

Bach and Schumann as Keyboard Pedagogues: A Comparative and Critical Overview of the
“Notebook of Anna Magdalena,” and the “Album for the Young.”

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Abstract

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This dissertation compares and critically evaluates the keyboard pedagogies and teaching philosophies of J.S. Bach and Robert Schumann as expressed in their important collections intended for young, beginning students—*Notebook for Anna Magdalena* and *Album for the Young, Op. 68*, respectively. The terms *Method* or *Method Book* will be used throughout in their 18th and 19th centuries’ context.

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CHAPTER ONE

INTRODUCTION

In this dissertation, I have selected two important pedagogical works for young piano players. There are three significant reasons for choosing J.S. Bach's *Notebook for Anna Magdalena* and Robert Schumann's *Album for the Young* among many other works of children's piano music: 1) both albums were written and compiled with pedagogical aims for their composers' own family members; 2) they both span a wide variety of musical genres and styles; and 3) they are not merely pedagogical works, but have enormous artistic value. Since both albums were written with pedagogical aims and have therefore necessarily been influenced by the physical properties of the instrument, it is significant to introduce a brief discussion of the historical context of music pedagogy during the early 18th and mid 19th centuries.

Most Baroque music, including Bach's, was written for semi-public church or state functions, or for private concerts given to small audiences of patrons and friends. Some of Bach's keyboard music, including the *Notebooks*, *Inventions*, *Sinfonias*, and the *Well-Tempered Clavier*, was written for didactic purposes or for personal use. While Bach's organ music was learned by male students, who were often church directors-to-be, his music for other keyboard instruments was primarily played by daughters of affluent merchants and aristocrats in Germany. This is not only in line with the social history of German-speaking lands during this time, but is also evidenced in the description of Bach's pupil, Johann Nicolaus Forkel.¹ Except for a few unusual cases, most of Bach's pupils became organists or distinguished composers of church music, including Homilius, Krebs, Altnikol, Goldberg Kirnberger, etc.

¹ Johann Nicolaus Forkel, *Johann Sebastian Bach: His Life, Art, and Work* (New York: Johnson Reprint Corp.,

There were three principal keyboard instruments in popular use in Northern Germany around the year 1700: the organ, the harpsichord, and the clavichord. Each of these instruments had its own distinct musical character, and each fit into its own particular social atmospheres. Loesser describes the organ as “the most suitable for artificial God-praising.”² The other favored keyboard instrument of the late seventeenth century was the harpsichord. If the social associations of the organ were intellectual and lofty, those of the harpsichord were aristocratic and luxurious.³ Harpsichords were to be found in the homes of certain of the wealthier burghers. The last keyboard instrument of the Germany of 1700 was the clavichord. Like the harpsichord, the clavichord was a stringed instrument, but its strings were struck, not plucked. However, unlike the harpsichord, it was relatively inexpensive, and its compact form made it attractive to the less affluent. Forkel stated that the clavichord was Bach’s favorite instrument, but later scholars have suggested that Forkel may have been confusing his own preferences with Bach’s.⁴ Still, because most of Bach’s music was intended primarily for private study, many pupils, amateurs, and even professional musicians would have played his music on the clavichord.

According to Loesser, many of these performers (aside from the professional musicians) would have been women, especially younger girls, because they would have had the most time and opportunity to learn.⁵ In addition, keyboard instruments enabled females to preserve a maximum of decorum in the exercise of their musical efforts. In addition to appropriate feminine appearance and gestures intended to display women’s chastity, the physical appearance of playing the keyboard avoided the negative suggestions of playing other instruments. For example, when a woman plays the violin, she must twist her torso and pull her neck around in an

² Arthur Loesser, *Men, Women and Pianos: A Social History* (New York: Dover Publications, INC., 1990), 9.

³ Loesser, 15.

⁴ David Schulenberg, *The Keyboard Music of J.S. Bach*, 2nd ed. (New York: Routledge, 2006), 13.

⁵ Loesser, 64.

unnatural way; if she practices much, she may develop a callus under her jaw. However, a female could finger any keyboard instrument with her feet closely together, her face arranged into a polite smile, thus avoiding many of the “unfeminine” contortions necessary to perform on other instruments.

The kind of musical training these women would have received has been well documented. For example, around the year 1730s George Frederick Handel composed a manuscript tutorial designed as a systematic pedagogical course for his pupil Anne, the English Princess Royal. This tutorial contains the rudiments of music and keyboard playing, figured bass exercises, and comprehensive compositional training.⁶ Evidence of the musical training of other eighteenth-century women suggests a similar music curriculum, which often emphasized keyboard and singing lessons, basso continuo and possibly basic compositional skills, including tune setting in four parts. These pedagogical methods were developed for use with the harpsichord and clavichord, but not the organ, which was reserved for professional, liturgical use—an abode strictly off limits to women at this time.

J.S. Bach was introduced to one of the two pianofortes made by Gottfried Silbermann, a keyboard instrument manufacturer in Freiberg, in 1736. Built around the year 1730, these pianofortes were the first ever to have been manufactured in Germany. The piano had been invented in Italy by Cristofori in 1709 and Silbermann, a furniture maker who was familiar with his work, took it from Italy to Germany two decades later.⁷ Bach’s first impression of these pianofortes was less than stellar, for he remarked on the difficulty of playing the new pianofortes and noted that they were weak in the treble. According to Loesser, the crucial reason that Bach was unimpressed with the new instrument was merely because it was new, and Bach felt he was

⁶ David Ledbetter, ed., *Continuo Playing According to Handel: His figured Bass Exercises* (Oxford & New York: Oxford University Press, 1990), 1.

⁷ Loesser, Ch. 4.

getting too old to learn a new instrument. Bach's sons, such as C. P. E. Bach, were more impressed with the new instrument's utility and expressiveness "if durable and well constructed"—though Philipp Emanuel concluded that, on the whole, they were no better than good clavichords. The chief difference in sound between the two instruments is due to the difference in mechanisms involved: the clavichord strikes strings with metal tangents that stay on the strings, immediately dampening their vibration, whereas the piano strikes strings with hammers which are ingeniously made to immediately bounce off the strings, allowing them to vibrate freely.⁸

The Bach family preference for the clavichord is typical of contemporary North Germans, who preferred the sensitive clavichord even until the latter part of the eighteenth century, despite its tiny volume. By contrast, other parts of Europe, such as Austria, France, and England, found the pianoforte more attractive, since clavichords were incredibly rare in those countries. Though the piano was invented in Italy, it quickly fell out of favor there, as Italian composers preferred either the more lyrical string instruments or vocal music. North Germans' preference of the clavichord could be seen through the words of a number of German writers, such as Christian Friedrich Daniel Schubart, a good musician and a fluent *littérateur*.⁹ Writing in the year 1777, Schubart discusses the clavichord's superiority:

Of all the instruments of our day, the clavier has fared the best...Indeed, the clavier has become a most important article of fashionable education...*Clavichord*, solitary, melancholy, ineffably sweet instrument, when constructed by a master, has advantages over the harpsichord and the fortepiano. Through, the pressure of the fingers, through the vibrating and trembling of the strings, through the stronger or gentler touch of the hand...in one word, all the features of which emotion is compounded. He who does not like to rumble, to rage, and to storm, whose heart prefers often to pour itself into tender

⁸ Edwin Good, *Giraffes, Black Dragons, and Other Pianos: A Technological History from Cristofori to the Modern Concert Grand* (Palo Alto: Stanford University Press, 2002), Ch. 1.

⁹ Schubart is primarily known for his poem, *Die Forelle* ("The Trout"), which Franz Schubert would use in his famous lied.

feelings, will pass by the harpsichord and the fortepiano and will choose a clavichord by Fritz, Spath, or Stein.¹⁰

This paragraph gives a vivid impression of the late eighteenth-century German mindset. By far the most influential method book of the late eighteenth and early nineteenth centuries was the *Versuch über die wahre Art das Clavier zu spielen* (Essay on the True Art of Playing Keyboard Instruments) by Carl Philipp Emmanuel Bach (1714-1788), published in two parts, the first appearing in 1753 and the second in 1762.¹¹ Among the many references made by musicians, the most famous of these is Beethoven's instruction in 1801 to his new student Carl Czerny to bring the *Essay* with him to his first lesson. Czerny claimed that Beethoven followed the work closely in subsequent lessons. Part 1 addresses some technical considerations and performance practices of the period, mostly those of the *galant* style of C. P. E. Bach and his contemporaries, and some of the older, "learned" style of J. S. Bach. Part 2 deals with theory and includes a compositional manual, with sections on thorough bass, accompaniment procedures, and improvisation.

The fortunes of the piano changed dramatically during the final third of the eighteenth century. Suddenly, during the 1760s, pianos began to be heard in public concerts, and keyboard publications began to specify the piano, especially in places like Vienna, London, and Paris. There are records of public performances on the piano in Vienna from 1763, in London from 1766, and in Paris from 1768.¹² The shift away from the harpsichord and the ascendance of the piano can be demonstrated by keyboard method books. During the very end of the eighteenth century, most pedagogical books were advertised as usable at either the harpsichord or the piano, but right after the beginning of the nineteenth century, they began to be marketed as solely for

¹⁰ Loesser, 111.

¹¹ Stewart Gordon, Scott McBride Smith, and Marienne Uszler, *The Well-Tempered Keyboard Teacher* (New York: Schirmer Books, 1991), 275.

¹² James Parakilas, *Piano Roles: Three Hundred Years of Life with the Piano* (New Haven: Yale University Press, 1999), 23.

the piano.¹³ Before the piano, it was understood that players would switch between one keyboard instrument and another, for example moving from the clavichord to the harpsichord.

Accordingly, the methods were written for adapting their general keyboard technique as needed. However, once the piano rose to prominence, the methods began to focus on a technique suitable for that instrument alone.

By the early 1800s the piano had been reshaped, enlarged to seven octaves, provided with felt-covered hammers, and strengthened by metal plates and braces. These developments helped to produce a full, firm tone at any dynamic level, and enabled the piano to respond in every way to demands for both expressiveness and virtuosity. In addition to an increasingly professionalized concert life dominated by formally trained virtuosos, the piano also became the quintessential domestic instrument. The importance of music making to domestic life was enormous, as music was literally one of the only entertaining devices people had at that time. Thus buying a musical instrument, often a piano, was purchasing the best entertainment device that was available.

The use of the piano as mass entertainment created a steady demand for music that amateurs could play in a domestic setting and, no doubt, an equally strong demand for piano methods. One of the earliest methods written exclusively for the piano was Johann Peter Milchmeyer's 1797 *Die wahre Art das Pianoforte zu spielen* ("The Correct Method for Playing the Pianoforte). This method contains illustrations comparing rounded finger positions that are advantageous for the piano with various bad finger positions "to which the harpsichord and the clavichord often mislead one, but which one can easily avoid at the piano."¹⁴ This suggests that learning how to play the piano was fundamentally different from other keyboard instruments.

¹³ Parakilas, 135.

¹⁴ Ibid, 136-137.

