

Music 150C Lab Assignment
Monday, May 22 — Friday, May 26

Keyboard

1. Play [Due by Monday]

At least the first two lines of the Unmeasured Prelude assigned to you at the beginning of the quarter, as discussed in labs this week. Begin to incorporate the performance practice considerations you have encountered in your research on unmeasured preludes. Also please note that all the preludes are available as a PDF on eCommons if you need to print additional copies.

2. Play [Due by Wednesday]

The beginning of Bach's Fugue II in C Minor from the Well-Tempered Clavier, Book 1. [See Next Page]

1. Non-Keyboard Players: To the downbeat of Measure 5.

2. Keyboard Players: To the downbeat of Measure 9.

Note: Both the Unmeasured Prelude and the opening of the fugue will be on the Lab Final.

Musicianship

1. Sing [Due by Monday]

The three vocal examples from last week's Musicianship Lab assignment, *a capella*, in groups where possible, on solfege. Know both parts.

2. Play [Due by Monday]

The same as above, on your instrument. [Instrumentalists only]

3. Sing [Due by Wednesday]

Voice 1 of Fugue II [See Next Page] on solfege or letter names, to the downbeat of Measure 5, in a convenient octave.

4. Turn In [Due by Wednesday]

Printed in person, or via e-mail as a PDF, your bibliography of 3-6 items (performances, recordings, videos, scholarly articles, books, etc.) related to Unmeasured Preludes.

Bach, Fugue II in C Minor

Non-Keyboard Players: To downbeat of Measure 5

Keyboard Players: To downbeat of Measure 9.

10

Fuga II

a 3 Voci

The image displays a musical score for J.S. Bach's Fugue II in C Minor, specifically measures 1 through 9. The score is written for three voices (a 3 Voci) and keyboard players. The notation is in C minor, indicated by three flats (B-flat, E-flat, A-flat) in the key signature. The time signature is common time (C). The score is presented in three systems, each with a grand staff (treble and bass clefs). Measure numbers 1, 4, and 7 are marked at the beginning of their respective systems. The music features complex polyphonic textures with various rhythmic patterns, including eighth and sixteenth notes, and rests. The keyboard part is primarily in the right hand, with some left-hand accompaniment in the later measures.