



a journal of the *Society for Music Theory*

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

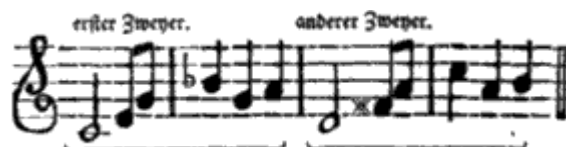
(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.05.11.2/mto.05.11.2.eckert.php>

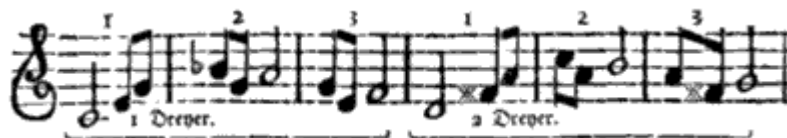
### Example 1. The Student’s Sample Minuet (Riepel 1752, 1–2)



### Example 2a. *Zweyer* (Riepel 1752, 2)



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



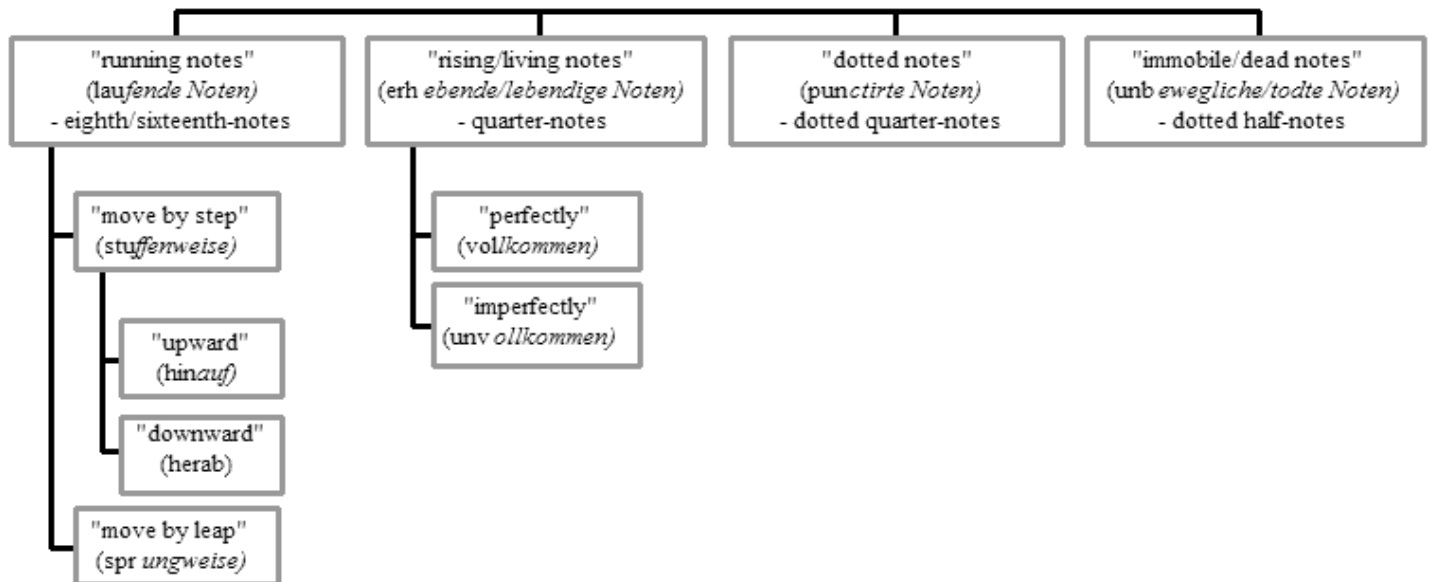
**Example 2c.** *Vierer* (Riepel 1752, 3)



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



**Figure 1.** Rhythmic motion and contour within a measure



**Example 3a.** “Perfectly Rising Notes” (Riepel 1752, 4)



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



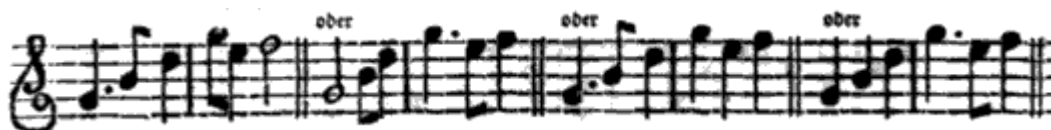
**Example 4a.** “Dead Notes” and “Living Notes” (Riepel 1752, 5)



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



**Example 5a.** “Dotted Notes” (Riepel 1752, 6)



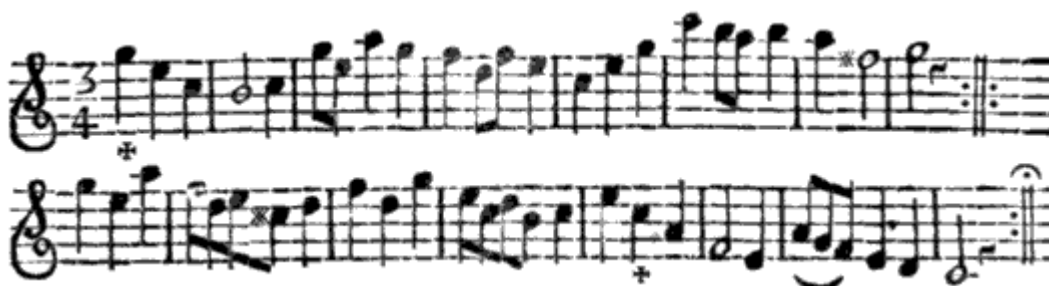
**Example 5b.** The *Præceptor's* “Dotted Notes” (Riepel 1752, 6)



