

MAKING CHORDS WORK

Showing how to use a knowledge of harmony to write or arrange music

TWO PART COUNTERPOINT

CONTENTS

- A. Simple imitation
- B. Intervals
- C. Chords
- D. More complex imitation
- E. Modulations
- F. Composition

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This piece for two flutes uses a lot of imitation. Complete the lower part.

There are a few things to notice about using imitation in two-part writing:

- (a) There are usually two contrasting ideas. (e.g. staccato/legato, stepwise/leaps)
- (b) The imitation is not always exact. (In bars 3 and 4, for example, it is inverted.)
- (c) The two parts do not always swap the ideas in the same order.
- (d) Sometimes both parts will carry the same idea (as in bar 3.)

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In this extract from a Prelude by Bach, there are no less than three key changes. In each, the tonic chord of the previous key acts as a pivot chord. Notice that Bach manages to weave this into a sequential passage in which the melodic ideas keep swapping from one part to the other. Write the names of the keys in the appropriate places under the staff, and write in the missing notes in bars 5 and 6.