MTO 11.2 Examples: Eckert, “So, you want to write a Minuet?”

(Note: audio, video, and other interactive examples are only available online)
[http://www.mtosmt.org/issues/mto.05.11.2/mto.05.11.2.eckert.php]

Example 1. The Student’s Sample Minuet (Riepel 1752, 1–2)

Example 2a. Zweyer (Riepel 1752, 2)

Example 2b. Dreyer (Riepel 1752, 3)
Example 2c. *Vierer* (Riepel 1752, 3)

![Example 2c. Vierer](image)

Example 2d and 2e. *Zweyer* in a *Vierer* (Riepel 1752, 3)

![Example 2d and 2e. Zweyer in a Vierer](image)

Figure 1. Rhythmic motion and contour within a measure

- **"running notes"** (laufende Noten)
  - eighth/sixteenth notes
- **"rising/living notes"** (erhobene/lebendige Noten)
  - quarter notes
- **"dotted notes"** (punctirte Noten)
  - dotted quarter notes
- **"immobile/dead notes"** (unbewegliche/totale Noten)
  - dotted half notes

- **"move by step"** (stufenweise)
- **"upward"** (hin auf)
- **"downward"** (herab)
- **"move by leap"** (springweise)

- **"perfectly"** (volkommen)
- **"imperfectly"** (unvollkommen)
Example 3a. “Perfectly Rising Notes” (Riepel 1752, 4)

Example 3b. “Perfectly Rising Notes” Varied (Riepel 1752, k)

Example 4a. “Dead Notes” and “Living Notes” (Riepel 1752, 5)

Example 4b. “Perfectly and Imperfectly Rising Notes” (Riepel 1752, 5)

Example 5a. “Dotted Notes” (Riepel 1752, 6)
Example 5b. The *Præceptor*’s “Dotted Notes” (Riepel 1752, 6)

Example 6. Similarity and Coherence in a Minuet (Riepel 1752, 6)

Example 7a. Contour in a Minuet (Riepel 1752, 7)

Example 7b. Contour in a Minuet (Riepel 1752, 7)
Example 8. Contour in a Minuet (Riepel 1752, 8)

Example 9a. Contrast in a Minuet (Riepel 1752, 8)

Example 9b. Contrast in a Minuet (Riepel 1752, 8)

Figure 2. Comparison between the student’s sample minuet and the “corrected” version

<table>
<thead>
<tr>
<th>Example 1</th>
<th>mm. 1-4</th>
<th>mm. 5-8</th>
<th>mm. 9-13 (1-5)</th>
<th>mm. 14-21 (6-13)</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 measures (4)</td>
<td>4 measures (4)</td>
<td>5 measures (3+2)</td>
<td>8 measures (4+4)</td>
<td></td>
</tr>
<tr>
<td>closes on I</td>
<td>half cadence</td>
<td>closes on V</td>
<td>cadences on I</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Example 6</th>
<th>mm. 1-4</th>
<th>mm. 5-8</th>
<th>mm. 9-12</th>
<th>mm. 13-16</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 measures (2+2)</td>
<td>4 measures (4)</td>
<td>4 measures (2+2)</td>
<td>4 measures (4)</td>
<td></td>
</tr>
<tr>
<td>closes on I</td>
<td>half cadence</td>
<td>closes on V</td>
<td>cadences on I</td>
<td></td>
</tr>
</tbody>
</table>
Figure 3. Basic Minuet Structure in Riepel’s *Anfangsgründe* (Riepel 1752 and 1755)

<table>
<thead>
<tr>
<th>Part I</th>
<th>Part II</th>
<th>Part II</th>
<th>Part IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section 1</td>
<td>Section 2</td>
<td>Section 3</td>
<td>Section 4</td>
</tr>
<tr>
<td>mm. 1-4</td>
<td>mm. 5-8</td>
<td>mm. 9-12</td>
<td>mm. 13-16</td>
</tr>
<tr>
<td>4 measures</td>
<td>4 measures</td>
<td>4 measures</td>
<td>4 measures</td>
</tr>
<tr>
<td>closing on I</td>
<td>V (HC or AC)</td>
<td>closing on V (<em>Monte</em>)</td>
<td>I (cadence)</td>
</tr>
<tr>
<td>closing on I</td>
<td>V (HC or AC)</td>
<td>closing on I (<em>Fonte</em>)</td>
<td>I (cadence)</td>
</tr>
<tr>
<td>closing on I</td>
<td>V (HC or AC)</td>
<td>closing on I (<em>Ponte</em>)</td>
<td>I (cadence)</td>
</tr>
</tbody>
</table>

