

## Selected Didactic works for Keyboards by Johann Sebastian Bach

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### Abstract

J.S. Bach is known as the great organist and composer in Baroque period. There are many compositions he composed for a commission, leisure, church, and many more. However, it could be seen as well that one genre of his composition that lends a huge impact to musicians in the next generations until today, is the pedagogical work. This document provides a discussion about selected didactic repertoire by Johann Sebastian Bach. There is a discussion about J.S. Bach's pedagogical method which led to the reason why he would write a piece of music to make a connection between such technical or musical issues and the actual composed music. The selected repertoire illustrated in this paper are the first, three Clavierbüchlein for Wilhelm Friedemann Bach, and the other two for Anna Magdalena Bach. The second selected set are, Aufrichtige Anleitung or two-part and three-part inventions and eventually, the third selected set is The Well-tempered Clavier. The general information about each works as well as historical background and significant information regarding to specific pieces such as sinfonia no. 1, 6, and 11 in the selected set are also provided in this paper. This document also examined historical line of some musical genre, for example, an emergence of prelude and fugue as well as the development of this genre from then until these days. This document will help expanding the understanding of Bach's didactic works especially in the keyboard pedagogy area.

**Keywords:** J.S. Bach, didactic works, pedagogical works, keyboard works

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## Introduction

“Only he who knows much can teach much. Only he who has become acquainted with dangers, who has himself encountered and overcome them, can properly point them out and successfully teaches his followers how to avoid them.”<sup>2</sup> Bach had all of this integrated in himself and it makes his teaching to be most instructive, proper, and secure. According to Forkel’s biography of Bach that provides a discussion of his pedagogical method, Bach first taught his students by to practice isolated exercises for all fingers with utmost clarity. After several months of practicing these rather boring exercises, some students began to lose patience, so Bach would write little connected pieces for them in which those exercises were incorporated. Some examples of such pieces are the Six Little Preludes for beginners and two-part *Inventions*. Bach initially composed these pieces during his teaching hours and later transformed them into beautiful and expressive works of art. Then, Bach would introduce his own greater works to his students by playing for them the whole piece that they will study, and saying “so it must sound”. This was to give an idea at once of the character of the piece, and also of the degree of perfection the students have to aim at. Moreover, Bach’s teaching methods in composition was also excellent. He continued at once from the thorough bass to four parts instead of beginning with dry counterpoint that leads nowhere. And then chorale exercises were introduced in which Bach set the basses himself, and made his students invent only alto and tenor to them. Moreover, Bach always required his pupils “to compose entirely from the mind, without instrument and to pay a constant attention to the consistency of each single part”.<sup>3</sup>

“The best method of instructing youth, therefore, is to accustom them to what is good. The right understanding of it follows in time and can then still further confirms their attachment to none but genuine works of art”.<sup>4</sup> Bach’s method of teaching obviously directed his pupils farther. This can be proven by all his students who became distinguished artists, such as his two eldest sons (W.F. and C.P.E. Bach), Johann Gottlieb Goldberg, Johann Philipp Kirnberger, and many more.<sup>5</sup>

The most significant keyboard works by Bach that were intentionally written to be pedagogical works are the following: 1) three *Clavierbüchlein* for Wilhelm Friedemann Bach, and the other two for Anna Magdalena Bach. 2) *Aufrichtige Anleitung* or two and three part inventions and 3) *The Well-tempered Clavier*.

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<sup>2</sup> Hans T. Devid, Arthur Mendel, and Christoph Wolff, “Bach the Teacher” in *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents* [New York: W.W. Norton and Company, 1998], 453.

<sup>3</sup> Ibid., 455.

<sup>4</sup> Ibid., 456.

<sup>5</sup> Ibid., 457.

## **Clavierbüchlein for Wilhelm Friedemann Bach**

*Clavierbüchlein* or “little keyboard book(s)” is a set of three well-known manuscripts written as a pedagogical work for Bach’s family. The first one is *Clavierbüchlein vor Wilhelm Friedemann Bach* and the other two manuscripts called *Clavierbüchlein vor Anna Magdalena*.

