



J.S. Bach's "Anna Magdalena" as a Basic Tool for the Development of Beginner Pianists

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Doi: 10.2478/jesr-2018-0017

Abstract

The following paper aims to analyse the notebook 'Anna Magdalena' as a means for the development of specific knowledge and skills concerning teaching of Baroque and more specifically Bach style, for the beginner pianist. The focus of the paper is oriented towards examining the notebook, and providing a fresh perspective for its teaching from a pedagogical standpoint. Moreover, the paper aims to show various modes of teaching applied to the most popular pieces in the notebook. The author exhaustively lists widespread performer issues relating to the baroque's technique, specifically, Bachian stylistic perception and attempts to show the ways in which these pieces can be taught. The study will be based on practice-led research methodology.

Keywords: Notebook 'Anna Magdalena', baroque, music performance, teaching methods, music education

1. Introduction

Performance practice and the teaching of musical instruments is a vital aspect of modern educational models. The significance of music teaching and professional development was studied by Paynter 1976, Ross 1998, Jackson 1999, Sloboda 1999, Holoachwost 2001, and Lehman 2002. In these studies, the questions posed are not ones of basic educational components such as motivation, achievement, and attitude. Rather, they examine the process of information transfer in learning. Large bodies of research in education began to recognize the role of performer development (Bazzana 1997, Parrott 2002, Philip 2004). In past decade the teaching methodology has adopted the viewpoints of the aforementioned body of research, whereby involving in the process of education: active learning, critical thinking, interdisciplinary connections, problem solving, and technical tools. The concept of adopting the music lesson (be they group or individual formats) and accentuating it with developmental needs of performers also became a major topic. With the proliferation of musical education, the following query became ever so pertinent; is the classical '*conservatoire*' teaching method of passing knowledge from teacher to student outdated, or is it the cornerstone upon which modern teaching must build-up? (Cox, 2014) Otherwise, should children be given the opportunity to approach music knowledge within the paradigm of classical academics? (Ross, 1998, Holoachwost, 2001) Music making and comprehension of music was recognised as a part of the journey discovering new horizons. "Music exists because it uplifts us. Out of our vegetable bondage we are raised to vibrant life" (Schafer, 1973, 3). Performance analyses became the subject of a much research, including the works of: Frayling 1993, Kentner 1991, Kochevitskym 1967, Levinskaya 1930, Neuhaus 1993, Rosen 2002, and Schmalfeldt 1985. Subsequently the Performance Practice became an instrument, which could be understood through the teaching process (Knorr Cetina. 2001, Mills, 2004, Crispin, 2015). The 'old object', (the script or

the musical text) was analyzed through 'other means' (Cook 2009, 780) namely investigation learning, practicing music, understanding and improving one's own practice though the use of inductive reasoning. This process was discussed by Greenwood and Leving 1998, Noffke and Somekh, 2009, Bradbery and Reason 2007, Baily, 2008. Practice-led research became key for identifying research problems and questions, teaching methods, context, and outputs. This type of research aims to illuminate new conceptions and provide a fresh look over the particular repertoire (Board, 2003, Thomas, 2010, Clarke, 2005). In this situation the teacher plays a major role, achieving rehearsal goals, specific skills, and knowledge. The importance of qualification and background of the teacher in this model were presented by Goolsby 1996, Haseman 2006. The complexity of that methodology led on recognising music teaching as a specific art, integrating many other disciplines. "The complexity of sustainable development issues requires the adoption of transdisciplinary research activities" (Godemann, 2008, 627). Various views have been shared and shown; they focused on how teaching practice could develop into a 'professionalization of intellectual freedom' (Pinar 2012, 183). These views can be seen as connected to and with projection of music education as 'lived experience' (Althusser, 2001) which leads to the recognition that "newly invented and discovered ways of doing things have to be crystalized in various forms of art-effects (including concepts, norms, rules, rituals and procedures) to make them available to others including future generation, while relying on and building upon experiences of others including those from the distant past" (Stetsenko, 2010, 10). In this perspective, one realizes the necessity to comprehend means and events through the holistic lens, to activate dialogue between different opinions and methods (Feng, 2012, 31- 43). Thus, it is from this standpoint that the transition between music education and instrumental teaching should be initiated, providing a new horizon, based on hybrid relations in whom 'both transmit knowledge' (Robertson and Bond, 2005, 89). Therefore, practice-led research appears to be most suitable in case of extending the methodological scope of music teaching to 'application of practice-based research in a performance educational environment' (Bowman, 2005, 209). This need for expanding the educational model research to new level of transmission and exchanging data was stated by Schippers 2007, Borgdorff, 2007, Harrison 2012. Piano pedagogy is an important part of music education, based on individual lessons. In a border perspective, obtaining piano skills is combined with acquiring knowledge of style characteristics. Following what was stated hereto, and with regard to the topic of the present research into J.S. Bach's notebook *Anna Magdalena*, 'hereinafter, the compendium' which is unmistakably one of the most popular clavier notebooks for the newly initiated pianist. It is implied that through an in-depth analysis of the compendium one may gleam necessary insight into the musical performing process, from the developing the basic stylistic knowledge to working through creative process.

