Assignment 18.1

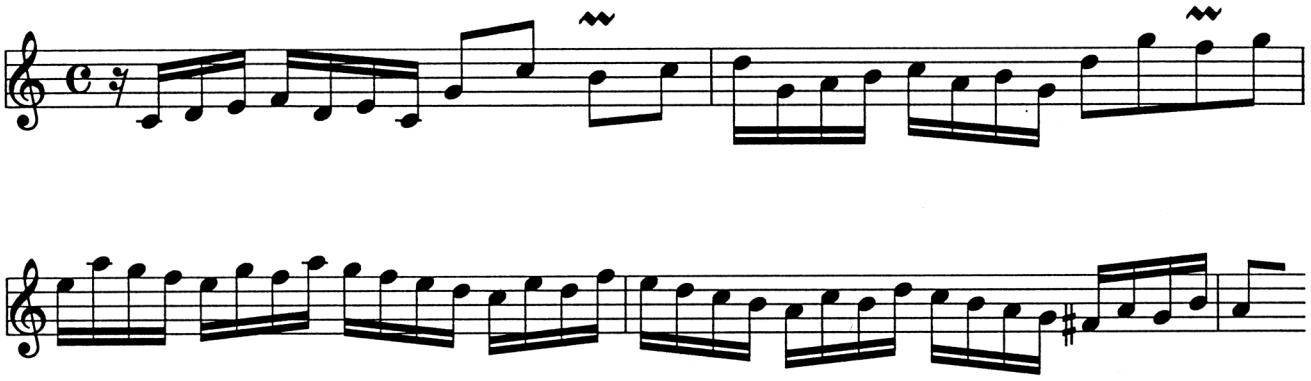
Name: _____

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.

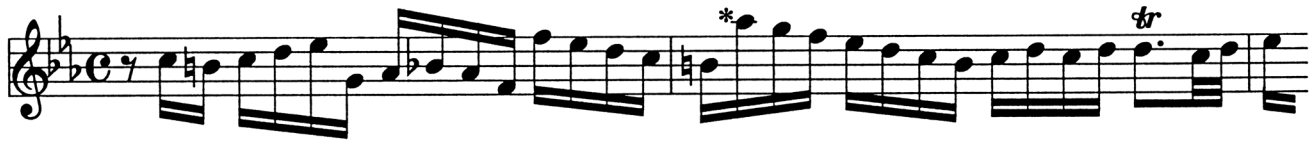
Invention No. 1 in C major, mm. 1-5

(a)



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

(b)



The asterisked figure:

(continued on next page)

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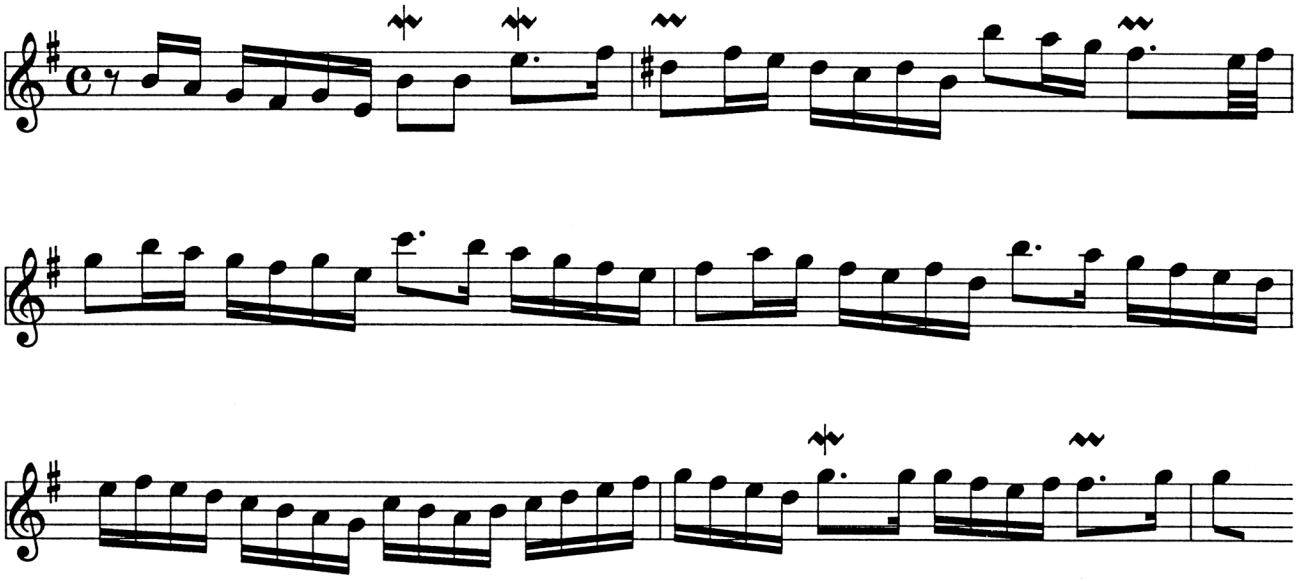
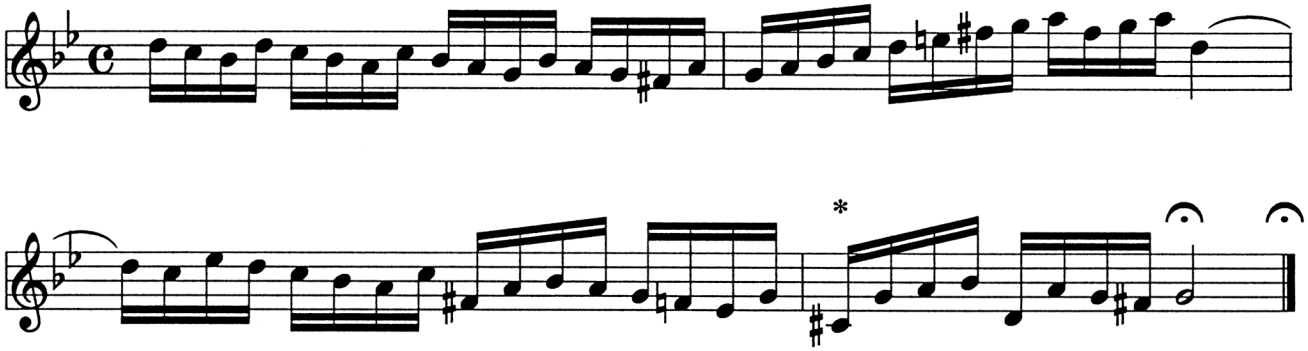
Invention No. 7 in E minor, mm. 1-7

(c)



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

(d)



The asterisked figure:

