The
MAYRON COLE PIANO METHOD

FUN SHEET ©

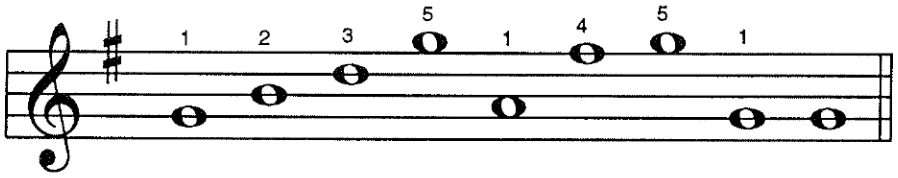


MINUET IN G
J.S. BACH

1. The **RIGHT HAND** plays a note pattern over and over in **MINUET IN G.**

   This pattern is written below in **WHOLE NOTES** for easy reading.

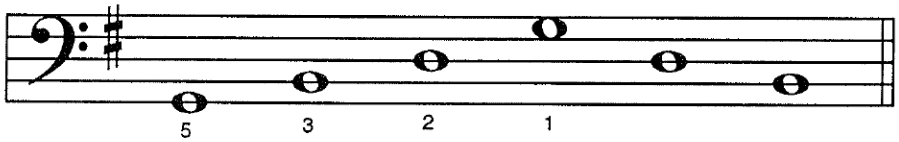
   Write the letter names below the notes.



___ ___ ___ ___ ___ ___ ___ ___ ___

2. The **LEFT HAND** plays a note pattern that is repeated many times in **MINUET IN G.**

   Write the letter names below these notes.
   Again, the pattern is written in whole notes for easy reading.



Letter Name: ___ ___ ___ ___ ___ ___.

Look at the above **LEFT-HAND NOTES**.
Do you see how the notes are "spelling" the **G CHORD: G B D?**_____.
(yes or no?)

Play all of the above three times and once more for your teacher.

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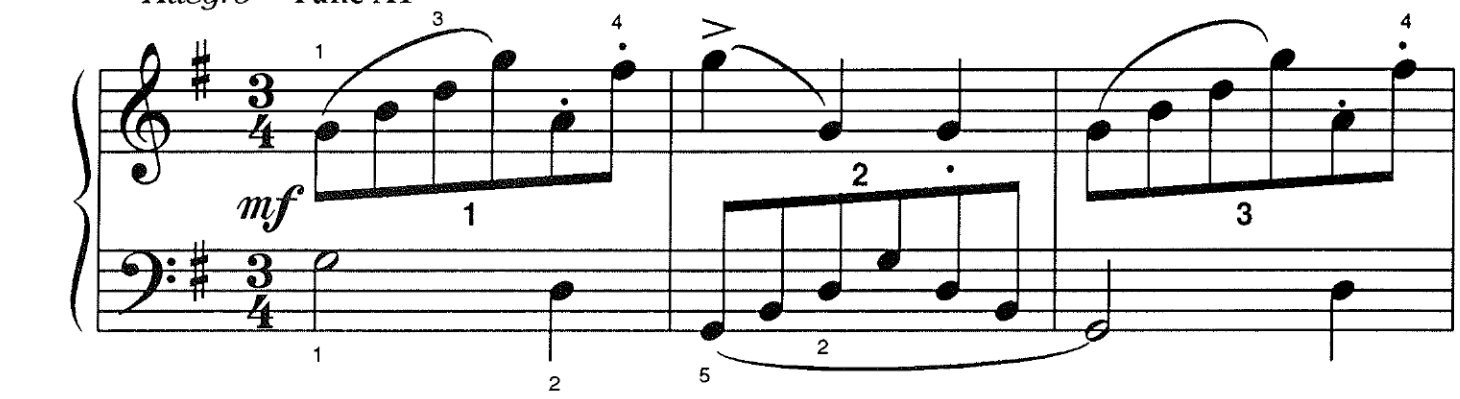
CREATED BY
MAYRON COLE