As mentioned above, method books designed for harpsichord or clavichord included composition exercises such as basso continuo, harmony, and counterpoint, because the main role of keyboard playing on these instruments was to accompany either an ensemble or a singer. It is not surprising to see the rule of figured bass as a supplement for Bach's *Notebook for Anna Magdalena*. However, as soon as methods started to be written for the piano, the method books were aimed primarily at preparing students to play solo piano music. As the piano began to emerge and gain popularity, there was an outpouring of didactic material, focusing on solo piano music. Instead of figured bass and other compositional theories, the piano method began to include finger exercises, scales, arpeggios, thirds, sixths, and etudes. Because the instrument itself was more complex than either of the earlier stringed keyboard instruments, it demanded a new and exclusive technique.

Although it had been invented at the beginning of the eighteenth century, it was not until the nineteenth century that the idea of piano playing as a machinelike activity appeared in piano methods. Many pedagogues during the nineteenth century concentrated on finger-exercises, including Czerny, Hummel, and Hanon. Czerny's basic idea was that children could learn by dint of endless repetition to produce something that was perfectly uniform.¹⁵ The invention of the metronome in 1815 was another way of promoting "machinelike uniformity." Other ways of promoting "machinelike uniformity" included use of finger-stretching exercises away from the keyboard to strengthen fingers. Such activities were suggested by teachers like Friedrich Wieck and Johann Bernhard Logier.

Though the ideal of the machine was extended to the piano during the nineteenth century (which was called the Machine Age even at that time), not every pianist agreed with Czerny. One who strongly disagreed with Czerny was Robert Schumann, who gave up his career as a virtuoso

¹⁵ Parakilas, 140.

due to a hand injury, caused perhaps by his use of a finger-strengthening device. As Parakilas explains:

In opposition to Czerny's approach, Schumann wrote *Album for the Young* (1848), a set of poetic pieces for children to use in learning the piano, along with his "Rules for the Musical Home and Life." These publications, taken together, represent an ideology more old-fashioned than Czerny's in their return to the notion that learning the keyboard should be a general education in musicianship. At the same time, however, they are more progressive in their Romantic insistence that children should not be drilled to become virtuosos so as to impress adults, but should play music that would awaken their own, distinctly childish imaginations. The *Album for the Young*, enormously successful in itself, has inspired to this day many other poetic children's pieces for piano by composers as great as Bartók and Prokofiev.¹⁶

Although part of Czerny's ideology is still used widely in modern method books, Schumann was entirely correct in his pedagogical insistence on "musicianship first."

Because Schumann was much influenced by Bach and because the *Notebook for Anna Magdalena* is considered to be one of Bach's best pedagogical works, I will provide an overview of both of these valuable compositions. In the first section I will discuss Bach and R. Schumann as keyboard pedagogues. In the second section, I will provide a summary of the genesis of these two works. In the third section, I will compare and contrast the two works with one another. In the fourth section, I will suggest the possibility of Bach's influence on Schumann. In the final section, I will offer a critical evaluation from a contemporary pedagogical perspective.

¹⁶ Parakilas, 141.

CHAPTER TWO

BACH AND SCHUMANN AS PEDAGOGUES

We begin our teaching philosophy discussion with J.S. Bach, who composed most of his keyboard pieces with pedagogical aims in mind. He himself described his educational goals on the title page of his *Inventions*, which he intended as

a thorough guide which shows to keyboard lovers, and especially to those eager to learn, a clear way to cleanly execute two voices but, and with further perfection, to perform correctly three obligatory voices as well, while learning at the same time the art not only of good invention but also of correct development, and, most importantly, to acquire a songlike manner of playing and a taste for composition.¹⁷

Although much literature refers to the fact that Bach wrote his keyboard compositions primarily for didactic purposes, there are only a few accounts which describe his keyboard teaching. From these, it is apparent that Bach was indeed an exceptional teacher.

When Bach was appointed to the position of cantor and music director at St. Thomas Church in Leipzig in 1723, the city was a flourishing commercial center with about 30,000 inhabitants. The city included Europe's oldest universities and was a center of printing and publishing.¹⁸ St. Thomas was one of five churches in the city at that time.

One of Bach's significant duties as cantor and director comprised teaching for four hours each day, including Latin as well as music, alongside his other duties of preparing music for the church services. Bach came to be seen as one of the best teachers in the city, as St. Thomas's School had considerable prestige. For example, the school provided fifty-five scholarships for boys and youths chosen on the basis of their musical and general scholastic ability. While Johann

¹⁷ Isaiah Braudo, *On the Study of Keyboard Works by J.S. Bach in Music Schools* (Washington D.C.: H. A. Frager & Co., 1990), 4.

¹⁸ Donald Jay Grout and Claude V. Palisca, *A History of Western Music*, 6th ed. (New York: W.W. Norton, 2001), 396.

Nicolaus Forkel (1749-1818), Bach's first biographer, did not specify whether his keyboard students were from St. Thomas's School, it is a reasonable assumption that most of his keyboard students were from the school where he taught. Many of his students went on to have notable careers in their own right: Johann Caspar Vogler (Bach's first student), Homilius, Transchel, Goldberg, Krebs, Altnikol, Agricola, Mützel, Kirnberger, Kittel, and Voigt. While Bach's sons were his most distinguished pupils, this is probably not because he gave them better instruction than the rest, but rather because from their earliest youth they were brought up amid a solid musical foundation at home.¹⁹

Among the few detailed descriptions of Bach's clavier instruction, two important accounts stand out in particular: those of Johann Nikolaus Forkel and Ernst Ludwig Gerber.²⁰ Forkel devotes a chapter in his biography of the composer to Bach as teacher. His description of Bach's pedagogy has been questioned, however, because it represents a second- or third-hand account. Moreover, it was written fifty years after Bach's death, having first appeared in 1802. Nevertheless, it is still the closest one can come to a direct account of the teaching of this notably influential musician.

From this chapter, we have Forkel's general account, obtained from discussions with Bach's two oldest sons, Wilhelm Friedemann and Carl Philipp Emanuel:

The first thing he did was to teach his students his particular mode of playing the instrument...To this end, he required them to practice, for several months, nothing but single pieces for all the fingers of both hands, giving constant attention to clear and clean touch. From such practicing, for a few months, no one escaped. Bach himself held the firm opinion that it ought to continued for at least six to twelve months. But if he found that anyone, after some months of practice, began to lose patience, he was so obliging as to write little connected pieces, in which those exercises were combined together. Of this kind are the six little Preludes for Beginners, and still more the fifteen two-part Inventions. He wrote

¹⁹ Forkel, *100*.

²⁰ George B. Stauffer, "J.S. Bach as Organ Pedagogue," in *Organist as Scholar: Essays in Memory of Russell Saunders*, ed. Kerala J. Snyder. (Stuyvesant: Pendragon Press, 1994), 25.

down both during hours of teaching...Along with this exercise of the fingers, either in the single pieces or in the especially composed little works, was combined the practice of ornamentation in both hands.

In order to lessen the difficulties, he made use of an excellent method, namely: he played for them the whole piece about to be studied, saying, "It should sound thus." It can scarcely be imagined how many advantages this method has. If, by the pleasure of hearing such a piece played through at once in its true character, only the zeal and inclination of the student were excited, the advantage would be; even then, very great. But, by giving to the student, likewise, an idea how the piece ought to sound, and what degree of perfection he has to aim at, the advantage of this method is far greater skill.²¹

According to Forkel, Bach absorbed a great deal of his musicianship through experience, and he imparted this musicianship to his pupils.²² His pupils directly experienced his musicianship in their training, through such experiences as singing in his choir and playing in his orchestra.

Regarding Bach's keyboard pedagogy specifically, Forkel relates:

Hand position [is] with fingers bent so that each finger can remain at the surface of the key when playing. Fingers should play with equal pressure and draw back toward the palm of the hand. Pressure is to be transferred from finger to finger and is described in a way that suggests complete legato. Tone quality is said to be enhanced by this approach, especially if the fingers glide along the keys with equal pressure. The fingers are to be raised very little from the surface of the keys, and when one finger is in use, the others remain quietly in position.²³

Another important account is derived from the more specific description of Ernest Ludwig Gerber, whose father, Heinrich Nicolaus (1702-1775), studied with Bach in Leipzig during the years 1724 and 1727:

Bach accepted him [Gerber] with particular kindness because he came from Schwarzburg, and always thereafter called him "Landsmann" [compatriot]. Bach promised to give him the instruction he desired and asked at once whether he had industriously played fugues. At the first lesson, Bach set his Inventions before him. When he had studied these through to Bach's satisfaction, there followed a series of suites, then the Well-Tempered Clavier. This last work Bach played altogether three times through for him with this unmatched, art, and my father

²¹ Forkel, 71-72. Translation adapted from the 19th-century English version (probably by A. C. F. Kollmann) given in *The Bach Reader*, ed. Hans T. David and Arthur Mendel (rev. ed., New York, 1966), 328-29.

²² Pamela Ruiter-Feenstra, J.S. Bach and Improvisation Pedagogy, *Keyboard perspectives: yearbook of the Westfield Center for Historical Keyboard Studies* (2009), vol. 2, 33.

²³ Stewart Gordon, Scott McBride Smith, and Marianne Uszler, 274.

counted these among his happiest hours, when Bach, under the pretext of not feeling in the mood to teach, sat himself at one of his fine instruments and thus turned these hours into minutes. The conclusion of the instruction was thorough bass, for which Bach chose the Albinoni violin solos. I must admit that I have never heard anything better than the style in which my father executed these basses according to Bach's fashion, particularly in the singing of the voices. This accompaniment was itself so beautiful that no principal voice could have added to the pleasure it gave me.²⁴

Alfred Dürr, who was a principle editor of the *Neue Bach-Ausgabe*, demonstrated the accuracy of this account and provided additional details as well.²⁵ By surveying the elder Gerber's manuscript copies of Bach's clavier works and sorting them in chronological order, Dürr was able to demonstrate that Heinrich Nicolaus began his studies towards the end of 1724 with the two-part Inventions and three-part Sinfonias. From there he moved to the French and English suites, and then, in November 1725, he started the *Well Tempered Clavier*. Gerber's study of continuo via Albinoni's violin sonatas seems to have taken place during the work with the dance suites, rather than after the *Well-Tempered Clavier*.

Based on these two important accounts, Stauffer organized and summarized his thoughts on Bach's keyboard instruction.²⁶

1) The order in which Bach assigned his keyboard collections is instructive. As Bach explains in the title page of the Inventions and Sinfonias, he intends for his students "to play clearly in two voices, but also, after additional progress, to deal correctly and ably with three obligato parts."²⁷ Ruiters-Feenstra also describes Bach's teaching as an instructive method.²⁸ As she demonstrates, Bach's Inventions and Sinfonias also provided practice in attaining "a *cantabile*

²⁴ Ernst Gerber, quoted in Stauffer, 28.

²⁵ Stauffer, 28.

²⁶ Stauffer, 28-30.

²⁷ Ibid

²⁸ Ruiters-Feenstra, 34.

manner of playing,” and they covered the fifteen most fundamental keys as well as a wide range of affects and styles.