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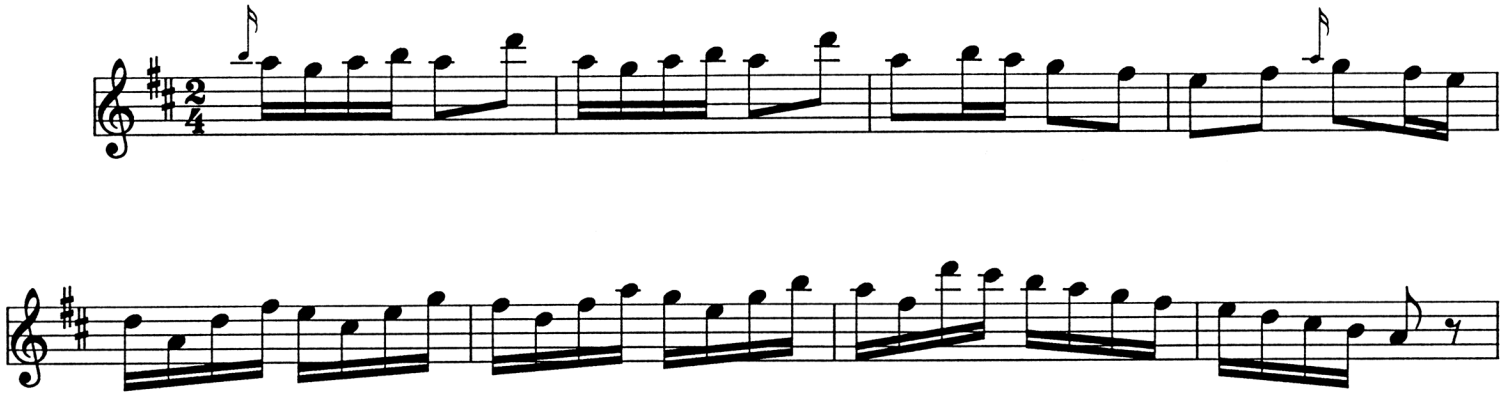
Assignment 18.2

Name: _____

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.

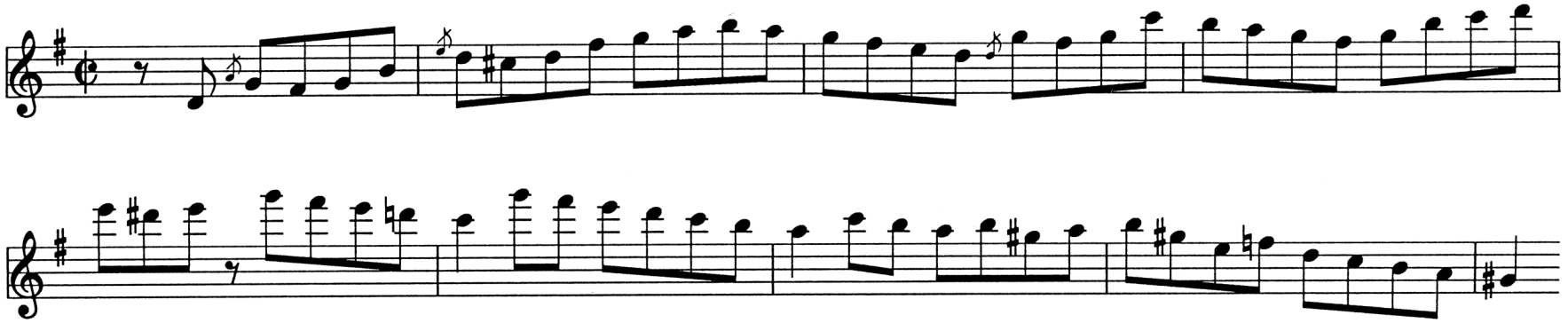
J. C. Bach, Quintet for Flute, Oboe and Strings in D major, Mvt. III, mm. 145-152 (18th c.)

(a)



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

(b)



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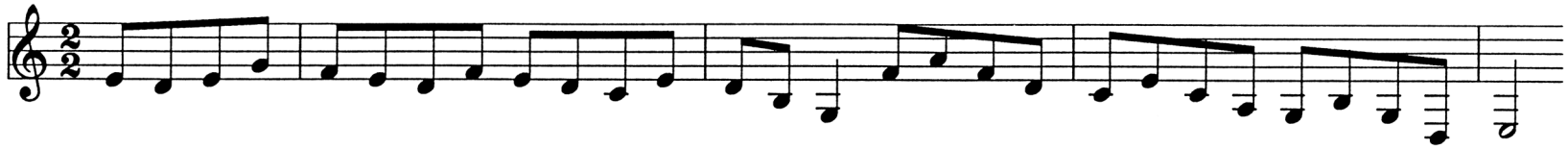
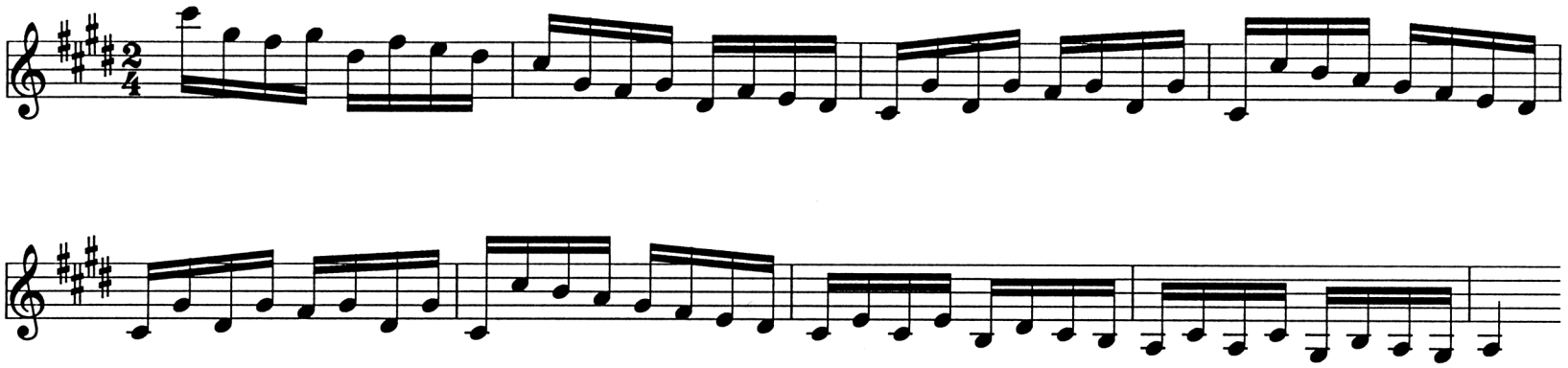
E. Grieg, *Holberg Suite,* Op. 40, "Musette," mm. 1-4 (19th c.) (originally in common meter)

(c)



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

(d)



