The following directions apply to topics 1-3:

a. In the score(s) as assigned, label all subjects, answers, countersubjects, the end of the exposition, stretto (if any), retrograde (if any), inversion (if any), augmentation/diminution (if any), codettas (if any), episodes, and the coda.

b. Label cadences and keys as appropriate.

c. Write out or type a list (to hand in at the start of class) showing the measure numbers, keys, and voice of all subjects for each piece as assigned (e.g. measure 1, C major, top of RH, etc.)

Topic 1: Invention. Bach, Invention 4 (101, 1/19) and 12 (102, 1/20)

Topic 2: Fugue. Bach, Fugues in F (106, 1/22), g (107, 1/23), and Bb (109, 1/24) from The Well Tempered Clavier I.

Topic 3: Double Fugue. Handel, "Wretched Lovers" from Acis and Galatea.

Topic 4: Passacaglia. Henry Purcell, Dido's Lament from Dido and Aeneas (55, 1/4) and Bach, Crucifixus from Mass in B minor (121, 2/8)

Please write out or type your answers to the following questions to turn in at the beginning of class.

a. How long is the ground bass in each of the two pieces?

b. Is there another form operating "above" the ground bass? If so, how is it articulated?

c. Where are the formally-significant cadence points?

d. In what ways does the music express, illustrate, or augment the texts?

Topic 5: Canon. Bach, four canons from The Musical Offering (120, 2/4, 2/5, 2/6, 2/7)

Listen to each piece and be prepared to explain the canon solution chosen in each recording (nothing to turn in).

Additional Contrapuntal Forms Examples:

Bach, Partita No. 2 in D minor for Violin Solo, V, 95

Bach, Fugue 9 in E major from The Well-Tempered Clavier, Book II, 111

Bach, Contrapunctus VII from The Art of the Fugue, 116, 2/3

Béla Bartók, Music for String Instruments, Percussion, and Celesta; first movement (score), 453, 6/18

Arcangelo Corelli, Allegro from Violin Sonata, Op. 5, No. 1, 51

Paul Hindemith, Fuga Prima in C from Ludus Tonalis, 490.