

PART TWO

Instrumental Counterpoint



## CONTENTS

Introduction	7
Melodic Characteristics	9
Harmony	13
Rhythm and Texture	21
Musical Forms	25
Exercises	33



## INTRODUCTION

Like its companion on the 'Bach' chorales, this booklet has been written in the belief that practice in different aspects of musical style and technique should be preceded and accompanied by a thorough study of the models concerned. Its aim is firstly to guide the student in his study of Bach's two-part and three-part instrumental counterpoint (especially as exemplified in the keyboard suites and Inventions), and secondly to provide exercises whereby he may test his understanding of the techniques involved, and his ability to use them creatively. The intention is not to provide ready-made formulae for putting together pieces in the Bach style—which would be impossible anyway—and the following pages should be regarded only as a method of fruitful study of the works themselves.

In both the text and the musical examples, particular stress has been placed upon the value of the Inventions in two and three parts which Bach wrote at Cöthen towards 1723. Not only do these works provide a useful compendium of Bach's methods elsewhere, but, like many of the other works written at Cöthen, they were expressly designed to instruct. The remarks with which Bach prefaced the 1723 manuscript speak of the Inventions as 'an honest guide to lovers of the keyboard', wherein they might learn 'not only to play clearly in two parts, but also, after further progress, to deal correctly with three *obbligato* parts'. The same preface, however, makes it clear that the composer intended the volume to have an application beyond helping to lay the foundations of good keyboard technique; he intended it also to be used as a means 'to acquire a strong foretaste of composition'. In this way, too, the value of the Inventions to the incipient composer remains undiminished, because the skills they teach have a relevance beyond their own particular forms and style. How to develop musical ideas, how to keep invention alive when inspiration slackens, how to achieve unity in many-voiced textures—these are problems which nearly every composer will face, no matter what personal style of writing he may develop.

The present booklet stops short of the stricter disciplines of canon and fugue but the Inventions themselves provide an admirable introduction to a study of these forms, and in some ways we can look upon them as preliminary essays for the *Well-tempered Clavier* (1722). Like the preludes and fugues in that famous volume, the Inventions are set out in ascending order of keys, although nine of the keys furthest removed from C major are here omitted. Their forms and contrapuntal textures lie somewhere between the comparative freedom of the preludes and the strict organization of the fugues, and the student who has acquired some measure of skill in writing Inventions will be best equipped to deal with the most difficult problem in fugal writing, namely how best to proceed when the mechanics of the exposition can carry the music no further forward.

A study of the Bach Inventions can be profitable even to the student who has no pretensions as a pianist, and whose studies of compositional techniques will never progress beyond fugal expositions. Some knowledge of the Inventions is bound to enhance and deepen his appreciation of Bach's other works, for invention technique lies at the heart of so much of his music—not only keyboard works, such as the 'Forty-eight,' the suites and partitas, but also many movements in the concertos, the cantatas, and the Passions. Besides, they are delightful pieces in their own right.

## MELODIC CHARACTERISTICS

Before beginning a study of Bach's contrapuntal technique, it is worth considering the kind of melodies he writes in instrumental works. No matter how clever we might become at combining one part with another, or at devising cunning imitations, canons, augmentations, and so on, we shall never achieve a true Bach sound in our music until we have understood the nature of the individual parts themselves.

Not even his most fervent admirers would claim that Bach was primarily a melodist. We all admire, of course, the beautiful contours of the Lied *Bist du bei mir* and of the Aria 'Schlummert ein' in the church cantata no. 82, *Ich habe genug*, and doubtless every reader will be able to recall other Bach melodies which he prizes highly. Nevertheless, we do not associate Bach with fine melodic writing (by which we usually mean fine *vocal* writing) in the way that we do his contemporary Handel, or other composers such as Mozart, Schubert, Puccini, and Britten. Bach's approach to music was an instrumentalist's, whereas that of the other composers mentioned was in each case predominantly a vocal one. His melodic lines depend not upon lyricism so much as upon the knitting together of short, incisive, and memorable phrases. The opening movement of the third Brandenburg Concerto is a splendid example of how he could compose interesting, vital, and even inspiring music without writing anything which could justly be described as a 'tune'.

In fact the Brandenburg Concertos provide an excellent point of departure for our consideration of Bach's keyboard melody, because the contours of his mature writing for *any* instrument (and often for the voice as well) continually suggest the violin, and this despite the fact that his own reputation was made as an organist. Close contact with instrumental music at Cöthen, where he held the post of Kapellmeister between 1717 and 1723, provided a practical means of perfecting an instrumental style which had already been indicated in the string concertos of Italian composers,

especially Albinoni and Vivaldi. His close study of works like these and his experience of orchestral music at Cöthen found expression not only in the Violin Concertos and the Brandenburg Concertos, but also in the keyboard suites and Inventions written at about the same time. The violin concertos, and above all, perhaps, the Concerto in D minor for two violins, are widely considered among the finest examples of the form by any composer, and all violinists would agree that the solo parts are beautifully laid out for the instrument. Yet if we take the trouble to compare the solo lines of the double concerto with the individual parts of the keyboard works a great similarity in style is at once apparent. The quotation from the C minor Partita at example 1(b) has been transposed up a tone to facilitate comparison with the extract from the double concerto shown in example 1(a). Dozens of

*Example 1*

*Double Concerto, movt. I, bars 21–23*



*Partita in C minor, Caprice, bars 1–4*



similar parallels between the string compositions and the keyboard work could be shown.

Bach's violinistic approach in the Inventions and elsewhere results in melodic lines whose dominant characteristic is an unusually high proportion of leaps, including a large number of very wide ones. His tunes do not 'flow' in the sense we usually understand the word, and for this reason singers often complain that the parts he gives to them are difficult and tortuous. Also his melodies are frequently organized in short, and often repetitive, phrases rather than in the long stretches of continuous melody which Handel and other more Italianate composers give us. The 'flow' in Bach's music is of a different kind, and derives mainly from the movement of the harmony implicit in the polyphony or in the melody itself; the importance of the harmony in this respect will be dealt with in a later section. Not all Bach's melodies proceed in wide leaps, of course, and particularly in relaxed

moments he can produce melodic lines of predominantly conjunct movement. Nevertheless, since most students seem to associate counterpoint with 'flowing parts', it is important to emphasize the self-evident fact that even in slow movements Bach's instrumental counterpoint is usually of a kind which delights in a leaping, springy melodic line. Those examination questions which invite the candidate to write 'flowing parts in the style of J. S. Bach' are usually self-contradictory.

