Instructions on How to Write a Minuet in the Galant Style

Drawn from the Minuets (K. 1-7) by W.A. Mozart and Joseph Riepel's Anfangsgründe zur musicalischen Setzkunst (Fundamentals of Musical Composition)

Compiled by Stefan Eckert
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Reading:
Riepel, Joseph. *Fundamentals of Musical Composition* [pp. 1-7].
Minuet in G, K. 1e

W.A. Mozart (1761-62)
Minuet in F, K. 5

W.A. Mozart (1762)
Minuet in D, K. 7

W.A. Mozart (1762)
# K. 1-7 Minuet Comparisons

<table>
<thead>
<tr>
<th></th>
<th>(\text{T} )</th>
<th>(\text{S} )</th>
<th>(\text{H} )</th>
</tr>
</thead>
<tbody>
<tr>
<td>K.1e</td>
<td>T</td>
<td>S</td>
<td>H</td>
</tr>
<tr>
<td>K.1f</td>
<td>T</td>
<td>S</td>
<td>H</td>
</tr>
<tr>
<td>K.2</td>
<td>T</td>
<td>S</td>
<td>H</td>
</tr>
<tr>
<td>K.4</td>
<td>T</td>
<td>S</td>
<td>H</td>
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<tr>
<td>K.5</td>
<td>T</td>
<td>S</td>
<td>H</td>
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<tr>
<td>K.7</td>
<td>T</td>
<td>S</td>
<td>H</td>
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</tbody>
</table>

\(\text{T} = \text{Thematic Content:}\) Identify the thematic relationships within each minuet, using lower case a, b, c and so on and a', a'', a''' for varied appearances of the same thematic material.

\(\text{S} = \text{Structure:}\) Identify the number of measures that group together into sections, using the following symbols to describe their relationship: + = joined, R = repeated, T = transposed.

\(\text{H} = \text{Harmonic content:}\) Identify the key and indicate the harmony and/or cadence type at the end of each part and section.
K. 1-7 Mozart Minuets (Basic 8+8 Structure)
K. 1-7 Mozart Minuets (cont.)
## Minuet Extensions

<table>
<thead>
<tr>
<th></th>
<th>Repetition (R): of a section</th>
<th>Insertion (I): of new/contrasting material</th>
<th>Expansion (E): lengthening of a section</th>
<th>Doubling of Cadence (Dblg): repeat of the cadential measure(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>K.1e</td>
<td>Part I: 8 mm.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Part II: 8 mm.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>K.1e</td>
<td>Part I: 8 mm.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Part II: 8 mm.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>K.2</td>
<td>Part I: 8 mm.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Part II: 16 mm.</td>
<td>mm. 17-20 R 21-24</td>
<td>E Fonte (8 mm.; usual length: 4 mm.)</td>
<td>m. 20 ends with DC which requires a repeat of the Cadence (Dblg combined with R)</td>
<td></td>
</tr>
<tr>
<td>K.4</td>
<td>Part I: 10 mm.</td>
<td>mm. 5-6 R 7-8</td>
<td>mm. 15-18 I 1-2</td>
<td></td>
</tr>
<tr>
<td>Part II: 14 mm.</td>
<td>mm. 15-16 R 17-18 (8ve. down) mm. 19-20 R 21-22 (8ve. up)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>K.5</td>
<td>Part I: 10 mm.</td>
<td>mm. 5-6 R 7-8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Part II: 12 mm.</td>
<td>mm. 15-16 R 17-18 (8ve down)</td>
<td></td>
<td>m. (19-)20 DC Dblg (21-)22</td>
<td></td>
</tr>
<tr>
<td>K.7</td>
<td>Part I: 10 mm.</td>
<td>mm. 5-6 R 7-8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Part II: 12 mm.</td>
<td>mm. 15-16 R 17-18 R 19-20</td>
<td></td>
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</tbody>
</table>

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K. 1-7 Continuation Patterns (Monte, Fonte, and Ponte)

K. 1e (mm. 9-12; Fonte)

K. 1f (mm. 9-12, Fonte)

K. 2 (mm. 9-16, expanded Fonte)

K. 4 (mm. 11-14, Monte)

K. 5 (mm. 11-14, Monte)

K. 7 (mm. 11-14, Ponte)

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Minuet Corrections

Based on your understanding of Mozart’s early minuets, mark any problems or mistakes in the following simple minuet melody.

(From: Joseph Riepel. Anfangsgründe zur musicalischen Setzkunst: Erstes Capitel De Rhytmopoeia, oder von der Tactordnung. Regensburg, 1752.)

Briefly describe the problems or mistakes in the above minuet melody:
1) A composition, and especially a minuet, should always consist of an even number of measures.

