later, harmony teachers adopted figured bass symbols as a method of teaching seventeenth and eighteenth century harmonic practices.)

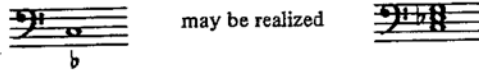
In figured bass notation, a bass note with no figure present is assumed to be the root of a triad.

Example 9-b



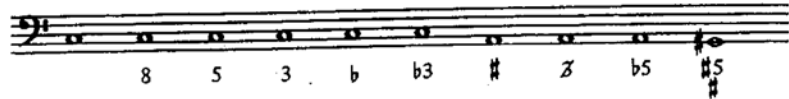
If no figure is present, but an accidental is found below the bass note, that accidental is to be applied to the *third above* the bass.

Example 9-c



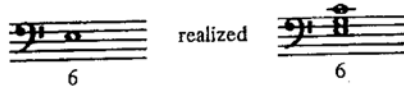
The following symbols may be used to denote a triad in *root position*. Observe that, in each case, the third and fifth of the triad are assumed to be present in the chord, although the numbers 3 and 5 might not appear in the figured bass.

Example 9-d



A *first inversion* triad is indicated by writing the number 6 under the bass note.

Example 9-e



The interval of a third above the bass, which is also present in first inversion triads, is *assumed* and is not shown in the figured bass unless the third is to be altered. The altered third above the bass is indicated by the use of the appropriate accidental.

Example 9-f

realized

Second inversion triads are indicated by the figure  $\frac{6}{4}$ .

Example 9-g

realized

*Accidentals* in figured basses may be indicated by:

1. Placing an accidental in front of a number; the accidental is to be applied to that interval above the bass.
2. Placing an accidental by itself under a bass note; the accidental is to be applied only to the third above the bass.
3. A number with a diagonal line drawn through it, the interval represented by the number is to be raised a half-step.

Example 9-h

realized

Sometimes in actual eighteenth century scores which employ figured bass symbols, a flat is found indicating that a sharped note is to be lowered a half-step and a sharp is used to indicate that a flatted note is to be raised a half-step.

Example 9-i

realized

Example 9-j

realized

This text book, however, will follow the principle that whatever accidental is required in the music will be used in the figured bass analysis. Thus, a sharp used as in example 9-k is a precautionary accidental and will not result in a double sharp.

Example 9-k

realized



## APPENDIX #2 - HAND OUTS 1 & 2 and Chapter V Non-harmonic Tones in a Polyphonic Texture

HO #1

### Assignment 4

I. Illustrate, in four voices, the use of the following non-harmonic tones and seventh chords, circling and labeling the illustrated tone in each case. Where harmony is provided, use it, otherwise use root movements illustrative of the eighteenth century. Supply the correct key signatures in each problem.

1. Double P.T.      2. Accented P.T.      3. Appoggiatura      4. Pedal tone. Use i iv (or IV) vii°

F: I I<sub>6</sub> IV d: i<sub>6</sub> i V E: — — — e:

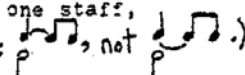
5. Three seventh chords in succession; any position      6. 7-6 suspension      7. 4-3 suspension      8. 9-8 suspension

A: V — — — B<sup>b</sup>: I vii<sub>6</sub>° I<sub>6</sub> D: I V I E<sup>b</sup>: — — —

9. 2-3 (Bass) suspension      10. 4-3 suspension, ornamented      11. Escape tone, 4-3 suspension, P.T.      12. Changing tones in separate

A<sup>b</sup>: I V<sub>6</sub> b: i V i A: I V I G:

# H.O. #1 cont.

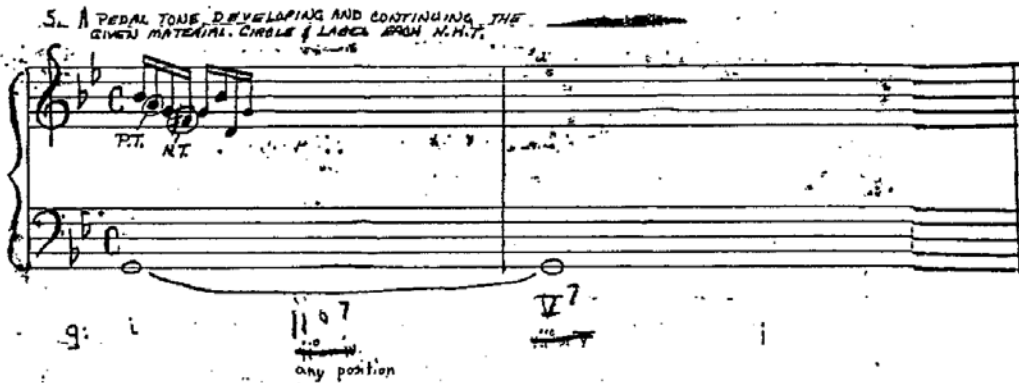
II. Illustrate in two voices. (When two voices are written on one staff, the correct placement of the tie is opposite the note head: )

1. 4-3 SUSPENSION 2. 7-6 SUSPENSION 3. 2-3 SUSPENSION 4. APPROXIMATA



g<sup>b</sup> d e D

5. A PEDAL TONE, DEVELOPING AND CONTINUING THE GIVEN MATERIAL. CIRCLE & LABEL FROM H.M.T.



g: i ii<sup>7</sup> V<sup>7</sup>

any position

6. Three additional 7th chords in succession, preparing and resolving each 7th. Continue the melodic pattern as begun.

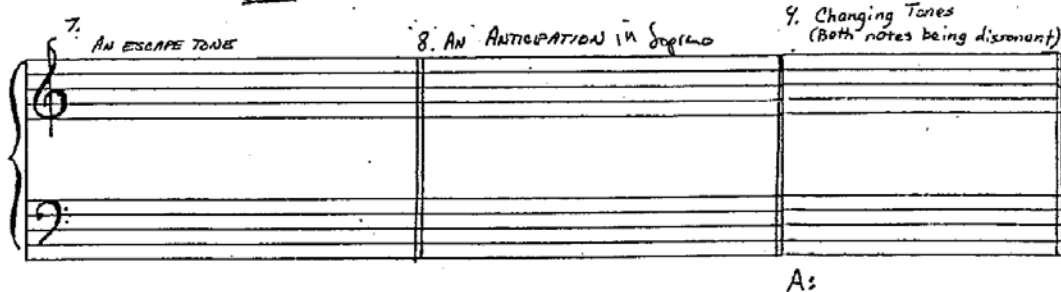
Pattern



G: I I IV vii iii vi ii V I

III. Illustrate in three voices.

7. AN ESCAPE TONE 8. AN ANTICIPATION IN *Soprano* 9. Changing Tones (Both notes being dissonant)



A:

## Chapter 7

### Non-harmonic Tones in a Polyphonic Texture

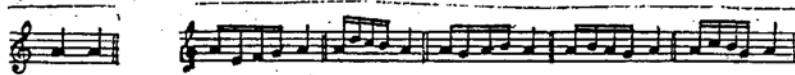
A Baroque contrapuntal work generally has a high degree of rhythmic continuity, and a strong impulse to move forward.

Repeated notes in counterpoint tend to be static and detract from the forward flow of the lines, with these exceptions: 1) repeated notes found in a theme, and material derived from the theme; 2) repeated notes occurring as a new phrase begins on the note that ended the previous phrase; and 3) anticipations used at cadences.

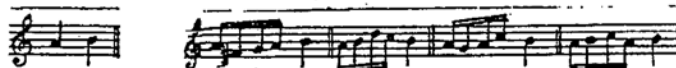
Sometimes, in writing counterpoint, a situation requires that a certain rhythmic pattern be maintained, and yet there appears to be no "space" in which to move the voices to create the desired rhythm without resorting to meaningless repeated notes. Contrapuntal composers have used a variety of melodic figures that circle the principal notes and by so doing create melodic and rhythmic interest. The following examples illustrate some of these melodic figures. (These figures may be transposed to any key.)