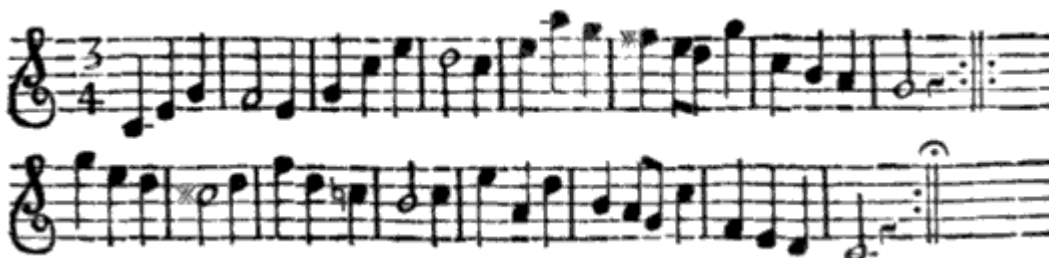
**Example 6.** Similarity and Coherence in a Minuet (Riepel 1752, 6)



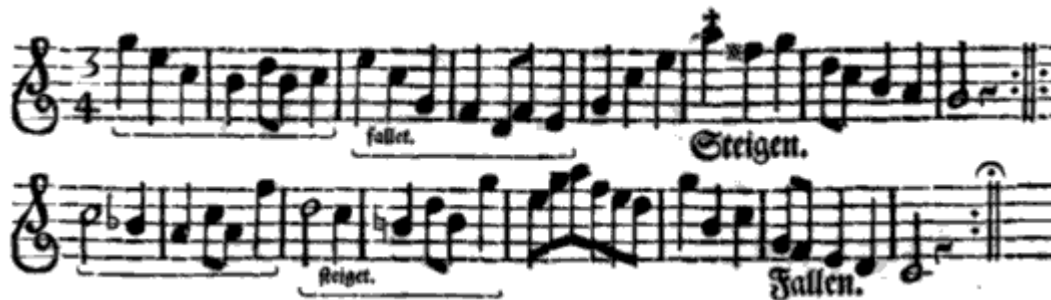
**Example 7a.** Contour in a Minuet (Riepel 1752, 7)



**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

Example 1	: mm. 1-4 4 measures (4) closes on I	mm. 5-8 :   4 measures (4) half cadence	: mm. 9-13 (1-5) 5 measures (3+2) closes on V	mm. 14-21 (6-13) :   8 measures (4+4) cadences on I
Example 6	: mm. 1-4 4 measures (2+2) closes on I	mm. 5-8 :   4 measures (4) half cadence	: mm. 9-12 4 measures (2+2) closes on V	mm. 13-16 :   4 measures (4) cadences on I

**Figure 3.** Basic Minuet Structure in Riepel's *Anfangsgründe* (Riepel 1752 and 1755)

: Part I	:	: Part II	:
Section 1	Section 2	Section 3	Section 4
mm. 1-4	mm. 5-8	mm. 9-12	mm. 13-16
4 measures	4 measures	4 measures	4 measures
closing on I	V (HC or AC)	closing on V ( <i>Monte</i> )	I (cadence)
closing on I	V (HC or AC)	closing on I ( <i>Fonte</i> )	I (cadence)
closing on I	V (HC or AC)	closing on I ( <i>Ponte</i> )	I (cadence)

**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

	: Part I	:	: Part II	:
K.1e	8 (4(2+2) + 4(2+2)) I + V-Cad.		8 (4(2T2) + 4(2+2)) ((Fonte)ii-I) + I-Cad.	
K.1f	8 (4(2+2) + 4(1+1+2)) I + V-Cad.		8 (4(2T2) + 4(1+1+2)) ((Fonte)ii-I) + I-Cad.	
K.2	8 (4 + 4) I-Cad. + V (HC)		16 (8(4T4) + 8(4R4)) ((Fonte)ii-I) + I-Cad.(Dblg)	
K.4	10 (4(2+2) + 6(2R2+2)) I-Cad. + V-Cad.		14 (4(2T2) I 4(2R2) + 6(2R2+2)) ((Monte)IV-V) + I-Cad.	
K.5	10 (4(2+2) + 6(2R2+2)) I-Cad. + V-Cad.		12 (4(2T2) + 8(2R2+2R2)) ((Monte)IV-V) + I-Cad.	
K.7	10 (4 + 6(2R2+2)) I-Cad. + V-Cad.		12 (4(2T2) + 8(2R2R2+2)) ((Ponte)I + I-Cad.)	

**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)