2) The student was introduced to the various types of national dances with the French and English Suites. This would have encouraged not only an understanding of the individual dance types but also a general recognition of dance idioms. Furthermore, dance music provided a proper sense of *tempo giusto*, the abstract concept of a correct tempo for a piece.²⁹ As Kirnberger pointed out, an understanding of *tempo giusto* was achieved “by the diligent study of all kinds of dance music, since every dance piece has its characteristic tempo, determined by the meter and the note values that are employed in it.”³⁰

3) The *Well-Tempered Clavier* extended the lessons of other collections. The range of keys grew to an all-inclusive twenty-four, and the fugues, which included two to five voices, carried the finger independence of the Inventions and Sinfonias to a higher plane. Also, the wide range of styles and meters in the work as a whole demonstrated the practical application of affective figures and dance, vocal, and instrumental idioms.

4) The Albinoni realization would have supplied practice in working out a sound continuo part, first at the desk in writing, and then at the keyboard at sight.

5) Last, but not least, by playing through for his students the pieces he assigned, Bach provided an idea of how the work should sound and at the same time gave a musical motivation for learning it. Ruiter-Feenstra made a great deal out of this particular aspect, noting, “J. S. Bach’s

²⁹ David Fallows. "Tempo giusto." Grove Music Online. Oxford Music Online. Oxford University Press, <http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscriber/article/grove/music/27652>, accessed April 15, 2013.

³⁰ Stauffer, 29.

perpetual *desire* for learning is inspiring.”³¹ We can only assume that Bach’s demonstrations reduced the need for tempo marks and other performance indications.

According to Ruiter-Feenstra, Bach’s pupils described his teaching as an incremental approach to developing and practicing a skill.³² Bach’s student J. P. Kirnberger stated that “Bach’s method is best, for he proceeds steadily, step by step, from the easiest to the most difficult, and as a result even the step to the fugue has only the difficulty passing from one step to the next.”³³

As demonstrated in the previous section, while J.S. Bach is known today primarily as a composer, he was also a noted teacher. Similarly, Robert Schumann, today mainly remembered as a composer, composed works for the solo piano that show accomplished pedagogical values. One significant reason why neither composer achieved a lasting reputation as piano pedagogue is that neither drew a significant income from keyboard lessons. This stands in contrast to other composers like Czerny, Chopin, and Liszt, pianists who maintained much larger piano studios and were able to gain financially means through teaching. Emphatically, Bach and Schumann were not deficient in their teaching!

Like Bach, Schumann was also already employed as municipal music director and as composer. The role of municipal music director in Düsseldorf included conducting orchestral subscription concerts, directing weekly rehearsals of the choral society, and directing performances on major festivals days at Düsseldorf’s two principal Catholic churches. In addition to his role as music director, Schumann was also able to draw revenue from publication. In fact, Schumann purportedly had a better ability to express himself freely in writing than

³¹ Ruiter-Feenstra, 34.

³² *Ibid.*, 33.

³³ “Seine Methode ist die beste, denn er geht durchgängig Schritt vor Schritt vom leichtesten bis zum schwersten über, eben dadurch ist der Schritt zur Fuge selbst nicht schwerer, als ein Uebergang zum andern.” BD III, 362. Translation NBR, 320.

verbally. In 1843, Carol Reinecke (1824-1910), who succeeded Mendelssohn as director of the Leipzig Conservatory, noted that

Since he [Schumann] was very reticent by nature he had but little to say in the piano lessons which were assigned to him...It once happened that a pupil played Mendelssohn's Capriccio in B Minor for him without his making a single interruption. When she ended he remarked genially, "You must hear that from Clara sometime," and with that the lesson was over. But as soon as he had a pen in his hand there flowed from its point the most thoughtful maxims and apothegm.³⁴

The main source of Schumann's pedagogical philosophies may well have been his piano teacher, Friedrich Wieck, the father and teacher of his future bride Clara.³⁵ Unlike many piano instructors of his day, Wieck had a working knowledge of pedagogical theory, as he had begun his adult life by preparing for a career in theology. As a result of his change of occupation from clergy member to musician, Wieck became the first person to apply Enlightenment theories about learning and methodology to piano pedagogy.³⁶ Wieck's knowledge of pedagogy can be seen in his articles for *Klavier und Gesang*. According to noted scholar Lora Deahl:

Wieck passionately articulated the need for emphasizing the individuality of each student, allowing children a sensory exploration of the keyboard, postponing the teaching of music reading, dividing learning tasks into small child-appropriate units, awakening interest through self-discovery wherever possible, and motivating children through the continual mastery of small steps.³⁷

Inspired by Johann Friedrich Herbart (1776-1841), a German philosopher, psychologist, and the founder of pedagogy as an academic discipline, Wieck's lessons embodied the four-step teaching process. Step one, which Herbart called *Klarheit*, consisted of breaking an object to be taught into its smallest teachable elements. The second step, *Umgang*, related those objects to

³⁴ Reginald R. Gerig, "The Schumann Circle," in *Famous Pianists and Their Technique* (Bloomington: Indiana University Press, 2007), 204.

³⁵ Lora Deahl, Robert Schumann's "Album for the Young" and the Coming of Age of Nineteenth-century Piano Pedagogy, *College Music Symposium* (2001), vol. 41, 25-42.

³⁶ Bonnie Powelson Gritton, "The Pedagogy of Friedrich Wieck" (Ph. D. diss., University of California-Los Angeles, 1998), 58.

³⁷ Deahl, 28.

each other. The third step, *System*, meant arranging the facts into a unity. Herbart's final step, *Methode*, challenged the student to apply the knowledge he or she had learned in the previous steps).³⁸

Beyond adopting Herbart's methodology, Wieck's teaching also incorporated musical aspects. In his writings, he described the necessity of training in arts related to performance, such as composition, improvisation, and theory. As far as his actual piano teaching goes, he sought to transfer to his students the principles of beautiful tone production inherent to *bel canto* operatic singing. Wieck maintained three significant principles in his teaching: "the most sensitive listening, the finest taste, and a profound sensibility" as opposed to "absolutely no hearing, perverted taste, and no feeling of any kind."³⁹ Deahl points out that Wieck's method was distinguished by his demand for artistry even at the very beginning of study.

Wieck's focus on musicality stands in stark contrast to contemporaneous piano methods that emphasized finger virtuosity.⁴⁰ Many instruction methods written specifically for the pianoforte were published in England, France, and Germany between 1785 and 1804 by composers such as Ladislav Dussek and Muzio Clementi; however the focus of these massive methods was primarily on the training of the fingers. For example, many of students of Clementi were expected to learn and play in double notes by Lesson V.⁴¹ Various accounts showed that Clementi paid much more attention to such technical matters than to musical interpretation. These trends continued and even increased in the second half of the nineteenth century; technical proficiency continued to maintain a central position in many of the most widely used methods published after 1850, including those by composers such as Ferdinand Beyer and Charles-Louis

³⁸ Gritton, 67-71.

³⁹ Gritton, 14.

⁴⁰ Deahl, 28-31.

⁴¹ Muzio Clementi, *Introduction to the Art of Playing on the Pianoforte* reprint of the first edition, 2nd issue (New York: Da Capo Press, 1974).

Hanon. Despite the fact that Beyer improved on the methods of previous pedagogues, his materials were dominated by exercises or etudes. For many thousands of amateur piano players, the majority of them young women, hours of daily practice of scales and exercises became a way of life.⁴²

While Wieck did not completely avoid the use of technical exercises, he criticized the teacher who would prescribe “daily two hours of scales in all major and minor keys, in unison, thirds and sixths, and then daily three to four hours of etudes by Clementi, Cramer, and Moscheles.” His own treatment for a technically deficient student amounted to “a daily quarter of an hour of scales that I shall have you play, as I see fit, staccato, legato, fast, slow, forte and piano” with an emphasis on beauty of tone.⁴³ Even for students who required assistance with their technique, Wieck never lost sight of musicality as his primary pedagogical aim.

Like Wieck, Schumann expressed his opposition to more common virtuosity-focused methods. He lamented that while they were useful for training the hands and head, their “intellectual monotony” failed to capture “...that charm of the imaginative which causes youth to lose itself in the beauty of the piece and forget its difficulty while mastering it.”⁴⁴ Schumann explicitly expressed his teaching philosophy in writing in the now-famous *Musical Rules for Life and the Home*. Although he was unable to include this in the first publication of *Album for the Young* for financial reasons, he always wanted it to be part of this collection. In fact, it first appeared in the *Neue Zeitschrift für Musik*, 1850, Supplement No. 36, and was published shortly afterwards as an appendix to the second edition of *Album for the Young*. The *Musical Rules* offer

⁴² Deahl, 30.

⁴³ Friedrich Wieck, *Piano and Song (Didactic and Polemical)*, trans. Henry Pleasants (Stuyvesant, N.Y.: Pendragon Press, 1988), 124-125.

⁴⁴ Robert Schumann, *On Music and Musicians*, ed. Konrad Wolff, trans. Paul Rosenfeld (Berkeley and Los Angeles: University of California Press, 1946), 68.

invaluable insights into Schumann's views on the fundamental aspects of the art of music.⁴⁵

Strictly speaking, the collection is not comprised of aphorisms at all, but rather of prescriptive maxims, pithy directives aimed at the young musician, whom the composer addresses in the familiar form 'Du' on a broad range of topics: sensible practice habits, the development of basic musical skills, the acquisition of taste, the cultivation of a literary sensibility, advice on compositional method, and the formation of sound critical judgments.⁴⁶ Though the contents are broad and diverse, the main idea that Schumann wants young musicians to realize is that there is no end to learning.

Like Wieck, Schumann believed that musical skill depended upon a proper foundation built from childhood. In 1838, he reflected regretfully to Clara on the poverty of his own early musical education, lamenting that "If I had grown up in a similar situation to Mendelssohn, dedicated from childhood to music, I would have become you and perhaps surpassed you--I feel that because of the energy of my inventions."⁴⁷

Many of Schumann's most significant philosophies of teaching may have been influenced by the pedagogical works of J.S. Bach. Among these, Schumann found the two books of the *Well Tempered Clavier* to be the most influential. As indicated in a letter of July 27, 1832 to Johann Gottfried Kuntsch, this work had now become his "grammar," and he was "dissecting" its contents "down to their most minute particles."⁴⁸ Influenced by Bach's use of counterpoint in his pedagogical works, Schumann also incorporates this device in *Album for the Young*. Not only does he include strict counterpoint, but also Bach's influence on him can be seen in his use of fugue. He advises students to "diligently play fugues of good masters, especially those of Johann

⁴⁵ John Daverio, *Robert Schumann: Herald of a "New Poetic Age,"* (New York and Oxford: Oxford University Press, 1997), 407.

⁴⁶ Daverio, 407.

⁴⁷ Bernhard R. Appel, *Robert Schumann's "Album für die Jugend"* (Zürich and Mainz: Atlantis, 1998), 17.

⁴⁸ Daverio, 71.

Sebastian Bach. Let the *Well-Tempered Keyboard* be your daily bread and you will certainly become a fine musician.”⁴⁹

⁴⁹ This is among the maxims first published in *Neue Zeitschrift für Musik*, Vol. 32 (1850), Appendix to no. 36, and in the second edition of the *Album for the Young*, Op. 32, 1851.