Melody with a high proportion of leaps will continually imply harmony, as we have already said; but leaps in Bach's music will often imply other things too. It is possible, for instance, for a single line to suggest polyphony, and this helps to explain the extraordinary richness of Bach's counterpoint even when it is written in only two parts. Example 2(a) quotes a passage from the fifth two-part Invention in which a single strand implies the alternation of two voices; in the context of a three-part work the same passage might well have appeared in the way shown at example 2(b), where its implied polyphony has been made explicit.

*Example 2*

*Two-part Invention no. 5, bars 20–23*

(a)

(b)

A melodic figure frequently found in Bach's instrumental writing, and one which again makes use of wide leaps, is of the kind shown at example 3, below. Here two strands are once more implied, but this time only one of

them moves, the repeated notes suggesting a stationary pedal. Like so many of Bach's melodic figures, this one too may have had its origin in violin

*Example 3*

*Two-part Invention no. 8, bars 21–22*



music, where the bow would alternate between two adjacent strings. Here, though, the passage is obviously just as idiomatic to the keyboard.

Other melodic features of Bach's instrumental style will become apparent during the course of this survey, but even from the few examples so far quoted it will be obvious to the reader that melodic sequences play an important part in the music. Sequence is a device which Bach uses more than any other to extend his melodic phrases and to achieve the formal balance he desires. There is hardly a Bach movement of any length which does not rely heavily upon sequence for its construction; the first of the two-part Inventions, indeed, is almost entirely dependent upon it (see example 13). Like every formal device, however, that of sequence can be overdone, and the student should guard against using it too often or for too long stretches. In particular, he should be ready to jettison it altogether if it threatens to disrupt the harmonic flow. He should also observe that Bach's sequences nearly always move by step in a downwards direction, and that they rarely contain more than three 'limbs', and never more than four. Sequence in one part will usually be matched by sequence in the others (see examples 5(b) and 11), but a change of direction in the final 'limb' can produce a very satisfying effect. A good example of this may be observed in the first two-part Invention at bars 4 and 12.

Most important of all is that the sequence should appear to grow out of the music which precedes it, and that it should never give the impression that a musical phrase has been created merely for the purpose of serving a sequence. From this observation it is possible to formulate the principle that a phrase will not normally be extended in sequence unless it has already been presented in a non-sequential passage.

## HARMONY

It may seem odd that a booklet which claims to deal with Bach's counterpoint should begin with sections devoted to his melody and harmony, but in fact the distinction between harmony and counterpoint in Bach's music is a finer one than many would suppose. Melody, harmony, and counterpoint, indeed, are frequently inseparable and interdependent, not only because the melody is constantly implying harmony, but also because the direction of the contrapuntal texture as a whole is determined by the course which the harmony takes through a number of related and well-defined keys. Consideration of the tonal construction of such pieces as the suites and the Inventions will be left for a later section dealing specifically with formal principles, but some consideration of Bach's harmony in general is desirable here, if only to correct a widespread but mistaken belief that harmonic considerations should come last in dealing with Bach's contrapuntal forms.

In fact many good students go wrong in their early attempts to re-create Bach's counterpoint precisely because they devote all their attention to the obvious intricacies of imitation, canon, invertible counterpoint, and so on, and let the harmony take care of itself. This, of course, it will not do, and inevitably the result is a mere succession of notes and phrases with all the appearance of movement and busyness but with absolutely no sense of direction. A sense of direction in Bach's music (particularly when words are not involved) can come only from the harmony, and far better results are likely if the student begins his piece by sketching out the harmonic path which the music will follow. Harmony and counterpoint are inseparable in Bach's music, as we have said, and ideally they should be conceived as one. Until the student can do this, he will find it preferable to make his counterpoint fit the harmony rather than to allow the harmony to fit in with the counterpoint.

A study of chorale harmony can be of immense benefit to the student in this respect, since it focuses his attention upon progressions and sequences of

key which provide the basis for instrumental works. No one is likely to produce good Inventions who cannot also reproduce good 'Bach' chorales, because Bach's instrumental counterpoint is often little more than elaboration of chord progressions such as might be found in a chorale. We must add, however, that the harmonic basis of a movement from the keyboard suites or of one of the Inventions is likely to be rather simpler than the harmony found in the average chorale.

It is not always understood that rhythm is largely dependent upon harmony. A change of chord, or even of the position of a chord (i.e. from root position to an inversion or vice versa), produces an accent whose strength depends upon the particular chords involved and their place within the bar. It is possible to write a whole string of quickly reiterated chords and yet produce a slow rhythm, if the chords are changed infrequently. This often happens in the music of Mozart, Beethoven, and other composers of the Classical period, where the harmony may remain the same over a number of bars. This rate of chord change is frequently spoken of as the 'harmonic rhythm' to distinguish it from the melodic rhythm and from the pulse of the music indicated by the time signature. A good grasp of harmonic rhythm is important in writing music of all kinds, but it is often overlooked in contrapuntal studies, where melodic considerations tend to take first place.

In Bach's chorale harmonizations, where the chords (or positions of the chords) usually change with every crotchet, the harmonic rhythm and the  $\frac{4}{4}$  time signature coincide. In longer works a much slower rate of chord change is obviously desirable, and the concertos provide many examples of this. The harmonic rhythm of the Inventions, and of other works in invention style, is quicker than in the concertos, but usually slower than in the chorales. The precise rate may vary, and will, in any case, depend to some extent upon the time signature and the speed. In a quick  $\frac{3}{8}$  tempo, for example, the harmony might change only once a bar or even two bars, but in the normal  $\frac{3}{4}$  or  $\frac{4}{4}$  movement the harmonic rhythm usually moves in minims and crotchets.

The student must endeavour to achieve a good sense of harmonic progression and the ability to recognize the harmonic rhythm suitable for the character of the music he is asked to write. Useful practice in cultivating both these abilities may be acquired by reading through the Inventions and other pieces at the keyboard, all the time substituting plain harmonies for Bach's polyphony and where necessary completing the chords which the

counterpoint can do no more than suggest. It would be no bad thing either for the student to put his own manuscripts to the same test, discarding or reworking those passages where the counterpoint has produced awkward harmonies or a static harmonic rhythm.

Melodic lines which, like Bach's, are characterized by frequent leaps demand considerable care when they are combined with other parts. Even the best student sometimes finds it difficult to reconcile melodic shape with harmonic propriety and it is well to be clear about Bach's use of unessential notes and suspensions. In general he subscribes to the textbook rule that unessential notes (i.e. notes *not* contained in the prevailing harmony) must move by step. A glance at the opening bars of the first two-part Invention (quoted at example 13) will suffice to illustrate how the rule works. It will be observed here that wherever the semiquavers leap, *both* notes make good harmony with the other part; where a dissonance occurs between the two parts either one or both of them are moving by step. Not until he has fully understood this general rule should the student go on to examine the exceptions to it which Bach's music allows. These we may summarize under four headings: changing notes, octave displacement, melodic patterns, and pedals.