2. Historical Preface to the Compendium

The notebook of *Anna Magdalena* is contained in two separate publications, the former published in 1722 and the latter in 1725. The name of the compendium is customarily associated with the latter publication, as it is more widespread in the musical community. The starkest difference between the two publications is the fact that, the former publication comprises exclusively of works by J.S. Bach himself. Whereas the latter publication incorporates the works of various artists. The former notebook is titled '*Clavier-Büchlein vor Anna Magdalena Bachin*'. The contents of the former publication can be found in Didenko, 1984, pp. 52, 53. It must be noted that in modern editions of the notebook, not all works may be found within, as some are incomplete, others are vocal, and some are studies for basso continuo. Therefore, every publisher exercises discretion in the choice of pieces included.

During the life and times of J.S. Bach, it was common practice for artistic families to make their own house albums. This *demier cri* was not merely limited to the field of music; it was also common for artists to create family albums of poetry, paintings, and short stories. In the house of Bach three such albums have been found. The first, dated as of 1720 '*Clavier Notebook Dedicated to Wilhelm Friedemann*', dedicated to J.S. Bach's firstborn son, was completed prior to Bach and Anna Magdalena's wedding. The latter two would be dedicated to Anna Magdalena herself and

completed in 1722 and 1725, respectively. The subject of interest of this paper is the latter notebook, *viz.* one dated as of 1725. This notebook was gifted to Anna at the age of 24; the notebook itself was a beautiful gift, bound by illustrious green leather, framed with a gold cornice. It had two clasps, and had been wrapped with red satin ribbons. In the middle of it, there was an inscription engraved with the acronym of the first three letters of Anna Magdalena Bach - *AMB* and the year 1725 below. When filling the notebook, Wilhelm Friedemann, Bach's eldest son was 15 years old, Carl Philipp Emanuel - 11, and John Gottfried Bernhard - 10. The notebooks were intended for household use. All would study the works written by their father, others would make their first entries into the polyphony, and some practiced the art of accompaniment. While the pieces included in this notebook are known to generations of musicians, the authorship of many of them were relatively recently certified. Consequently, the works of Carl Philipp Emanuel, Francois Couperin, Christian Petzold, Johann Adolf Hasse and, Georg Böhm, were identified. Moreover, the unearthing of fresh evidence relating to the authorship of the various pieces in the notebook has not yet been debarred. Hence, the collection morphs before our very eyes, a true portrait of analogy for early eighteenth century European music.

3. A Brief Biography on Anna Magdalena

For many musicologists the person of Anna Magdalena rested in the shadow of her legendary counterpart. She is known mainly as the recipient of the compendium discussed herein, as well as being the life partner of J.S. Bach. However, Anna Magdalena was much more than merely what she is commonly believed to be. She was born September 22nd 1701, in Saxony. Her father was trumpet player Johann Caspar Wilcke, her mother, daughter of a well-known organist. Bach and Anna were wed December 3rd 1721. Their marriage took place half a year following the death of Bach's first wife Maria Barbara. Anna Magdalena gave birth to thirteen of Bach's children, of which only six survived to adulthood: Gottfried Heinrich Bach (1724-1763) a renowned clavecinist; Elisabeth Juliana Frederica, (1726- 1781); Johann Cristoph Frederich (1732-1796) a composer; Johann Christian (1736-1782) a composer; Johanna Carolina (1737-1781); and Regina Susanna (1742-1809). Simultaneously, Anna Magdalena adopted four children from Bach's previous marriage, Catharina Dorotea (1709-1774); Wilhelm Fredemann (1710-1784) an organist and composer; Carl Philipp Emanuel (1714-1788) a composer; Johann Gottfried Bernhard (1715-1739) an organist and later a lawyer.