CHAPTER THREE

GENESIS OF THE ALBUMS

Although the two albums were written and compiled with pedagogical aims for their composers' own family members, they differ in origin, purpose, and content. Also, they illuminate the musical lives of their composers' families in rather different ways. Notwithstanding this, they do share some similarities. In this chapter, I will discuss the genesis of *Notebook for Anna Magdalena* and *Album for the Young*. In addition, I will briefly describe each composer's private family life.

Among the few accounts of J.S. Bach's personal life, there is one primary source in particular that merits attention. It is a letter written by the composer himself that briefly touches on his private situation. Dated October 28, 1730, it is addressed to his childhood friend, Georg Erdmann:

Now I must add a little about my domestic situation. I am married for the second time, my first wife having died in Cöthen. From the first marriage I have three sons and one daughter living...The children of my second marriage are still small...But they are all born musicians, and I can assure you that I can already form an ensemble both *vocaliter* and *instrumentaliter* within my family, particularly since my present wife sings a good, clear soprano, and my eldest daughter, too, joins in not badly...⁵⁰

Although not a single letter from Bach to his family members has survived, this letter does. Its value lies in its brief but important description of his domestic life at that moment. While he does not describe each family member, he does mention that his second wife, Anna Magdalena, was musical, and even offers a brief evaluation of her talent. According to him, not only was she

⁵⁰ Bach to Erdmann, 28 October 1730. Quoted in Robert Marshall, "The Notebooks for Wilhelm Fridemann and Anna Magdalena Bach: Some Biographical Lessons," in *Essays in musicology: a tribute to Alvin Johnson* (1990), 192.

merely musical, but she was an accomplished professional singer. In fact, she was employed by the prince as both singer and chamber musician, and thus was one of Bach's colleagues at Cöthen. Like him, she came from a family of musicians. Though she had been an active performer before her marriage, the number of her performances diminished after she married. Instead, she made use of her musical talents in the privacy of the Bach family home. She also became Bach's copyist.⁵¹ At any rate, it is evident from the letter to Erdmann that music and music-making, in addition to forming the basis of his professional employment, also occupied a central position in Bach's private life, and was at the core of his relationships with his wife and children.⁵²

Due to the absence of any pertinent documents, we know nearly nothing for certain about the close relationships among the members of Bach's immediate family.⁵³ However, some of Bach's musical works help document the composer's private life, supplementing the meager written materials. These are the notebook that he prepared for his oldest son, Wilhelm Friedemann, and the two similar volumes belonging to Anna Magdalena. It should be mentioned here that the purpose of the *Clavier-Büchlein für Wilhelm Friedemann Bach* (1720) was to teach his then nine year old son. Through this notebook, J.S. Bach reveals himself as both father and teacher.

While Bach presented Anna Magdalena with manuscript music books in 1722 and again in 1725, I will focus on the 1725 book, because it contains the better known minuets and other teaching pieces. The 1722 book is primarily comprised of early versions of the French Suites and several smaller pieces. One can assume that Bach probably discontinued work on it after a few years and replaced it in 1725 with the newer version, which would come to be the more well-

⁵¹ Craig Sheppard, face-to-face, October 28, 2013.

⁵² Marshall, 194.

⁵³ *Ibid.*

known collection. It is possible that Bach intended the 1722 book to serve not so much for his wife's instruction as for her pleasure.⁵⁴

Some have argued that the 1725 book is not so much for her as *by* her, because of its contents and character.⁵⁵ The original copy (currently located in the Preussische Staatsbibliothek, Berlin) was covered with green paper over a hard base, with pressed-in gold rims, two locks, and a red silk ribbon. On the cover we find three large gilded letters: “*A. M. B 1725*,” which later were supplanted by Philipp Emanuel to “Anna Magdal. Bach.” According to Schering, it must have been Johann Sebastian who decided to create the special bookbinding in Leipzig, where a master of the bookbinding craft was located. Bach may have done this with the intention of giving the book to his wife in 1725 as a birthday present.⁵⁶

Similar to the 1722 book, which is comprised of French Suites, this book opens with two large partitas: the earliest versions of the keyboard partitas in A minor and E minor, BWV 827 AND 830. Other compositions by J.S. Bach himself are the C-Major Prelude from the *Well-Tempered Clavier*, Book 1, BWV 846/1, the first French Suite, BWV 812, and the Aria of the *Goldberg Variations*, BWV 988/1. The rest of the contents are a mixture, probably selected by Anna Magdalena. Unlike the 1722 book, this book is no longer strictly for the keyboard, but also includes a number of vocal pieces such as sacred and secular arias, chorales, and cantata movements. It also includes music written by other composers, primarily simple binary dances in *galant* style. Many of these works not by Bach are minuets, polonaises, and marches, genres that were in fashion in Germany in the 1720s and 1730s. Bach may have brought back copies of such

⁵⁴ *Ibid.*

⁵⁵ *Ibid.*, 195.

⁵⁶ Arnold Schering, *Johann Sebastian Bach's Little Note Book for Anna Magdalena Bach: Complete*, trans. Kurt Oppens (New York: Edwin F. Kalmus, 1949), preface.

pieces from his trips to Dresden, intending to use them in teaching.⁵⁷ Finally, the notebook includes some harmony and thoroughbass exercises and explanations.

As Carl Philipp Emanuel Bach composed and copied some of the works in the album, and his younger brother Johann Christoph Friedrich Bach wrote the incomplete thoroughbass instructions, one can presume that the album was meant to serve a pedagogical purpose like the keyboard pieces in the notebook for Wilhelm Friedemann. It seems reasonable that Anna Magdalena used the pieces in giving keyboard lessons to her children. Some have speculated that such musical instruction may have included dance lessons.⁵⁸

The album probably was compiled over a period of more than fifteen years (from 1725 into the early 1740s).⁵⁹ During this time, works by various composers were copied out by members of the Bach family, a process Ruiters-Feenstra terms “the construction-deconstruction-reconstruction cycle.”⁶⁰ Through this process, Bach’s children were not restricted to learning to play the keyboard, but also practiced hand-written notation, absorbed works by other composers, and acquired compositional and improvisational skills.

Like the *Notebook for Anna Magdalena*, the *Album for the Young* was created as a family album. Whereas J.S. Bach prepared the Notebook for his second wife, Robert Schumann gave his seven year old daughter Marie a birthday notebook of titled character pieces on September 1, 1848. This was the first stage in the complex evolution of the *Album for the Young*. Thus, both collections were initially intended as gifts to family members. Clara Schumann noted on Marie’s birthday that “pieces children usually study in piano lessons are so poor that it occurred to Robert

⁵⁷ Schulenberg, 448.

⁵⁸ Marshall, 195.

⁵⁹ Pamela Ruiters-Feenstra, 40.

⁶⁰ Ruiters-Feenstra, 40.

to compose and publish a volume (a kind of album) consisting entirely of children's pieces."⁶¹

Financial considerations also were a notable factor in the composition of the pieces. As he related in a letter:

Another practical but very convincing proof (of appreciation) is offered by the publishers, who show a certain desire for my compositions, and pay high prices for them. I don't like speaking of these things, but I may tell you in confidence that my *Jugendalbum*, for instance, has a sale equaled by few, if any, among recent compositions. This I have from the publisher himself; and many of my books of songs enjoy the same popularity.⁶²

In the next stage of the album's development, Schumann expanded upon the concept. Between September 2 and 27, he composed additional miniatures and added arrangements of familiar tunes by the greatest composers of Germany and Austria: Bach, Händel, Glück, Mozart, Haydn, Beethoven, Weber, and Mendelssohn. It is interesting that Schumann's inclusion of works by other composers mirrors that of Bach's, and one can presume that Schumann was influenced by the *Notebook for Anna Magdalena*. However, although Schumann did include pieces by other composers, he only did this as part of an appendix. This stands in contrast to Bach's work, which contains other composers' works throughout the collection. Moreover, unlike the *Album for the Young*, Bach's collection was a cumulative work, with pieces being added onto it over the years by various Bach family members.

Schumann also wrote a lengthy list of aphorisms, which he titled "House Rules and Maxims for Young Musicians," which articulated his aesthetic philosophies, urging young pianists to put virtuosity at the service of artistry. Although he originally intended to have illustrations for each of the pieces in his collection, this idea never came to fruition due to financial reasons. Schumann had hoped to create a poetically unified "musical domestic album"

⁶¹ Quoted in Bernhard Appel, "'Actually Taken Directly from Family Life': Robert Schumann's *Album für die Jugend*," trans. John Michael Cooper, in *Schumann and His World*, ed. R. Larry Todd (Princeton: Princeton University Press, 1994), 171.

⁶² "Robert Schumann, letters to F. Brendel, 18th January 1849," 264.

incorporating music, text, and illustrations. Had he been able to complete his original conception with text and illustrations, it would very likely have become even more popular today than it already is, as many famous methods contain music, text, and illustrations.

The very first title of the Album was *Weihnachtsalbum für Kinder* (*Christmas Album for Children*), as Schumann believed that Christmas was an ideal time for gift giving. However, he soon abandoned the idea of offering the work for sale as a Christmas album, presumably to generate a broader market appeal during other times of the year.⁶³ Likewise, Schumann later generalized some of the personalized titles. For example, the third piece originally carried the title “*Lullaby for Ludwig*,” but was changed to “*Trällerliedchen*” (“*Humming Song*”).

By the time Schumann had prepared the first edition, published in 1848 by Julius Schubert of Hamburg, he had instituted a number of other changes as well. Chief among these, the lists of “musical house rules” and the compositions of other composers were eliminated. The final format of the first published edition consisted of 43 titled character pieces divided into two sections: Part I (1-18), “Für Kleinere” (“For Smaller Children”), and Part II (19-43), “Für Erwachsene” (“For Older Children.”) This progressive structured method is different from Bach’s notebook. The album’s distribution of works from simpler to more complex shows Schumann’s pedagogical and artistic intentions. Although he was forced to give up many of his ideas in the first edition, for the second edition of 1850 he was able to include the musical house rules and works by other composers.

⁶³ Deahl, 32.

CHAPTER FOUR

COMPARISON

1. Circumstances of compilation

One of the significant similarities between the two albums is that both albums were originally intended as birthday presents to their family members. As mentioned earlier, Bach probably gave his album to his wife in 1725 as a birthday present (evidenced by its beautiful cover).⁶⁴ Similarly, Schumann's initial intention for his *Album for the Young* was as a seventh birthday present for his daughter Marie. Indeed, there is a *Birthday Album for Marie*, consisting of two parts. The first part contains the precursor of the *Album for the Young* with the exception of number six, "*Bear Dance*." The second part of the *Birthday Album for Marie* contains six further items for piano, one of them entitled "Rebus" composed by Schumann himself, and the remaining five taken from works by other composers. While these six pieces did not appear in the first publication, Schumann added them to the second edition as a supplement.

When Schumann expanded and elaborated the *Piano Booklet for Marie*, also known as the *Birthday Album*, into *Album for the Young* after September 1848, he thought about including a brief "course in music history." The didactically conceived supplement would have provided pedagogical motivation in the form of a "music history in examples" interspersed chronologically among Schumann's own pieces.⁶⁵ For this purpose, Schumann selected ten compositions from the great musicians of the past and present, extending from Johann Sebastian Bach, George Frideric Händel, Christoph Willibald Glück, Joseph Haydn, Wolfgang Amadeus

⁶⁴ Schering, preface.

