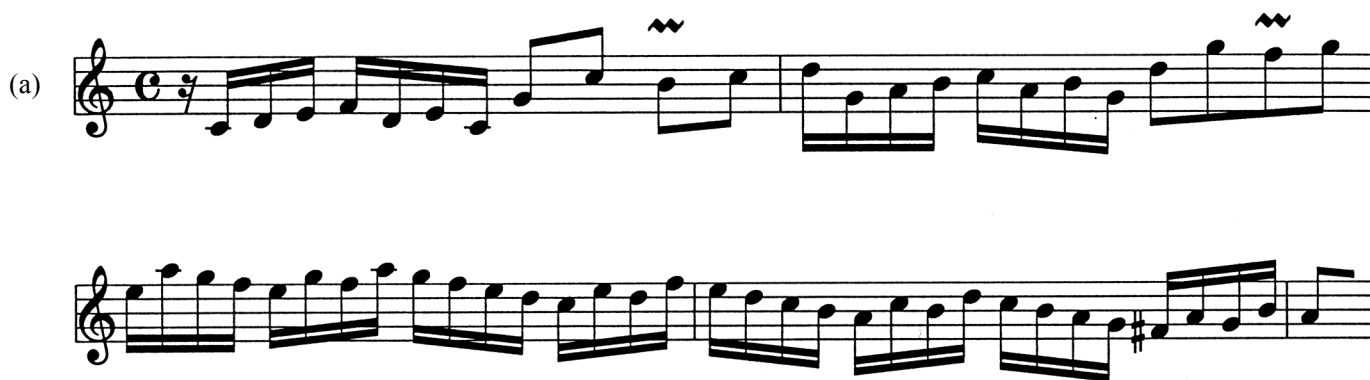


Four melody fragments from the Two-Part Inventions by J. S. Bach are given below. For each fragment:

1. Bracket and label the melodic figures, using the following process:
 - Locate two successive metric beats and identify the five-note instrumental figure being used.
 - If this does not yield results, return to the first of your chosen metric beats and identify the four-note instrumental figure within the beat. In all of these melody fragments, the metric beat is the quarter note.
 - If the first two strategies do not yield results, return to the first metric beat and identify the two coupled three-note vocal figures.
 - Note that the opening melodic figure is often displaced by a rest. Disregard all of the ornaments in your analysis.
2. Two melodic figures have been asterisked: identify these figures, and describe briefly how each figure has been modified.

Invention No. 1 in C major, mm. 1-5



Invention No. 2 in C minor, mm. 1-3



The asterisked figure:

(continued on next page)

Assignment 18.1 (continued)

Invention No. 7 in E minor, mm. 1-7

(c)

Musical notation for Invention No. 7 in E minor, measures 1-7. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three staves. The first staff contains measures 1-3, the second staff contains measures 4-5, and the third staff contains measures 6-7. The music features a mix of eighth and sixteenth notes, with some measures containing triplets marked with a '3' and a wavy line. The piece ends with a double bar line at the end of measure 7.

Invention No. 11 in G minor, mm. 20-23

(d)

Musical notation for Invention No. 11 in G minor, measures 20-23. The notation is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It consists of two staves. The first staff contains measures 20-22, and the second staff contains measures 21-23. The music features a mix of eighth and sixteenth notes, with some measures containing triplets marked with a '3' and a wavy line. An asterisk (*) is placed above the first measure of the second staff. The piece ends with a double bar line at the end of measure 23.

The asterisked figure:

Four melody fragments are given below. For each fragment: bracket and label the melodic figures, following the process outlined in the directions for Assignment 18.1. In fragments (b) and (c), the metric beat is the half note, as indicated by the time signature. Disregard all of the grace notes in your analysis.

J. C. Bach, Quintet for Flute, Oboe and Strings in D major, Mvt. III, mm. 145-152 (18th c.)

Example 1(a) is a musical score for a single melodic line in treble clef. The key signature is one sharp (F#), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The score is divided into four measures, each containing a single melodic line.

