



MTO 32.2 Examples: Sánchez-Kisielewska, Choreomusical Analogies in the Symphonic Minuet

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

<https://www.mtosmt.org/issues/mto.26.32.2/mto.26.32.2.sanchez-kisielewska.html>

Example 1. Mozart, Minuet K. 601, no. 4, mm. 1–8

The image displays a musical score for Mozart's Minuet K. 601, no. 4, measures 1–8. The score is arranged in a standard orchestral format with the following parts:

- Oboe I, II:** Treble clef, playing a melodic line with dynamics *f* and *p*. An *a2* marking is present.
- Fagotto I, II:** Bass clef, playing a supporting line with dynamics *f* and *p*.
- Corno I, II in Re/D:** Treble clef, playing a supporting line with dynamics *f* and *p*.
- Clarino I, II in Re/D:** Treble clef, playing a supporting line with dynamics *f* and *p*.
- Timpani in Re-La/D-A:** Bass clef, playing a rhythmic pattern with dynamics *f*.
- Violino I:** Treble clef, playing a supporting line with dynamics *f*.
- Violino II:** Treble clef, playing a supporting line with dynamics *f*.
- Violoncello e Basso:** Bass clef, playing a supporting line with dynamics *f*.

The score is in 3/4 time and D major. The first five measures show the woodwinds and strings playing a rhythmic pattern, while the oboe and clarinet play a melodic line. The final three measures show the woodwinds and strings playing a rhythmic pattern, while the oboe and clarinet play a melodic line.

Example 2. Mozart, String Quartet in D minor, K. 421, *Menuetto*, mm. 1–10

MENUETTO. (Allegretto.)

Example 3. Alignment of steps and beats in the minuet, according to Feldtenstein (1772)

Beats	1	2	3	4	5	6
Steps	right <i>demi-coupé</i>			left <i>demi-coupé</i>	right step	left step

Example 4. Musical examples from M. Malpied's *Traité sur l'Art de la Danse* (1770, 100)

Pas de Menuet à Droite

Pas de Menuet à Gauche

Example 5. Dittersdorf, Symphony no. 3 in G, Kr. 75, *Tempo di Minuetto*, mm. 1–15 (winds omitted)

1 2 1 2 1 (or 2?) 2

1 2 1 2 or 1? 1? 2? 1 2 2!

7

.....

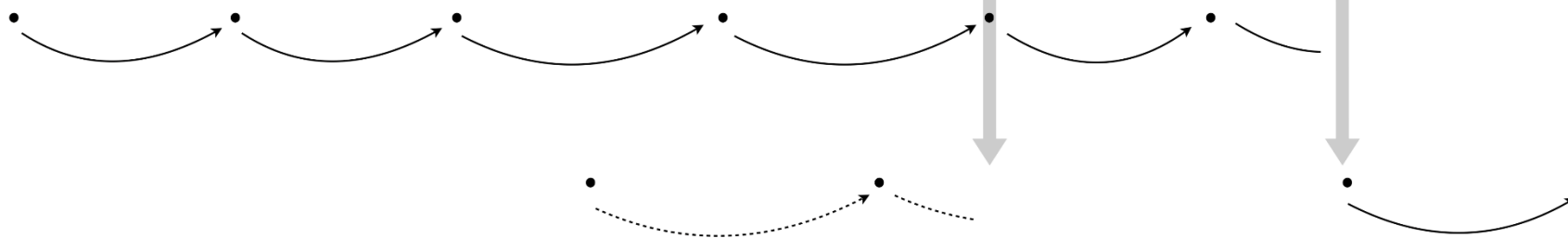
Example 6. Proportion of sections with an odd number of measures in two minuet corpora

Symphonies String Quartets

First section	1%	2%
Second section	2%	9%

Example 7. Mozart, Symphony in C, K. 551, *Menuetto*, mm. 17–28 (trumpets and timpani omitted)

Musical score for Flutes and oboes, Bassoons, Horns, and Strings, mm. 17–28. The score is in 3/4 time and C major. The Flutes and oboes part features a melodic line with slurs and a dynamic marking of *f* starting in measure 24. The Bassoons part provides harmonic support with chords and a melodic line in measure 24. The Horns part plays a rhythmic pattern of quarter notes, with a dynamic marking of *f* in measure 24. The Strings part features a complex texture with slurs and a dynamic marking of *f* in measure 24.




Example 8. Haydn, Symphony no. 64 in C, *Menuetto*, mm. 1–8 (reduction)

1 2? 2!?