Among the children of Bach, Wilhelm Friedemann received the most extensive education from his father. Bach provided Wilhelm Friedemann the first lessons when the latter was barely ten years old. It is also undoubtedly true that the very first lessons that Bach taught his eldest son contained a substantial material from *Clavierbüchlein vor Wilhelm Friedemann Bach*.<sup>6</sup> This book served the purpose of teaching clavier and organ as well as composition. According to Schulenberg, Bach was considered to be an experienced teacher by this date as substantiated by the music of the aforementioned book and its extraordinary teaching plans. In fact, Bach taught numerous students (e.g., J.C. Vogler and J.T. Krebs) since 1706-7; but at that time, he had not yet written keyboard just for the sake of teaching purpose<sup>7</sup>. It might be too advanced and not common for a ten-year-old child to receive such books filled with sophisticated keyboard music.. However, Bach clearly knew how and what to teach and W.F. Bach showed his brilliance. *Clavierbüchlein vor Wilhelm Friedemann Bach* was begun on January 22, 1720— exactly two months after Friedemann’s ninth birthday and was finished in 1724 during Bach’s Cöthen years. Bach compiled several keyboard pieces for Friedemann and inscribed them into a small oblong volume.<sup>8</sup> There are certain significant similarities between Bach’s own early musical experience and that of W.F. Bach. “First, composition and performance are united through the medium of the keyboard”<sup>9</sup>. For example, it is modeled on the use of ornamentation, fingerings, and the singing style. Secondly, W.F. Bach learned the same way as his father by copying and writing out other composers’ works. And lastly, W.F. Bach’s experience in composition at an early age involved improvisation, is similar to his father’s educational experience. Although, the term “Clavier” in the title of those works is in doubt as to what instrument is intended, nevertheless, the clavichord is the “most likely candidate”.<sup>10</sup>

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<sup>6</sup> David Ledbetter, “Bach as Teacher” in *Bach’s Well-tempered Clavier: the 48 Preludes and Fugues* [New Heaven, CT: Yale University Press, 2002], 127.

<sup>7</sup> John Butt, “Bach as Teacher and Virtuoso” in *The Cambridge companion to Bach* [New York: Cambridge University Press, 1997], 143.

<sup>8</sup> Robert Lewis Marshall, “Johann Sebastian Bach” in *Eighteenth-century keyboard music* [New York: Routledge, 2003, 96-97.

<sup>9</sup> John Butt, “Bach as Teacher and Virtuoso” in *The Cambridge companion to Bach* [New York: Cambridge University Press, 1997], 143.

<sup>10</sup> David Schulenberg, “The Clavier-Büchlein vor Wilhelm Friedemann Bach and Related Works” in *The Keyboard Music of J.S. Bach* [New York: Routledge, 2006], 162.

*Clavierbüchlein vor Wilhelm Friedemann Bach* (CB) can be divided into five main sections as follows<sup>11</sup>:

- 1) tables illustrating clefs, the names of the notes, and an *Explication* of ornament signs and their meanings;
- 2) a group of simple pieces, starting with a demonstration of keyboard fingering and including several preludes and two chorale (CB1-13);
- 3) eleven preludes, later included in WTC I (CB14-24);
- 4) the fifteen two-part Inventions, here termed *Praeambula* (CB 32-46);
- 5) the fifteen Sinfonias, today called three-part Inventions but here designated *Fantasias* (CB 49-[63]).

This manuscript for W.F. Bach directs us to reestablish the first steps of Bach's pedagogical method. It begins with basic knowledge such as pitch and clef identification. It then proceeds to a discussion about the famous ornament table, the *Explication*, to demonstrate how the ornaments are to be "properly" played. *Applicato*, an extensively fingered piece in C major and in binary form, consists of running-scale patterns with an accompaniment chord figurations; as well as general principles of keyboard fingering. Later, the other compositions such as dances, preludes, etc.; were gradually added to the CB with more complexity.<sup>12</sup>

### ***Clavierbüchlein vor Anna Magdalena***

After Bach's first wife, Maria Barbara, died, and leaving him seven children, he remarried to Anna Magdalena Wilcken, a soprano at the court at Anhalt-Cöthen where he served as a court capellmeister. They had thirteen more children together between 1723-1742. It was a happy marriage and they shared common musical interests. Therefore, Bach dedicated some of his most inspired works to her. In 1722 and 1725 respectively, Anna Magdalena received two notebooks as personal gifts from Bach. These two notebooks were manuscripts called *Clavierbüchlein vor Anna Magdalena*. It was undoubtedly written for the musical instruction of Bach's children. In addition, it could also be considered as a family's musical album.<sup>13</sup>

The 1722 notebook consisted entirely of original works by Bach including an early version or first draft of the French suites, a few minuets, and some fragmented pieces. This notebook may have been a wedding gift for Anna Magdalena which later served as a sketchbook for

<sup>11</sup> Ibid., 163-4.