⁶⁵ Bernhard R. Appel, *Robert Schumann: Klavierbüchlein für Marie*, trans. J. Bradford Robinson (Düsseldorf, Beethoven-Haus Bonn, 1998), 29.

Mozart, and Ludwig van Beethoven via Franz Schubert and Carl Maria von Weber to Schumann's contemporaries Ludwig Spohr and Felix Mendelssohn.

The collective authorship of at least this part of *Album for the Young* is similar to that of *Notebook for Anna Magdalena Bach*. However, while Schumann himself collected and arranged other composer's works, the music written by other composers in the *Notebook for Anna Magdalena* were likely collected and added to it by Anna Magdalena and her sons:

In contrast to the earlier volume (Anna Magdalena's first notebook, 1722), it seems to be not so much for her as by her; it was presumably Anna Magdalena herself who, for the most part, decided on the contents and character of the volume. Arnold Schering had already made this point in the forward to his edition of the notebook. The absence of a title page from the album can be taken as a hint to this effect. An inscription on the front cover of the original binding reads simply: *A. M. B. 1725*.⁶⁶

Schumann's conception is thus similar to Bach's in some aspects and different in others.

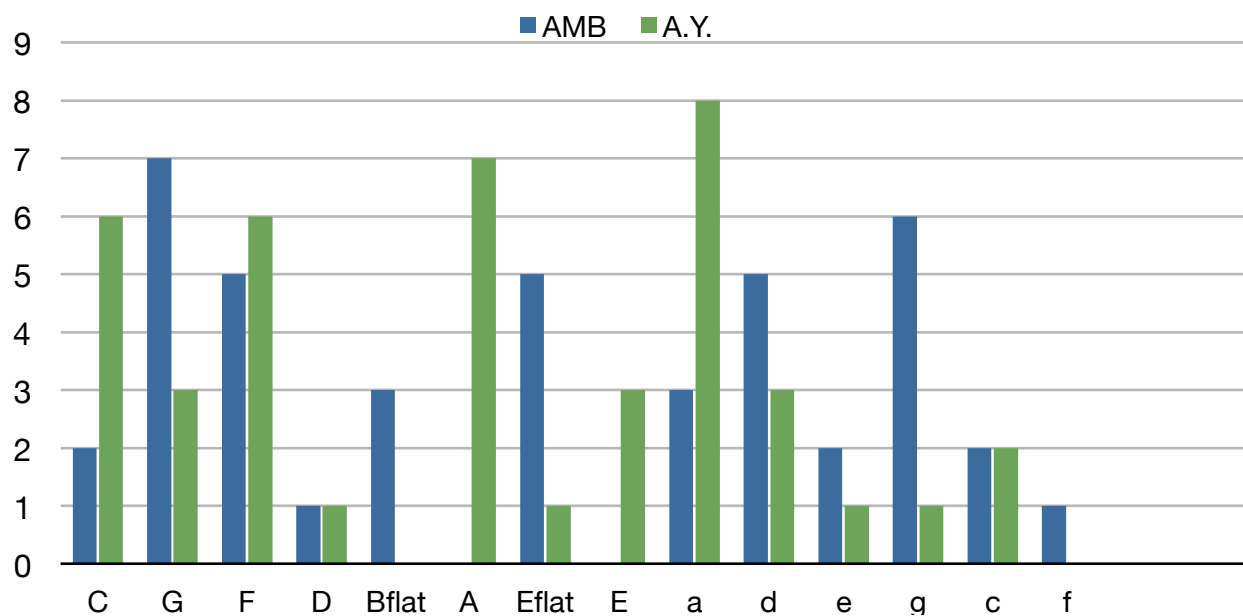
2. Key Signatures

Since both albums were written and compiled with pedagogical aim, the key signatures are limited to either four sharps (A. Y.) or four flats (A. M. B.). Though there are few significant similarities in key, the most common key signature they both share is F Major. One of the interesting aspects about the key signature in the A. M. B. is that the first piece is in A minor, the initials of which are "Am," or "Anna Magdalena," which could be a kind of musical word game. Though there is no musical word game in the *Album for the Young*, Schumann was extremely fond of this genre, one of many influences of J.S. Bach on his work. For example, Schumann used this technique throughout *Carnival* in the main motive A-Eflat-B-C, which in German notation is A-Esc-H-C, or Asch, the town in which Clara was born.

⁶⁶ Marshall, 195.

	Notebook for Anna Magdalena (AMB)	Album for the Young, Op. 68 (A.Y.)
C Major	Nos. 29, 35	Nos. 1, 3, 5, 18, 21, 34
A Minor	Nos. 1, 11, 14	Nos. 6, 8, 11, 12, 19, 25, 27, 32
G Major	Nos. 4, 7, 18, 21, 26, 28, 34	Nos. 2, 4, 14
E Minor	Nos. 2, 13b	Nos. 16
D Major	Nos. 16	No. 31
A Major		Nos. 17, 20, 22, 24, 28, 40, 43
E Major		Nos. 13, 15, 33
F Major	Nos. 3, 8, 12, 40, 42	Nos. 7, 10, 26, 30, 41, 42
D Minor	Nos. 20a, 22, 24, 30, 36,	Nos. 9, 23, 29
B \flat Major	Nos. 6, 9, 39	
G Minor	Nos. 5, 10, 13a, 17, 19, 20b	No. 36
E \flat Major	Nos. 23, 25, 27, 37, 41	No. 35
C Minor	Nos. 15, 31	Nos. 38, 39 (ends in C Major)
F Minor	No. 33	

Example 1: Key Distribution in AMB and AY



Example 2: Key Frequency in AMB and AY

2. Structures

Album for the Young is progressively ordered on the principles of technique and acquired skill. Schumann divided the album into two parts: for young players (nos. 1-18), and for older players (nos. 19-43). Part I is mostly comprised of a simple melody and accompaniment style with straightforward rhythm, whereas Part II consists of more complex, mature harmony and rhythm. This can be demonstrated through a comparison of “No. 4 *Chorale*,” and “No. 42 *Figured Chorale*” (see pages 43 and 44). While they share musical material, they are treated entirely differently. As the title suggests, “No. 4” is a simple chorale in cut time, containing quarter notes, half notes, and whole notes. “*Figured Chorale*” is a decorated version of “*Chorale*

No. 4.” In addition to transposition from G major to F major, this “*Figured Chorale*” is embellished in many ways through different rhythmic values, harmonic language, melodic styles, use of register, pedal marks, counterpoint, and use of chromaticism.

Not only are the harmony, rhythm, and other musical parameters more complex and mature in Part II, but the titles are also more suggestive. As Donald Grout explains:

The titles he gave to the collections and to separate pieces suggest that Schumann wanted listeners to associate them with extra musical poetic fancies. This attitude, typical of the period, is significant, considering Schumann’s admission that he usually wrote the music before he thought of the title. He instilled in his music the depths, contradictions, and tensions of his own personality. It is by turns ardent and dreamy, vehement and visionary, whimsical and learned.⁶⁷

Each piece in Part I is titled using simple and straightforward words, easily understood by younger students with more limited vocabularies, whereas the titles for the Part II use more advanced diction. For example, while Schumann titled his second piece “Military (Soldier’s) March” in Part I, a similar style of music in Part II is titled “War (Battle) Song, No. 31.” Also, Schumann’s use of the word, “little” can be compared in each part. The word “little” appears five times in Part I as such: “Little Song Without Words, No. 5,” “Poor Little Orphan, No. 6,” “Little Folksong, No. 9,” “Little Study, No. 14,” and “The Little Dawn-Wanderer, No. 17.” Though the word “little” appears once, in the very first piece of Part II, “*Little Romance, No. 19,*” the word “romance” is more suitable for older players than for younger ones. Furthermore, three of the pieces in the Part II do not even have a title. These pieces are absolute music, not intended to directly express or convey anything beyond the music itself. This is a more advanced concept, suitable for older students. The two parts of Schumann’s *Album for the Young* are divided not only according to principles of technical difficulty, but also by emotional maturity of their respective audiences.

⁶⁷ Donald Jay Grout and Claude V. Palisca, *A History of Western Music*, 6th ed. (New York: W. W. Norton, 2001), 577.

Part I	Part II
1. Melody	19. Little Romance
2. Military March	20. Rustic Song
3. Lalling Melody	21. ***
4. Chorale	22. Roundelay
5. Little Song Without Words	23. Roughrider
6. Poor Little Orphan	24. Harvest Song
7. Hunting Song	25. Echoes of the Theatre
8. The Wild Rider	26. ***
9. Little Folksong	27. Canon
10. The Jovial Peasant	28. Memories
11. Sicilienne	29. The Stranger
12. Servant Ruprecht	30. ***
13. In the Merry Month of May	31. Warsong
14. Little Study	32. Sheherazade
15. Spring Song	33. Vintage Song
16. First Loss	34. Theme
17. The Little Dawn-Wanderer	35. Mignon
18. The Reaper's Song	36. Italian Sailors' Song
	37. Sailors' Song
	38. Winter I
	39. Winter II
	40. Fughetta
	41. Nordic Song
	42. Figured Chorale
	43. New Year's Eve

Example 3: Titles of Album for the Young

Though Bach's collection is not as progressively ordered as is Schumann's, it nevertheless displays at least some features of such organization. Notably, the music in F minor, the most complex key signature used in the work, is placed towards the end as no. 33. Also, most of the simple minuets and polonaises in *galant* style are placed in the first half of the collection. The second half of the collection includes different styles of music, such as preludes, recitatives, and arias, which demand more acquired skill than the first half. Therefore, both collections do present at least the rudiments of a progressively ordered pedagogical method.

3. Contents

The *Notebook for Anna Magdalena* spans a wide variety of styles, excepting four of J. S. Bach's large suites - two Partitas, and two French Suites. These exceptions are all grouped according to dance styles, whereas other pieces in the album are short individual ones. Not only does this album contain many types of small keyboard works, but it also includes a number of vocal pieces: sacred and secular arias, chorales, even cantata movements. Moreover, the album is not restricted to works by J. S. Bach; as mentioned before, it also includes works by other composers in popular styles of the day.⁶⁸ For this reason, many pedagogues praise it above J. S. Bach's many other pedagogical works, which are more restricted in style.

In this respect, Bach's album is similar to many other women's keyboard manuscripts, which often contain clusters of simple and didactic pieces, fashionable dances, and arrangements of popular tunes.⁶⁹ According to Marshall and Schering, most of these pieces were entered into the notebook by Anna Magdalena herself, who surely not only copied them by hand but also

⁶⁸ Marshall, 195.

⁶⁹ Yael Sela, "Anna Magdalena Bach's *Büchlein* (1725) as a Domestic Music Miscellany," in *Understanding Bach* 5 (2010): 87-97.

selected them.⁷⁰ This can be demonstrated by the fact that most of these little pieces are not supplied with attributions. J.S. Bach rarely failed to give attributions when copying works by other composers or even when borrowing themes for variation and elaboration.⁷¹ The only work by another composer to be so acknowledged is the “Menuet fait per Mons. Böhm,” which is also the sole example of a piece copied into the Anna Magdalena notebooks by J. S. Bach himself. The *Notebook of Anna Magdalena* is not only comprised of little pieces that Anna Magdalena selected and compiled by J. S. Bach, but also it served as a “family album,” for it includes pieces copied and composed by Bach’s sons over a period of about ten to fifteen years: C. P. E. Bach, Johann Christoph Friedrich Bach, and Johann Christian Bach.

