

INVENTION NO. 8 IN F MAJOR (Use with *Music Insert*, pages 2–7.)

Johann Sebastian Bach (1685–1750)

INTRODUCTION

About the Piece

Bach was probably thinking of his own students when he composed his *Fifteen Two-Part Inventions*. They were originally written for the *Clavier-Büchlein vor Wilhelm Friedemann* (Little Keyboard Book for Wilhelm Friedemann). The word invention simply means “idea.” In Bach’s own preface to the fifteen Two-Part Inventions, he emphasized two reasons for studying them:

1. to play cleanly in two parts [or voices] and
2. to develop a cantabile (singing) style of playing

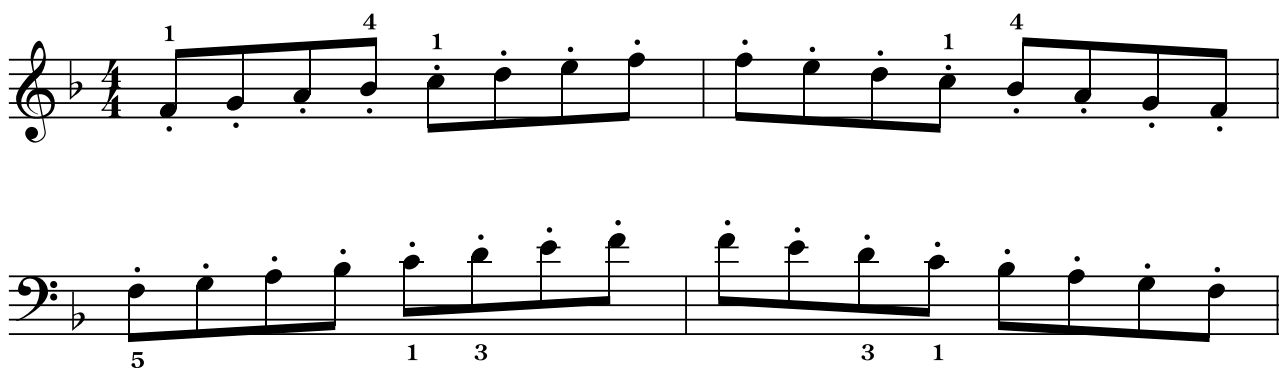
Even in this bouncy, energetic invention, all notes must sing out with tonal beauty and clarity.

PREPARATORY EXERCISES

Preparatory Exercises 1–3 will prepare you for the contrasting touches used in this invention.

1. F Major Scale—Non-Legato Articulation

- Make sure fingertips are firm and arms are relaxed (loose).
- Play each scale 5 times, listening for a clear, evenly detached sound.
- Practice with varying dynamics: *p*, *mp*, *mf* and *f*.



2. F Major Scale—Legato Touch

- Play each scale 5 times, listening for a clear, even sound, especially at thumb crossings.
- Practice with varying dynamics: *p*, *mp*, *mf* and *f*.
- Begin very slowly and gradually play a little faster.



3. F Major Scale—Combined Touches (as found throughout the invention)

- Follow similar instructions to those listed in Exercises 1 and 2.
- Exaggerate the detached vs. legato touch in each hand.



4. Contraction Exercises Using TR 4 → 1

For measure 2 and all similar places:

