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]. Translated by Wye Jamison Allanbrook. In: *Source Readings in Music History revised edition.* Edited by Leo Treitler (New York: Norton, 1998), 750-61.

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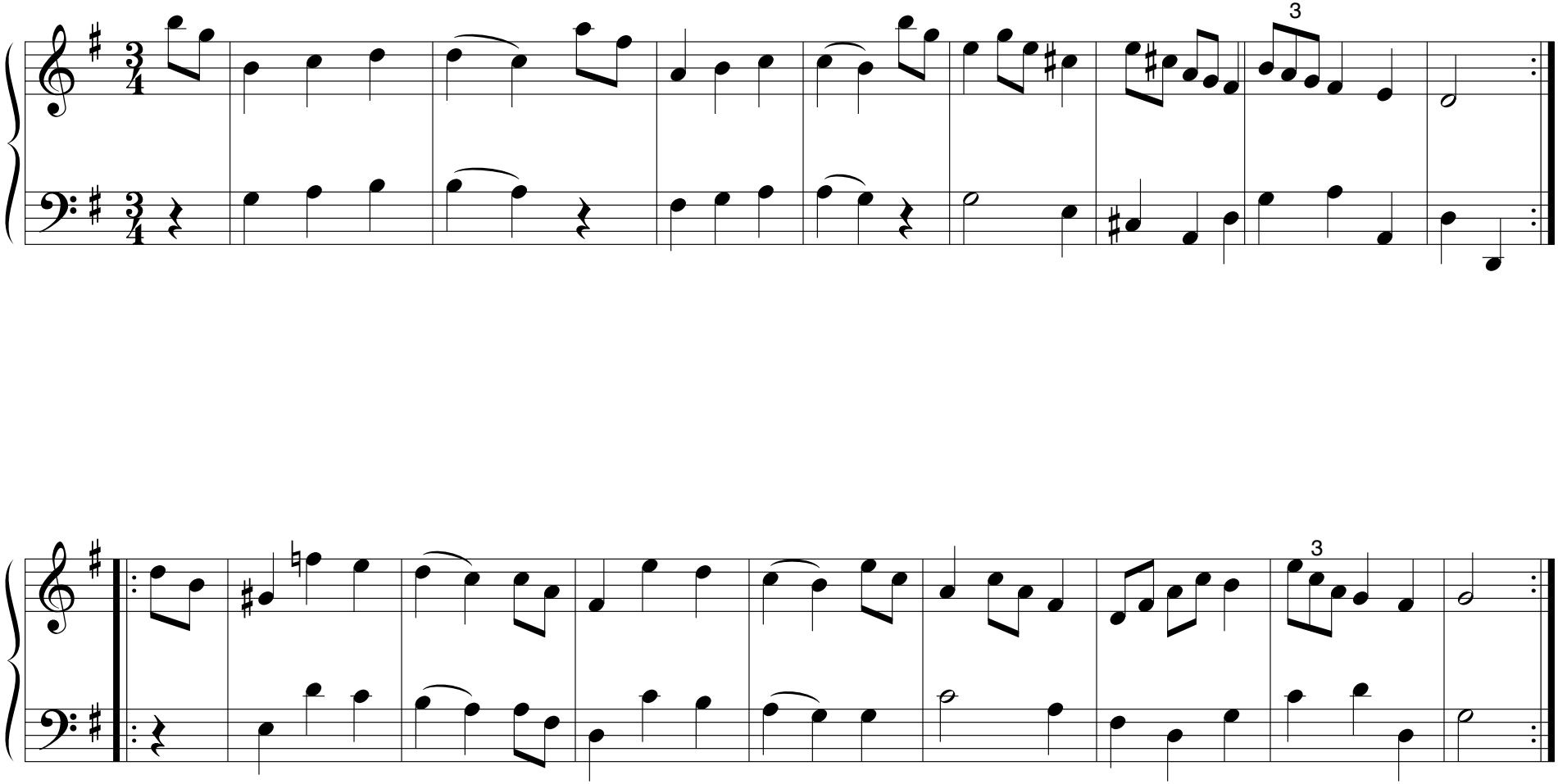
Minuet in G, K. 1e

W.A. Mozart (1761-62)



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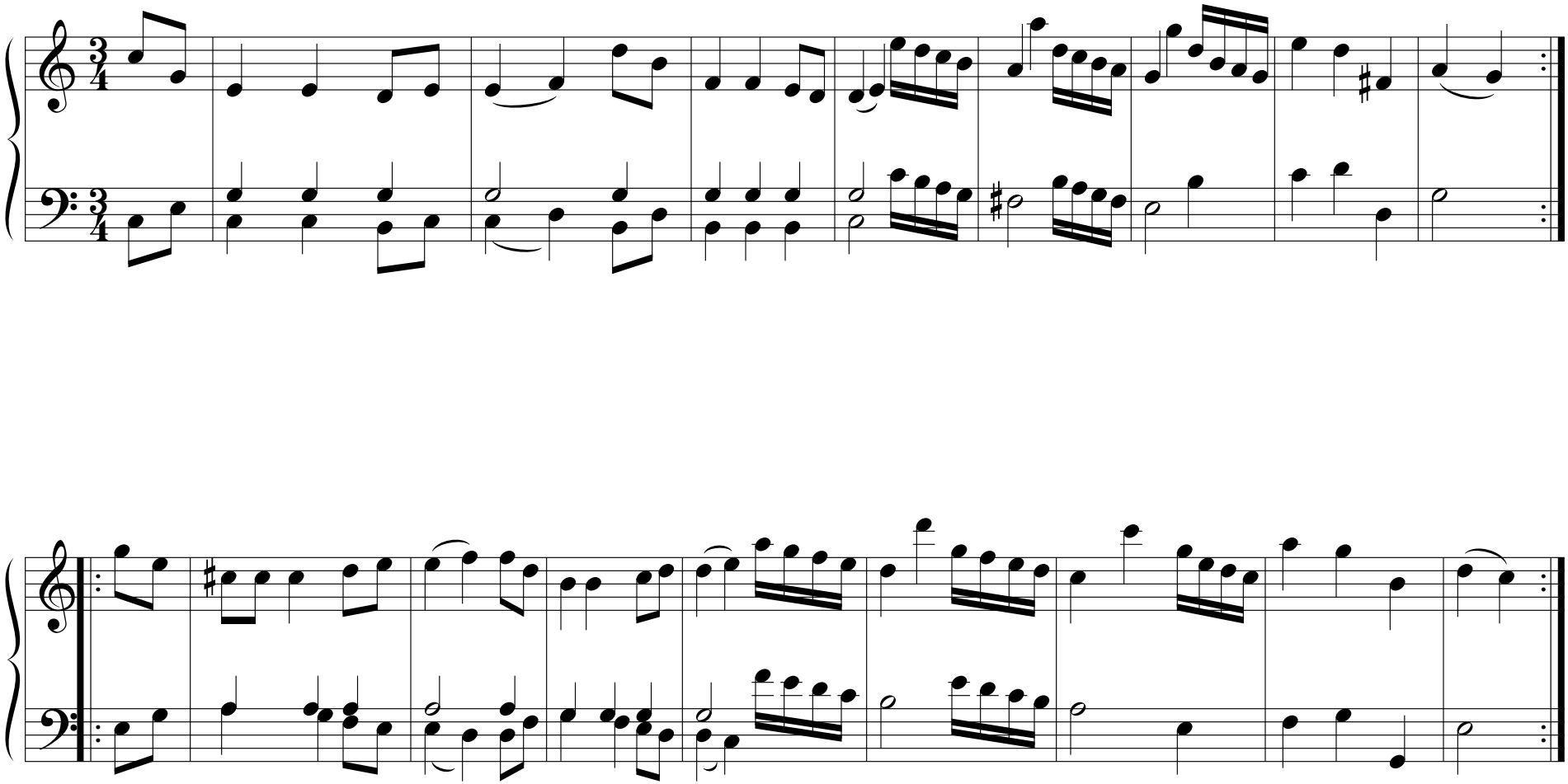
Minuet in C, K. 1f

W.A. Mozart (1761-62)