The stylistic variety of the album, which includes minuets and polonaises, represents the two principal cultural centers that were most influential in Germany at this time: Paris and Dresden. The minuet, with its historical associations of the Parisian court of Louis XIV, had its counterpart in the Polish polonaise, a favorite dance at the Dresden court of August the Strong.⁷² In addition to these dances representing the cultural centers of the day, it was also necessary to include simple, suitable pieces for the education of Bach’s children. Schering’s statement explains the appearance of the small *galant* style of music in the album:

Without any doubt it was left to Anna Magdalena to decide what the book should contain. She accepted what she liked, and that was not only the refined and profound music of her husband, but the easier, gallant art of smaller masters as well. It took a number of years, probably more than five, to fill the book. In the meantime, the children grew up. They asked pretty pieces in the gallant style, for menuets, marches, polonaises, which they could play themselves and, not less important, execute after the rules of the art of dance. To keep the education of the children up to socially acceptable standards, one had to engage a “*Tanzmeister*”, a master of dance, to teach them not only dancing, but graceful social manners, “*die zierliche conduite*”, as well. It was necessary to collect simple, suitable pieces for

⁷⁰ Marshall, 195.

⁷¹ *Ibid.*

⁷² *Ibid.*

such purposes, with a melody which could easily be taken by the fiddle of the dance master or by a flute.

This album was without a doubt the first keyboard method book to incorporate contemporary musical tastes. In that respect, it was well ahead of its time. To this day, piano method books are extremely sensitive to the rapid change of current fashion in music.

Genre	AMB No.
Partita	1, 2
Minuet	3, 4, 5, 7, 9, 14, 15, 21, 36
Rondeau	6
Polonaise	8, 10, 17, 19, 24, 28
Chorale	11, 12, 13, 35, 39, 40, 42
March	16, 18, 23
Aria	20, 25, 26, 37, 38, 41
Solo per il Cembalo	27
Prelude	29
French Suite	30, 31
Untitled movement	32
Recitative and Aria	34
Musette	22

Example 4: Genres in AMB

The album contains many genres, some of which appear many times, but many of which appear only once, as seen in Example 4. While the minuet is the most predominant, appearing nine times throughout the album, there are three other styles of music which also appear quite frequently: chorale (seven times), polonaise (six times), and aria (six times). The march appears

three times, while there are four larger suites: two Partitas and two French Suites. Other genres appear only once throughout the *Notebook for Anna Magdalena*.

Like Bach's album, Schumann's *Album for the Young* contains a diversity of styles of music. While Bach's album is mostly comprised of different styles of dance genres along with several vocal pieces, the pieces in Schumann's album are almost all character pieces. The character pieces may be divided into three different categories: family life, everyday life, and literary characters. Clara said that her husband "translated everything he saw, read, and experienced into music,"⁷³ and Schumann himself wrote that these pieces in particular "were taken directly from my family life."⁷⁴ Indeed there are many pieces that depict Schumann's own family life. For example, "Little Song without Words, No. 5" was written for Schumann's first daughter Marie, to be played after her schoolwork. The second category of character pieces in *Album for the Young* is the recollection scene from everyday life, particularly rural scenes and especially the lives of farmers. There are quite a number of pieces which recall the lives of farmers in this album: "The Jovial Peasant, No. 10," "Rustic Song, No. 20," "Harvest Song, No. 24," and "Vintage Song, No. 33." The final category of pieces in the album is a depiction of familiar characters from folklore or literature. A good example of a piece of this type is "Knecht Ruprecht, No. 12," which musically depicts the famous character from German legend who scolds the bad behavior of children at Christmas time. Finally, six pieces from the album are types of music which do not fit into any of the above categories.

⁷³ Appel, 182.

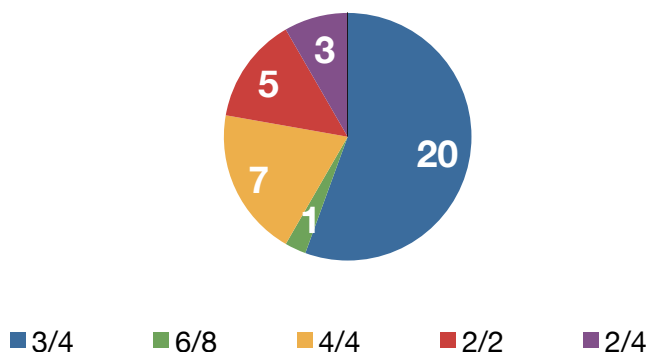
⁷⁴ *Ibid*

Family Life	Everyday Life	Characters	Other
1. Melody	7. Hunting Song	6. Poor Little Orphan	21.
2. Military March	8. The Wild Rider	9. Little Folksong	26.
3. Humming Melody	10. The Jovial Peasant	12. Knight Ruprecht	30.
4. Chorale	11. Siciliano	17. Morning Promenade	34. Theme
5. Little Piece	13. In the Merry Month of May	29. The Stranger	40. Fughetta
14. Little Study	15. Spring Song	32. Sheherazade	42. Figured Chorale
16. First Loss	18. The Reaper's Song	35. Mignon	
19. Little Romance	20. Rustic Song		
22. Roundelay	23. Horse Man		
25. After the Theatre	24. Harvest Song		
27. Canon	31. Warsong		
28. Memories	33. Vintage Song		
41. Nordic Song	36. Italian Sailors' Song		
43. New Year's Eve	37. Sailor's Song		
	38. Winter I		
	39. Winter II		

Example 5: Categories of Pieces in AY

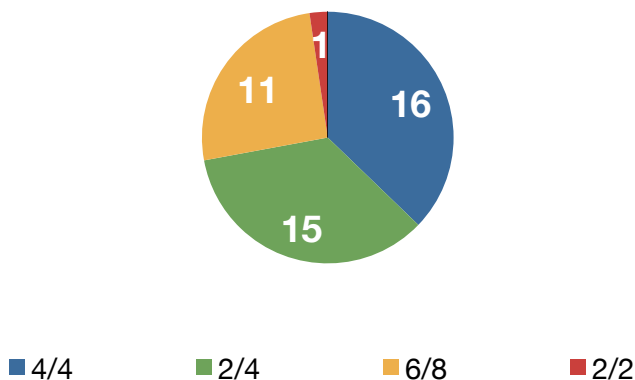
4. Rhythmic Difficulty

The most prominent time signature that appears in the *Notebook for Anna Magdalena* is $3/4$. As one can see from the graph, the proportion of this time signature is far greater than the others, accounting for 56% of the entire album, owing to the high proportion of minuets and polonaises. Other common time signatures include $4/4$ and $2/2$, which together comprise 22% of the album. In addition, $2/4$ appears three times and $6/8$ appears once. This is quite different from modern piano methods, where the most commonly used time signature is $4/4$.



Example 6: Time Signatures in A.M.B

The time signatures of the *Album for the Young* are quite different. Interestingly, the *Album for the Young* does not include any triple meter. The most often used are duple and simple meters, which together account for 72% of the collection. Also, compound duple ($6/8$) is included, accounting for approximately 25% of the album.



Example 7: Time Signatures in AY

Another interesting aspect about the rhythm in the *Album for the Young* is that most of pieces begin with an upbeat. In addition, unlike the *Notebook for Anna Magdalena*, many pieces in the *Album for the Young* contain internal tempo changes. Moreover, not only do the tempos change, but there is also a meter change. For example, “*Sicilienne, No. 11*” begins in 6/8, changes to 2/4, and finishes in 6/8 again (see page 39).

In some pieces, although the meters are not ordered in a progressive way, the tempo markings do grow in their complexity. One excellent example is the tempo changes in “*Winter II, no. 39*”: *Langsam-Nach und nach belebter-Erstes Tempo-Ein wenig langsamer-Nach und nach langsamer* (Slow-Gradually livelier-First tempo-A little slower-Gradually slower)(see page 40 and 41). This sophisticated little piece has the added distinction of alternating major and minor modes, creating a variety of moods.⁷⁵

⁷⁵ Sheppard.

Sicilianisch.

Schalkhaft.

The musical score consists of six systems of piano accompaniment. The first system is marked *Schalkhaft.* and begins with a piano (*p*) dynamic. The second system continues the piece. The third system features a first ending (1.) and a second ending (2.) that leads to a section marked *Schluss.* (End). The fourth system includes a *cresc.* (crescendo) marking. The fifth and sixth systems continue the piece with various rhythmic patterns and dynamics.

Example 8: Internal Meter Change

Winterszeit. II.

Langsam.

pp

The first three systems of the musical score are written in a grand staff (treble and bass clefs). The music is in a minor key, indicated by three flats in the key signature. The tempo is marked 'Langsam.' (Ad libitum). The first system begins with a piano (*pp*) dynamic. The music features a slow, melodic line in the right hand and a more rhythmic accompaniment in the left hand. The first system contains four measures, the second system contains four measures, and the third system contains four measures. The music is characterized by wide intervals and a somber, wintery atmosphere.

Nach und nach belebter.

The last three systems of the musical score continue the piece. The tempo remains 'Langsam.', but the dynamics and texture change. The fourth system begins with a piano (*p*) dynamic and shows a gradual increase in activity, as indicated by the instruction 'Nach und nach belebter.' (Gradually becoming more lively). The fifth system contains four measures, the sixth system contains four measures, and the seventh system contains four measures. The music becomes more complex with increased rhythmic patterns and dynamic contrast, though it maintains its overall slow tempo.

The image displays a musical score for piano, consisting of six systems of notation. Each system includes a treble and bass clef staff. The first system features a dynamic marking of *p* and includes first and second endings. The second system is marked *pp* and includes the instruction "Erstes Tempo." The third system is marked *pp* and includes the instruction "Ein wenig langsamer." The fourth system is marked *pp*. The fifth system is marked *pp* and includes the instruction "Nach und nach langsamer." The sixth system is marked *pp* and includes the instruction "pp für die Handlung". The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Example 9: Tempo Change

CHAPTER FIVE

INFLUENCES OF BACH ON *ALBUM FOR THE YOUNG*

As discussed briefly in the last part of Chapter Two, Schumann was much influenced by J. S. Bach's didactic works, including the two books of the *Well Tempered Clavier*. In these works, Schumann found inspiration in Bach's use of counterpoint. It is not difficult to locate counterpoint in the *Album for the Young*. One of the most prominent examples can be seen in "Fughetta, No. 40."

The image displays the musical score for "Fughetta, No. 40" by Robert Schumann. The score is written for piano (p) and violin (f) in the key of D major (two sharps) and 2/4 time. It consists of two systems of music, each with a piano part on the left and a violin part on the right. The piano part features complex counterpoint with frequent triplets and sixteenth-note patterns. The violin part is characterized by rapid sixteenth-note passages and slurs. Performance instructions include *p* (piano), *dimin.* (diminuendo), and *f* (forte). The score includes measure numbers 4, 8, 12, 16, and 20. The piece concludes with two endings, labeled "Das 1. mal" and "Das 2. mal".