During her life, Anna Magdalena was a prominent musician in Germany, and continued to perform even after her marriage to J.S. Bach. This assertion is enforced by the fact that in 1729 Anna Magdalena was invited to perform at the funeral of Prince Leopold. Moreover, Anna would regularly organize dinner parties at the Bach manor wherein friends and family members would perform and experiment with their art. Thereby, the house of Bach became synonymous with the artistic beating heart of Leipzig. Following the death of J.S. Bach in 1750 began a period of bickering between the

sons of Bach regarding the division of his estate, thus marooning Anna and her three daughters. Anna Magdalena spent her final years in extreme poverty. She passed away shortly thereafter in February, 27th 1760, at the age of fifty eight. Due to her financial state she was buried in a nameless mass grave at St. John's Church '*Johanniskirche*', Leipzig. The name of Anna Magdalena survives to this day precisely through the notebook created in the heyday of the Bach dynasty.

4. Revelling Bach Performance Style

It is common knowledge that pedagogic effort associated with J.S. Bach's artistic work is generally considered as the most difficult hurdle in teaching, not merely due to stylistic stipulations, rather, due to the lack of explicit instructions by J.S. Bach himself. Bach's artistic work had been forgotten, which led to the emergence of transcripts and variations in the publication of his compositions by musicians, subject to the new style, distant from the Bachian method of performance. Thereafter, followed a modernization of Bach's work, especially evident in the editions of Carl Czerny. It was not until the end of the nineteenth century that J.S. Bach's artistic body of works would be freed from the influence of foreign elements, which in turn drives academia to a whole new paradigm in the analysis of his works. Undoubtedly, Bach lived in a period of artistic and musical normativism, a time of rules and conditions. Whenever musicians first encounter the works of J.S. Bach they are inevitably led to a clear realization of the fact that his work should be subject to intellectuality, emotional restraint, and gradual withdrawal/pulling of feelings from within the structure, as opposed to explicitly expressing them. Naturally, pedagogues and performers have personalised styles concerning Bach's dynamics, tempo, articulations, and ornamentations. This discretionary exposition is usually motivated by the style of the musicians' clavier school. This paper shall present the author's deductions attained through a perennial pedagogic experience spanning twenty years, supplemented by various academic works. The prism adopted by the author is a synthesis between the Bulgarian, Russian and German clavier schools, as well as the English, German, Bulgarian and, Russian schools of musical thought.

Understanding Bach polyphony is an integral part of music education. Albert Schweitzer compares Bach polyphony, with the architectural marvels of the Gothic era. In simpler words, Bach polyphony may be termed as stern, awe-inspiring, and magical. Anna Magdalena's notebook is considered to be especially important in the pedagogical repertoire as preparatory stage for acquaintance with Bach stylistic features and his polyphony. These small pieces are characterized by their dancing temper and the beauty of the melodies, palette of rhythms and moods. It is the author's firm opinion that students must become acquainted with the collection as a whole. They should recognize the universality of the notebook, and the fact that it is not composed exclusively of Johann Sebastian Bach. The presentation of selected works from the notebook should begin by reading and analysing the period, and performance practices of the time. Performers as co-creators must acquire theoretical and analytical competence "as the performer can never plumb the aesthetic depth of a great work without intense scrutiny of its parametric elements" (Narmour 1988, 340). "The study of polyphony in Bach must start with disclosure of the contents of the pieces before the student returns home" (Kalinina, 2006.15). The process of presenting the new repertoire to students, should always be engaged with theory, as "analysis is not some independent procedure applied to the act of interpretation: on the contrary, it forms an integral part of the performing process" (Rink, 1990, 323). The main lesson to be taught is that music score remains important, but should be interrelated with knowledge and responsibility.

5. Working over some pieces of Anna Magdalena's Notebook

As a first choice for introducing the compendium to students I recommend Minuet G Major, Minuet in G major, BWV 114. This choice is motivated by both beauty and simplicity of the piece. There is hardly a musician who has not played this Minuet or does not know of it. I begin the presentation by pointing the fact that the notebook contains nine Minuets. This is not a coincidence, as in the era of Bach; the Minuet is a dance which is performed at palaces and domestic

