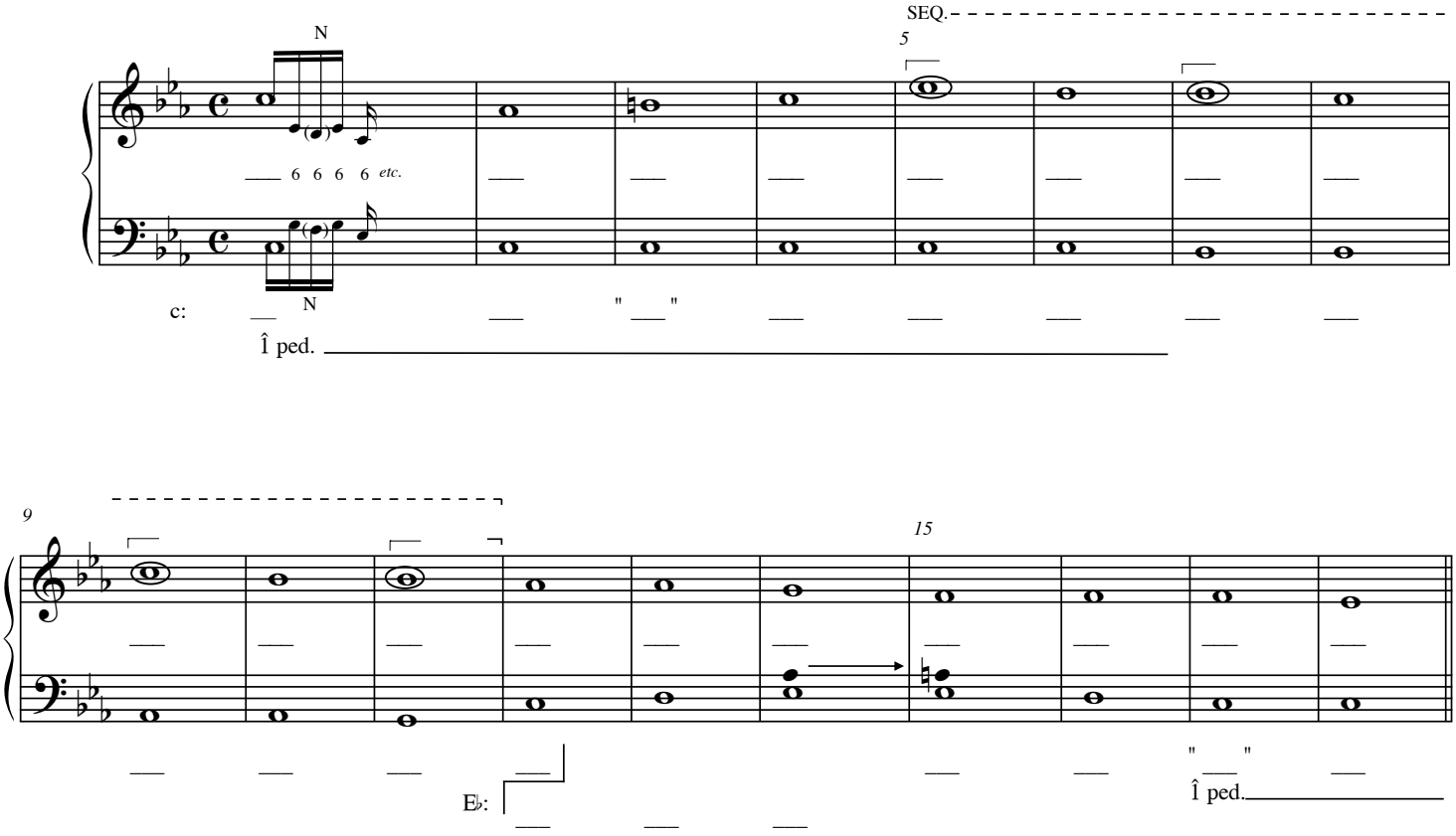
Analysis

Outer-Voice Framework
with Roman Numeral Analysis

J.S. Bach, Prelude No. 2 in C minor, *Well-Tempered Clavier*, Book I

1. Reduce this prelude to its essential *outer-voice framework*. Analyze the two-voice counterpoint using counterpoint symbols (1-8) between the staves. Be sure to use the symbol T and draw lines of resolution for the tritone.

2. Provide a *roman numeral analysis*. A modulation scheme has been provided. Roman numerals for the subsidiary key should appear on a lower level.



As with any analysis, this is but one interpretation of the underlying tonal framework of this passage.

Fill in the blanks.

3. The sequence in mm. 5-11 is based on a series of ___-___ bass suspensions that descend by 2nd. The repeated harmonic pattern is chromatic in the sense that it features a series of _____-dominant chords which tonicize v, iv and III on the way establishing the relative _____ E♭: as the new key.

4. The chord in m. 12, which is common to both c: and E♭: and functions as a predominant chord in the secondary key, is called a diatonic _____ chord.

5. While the sequential transition into E♭: is slow and smooth, the modulation back to the home key is more abrupt. Note the inner voice motion A♭-A in mm. 14-15, the A clearly functioning as the raised _____th scale degree in c:.

6. The distinctive-sounding vii^{o7} chord over a tonic pedal point ,which first appears in m. _____, returns in. m. ____ at the final cadence. Note also the ___-___ suspension in mm. 14-16 and ___-___ suspension in mm. 16-18.

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