23

p

Linke Hand

p

27

32

37

42

The image displays a musical score for R. Schumann's "Fughetta," AY No. 40, spanning measures 47 to 69. The score is written for piano and is in G major (one sharp) and 3/4 time. It consists of five systems of music, each with a treble and bass clef staff. The notation includes various rhythmic values, accidentals, and dynamic markings such as *sf* (sforzando) and *f* (forte). Fingerings are indicated by numbers 1-5 above or below notes. The piece is characterized by its intricate, contrapuntal texture and technical demands.

Example 10: R. Schumann, "Fughetta," AY No. 40

Schumann even includes a small prelude prior to the three voice fughetta, mirroring the combination of preludes and fugues in the *Well Tempered Clavier*. Not only does he include counterpoint in his *Album for the Young*, but also his influence from Bach can be seen throughout the album in the following areas:

1. Vocal setting

Bach includes twelve vocal songs; five are settings of chorale melodies (one appears without its text), and seven are arias. Influenced by Bach, Schumann also includes a chorale without text in his album: “Chorale No. 4”. It is based on Bach’s chorale, “*Freu dich sehr, O meine Seele, BWV 32.*”

*Rejoice greatly, o my soul, and forget all misery and torment
since Christ your Lord calls you from this valley of misery!
His joy and splendour you will see in eternity,
and rejoice with the angels, triumph in eternity.*

The simple four-part writing in No. 4, is then followed by the “Figured Chorale No. 42,” a more ornamented and transposed version (see page 47).

Example 11: J.S. Bach, Freu dich sehr, O meine Seele, BWV 32

Ein Choral.

Freue dich, o meine Seele.

Example 12: R. Schumann, "Chorale," AY No. 4

Figurierter Choral.

Example 13: R. Schumann, “Figured Chorale,” AY No. 42

Bach’s and Schumann’s chorales have both similarities and differences. One of the similarities is the same key signature: both are in G Major. Not only did Schumann use the same key signature as Bach did in his chorale, but he also followed Bach’s exact same harmonic progression. However, Schumann’s version has significant metric differences from Bach’s. Instead of using the time signature 4/4, Schumann used cut time 2/2 in his chorale. Also, Schumann augmented the note values, which are twice as long as Bach’s. Another difference is that Schumann’s chorale is highly simplified. For example, while Bach used many suspensions, Schumann only used suspensions at the end of the phrases. Like Bach, Schumann repeated the first four-bar phrase. However, Schumann simplified Bach’s final five-bar phrase to a four-bar version, similar to his harmonic simplification.

2. Simple and double

As has been noted, not only did Schumann include a chorale in his album, but also he embellished it as “Figured Chorale” in Part II, *For Older Players*. This treatment is strikingly similar to Bach’s practices in the *Notebook for Anna Magdalena*. In many of his vocal songs, Bach includes a simple version alongside one with a more complex bass line. This can be seen in Nos. 8a and 8b in the *Notebook for Anna Magdalena*.

10

8a.

BWV Anh. 117a

Polonaise

The musical score for J.S. Bach's Polonaise (BWV Anh. 117a) is presented in three systems. Each system consists of a treble clef staff and a bass clef staff. The piece is in 3/4 time. The first system (measures 1-5) shows a complex melody in the treble with many slurs and accents, and a bass line with some triplets and slurs. The second system (measures 6-10) continues the melody and bass line, with a repeat sign at the end of measure 10. The third system (measures 11-15) concludes the piece with a final cadence. The score is heavily annotated with fingerings and articulation marks.

Example 14: J.S. Bach, AMB No. 8a

8b.

BWV Anh. 117b

The musical score is presented in two systems, each with a treble and bass clef. The key signature is one flat (F major), and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and fingerings (1-5). Measure numbers 9, 11, and 13 are indicated. The piece concludes with a repeat sign and a fermata.

Example 15: J.S. Bach, AMB No. 8b

Other examples of simple and varied bass are in nos. 12, 13a and 13b in the *Notebook for Anna Magdalena*.

12.
BWV 510
(Gib dich zufrieden)

Example 16: J.S. Bach, AMB No. 12

13a.
BWV 511
J. S. Bach

Example 17: J.S. Bach, AMB No. 13a

13b.

BWV 512

J. S. Bach

The image displays a musical score for J.S. Bach's Anna Magdalena Book No. 13b, BWV 512. The score is in G major and 3/4 time, consisting of three systems of two staves each (treble and bass clef). The first system shows the beginning of the piece with various fingering numbers (1-5) and a triplet in the treble. The second system continues the piece with more complex fingering and a triplet. The third system concludes the piece with a trill (tr) and final fingering.

Example 18: J.S. Bach, AMB No. 13b

Bach uses this technique in his *English Suites* as well. The first example is the *Courante II* from Suite I, A Major, BWV 806, in which two alternate versions, called “Doubles,” supply more varied and intricate bass.⁷⁶

⁷⁶ Sheppard.

Courante II.
avec deux Doubles.

The image displays a musical score for a piece titled "Courante II." with the subtitle "avec deux Doubles." The score is written for two staves, treble and bass clef, in A major (indicated by two sharps) and 3/4 time. The piece consists of six systems of music. The first system includes the title and subtitle. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often with grace notes or ornaments. The bass line is particularly active, featuring a steady eighth-note accompaniment. The piece concludes with a final cadence in the sixth system.

Example 19: J.S. Bach, Suite I, A Major, BWV 806

Double I.

B.W. XIII. (2)

Example 20: J.S. Bach, Suite I, A Major, BWV 806

Double II.

The image displays a musical score for a piece titled "Double II." by J.S. Bach, from Suite I, A Major, BWV 806. The score is written for a grand piano, featuring a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by a steady, rhythmic accompaniment in the bass line and a more melodic, often ornamented, line in the treble. The score is organized into six systems, each containing two staves. The notation includes various note values, rests, and ornaments, typical of Baroque keyboard music. The piece concludes with a final cadence in the bass line.

Example 21: J.S. Bach, Suite I, A Major, BWV 806

Another beautiful example of using variation, also known as “double,” can be found in three *Sarabandes*: Suite II, A Minor, BWV 807, Suite III, G Minor, BWV 808, and Suite VI, D Minor, BWV 811. Here is an example of the *Sarabande* in Suite II, A Minor, BWV 807.

Sarabande.

Les agréments de la même Sarabande.

The image displays a musical score for the Sarabande in Suite II, A Minor, BWV 807. It consists of two main sections. The first section, labeled "Sarabande.", is a 3/4 time piece in A minor, featuring a melody in the right hand and a bass line in the left hand. The second section, labeled "Les agréments de la même Sarabande.", contains four staves of variations, each with a different rhythmic and melodic treatment of the original theme.

Example 22: J.S. Bach, Suite II, A Minor, BWV 807

Though this example shows the influence of Bach on Schumann, one can also see Schumann's individual innovations in his development of the chorale into its varied form in No. 42 (see page 47). While Bach simply transposes the original into a different key and varies only the bass part (see pages 50 and 51), Schumann's "Figured Chorale" is closer to a true variation on the chorale theme. The harmonic and melodic language of Schumann's "Figured Chorale" is far more complex than the original chorale. While the outer voices of the original chorale are mainly preserved in the altered version, the inner voices move much more actively and introduce a great deal more complexity. Moreover, instead of repeating the first eight measure phrase as it appears in "Chorale, No. 4," Schumann finishes "Figured Chorale" with a four measure petite coda.

3. Compiling other composers' works

While Schumann composed all the pieces in the first edition of the *Album for the Young*, his initial intention had been to also include a collection of other composers, which eventually became a supplement to the second edition. Schumann would certainly have been influenced by Bach in collecting works by other composers. Among Bach's didactic works, the *Notebook for Anna Magdalena* is the only album that contains pieces by a number of different composers. Schumann titles his collection of other composer's works "Short Instructional Promenade through Music History," as noted in Chapter Three of this dissertation. Interestingly, the other composers in the *Notebook for Anna Magdalena* are J. S. Bach's contemporaries, while Schumann selected composers of the past, in addition to contemporary ones, in order to instruct students in music history.

4. Rules of Musicianship

Last but not least, Schumann's idea of incorporating a set of guidelines, which he terms "Rules of Musicianship," may have been influenced by the "Rules of Figured Bass" in the *Notebook for Anna Magdalena*. Although the actual rules are quite distinct and a direct comparison between them is impossible, they both reflect standards of music making current at the times they were written. Rules of figured bass played a big role in keyboard pedagogy during the early and mid 18th century, so it figured prominently in Bach's pedagogic album. By the mid 19th century, instrumental technique was given more weight in piano instruction, while compositional skills such as figured bass were relatively neglected. Because Schumann was opposed to the use of non-musical finger exercises, he crafted these valuable "Rules of Musicianship." The sixty-eight aphorisms are not intended solely for piano players, but for all musicians or even non-musicians. Deahl described Schumann's "House Rules," as "the collection of quasi-Biblical pronouncements that articulated the philosophical underpinning of the *Album*."⁷⁷ Schumann's words in these rules are exceptionally warm and personal; they strike young students as though coming from their own beloved teachers.

⁷⁷ Lora Deahl, 38.

CHAPTER SIX

A MODERN MANIFESTATION

Many modern instruction books use excerpts from these two didactic yet artistic albums. Among these, the Suzuki method contains the most. It is comprised of seven volumes and contains seven pieces extracted from the albums:

	<i>Notebook for Anna Magdalena</i>	<i>Album for the Young</i>
Vol. 2	Minuet in G Major, no. 4. Minuet in G Major, no. 7.	Melody, no. 1. The Happy Farmer, no. 10.
Vol. 3	Minuet in G Minor, no. 5.	The Wild Rider, no. 8.
Vol. 4	Musette, no. 22.	

Example 23

Nevertheless, a thorough review of the several hundred current piano methods, including Alfred's *Basic Piano Course*, Bastien *Piano Basics*, Hal Leonard *Piano Lessons*, John Thompson's *Modern Course for the Piano*, and Faber's *Piano Adventure*, reveals that relatively few instructional books draw material from these two albums. The only two methods to do so are *Piano Adventure* by Faber and John Thompson's *Modern Course for the Piano*. Like the Suzuki Piano School, John Thompson's *Modern Course* selects pieces from both the *Notebook for Anna Magdalena* and the *Album for the Young*. However, only one out of five volumes, the third grade book, includes them. Specifically, it features *Musette* and *Prelude in C* from the *Notebook for Anna Magdalena* and *Melody* from the *Album for the Young*.

Faber's *Piano Adventure*, perhaps the most popular piano methods nowadays, has thirteen volumes: *My First (A, B, and C)*, *Primer, 1, 2A, 2B, 3A, 3B, 4, 5, Accelerated*, and *Adult*. Unlike Suzuki and Thompson, which include pieces from both albums, the *Piano Adventure* selects materials from only the *Notebook for Anna Magdalena*, and arranges them according to difficulty. Furthermore, the originals are given as arrangements, and the titles have been changed as well. Faber's treatment of the famous Minuet in G Major is particularly illustrative. In the version that appears in *Piano Adventure, Level 2A*, only the melody in the soprano is presented, and it is split between two hands. The title is changed from "Minuet in G Major" to "A Minuet for Mr. Bach's Children".

from the *Notebook*
for Anna Magdalena Bach
arranged

Cheerfully
2 on ___?