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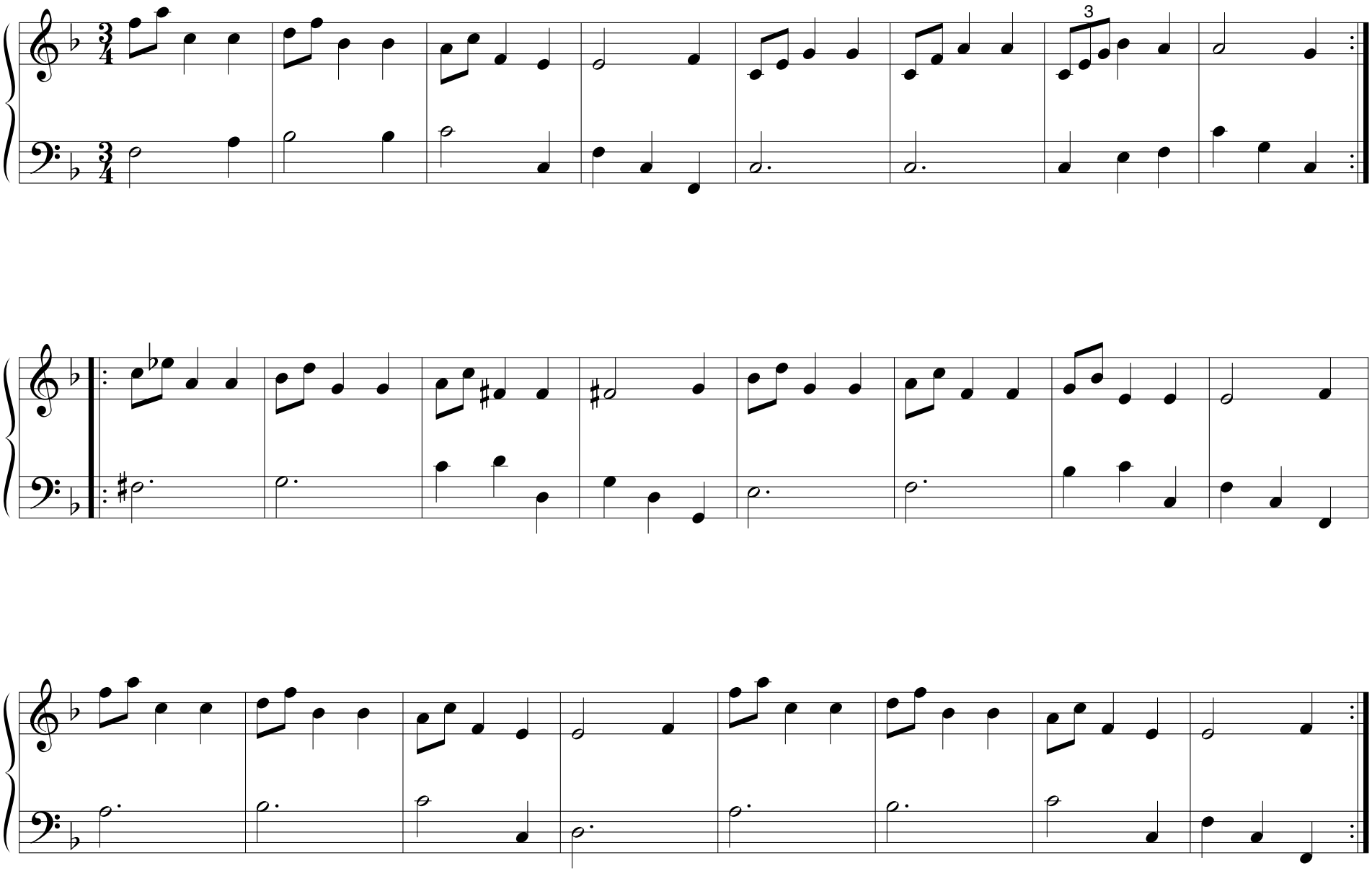
Minuet in F, K. 2

W.A. Mozart (1762)



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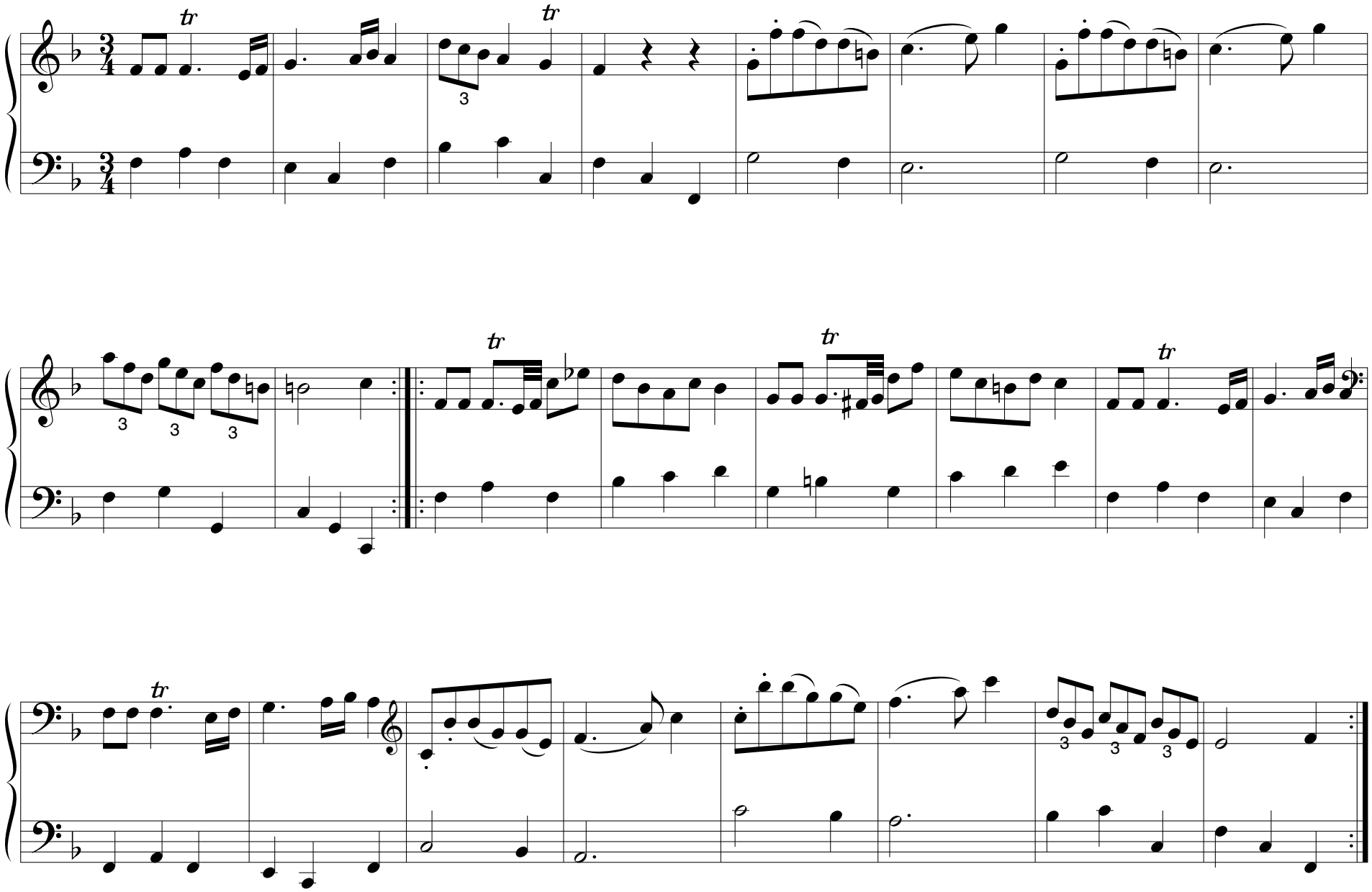
Minuet in F, K. 4

W.A. Mozart (1762)