#### Example 5 - a - 1 Patterns in Simple Time

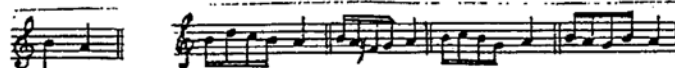
To continue (repeat) a tone:



To ascend a second:



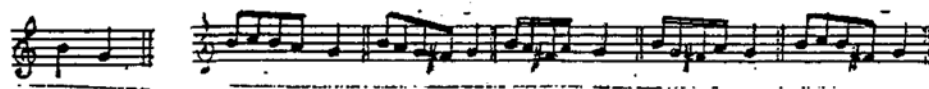
To descend a second:



To ascend a third:

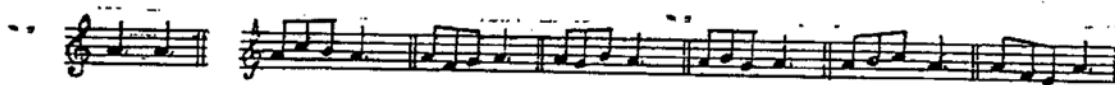


To descend a third:



Example 5 - a - 2 Patterns in Compound Time

To continue (repeat) a tone:



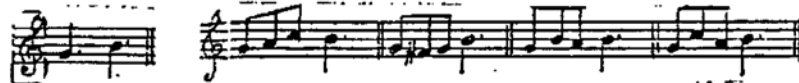
To ascend a second:



To descend a second:



To ascend a third:



To descend a third:



The success of a specific pattern from Example 5 - a will depend upon several factors, including the resolution of non-harmonic tones, where they occur.

Parallel fifths and octaves may inadvertently result from the use of these patterns; the student is advised to consult Examples 4 - c through 4 - j at this point. Relative to the discussion in Chapter IV concerning parallel fifths, a situation sometimes arises in three or four-voice counterpoint wherein a fifth occurs between two voices, followed by a chord tone in one of the voices, followed immediately by a fifth between the same two voices. In two-voice counterpoint the result would definitely be an error, but in three or more voices the effect is within the style as shown by Example 5 - b.

Example 5 - b

Fugue in a minor, measure 43

Bach



In two-voice counterpoint the effect of fifths occurring on subsequent weak portions of a beat, following, in each case, the interval of a third, is within the style as shown by Example 5 - c.

Example 5 - c

Invention in C

Bach



Whereas the interval of a second may occur between any two voices, the voices should not move together in parallel seconds. Writing an effect such as that illustrated in Example 5 - d generally results in contrapuntal obscurity.

Example 5 - d



AVOID

Parallel sevenths and ninths are found only when a non-harmonic tone present in at least one of the intervals of the seventh and ninth as in Examples 5 - e - 1 and 5 - e - 2.

Example 5 - e - 1

Fugue in d minor

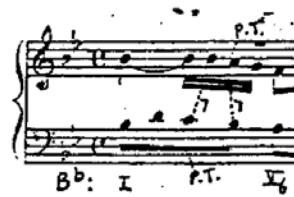
Bach



Example 5 - e - 2

Sinfonia in B<sup>b</sup>

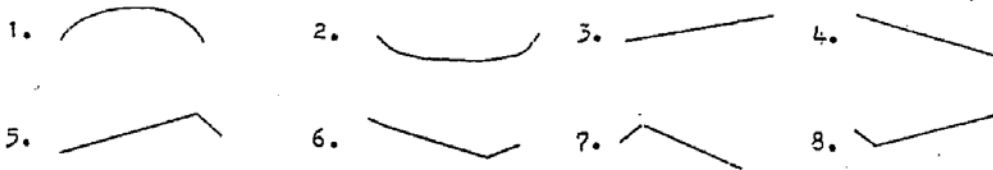
Bach

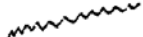


Melodic curve is a term that describes the general directions pursued by a melody throughout the length of a phrase or subject. Eighteenth century melodic lines move from one general pitch level to another with apparent purpose and avoid moving aimlessly back and forth over the same few tones.

