



Inspiring Artistry Repertoire Project

A Piano Magazine subscriber-exclusive digital resource

Megan Rich Blood presents: Invention No. 2 in C Minor by J.S. Bach

Preparation and Presentation

Context: pieces that are helpful to have experienced or played before approaching this one

- J.S. Bach: Minuet in D Minor, Prelude in C Minor, Invention No. 1 in C Major, Invention No. 8 in F Major
- George Frederic Handel: Aria from the G Major Suite

Get Ready: creative activities to explore before the first encounter with the score to prepare a student for deeper engagement and more immediate success

- Compare to previously assigned Baroque pieces. How will this Invention be different?
- Listen to Baroque music with two voices, such as string duos or soprano and bass. Listen for melodic qualities in each voice and for moments when one voice takes center stage and the other fades into the background.
- Watch a video of a harpsichord or clavichord and discuss the differences between these instruments and the modern piano.

Initial Focus: features to pay attention to first; priority steps in reading and absorbing the music

- Play and listen to the theme first.
- Find the theme in other places in the score.
- Notice the lack of pedal and find fingerings that will optimize for finger *legato*.

Coordination Essentials: physical skills and drills for common technical challenges in the piece

- Fingering drills on the piano lid will help drill the motion and fingering without overwhelming the student.
- "Ghost" the hand that plays the countertheme while playing the theme boldly with the other hand.

Expressivity: ideas to connect with the expressive and musical nature of the piece

- Highlight the theme in all its forms.
- Build a dynamic map with each theme and its function within the form.
- Discuss key areas and how Bach leads from one key to the next. How can you show an arrival in a new key?

Look Forward: approaches to set up for success with refinements that will need attention a few weeks down the road

- Finger *legato* will need to be just right, neither detached nor overlapping. Listen carefully and be able to demonstrate too much, not enough, and just the right amount of *legato*.
- Practice short sections repeatedly to build speed.