gatherings. I always start by playing the chosen piece for my students in order to allow them to take into account the fluidity of these dances. Thereafter, I explain that this Minuet was written by Christian Petzold, a well-known organist. Therefor I emphasize the difference between the upper and lower parts, as well as their independence from one another. In this regard I present the idea of the Bimanual activity and the 'dominant hand' (Guiard, 1987, 493; Wilson, 1998, 150). I found it helpful to suggest that students imagine the top part as if it was performed by a violin, whereas the bottom line was performed by a cello. Furthermore, one may relate the specifics of the left hand with a *basso continuo*. Special attention must be provided to a brief explanation of articulation techniques in Baroque. It closely follows the law purporting that; short rhythmic values must be merged in a *legato*, ('assassination of the eighth' Braudo), whereas the longer notes are played in a *non-legato* (Buzoni). Thereby in Anna Magdalena pieces, the right hand usually carries the melodic line and effectively contains some different articulations, whereas the left submits to a *basso continuo* and moves in a *non-legato*. I point that in orchestral works the articulation is strictly defined, meanwhile in piano compositions that is not the case, due to the fact that clavier works were usually performed by Bach himself, or by his students. Moreover, I note that *legato* slurs in the score may mean either of two things; the first, signalling the beginning and end of the phrase, (however many researchers argue that this is uncommon practice), the second, relating to articulation. With regard to the first way of understanding *legato* slur, and the proper separation of the melodic lines "commonly [especially in the case of Bach articulation] the last note of the phrase should be carried out in *tenuto*" (Braudo, 1994, 46). I highlight that the music phrase in baroque period was connected with classical rhetoric (Burmeister 1601, Kircher, 1650, Quantz 1752, Mattheson 1739). Articulation is directly correlated to the sound production, which in Bach's case must always be direct, clear and promulgated. In this regard Druskin has noted, citing Bach's student Forkel "the quintessential aspect of performing Bach is that every sound must be focused, distinct and apparent" (Druskin, 1960, 253). "The methods for extracting sound (in relation to Bach) should always be collected, stable, and healthy, even in dynamic of *piano*" (Petri, 1933, 2). In this regards, the positioning of the hand, movements of the fingers and elbow in regards to the baroque techniques should be discussed in depth (Marpurg, 1750, Forkel, 1802, Rameau 1724).

A detailed analysis carried out on the implementation of ornaments must also be provided when it comes to the *Mordent*, which appears in bars 3, 5 and etc. Russian, as well as, German schools of music have imposed a standard of practice emphasizing that the *mordent* is made-up of three tones. This is due to the belief that, the purpose of this ornament is to confer sharpness, therefore it must be performed clearly, quickly, and with emphasis on the main note. In Sumner Salter's research, based on the works of Edwar Danoreuthre and Ph. E. Bach, a *trillo* or a shake must be performed as a triple note figurine, beginning with the main note (Salter, 1920, 396, 307). Old *mordent*, otherwise known as rough mordent, is performed directly from the main note (Dirula 1593, Couperin 1713,). Whereas in performing the *pralltrifler* has variety of interpretations (Couperin 1713, 74). "The sign without vertical dash ceased to stand for the *inverted mordent* and came to indicate a short trill, consisting of four notes, beginning with the upper auxiliary. So far, as we know, the term "*inverted mordent* did not appear in any treatise written during Bach's lifetime" (Kochevitsky, 1996, 119). However, performers including Richter, Nikolaeva, Horowitz, Guld, implement it as a tri-note combination. In the case of the *mordent* in this Minuet I propose to perform it as formation of three notes beginning on the strong beat. I found it to be useful for initiates to learn a melody without ornamentation as first, and then by adding the ornament. Thereby, students can feel the difference in character, beauty of the melody and the need to decorate it. The question of dynamics is on the agenda, highlighting the fact of lacking fixed dynamic characters by Bach himself. Reported practices in repetition of one section, is at first played in *forte*, the second time in *piano*, while the second section is performed in *piano* the first time and in *forte* the second.

Minuet in D moll, BWV 132. Presenting this piece, I show pictures of bourgeoisie clothing during the time of Bach, thus enabling students to see the splendour of ladies' garments, which will determine the nature of the dance, its solemnity, and the need for ostentation at the ends of phrases, determining places for traditional bows and curtsies. Then I pinpoint the structure consists of two parts. The first part ends in relative F major, whereas at the end of the performance back at home