Basic melodic curves may be diagrammed as follows:

Example 5 - f



Few melodies encountered in music literature move directly and unswervingly on one of the patterns illustrated in Example 5 - f. It is more likely that the curve will be a combination of two or more of the above, or will gradually move in the direction illustrated by the diagrams. Curve No. 3 will in most cases be more like  than a straight line.

Composers of the eighteenth century frequently wrote melodic lines in which the successive high points, as well as the successive low points, are related to each other by step or half-step. Example 5 - 5 illustrates this procedure.

Example 5 - 5 - 1

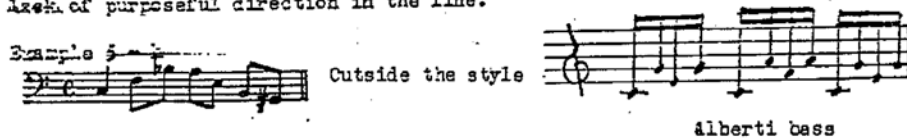


Example 5 - 5 - 2



Contrapuntal melodies generally move predominately scalewise with a few leaps. As a rule, the larger the leap, the less frequently it is employed. Neither the major nor the minor seventh is often used melodically in a downward leap, nor is the major seventh often found in an upward leap, except in sequential patterns. The minor seventh sometimes occurs in upward leaps.

Successive leaps in the same direction, except those leaps that outline a single chord, are generally avoided in eighteenth century counterpoint. (Although the "Alberti bass" pattern outlines chords with successive leaps, it is outside the Baroque contrapuntal style, due, apparently, to the lack of purposeful direction in the line.



Leaps in one direction were generally prepared and followed by a compensatory scale line in the opposite direction. This procedure may be observed in Example 5 - 1.

Example 5 - 1

Bach

Sinfonia from Cantata 156

SCALE LINE  
COMPARATIVE LEAP  
PREPARING LEAP  
LEAPS ANTICIPATING A SINGLE HARMONY

Leaps following a scale line in the same direction are generally outside the style, especially when the leap falls on a beat. The leap is softened when placed on a weak portion of the beat.

Example 5 - j

THIS LEAP IS NOT CHARACTERISTIC  
THIS LEAP IS SOMETIMES FOUND

A voice moving rapidly, scalewise, is often contrasted with a voice moving less rapidly on a broken triad figure, as in Example 7 - g. The rhythmic independence resulting from this procedure contributes to clarity.

Rhythmic considerations, as they relate to counterpoint of the eighteenth century include the following:

1. A tie between a long note and a short note (as found in examples 5 - g and 5 - i above) is especially characteristic in counterpoint. *not tied to equal*
2. A division rest ( $\frac{7}{8}$  in  $\frac{4}{4}$ ) or a subdivision rest ( $\frac{7}{16}$  in  $\frac{4}{4}$ ) is likewise characteristic, giving the phrase a forward-moving thrust.
3. These rhythmic patterns are especially characteristic of vigorous counterpoint in simple time:
4. A tie between a short note and a long note that falls on a beat is not often found in eighteenth century counterpoint. The exceptional situations where a short note is tied to a long note include:
  - a.) An obscure inner voice where the syncopation caused by the tie is not apparent.
  - b.) A use of the syncopation which is so striking as to be chosen for deliberate development by the composer, as in Example 5 - k.

Example 5 - k

Art of the Fugue, Contrapunctus II

Bach

THIS UNUSUAL EFFECT IS DEVELOPED THROUGHOUT THE FIGURE.