H. Berlioz, *Benvenuto Cellini*, Overture, Op. 23, mm. 106-114 (19th c.)

[illegible]

(continued on next page)

Assignment 18.2 (continued)

E. Grieg, *Holberg Suite*, Op. 40, "Musette," mm. 1-4 (19th c.) (originally in common meter)

(c)

Handwritten musical notation for E. Grieg's "Musette" in 3/2 time. The key signature has one sharp (F#). The melody is written on a single staff with a treble clef. It begins with a half note F#4, followed by a dotted half note G#4. The next measure contains a half note A4 and a dotted half note B4. The third measure has a half note C5 and a dotted half note D5. The fourth measure contains a half note E5 and a dotted half note F#5. The fifth measure has a half note G#5 and a dotted half note A5. The sixth measure contains a half note B5 and a dotted half note C6. The seventh measure has a half note D6 and a dotted half note E6. The eighth measure contains a half note F#6 and a dotted half note G#6. The ninth measure has a half note A6 and a dotted half note B6. The tenth measure contains a half note C7 and a dotted half note D7. The eleventh measure has a half note E7 and a dotted half note F#7. The twelfth measure contains a half note G#7 and a dotted half note A7. The thirteenth measure has a half note B7 and a dotted half note C8. The fourteenth measure contains a half note D8 and a dotted half note E8. The fifteenth measure has a half note F#8 and a dotted half note G#8. The sixteenth measure contains a half note A8 and a dotted half note B8. The seventeenth measure has a half note C9 and a dotted half note D9. The eighteenth measure contains a half note E9 and a dotted half note F#9. The nineteenth measure has a half note G#9 and a dotted half note A9. The twentieth measure contains a half note B9 and a dotted half note C10. The notation is written in a cursive, handwritten style.

C. Debussy, *Pour le Piano*, "Toccata," mm. 1-9 (1901)

(d)

Handwritten musical notation for C. Debussy's "Toccata" in 2/4 time. The key signature has three sharps (F#, C#, G#). The melody is written on a single staff with a treble clef. It begins with a half note F#4, followed by a dotted half note G#4. The next measure contains a half note A4 and a dotted half note B4. The third measure has a half note C5 and a dotted half note D5. The fourth measure contains a half note E5 and a dotted half note F#5. The fifth measure has a half note G#5 and a dotted half note A5. The sixth measure contains a half note B5 and a dotted half note C6. The seventh measure has a half note D6 and a dotted half note E6. The eighth measure contains a half note F#6 and a dotted half note G#6. The ninth measure has a half note A6 and a dotted half note B6. The tenth measure contains a half note C7 and a dotted half note D7. The eleventh measure has a half note E7 and a dotted half note F#7. The twelfth measure contains a half note G#7 and a dotted half note A7. The thirteenth measure has a half note B7 and a dotted half note C8. The fourteenth measure contains a half note D8 and a dotted half note E8. The fifteenth measure has a half note F#8 and a dotted half note G#8. The sixteenth measure contains a half note A8 and a dotted half note B8. The seventeenth measure has a half note C9 and a dotted half note D9. The eighteenth measure contains a half note E9 and a dotted half note F#9. The nineteenth measure has a half note G#9 and a dotted half note A9. The twentieth measure contains a half note B9 and a dotted half note C10. The notation is written in a cursive, handwritten style.