key, D minor. At the initial stage I point at the low part in the first section, which consists of two distinct phrases. Whereby, the first sentence of the upper part breaks up into two, the first of which is persistent in nature, the second being more relaxed. These two phrases can be practiced as a question and answer between student and educator. Here is the place when I explain the character of Bach themes: *lambus*: which begins on an upbeat, and; *Choric*: that starts on a strong beat and goes to a weak beat. Due to the firm culmination of the former, it is referred to as "masculine". When performing the lambus theme, the first note is played with a mild *tenuto*, whereas the second is softly accentuated, thus the entry into firmer metric timing is made evident. The feeling associated with the intervention of the stronger notes is synonymous to taking a harder breath, whereby the listener perceives this motion as the natural upbeat entry. Usually, when beginning on a weak beat, it transcends up until the bar line, thereby the metrically firmer beats do not correspond to the theme, which in turn leads to a natural effective diminution of the strong metrical pulsation, (typical for classical themes). Therefore, the themes tend to take up a life of their own, by following their own immanent developments within the boundaries of natural metric beats. "Themes in Bach works are often a precursor to the structure. Themes clearly portray the imagery of the pieces and stay undeniably true to the initially exposed character throughout the form and its build-up is used in the construction of the *motive* flow thru the structure, without losing its stability and inviolability" (Krusteva, 2003, 58,59). Moreover, "Bach themes are a prototype of the form" (Kurt, 1923, 188). It can be derived from what was stated earlier that "the Bach theme holds within it the seed of his artistic structure, which manifests itself fully during the build-up" (Protopopov, 1985, 125).

Minuet G minor BWV 115. In the introduction I highlight the authorship of Cristian Petzold. Despite his kinship, found by many authors, Minuet G minor, reports find that it is part of a trilogy comprising of Minuet G major BWV 114 as the first part, Minuet G minor BWV 115 as the second and third part being *da capo* Minuet G major. I ask my students to perform right hand quarter notes from first up to the third bar, connected by *legato*. This is done in order to highlight the singsong of the melodic line and the minor character. Even in the case of the simpler, lighter, dance-like pieces from Anna Magdalena, the melody always follows similar core attributes, imbued with a unique charge and originality which has stood the test of ever-changing times. "If we had not related the term *unendliche Melodie* (infinite melody), with Wagner's music, we would be unable to think of a more fitting label for Bach's polyphonic genius" (Schweitzer, 1975, 58). It must be noted that, the linear structure in Bach's work is transformed into contrapuntal. "Bach develops the polyphonic traditions which he inherits from his predecessors, but whereas with the former the polyphony voices are distinguished by their brevity and rapidly shrinking methodical brightness" (Stoyanova, 1984, 135). Moreover, Bach sees polyphony as a thread in the weave of his music, a thread which consists of multiple strains, each being a unique and separate melodic line. It is said that Bach often instructed his students to see each strain as a distinct character and the polyphony as a plethora of characters. He emphasized that these characters must always "speak precisely when they need to" and "remain silent when they have nothing to say" (Rozenov, 1912, 72). Often, we perform the shape of ascending melodic line by *crescendo*, and descending one by *diminuendo* (Quantz, 1752). Of course, this is not a general rule but a well-balanced musical intuition. Thereafter this rule applies at the begging of the phrase, following, the students must take a breath and connect the eighth notes to the 3 bar as well as with the D from the fourth bar. Then upcoming the traditional understanding of the performance, the quarter note separated from the eight notes in the next bars. This Minuet is a starting point to highlight the difference in the interpretation of ornaments from various publications. I usually present Maykapar's edition, in which the *mordent* of 13th bar, is performed with E natural. In this case, I find a convenient time to explain that during Bach's lifetime it was common practice that minor scales are printed with the last flat of the key signature missing. In the edition of Maykapar this practice is adhered to, which makes it possible to illustrate how in the original recording of this Minuet it has a fixed key signature of one flat, while E flat is recorded within the text. Accordingly, the *mordent* of the 13th bar is annexed without adding flat, leading to the conclusion that it should be performed with E natural, which in turn gives a distinctive beauty to the melody.

Minuet in G Major, BWV 116. This Minuet is very similar to the aforementioned. Accordingly,

the presentation helps to consolidate and reiterate skills learned so far. The new skills which must be learned are associated with the fingering. Specifically, I point out that bar 13 and 14 are performed by running consecutive fingers starting from the fifth, whereas during the times of Bach eighth notes had to be implemented as follows: 13th bar D, C, B, A and 14th bar C, B, A, G were performed respectively by fingers 1st, 2nd, 1st, 2nd or by using long fingers over short. Fingering is a very important aspect in Bach's performance, one closely connected to the pedagogue's choice of edition, and the fact that automatic memory in the performance of baroque works is essential. C. Ph. E. Bach and Philipp Kirnberger (1721-1783) student of Bach, wrote in the first book devoted to the fingering techniques *Clavierbungen mit der Bachischen Applicatur* that, Bach is the first to use five fingers equally in the performance of his works. Another innovation was that the first finger acquires an equivalent position relative to others. The thumb starts finding his place over the black keys. It is known that Bach preferred the subduction of long fingers over the short (unlike the fingering methodology presented by Czerny). This is undoubtedly due to the fact that the composer perceives fingering techniques as a tool used for the implementation of creative ideas. "Like J.S. Bach, he emphasized the proximity of the hand to the keyboard in order to facilitate *legato*" (Swinkin 2007, 4). I accentuate the rule in which sequences are executed with the same fingering, (whenever possible). "Bach's style matured and became more technically complex and diverse, abandoning earlier fingering practices learned in his youth. He rather expanded upon them, adding new techniques, while at the same time retaining the old" (Faulkner, 1980, 3). It is the author's opinion that fingering should meet the hand's natural positioning, be comfortable, and subject to individual adaptation, and properly fixed into the music score, to avoid technical errors. In a dynamic plan, I note that the middle part of 17-24th bar is set in relative minor key and respectively with the Baroque tradition is performed at the upper clavier keyboard which has led to a genuine change of dynamics. Accordingly, the students should play this section in *piano*.

