

SCORES2DUO

Analysis: JS Bach Two Part Invention No. 1

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Harmonic Analysis Invention no. 1 - J.S. Bach

Definitions of terms used:

Two-part Inventions:

- Compositions for two voice-parts
- Written for piano by J.S. Bach
- Main aim of these composition is to take a musical idea, called a motive, and to develop this musical idea in different ways.

Motif (M):

- “figure” – the smallest possible unit in a melodic phrase
- OR**
- melodic statement ranging from half a measure to as long as four measures.
 - In the Bach Inventions the length of motives range from half a measure (like in Invention nr 1) to as long as four measures in the Invention nr 5.
 - Motives define the key and rhythmic structure.
 - Have distinctive features, both melodic and rhythmic.
 - Easily recognizable.
 - Underneath is the motif (M) of the Invention no. 1.



Countermotive (CM):

- Countermotives (free material) are lines appearing consistently throughout the invention as the counterpoint to the motive.



Episode:

- Is the portion between the exposition and the next statement of the motive.
- The main function of the episode is to modulate.
- Is constructed by using the melodic and rhythmic elements of the motive and respective contrapuntal techniques.
- The harmonic movement in the episode is towards the key in which the next statement of the motive appear.
- Sequences frequently appear.
- Sometimes the sections are based on a portion of the motive or the Countermotive or any other, even new, material.
- They may be of any length.
- The motive generally does not appear in its complete form.

Exposition:

- Initial announcements of motive.
- Take note: At any point after the initial announcement of the motive, the motive or other material may be changed or presented in special relationships for example augmentation, diminution, contrary motion, retrograde motion, and stretto motion.

Middle Entries

- Are statements of the motive after the initial ones and normally after an intervening episode,
- But before the closing section in the tonic.
- A cadence in a key other than the tonic generally precedes the section in which the middle entries appear.
- Are at least two or three middle entries in an invention.

Closing Section (Final Statement):

- Tonic key.
- One or two statements of the motive.
- Followed by a strong statement at the end.

Compositional techniques

- **Repetition:**

A repetition in its simplest form is an exact repetition of the thematic material. It usually takes place within the same voice.



In other words, it is when the motif is repeated exactly on the same pitch.

- **Sequences:**

The repetition of a motif but a step higher or lower in the same voice. It could be modulating in nature.



- **Augmentation:**

The motif is presented in double note values.

- **Diminution:**

The motif is presented in halved note values. This technique is often used in counterpoint music.

- **Inversion:**

The motif but in its mirror image. (Notes that went up will go down and vice versa).

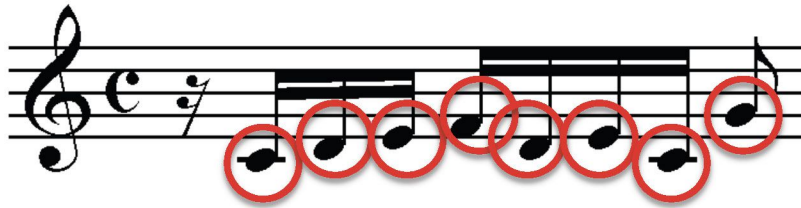
- **Imitation:**

A canon is an example of strict imitation because the melody is repeated exactly but in another voice.

Exercise 1:

Study the score of JS Bach's Invention in C major, BWV 772, and do the following:

- 1.1 Circle / highlight all the exact motif (M) figures that you can find in red.



- 1.2 Circle / highlight all the motive figures (M) that has been transposed / modulated with blue.

- 1.3 Circle / highlight all Countermotive figures with green.



- 1.4 Circle all inverted motives with yellow, example below.



- 1.5 Indicate any sequences with brackets.

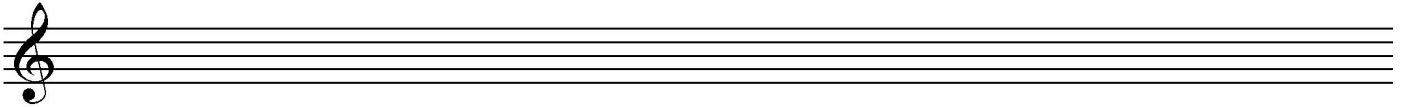
- 1.6 Indicate any augmentation / diminution of motive figure with rectangles.