*Changing notes and the échappée:* The dissonant semiquavers marked with crosses in example 4, although proceeding by leap, are normally accepted when they occur within the so-called 'changing-note' figure, which is here shown in brackets. Two appearances of a harmony note are separated by its upper and lower auxiliary notes, one or both of which may dissonant. Changing notes are prominently used in Bach's counterpoint, usually as part of a recurring melodic figure. For other examples, the reader is referred to the fifth two-part Invention, where they appear in every single bar.

*Example 4*

*Two-part Invention no. 3, bars 35-37*



Similar to this figure is the échappée, in which a harmony note rises one step before falling a third to the next harmony note. It is found particularly at cadences and in ornamental resolution of a suspension.

*Octave displacement:* Unaccented semiquavers are often rendered dissonant by a procedure for which the textbooks have no name, but which may be described as ‘octave displacement’. The principles governing this are best demonstrated by considering example 5(a), a pedestrian sequence which might find a place in any student exercise. What Bach himself wrote is shown in example 5(b). It will be seen that he has transferred two of the

*Example 5*

(a)

*Two-part Invention no. 4, bars 7–II*

(b)

harmony notes down an octave, in each case robbing the succeeding semiquaver of its identity as a passing note, and so making it ‘incorrect’. In a similar way a dissonance approached by the leap of a ninth is acceptable in Bach’s canon if it is the result of the octave displacement of an auxiliary note (see example 6). Octave displacement is a convenient method of adjusting

*Example 6*

*Two-part Invention no. 7, bars 17–18*

the layout of the music if one part is getting a little too high or too low, but it is also important for the vitality which it can contribute to the melodic lines in general. The student should be encouraged, and not merely allowed, to imitate Bach in this way.

*Melodic patterns:* Bach also treated the textbook rule with license when he considered the maintenance of an established melodic phrase of greater importance than the avoidance of harmonic clashes. A look at example 7 will make this clear. Here the leaps of a third, shown by brackets, contain notes which are often at odds with the prevailing harmony; they are acceptable because they are used consistently and because the dissonances which they produce, being unaccented, are relatively mild. The entire three-

*Example 7*

*Three-part Invention no. 6, bars 1–6*

The musical score for Example 7 shows two staves of three-part inventions. The top staff is in treble clef and the bottom staff is in bass clef, both in G major (two sharps) and common time. The score consists of six measures. Brackets with an 'x' mark above the top staff indicate melodic leaps of a third between voices. The first measure shows a leap from C to E. The second measure shows a leap from G to B. The third measure shows a leap from D to F. The fourth measure shows a leap from A to C. The fifth measure shows a leap from E to G. The sixth measure shows a leap from B to D. The score ends on a double bar line.

part Invention no.6 is worth looking at closely for its use of dissonance. As well as those in the example quoted there will be found other unaccented dissonances (bars 11–15 etc.) and clashes resulting from the free combination of passing and harmony notes in different voices (see especially bars 35 and 37). The guiding principle here seems to be that the logical progression of the harmony should remain undisturbed. The first of the three-part Inventions contains a *locus classicus* whose extreme dissonances the ear can

accept only because the melodic lines which produce them do not individually conflict with the basic harmony at that point, which is the dominant chord of D minor (see example 8).

*Example 8*

*Three-part Invention no. 1, bars 12–13*



*Pedals*: Anyone familiar with the opening chorus of the *St Matthew Passion* knows how important the use of pedal points is in the construction of Bach's larger-scale works. In the slighter context of a dance movement or an Invention, however, they play a relatively small part. In the keyboard works they are often sustained by a trill, and a pedal in one voice is normally balanced by one in another voice, either immediately or in a similar passage later in the movement. They should not be overused in short pieces, but a dominant pedal is sometimes helpful in establishing a central modulation or in reinforcing the return of the home key. Naturally, any dissonant leaps arising from the use of a pedal are quite unobjectionable (see example 9), provided that the other parts themselves suggest good harmony.

*Example 9*

*Two-part Invention no. 3, bars 5–8 (cf. bars 47–50)*



Throughout this section we have continually stressed the importance of a firm harmonic framework to the design of a contrapuntal movement. Now

we must consider how the harmony is to be made explicit by the combination of the various parts. In three-part work it is not usually difficult to achieve a full-sounding harmony, since three voices are sufficient to complete the chords needed, or at least to suggest them unequivocably. But in two-part writing the tussle between the desire to write interesting lines and the necessity of making the harmony complete can test the skill of even the most accomplished student.

The only harmonically 'complete' intervals in two-part writing are thirds and sixths, and it is in the interests of sonority that these intervals fall on most of the strong beats. Bach was never one to torture his part-writing to achieve this ideal, but the extent to which he observed the principle behind it is evident in even a cursory glance at any of his two-part pieces. A quick check of the first two-part Invention shows that the two voices come together on a strong beat 33 times all told, and that in all but five cases they form the interval of a third or a sixth. It is a measure of his contrapuntal skill that there is never the slightest hint that he has compromised his melodic lines to make this possible.

Of course an unvarying succession of thirds and sixths on all the strong beats in every piece would be unbearably tiresome. Fifths and octaves are freely used to begin and end a phrase, and a cadence in two-part writing, especially the final one, usually comes to rest on an octave. Accented passing notes and suspensions also provide relief from too much concord, as well as giving point and 'bite' to the rhythm. Suspensions especially are a very strong feature of Bach's style and in some instances they form the basis for an entire movement (see the two-part Invention no. 6). The student should be encouraged to study Bach's treatment of suspensions, particularly his methods of varying their resolutions, and to make good use of them in his own exercises. In doing so, he would also be well advised to heed the following two cautions:

(a) *A suspension does not necessarily mean a tie.* There exists a strong temptation in the minds of most students to tie a suspension without good reason. Whether or not a tie is advisable will largely depend upon the character of the piece, but in instrumental music it is often preferable to repeat the suspension on the strong beat for the sake of greater dissonance. The dissonance is, after all, the whole point of a suspension, and it is the alternation of discord and concord which propels the music forward. It is worth noting, however, that when the suspension is of shorter duration than its preparation Bach will usually tie it.

(b) *A tie does not necessarily mean a suspension.* The student will not go wrong here if he remembers that a suspension produces a discord. The interval of a fourth may be regarded as a dissonance in this context but the interval of a sixth may not, and a 6-5 suspension can exist only in the mind of the composer, not in the ear of the listener. There is, of course, nothing wrong with writing tied concords so long as their comparative weakness is understood and they are not used in contexts which invite a genuine suspension.

