

FOREWORD

In the early 18th century, J.S. Bach composed his "Well-Tempered Klavier" with two purposes in mind; to show that the newly developed well-tempered system of tuning would support pieces composed in every key and also as a pedagogical treatise on fugal counterpoint for his children.

The "Well-Tempered Violin" is inspired by these concepts. These pieces were composed in order to introduce every key to the young violinist. This is not a system to introduce reading, but rather a system that will strengthen reading skills.

Within this framework, the popular dances and forms of the Baroque era are represented throughout the manuscript. A simple and straight-forward text explains each piece and hopefully will enlighten and inform the student about this important repertoire.

It is suggested, especially further into this book, that the teacher preface each piece with the corresponding scale and arpeggio.

C O N T E N T S

1.	<i>Canon in C Major</i>	4
2.	<i>Trio Sonata in A minor</i>	6
3.	<i>Fugue in G Major</i>	8
4.	<i>Chorale Prelude in E minor</i>	10
5.	<i>Perpetual Motion in F Major</i>	12
6.	<i>Bourrée in D minor</i>	14
7.	<i>Voluntary in D Major</i>	16
8.	<i>Siciliano in B minor</i>	19
9.	<i>Minuet in B Flat Major</i>	20
10.	<i>Sarabande in G minor</i>	22
11.	<i>Country Dance in A Major</i>	24
12.	<i>Badinerie in F Sharp minor</i>	26
13.	<i>Canon in E Flat Major</i>	28
14.	<i>Ricercar in C minor</i>	30
15.	<i>Da Capo Aria in E Major</i>	31
16.	<i>Da Capo Aria in C Sharp minor</i>	34
17.	<i>Gavotte in A Flat Major</i>	36
18.	<i>Waltz in F minor</i>	38
19.	<i>Divertissement in B Major</i>	42
20.	<i>Chorale in G Sharp minor</i>	44
21.	<i>Air in D Flat Major</i>	46
22.	<i>Canon (at the 5th) in B Flat minor</i>	48
23.	<i>Duet in F Sharp Major</i>	50
24.	<i>Folk Song ("Twinkle") in E Flat minor</i>	52

1. CANON in C Major

A. A canon is a musical composition where a melody in one voice is imitated in another voice.

B. The structure of this piece is based on sonata form. There are three basic sections in Sonata form: Exposition, Development, and Recapitulation.

1. **EXPOSITION.** This is the first section in sonata form where the various themes are presented or exposed. Here, the main theme consists of the first two measures.
2. **DEVELOPMENT.** This section follows the exposition and is usually marked by a double bar. Here, the themes that were presented in the exposition are developed and put back together in different ways.
3. **RECAPITULATION.** In this third section, the exposition is loosely repeated and remains in C major.

C. Melodic inversion happens when a previously stated melody is turned upside down, keeping the same intervals but in the opposite direction. Compare the first two measures of the piece and the first two measures of the development.

Allegro
Exposition

M. McLean

The musical score is written for Violin 1 (Vln 1) and Violin 2 (Vln 2) in C major, 4/4 time. It is divided into three sections: Exposition, Development, and Recapitulation. The Exposition section starts with a forte (f) dynamic and features a main theme in the first two measures. The Development section follows, marked with a double bar line, and shows the first two measures of the main theme being inverted. The Recapitulation section repeats the Exposition. The score includes a tempo marking of 'Allegro' and the composer's name 'M. McLean'.

5. PERPETUAL MOTION in F Major

A perpetual motion is a piece using the same rapid motion without stopping. The most famous perpetual motion is probably the one by Paganini, "Moto Perpetuo".

This perpetual motion is also a canon which only waits one beat before the next voice enters.

Allegro M. McLean

The musical score is written for two violins (Vln 1 and Vln 2) in F Major (one flat) and 3/4 time. The tempo is marked 'Allegro'. The piece is a canon where the second violin enters one beat after the first. The music consists of a continuous, rapid eighth-note pattern. The first violin part begins with a forte (*f*) dynamic. The score is divided into four systems, each containing two staves. The first system shows the initial entry of both voices. The second system continues the canon. The third system shows the canon moving up the scale. The fourth system concludes the piece with a final cadence.