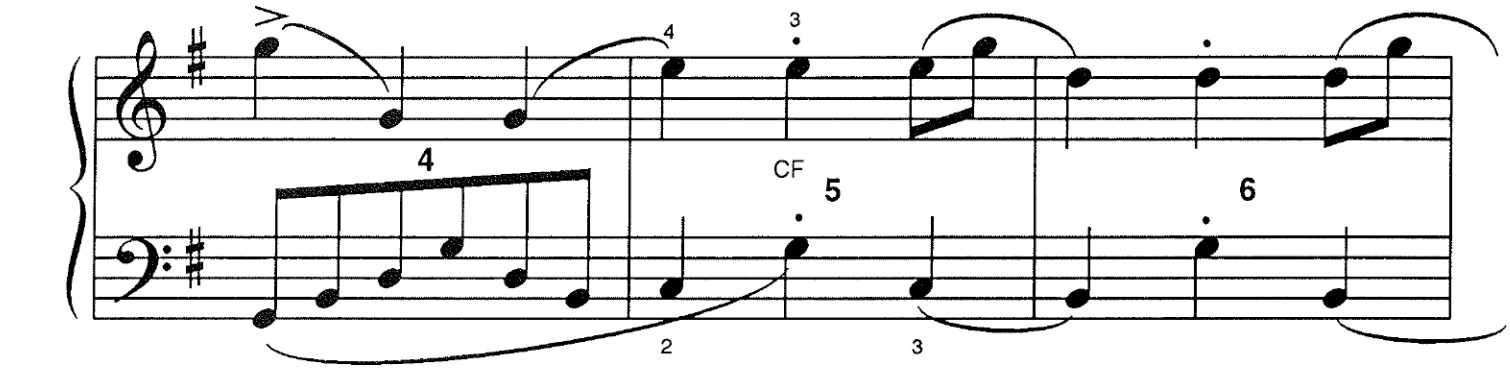
MINUET IN G

(orchestrated accompaniment has a 2 measure count-in)