Count: 1
mp

8th notes split
between the hands

3 on ___?

1
mf

grow louder

Example 24: Bach Arrangement in Faber

Not only does Faber arrange the melody of this piece in the *Lesson Book*, but they also include a "pop" style of the same piece, no longer a minuet at all but re-metered to 4/4 in the *Theory Book* and renamed "A Jazzy Song for Mr. Bach."

A Jazzy Song for Mr. Bach

Cheerfully

from the Notebook for Anna Magdalena Bach
arranged by Nancy Faber

Teacher Duet: (Student plays 1 octave higher)

Example 25: Another Bach Arrangement in Faber

While not in their original forms, these arrangements can be a delightful introduction to great classical compositions.

In spite of such 'intrusions,' these two didactic and artistic albums by Bach and Schumann can be used effectively for beginning piano instruction even at the dawn of the 21st century. Both albums have at least some similarities to modern piano methods -- they contain a diversity of styles of small pieces, rather than restricting themselves to a single genre. A

substantial difference between the two albums and modern methods is the use or absence of text and illustration. While modern methods include colored illustrations and text, the *Notebook for Anna Magdalena* and the *Album for the Young* do not (although Schumann had originally intended to include both text and illustration in his album).

While the piano teacher may feel free select pieces from each album as a supplement to other modern methods, the two albums may be used effectively by themselves as well. It would be particularly useful to assign both albums together in a single course of study, because the two albums are complementary in musical style. While the *Notebook for Anna Magdalena* is restricted to dance genres, there is a wider variety of style in Schumann's character pieces. Moreover, Schumann did not include any pieces in 3/4, but most of Bach's pieces in *the Notebook for Anna Magdalena* are in 3/4. Therefore, pairing these two albums can be an effective teaching method for rhythm in intermediate piano instruction.

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APPENDIX***Advice to Young Musicians*****by Robert Schumann,****translated by Henry Hugo Pierson.**

1. The cultivation of the Ear is of the greatest importance.—Endeavour early to distinguish each several tone and key. Find out the exact notes sounded by the bell, the glass, the cuckoo, etc.
2. Practice frequently the scale and other finger exercises; but this alone is not sufficient. There are many people who think to obtain grand results in this way, and who up to a mature age spend many hours daily in mechanical labor. That is about the same, as if we tried every day to pronounce the alphabet with greater volubility! You can employ your time more usefully.
3. There are such things as mute pianoforte-keyboards; try them for a while, and you will discover that they are useless. Dumb people cannot teach us to speak.
4. Play strictly in time! The playing of many a virtuoso resembles the walk of an intoxicated person. Do not take such as your model.
5. Learn betimes the fundamental principles of Harmony.
6. Do not be afraid of the words Theory, Thoroughbass, Counterpoint, etc.; you will understand their full meaning in due time.
7. Never jingle! Play always with energy and do not leave a piece unfinished.
8. You may play too slow or too fast; both are faults.
9. Endeavour to play easy pieces well and with elegance; that is better than to play difficult pieces badly.
10. Take care always to have your instrument well tuned.
11. It is not only necessary that you should be able to play your pieces on the instrument, but you should also be able to hum the air without the piano. Strengthen your imagination so, that you may not only retain the melody of a composition, but even the harmony which belongs to it.
12. Endeavour, even with a poor voice, to sing at first sight without the aid of the instrument; by these means your ear for music will constantly improve: but in case you are endowed with a good voice, do not hesitate a moment to cultivate it; considering it at the same time as the most valuable gift which heaven has granted you!
13. You must be able to understand a piece of music upon paper.

14. When you play, never mind who listens to you.
15. Play always as if in the presence of a master.
16. If any one should place before you a composition to play at sight, read it over before you play it.
17. When you have done your musical day's work and feel tired, do not exert yourself further. It is better to rest than to work without pleasure and vigor.
18. In maturer years play no fashionable trifles. Time is precious. We should need to live a hundred lives, only to become acquainted with all the good works that exist.
19. With sweetmeats, pastry and confectionary we cannot bring up children in sound health. The mental food must be as simple and nourishing as the bodily. Great composers have sufficiently provided for the former; keep to their works.
20. All bravura-music soon grows antiquated. Rapid execution is valuable only when used to perfect the performance of real music.
21. Never help to circulate bad compositions; on the contrary, help to suppress them with earnestness.
22. You should neither play bad compositions, nor, unless compelled, listen to them.
23. Do not think velocity, or passage-playing, your highest aim. Try to produce such an impression with a piece of music as was intended by the composer; all further exertions are caricatures.
24. Think it a vile habit to alter works of good composers, to omit parts of them, or to insert new-fashioned ornaments. This is the greatest insult you can offer to Art.
25. As to choice in the study of your pieces, ask the advice of more experienced persons than yourself; by so doing, you will save much time.
26. You must become acquainted by degrees with all the principal works of the more celebrated masters.
27. Do not be elated by the applause of the multitude; that of artists is of greater value.
28. All that is merely modish will soon go out of fashion, and if you practice it in age, you will appear a fop whom nobody esteems.
29. Much playing in society is more injurious than useful. Suit the taste and capacity of your audience; but never play anything which you know is trashy and worthless.

30. Do not miss an opportunity of practicing music in company with others; as for example in Duets, Trios, etc.; this gives you a flowing and elevated style of playing, and self-possession.— Frequently accompany singers.
31. If all would play first violin, we could not obtain an orchestra. Therefore esteem every musician in his place.
32. Love your peculiar instrument, but be not vain enough to consider it the greatest and only one. Remember that there are others as fine as yours. Remember also that singers exist, and that numbers, both in Chorus and Orchestra, produce the most sublime music; therefore do not overrate any Solo.
33. As you grow up, become more intimate with scores (or partitions) than with virtuosi.
34. Frequently play the fugues of good masters, above all, those by J. Seb. Bach. Let his “Well-tempered Harpsichord” be your daily bread. By these means you will certainly become proficient.
35. Let your intimate friends be chosen from such as are better informed than yourself.
36. Relieve the severity of your musical studies by reading poetry. Take many a walk in the fields and woods!
37. From vocalists you may learn much, but do not believe all that they say.
38. Remember, there are more people in the world than yourself. Be modest! You have not yet invented nor thought anything which others have not thought or invented before. And should you really have done so, consider it a gift of heaven which you are to share with others.
39. You will be most readily cured of vanity or presumption by studying the history of music, and by hearing the master pieces which have been produced at different periods.
40. A very valuable book you will find that: *On Purity in Music*, by Thibaut, a German Professor. Read it often, when you have come to years of greater maturity.
41. If you pass a church and hear an organ, go in and listen. If allowed to sit on the organ bench, try your inexperienced fingers and marvel at the supreme power of music.
42. Do not miss an opportunity of practicing on the organ; for there is no instrument that can so effectually correct errors or impurity of style and touch as that.
43. Frequently sing in choruses, especially the middle parts, this will help to make you a real musician.

44. What is it to be musical? You will not be so, if your eyes are fixed on the notes with anxiety and you play your piece laboriously through; you will not be so, if (supposing that somebody should turn over two pages at once) you stop short and cannot proceed. But you will be so if you can almost foresee in a new piece what is to follow, or remember it in an old one,—in a word, if you have not only music in your fingers, but also in your head and heart.

45. But how do we become musical? This, my young friend, is a gift from above; it consists chiefly of a fine ear and quick conception. And these gifts may be cultivated and enhanced. You will not become musical by confining yourself to your room and to mere mechanical studies, but by an extensive intercourse with musical world, especially with the Chorus and the Orchestra.

46. Become in early years well informed as to the extent of the human voice in its four modifications. Attend to it especially in the Chorus, examine in what tones its highest power lies, in what others it can be employed to affect the soft and tender passions.

47. Pay attention to national airs and songs of the people; they contain a vast assemblage of the finest melodies, and open to you a glimpse of the character of the different nations.

48. Fail not to practise the reading of old clefs, otherwise many treasures of past times will remain a closed fountain to you.

49. Attend early to the tone and character of the various instruments; try to impress their peculiar sound on your ear.

50. Do not neglect to attend good Operas.

51. Highly esteem the Old, but take also a warm interest in the New. Be not prejudiced against names unknown to you.

52. Do not judge a composition from the first time of hearing; that which pleases you at the first moment, is not always the best. Masters need to be studied. Many things will not become clear to you till you have reached a more advanced age.

53. In judging of compositions, discriminate between works of real art and those merely calculated to amuse amateurs. Cherish those of the former description, and do not get angry with the others.

54. Melody is the battle-cry of amateurs, and certainly music without melody is nothing. Understand, however, what these persons mean by it: a simple, flowing and pleasing rhythmical tune; this is enough to satisfy them. There are, however, others of a different sort, and whenever you open Bach, Mozart, Beethoven, or any real master, their melodies meet you in a thousand different shapes. I trust you will soon be tired of the inferior melodies, especially those out of the new Italian operas; and of all vulgar ones.

55. If, while at the piano, you attempt to form little melodies, that is very well; but if they come into your mind of themselves, when you are not practicing, you may be still more pleased; for

the internal organ of music is then roused in you. The fingers must do what the head desires; not the contrary.

56. If you begin to compose, work it out in your head. Do not try a piece on your instrument, except when you have fully conceived it. If your music came from your heart and soul, and did you feel it yourself,—it will operate on others in the same manner.

57. If Heaven has bestowed on you a fine imagination, you will often be seated at your piano in solitary hours, as if attached to it; you will desire to express the feelings of your heart in harmony, and the more clouded the sphere of harmony may perhaps be to you, the more mysteriously you will feel as if drawn into magic circles. In youth these may be your happiest hours. Beware, however, of abandoning yourself too often to the influence of a talent that induces you to lavish powers and time, as it were, upon phantoms. Mastery over the forms of composition and a clear expression of your ideas can only be attained by constant writing. Write, therefore, more than you improvise.

58. Acquire an early knowledge of the art of conducting music. Observe often the best conductors, and conduct along with them in your mind. This will give you clearness of perception and make you accurate.

59. Look deeply into life, and study it as diligently as the other arts and sciences.

60. The laws of morals are those of art.

61. By means of industry and perseverance you will rise higher and higher.

62. From a pound of iron, that costs little, a thousand watch-springs can be made, whose value becomes prodigious. The pound you have received from the Lord,—use it faithfully.

63. Without enthusiasm nothing great can be effected in art.

64. The object of art is not to produce riches. Become a great artist, and all other desirable accessories will fall to your lot.

65. The Spirit will not become clear to you, before you understand the Forms of composition.

66. Perhaps genius alone understands genius fully.

67. It has been thought that a perfect musician must be able to see, in his mind's eye, any new, and even complicated, piece of orchestral music as if in full score lying before him! This is indeed the greatest triumph of musical intellect that can be imagined.

68. There is no end of learning.