

# MUSETTE IN D MAJOR

URTEXT

(Use with *Study Guide*, pages 8–13.)

from the *Notebook for  
Anna Magdalena Bach* (1725)  
Johann Sebastian Bach (1685–1750)

The first system of the musical score, measures 1-4. The treble clef staff contains a melody of eighth notes, starting with a quarter rest followed by a dotted quarter note. The bass clef staff provides a simple accompaniment of quarter notes. The key signature is D major (two sharps) and the time signature is 2/4.

The second system of the musical score, measures 5-8. A box containing the number '5' is positioned at the beginning of the system. The notation continues with the same melodic and accompanimental patterns as the first system.

The third system of the musical score, measures 9-12. A box containing the number '9' is positioned at the beginning of the system. The notation continues with the same melodic and accompanimental patterns as the first system.

The fourth system of the musical score, measures 13-16. A box containing the number '13' is positioned at the beginning of the system. The notation continues with the same melodic and accompanimental patterns as the first system.

Source: Original manuscript in the Prussian State Library at Berlin.

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## WORKOUT SCORE

from the *Notebook for Anna Magdalena Bach* (1725)  
Johann Sebastian Bach (1685–1750)

5 *mf* 4 3 2 3 *mp*

5 *mf*

9 *p* GF 2

13 *mf*  
Slur it bounce hold stac - ca - to

# MUSETTE IN D MAJOR

## ARTISTIC VERSION

from the *Notebook for Anna Magdalena Bach* (1725)  
Johann Sebastian Bach (1685–1750)

Silent Intro: With hands on the piano, say words to the rhythm of measures 3, 4:  
"Let's begin now with lots of spirit!"  
Sit up tall

Moderato (♩ = 88–96)

*mf* Dance with the mu-sic, Dance with the mu-sic, *mp* Let's be-gin now with lots of spir - it!

(*poco ritard.*  
2nd time only)

5 *mf* Turn a-round now and tap your feet.

Let your body dance with the music!

9 *p* (mp) Keep it light, ve - ry light on your toes. Let's keep dan - cing al-ways nice and grace-ful.

lean in

sit up

13 *p* (sit up) (f) Start real soft now - get loud - er. (Start real loud then - Let's e - cho) *mf* (p) (lean in)

# MUSETTE IN D MAJOR

(Use with *Music Insert*, pages 2–7.)

from the *Notebook for Anna Magdalena Bach* (1725)  
Johann Sebastian Bach (1685–1750)

## INTRODUCTION

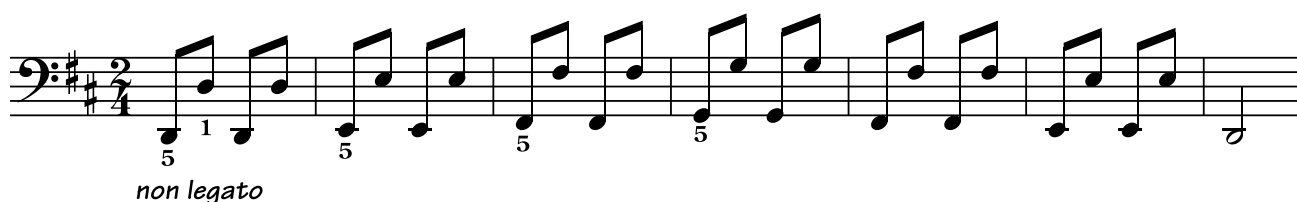
### About the Piece

The term “musette” means a French bagpipe that was popular during the 17th and 18th centuries. Bagpipe music is based on a sustained note or notes, called a “drone.” This piece imitates the drone bass of the bagpipe with its repeated broken octaves. As you play Bach’s *Musette in D Major*, keep in mind that it is a dance.

## PREPARATORY EXERCISES

### 1. LH Bouncing Octave Exercise

- Practice this exercise and listen for an even, detached tone on each note.
- Make sure the wrist and arm stay relaxed and fingertips are firm.
- Students with small hands should be careful to avoid keeping the hand stretched in octave shapes.



### 2. Position Shifting Exercises

The following exercises will help you to avoid unwanted stops, bumps, and accents.