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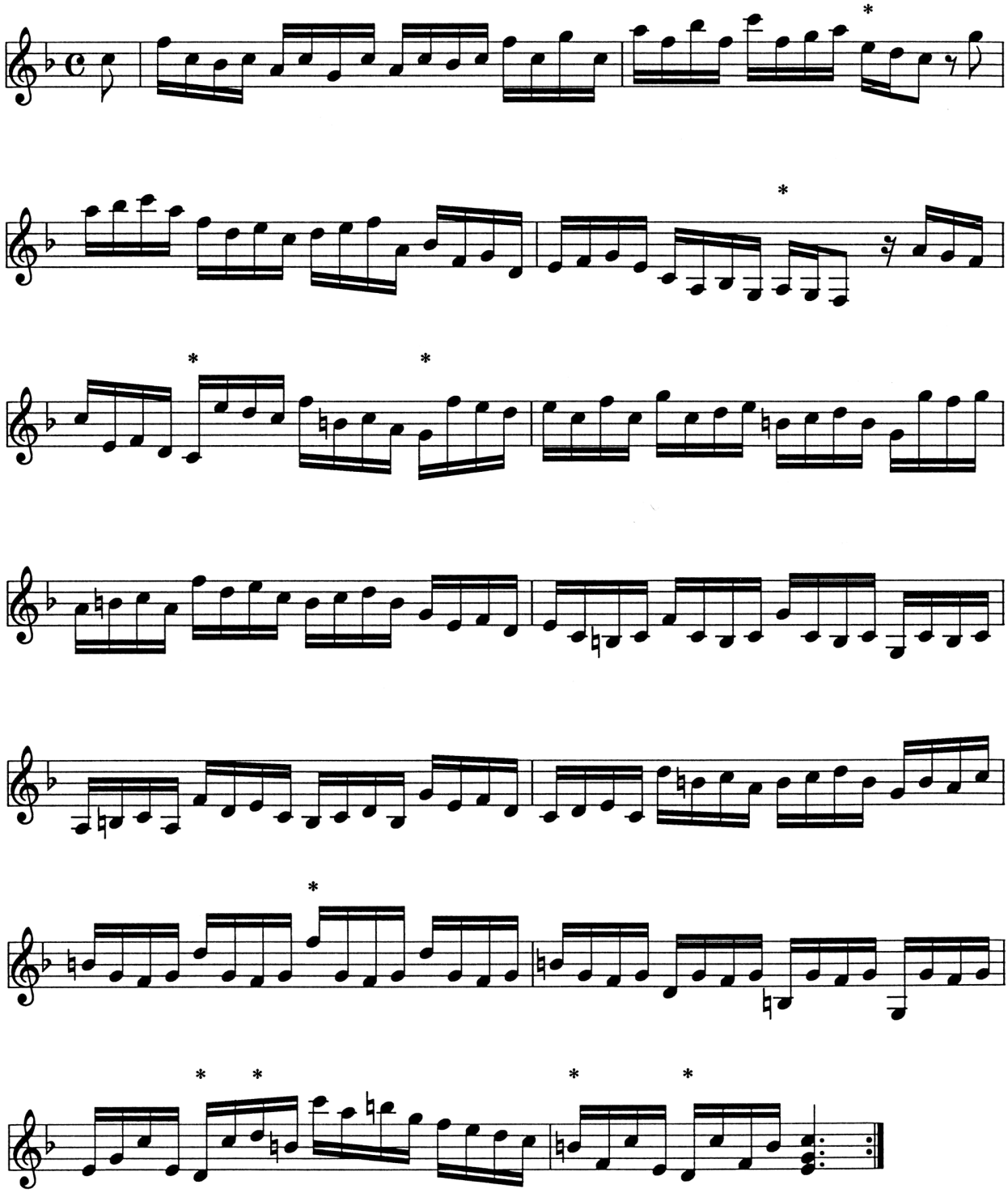
Assignment 18.3

Name: _____

The melody given below is taken from a keyboard suite by Handel.

1. Bracket and label the melodic figures, following the process outlined in the directions for Assignment 18.1. Note that figures are occasionally displaced by a rest.
2. Nine melodic figures have been asterisked. On the next page, identify these figures, and describe briefly how each figure has been modified.

G. F. Handel, Harpsichord Suite No. 2 in F major (18th c.)



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The asterisked figures:

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

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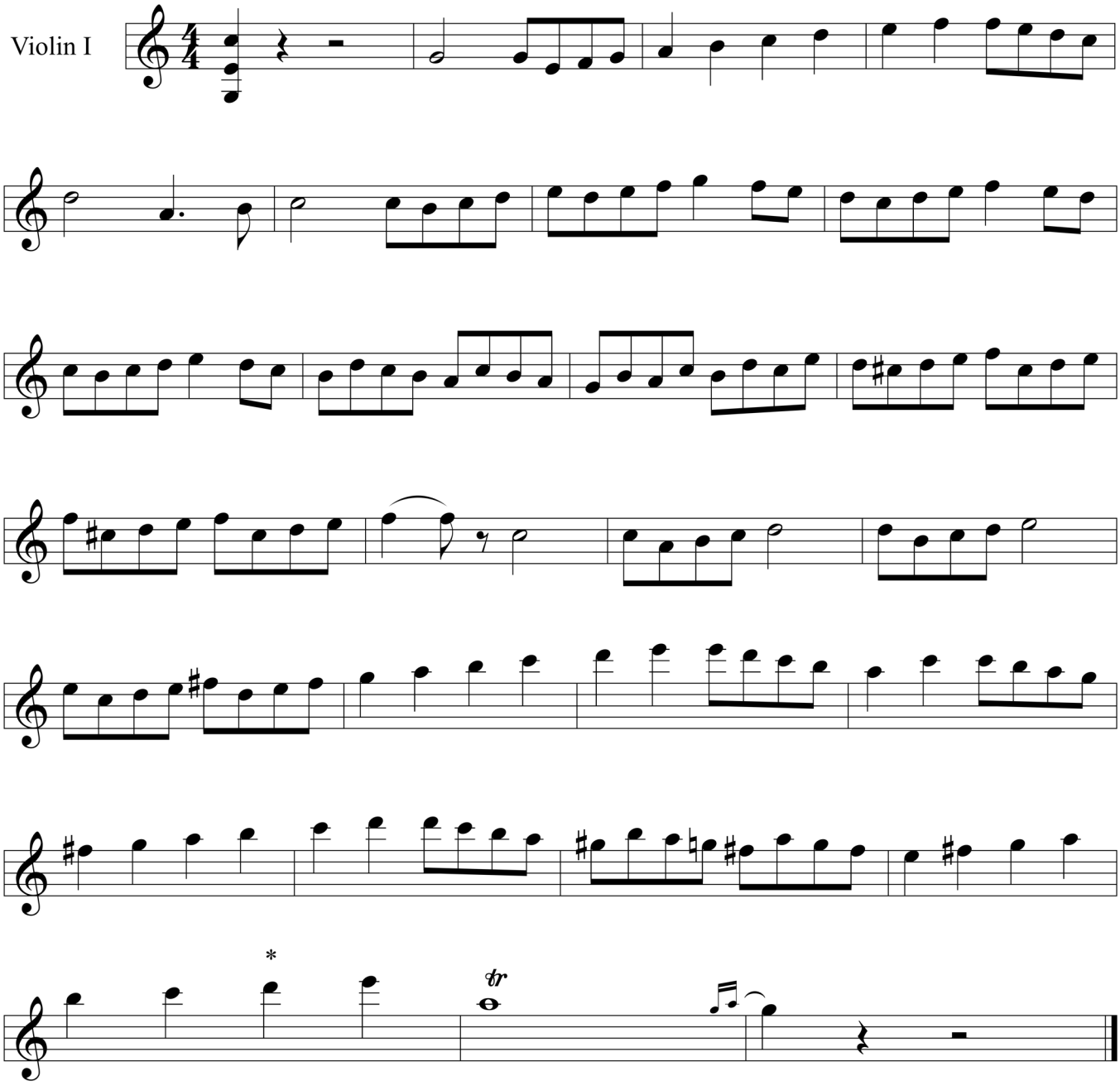
Assignment 18.4

Name: _____

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.)