## RHYTHM AND TEXTURE

The ideal contrapuntal texture of no matter what style or period seems to be that in which the various parts are, at any given moment, both melodically interdependent and rhythmically independent. In other words, counterpoint relies upon imitation and tends to avoid rhythmic sameness. All the Bach Inventions begin with a 'point' of imitation which is immediately taken up by each part in turn, and which reappears in all the voices during the course of the piece. But even in such works as the keyboard suites, where Bach is less concerned about working out the initial phrase, it is usually imitative counterpoint which carries the music along. The sharing of common musical material in this way might lead us to expect a kind of texture in which all the parts are similar in character and equal in melodic importance—just as in the history book descriptions of the Elizabethan madrigal.

In fact this is not quite so, and was never quite so in the madrigals either. Bach realized, as the madrigalists had done before him, that the bass voice plays a harmonic role quite different from that of an upper part; he knew that its freedom of movement is limited by the necessity of its defining and maintaining the basis of the harmony. In a two-part work it is usually possible for the bass to do this and match the other part in melodic interest as well. In three-part writing, however, one must be prepared to accept fairly frequent stretches of what might be called 'trio-sonata' or 'chamber-duet' texture; that is, a fairly straightforward 'continuo' bass supporting two imitative lines above. All the three-part Inventions contain examples of this kind of writing. No. 5 uses it exclusively.

Three-part writing, then, is not simply a question of adding another part to a two-strand texture. It has its own techniques and its own problems, most of which derive from the necessity of maintaining as much interest as possible in every part. Fortunately there is no need to keep all the parts active all the time, and varying the density of the texture is a virtue, not a

weakness. So far as the keyboard suites are concerned, Bach is often careless of whether there are two, three, or four voices taking part, and he does not even define the absence of a part with rests. But even in the stricter counterpoint of the Inventions (and of course the fugues) he will occasionally reduce the texture to two parts for brief periods. This calls for some skill, and the student must resist the temptation to fall back on rests as a convenient and easy way out of a tight spot. A reduction in the number of voices should normally coincide with the end of a phrase, and often with a fairly well-defined cadence. The re-entry of the part, too, is something which demands considerable care. Above all, it is desirable that its reappearance should contribute something worthwhile to the music; a voice should not re-enter the texture merely because it is expedient, at a certain moment, for it to do so. For this reason it is usually advisable to accompany its re-entry with a point of imitation, using either the initial phrase of the piece or a new idea.

Example 10 has been chosen to illustrate all these points. The reader will observe a reduction in texture from three to two strands coinciding with a well-defined cadence. The alto line reappears a bar later with a point of imitation already stated in the other two parts. The passage is quite typical of Bach's methods, though it should be added that such reductions in the

*Example 10*

*Three-part Invention no. 14, bars 14–16*

texture are both brief and infrequent in short pieces like the Inventions; many of these works, in fact, keep all three parts active throughout. Reduction to a single strand, even in the two-part works, is very rare after the opening phrase. The famous octaves in the E minor fugue from the *Well-tempered Clavier*, as well as the less famous ones in the third Partita (Burlesca), are striking examples of a reduction in texture at points of climax or for the

sake of emphasis, and recall more telling examples of the same device in other works—the third Brandenburg Concerto (opening *ritornello*), for example, and the *St Matthew Passion* ('for He hath said, I am the Son of God'). To understand the value of unison is a mark of the great contrapuntist, but it is not something with which the student need concern himself at this stage.

Even without cutting down the actual number of parts a reduction in texture is possible by a process which reverses that shown in example 2 on page 11. Bach's three-part writing is not infrequently merely a two-stranded texture in disguise. Example 11(a) shows a passage of two-part counterpoint such as Bach might well have written, and example 11(b) shows what he actually did write. It will be observed that although the texture of the second version appears to the eye much more substantial than the first, the number of notes actually sounded by the player is in each case identical.

*Example 11*

(a)

*Three-part Invention no. 10, bars 8–11*

(b)

The advantages of this technique to the student who aims to produce interesting lines in a three-part piece will be obvious.

It is in the nature of Baroque music in general that the style of a piece, or of a movement, is established in the opening bars and that a single 'affect' is maintained throughout. In longer movements we may interpret this to mean that there will be no new material introduced which conflicts,

or even strongly contrasts, with the mood of the opening. In shorter pieces, such as we are concerned with here, we may take it to mean that even the rhythmic characteristics of the first bars will remain unchanged in the music which follows them. If, for example, a given opening proceeds in crotchets and quavers, the student will introduce notes of shorter value with discretion (if at all); where the opening presents an unbroken line of semiquavers he will be wise to maintain this semiquaver movement throughout the whole piece. As a rule, the instrumental counterpoint of Bach poses no further problems of rhythmic organization. Many examination questions ask for the completion of a dance movement, and, although an opening is usually given, the student ought to acquaint himself with the rhythmic features of the dances commonly found in the Bach suites and partitas: Allemande; Courante; Sarabande; Gavotte; and Gigue.

The Inventions show little variation in rhythmic make-up in so far as they mostly maintain unbroken semiquaver movement, as indeed does a great deal of Bach's instrumental counterpoint in other works. This does not mean, of course, that any one part moves only in semiquavers, or that semiquaver movement is desirable in all parts simultaneously. Rhythmic independence is the norm, and in two-part writing this means general submission to the rule that only one part is kept busy at a time. But even this sensible caution is best discarded on occasions, and a rush of semiquavers in *both* hands can produce a fine effect for a bar or two, particularly at moments of climax.

## MUSICAL FORMS

The forms in which the student is usually asked to display his skill in Bach-style counterpoint (outside fugue and canon) are those embraced by the keyboard suites and the Inventions. These works make an admirable introduction to a study of form in Bach's music as a whole, for the principles which govern their construction (as regards both key and thematic organization) are exactly those which operate in longer works, while their relatively small dimensions make it possible to complete an entire movement as a weekend task or an examination answer.

*Dance movements in binary form:* Not all the movements in the Bach suites are contrapuntal but they are all useful for studying the form of his dance movements. While these are invariably binary in structure, they show sufficient diversity in the minutiae of their designs to give rise to conflicting descriptions of them in many textbooks. What our investigations should tell us is what is typical of Bach, and what is peculiar to a single movement or a few. The descriptions and analyses which follow result from a close inspection of the 120 or so dances in Bach's principal works for solo clavier—the English and French Suites, the Partitas, and the 'Forty-eight'.