Handwritten musical notation for C. Debussy's "Toccata" in 2/4 time. The key signature has three sharps (F#, C#, G#). The melody is written on a single staff with a treble clef. It begins with a half note F#4, followed by a dotted half note G#4. The next measure contains a half note A4 and a dotted half note B4. The third measure has a half note C5 and a dotted half note D5. The fourth measure contains a half note E5 and a dotted half note F#5. The fifth measure has a half note G#5 and a dotted half note A5. The sixth measure contains a half note B5 and a dotted half note C6. The seventh measure has a half note D6 and a dotted half note E6. The eighth measure contains a half note F#6 and a dotted half note G#6. The ninth measure has a half note A6 and a dotted half note B6. The tenth measure contains a half note C7 and a dotted half note D7. The eleventh measure has a half note E7 and a dotted half note F#7. The twelfth measure contains a half note G#7 and a dotted half note A7. The thirteenth measure has a half note B7 and a dotted half note C8. The fourteenth measure contains a half note D8 and a dotted half note E8. The fifteenth measure has a half note F#8 and a dotted half note G#8. The sixteenth measure contains a half note A8 and a dotted half note B8. The seventeenth measure has a half note C9 and a dotted half note D9. The eighteenth measure contains a half note E9 and a dotted half note F#9. The nineteenth measure has a half note G#9 and a dotted half note A9. The twentieth measure contains a half note B9 and a dotted half note C10. The notation is written in a cursive, handwritten style.

The asterisked figures:

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

The melody given below is from the Violin I part for an overture by Richard Wagner.
Note that all ties have been omitted here, in order to clarify the melodic figures.

1. Bracket and name the melodic figures from strong beat to strong beat (beats 1 to 3, and 3 to 1), following the process outlined in the directions for Assignment 18.1.
2. One melodic figure has been asterisked: identify the figure, and describe briefly how it has been modified.

Wagner, Overture to *Die Meistersinger von Nürnberg* (19th c.)

Violin I

The asterisked figure:

(b)

Violin

Violin staff with treble clef, key signature of two sharps (F# and C#), and a melody of half notes: D5, E5, F#5, G5, A5, B5, C6, D6.

Empty violin staff with treble clef and key signature of two sharps (F# and C#).

Empty violin staff with treble clef and key signature of two sharps (F# and C#).

Empty violin staff with treble clef and key signature of two sharps (F# and C#).

Viola

Viola staff with alto clef, key signature of two sharps (F# and C#), and a melody of half notes: D4, E4, F#4, G4, A4, B4, C5, D5.

The upper voice and cantus of an instrumental duet for violin and viola are given below.

1. Complete the duet by paraphrasing the cantus.
2. Bracket and label the melodic figures in both voices, above the upper line and below the lower line.

Violin

This assignment has three parts, all based on the instrumental duet for viola and cello given below.

PART ONE – analysis of an instrumental duet

1. Bracket and name the melodic figures in both voices, above the upper line and below the lower line.
2. Indicate by number the harmonic interval on the downbeat of each measure. Bars 1 and 2 have been completed.

Parts Two and Three of this assignment are on the following pages.

Viola

Cello

10 6

Christine Bancroft

(continued on next page)

PART TWO – writing and transposing the structural framework

- 1. Reduce the duet from Part One to its structural framework, and label the harmonic intervals. Measures 1 and 2 have been completed.
- 2. Transpose and notate the structural framework in the key and clefs indicated. Once again, label the harmonic intervals.

In Part Three (next page), you will use the transposed framework to compose a new instrumental duet, for flute and viola.

The duet reduced to its structural framework

Viola

Cello

10 6

The transposed structural framework

Flute

Viola

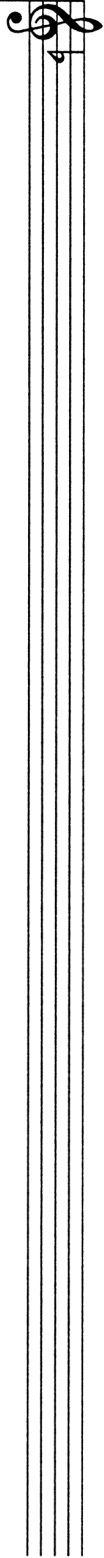
10

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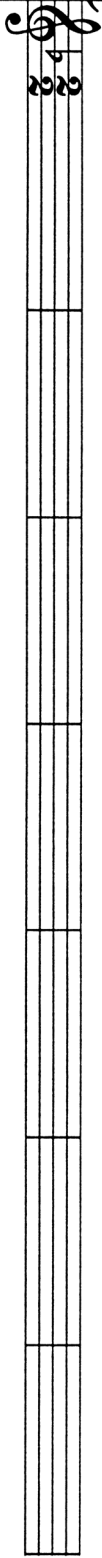
PART THREE – composing a new instrumental duet

1. Recopy the transposed structural framework from Part Two in the unbarred staves at the top and bottom.
2. Based on the structural framework, compose a new instrumental duet for flute and viola.
3. Bracket and label the melodic figures in both voices, above the upper line and below the lower line.

