

This project follows on from Score Reading 101. You have the opportunity to apply your score reading skills to a longer piece with three lines of music. It's a Minuet from a Divertimento by Mozart. Sheet 102.11 gives you background information about the piece, including what a Divertimento is and why Mozart's pieces have K instead of opus numbers. This Divertimento is for String Trio – that's a violin, viola and 'cello.

The Youtube video shows you the players. Here's the link: [Mozart K563](#)
There are two movements before our Minuet, which starts at 18.30.

Listen to a minute or so to get the sound into your head – it's quite a busy piece of music.

Print out the score – that's 102.2. Look at the score for the first 24 bars – up to the first repeat mark – what makes it so busy is the number of quavers. Except when everyone has a rest – like in bar 4, there are quavers going on all the time. Your attention gets drawn to these, so let your eye follow them too.

Listen to the first 24 bars twice over following the quaver patterns as they shift between the players. Too quick for anything but the nimblest finger to point at every note – it's a matter of scanning along. 19.24 is the end of the first section for the second time.

Now get started properly with Worksheet 102.3.

Reading the Minuet	It's useful and empowering to recognise, understand and name music notation symbols. When you are learning on your own this knowledge is critical so we can communicate about the music.
102.2	Mozart Minuet, score
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102.5A 102.5B	Prepare and then follow the score for the whole of the Minuet

Get to know about Minuets	A serendipitous excursion to give you a break from the Mozart, find out about Minuets and practise some more score reading in less detail.
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102.8	Minuets by Handel
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Back to Mozart	Listen to the whole piece and explore 3 optional extras
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Score Reading 102.2 Minuet in Eb from Divertimento in Eb K563

W A Mozart 1756 - 1791

Allegro

Violin *f* *p* *f* *tr* 5

Viola *f* *p* *f*

'cello *f* *p* *f*

Detailed description: This system contains the first five measures of the minuet. The Violin part begins with a forte (*f*) dynamic, playing a rhythmic eighth-note pattern. In measure 4, it features a trill (*tr*) and a five-measure rest (*5*). The Viola and Cello parts provide harmonic support with sustained notes and rhythmic patterns, alternating between forte (*f*) and piano (*p*) dynamics.

Vln. *p* *f* *tr* 10

Vla. *p* *f*

Vc. *p*

Detailed description: This system covers measures 6 to 10. The Violin part starts with a piano (*p*) dynamic and includes a trill (*tr*) in measure 8. The Viola and Cello parts continue their accompaniment, with the Viola alternating between *p* and *f* dynamics.

Vln. 15

Vla. *p*

Vc.

Detailed description: This system covers measures 11 to 15. The Violin part features a five-measure rest (*15*) in measure 11. The Viola part has a piano (*p*) dynamic in measure 14. The Cello part continues with a steady accompaniment.

Vln. 20

Vla. *p*

Vc. *p*

Detailed description: This system covers measures 16 to 20. The Violin part has a five-measure rest (*20*) in measure 16. The Viola and Cello parts play piano (*p*) dynamics throughout this section.

25

Vln. *f* *f* *p*

Vla. *f* *f* *p*

Vc. *f* *f* *p*

30 35

Vln. *cresc.*

Vla. *cresc.*

Vc. *cresc.*

40

Vln. *f* *p* *f* *tr*

Vla. *f* *p* *f*

Vc. *f* *p* *f*

45

Vln. *p* *f*

Vla. *p* *tr*

Vc. *p* *tr*

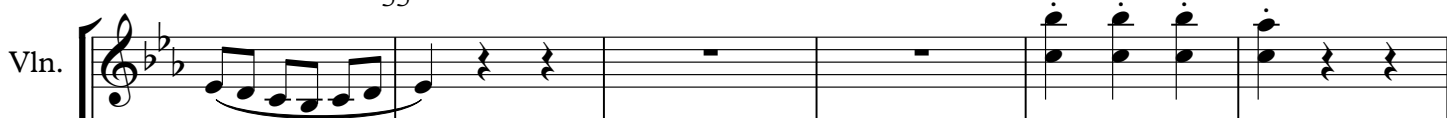
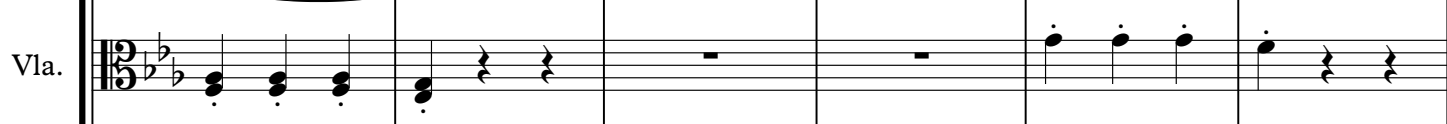