Except for the preludes, the movements of the Baroque suite usually follow the traditional dance form of the period, which consists of two complementary sections, each of them played twice. The first begins in the tonic and closes in a related key; the second leads back to the original key, usually encompassing other modulations *en route*. The music of each section is materially the same, but the second part is usually longer than the first (and *never* shorter), because there are more keys to be included and because of the need to re-establish the tonic at the end. An analysis of all the binary movements in the works mentioned shows us that the most favoured single proportion is one of exactly equal length in each section. However, the

other proportions used together outnumbered this one by about three to one. The following table shows how many examples of the various possibilities exist in the works analysed. However, there is no need for the student to be aware of these details when attempting dance forms in the Bach style. What is important is to realize that a feeling for proportion and balance

<i>Number of bars in each part expressed as a ratio</i>	<i>Number of examples in the works analysed</i>
1 : 1	31 (26 per cent)
1 : 2	26 (22 per cent)
3 : 4	14 (12 per cent)
2 : 3	10 (8 per cent)
4 : 5	6
1 : 3	6
3 : 5	2
2 : 5	2
Others	23 (one example of each)
	<hr/>
	Total: 120

in such movements is very strong, and the above table clearly shows a preference for the simpler ratios. All the movements of Bach's suites except the preludes derive from music originally intended to accompany the formal steps of the dances from which they take their names. Balance and symmetry of design were necessary to allow the dancers to complete their figures and to avoid wrong-footing them. The movements of Bach's keyboard suites were not, of course, designed to accompany dancing, and the original dance-types have become highly stylized. Nevertheless, they show their derivations not only in tempo and rhythmic characteristics but also in the neat proportions of their structures.

The number of bars in each section will largely depend upon the speed of the movement and the time signature. The gigues are usually the longest; that in the fifth English Suite, for example (in  $\frac{3}{8}$  time), has no fewer than forty-eight bars of music in each section. The Allemande in the third Partita, on the other hand, is by no means the only movement with only sixteen bars altogether. One can only offer generalities, but it is worth noting that most of the binary movements with common time signatures, such as  $\frac{4}{4}$ ,  $\frac{3}{4}$ ,  $\frac{6}{8}$ ,  $\frac{9}{8}$ , and so on, contain between eight and sixteen bars in the first section and between twelve and thirty-two bars in the second. By far the commonest

aggregate is  $8 + 16$  bars, and while there is no need for the student to restrict his own solutions to these dimensions, they do provide a serviceable framework for his first attempts.

Perhaps the most important thing to learn from this analysis is that each section of a binary movement, whatever its length, should include an even number of bars. The dance movements which total an uneven number are sufficiently rare to be ignored. This is not just a question of adding up at the end to see if the double bar line has come at the right place. The student must be aware of the length and balance of his phrases, and, if the dance has been conceived in this way, an uneven number of bars will not be merely numerically odd—they will sound ‘odd’. Bach’s music is by no means always ‘square’ like this, and only about half of the Inventions total an even number of bars. The dances are exceptional, and the reasons for their symmetry I have already summarized.

Key and tonal relationships (one of the great discoveries of the Baroque period) form the basis of the binary structure in Bach’s suites and demand a good deal of forethought. As we stressed earlier, a sense of direction in the counterpoint can come only from the harmony, and a sense of direction in the harmony (as in hiking) depends upon a clear idea of the destination, and (it might be added) at least a rough idea of the expected time of arrival. A map is also tremendously helpful, and this is available if we take the trouble to study the paths which Bach’s music has taken.

There are always at least two keys, and normally three, which form the harmonic framework of a dance movement. The piece naturally begins and ends in the tonic; a closely related key is reached at the end of the first part, and usually another related key somewhere towards the middle of the second section. In major keys the central modulation (at the double bar) is almost invariably to the dominant, the only exceptions being a few cases where the music comes to rest *on* the dominant of the home key. The cadence at this point very often ‘rhymes’ with the final cadence of the piece in the way shown in example 12. The second section, usually longer than the first, passes through a wide range of keys, but there is nearly always one modulation (and sometimes more than one) which stands out from the others because it is established with a formal cadence. Often, it too ‘rhymes’ with the final cadence (see again example 12), but in any case its structural importance is unmistakable. The key most commonly reached at this point is the relative minor, but the supertonic minor is also frequently found.

*Example 12*

*English Suite no. 2: Gigue ('rhyming' cadences)*

The image shows three staves of musical notation, each enclosed in a brace. The first brace covers bars 32-34, the second covers bars 58-60, and the third covers bars 72-74. The notation consists of two treble clef staves and one bass clef staff. The music features eighth-note patterns and various rests, including a fermata over a note in the first brace.

From these observations, it is possible to sketch the tonal outlines of a major-key dance movement in the following way:

||: I – V :||: (V) – VI minor – I :||  
(or II minor)

Some examples of the first type are the Gavotte, Air, and Gigue in the fourth French Suite, the Minuet I in the first Partita, and the Courante in the fifth Partita. With the alternative modulation to the subdominant minor may be cited the Bourrées from the French Suite no. 6 and the English Suite no. 1. These movements should be studied if possible, and the student should look out for more examples in other works.

These keys perform a structural function—they form the pillars which support the tonal superstructure of the movement. Other keys will also be used, of course. The central cadence (V) might be approached by way of the relative minor, and there will certainly be other modulations in the

second section. Towards the end there is often a swerve towards the sub-dominant key which acts as a kind of brake on the harmony, not to be confused with the flattened seventh which Bach often introduces in the opening bars without modulation. (Mozart, too, was very fond of this harmonic twist at the beginning of a composition.) Subsidiary modulations after the double bar often result from the use of sequence, and it would be both foolish and unnecessary to attempt to formulate rules for them here. The student can safely be left to investigate Bach's methods for himself, but it is worth reminding him that the wider his range of modulation the more care he must take over re-establishing the main tonality. Where Bach has written a long piece passing through many keys, we often find a few bars of dominant preparation (perhaps with a dominant pedal) before the tonic returns; frequently, too, its return is emphasized by reference to the melodic figure which opened the piece.

So far we have been concerned only with major keys. Minor keys provide a greater choice of central modulation, and therefore of key structure as a whole, and the student should take as his models (at least to begin with) those schemes most favoured by Bach himself. These are as follows:



The following examples should be studied with reference to the above outlines: (a) Courante from the second French Suite and Burlesca from the third Partita; (b) Air from the French Suite no. 2, Gavotte I from the third English Suite, and Minuet from the second French Suite; (c) Minuet II from the French Suite no. 3, and Courante from the third Partita.

