Theory of Music Grade 6 (Paper 1)
Analytical Commentary on JS Bach's *Two-part Invention* No 1. In C major, BWV 772

Please note that the motif begins on the <u>second semiquaver of the beat</u>. The commentary provided highlights the use of the motif and countermotif, as well as the development of the motif. Students should also be able to identify the implied harmonies.

The beat number indications refer to the quaver subdivisions of the beat (for example, the letter 'a' refer to the first half of the beat while the letter 'b' refers to its second half).

Bar and beat numbers	Upper/Lower Part	Analytical commentary	Key(s)
$1^1 - 1^{3a}$	Upper	Motif	C major
$1^{3b} - 2^{1a}$	Lower	Motif (imitated strictly in the bass)	C major
$1^{3b} - 2^{1a}$	Upper	Countermotif	C major
$2^{1a} - 2^{3a}$	Upper	Motif (fifth higher)	C major
$2^{3a} - 3^{1a}$	Lower	Motif (fifth higher and imitated strictly in the bass)	C major
$2^{3a} - 3^{1a}$	Upper	Countermotif (last note altered)	C major
$3^{1a} - 5^{1a}$	Upper	Motif inverted and treated sequentially: bar(s) $3^{1a} - 3^{3a}$, $3^{3a} - 4^{1a}$, $4^{1a} - 4^{3a}$, $4^{3a} - 5^{1a}$	Modulates to G major
$3^{1b} - 5^{1a}$	Lower	First four notes of the motif used in augmentation and treated sequentially : bar(s) $3^{1b} - 3^{3a}$, $3^{3b} - 4^{1a}$, $4^{1b} - 4^{3a}$	Modulates to G major
$5^{1a} - 5^{3a}$	Lower	Motif	G major
$5^{3a} - 6^{1a}$	Upper	Motif inverted	G major
$7^{1a} - 7^{3a}$	Lower	Motif	G major
$7^{3a} - 8^{1a}$	Upper	Motif	G major
$7^{3a} - 8^{1a}$	Lower	Countermotif	G major
$8^{1a} - 8^{3a}$	Lower	Motif	G major
$8^{3a} - 9^{1a}$	Upper	Motif	G major
$8^{3a} - 9^{1a}$	Lower	Countermotif	G major
$9^{1a} - 9^{3a}$	Lower	Motif inverted	C major
$9^{3a} - 10^{1a}$	Upper	Motif inverted	A minor
$9^{3a} - 10^{1a}$	Lower	Countermotif inverted and modified	A minor
$10^{1a} - 10^{3a}$	Lower	Motif inverted	A minor
$10^{3a} - 11^{1a}$	Upper	Motif inverted	Am – D min
$10^{3a} - 11^{1a}$	Lower	Countermotif inverted and modified	Am – D min
$11^{1a} - 13^{1a}$	Lower	Motif inverted and treated sequentially: bar(s) $11^{1a} - 11^{3a}$, $11^{3a} - 12^{1a}$, $12^{1a} - 12^{3a}$, $12^{3a} - 13^{1a}$	D minor – A minor
$11^{1a} - 13^{1a}$	Upper	First four notes of the motif used in augmentation and treated sequentially : bar(s) $11^{1b} - 11^{3a}$, $11^{3b} - 12^{1a}$, $12^{1b} - 12^{3a}$	D minor – A minor
$13^{3a} - 14^{1a}$	Lower	Motif inverted	A minor
$15^{1a} - 15^3$	Upper	Motif inverted	A minor
$15^3 - 16^1$	Lower	Motif inverted (sequential imitation of upper motif)	D minor
$16^{1a} - 16^3$	Upper	Motif	Dm – C maj
$16^{3a} - 17^1$	Lower	Motif (sequential imitation of upper motif)	C major
$17^{1a} - 17^3$	Upper	Motif inverted	C major
$17^{3a} - 18^1$	Lower	Motif inverted (sequential imitation of upper motif)	C major

$18^{1a} - 18^{3}$	Upper	Motif	C major
$18^{3a} - 19^{1a}$	Lower	Motif (sequential imitation of upper motif)	F major
$19^{1a} - 20^{3a}$	Upper	Motif used in sequence: bar(s) $19^{1a} - 19^{3a}$, $19^{3a} - 20^{1a}$, $20^{1a} - 20^{3a}$	F Major to C major
$19^{1b} - 20^{1a}$	Lower	First four notes of the motif used in augmentation and inversion, and treated sequentially : bar(s) $19^{1b} - 19^{3a}$, $19^{3b} - 20^{1a}$, $20^{1b} - 20^{3a}$ (last note altered)	F Major to C major
$20^{3a} - 21^{1a}$	Lower	Motif	C major
$21^{1a} - 21^{3a}$	Upper	Motif inverted	F Major
$21^{1a} - 21^{3a}$	Lower	First four notes of the motif used in augmentation	F major
$21^{3a} - 21^{4a}$	Lower	First four notes of the motif, which leads to the perfect cadence at the end.	C major