Polonaise G minor BWV119. In presenting this dance, I tend to explain the difference between baroque and romantic Polonaise. I emphasize that Polonaise must be implemented with due solemnity. This dance features a grace, in both melody and rhythm, which can be presented by using varied articulation. Otherwise, a *staccato* in the first eight note of the 2nd, 3rd, and 4th bar may be applied, in regards to achieve graceful character. In terms of the dynamic plan, I pay attention to the 14th and 15th bars, to be perceived as an 'echo' of the 12th and 13th bars, and therefore be performed with a quiet sonority. Dynamics is another topic which enjoys wide interest from theorists, performers, and educators alike. The lack of dynamic signs in the original sources lead to many disputes. There are supporters of the theory of 'necessary originality' or compliance with the laws for implementation of the harpsichord sound. Whereas on the opposite side there are supporters of the idea of performance with modern resources provided by the contemporary piano. "Terrace like dynamics as well as 'echo' effects for short phrases, which became widespread since about 1600, are conditioned not only by the deep and essential qualities of Bach's art but also by qualities peculiar to the harpsichord, an instrument incapable of dynamic nuance" (Koshevitsky 1978, 3). There are, however, some basic rules imposed in practice which should be mentioned. With the increasing number of voices, there must follow a gradually smooth pumping pressure in a dynamic plan. In the edition of F. Busoni one can see how the addition of new voices in the high register should be accompanied by an increase in dynamic, associated with the nature of harpsichord. Schweitzer's opinion on the matter has reached an almost canonic state; that Bach themes appearing in quiet dynamics are able to grow naturally during the development of the structure (Which should not be considered mandatory). The importance of cadence in the dynamic plan is significant, as they rarely end in the *piano* (Busoni, Braudo, Schweitzer). The contrasting dynamics, which usually come after the cadence moments as well as pauses, are another common rule. Archetonic lines of the structure tend to follow the development of the motive and have their own dynamic development. "The dynamics in Bach fugue is derived from the continuous interaction and if we can say the fight between the two terms - tone and architectural" (Kurt, 1931, 43). Moreover, "dynamic accumulation is a consequence of accelerating the movement and accumulation of tension" (Braudo, 1976, 22). It is the author's opinion that, the mighty element of emotion in Bach's works is locked within its structure, which is a truly sophisticated expression of stoicism, intellectuality and masculinity. Namely the opposition and interaction between expression

and stoicism lead to incredible dramatic pathos in the dynamic plan of Bach.