A few points are worth making here. Except in those movements (group (c)) where the first section ends *on* the dominant without modulation, it is rare for Bach to establish the relative major after the double bar. A middle cadence in the dominant minor (V minor) always comes to rest upon a major chord or upon a unison, and so prepares for the repeat of the first section. The final chord of a minor piece, however, is much more commonly minor (or a unison), although in about 25 per cent of the dance movements Bach closes with a 'picardy' third. As in major-key pieces, transitory modulations play an important part, and here again the student should look closely at Bach's methods in the examples mentioned and elsewhere.

A carefully planned harmonic scheme is more than usually necessary in movements which do not rely upon the opening figure for their melodic material. Only in the gigues is Bach concerned with developing the material in fugal fashion, although imitative openings are common in other dances too, even when the first figure is harmonized. After the opening theme has been stated and the tonic key established, the music proceeds towards the central cadence by the extension of figures, either new or detached from the principal tune. Sequence and invertible counterpoint are the commonest ways of carrying these figures forward and developing them. The second section usually begins with material similar to the opening, perhaps with the first tune inverted or with the material interchanged between the hands. After a cadence in a new key (often occurring at the eighth bar or thereabouts) there might follow some fresh material not heard before the double bar, leading the music back to the tonic key, where the piece will end with a cadential phrase similar to that which concluded the first section.

Needless to say, this outline will not hold good for all the Bach dance movements; it may, indeed, apply to very few of them. It is important, though, that the student should have some such plan in mind before he puts pen to paper, even if the music he eventually writes leads him in other directions. The gigues, and occasionally other dances too, rely more for their material upon the opening theme, but binary movements in general depend as much upon invention as upon resource, making their effect by graceful ideas, nicely-balanced phrases, and a well-defined and satisfying harmonic framework.

*Inventions*: Much of what has been said about dance movements in Bach's suites applies also to the composition of Inventions. Unlike the dances, however, these works are always concerned with searching out the contrapuntal possibilities of their opening melodic figures. Bach designed them as a training ground where, to quote his own words again, 'those desirous of learning are shown . . . not alone to have good ideas (*inventiones*), but *to develop the same well*'. An Invention grows out of its initial idea, and so that we may be clearly aware of the identity of this idea it is often stated unaccompanied, as in a fugue. In fact, some of the three-part Inventions (those in D major and A major for example) are hardly distinguishable from genuine fugues, while the F minor Invention, with its chromatic subject and its triple counterpoint, shows a degree of resource not often paralleled

even in the 'Forty-eight'. There are two-part Inventions as well, such as the one in E flat major, in which not a scrap of new melodic material is introduced after the first three or four bars. Such works are distinguished from fugues mainly by their brevity, which often results from the brevity of the opening 'subject' itself; and they usually dispense with the more cerebral devices of fugal writing, such as augmentation, diminution, and stretto. Inversion, however, is not uncommon.

Fugue is not, strictly speaking, a form, and there are episodic Inventions just as there are episodic fugues. But even those Inventions furthest removed from fugue lean heavily upon their initial thematic material. The first of the two-part Inventions, for example, might well impress the listener as a rather merry piece of ingenuous counterpoint, in which the composer has been at no pains to parade his command of fugal resource. Analysis reveals its outstanding ingenuity, however, by showing how the entire piece is built from the initial phrase (x) or its inversion (see example 13).

*Example 13*

*Two-part Invention no. 1, bars 1-4*

Some of the Inventions rely more upon the introduction of new material than others. The kind of treatment the student chooses to adopt will depend partly upon the character of the opening and partly upon his own ability to recognize and develop its characteristics. When to fall back upon the given material and when to invent new ideas are problems which test the instinct of the composer as much as his knowledge of the models. The only

piece of advice one can offer the beginner here is the reminder that the more episodic (or improvisatory) the music, the greater its need for a firm harmonic basis.

Common to all the Inventions, however, is the imitative opening. In the two-part Inventions the initial phrase may be announced alone (see example 13), in which case the upper voice invariably begins, or the two parts may start together. In either case the initial figure of the right hand is immediately echoed in the left, usually at the octave (see again example 13), but sometimes in the dominant key, as in a fugue. The three-part Inventions usually announce the first theme in descending order of voices (S-A-B), and present a quasi-fugal exposition with the second voice entering at the dominant pitch. Contrary to fugal practice, however, the theme is never announced alone in the three-part Inventions, but always with a bass which itself usually contributes to the melodic material of the piece.

After the opening subject has been stated in all the parts, the Inventions proceed in much the same way as the contrapuntal dances described above, except that there is greater reliance upon the opening theme, less insistence upon two- and four-bar phrases, and no repeats. (The two-part Invention no. 6 is an exception to this last remark, and the only Invention in binary form.) Except for those which most nearly approach the character of a ricercare, the Inventions, like the dances, tend to build their harmonic framework around three main key-centres which are established by well-defined, often 'rhyming' cadences. The first of these corresponds with the double-bar cadence in a binary-form movement, and usually occurs about one-third of the way through. What follows it is usually an interchange of ideas between the hands, leading to another cadence in a related key, after which the music finds its way back to the tonic. The choice of keys for these main modulations follows fairly closely the schemes put forward for the dance movements on pages 28 and 29.

So far as the constructional details of the Inventions are concerned, one can offer no more precise rules than in the case of binary-form dances, and this, perhaps, is one reason why they provide such fruitful material for study. In each case the challenge is the same: to supply the best possible working-out of the given material. But the solution in each case is arrived at differently because the material is different, and one kind of treatment will not suit all kinds of theme. Each Invention tests the student anew in a way which demands more than mere facility in counterpoint. Given intelligent study, the Inventions of Bach can indeed provide a 'strong foretaste of composition'.

## EXERCISES

THE exercises which follow are intended for performance on a keyboard instrument (harpsichord or clavichord), but there is no reason why some of them at least should not be worked in other media at the discretion of the tutor. Bach and his contemporaries rarely phrased their music, but it is always capable of being phrased. The student should not regard his work as complete until it shows indications of phrasing, speed, and dynamics, without, however, any of the fussy detail which mars so many modern editions of Baroque music.

1. Complete the right-hand part of the following minuet. The quaver movement should be maintained for most of the movement.

