






# Minuet, Anon

## Violin 2016-2019: Grade 1, A:2

	PRACTICE ACTIVITIES
 <p><b>PITCH</b> Accuracy, clarity and definition of notes and/or intonation</p>	<ul style="list-style-type: none"> <li>• Sing, then play the D major scale and arpeggio, one octave.</li> <li>• Make up mini tunes in the key using 'call and response' and then improvisation.</li> <li>• Spot which bars use the scale or arpeggio patterns.</li> <li>• Say the note names in rhythm, then also pitches/solfège and fingerings.</li> <li>• Transpose the melody up or down one string – what effect does it have?</li> </ul>
 <p><b>TIME</b> Suitability of tempo, stability of pulse, sense of rhythm</p>	<ul style="list-style-type: none"> <li>• Clap the pulse while listening to the piece on a CD or online.</li> <li>• Where are the strong beats? How many beats in a bar?</li> <li>• Can simple steps be danced?</li> <li>• Clap the rhythm of the first 2 bars, making up words.</li> <li>• Try playing the rhythms and bowings on one open string, then with string crossings.</li> <li>• Is it easier and more flowing to use full bows or small bows in the middle?</li> <li>• For fun, play the quaver bars with dotted rhythms to create ease in the string crossings.</li> </ul>
 <p><b>TONE</b> Control and projection of the sound, sensitivity and awareness in use of tonal qualities</p>	<ul style="list-style-type: none"> <li>• Try using smooth bows on the quavers to create flow.</li> <li>• Can the two crotchet 'up-bows' be lifted off the string? What effect does it have?</li> <li>• To aid ensemble, omit the two 'up bow' crotchets in bars 2, 4 &amp; 8 and listen to the piano tune instead.</li> <li>• How quiet can the crotchets be? Best with tiny bows or lifted off the string?</li> <li>• Try making a <i>crescendo</i> during the quavers – what happens with the bow division? Does the music flow better?</li> </ul>
 <p><b>SHAPE</b> Effectiveness and clarity of musical shaping and detailing</p>	<ul style="list-style-type: none"> <li>• Play the rhythms exaggerating the shaping with the bow but without left-hand fingers.</li> <li>• How many phrases are there – are any repeated?</li> <li>• What happens if they are all played the same?</li> <li>• What happens if the dynamics are reversed?</li> <li>• What happens if the bowing is reversed?</li> </ul>
 <p><b>PERFORMANCE</b> Overall command, involvement with the music, musical communication</p>	<ul style="list-style-type: none"> <li>• Watch a Minuet being danced on YouTube – what speed is it? Does the tempo relate to the large, heavy dresses?</li> <li>• Add breath marks and check if the piano can be heard when it has the tune.</li> <li>• What mood do you want to communicate to the audience?</li> <li>• How can the piece sound poised? How can the end sound gentle?</li> <li>• Exaggerate the dynamics – can all the friends at the back of the room hear them?</li> <li>• Listen to a Haydn string quartet, Minuet movement.</li> </ul>