The asterisked figure:

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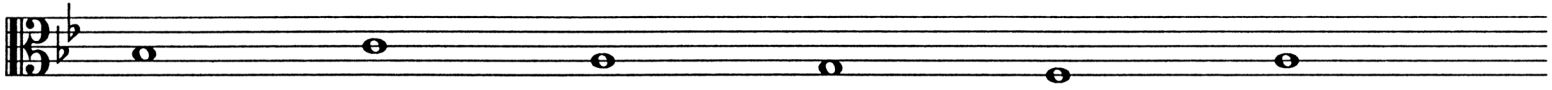
Assignment 18.5

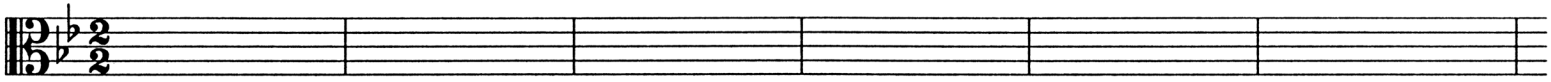
Name: _____

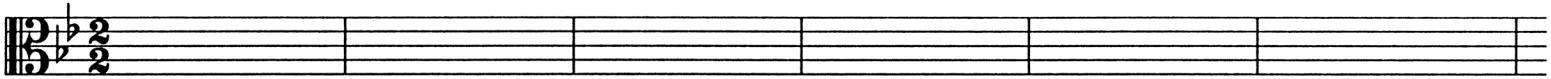
The opening measures of two structural frameworks are given below: framework (a) for viola and cello, and framework (b) for violin and viola. For each framework:

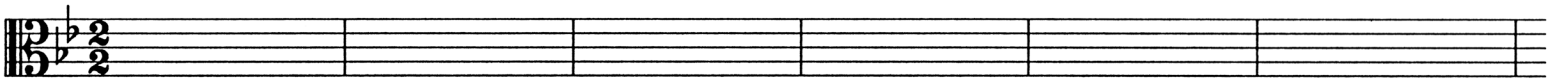
1. Compose three opening upper-voice gambits for the specified instruments, in counterpoint above the cantus in the lower part. Do not elaborate the cantus.
2. Bracket and label the melodic figures used in each upper-voice gambit.

(a) Viola

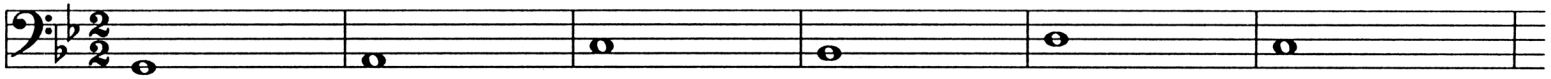








Cello



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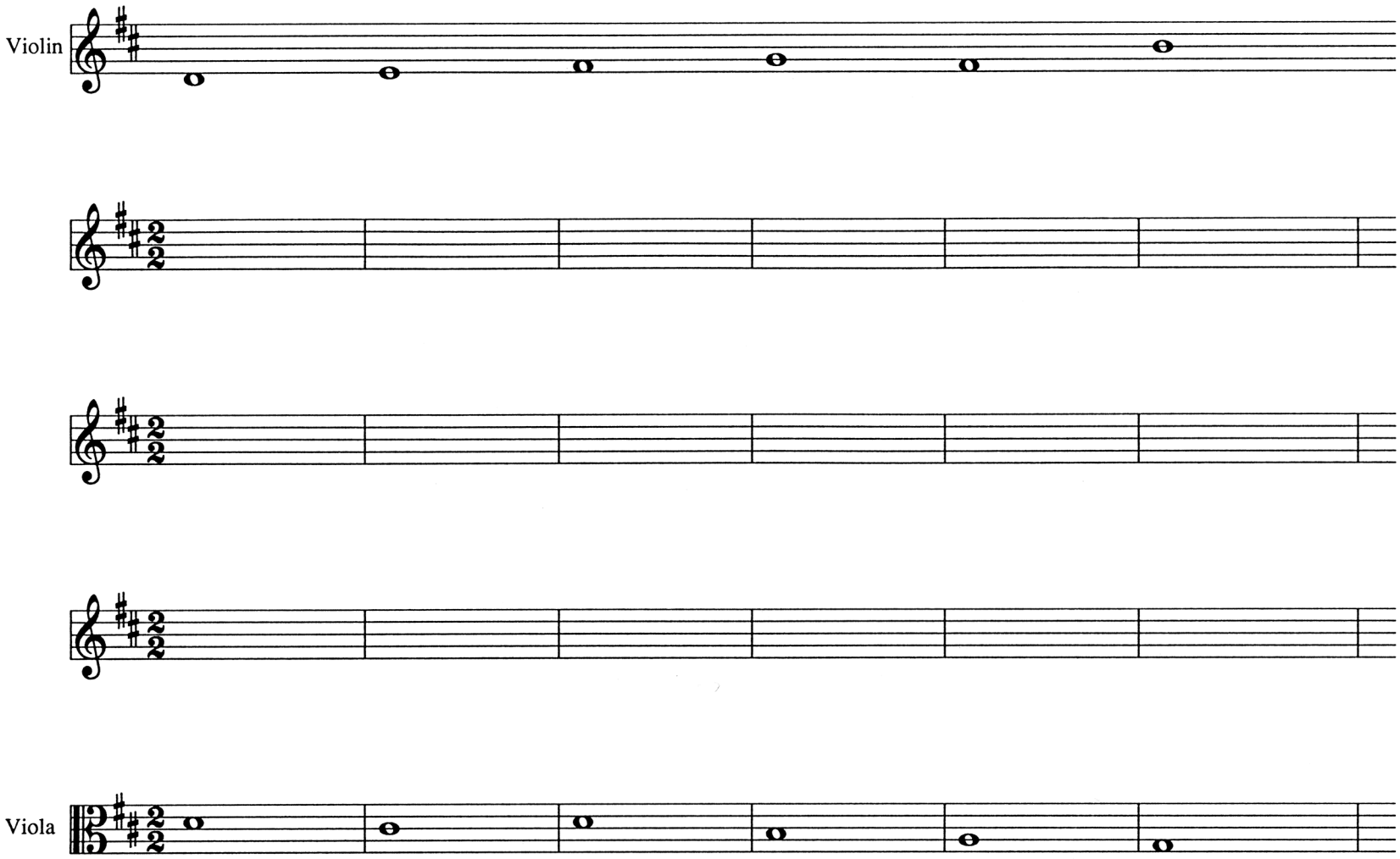
(b)