Musette D major BWV 126. In studying this Musette I present the historical roots of the ancient French dance, highlighting that it is customary to be performed at a relatively fast pace. In connection with this fact I note that the dynamic and articulation should always comply with the pace. Tempo is another interesting aspect of Bach's works. It is important to realize that at baroque time the speed was described by mood as much as tempo. *Andante* was walking pace, *Adagio* was grave, serious; *Allegro* was lively (Pursell, 1683, Agricola and Bach, 1754). Historical information about the exact pace of Bach did not exist. Italian terminology used as reference is no solid indication of a specific speed but more of mood (Marshall, Satuffer, Neidt, Butt). "Let pace be appropriate to your condition in time of the interpretation, of the free musical flow and vocal thinking" (Konov 2003, 20, 21). Christos Tsitsaros, quoting Haward Ferguson says "The piece that is full of demi-semiquavers or very complicated ornamentation, or one that has harmonic shifts on every quaver is likely to require a comparatively slow crochet; while a piece that has no note smaller than quaver, little ornamentation, and change of harmony only once, is comparatively quick" (2005, 6). This leads to the conclusion for a close relation between tempo, note values and articulation. *Tempo ordinario*, or speed similar to human pulse has been the benchmark for the performance of Bach's work. There are numerous studies that tried to link up Bach pace with the time signature (Houle, L 'Affilard, Mattenon, Sperling, Quantz, Thieme, Niedt, Bodky). They attempted to collect the works which had the same key signature, time signature, close rhythmic and expressive features thus leading to fixing of standard metronomic tempo. But even after completion of this research, one of the authors himself acknowledges that "such an endeavour, even when carried out with intelligence and sensitivity, is subjective and inevitably arbitrary" (Bodky 1960, 120). In that connection, I emphasise that performing Bach is result of personal understanding and rely this opinion on Carl Philipp Emanuel Bach's "Essay on the True Art of Playing Keyboard Instruments" New York, 1949, the chapter conserving performance, where one can read that the style and interpretation should always be subject to the "true affect" or character of the piece. Therefore, I conclude that as the dynamics, articulation and ornaments, the pace should also obey the artistic purpose of the mood and character. Regarding to performance of the Musette I stop my attention on bars 13, 14, 15, 16, right hand, and the typical jumps where performers should stick to Baroque clavier technique, or to connect spaced interval on half steps with *legato*, while others maintain their *staccato*, thus highlighting frisky graceful character.

Polonaise G minor BWV 125. The authorship of this dance is unquestionably established as the second part of the G Major Sonata of Karl Philipp Emanuel Bach. Thereafter, I explain that in regards to the speed one should stick to the historic character of the Polonaise, and strive to preserve this character by choosing a moderate pace. The discussion on dynamic must be concluded via emphasis on the importance of the various editions. An example would be the romantic interpretation of Czerny and Mugellini, and the counter idea of dryness (Busoni), already bibliographic rarity. As for *Anna Magdalena's* notebook, there are many versions, of which I mention the most widespread. Compendiums edited by Bartok give a good idea of articulation, but the same cannot be said about the dynamic. Edits by Russian musicians Maykapar, Lukomski, and Royzman feature accuracy in relation to the text itself, while simultaneously annexing clear guidelines regarding articulation, ornamentation, and dynamics. The Notebook edition Urtex Laipzig, Keller and Von Dedelsen is quite informative. A good example of authenticity, based on solid knowledge of the piano style of Bach I found in Augener's edition redacted by A. Carse. I point to my students the differences in all presented editions and highlight the importance of the choice of proper edition, especially concerning Baroque, what could be crucial both for the performer and the teacher.

March G major, BWV 124. I point that marches were rather widespread in the seventeenth and eighteenth centuries, representative of 'military music', which in this case takes another nature into the graceful style of dance, as presented in *Anna Magdalena's* notebook. Regardless of its avantgarde character, one should stick to the imagery associated with monotony, rhythm, and vigour by which the prototype to this genre is associated. I show the repeated notes in both right and left hands, which with its energy aids in recreating the desired effect. Moreover, it must be noted that recurring notes in Baroque music were performed with different fingers, while nowadays

it is customary to use a single finger to maintain uniformity of pressure and monotonous expression. Special consideration must be given to the *trill* in 7th and 20th bar, required to be performed (7th bar, BABABA, as even, equal in length notes, with a subsequent stop of the last A). *Trill* must be performed evenly until the natural end of the main note, without cannibalizing its former notes. If the performance is ceased during the natural timespan of the former note, the trill must be completed on the main note (Caccini 1602, Tatini 1771, Simpson 1659). This ornament must follow the melodic line, regardless of whether or not it ends in a suffix. Therefore, grace notes are to be avoided where the ending is a step below of the following melodic note. The performer must seek balance in the implementation, which presupposes self-practicing the ornament. Different theorists have varying opinions and interpretations on the topic (Roizman, Beyschlag). The most reliable source of information is found in W. F. Bach's notebook, which was passed down by J. S. Bach himself. However, even with the guidance of this notebook, which is rather widespread, one may still find plenty of variation of each of the presented ornaments in different editions or music schools. Baroque rulebooks of performing ornamentation are countless, spanning back to the inception of early baroque time. These rulebooks are commonly illustrative in nature, meant only for guidance in lieu of literal interpretation and strict adherence. This is due to the fact that ornamentation was considered an interpretative and improvisational aspect of the performance. Thus, in publications as F. Busoni one may find a leaning toward fixing all notes, to avoid any discrepancies in performance. Whereas other publications, such as the ABRSM publications, ornamentation is left fully to the performer's discretion. There have been many studies probing the performance of baroque ornamentation (Kirkpatrick, Busoni, Gleseking, Emery, Bodkey, Kreutz, and P.Aldrich). However, regardless of the countless publications, there is yet a considerable amount of controversy on how ornamentation is to be performed. "Ornamentation in Bach's works is sometimes looked upon as an externality, a non-essential to the wholeness of a melodic line. According to Kurt, ornamentation is the conductor of music, therefore a graphical and definite representation of melody, what prove it to be connection to the melodic primogeniture" (Krusteva, 2003, 135). The tones appropriate to the construction of the ornaments are always built on the diatonic scale, unless otherwise indicated. There has been a long lasting debate regarding the issue of the quality of the sound in performing ornaments, whether they should be performed with fixed attack, or "[ornamentation] should be produced with the same tone quality as are the main notes of the piece" (Tureck 1960, 12). It is the author's opinion that this question pivots upon the idea which the artist wishes to convey, or if said ornaments are a part of the methodical line. In such cases ornamentation must adhere to the holistic quality of sound within the piece. Provided that it has been accepted as an expression of sharp, distinctive, and playful nature, connected with dance forms, such ornaments must be filled with the energy and distinctive accent may be achieved. In conclusion, I explain to my students that ornamentation should be adopted as a guide, or as the well-known Russian pedagogue I.G. Igumnov says "an author's text is a personal architectural blueprint; it falls to the performer to decipher it" (Milshtain 1954, 54).