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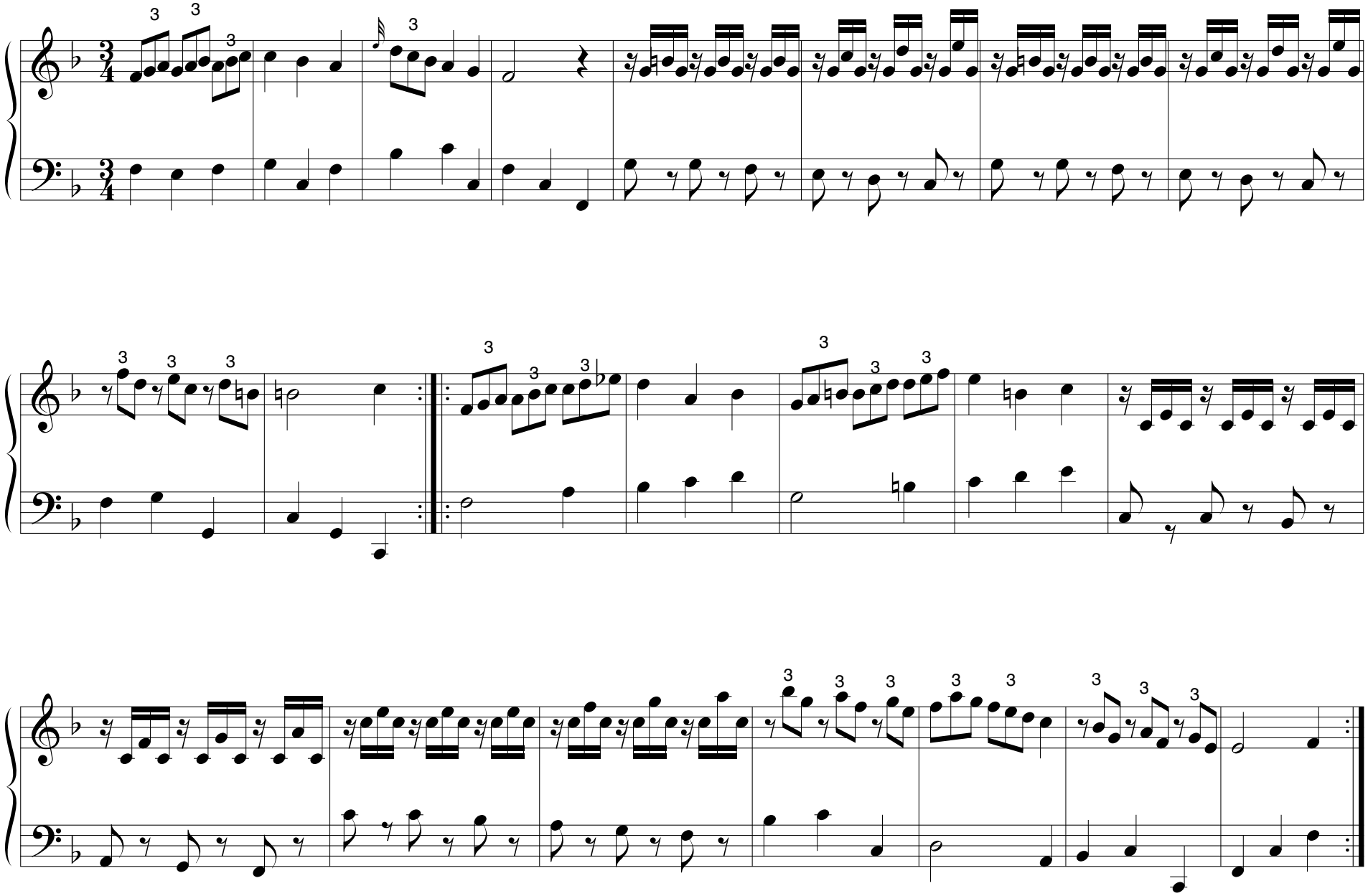
Minuet in F, K. 5

W.A. Mozart (1762)



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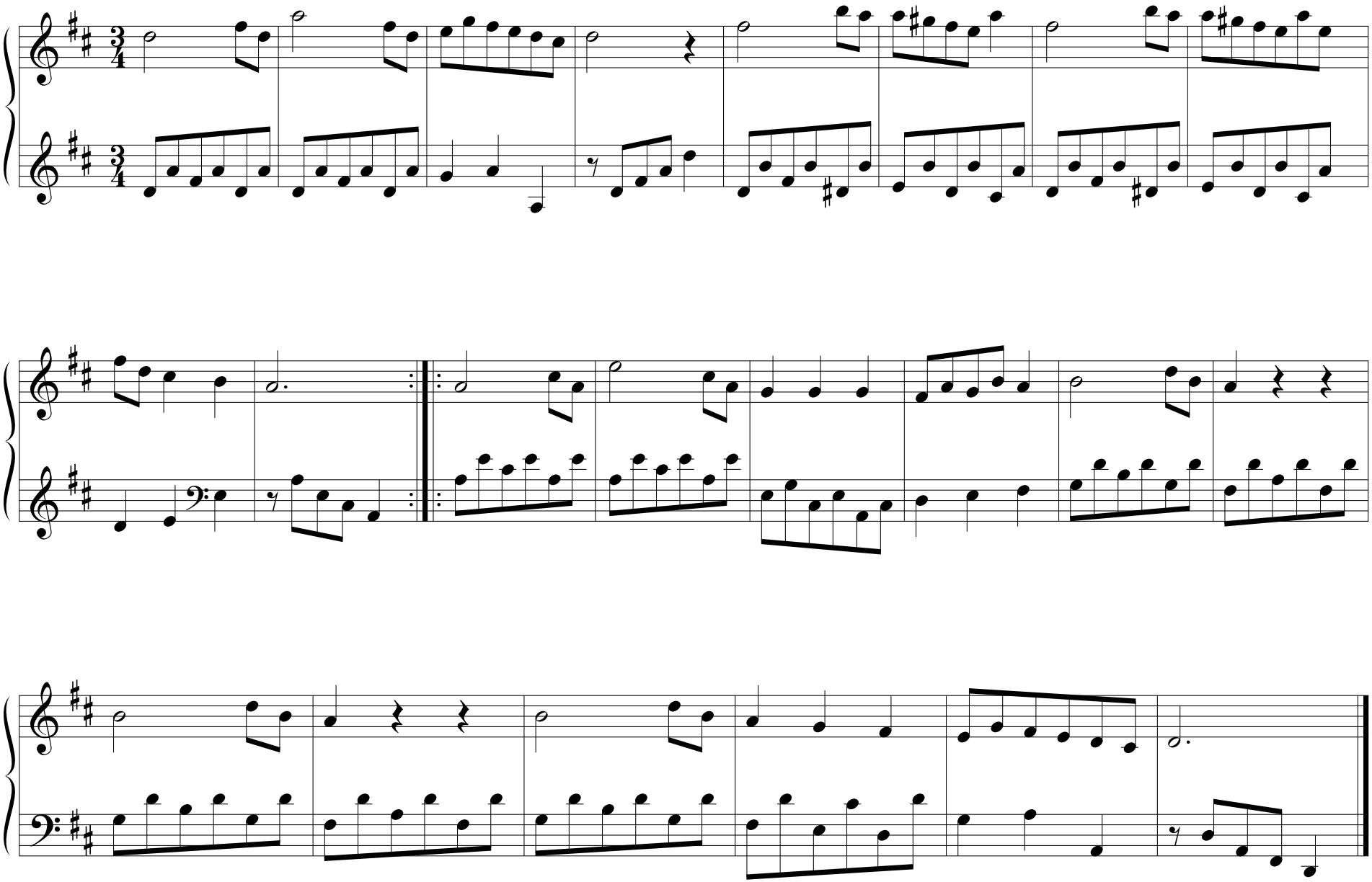
Minuet in D, K. 7

W.A. Mozart (1762)



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K. 1-7 Minuet Comparisons

		||: **PART I** :||	||: **PART II** :||
K.1e	T		
	S		
	H		
K.1f	T		
	S		
	H		
K.2	T		
	S		
	H		
K.4	T		
	S		
	H		
K.5	T		
	S		
	H		
K.7	T		
	S		
	H		

T = **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.

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

H = **Harmonic content:** Identify the key and indicate the harmony and/or cadence type at the end of each part and section.