- 1.7 Figure all cadences and modulations.

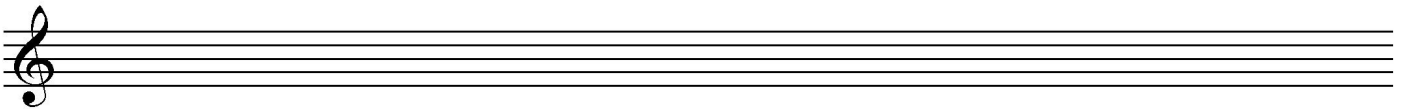
- 1.8 Make sure that you can see the structure of the initial announcements of the motives of this invention – this is also known as the **exposition**. Add the appropriate keys to the table below.

Tonic		Dominant	
Motive	Countermotive	Motive	Countermotive
	Motive		Motive

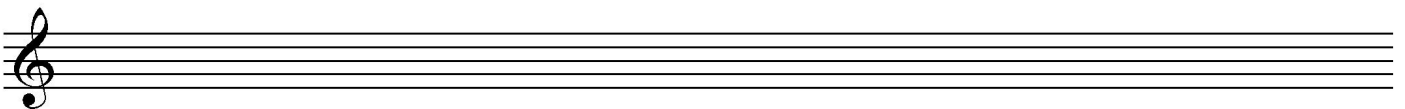
- 1.9 Indicate **episodes** by writing the word episode in the appropriate area of the invention.
- 1.10 Indicate all the **middle entries** by writing the words middle entries in the appropriate area of the invention.
- 1.11 Indicate the final statement of this invention by writing the words final statement in the appropriate area of the invention.
- 1.12 Use the motive and write an augmentation of the motive:



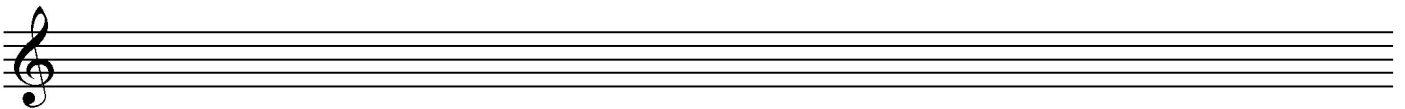
- 1.13 Make use of the Countermotive and write a diminution of the Countermotive.



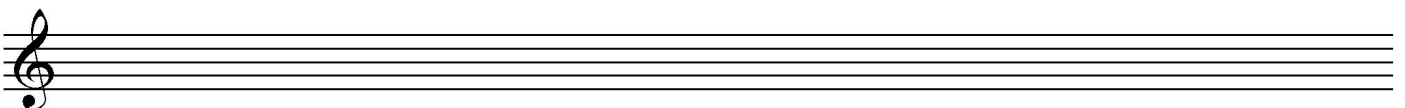
- 1.14 Make use the Motive and Countermotive and write an example of a sequence.



- 1.15 Write an inversion of the Countermotive:



- 1.16 Transpose the Motive and Countermotive up with a fifth.



1.17 Number the bars and complete the following table by adding the missing information.

Insert relevant bar numbers	Indicate one of the following Upper / Lower / Upper and Lower part	Select one of the following: Motive / Motive imitated / Countermotive / Motif inverted / Augmentation / Exposition / Episode / Closing section / Sequence / Imitation	Key	Figure the harmony and identify the Cadence if applicable
1 ¹ – 1 ^{3a}	Upper		C major	I
1 ^{3b} – 2 ^{1a}	Upper		C major	I
	Lower	Motive	C major	
	Lower	Countermotive	C major	
1 ¹ – 2 ^{1a}	Upper and lower	Exposition	C major	I – V – I Perfect
	Upper and lower	Closing Section		
		Motive inverted		
11 ^{1b} – 11 ^{3a}	Upper		d minor	V
11 ^{1b} – 12 ^{3a}	Upper	Augmented first 4 notes of motive, treated sequentially	d minor a minor	V – i V – i
	Upper and lower	Episode		
	Lower	Middle entry		
	Upper and lower	Imitation		
	Lower	Motive	F major	

Notes:

Two blank musical staves are provided for notes. The top staff has a treble clef and the bottom staff has a bass clef.