

## Foreword

Welcome to the *Master Class Repertoire & Conversations* series featuring essential repertoire pieces, as well as new musical surprises. These four volumes offer an exciting musical journey through Baroque, Classical, Romantic and Twentieth-Century repertoire. To complement your studies, the companion CD features performances of each piece by acclaimed pianist, Hsing-ay Hsu, which are followed by master class discussions by Hsing-ay, Scott McBride Smith and Janet Vogt. We hope these recordings and helpful practice and performance tips inspire each student to explore all the musical possibilities each piece has to offer.

### About Our Contributors

Since making her stage debut at age four, *Hsing-ay Hsu* has performed at notable venues such as Carnegie Hall, the Kennedy Center, Alice Tully Hall at Lincoln Center and has performed abroad in the Czech Republic, P.R. China, Japan, France, and Taiwan. Television and radio broadcasts include NPR's "Performance Today," TCI's "Grand Piano Recital," and China Central National TV and Radio. Her solo CD from Pacific Records (China) has received critical acclaim. Ms. Hsu is the 2000 Juilliard William Petschek Debut Pianist. Other honors include the 2001 McCrane Foundation Artist Grant, the prestigious Gilmore Young Artist Award in 1997, and the 1996 William Kapell International Piano Competition second prize at the age of nineteen. As a 1995 United States Presidential Scholar of the Arts, she was awarded a USA Gold Medallion by the President at the White House. Her teachers include Fei-Ping Hsu, Herbert Stessin at Juilliard, and Claude Frank at Yale University, which she attended after winning a 1999 Paul & Daisy Soros Graduate Fellowship.

*Scott McBride Smith*, NCTM, is President and CEO of the *International Institute for Young Musicians* and a respected teacher of prize-winning piano students in Irvine, California. An internationally recognized authority on piano teaching, Dr. Smith is co-author of the widely used college text *The Well-Tempered Keyboard Teacher* and Associate Editor of the magazine for early-level piano study, *Keyboard Companion*. Dr. Smith has given workshops for teachers' groups throughout the U.S., in Asia and South America. He received his doctorate from the University of Southern California, where he was co-winner of the Outstanding Graduate in Piano award.

Composer, Performer and Teacher *Janet Vogt* enjoys an active musical career. As Educational Keyboard Editor for the Heritage Music Press division of The Lorenz Corporation, she has composed and edited numerous books of music for piano students, including her newest piano method, *Piano Discoveries*. She is also active as a composer of choral works for both adults and children and appears nationally at sacred music conventions as a clinician and performer. Janet's pop compositions have been heard on TV's *Guiding Light* and *Another World* and her musical theatre works are also beginning to gain national attention. As a piano teacher, Janet's experience includes over twenty years experience of private and group instruction. Janet is a piano performance graduate of the University of Cincinnati College-Conservatory of Music and a member of the CCM Alumni Board of Governors.

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# Minuet in G Major

Johann Sebastian Bach  
(1685-1750)

1 Allegretto

Musical notation for measures 1-4. The piece is in G major (one sharp) and 3/4 time. The tempo is marked 'Allegretto' and the dynamics are 'mp'. The right hand features a melodic line with slurs and fingerings (5, 1). The left hand provides a simple accompaniment with slurs and fingerings (1, 3, 5).

Musical notation for measures 5-8. The right hand continues the melodic line with slurs and fingerings (4, 2, 1). The left hand accompaniment includes slurs and fingerings (1, 3, 5, 5, 1).

Musical notation for measures 9-12. The right hand continues the melodic line with slurs and fingerings (5, 1). The left hand accompaniment includes slurs and fingerings (2).

Musical notation for measures 13-16. The right hand continues the melodic line with slurs and fingerings (4, 1, 2, 1). The left hand accompaniment includes slurs and fingerings (1, 3, 2, 1, 2, 1, 1). The piece concludes with a double bar line and repeat dots.

(17) *mf*

5 1 3

(21)

1 3 4 2 5

(25) *mp*

5 1 2 1 5 2 3

(29) *mf*

1 1 4 2