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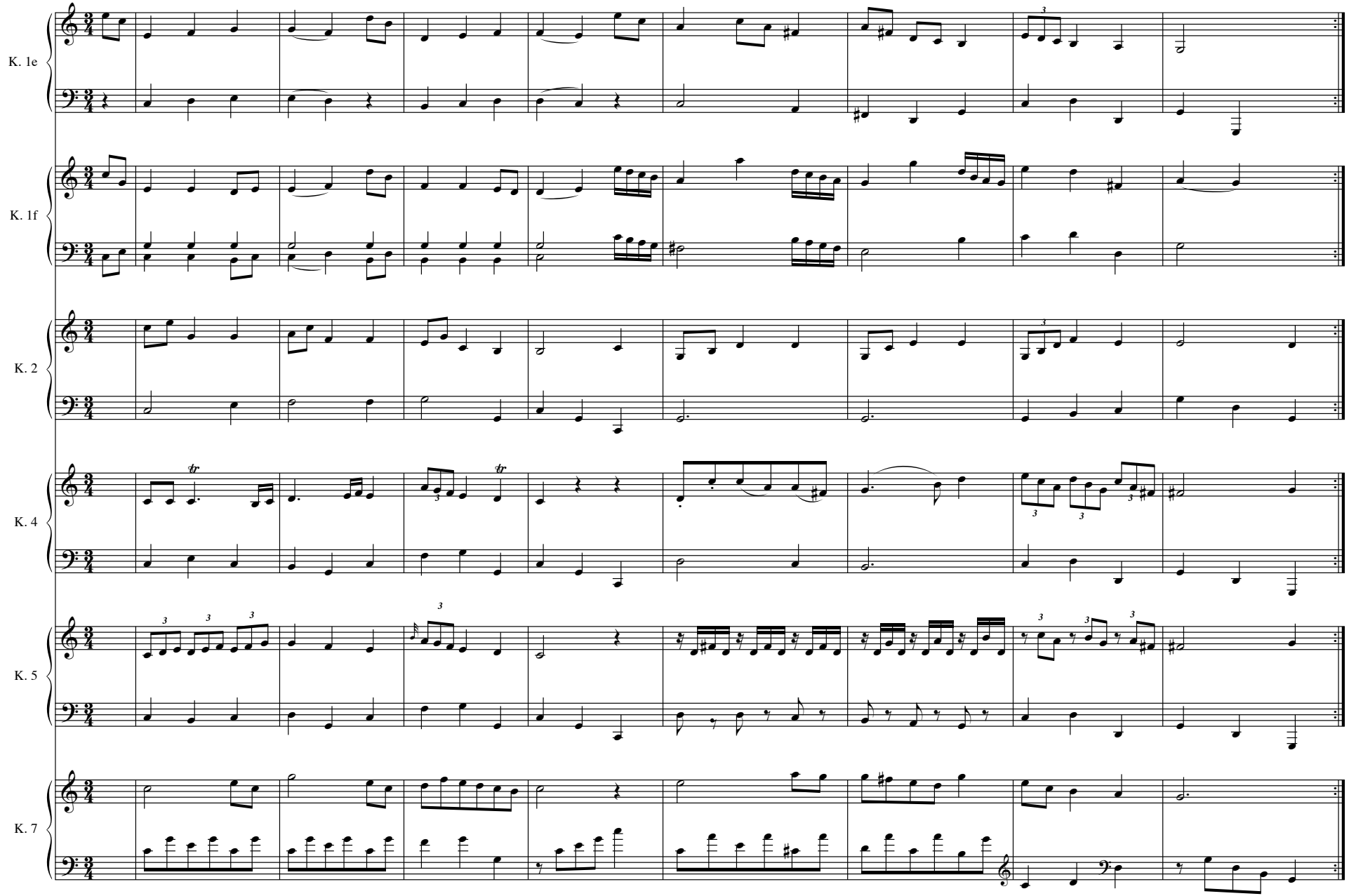
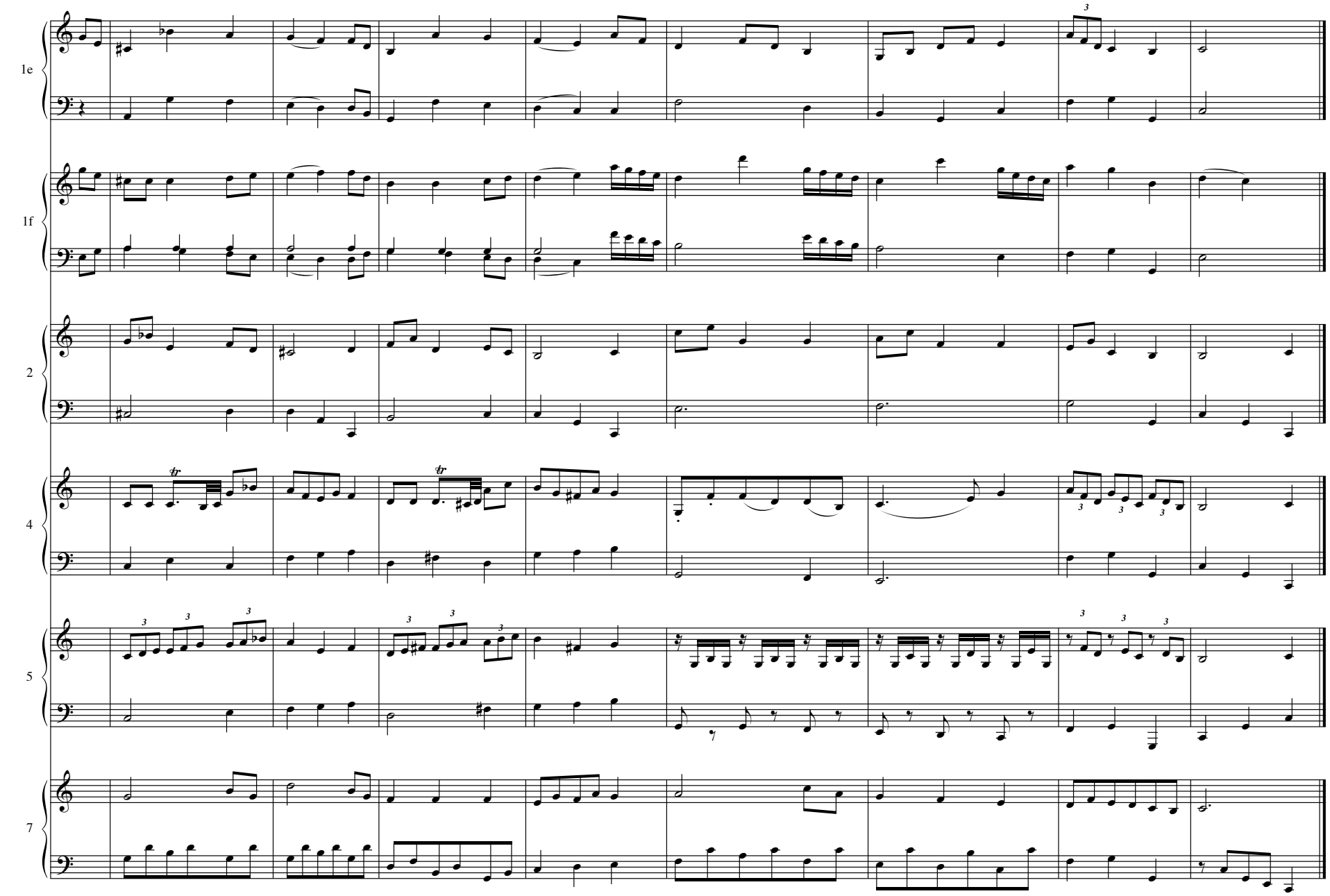
K. 1-7 Mozart Minuets (Basic 8+8 Structure)



