

**Asst. 22: Bach Prelude and Fugue in c minor, WTC Book 1, no.2**

**Read** *The Musician's Guide*, ch. 24, pp. 485-98 (the first half of the chapter) and complete the following:

1) Complete this table of **subject entries**. Fill in the white boxes only; the grayed-out sections (link & episodes) indicate places where there is no complete subject statement.

measure	subject (voice)	key area	countersubject (voice)
<b>m. 1</b>	<b>A</b>	<b>C minor</b>	<b>not present</b>
			<b>A</b>
	<i>(link)</i>		
	<i>(episode I)</i>		
	<i>(episode II)</i>		
	<i>(episode III)</i>		
	<i>(episode IV)</i>		

2) Is the **answer** a **tonal answer** or a **real answer**? Explain.

3) What sort of harmonic/melodic procedure occurs in the link and the episodes?

4) Where does the soprano/alto melody idea in episode I come from? Where does the bass idea come from?

5) Where does the soprano melody idea in episode II come from? Where does the alto/bass idea come from?

6) Episode III resembles what earlier passage?

7) Episode IV resembles what earlier passage?

(see terms on reverse)

## Contrapuntal Genres Terms

Subject

Answer

Tonal answer

Real answer

Countersubject

Link

Episode

Stretto

Fugue

Fugato

Cantus firmus

Imitation

Imitative counterpoint

Dux

Comes

Inversion

Augmentation

Diminution

Invertible counterpoint (sometimes called “double counterpoint”)