<sup>12</sup> Robert Lewis Marshall, "Johann Sebastian Bach" in *Eighteenth-century keyboard music* [New York: Routledge, 2003, 96-97.

<sup>13</sup> Malcolm Boyd, *Oxford Composer Companion: J.S. Bach* [New York: Oxford University Press, 1999], 112.

Bach himself. On the other hand, the 1725 notebook is a collection of pedagogical and recreational pieces by Bach and other composers of his time, including his sons, that Anna Magdalena used presumably for either her own enjoyment or the instruction of the children.<sup>14</sup> The early version of the partitas in A minor and E minor by Bach were utilized as opening pieces of the book, followed by compositions of other composers such as numerous minuets, polonaises, and other short mostly-anonymous keyboard works. However, they are not arranged in any particular order.<sup>15</sup>

### **Aufrichtige Anleitung**

Another set of renowned keyboard teaching pieces, intentionally written for his pupils and children, by Bach is the fifteen two-part *Inventions* (BWV 772-86). They were composed from 1720-1723 during Bach's residency in Cöthen. They appear in ascending order by pitch, starting from C. Each contains only two voices within contrapuntal texture; each is restricted to only major and minor keys that employ no more than four sharps or flats; and each is limited the use of thematic materials and performing techniques. The two-part *Inventions* an advance over the eleven preludes of CB, in terms of both techniques and musical complexity; they lead to the three-part *Inventions* or *Sinfonias*. The structures of all the *Inventions* can be seen through its clear sectional divisions. Each part is clearly defined by either a conclusive cadence, or by recurrent themes.<sup>16</sup> "Bach appeared to have borrowed (the term "invention" from the *Inventioni da camera* op.10 of F.A. Bonporti."<sup>17</sup> The two-part *Inventions* originally appeared in *Clavierbüchlein vor Wilhelm Friedemann Bach* called *Praeambula*, suggesting an improvisational genre. All the most commonly used keys were represented in the symmetrical order C-d-e-F-G-a-b-Bb-A-g-f-E-Eb-D-c in the earlier version.<sup>18</sup> Later the *Praeambula* became the two-part *Inventions* and were rearranged in a new key order (C-c-D-d-Ee-E-e-F-f-G-g-A-a-Bb-b) similar to the *Well-tempered Clavier* Part I.<sup>19</sup> The word *Invention* primarily means "idea" or an initial musical thought that is subsequently elaborated to form a composition.<sup>20</sup> Bach

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<sup>14</sup> Malcolm Boyd, *Oxford Composer Companion: J.S. Bach* [New York: Oxford University Press, 1999], 112.

<sup>15</sup> Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* [Van Nuys, CA: Alfred Publishing Co., Inc., 1995], 4.

<sup>16</sup> Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* [Van Nuys, CA: Alfred Publishing Co., Inc., 1995], 4.

<sup>17</sup> Malcolm Boyd, *Oxford Composer Companion: J.S. Bach* [New York: Oxford University Press, 1999], 241.

<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

<sup>20</sup> Ibid.

clearly stated the didactic purpose of the *Inventions* or *Aufrichtige Anleitung* (Upright Instruction)<sup>21</sup> on the title-page of the fair copy: “not only 1) learn to play clearly in two voices but also, after further progress, 2) to deal correctly and well with three obbligate part; furthermore, at the same time not only to have good *inventions* but to develop the same well and, above all, to arrive at a singing style in playing and at the same time to acquire a strong foretaste of composition [a volume of 62 pages in quarto format, dated 1723]”.<sup>22</sup>

The formal structure of the Two-part *Inventions* can be bi-tripartite, fugue, as well as through-composed. The Italian compositional style is evident in these pieces with certain elements of French dance types (i.e. Gigue). All are imitative in terms of texture. Though none is a complete fugue, some represents double-fugal technique. Each subject of the *Inventions* has its length, varying from two beats to four measures. Each invention usually begins by stating subject and countersubject simultaneously, followed by inversion of the parts in a dominant key.<sup>23</sup>