*Bach. French Suite no. 2*

The musical score consists of four staves of music. The top staff is treble clef, G clef, and the bottom staff is bass clef, F clef. Both staves are in 3/4 time with a key signature of two flats. The music is divided into measures by vertical bar lines. Measure 1 starts with a treble note followed by a bass note. Measures 2 and 3 show a pattern of eighth-note pairs in the treble and sixteenth-note pairs in the bass. Measure 4 begins with a bass note. Measures 5 and 6 show a continuation of the eighth-note and sixteenth-note patterns. Measure 7 starts with a bass note. Measures 8 and 9 show a continuation of the patterns. Measure 10 starts with a bass note. Measures 11 and 12 show a continuation of the patterns. Measure 13 starts with a bass note. Measures 14 and 15 show a continuation of the patterns. Measure 16 starts with a bass note. Measures 17 and 18 show a continuation of the patterns. Measure 19 starts with a bass note. Measures 20 and 21 show a continuation of the patterns. Measure 22 starts with a bass note. Measures 23 and 24 show a continuation of the patterns. Measure 25 starts with a bass note. Measures 26 and 27 show a continuation of the patterns. Measure 28 starts with a bass note. Measures 29 and 30 show a continuation of the patterns. Measure 31 starts with a bass note. Measures 32 and 33 show a continuation of the patterns. Measure 34 starts with a bass note. Measures 35 and 36 show a continuation of the patterns. Measure 37 starts with a bass note. Measures 38 and 39 show a continuation of the patterns. Measure 40 starts with a bass note. Measures 41 and 42 show a continuation of the patterns. Measure 43 starts with a bass note. Measures 44 and 45 show a continuation of the patterns. Measure 46 starts with a bass note. Measures 47 and 48 show a continuation of the patterns. Measure 49 starts with a bass note. Measures 50 and 51 show a continuation of the patterns. Measure 52 starts with a bass note. Measures 53 and 54 show a continuation of the patterns. Measure 55 starts with a bass note. Measures 56 and 57 show a continuation of the patterns. Measure 58 starts with a bass note. Measures 59 and 60 show a continuation of the patterns. Measure 61 starts with a bass note. Measures 62 and 63 show a continuation of the patterns. Measure 64 starts with a bass note. Measures 65 and 66 show a continuation of the patterns. Measure 67 starts with a bass note. Measures 68 and 69 show a continuation of the patterns. Measure 70 starts with a bass note. Measures 71 and 72 show a continuation of the patterns. Measure 73 starts with a bass note. Measures 74 and 75 show a continuation of the patterns. Measure 76 starts with a bass note. Measures 77 and 78 show a continuation of the patterns. Measure 79 starts with a bass note. Measures 80 and 81 show a continuation of the patterns. Measure 82 starts with a bass note. Measures 83 and 84 show a continuation of the patterns. Measure 85 starts with a bass note. Measures 86 and 87 show a continuation of the patterns. Measure 88 starts with a bass note. Measures 89 and 90 show a continuation of the patterns. Measure 91 starts with a bass note. Measures 92 and 93 show a continuation of the patterns. Measure 94 starts with a bass note. Measures 95 and 96 show a continuation of the patterns. Measure 97 starts with a bass note. Measures 98 and 99 show a continuation of the patterns. Measure 100 starts with a bass note. Measures 101 and 102 show a continuation of the patterns. Measure 103 starts with a bass note. Measures 104 and 105 show a continuation of the patterns. Measure 106 starts with a bass note. Measures 107 and 108 show a continuation of the patterns. Measure 109 starts with a bass note. Measures 110 and 111 show a continuation of the patterns. Measure 112 starts with a bass note. Measures 113 and 114 show a continuation of the patterns. Measure 115 starts with a bass note. Measures 116 and 117 show a continuation of the patterns. Measure 118 starts with a bass note. Measures 119 and 120 show a continuation of the patterns. Measure 121 starts with a bass note. Measures 122 and 123 show a continuation of the patterns. Measure 124 starts with a bass note. Measures 125 and 126 show a continuation of the patterns. Measure 127 starts with a bass note. Measures 128 and 129 show a continuation of the patterns. Measure 130 starts with a bass note. Measures 131 and 132 show a continuation of the patterns. Measure 133 starts with a bass note. Measures 134 and 135 show a continuation of the patterns. Measure 136 starts with a bass note. Measures 137 and 138 show a continuation of the patterns. Measure 139 starts with a bass note. Measures 140 and 141 show a continuation of the patterns. Measure 142 starts with a bass note. Measures 143 and 144 show a continuation of the patterns. Measure 145 starts with a bass note. Measures 146 and 147 show a continuation of the patterns. Measure 148 starts with a bass note. Measures 149 and 150 show a continuation of the patterns. Measure 151 starts with a bass note. Measures 152 and 153 show a continuation of the patterns. Measure 154 starts with a bass note. Measures 155 and 156 show a continuation of the patterns. Measure 157 starts with a bass note. Measures 158 and 159 show a continuation of the patterns. Measure 160 starts with a bass note. Measures 161 and 162 show a continuation of the patterns. Measure 163 starts with a bass note. Measures 164 and 165 show a continuation of the patterns. Measure 166 starts with a bass note. Measures 167 and 168 show a continuation of the patterns. Measure 169 starts with a bass note. Measures 170 and 171 show a continuation of the patterns. Measure 172 starts with a bass note. Measures 173 and 174 show a continuation of the patterns. Measure 175 starts with a bass note. Measures 176 and 177 show a continuation of the patterns. Measure 178 starts with a bass note. Measures 179 and 180 show a continuation of the patterns. Measure 181 starts with a bass note. Measures 182 and 183 show a continuation of the patterns. Measure 184 starts with a bass note. Measures 185 and 186 show a continuation of the patterns. Measure 187 starts with a bass note. Measures 188 and 189 show a continuation of the patterns. Measure 190 starts with a bass note. Measures 191 and 192 show a continuation of the patterns. Measure 193 starts with a bass note. Measures 194 and 195 show a continuation of the patterns. Measure 196 starts with a bass note. Measures 197 and 198 show a continuation of the patterns. Measure 199 starts with a bass note. Measures 200 and 201 show a continuation of the patterns. Measure 202 starts with a bass note. Measures 203 and 204 show a continuation of the patterns. Measure 205 starts with a bass note. Measures 206 and 207 show a continuation of the patterns. Measure 208 starts with a bass note. Measures 209 and 210 show a continuation of the patterns. Measure 211 starts with a bass note. Measures 212 and 213 show a continuation of the patterns. Measure 214 starts with a bass note. Measures 215 and 216 show a continuation of the patterns. Measure 217 starts with a bass note. Measures 218 and 219 show a continuation of the patterns. Measure 220 starts with a bass note. Measures 221 and 222 show a continuation of the patterns. Measure 223 starts with a bass note. Measures 224 and 225 show a continuation of the patterns. Measure 226 starts with a bass note. Measures 227 and 228 show a continuation of the patterns. Measure 229 starts with a bass note. Measures 230 and 231 show a continuation of the patterns. Measure 232 starts with a bass note. Measures 233 and 234 show a continuation of the patterns. Measure 235 starts with a bass note. Measures 236 and 237 show a continuation of the patterns. Measure 238 starts with a bass note. Measures 239 and 240 show a continuation of the patterns. Measure 241 starts with a bass note. Measures 242 and 243 show a continuation of the patterns. Measure 244 starts with a bass note. Measures 245 and 246 show a continuation of the patterns. Measure 247 starts with a bass note. Measures 248 and 249 show a continuation of the patterns. Measure 250 starts with a bass note. Measures 251 and 252 show a continuation of the patterns. Measure 253 starts with a bass note. Measures 254 and 255 show a continuation of the patterns. Measure 256 starts with a bass note. Measures 257 and 258 show a continuation of the patterns. Measure 259 starts with a bass note. Measures 260 and 261 show a continuation of the patterns. Measure 262 starts with a bass note. Measures 263 and 264 show a continuation of the patterns. Measure 265 starts with a bass note. Measures 266 and 267 show a continuation of the patterns. Measure 268 starts with a bass note. Measures 269 and 270 show a continuation of the patterns. Measure 271 starts with a bass note. Measures 272 and 273 show a continuation of the patterns. Measure 274 starts with a bass note. Measures 275 and 276 show a continuation of the patterns. Measure 277 starts with a bass note. Measures 278 and 279 show a continuation of the patterns. Measure 280 starts with a bass note. Measures 281 and 282 show a continuation of the patterns. Measure 283 starts with a bass note. Measures 284 and 285 show a continuation of the patterns. Measure 286 starts with a bass note. Measures 287 and 288 show a continuation of the patterns. Measure 289 starts with a bass note. Measures 290 and 291 show a continuation of the patterns. Measure 292 starts with a bass note. Measures 293 and 294 show a continuation of the patterns. Measure 295 starts with a bass note. Measures 296 and 297 show a continuation of the patterns. Measure 298 starts with a bass note. Measures 299 and 300 show a continuation of the patterns.

