



# Inspiring Artistry Repertoire Project

*A Piano Magazine subscriber-exclusive digital resource*

## **Jason Sifford presents: Minuet in G minor, by Gottfried Heinrich Stölzel**

### **Preparation and Presentation**

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

- Menuet en Rondeau, Jean-Philippe Rameau
- Polonaise in G minor, BWV Anh. 119, composer unknown, from J.S. Bach's notebook for Anna Magdalena
- Minuet, #16 from First Term at the Piano, Béla Bartók
- Bourrée in A minor, Johann Ludwig Krebs
- Ballade in C minor, Op. 100 #15, Friedrich Burgmüller

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

- Discuss the dance, specifically the idea that it is danced on the toes with a lift on the downbeats.
- Explore how this translates to piano technique in the idea of an "up-touch"
- Review intervals – 3rds, 4ths, 5ths, and 6ths.

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

- Look at the structure of the piece - use the notes on the first beats of each measure to explore the underlying counterpoint.

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

- Examine the changes of position and how best to manage them through leaps, finger crossings, and extensions.
- Review arm/hand alignment, particularly in the rolling of large chords.
- Explore the idea of an "up-touch" by building exercises out of intervals and triads.

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

- Let the melodic contour guide expressive choices.
- Analyze the form of the piece, considering the contrasting characters of each section.

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

- Be mindful of the tempo, keeping in mind the nature of the dance
- Be mindful of the shape of the melody, as it dictates the dramatic arc of the piece
- Be mindful of extremes – don't let the piece become a caricature of itself