Invention no.1 is among the most popular of the entire collection. The stepwise motive permeates almost the entire piece. Invention no. 2 features a long lyrical melody that indicates independence between the hands in shaping the phrase. It is constructed as a strict canon. Invention no. 3 presents the use of scale figuration rather than arpeggiation. What is demanding here, is fitting ornaments in the countersubject to the running 16<sup>th</sup> notes in the other part. Invention no. 4 presents the difficulty of extended trills. Invention no.5 is presumably the most difficult of all, both technically and musically. An invertible counterpoint is also presented in every section.<sup>24</sup>

Invention no. 6 features an invertible counterpoint, structured in a rounded binary form, which requires legato playing and *cantabile* touch. It also has a dance-like character with some ornaments. Invention no.7 is lyrical, the ornaments must be executed smoothly without interfering the long flowing line. Invention no.8 is the most famous and approachable of all. The harmonic outline is clearly presented with some rhythmic difficulties. Invention no.9 is lyrical with eighth-note leaps in semi-staccato. The black key passages are occasionally difficult to play with accuracy. A double counterpoint is also presented. Invention no.10 is constructed

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<sup>21</sup> Christoph Wolff, “Capellmeister in Cöthen ” in *Johann Sebastian Bach: the Learned Musician* [New York: Norton, 2000], 227.

<sup>22</sup> Christoph Wolff, “Capellmeister in Cöthen ” in *Johann Sebastian Bach: the Learned Musician* [New York: Norton, 2000], 226.

<sup>23</sup> David Schulenberg, “The Clavier-Büchlein vor Wilhelm Friedemann Bach and Related Works” in *The Keyboard Music of J.S. Bach* [New York: Routledge, 2006], 188.

<sup>24</sup> Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* [Van Nuys, CA: Alfred Publishing Co., Inc., 1995], 14.



from broken chords. A proper tempo and hand coordination are required.<sup>25</sup>

Invention no. 11 has a three-part phrase as its main subject, each phrase separated by the skip of a seventh. Expressive and lyrical playing are required for developing mature musicianship. Invention no. 12 is lively and happy. The theme is written in fugal style. Its difficulty is comparable to a movement of a *French Suite*. Invention no. 13 presents a broken-chord pattern that varies throughout the piece. The three short themes are also linked together in this piece. It can be considered as one of the most frequently played *inventions*. Invention no.14 is based on an elaborated brokenchord. Thirty-second notes must be played accurately and evenly without conflict with the melody. Now we come to the last two-part *Invention* of the set, no.15. Its structure is symmetrical through a presentation of three pairs of entries. Mordents are to be played precisely.<sup>26</sup>

After a brief survey of the Inventions, Bach exhibits a wide variety of techniques and styles in these short teaching pieces, such as canonic passage, syncopation, chromaticism, Gigue-like figuration, and elaborate ornamentation. The chart below illustrates some comparisons with the earlier version in the CB as well as details of form, length, and etc.<sup>27</sup>

**Table 10.2 The Inventions**

Number in CB	P 610	Key	Meter	Length of subject (mm.)	Initial imitn. (intvl.)	Type	Form	Length (mm.)	Restate- ment at (m.)	Recapitulation medial at (m.)	final at (m.)	Copyist in CB
1	1	C	C	1/2	8	free	tripartite	22	7			JSBf
2	4	d	3/8	2	8		tripartite	52	18	11**	19	JSBf
3	7	e	C	1/2	8	free	multipartite	21****	7		42	JSBf
4	8	F	3/4	1	8	canonic	rounded bipart.	34	12			WFB
5	10	G	9/8	1	5	gigue	rounded bipart.	32	14		26**	WFB
6	13	a	C	1/2	8	free	tripartite	24****	6b			WF+JSB
7	15	b	C	2	5*	dbl. fugue	rounded bipart.	22	5b		18+	WFB
8	14	Bb	C	3	5*	dbl. fugue	through-comp.	20			18	WFB
9	12	A	12/8	2	5*	dbl. fugue	through-comp.	21		14b**		JSBc?
10	11	g	C	2	5		tripartite	23	7		16b	JSBc
11	9	f	3/4	4	8*	legato	rounded bipart.	34	17		29	JSBc
12	6	E	3/8	4	8*	chromatic	sonata	62		21***	43	JSBc
13	5	Eb	C	4	5*	dbl. fugue	tripartite	32		12	27	JSBr?
14	3	D	3/8	2	8		multipartite	59			43	JSBf?
15	2	c	C	2	8	canonic	rounded bipart.	27		13	23	JSBc

JSB = J. S. Bach  
WFB = W. F. Bach  
c = composing score  
r = revision copy  
f = fair copy  
\*Two subjects in invertible counterpoint  
\*\*Recapitulation is of other than opening passage  
\*\*\*After double bar  
\*\*\*\*Expanded by several measures in P 610  
+in P 610 only

<sup>25</sup> Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* [Van Nuys, CA: Alfred Publishing Co., Inc., 1995], 14-15.

<sup>26</sup> Ibid., 15.

<sup>27</sup> David Schulenberg, "The Clavier-Büchlein vor Wilhelm Friedemann Bach and Related Works" in *The Keyboard Music of J.S. Bach* [New York: Routledge, 2006], 189.

### Table 1 The Inventions

The *Sinfonias* or *Three-part Inventions* (BWV 787-801) are probably less familiar than the *Two-part Inventions*. Similar to the *Two-part Inventions*, they originally appeared in the CB in which they were called *Fantasias*, in 1722-1723. This work is not intended for beginners but for middle intermediate students. The lengths of *Sinfonias* are greater than *Two-part Inventions*. Eleven out of fifteen *Sinfonias* in C,D,d,E,e,F,f,G,A,a, and Bb are written in fugal style (allegro and andante) as commonly found in the early eighteenth-century trio sonata. After revision the *Sinfonias* were ordered in the same key sequence as *Two-part Inventions*.<sup>28</sup>

Sinfonia no. 1 is monothematic and based on an ascending scale passage. The subject entries are overlapped at some points. Structurally, it is in three major sections. Sinfonia no. 2 opens with an imitation at the octave, in a style of Gigue. Sinfonia no.3 can be used as a preparation for fugal playing. Double thirds and sixths are also used, with florid passages in all three voices. Sinfonia no.4 has a subject that contains a wide upward leap and is highly expressive. Complicated voice-leading is also presented. Sinfonia no.5 has its accompaniment bass realized with a beautiful and highly ornamented Baroque cantilena.<sup>29</sup>

Sinfonia no.6 is a gigue-like piece. Skillful voicing and finger substitution within each hand are required. Sinfonia no.7 presents a melodic line in triadic pattern. This piece is a lyrical piece that requires a seamless legato. Sinfonia no.8 has a short trill in the motive that suggests a dance-like character. Sinfonia no.9 is written with rich chromaticism, short motives, many modulations and elided cadences. Sinfonia no.10 is one of the most effective of all as it is brilliant and forceful. It requires some hand crossings and finger substitution.<sup>30</sup>

Sinfonia no.11 is marked as *andante*. It features a beautiful, lyrical melody. Sinfonia no.12 is, again, dance-like, as suggested by its rhythmic lilt. It is considered to be among the most appealing *sinfonias*. Sinfonia no.13 is written in a thin texture. It unfolds in four measure units. Cadences as well as cadence-like progressions, appear at mm. 3-4, 7-8, and 15-16. Sinfonia no.14 is rarely played. The subject is based on a descending scale movement through an octave. It is a fugue-like work with four strettos revealed in its texture. Fingering and expanded hand positions bring about the coordination problems. The final *Sinfonia* no.15 is a virtuosic piece that demands both technical facility and strong musicianship. It illustrates “sewing machine” effect. Strong coordination between hands and a strong rhythmic sense are also

<sup>28</sup> David Schulenberg, “The Clavier-Büchlein vor Wilhelm Friedemann Bach and Related Works” in *The Keyboard Music of J.S. Bach* [New York: Routledge, 2006], 193.

<sup>29</sup> Jane Magrath, *The Pianist’s Guide to Standard Teaching and Performance Literature* [Van Nuys, CA: Alfred Publishing Co., Inc., 1995], 16.

<sup>30</sup> Ibid., 16-17.



required.<sup>31</sup>

The table below shows some comparisons to the earlier version in the CB as well as other details of form, length, and etc.<sup>32</sup>