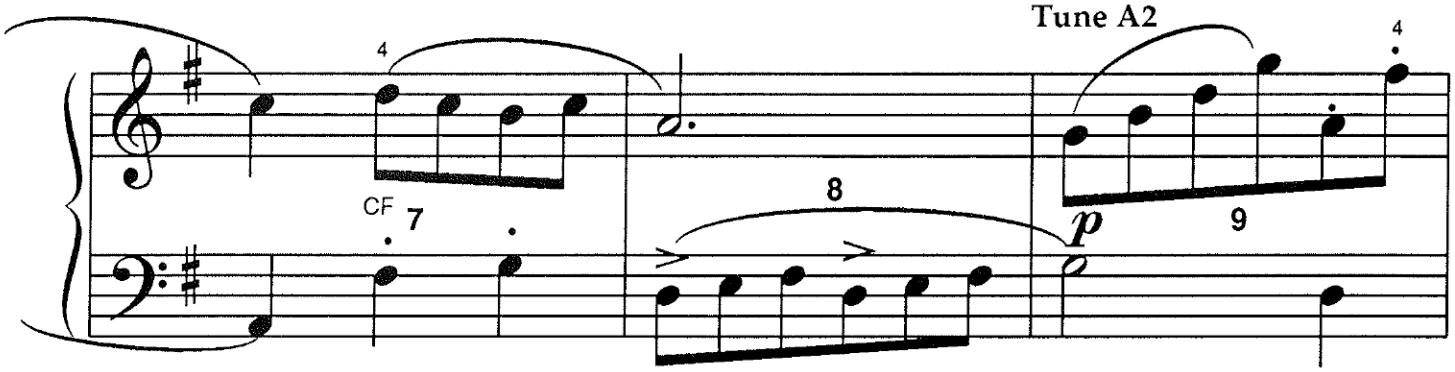
J. S. BACH
1685 - 1750

Allegro **Tune A1**

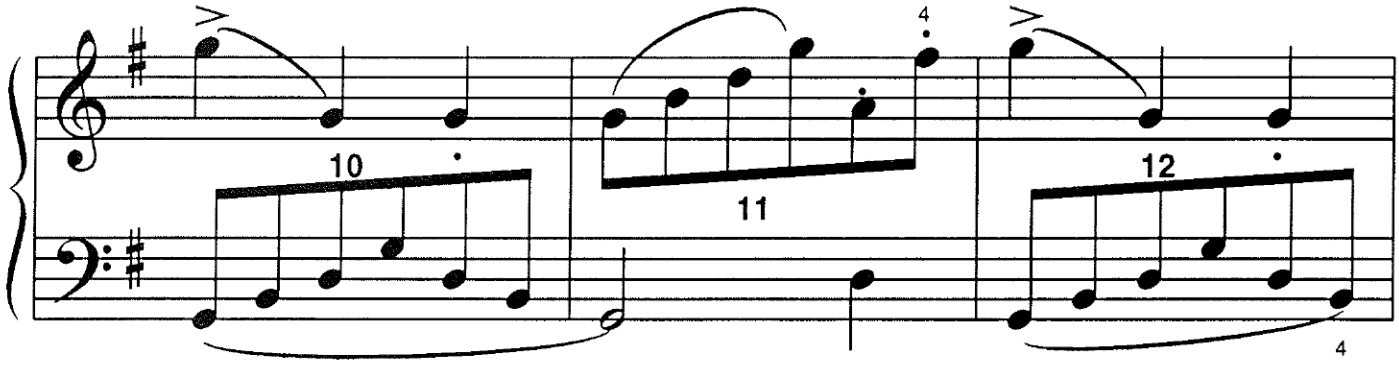




Tune A2



"fake" triplets!



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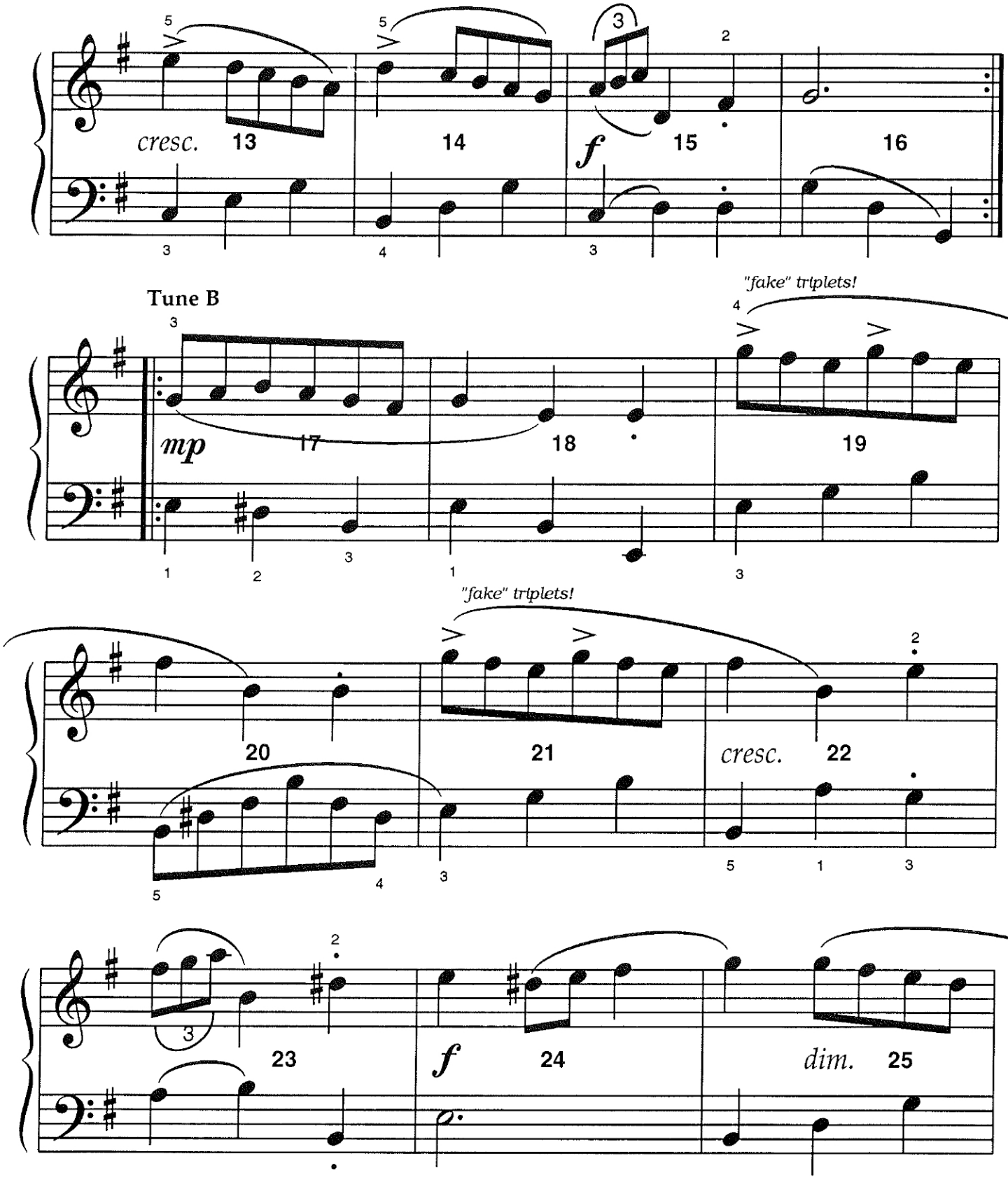