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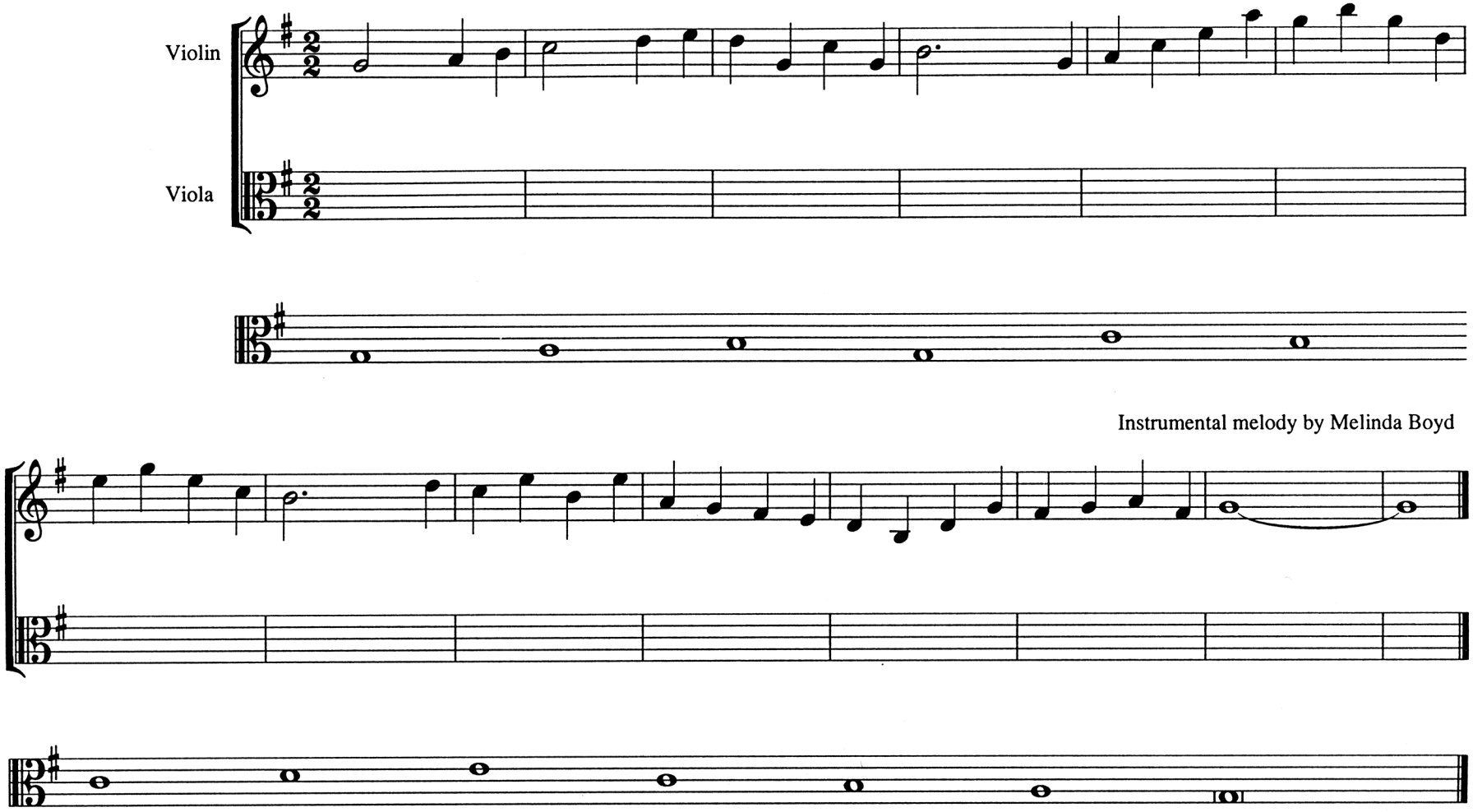
Assignment 18.6

Name: _____

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.



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Assignment 18.7

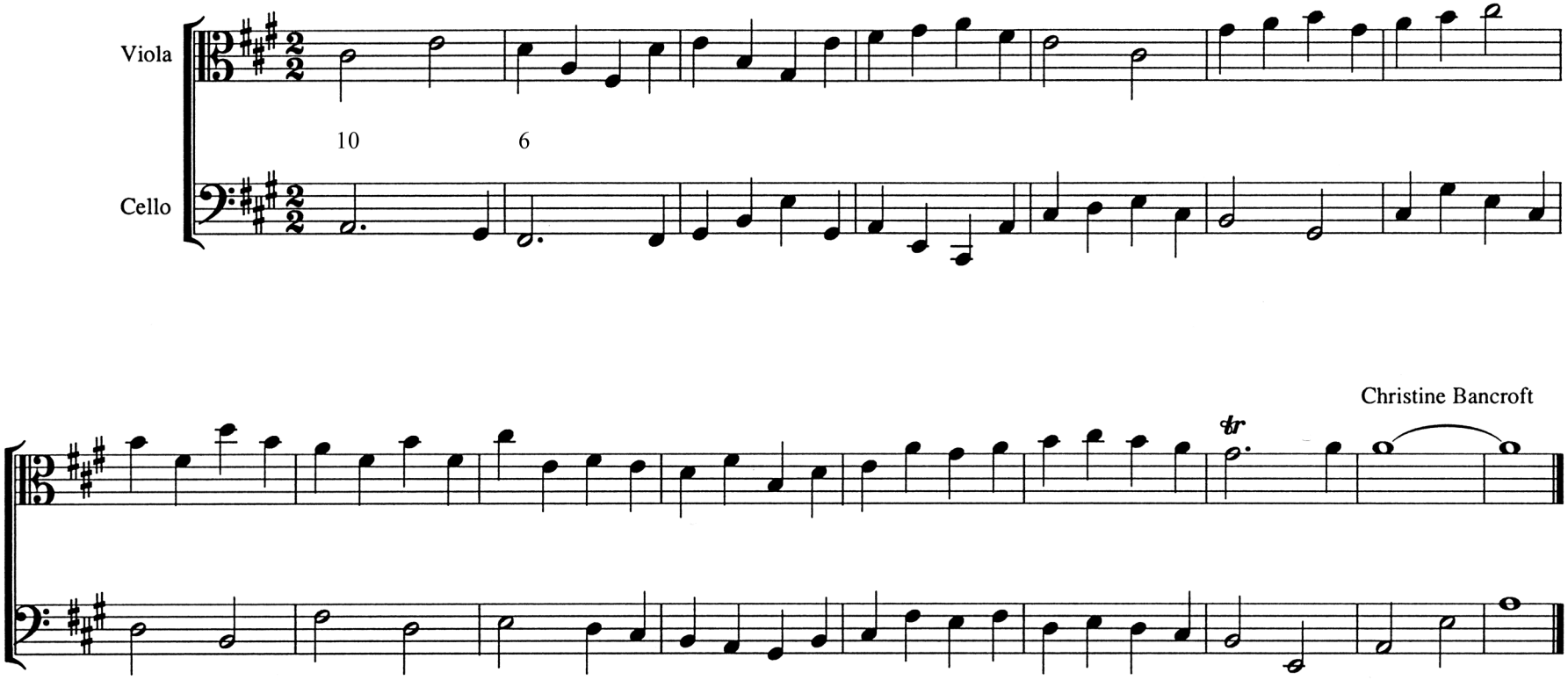
Name: _____

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.