- c.) A situation in which the melodic line in the voice with the tied note seems to move to a different voice, as in Example 4 - ~~X~~ *P*
  - 5. The rhythm pattern *P* is seldom found, unless justified by 4 - a), b), or c) above.
  - 6. Rhythmic independence is important in achieving clarity in contrapuntal writing. Independence is enhanced when one voice holds (or moves slowly) while another voice moves rapidly. Exceptions to this principle that continue for more than one or two beats generally involve direct contrary motion, or parallel motion, between the voices.
  - 7. Contrapuntal lines typically end on a strong beat. They seldom end on a weak beat, and almost never conclude on a weak portion of a beat.
  - 8. Very seldom do both voices tie into a beat; this lack of motion is not typical.
- 
- 9. Baroque contrapuntal writers generally limited the number of rhythmic patterns that they used within a work, thus maintaining the balance between rhythmic unity and variety. "Borrowed divisions" (duplets in compound time and triplets in simple time) can be especially damaging to rhythmic unity unless, as in particular exceptional cases, these rhythmic patterns are exploited throughout the work. (See Fugues VI and X, WTC Vol. II.)

The following example is provided to summarize and review points 4 and 8 above.

Ex 5 - 1-

Outside the style

a typical eighteenth century solution



Both (all) voices tied into a beat

Move at least one voice on each beat



a short note tied to a longer note occurring on a beat

tie equal notes, or longer notes to shorter notes

Assignment 5 - A

I. Mark the errors on the following examples of two and three voice counterpoint.

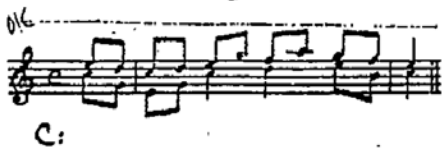
1.   
A:

2.   
G:

3.   
a: (Final cadence.)

4.   
d:

  
d:

6.   
C:

7.   
39 9:

H.O. #2

Assignment 5 - 3

Add a line to the given melody, or "cantus firmus." Use two eighth-notes against each quarter-note (2:1). Analyze the harmony with Roman numerals, and label each non-harmonic tone. Create a purposeful melodic curve in each phrase and avoid meaningless repeated notes. End each exercise with a cadential progression. (A rest equal to the division of the beat is effective at the beginning of a phrase; use only one rest in each exercise.)

1. 2:1

2. 2:1

3. Same general instructions as above, except use three notes in the counterpoint with each note in the melody or cantus firmus. Include within each unit beat (  $\frac{3}{8}$  ) at least one non-harmonic tone.

3. 3:1

HALF CADENCE  
MAINTAIN  $\downarrow$  MOTION



H.O.# 2 P.2

4

3:1 Include within each unit beat at least one nonharmonic tone.

HALF CADENCE  
MAINTAIN  $\downarrow$  MOTION

5.

Use 4:1 alternately between the voices, maintaining  $\downarrow$  motion (  or  ).  
Include within each unit beat at least one nonharmonic tone.

(41)

# H.O.#2, P.3

## Assignment 5 - c

Continue these lines, keeping sixteenth-note motion in at least one voice at all times, with eighth and quarter-notes generally in the other two voices. The first measure is solved as an example. Analyze with Roman numerals, label all non-harmonic tones. (Refer to example 2 - d, and to the paragraph immediately preceding that example.)

1.

Example 1, first system: Treble clef, 3/4 time. The first measure contains a complex melodic line with sixteenth-note motion in the upper voice and eighth-note accompaniment in the lower voice. The second and third measures are empty staves for continuation.

*z i Y i i*

Example 1, second system: Treble clef, 3/4 time. The first measure continues the melodic line from the previous system. The second and third measures are empty staves for continuation.

2.

Using this note is generally more effective than restricting.

Example 2, first system: Treble clef, 6/8 time. The first measure contains a complex melodic line with sixteenth-note motion in the upper voice and eighth-note accompaniment in the lower voice. The second and third measures are empty staves for continuation.

