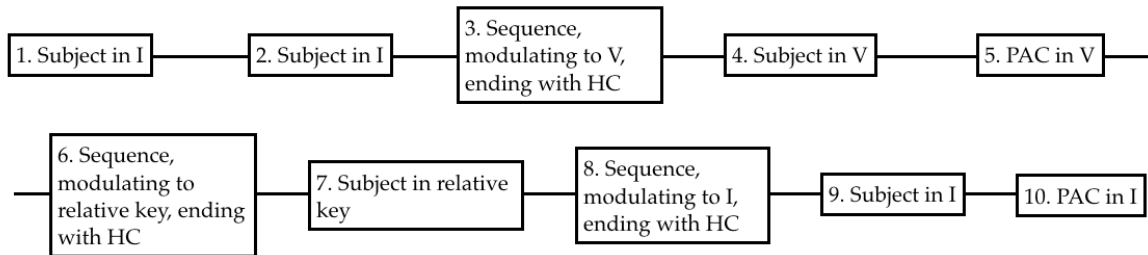


Name: \_\_\_\_\_

The project for the midterm assignment is to write a two-part invention according to the following plan:



You can choose whatever meter you like.

You can also choose whatever key you like, major or minor. (Remember that minor keys are somewhat more complicated, because of the question of which notes to raise/lower.)

Details:

- Entries of the subject (1., 2., 4., 7., 9.):
  - The subject should be accompanied by a countersubject in invertible counterpoint.
  - It is up to you when exactly to put the subject in the melody or in the bass, but the entries should be distributed evenly between the two parts. (I.e., since there are five entries, two should be in one voice, and three in the other.)
  - The initial two entries (1., 2.) should be in different voices (one in the bass, one in the melody), but it is up to you whether you want to put the first entry in the bass or the melody.
  - The only entry of the subject that does not need to be accompanied by the countersubject is the first one. You have three options here:
    - use the countersubject (for an example, see Bach's Two-part Invention no. 12 in A major).
    - if the subject is in the melody, use a free counterpoint in the bass, usually simpler than the countersubject (for an example, see Bach's Two-part Invention no. 15 in B minor).
    - leave the first entry unaccompanied, like a fugue (for an example, see Bach's two-part Invention no. 3 in D major).
  - It is fine (and sometimes necessary) to modify the very beginning and/or ending of the subject and/or countersubject to connect them smoothly to the preceding/following music, or to imply the appropriate harmonies. (For instance, if your countersubject begins on  $\hat{3}$ , and you begin with the countersubject in the bass, you will want to alter the beginning of the countersubject to start on  $\hat{1}$  so there is a root-position tonic chord at the outset of the piece.)
- Sequences (3., 6., 8.):
  - You can use any of the sequence types we have looked at in class, as long as you use at least one descending-fifths sequence.
  - You may reuse a sequence more than once if you write it in invertible counterpoint and invert the disposition of the voices when it recurs.
- Relative key (6., 7.):
  - Which key is the "relative key" depends on whether you chose a major or minor key. If you chose a major key, then the relative is the *relative minor* (vi). If you chose a minor key, then the relative is the *relative major* (III).

- If you wish, you are welcome to add connective passages not included in the above plan. This is in no way required or necessary, however.
- Assuming the subject begins with tonic harmony, half cadences (3., 6., 8.) should precede the subject entry, probably by a measure or a half-measure. The music shouldn't "stop" at the half-cadence, but should continue smoothly by means of "filler" material embellishing the dominant harmony. (Sometimes it is possible to have the subject elide with the half cadence by reinterpreting its harmonic implications, but this is a more advanced technique.)
- The PAC in V (5.) should elide with the following sequence. I.e., the music should not "stop" at the cadence, but arrive on the first harmony of the following sequence.