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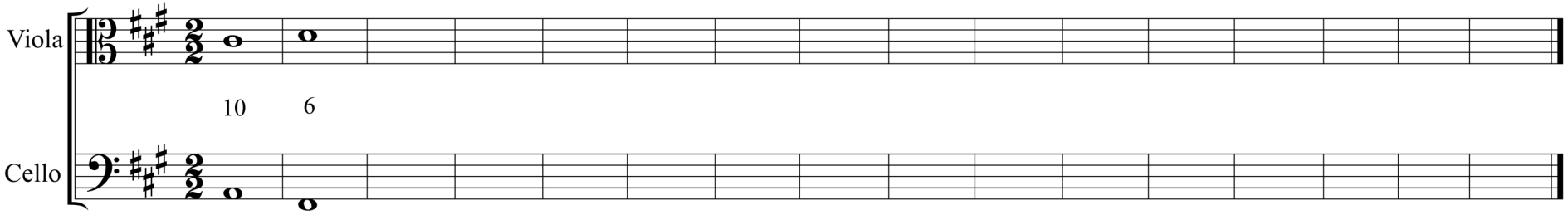
Assignment 18.7 (continued)

PART TWO – writing and transposing the structural framework

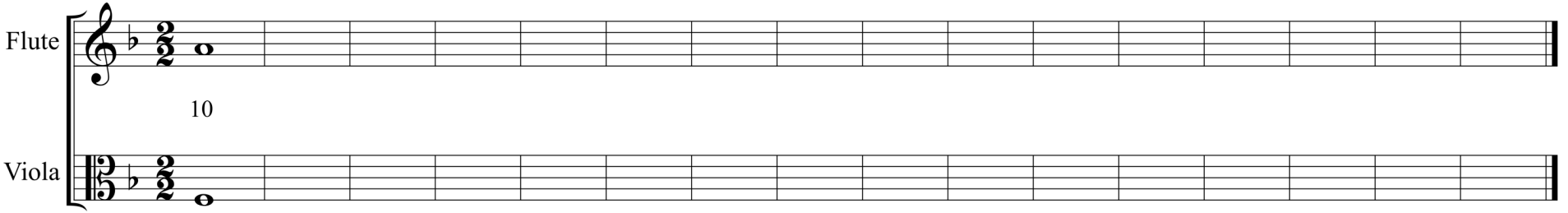
1. Reduce the duet from Part One to its structural framework, and label the harmonic intervals. Measures 1 and 2 have been completed.
2. Transpose and notate the structural framework in the key and clefs indicated. Once again, label the harmonic intervals.

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



The transposed structural framework



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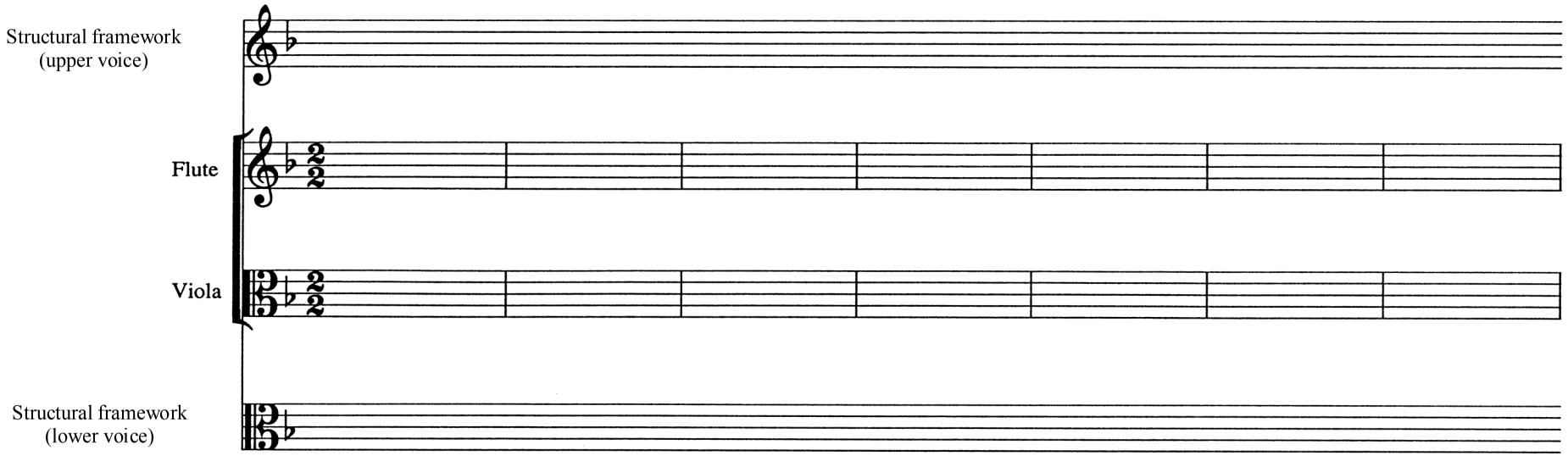
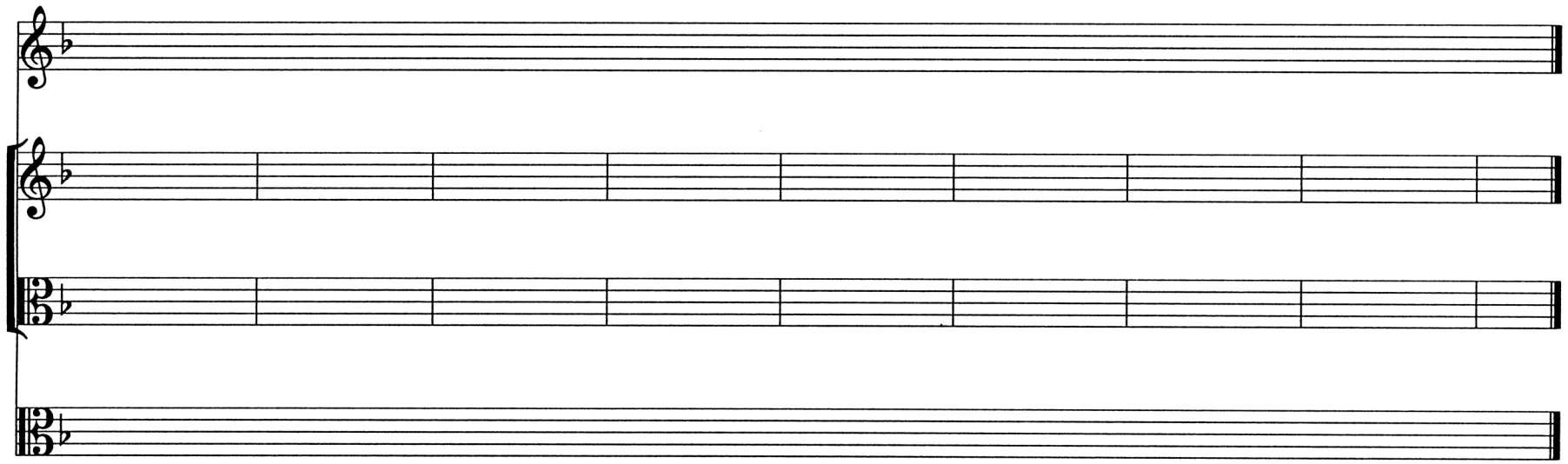
Assignment 18.7 (continued)

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.