Figure 4. Mozart’s Minuets K. 1–7

- Minuet K. 1e in G
  - (modulation to the dominant at the end of the first part; the second part begins with *Fonte*, with upbeat)
- Minuet K. 1f in C
  - (modulation to the dominant at the end of the first part; the second part begins with *Fonte*, with upbeat)
- Minuet K. 2 in F
  - (without modulation, the first part ends with a half cadence; the second part begins with a *Fonte* which is extended to eight measures, four-measure expansion by way of repetition and doubling of cadence at the end of the second part)
- Minuet K. 4 in F
  - (modulation to the dominant and two-measure expansion by way of repetition at the end of the first part; the second part begins with a *Monte*, expansions by way of repetition at the end of the second part)
- Minuet K. 5 in F
  - (modulation to the dominant and two-measure expansion by way of repetition at the end of the first part; the second part begins with a *Monte*, expansions by way of repetition at the end of the second part)
- Minuet K. 7 in D
  - (modulation to the dominant and two-measure expansion by way of repetition at the end of the first part; the second part begins with *Ponte*, expansions by way of repetition at the end of the second part)
### Figure 5. The Structure of W. A. Mozart’s Minuets

<table>
<thead>
<tr>
<th></th>
<th>Part I</th>
<th>Part II</th>
</tr>
</thead>
<tbody>
<tr>
<td>K.1e</td>
<td>(8 \ (4(2+2) + 4(2+2))) (1 + \text{V-Cad.})</td>
<td>(8 \ (4(2T2) + 4(2+2))) (\text{((Fonte)ii-I} + \text{I-Cad.})</td>
</tr>
<tr>
<td>K.1f</td>
<td>(8 \ (4(2+2) + 4(1+1+2))) (1 + \text{V-Cad.})</td>
<td>(8 \ (4(2T2) + 4(1+1+2))) (\text{((Fonte)ii-I} + \text{I-Cad.})</td>
</tr>
<tr>
<td>K.2</td>
<td>(8 \ (4 + 4)) (1\text{-Cad.} + \text{V (HC)})</td>
<td>(16 \ (8(4T4) + 8(4R4))) (\text{((Fonte)ii-I} + \text{I-Cad. (Dblg)})</td>
</tr>
<tr>
<td>K.4</td>
<td>(10 \ (4(2+2) + 6(2R2+2))) (1\text{-Cad.} + \text{V-Cad.})</td>
<td>(14 \ (4(2T2) I 4(2R2) + 6(2R2+2))) (\text{((Monte)IV-V} + \text{I-Cad.})</td>
</tr>
<tr>
<td>K.5</td>
<td>(10 \ (4(2+2) + 6(2R2+2))) (1\text{-Cad.} + \text{V-Cad.})</td>
<td>(12 \ (4(2T2) + 8(2R2+2R2))) (\text{((Monte)IV-V} + \text{I-Cad.})</td>
</tr>
<tr>
<td>K.7</td>
<td>(10 \ (4 + 6(2R2+2))) (1\text{-Cad.} + \text{V-Cad.})</td>
<td>(12 \ (4(2T2) + 8(2R2R2+2))) (\text{((Fonte)I} + \text{I-Cad.})</td>
</tr>
</tbody>
</table>

### Figure 6. Minuet Worksheets Nos. 1–6

- **Minuet Worksheet No. 1**
  - Complete cadences (last two measures of each part)
- **Minuet Worksheet No. 2**
  - Complete *Fonte* (mm. 11-12) and tonic cadence (mm. 15-16) in the second part
- **Minuet Worksheet No. 3**
  - Write a melody above a given bass
- **Minuet Worksheet No. 4**
  - Complete the opening (mm. 3-4), the modulation to the dominant (mm. 5-6) in the first part and *Fonte* (mm. 11-12) and preparation of final cadence (mm. 13-14)
- **Minuet Worksheet No. 5**
  - Complete minuet (mm. 1-4 and instructions provided)
- **Minuet Worksheet No. 6**
  - Write a whole minuet (instructions provided)