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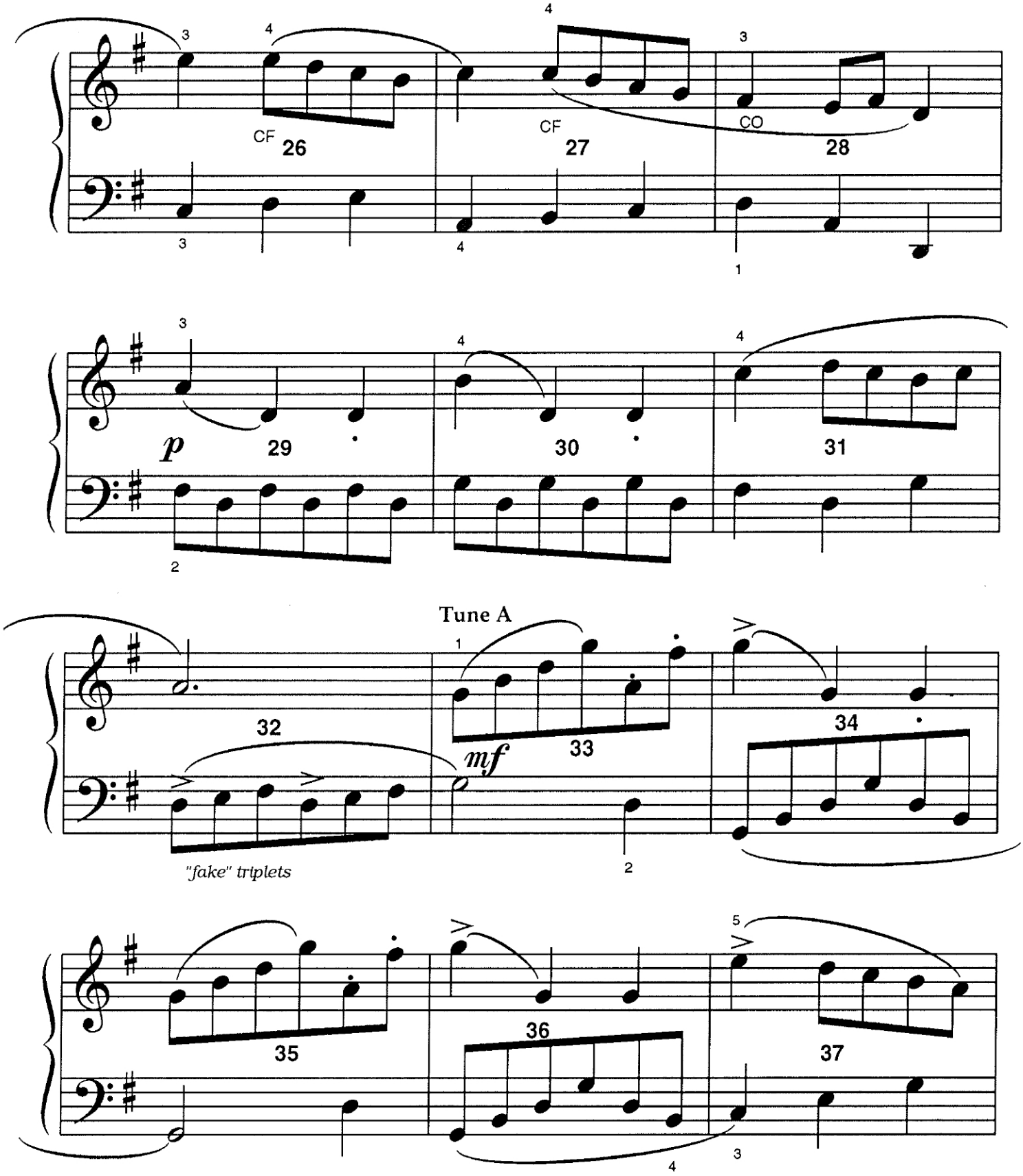