*F: I Y vi iii*

Example 2, second system: Treble clef, 6/8 time. The first measure continues the melodic line from the previous system. The second and third measures are empty staves for continuation.

## APPENDIX III - INVENTIONS

### Chapter X

#### The Two-part Invention

The "Inventions" which Bach completed in the year 1725 are a group of fifteen short two-voice compositions.<sup>1</sup> The compositions were written, as Bach explained in the title, to be "a faithful guide, whereby admirers of the clavier are shown a plain method of learning not only to play cleanly in two parts, but likewise, in further progress, to manage three parts well and correctly, and, at the same time, not only how to get good inventions (ideas) but also how to develop the same well ...."

The outstanding characteristic common to all the Inventions is their extreme economy of material, resulting from the intense application of developmental techniques that Bach used in their composition.

There are several structural designs used in the inventions; for example, numbers 1, 3, and 4 are fugal, numbers 2 and 8 are canonic, and number 6 is in binary form ( A: || :A': || ). However, the majority of the inventions share most of the following characteristics: (The discussion to follow may be correlated with Example 10 - a, Invention No. 1.)

1. A subject, varying in length from two beats to as many as eight beats, is announced in the tonic, either as a single voice, or accompanied by another voice. This subject begins and (usually) ends on a member of the tonic triad, and usually extends to conclude on a strong beat. The initial statement of the subject may be in either the upper or the lower voice.
2. This subject is immediately imitated in the other voice, either in the tonic key at the octave or in the dominant key, up a fifth or down a fourth, in any desired octave. The first voice will continue with material that will not rival the subject in the other voice, but with material that is capable of development later in the work. (This material

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<sup>1</sup> Although the fifteen "Three-part Inventions" were titled by Bach "Sinfoniae," there is no real difference between the inventions and the sinfoniae other than the use of a third voice in the latter. "Invention technique" is not limited to the Inventions, but is found in many of Bach's keyboard preludes, organ trios, cantata preludes, etc.

- is not actually a countersubject since it will not always accompany the subject in each of its subsequent appearances.)
3. Additional statements of the subject, either in the dominant or in the tonic, may occur. The number of these statements depends somewhat upon the length of the subject; Invention No. 1, with a short, two-beat subject, has four opening statements of the subject, while Invention No. 3, with a two-measure subject, has only two opening statements.
  4. With the completion of the initial statements of the subject, a sequence, usually derived from the subject, begins, modulating by means of a diatonic common chord. The modulation is from the tonic key to the dominant, if the work is in major, or to the minor dominant or the related major, if the work is in minor.
  5. When the modulation is completed, a cadential formula, usually not related to the subject, is used to close the exposition. However, at this cadence, one voice typically maintains sixteenth-note motion by commencing a development of the subject.
  6. A middle section will now occur, in which the subject is developed and in which several keys related to the original tonic key are touched upon in succession. There are generally at least two related keys used in this section. Two or three cadences may also be used, but the forward motion is not allowed to stop.
  7. At approximately the three-quarter point in the work, a point of maximum intensity, a "high point" is reached. The tonic key may have been established by this point. Shortly thereafter, a final statement or two of the subject in the tonic key prepares the close of the work. (A harmonic move to the sub-dominant, preceded by its dominant (seventh) typically occurs at this point.) The "expected" closing cadence is typically avoided by use of a deceptive cadence (V-VI), allowing the composer to extend the cadential section of the work so that it seems inevitably finished at the final cadence.

Invention No. I is analyzed in Example 10 - a below. The subject has, within it, two motives -- short "germ" ideas -- that the composer will develop. Also, we may designate the counter-subject-like material as motive "C."

Example 10 - a

Invention No. 1 Bach

. 100

16 <sup>2</sup> inversion subject

cadence in "a" minor

17 inversion subject subject

C:  $\frac{I7}{IV}$  augmentation of inversion of "a"

20 high point inversion

final statement of subject "a" augmented "a"