2. Complete the following Courante by continuing the right-hand part as far as the double bar, and the left-hand part from the double bar to the end. Melodic figures used in the first section should reappear in the second.

Bach. Partita no. 5

The musical score consists of two staves of music. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). Both staves are in common time. The key signature is one sharp, indicating G major. The music begins with a series of eighth-note patterns in the right-hand part. A double bar line with repeat dots appears after the third measure. The left-hand part continues with eighth-note patterns, and the right-hand part resumes with sixteenth-note patterns. The piece concludes with a final cadence in the right-hand part.

3. Add to the right-hand part a bass. Then complete the Courante with a second section of sixteen bars, including a cadence in E minor at the eighth bar. The last four bars should echo those of the first section.

*Bach. French Suite no. 5*

The musical score consists of two staves of music. The top staff is in treble clef, G major (indicated by a sharp sign), and 3/4 time. It features a series of sixteenth-note patterns. The bottom staff is in bass clef, C major (indicated by a sharp sign), and 3/4 time. It also features sixteenth-note patterns. The music is divided into sections by vertical bar lines and measures. The score is presented in a clear, black-and-white graphic style.

4. Add a bass line to the following, and then complete the Bourrée with a second section slightly longer than the first.

*Bach. English Suite no. 1*

A musical score for a Bourrée in G major (two sharps). It consists of four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The time signature changes between common time and 3/4. The music features various note patterns, including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines.

5. Continue the following opening to complete a binary movement about forty bars long. Finish the first section with a cadence in B flat major, and include a well-defined modulation to C minor fairly early in the second part.

*Handel. Suite no. 7*

**Allegro**

A musical score for the Allegro movement of Handel's Suite no. 7 in B-flat major (one flat). It consists of two staves: treble and bass. The time signature is 3/8. The music begins with a series of eighth-note patterns. The bass staff has a prominent eighth-note bass line. The score is divided into measures by vertical bar lines.

6. Without attempting continuous three-part counterpoint, finish the following Gavotte. The first section should be eight bars long, ending in D major; the second section should be twice that length, establishing the key of E minor at its eighth bar. Aim above all for grace and symmetry, but let the bass take an active part.

*Bach. French Suite no. 5*



7. Complete the following Allemande:

*J. C. Richter*



8. Complete the following Allemande:

*Handel. Suite no. 16 (transposed)*



9. Add a bass line to the following, and then continue both parts to complete an Invention about forty bars in length.

*Bach. Two-part Invention no. 4*

A musical score for two voices in 3/8 time. The top voice starts with eighth-note pairs followed by sixteenth-note pairs. The bottom voice enters with eighth-note pairs. The music continues with various patterns of eighth and sixteenth notes, including grace notes and slurs.

10. Continue the following to make a two-part Invention of about twenty to twenty-four bars.

*Bach. English Suite no. 4*

A musical score for two voices in common time. The top voice begins with sixteenth-note pairs. The bottom voice enters with eighth-note pairs. The music consists of continuous eighth and sixteenth-note patterns.

11. Complete the following Prelude in two parts:

*Purcell. Suite no. 5*

A musical score for two voices in 3/4 time. The top voice starts with eighth-note pairs. The bottom voice enters with eighth-note pairs. The music features a repeating pattern of eighth and sixteenth notes.

12. Complete the following three-part Invention:

J. S. Bach

A musical score for three voices. The top staff is in common time, C major, with a treble clef. The bottom staff is in common time, C major, with a bass clef. The middle staff is in common time, C major, with a tenor clef. The score consists of two measures. The first measure starts with a half note in the bass part, followed by eighth-note patterns in the other parts. The second measure starts with a half note in the bass part, followed by eighth-note patterns in the other parts.

13. Complete the following three-part Invention:

Bach. Three-part Invention no. 8

A musical score for three voices. The top staff is in common time, C major, with a treble clef. The bottom staff is in common time, C major, with a bass clef. The middle staff is in common time, C major, with a tenor clef. The score consists of three measures. The first measure starts with a half note in the bass part, followed by eighth-note patterns in the other parts. The second measure starts with a half note in the bass part, followed by eighth-note patterns in the other parts. The third measure starts with a half note in the bass part, followed by eighth-note patterns in the other parts.

14. Complete the following Prelude in three parts:

J. S. Bach

A musical score for three voices. The top staff is in common time, C major, with a treble clef. The bottom staff is in common time, C major, with a bass clef. The middle staff is in common time, C major, with a tenor clef. The score consists of three measures. The first measure starts with a half note in the bass part, followed by eighth-note patterns in the other parts. The second measure starts with a half note in the bass part, followed by eighth-note patterns in the other parts. The third measure starts with a half note in the bass part, followed by eighth-note patterns in the other parts.