**Table 10.3 The Sinfonias**

Number in	Key	Meter	Length of subject (mm.)	Initial imitations (pts.) (intvls.)	Counter-subjects	Type	Form	Length (mm.)	Recaps. (m.)
<i>CB</i>	<i>P 610</i>								
1	1	C	C	1	SMB 5, 8		bipartite	21	8b, 17b*
2	4	d	C	1	SMB 5, 8		double bipart.	23	22b*
3	7	e	3/4	2	SMB 5, 8	1	andante	44	
4	8	F	C	1	MSB 5, 8	1	rounded bipart.	23	15b*, 19b*
5	10	G	3/4	2	SMB 5, 8		rounded tripart.	33	16*, 27*
6	13	a	3/8**	4	SMB 5, 8	2***	minuet?	64	49
7	15	b	9/16	3	SB 8	1	free	38	20*
8	14	Bb	C	1	MSB 5, 8		tripartite	24	
9	12	A	C	2	SMB 5, 8		violin	31	
10	11	g	3/8	1	SMB 5, 8		fugue w/episodes	72	65
11	9	f	C	2	MSB 5, 8	2	andante	35	20
12	6	E	9/8	1	MSB 5, 5		chromatic	41	27*
13	5	Eb	3/4	1	SM 5		gigue	38	30
14	3	D	C	2½	SMB 5, 8	2	sarabande	25	
[15]	2	c	12/8	2	SM(B) 8, 8		multipart. (DC)	32	13b*, 28*

S = soprano  
M = middle part  
B = bass  
\*Episode or closing phrase  
\*\* Notated in double measures (2 × 3/8) in CB  
\*\*\*Never used simultaneously

**Table 2 The Sinfonias**

Although *Sinfonias* are the miniatures compared to the both part of Well-tempered Clavier, the former is a whole development of each tone-picture to which all the compositional techniques and musical forms are applied: Canon, Fugue, free-imitation, double and triple counterpoints, episodic passages, and inversions of all themes. All of these are combined and realized in various ways even though on a smaller scale than the WTC.<sup>33</sup>

<sup>31</sup> Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* [Van Nuys, CA: Alfred Publishing Co., Inc., 1995], 17.

<sup>32</sup> David Schulenberg, "The Clavier-Büchlein vor Wilhelm Friedemann Bach and Related Works" in *The Keyboard Music of J.S. Bach* [New York: Routledge, 2006], 194.

<sup>33</sup> Philipp Spitta, Lara Bell and John Alexander Fuller-Maitland, *Johann Sebastian Bach* [London: Novello and company, 1999], 58.

## The Well-tempered Clavier

The other composition that could be considered among the most significant keyboard didactic works of Bach, can not be anything but the *Well-Tempered Clavier* (WTC) or the 48 preludes and Fugues (BWV 846-869). Bach completed the first set of the WTC in 1722 during his Cöthen years and twenty years later in 1742 during his Leipzig years, part two. The fugues were titled as *fughetta*.<sup>34</sup> As mentioned earlier, eleven preludes out of twenty-four from part I had their initial appearance in the CB. The objective of this collection was stated as: “For the use and profit of the musical youth desirous of learning as well as for this pastime of those already skilled in this study”.<sup>35</sup> Apart from pedagogical purpose, the WTC can also be considered as Bach’s practical treatise that shows “the art of exploring the complete range of tonal system”.<sup>36</sup> However, it is uncertain about the type of tuning system that Bach had in his mind.<sup>37</sup> In addition, this collection also illustrates “the juxtaposition of two fundamentally different kind of polyphonic musical settings: improvisatory and free-style scoring in the preludes versus thematically controlled and strict contrapuntal voice leading in the fugues”.<sup>38</sup>

Johann Kasper Ferdinand Fischer’s *Ariadne musica* is a set that consists of twenty short preludes and fugues in ascending order chromatically from C to B, and from which Bach clearly modeled his WTC as evidenced by the similarity in both style and mood.<sup>39</sup> The distinctions between these two collections are: 1) Bach extended the range of usable keys to twenty-four by, including the additional five keys (i.e., C#, d#, F#, g#, and a#); he retained the identical overall plan, 2) organized the twenty-four keys into an ascending chromatically order from C to B with parallel majors and minors.<sup>40</sup> It has been often argued which clavier (clavichord, harpsichord, or pianoforte) the WTC is written for.

According to Kirkpatrick, there are a number of distinctions between parts one and part two of WTC. Obviously, the preludes of book two are larger scale and more extensive than those of book one, including much complicated compositional processes in Book two.<sup>41</sup>

<sup>34</sup> Malcolm Boyd, *Oxford Composer Companion: J.S. Bach* [New York: Oxford University Press, 1999], 515.

<sup>35</sup> Christoph Wolff, “Capellmeister in Cöthen ” in *Johann Sebastian Bach: the Learned Musician* [New York: Norton, 2000], 226.

<sup>36</sup> Ibid., 308.