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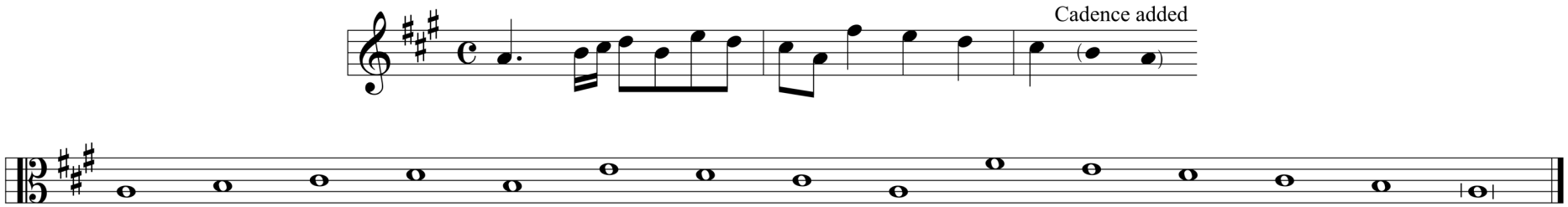
Assignment 18.8

Name: _____

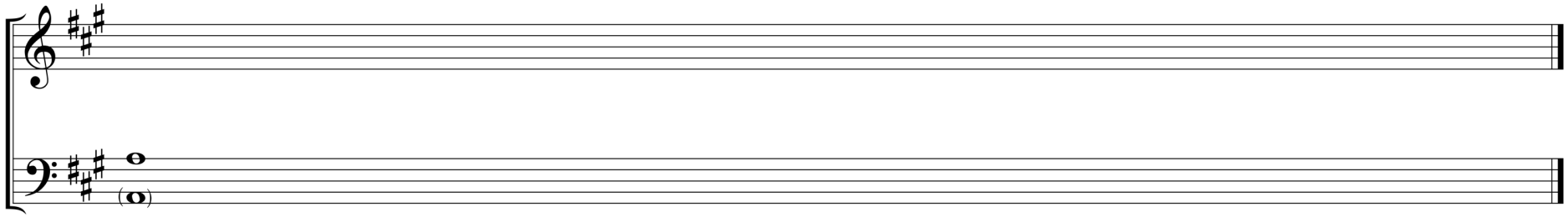
The fugue subject by G. Telemann given below has been extended by a cadence, and then recast as a whole-note cantus.

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.)



The structural framework



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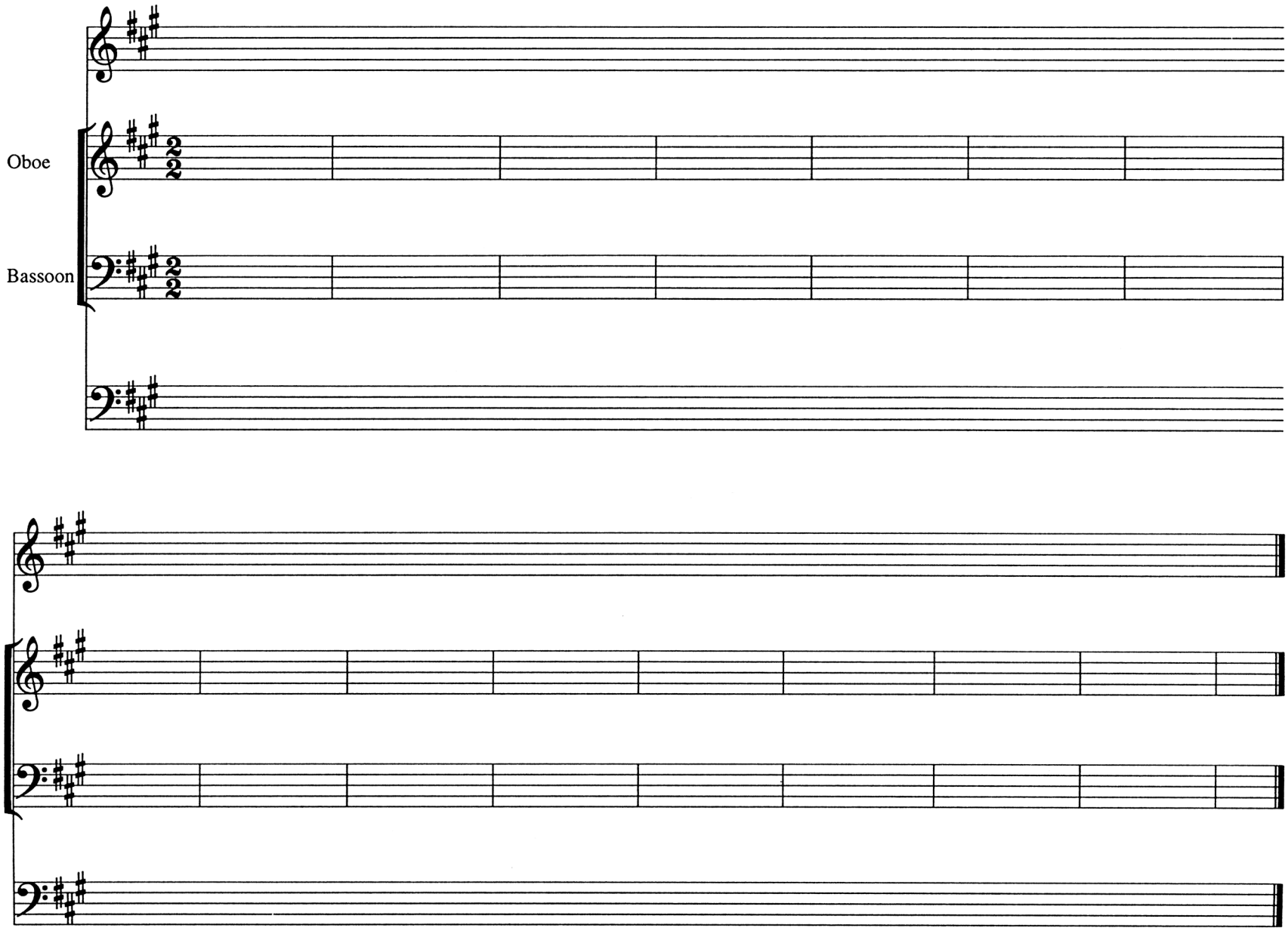
Assignment 18.8 (continued)