K. 1-7 Mozart Minuets (cont.)



Minuet Extensions

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

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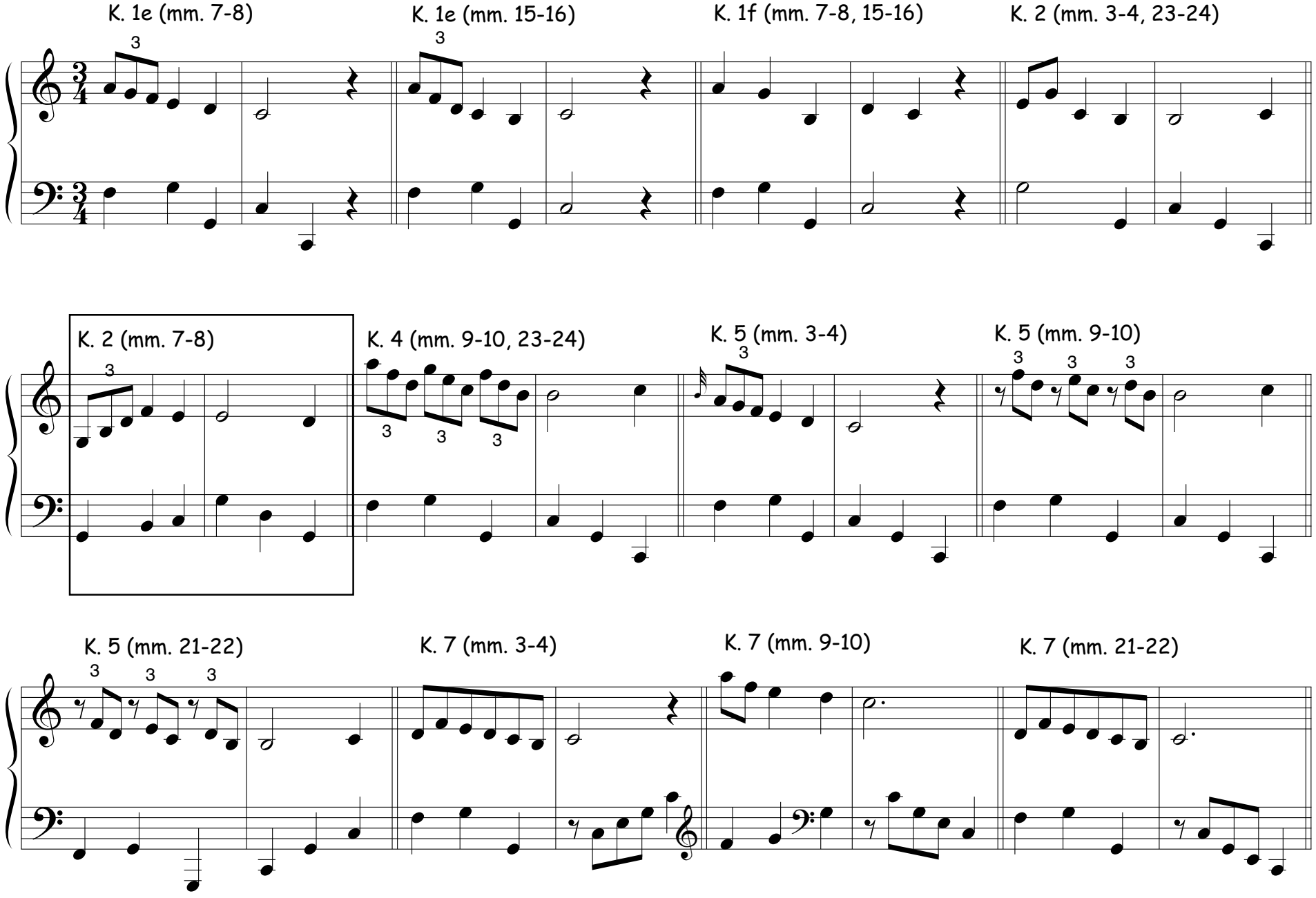
K. 1-7 Cadential Patterns



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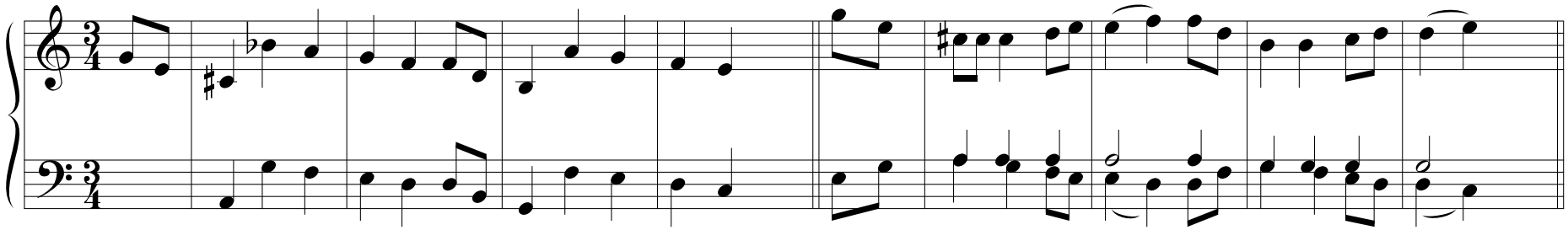
K. 1-7 Continuation Patterns (*Monte, Fonte,* and *Ponte*)

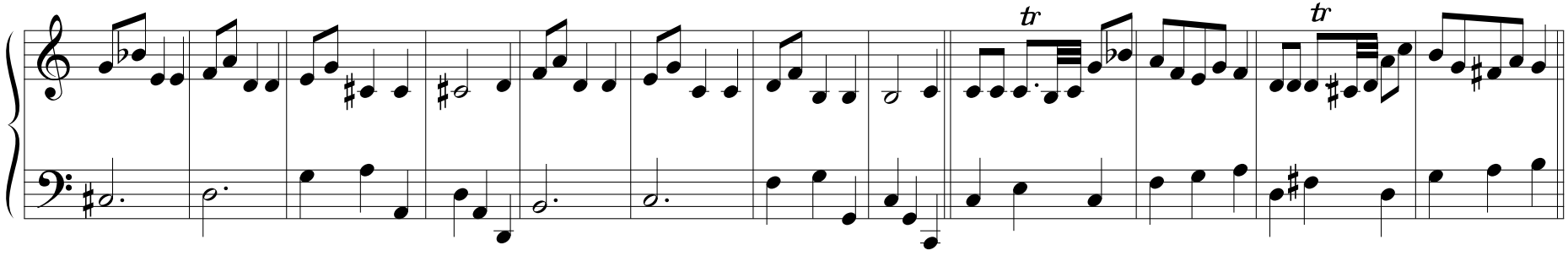
K. 1e (mm. 9-12; *Fonte*)

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



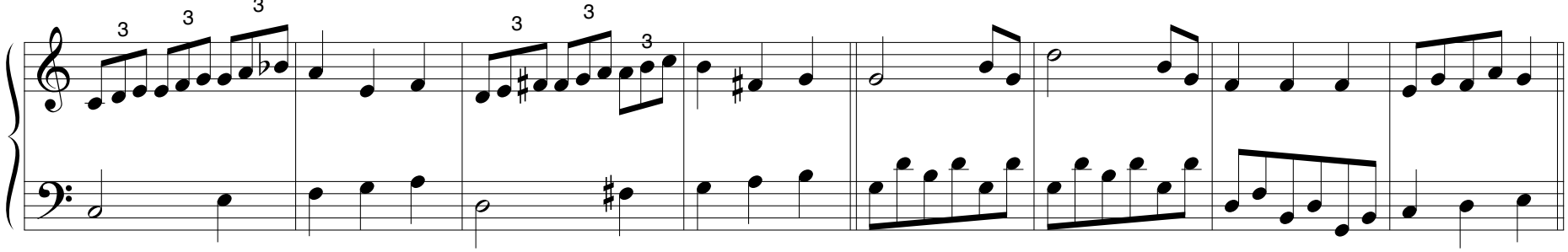
K. 2 (mm. 9-16, expanded *Fonte*)

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



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

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



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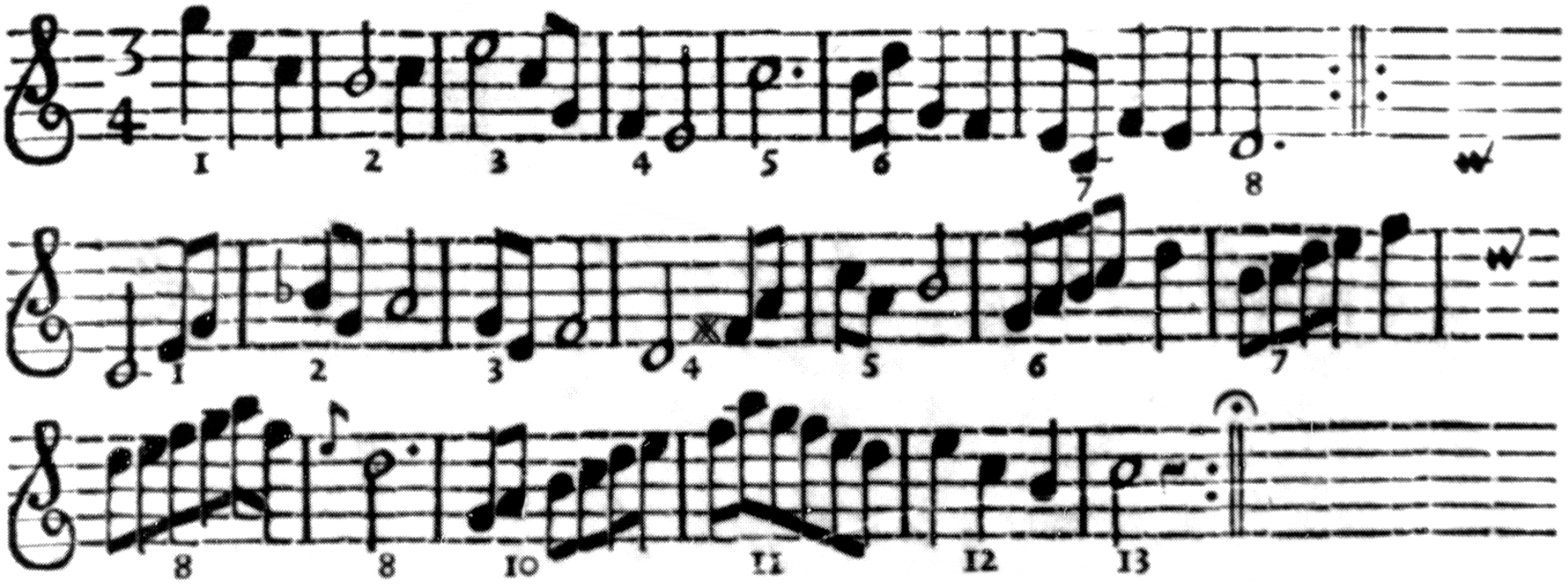
Minuet Corrections

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



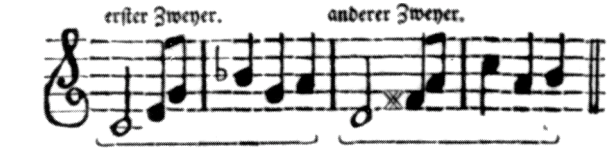
(From: Joseph Riepel. *Anfangsgründe zur musicalischen Setzkunst: Erstes Capitel De Rhytmopoeïa, oder von der Tactordnung*. Regensburg, 1752.)