Prelude in C BWV 846/1 of Johann Sebastian Bach. This is the place where I explain the revolution carried out by *Well Temperate Clavier*. I pay special attention to the genre of Preludes in the seventeenth and eighteenth centuries, which was the free improvisation form. In introducing the text, I emphasize that Bach's melodies, built in the harmonic structure (broken chords) never lead to a feeling of emptiness or uniformity and contain a sense of saturated polyphony due to the so-called hidden polyphony. I show the score and guide the attention towards the leaps into the melodic line. These jumps remain in our minds, which sometimes pass through modulation, but always lead to a kind of conclusion. Students must be taught responsibility to hidden polyphony, by listening to harmonic changes and demanding the unification of broken chords as full chords, which allows clearer, distinct harmonic substitution. I explain that the hidden polyphony is buried where interval jumps in the melodic fabric. Otherwise, the note, which skips, pervades throughout until a new sound overtakes it. Precisely these elements are often overlooked by beginners. The interval skips in Bach works do not merely represent a 'skip' rather a complete 'event' in the emotional life of the *motives*. This particular method increases the density of the structure, which one otherwise might call the 'spectrum of tension' (Roysman, 1969, 127), which is essential for the recreation of the shrouded polyphony. When focusing on the hidden polyphony, one must imitate the process of

the Russian pedagogue Heinrich Neuhaus, who often instructed his tutees to play the hidden line in a *forte* and the main subject in a *piano*, or otherwise apply the 'method of exaggeration'.

In this Prelude I find a suitable time to discuss the use of pedal in Bach's work. Whether it should be used, based on the theory of 'dry, original sound of the harpsichord' or thesis-counter, which argues; why miss out on opportunities provided by the modern piano. However, the memorable phrase of Rubinstein, that the pedal is the soul of the piano, must not be overlooked, and each teacher must decide, whether and how would enable the pedal when interpreting Bach. If so, pedals should be used sparingly, carefully, and measured so as not to disturb the Baroque sound, rather to enrich it with timbres and shades.

6. Conclusion

This research merges two spheres of research, music education and practice-led research. It is the aim of the author to present the piano lesson as one where specific information is provided. The compendium was chosen as an example due to its status as a fundamental text for beginner pianists. As a result of the data reporting the teaching of the notebook of *Anna Magdalena*, performers and pedagogues alike are able to display a unique interpretation and understanding of the style and character of Bach music. This notebook allows the teacher to provide the students with a vast amount of information related to the traditions of baroque style. Work on and understanding of, the tasks set by the compendium cover a broad platform of knowledge and experience which represent a challenge for any teacher. In this article, I allowed myself to probe the various angles of teaching Bach's style in the lines of one compendium for beginners. By examining the basic specific features of baroque music I tried to follow the path that teacher and student will walk together in understanding and implementing baroque works. Thus, I tried to show that working with beginners is based on the gradual accumulation of experience and knowledge, and that any breach of this logic leads to imbalance. In that journey I realize that issues related to teaching the style of Bach will not end. On the contrary, they will increase in time, due to the gradual accumulation of historical facts, numerous studies and diverse performing practices.

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