The instrumental duet



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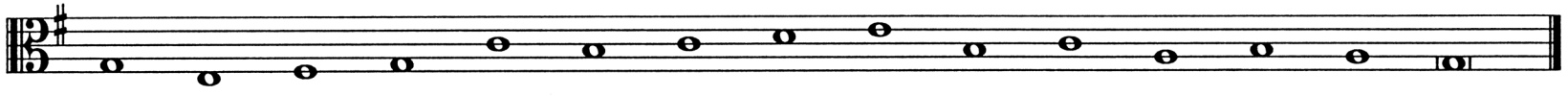
Assignment 18.9

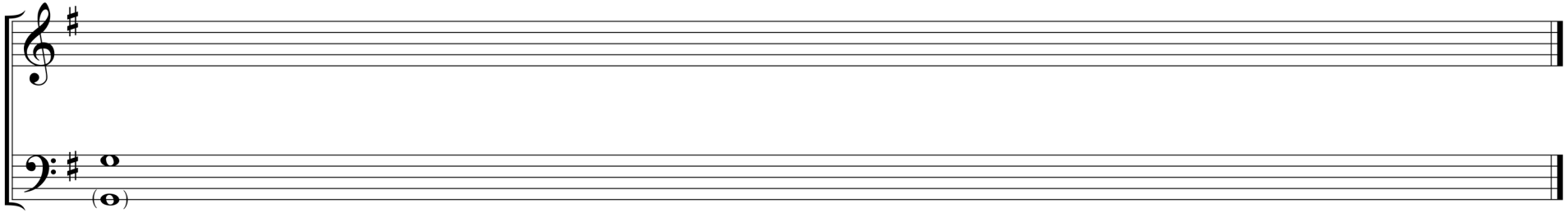
Name: _____

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



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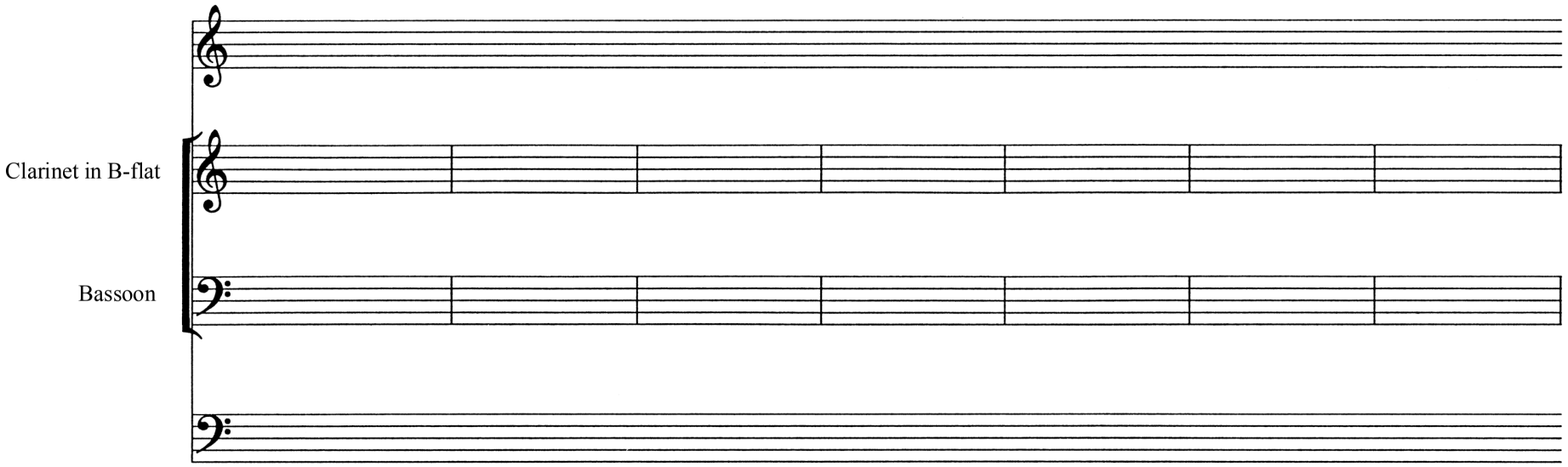
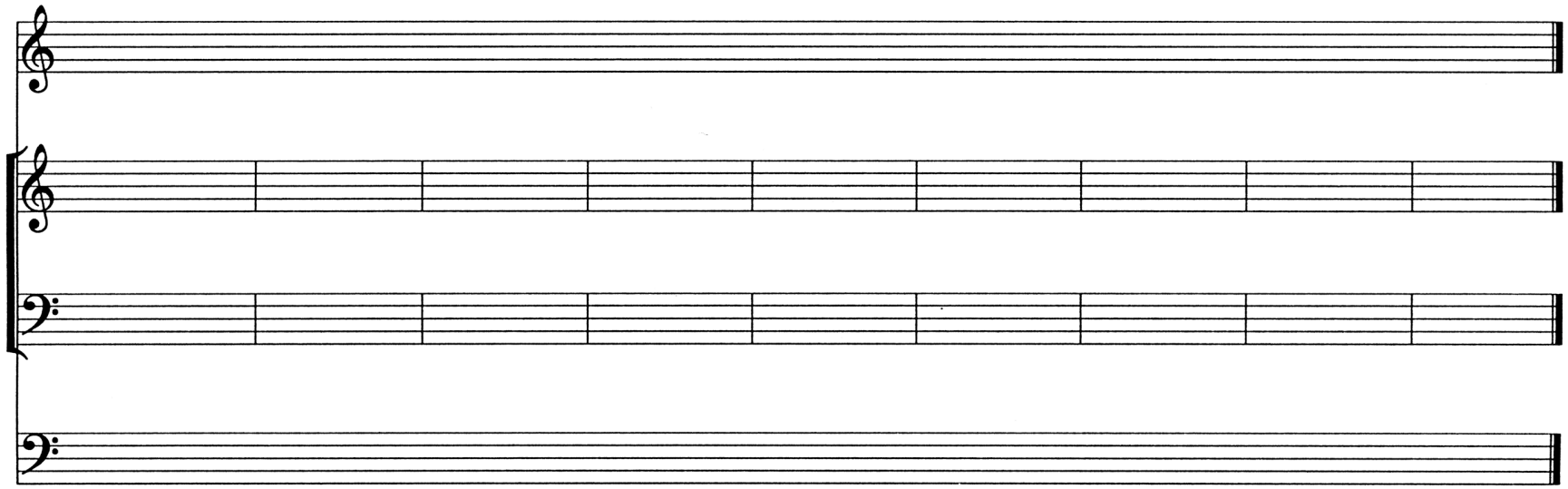
Assignment 18.9 (continued)

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.





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