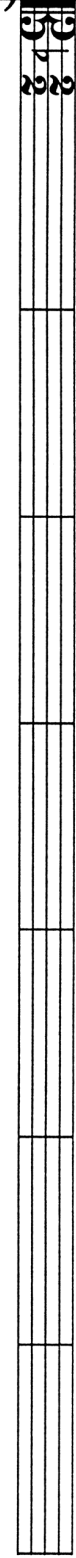
Structural framework
(upper voice)



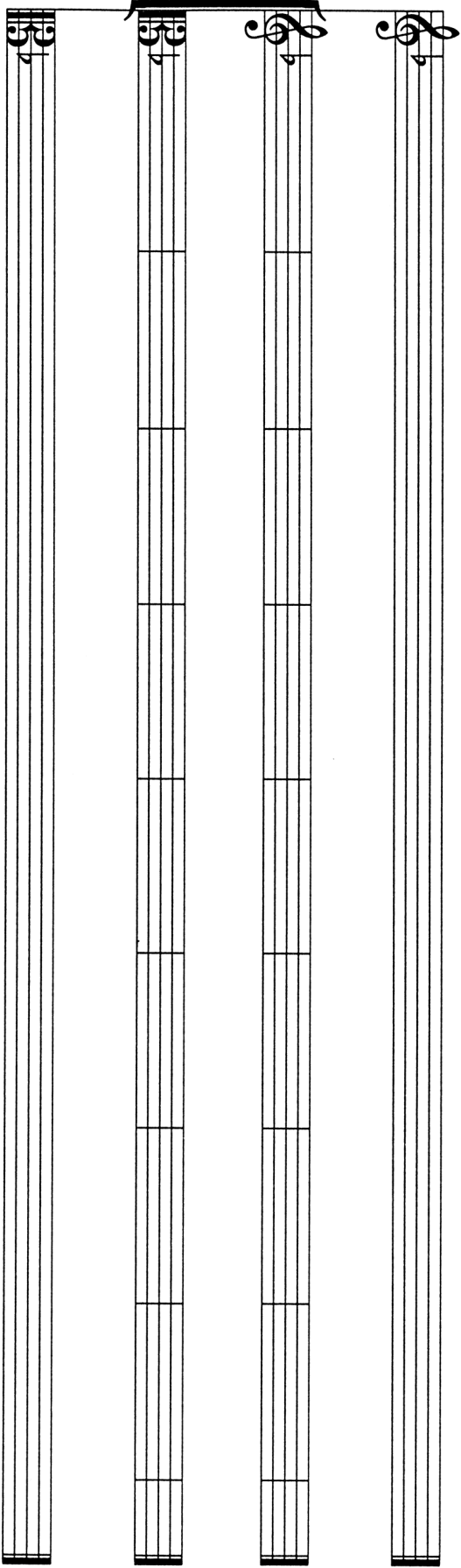
Flute



Viola



Structural framework
(lower voice)



The fugue subject by G. Telemann given below has been extended by a cadence, and then recast as a whole-note cantus.

1. On this page: create the structural framework of an instrumental duet for oboe and bassoon. The cantus will be the framework's lower voice, written in the bass staff; it can begin in either of the octaves shown on the lower staff.
2. On the next page: recopy your structural framework on the outer unbarred staves, and then use it to compose the instrumental duet for oboe and bassoon.
3. Bracket and label the melodic figures in both voices of the duet, above the upper line and below the lower line.