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.

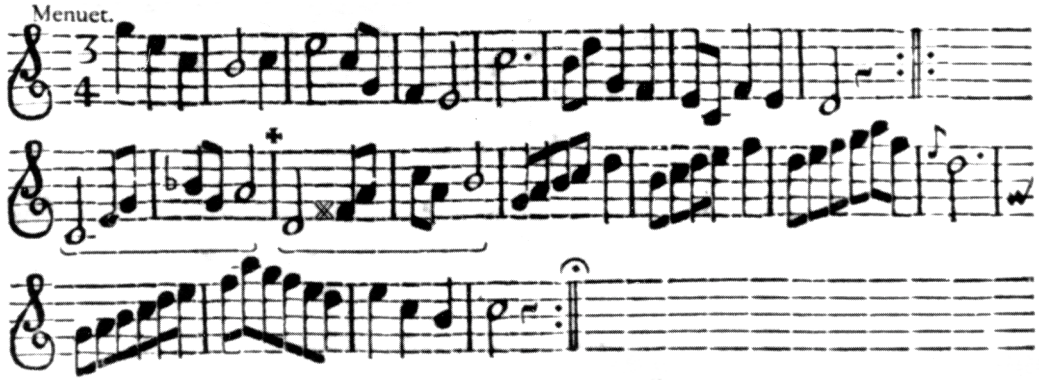
Problem: The second part contains an uneven number of measures.

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



(*Zweyer* = two-measure units)

First Correction:

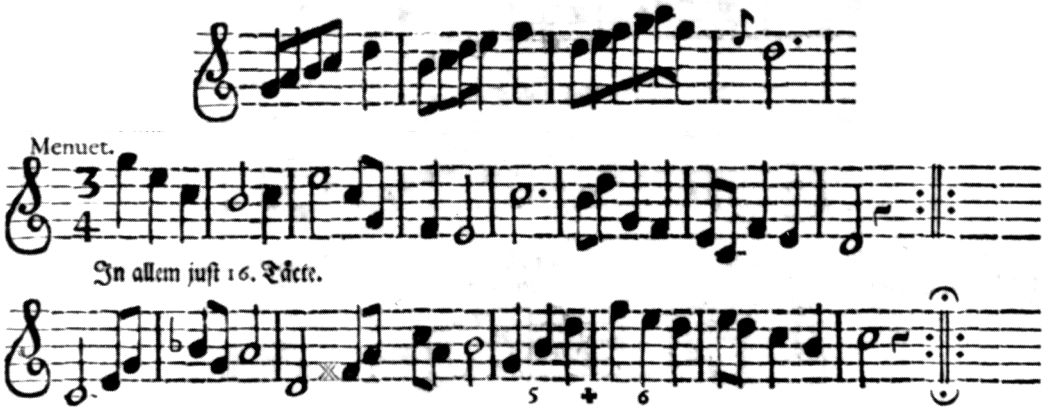


2) Each part should consist of no more than eight measures.

Problem: The second part consists of thirteen measures.

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

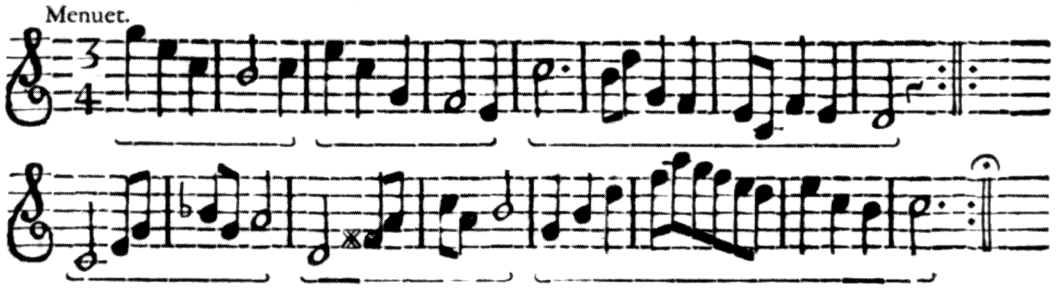
Second Correction:



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.

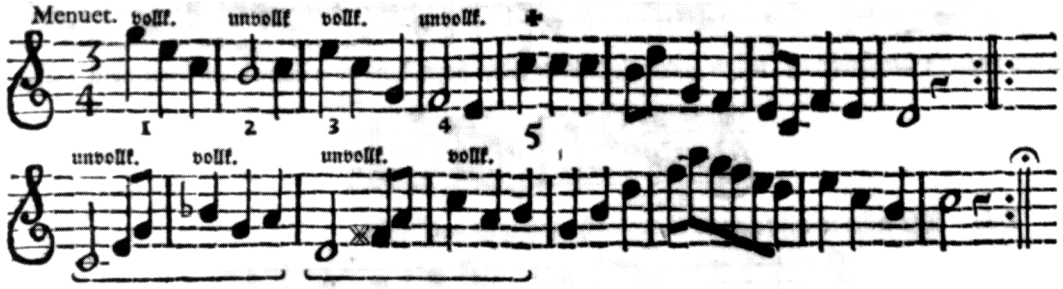


Third Correction:

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.



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.

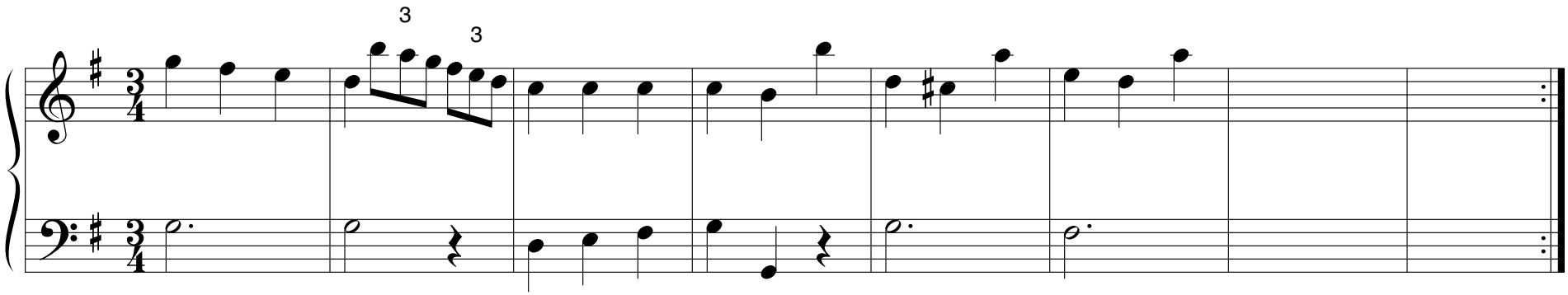
Solution: Use similar motivic/thematic material in both parts.