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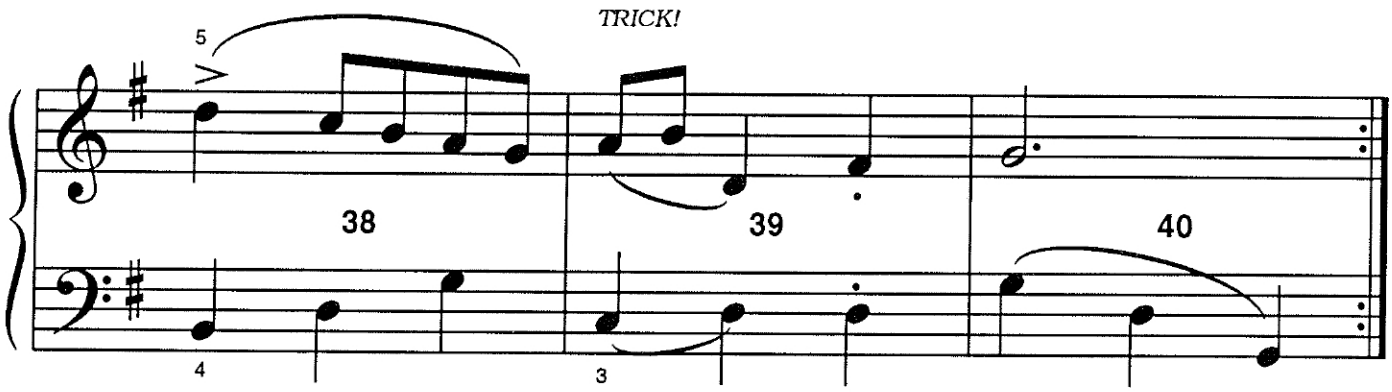



DANCING THE MINUET

The **MINUET** was the most popular of all court dances. It was danced by the people of Europe for **TWO HUNDRED YEARS** -- from the 1600's to the 1800's. **NO OTHER DANCE** has been popular for that many years!

The **MINUET** began in France and was "invented" by the poor French peasants. Soon, all of the royal people of Europe were dancing this beautiful dance. The word **MINUET** means "little," and its name is derived from the small steps of the dancers.

The **MINUET** is graceful and formal with repeated bowing and gliding. **MINUETS** always have **THREE BEATS PER MEASURE**.

HELPFUL TIP: **NEVER** play a minuet fast! The ladies were wearing those huge wigs, remember? If you play too fast, a lot of wigs might fall off! You don't want **THAT** to happen, do you?

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OLD J.S. BACH was a **MASTER** at writing music! He knew that even the simplest composition must have at least **TWO** different tunes!

When J.S. Bach wrote **MINUET IN G**, he composed only **TWO TUNES**: Tune A and Tune B.

Look at the first page of **MINUET IN G** (p. 141). Tune A is played two times — with slight changes the second time to add interest.

Tune B begins at measure 17. Bach was writing **MINUET IN G** using the **G-MAJOR SCALE**, obviously! But, when he composed measure 17, he wanted Tune B to be different from Tune A! So, Bach decided to write Tune B in the **RELATIVE MINOR SCALE** of **G MAJOR**! This is a trick that **YOU** can use when you start writing music later! What scale is the **RELATIVE MINOR** of **G MAJOR**? ("Relative" means that both of the scales use the same **KEY SIGNATURE** of one sharp!) Go down a **MINOR THIRD** from G, and there is your answer: **E MINOR** is the **RELATIVE MINOR** of **G MAJOR**.

Now, old Bach changed to **E MINOR** at measure 17 without having to change the **KEY SIGNATURE** of one sharp! How simple; and yet, how pleasing to the ear!

Bach wrote in the **RELATIVE MINOR SCALE** of **E MINOR** for several measures. Then, he started moving back into the **G-MAJOR SCALE** at measure 25. By the time he wrote measure 33, he was ready to swing back into Tune A.

Good writing, Bach!!

Note to students: It's fun to "see" what the master composers really did with their music. This will teach you helpful tricks when **YOU** start to write music.

Another thought: The **MINUET** was the most popular dance of its time. Everyone danced it! When you think about it, Bach was really writing "popular" music for the people of his day, wasn't he?