**Problem:** The second part contains an uneven number of measures.

**Solution:** Make sure that all sections consist out of even-metric units.

![First Correction](image1)

2) Each part should consist of no more than eight measures.

**Problem:** The second part consists of thirteen measures.

**Solution:** Delete the additional measures (mm. 6-9) in the second part.

![Second Correction](image2)
3) The beginning or theme should be set off by clearly recognizable two and four measure units.

**Problem:** Measures two and three begin with a half note; in addition measure three has no resemblance to measure one.

**Solution:** Use a similar melodic/rhythmic shape for measures one and three.

![Minuet Example](image)

Third Correction:

4) Except at the cadence, a minuet should always proceed in quarter-notes.

**Problem:** Measure five (part one) and measure nine (part two) use dotted half-notes.

**Solution:** Use mostly quarter-note motion.

![Minuet Example](image)

Fourth Correction:

5) The second part should employ material that has been already presented in the first part.

**Problem:** The second part does not resemble the first.

**Solution:** Use similar motivic/thematic material in both parts.

![Minuet Example](image)

Fifth Correction:

(From: Joseph Riepel. *Anfangsgründe zur musicalischen Setzkunst: Erstes Capitel De Rhytmopoeia, oder von der Tactordnung*. Regensburg, 1752.)
Minuet Worksheet No. 1

Complete the following minuet by adding the cadences (mm. 7-8 and 15-16) and identify its structure (metric grouping, cadences, and harmonic progression).
Minuet Worksheet No. 2

Finish the following minuet by completing the continuation pattern at the beginning of the second part (mm. 11-12) and by adding the cadence at the end (mm15-16). Please do not forget to identify the minuet’s structure (metric grouping, cadences, and harmonic progression).
Minuet Worksheet No. 3

Complete the following minuet by adding a soprano above the given bass and identify its structure (metric grouping, cadences, and harmonic progression). Note: M. 4 usually ends on the tonic, mm. 5-6 modulate to the dominant key (m. 8 ends with a cadence in the dominant key), the second part starts with a sequential continuation pattern, and mm. 12-13 prepare the final cadence in the tonic.
Minuet Worksheet No. 4

Complete the following minuet (soprano and bass) and identify its structure (metric grouping, cadences, and harmonic progression). Note: M. 4 usually ends on the tonic, mm. 5-6 modulate to the dominant key (m. 8 ends with a cadence in the dominant key), the second part starts with a sequential continuation pattern, and mm. 12-13 prepare the final cadence in the tonic.
Minuet Worksheet No. 5

Complete the following minuet (soprano and bass) and identify its structure (metric grouping, cadences, and harmonic progression). Note: M. 4 usually ends on the tonic, mm. 5-6 modulate to the dominant key (m. 8 ends with a cadence in the dominant key), the second part starts with a sequential continuation pattern, and mm. 12-13 prepare the final cadence in the tonic.
Compose a minuet (soprano and bass) and identify its structure (metric grouping, cadences, and harmonic progression). Note: M. 4 usually ends on the tonic, mm. 5-6 modulate to the dominant key (m. 8 ends with a cadence in the dominant key), the second part starts with a sequential continuation pattern, and mm. 12-13 prepare the final cadence in the tonic.
Minuet Project

Please compose a minuet together with your group members and perform your composition in class.

Your minuet, which could use any of Mozart's Minuets from K. 1-7 as a model, must conform to the following criteria:

1) The first part of your minuet must be at least 10 measures, the second at least 14 measures in length. While the basic minuet structure usually consists out of two times eight measures, this basic structure can be extended by means of: (1) repetition (R), (2) insertion (I) of new/contrasting material, (3) expansion (E), i.e., lengthening, and (4) doubling (Dblg) of the cadence, i.e. a repeat of the cadential measure(s). You may write a contrasting Trio after which the Minuet is usually repeated.

2) You must not have an uneven number of measures and you should try to compose a minuet with balanced melodic sections (4+4, 2+2, etc.); try to compose a minuet that could be danced!

3) The minuet must have at least two voices: a melody in the soprano (treble clef) and a bass (bass clef); the melody may, of course, also appear in the bass. You may want to add a third voice or harmonize the soprano-bass frame, so that every group member has an own part.

4) The large-scale harmonic structure of the early Mozart Minuets (K. 1-7) conforms to the following progression: ||: I – V :||: X – I :||
   - The first part begins by confirming the Tonic (I) and ends on the Dominant (either with a HC or a PAC in the Dominant (V), which requires a modulation to the Dominant).
   - The second part opens with either one of three continuation patterns (Monte, Fonte, or Ponte) or any other contrasting section (X) and it always ends with a PAC in the Tonic (I).

5) Make sure that your minuet is a coherent composition. For this, it is a good idea to repeat aspects of the first part in the second.

6) Finally, make sure that all your group members are involved in the performance of the minuet!