<sup>37</sup> Malcolm Boyd, *Oxford Composer Companion: J.S. Bach* [New York: Oxford University Press, 1999], 515.

<sup>38</sup> Christoph Wolff, “Capellmeister in Cöthen ” in *Johann Sebastian Bach: the Learned Musician* [New York: Norton, 2000], 229.

<sup>39</sup> Stewart Gordon, “George Frideric Handel and Johann Sebastian Bach” in *A History of Keyboard Literature: Music for the Piano and Its Forerunners* [Belmont, CA: Shirmer, Thompson Learning™, 1996], 63.

<sup>40</sup> Ibid.

<sup>41</sup> Ralph Kirkpatrick, *Interpreting Bach’s Well-tempered clavier: a performer’s discourse of method* (New Heaven, CT: Yale University Press, 1987), 14.

The *Prelude* is generally defined as an improvisatory genre that emerged during the Renaissance period. Bach developed it also as a standard genre in his own work. Typically, the preludes are constructed from a single idea. The motive or idea is first presented in tonic key and then modulated to its closely related keys, and then eventually returning to its home key or tonic at the end of the piece. However, Bach usually does create a rounded form by bringing back, at the end of the piece, the motive or other ideas stated at the beginning.

The preludes offer a diversity of styles and some of them can be associated with the other types of compositions.<sup>42</sup> The preludes of the WTC can be divided into eight categories as follows: 1) one motive that continues to reappear throughout the piece (i.e., D major and minor preludes of Book I), 2) sections alternate between counterpoint and improvisatory passages (i.e., Eb major of book I), 3) in the style of French overture (i.e., G major of book II), 4) in Binary form (i.e., B minor of book I and F minor of book II), 5) Trio sonata (three-voice texture), 6) Dance (i.e., Gigue in B major of book II, Allamande in B major of book I, and Sarabande in Gb major of book I), 7) fugal-like, counterpoint, and imitative (i.e. A minor of book I as a double counterpoint), and lastly, 8) Melody and accompaniment (i.e. E minor of book I).<sup>43</sup>

Attempts have been made to establish between the preludes and the fugues. However, no such connection is obvious. Usually, a fugue is based on a primary subject which creates a sense of unity in the piece. A clearly-defined exposition of the fugue is presented through the complete entries of subject in every voice in sequence. What follows the exposition is called an episode, and is based on a fragment of the subject, countersubject, or other contrapuntal figuration that has been previously presented in the exposition. A restatement of the subject appears once in a while in one or another voice in closely related keys. The tonic key is expected to reappear near the end either by emphasizing on dominant pedal points or by the appearance of the subject in stretto.<sup>44</sup> In addition, Bach wrote the fugues mostly for three or four voices; however, two and five-voice fugues are less common.

The influences of genre, such as prelude, fugue, or even both prelude and fugue together, as well as contrapuntal writing in general, are still in use today. This is notable especially in Romantic and Twentieth-century music by such composers as Mendelsohn, Shostakovich and Hindemith.

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<sup>42</sup> Stewart Gordon, "George Frideric Handel and Johann Sebastian Bach" in *A History of Keyboard Literature: Music for the Piano and Its Forerunners* [Belmont, CA: Shirmer, Thompson Learning™, 1996], 64.

<sup>43</sup> James Miltenberger, "MUSC 434: Keyboard Repertoire 1," (class lecture, West Virginia University, September 30, 2008)

<sup>44</sup> Stewart Gordon, "George Frideric Handel and Johann Sebastian Bach" in *A History of Keyboard Literature: Music for the Piano and Its Forerunners* [Belmont, CA: Shirmer, Thompson Learning™, 1996], 64-65.

## Conclusion

It is evident that both Bach's teaching methods and his pedagogical works are intended to demonstrate his skills as a virtuoso composer and an excellent teacher. Bach took from his predecessors as regards forms and compositional techniques and developed them in his own teaching. He also imparted to his students a sense of what is good in music and musical expression. Bach engraved these instruction methods through these significant pedagogical works such as *Clavierbüchlein* for Wilhelm Friedemann Bach and Anna Magdalena Bach, The two and three part *Inventions*, and the Well-tempered Clavier. This helps us know what authentic period practice of Bach's time is. Moreover, these didactic works become models for students, performers, and teachers, enabling us to impart to others the sense of what are good as well as providing knowledge on keyboard pedagogy and composition teaching.

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