#### A. For measures 2–3:

- Repeat as often as necessary.



Note that when you go to the third fingers on the F-sharps, the rest of your fingers will naturally be in a D major five-finger position. This will position your hands for the next two measures.

B. For measures 4–5:

- Repeat as often as necessary so you are aware of how far your hand must move.

\* When the RH plays high A, prepare your hand for a D major five-finger position, one octave higher than measures 3–4.

\*\* When the LH plays low D, prepare the hand for an octave bounce.

C. For measures 2–5:

- Combine the Position Shifting Exercises 2A and 2B to prepare for all of the shifts.
- Repeat as often as necessary until you can perform them automatically.

D. For measures 19–20:

- Repeat until you feel confident that the RH shift will be smoothly executed.

\* Prepare for the A major five-finger position in both hands.

E. For measures 19–20:

- Add the remainder of the notes in the passage.
- Repeat five times. Listen for a clear, crisp attack.

# Overview

## Form:

On the urtext version (pages 2–3), notice the typical ABA structure with an identical repeat of the eight measures of A at measures 21–28. Since the B section is only 12 measures long, there are only 20 measures to learn. There are also several repetitions within the A and B sections. Consequently, there are only 14 measures of different material to learn.

(Use with the *Workout Score*, pages 4–5.)



## Pencil Power:

Label these sections in the *Workout Score*:

A = measures 1–8

B = measures 9–20

A = measures 21–28

## Preview of Potential Problems:

The leaps are easier to play if you realize that they form five-finger patterns.



## Pencil Power:

Find and label all the five-finger patterns.

(a) = measures 1–2, 5–6, 21–22, 25–26    RH                  D major

(b) = measures 3–4, 7–8, 23–24, 27–28    Both hands    D major

(c) = measures 18 (beat 2)–20                  Both Hands    A major

# Practice Suggestions

## Rhythm

To aid in learning the rhythm of the RH melody, play the Rhythm Food Game. Clap each rhythm with the metronome ( $\text{♩} = 60$ ).

r every		say "FUDGE"
r every		say "CAN - DY"
r every		say "BUB - BLE GUM"
r every		say "PEA - NUT BUT - TER"

If you prefer healthier foods,  
substitute the following:

for every		say "GRAPE"
for every		say "SPIN - ACH"
for every		say "BROC - CO - LI"
for every		say "WA - TER - MEL - ON"

You can also make up your own words to fit the rhythm. Possible ideas are names, animals or sports teams.

## Position Shifts

- Review Preparatory Exercises 2A—E.  
Play and say the name of each five-finger position.
- Practice each shift bracketed in the *Workout Score*.

If you practice potential problem areas first, they seem easy when you learn the piece.

## Sectional Practice

- Practice the A section hands together, saying food words or using traditional counting.
- Because the B section has many more position shifts, practice the RH alone to secure the fingering. The LH moves in measures 18–20, but otherwise it anchors on an A broken octave (measures 9–12) and an E broken octave (measures 13–17).

## Using the Metronome

Practice with the metronome at ♩ = 72.  
Increase the tempo gradually to ♩ = 100.

## Listen

Throughout your practice listen carefully for even RH sixteenth notes that line up with the steady LH eighth notes.

## ENERGY EFFICIENT PRACTICE – EEP

(Use with the *Workout Score*, pages 4–5).

When athletes train they do lots of repetitious practice on tricky moves. Think of how often skaters repeat those difficult turns and leaps before a performance. Similarly, students need to focus on pianistic turns and leaps.

## Technical Tips

It is always a good idea to practice problem areas first.

1. Practice each of the five problem areas marked with a bracket [ ] 10 times.  
Start slowly (♩ = 72), and gradually increase the tempo to ♩ = 144 or ♩ = 72.
2. Since the B section has more challenges than the A section, first do extra work on the B section.
  - measures 11–12: To reinforce the RH shift from finger 2 to finger 4, practice the circled notes 5 times.
  - measures 11–15: Use *Groups Forward* (GF) technique, (see CPT) being careful that each group extends one note over the barline. When all four groups are added together, the rhythm will be steady and the hand position changes easier to manage.