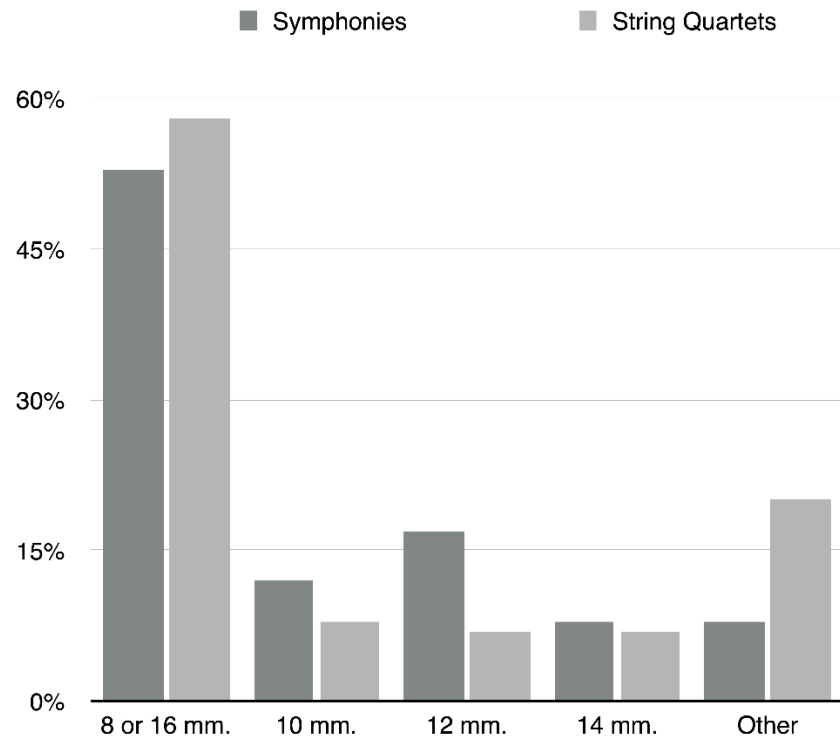
0 1 2 1 1!

1 2 1 2 ← 1

Example 9. Bass-line strategies to differentiate between strong and weak measures

<p>Rests</p>	 <p>(Haydn, Symphony No. 60)</p>
<p>Scale degree/ inversion</p>	 <p>(Haydn, Symphony No. 50)</p>
<p>Register</p>	 <p>(Haydn, Symphony No. 61)</p>

Example 10. Frequency of first-section lengths in two minuet corpora



Example 11. Mozart, Symphony in D, K. 202, *Menuetto*, mm. 1-14

1 2 3 4 (3 4) 1 2 3 4 1 2 3 4

Menuetto

Oboi
Corni in Re/D
Trombe in Re/D
Violino I
Violino II
Viola
Violoncello e Basso

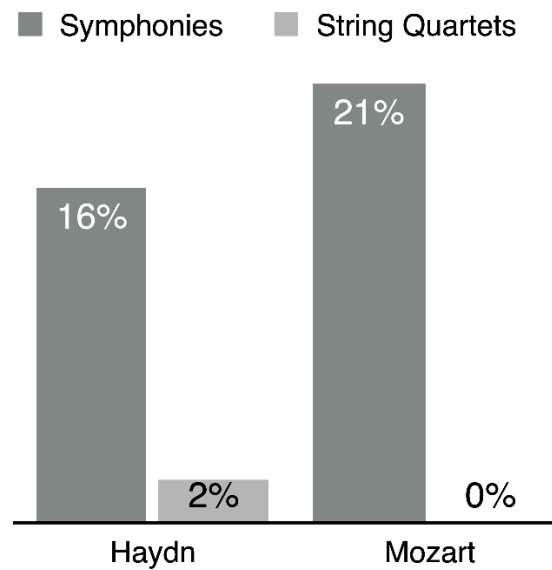
Example 12. Haydn, Symphony in D major, Hob. I: 70, *Menuetto*, mm. 1–10

1 2 3 4 (3 4) 1 2 3 4

Allegretto

The musical score shows the first ten measures of the minuet. The first section is 8 measures long, with a two-measure extension in measures 9 and 10. The dynamics are p (piano) in measure 5, f (forte) in measure 6, and ff (fortissimo) in measure 9. The tempo is marked Allegretto.

Example 13. Proportion of minuets with a two-bar extension by repetition in the first section



Example 14. Opening reverences illustrated in Tomlinson's *The Art of Dancing* (1735, Book II, plate IV)



Example 15. Haydn, String Quartet in E-flat major, op. 33, no. 2, *Scherzo*, mm. 1–10

1 2 3 4 (3 4) 1 2 3 4

Violin I
Violin II
Viola
Violoncello

f *f* *p* *f* *f*

Parody of
courtesy *Anhang*

Example 16. Haydn, Minuet in G major, Hob. IX:8, no. 8, mm. 1–8

Example 17. Mozart, Symphony in G minor, K. 183, *Menuetto*, mm. 1–12

The musical score is divided into three sections: **Antecedent** (measures 1-6), **Continuation** (measures 7-10), and **Cadential** (measures 11-12). The instruments are Oboi, Corni in Sib/B, Corni in Sol/G, Violino I, Violino II, Viola, and Violoncello e Basso. The score shows the first 12 measures of the minuet, with dynamics ranging from *f* to *fp*.

Antecedent: Measures 1-6. The Oboe and Violins I and II play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The strings provide harmonic support with a steady eighth-note pattern.

Continuation: Measures 7-10. The Oboe and Violins I and II continue the melodic line, with the strings providing harmonic support. Dynamics include *p* and *fp*.

Cadential: Measures 11-12. The Oboe and Violins I and II play a cadential phrase, with the strings providing harmonic support. Dynamics include *f*.

(18b) Z-figure in Tomlinson's *The Art of Dancing Explained by Reading and Figures* (1735, 120)



To the Most Noble & Puissant Lord George Talbot, Earl of Shrewsbury & Baron Talbot in ENGLAND, & Earl of Waterford & Wexford in IRELAND; & to my much Honoured Scholar of Lady Mary Talbot, his Lordships Sister, This PLATE is most humbly inscribed by their obliged serv^t Kellam Tomlinson.

(18c) Z-figure in Feldtenstein 's *Erweiterung der Kunst nach der Chorographie zu tanzen* (1772, 67)