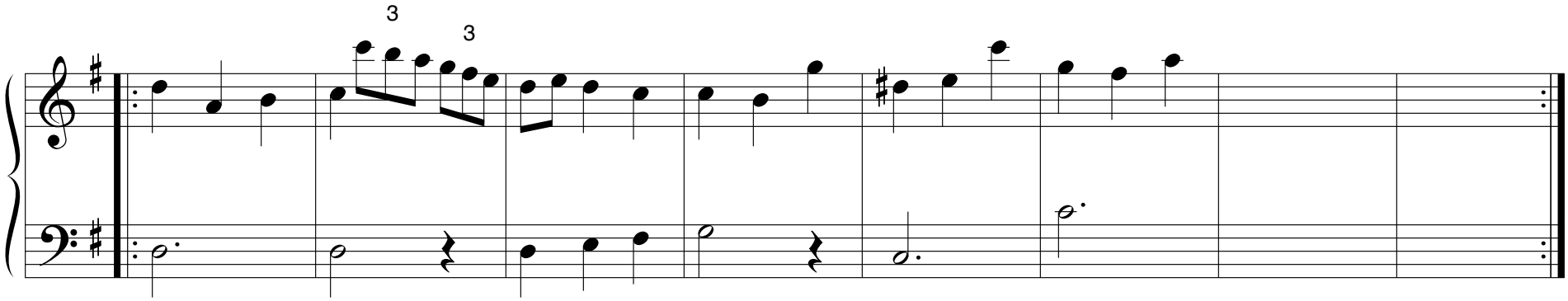
Fifth Correction:

(From: Joseph Riepel. *Anfangsgründe zur musicalischen Setzkunst: Erstes Capitel De Rhytmopoeïa, 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).





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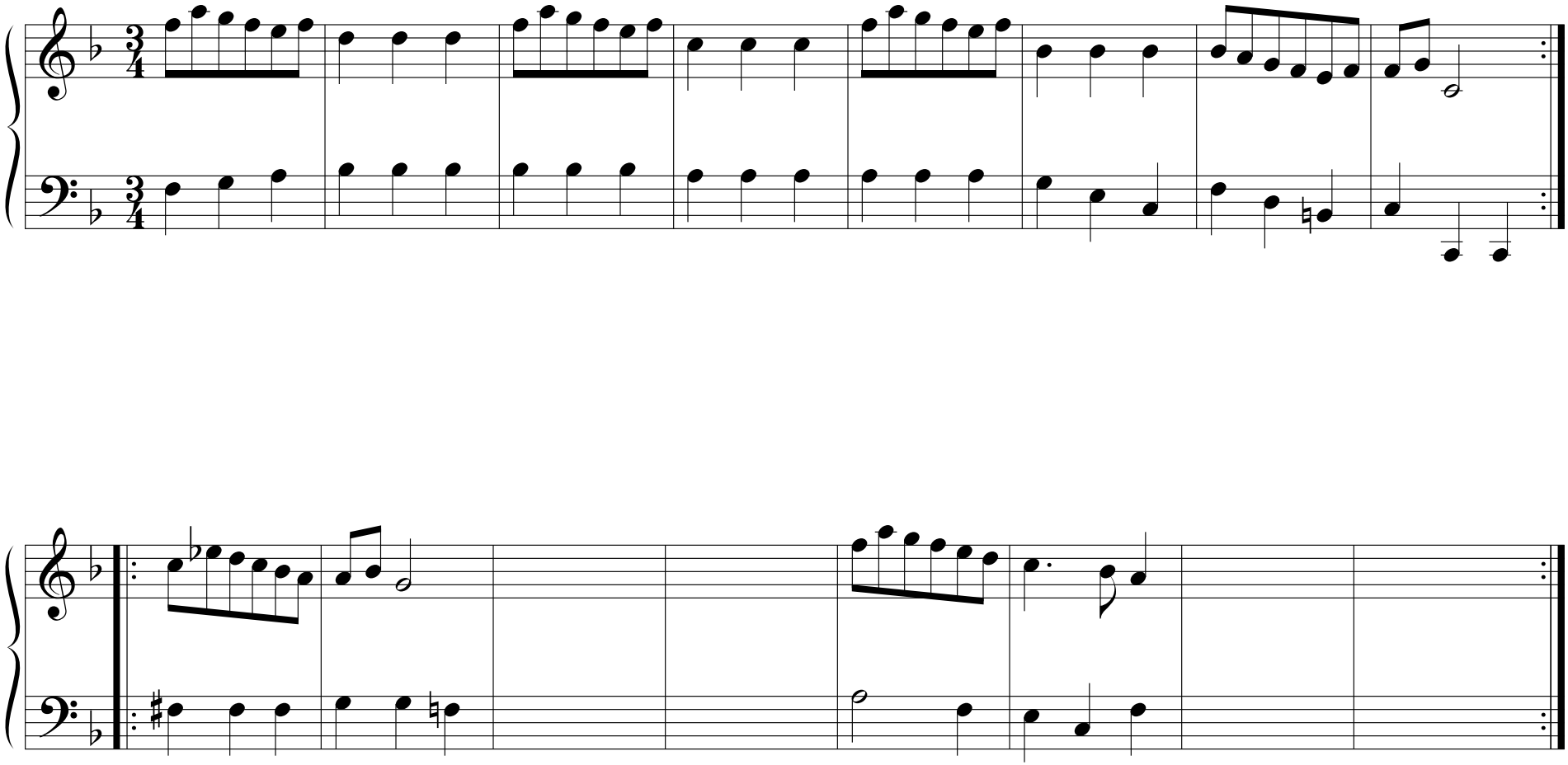
Minuet Worksheet No. 2

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).



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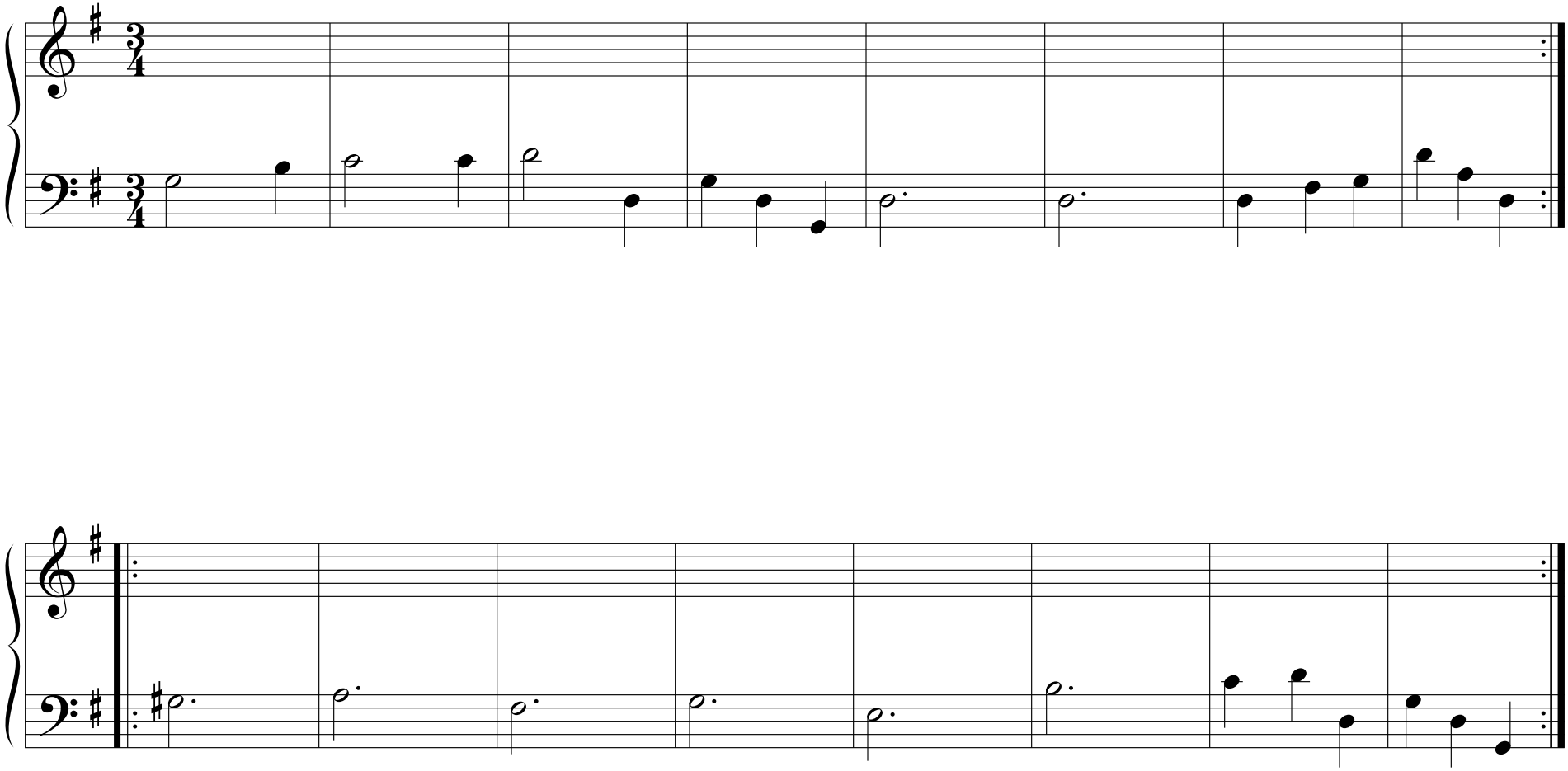
Minuet Worksheet No. 3

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.