G. Telemann, "20 Little Fugues," No. 8, mm. 1-3 (18th c.)

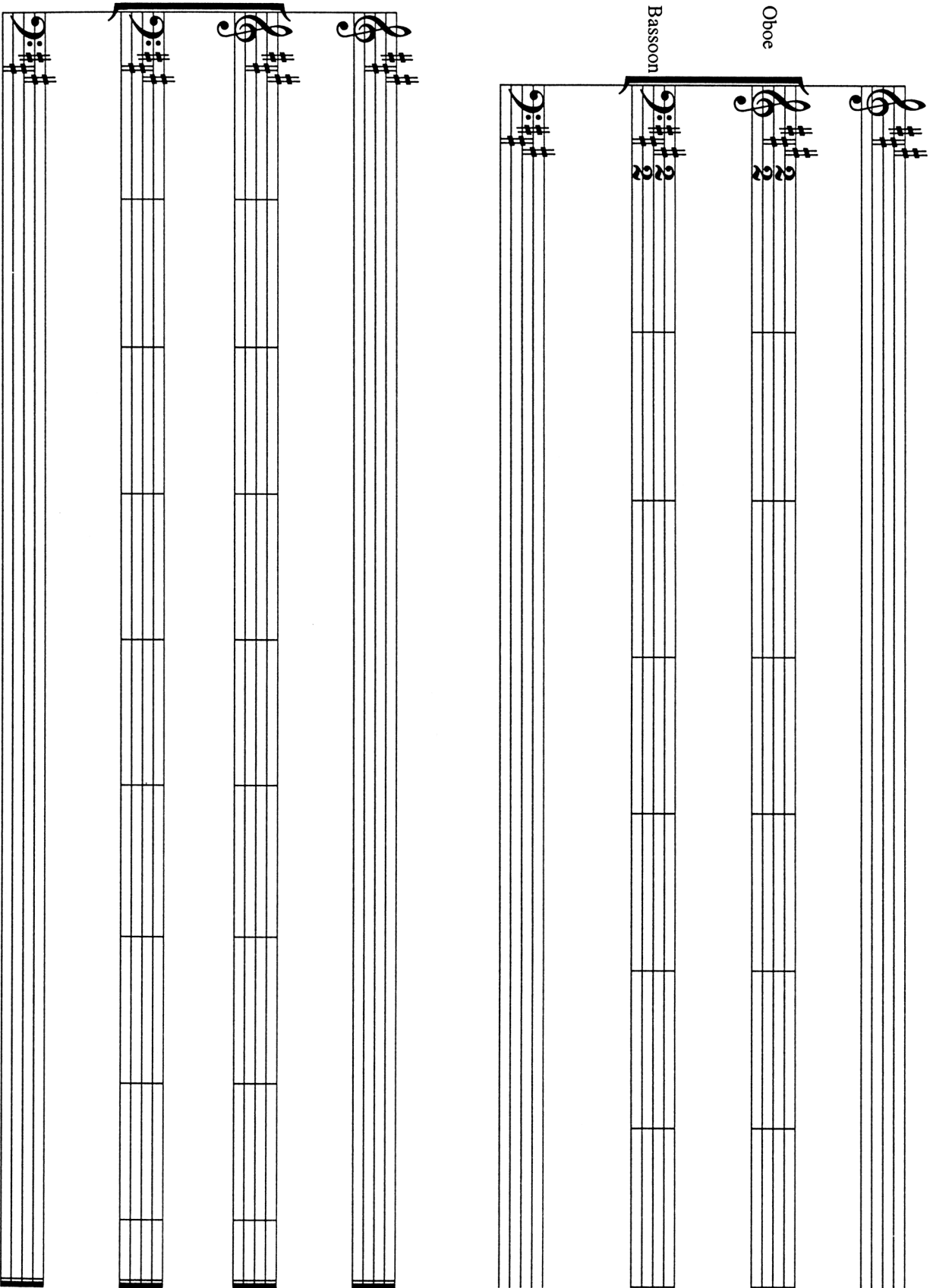
Cadence added

Assignment 18.8 (continued)