F R E E P I A N O M E T H O D . C O M
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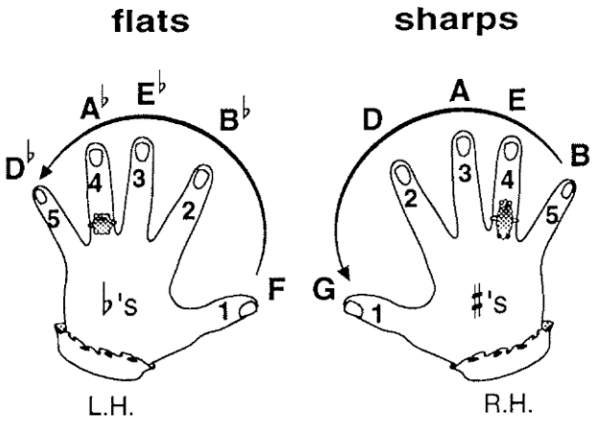
The
MAYRON COLE PIANO METHOD

FUN SHEET
ANOTHER CASE FOR THE PRIMARY CHORD DETECTIVE©!

MEMORY HELPER HANDS©



It's been a slow day! You've been sitting around the office reviewing the **SHARP** & the **FLAT MEMORY HELPER HANDS©** !

Suddenly, a small scrap of paper is pushed under the door! On it is written this cryptic message:

"G MAJOR I IV V !"

You yawn! It is a simple case for the **PRIMARY CHORD DETECTIVE!**

THE SEVEN SHARPS IN ORDER:

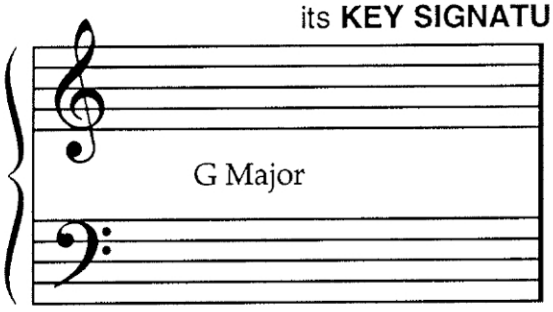
___♯___ ___♯___ ___♯___ ___♯___ ___♯___ ___♯___ ___♯___.

THE SEVEN FLATS IN ORDER:

___♭___ ___♭___ ___♭___ ___♭___ ___♭___ ___♭___ ___♭___.

You pull out a piece of **STAFF PAPER** (that is **ALWAYS HANDY!**), and you write the **KEY SIGNATURE** of **G MAJOR** on both staffs. You know that **G MAJOR** is a _____ scale.
(sharp or flat?)

You also know that **G MAJOR** has _____ sharp(s) for
(1 or 2?)
its **KEY SIGNATURE**, and the sharp(s) is(are) _____ sharp.
(F and/or G?)





TURN THIS PAGE TO "WRAP UP" THIS CASE!

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THE CASE IS WELL ON ITS WAY TO BEING SOLVED!

You remember messages like this before!
The **"I IV V"** message simply means the three **PRIMARY CHORDS** of **G MAJOR!**

You recite the first five letters of **G**'s scale:

G A B C D.
I IV V.

EASY! NOW YOU HAVE IT!

The three **PRIMARY CHORDS** of **G MAJOR** are:

I G CHORD = G B D;

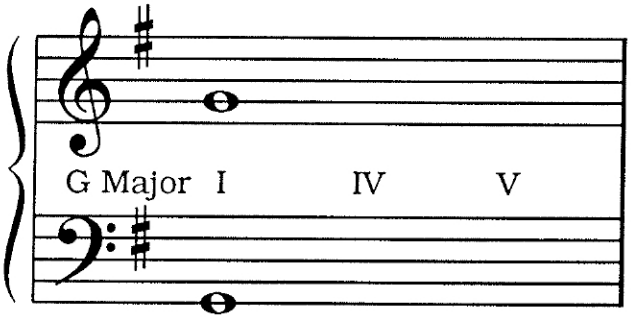
IV C CHORD = C _____ _____; AND

V D CHORD = D _____ _____.

YOU DRAW THESE THREE PRIMARY CHORDS ON BOTH STAFFS IN ROOT POSITION! (That's easy! All of the notes in each chord will be either **ALL LINE NOTES** or **ALL SPACE NOTES**!)

THERE IS NO NEED TO PLACE A SHARP SIGN IN FRONT OF ANY F NOTE THAT IS DRAWN. THE SHARP SIGN HAS ALREADY BEEN DRAWN IN THE KEY SIGNATURE! YEA !

FINISH THE CHORDS!



THIS CASE IS CLOSED!

HOW WELL DID YOU DO?

_____

THE GREAT PRIMARY CHORD DETECTIVE© SMILES AND WAITS FOR THE NEXT "CASE" TO COME IN!

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