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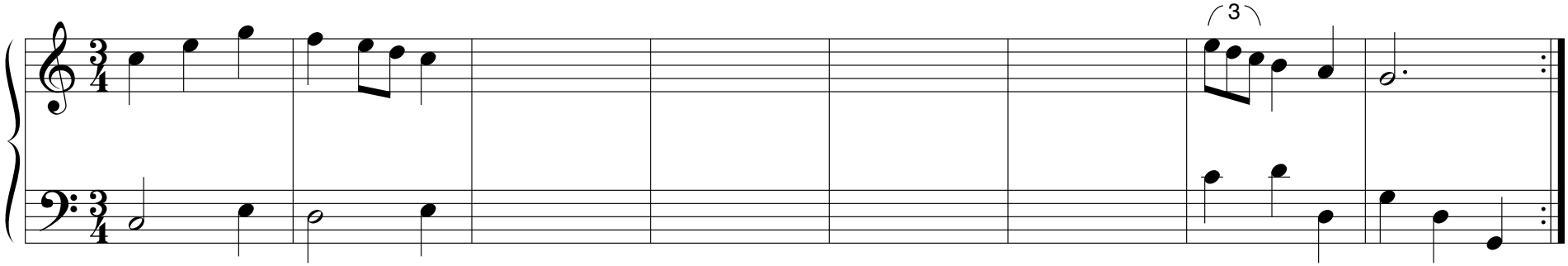
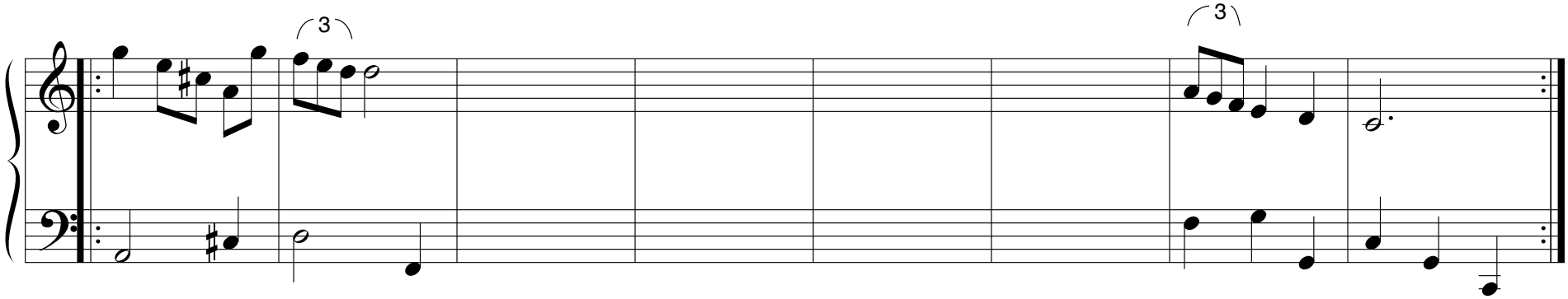
Minuet Worksheet No. 4

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.





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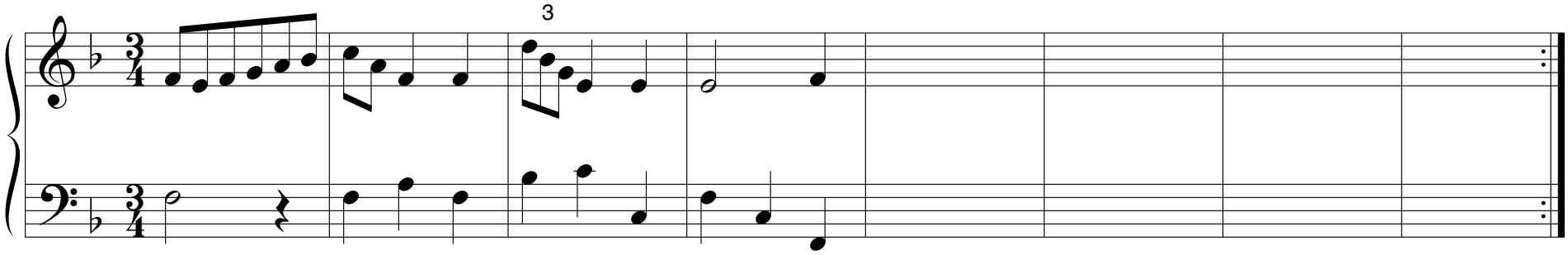
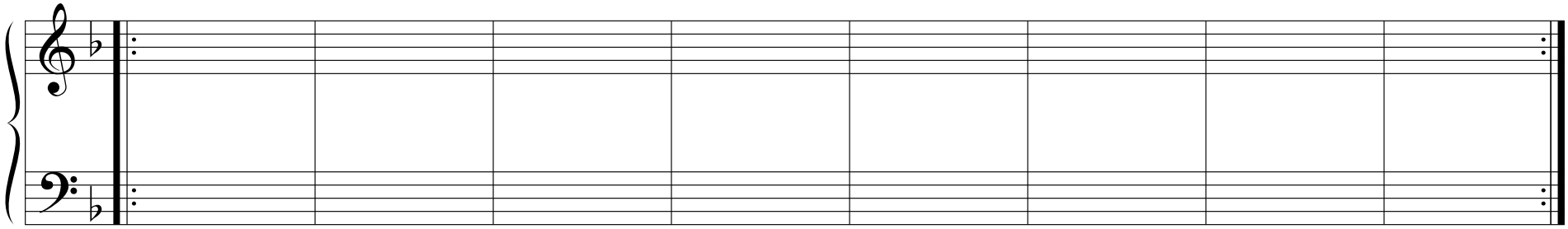
Minuet Worksheet No. 5

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.





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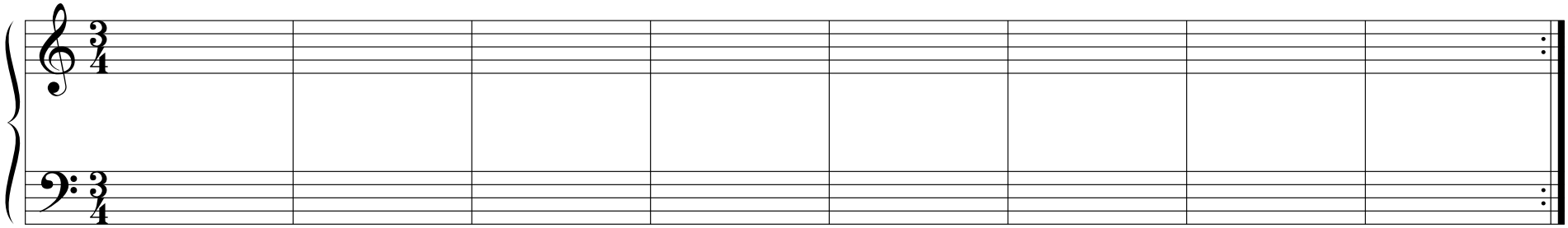
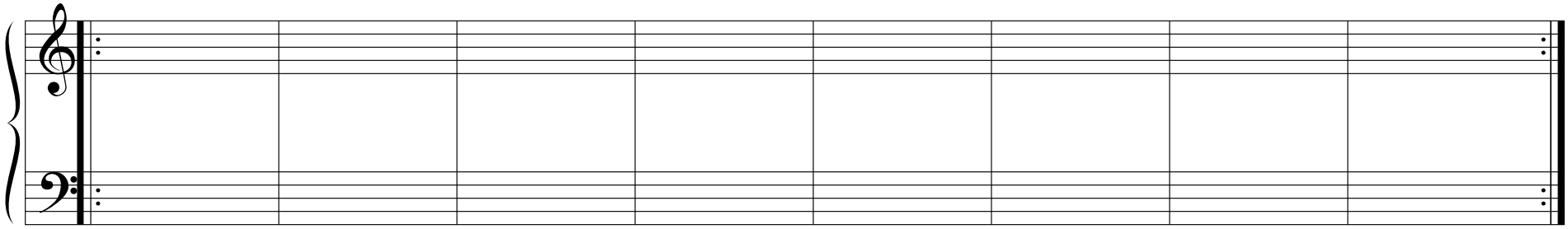
Minuet Worksheet No. 6

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.





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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!