The instrumental duet

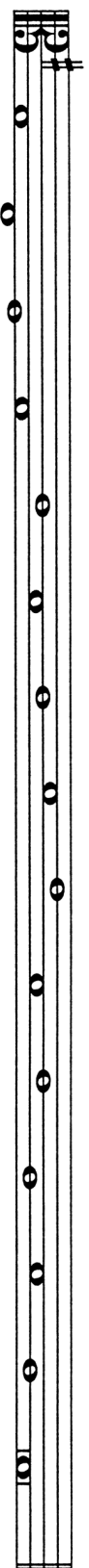
Sheet music for The instrumental duet, featuring Oboe and Bassoon staves, and a system of four staves (two Treble and two Bass) with a brace connecting the two Bass staves.

The Oboe and Bassoon staves are in G major (one sharp) and 2/2 time. The Oboe staff has a treble clef and a key signature of one sharp (F#). The Bassoon staff has a bass clef and a key signature of one sharp (F#). The four staves below are in G major (one sharp) and 2/2 time. The first two staves have treble clefs and a key signature of one sharp (F#). The last two staves have bass clefs and a key signature of one sharp (F#). A brace connects the two bass staves.

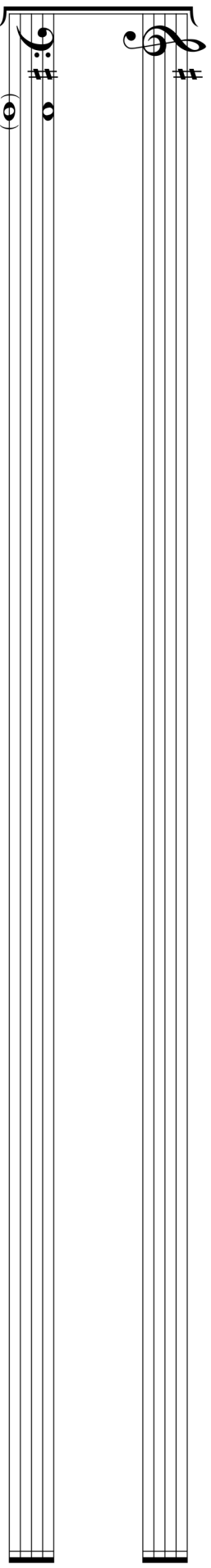


A cantus is given below, in alto clef. Based on the cantus:

1. Create a structural framework of an instrumental duet for clarinet in B-flat and bassoon. The first cantus pitch in the lower voice can be in either of the octaves shown. For the structural framework, write both lines in concert pitch.
2. On the reverse page: recopy your structural framework on the outer unbarred staves, and compose the duet for clarinet and bassoon. See the directions on that page for details on transposed notation for the clarinet in B-flat.
3. Bracket and name the melodic figures in both voices of the duet, above the upper line and below the lower line.



1. The structural framework



(continued on next page)

Assignment 18.9 (continued)

2. The instrumental duet

The clarinet in B-flat is a transposing instrument, and its part should be in transposed notation. Provide an appropriate key signature, based on its interval of transposition. A useful process will be to first compose the duet in concert pitch on your own manuscript paper, and then recopy it with the transposed clarinet part on this page.

Clarinet in B-flat

Bassoon

This block contains two sets of musical staves. The top set is for the Clarinet in B-flat, consisting of a single five-line staff with a treble clef. The bottom set is for the Bassoon, consisting of a five-line staff with a bass clef and a brace connecting it to the staff above. Both staves are currently empty, with only the clefs and line markings visible.

This block contains two sets of musical staves. The top set consists of a five-line staff with a treble clef and a five-line staff with a bass clef, connected by a brace. The bottom set consists of a single five-line staff with a bass clef. All staves are currently empty, with only the clefs and line markings visible.