50

Vln. *p*



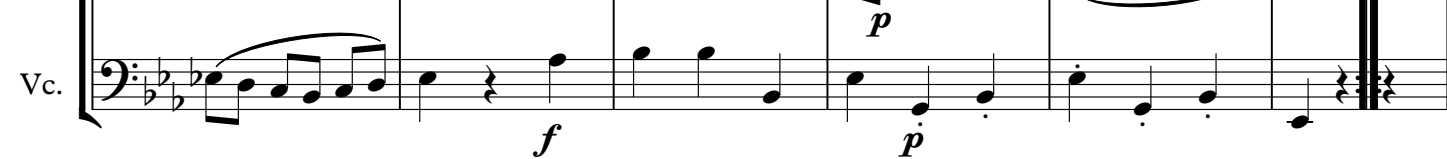
Vla. *p*



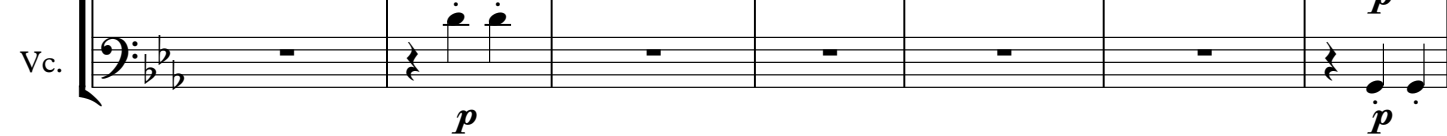
Vc. *p*




55

Vln. 
Vla. 
Vc. 
p

65 **Fine Trio**

60 
Vla. 
Vc. 
f *p*

Vln. 
Vla. 
Vc. 
p *sf* *p*

75 
Vla. 
Vc. 
sf

80 
Vla. 
Vc. 
p *p* *p* *85*

90

Vln. Vla. Vc.

This system contains measures 85 through 90. The Violin part features a melodic line with a slur over measures 86-88 and a fermata over measure 90. The Viola part has a similar melodic line with a slur over measures 86-88. The Violoncello part provides a bass line with a slur over measures 86-88 and a fermata over measure 90. The key signature has two flats and the time signature is 3/4.

95

Vln. Vla. Vc.

sf

This system contains measures 91 through 95. The Violin part has a melodic line with a slur over measures 91-93 and a fermata over measure 95. The Viola part has a melodic line with a slur over measures 91-93 and a fermata over measure 95. The Violoncello part has a bass line with a slur over measures 91-93 and a fermata over measure 95. A dynamic marking of *sf* (sforzando) is present in measure 94. The key signature has two flats and the time signature is 3/4.

100

Vln. Vla. Vc.

p

This system contains measures 96 through 100. The Violin part has a melodic line with a slur over measures 96-98 and a fermata over measure 100. The Viola part has a melodic line with a slur over measures 96-98 and a fermata over measure 100. The Violoncello part has a bass line with a slur over measures 96-98 and a fermata over measure 100. A dynamic marking of *p* (piano) is present in measure 97. The key signature has two flats and the time signature is 3/4.

105

Vln. Vla. Vc.

Minuet D.C.
110

This system contains measures 101 through 110. The Violin part has a melodic line with a slur over measures 101-103 and a fermata over measure 110. The Viola part has a chordal accompaniment with a slur over measures 101-103 and a fermata over measure 110. The Violoncello part has a bass line with a slur over measures 101-103 and a fermata over measure 110. A dynamic marking of *p* is present in measure 101. The key signature has two flats and the time signature is 3/4. The section concludes with a double bar line and repeat dots.

Score Reading 102.3

Minuet in Eb Major

Information you need before you start score reading in earnest

There are 3 flats in the key signature, Bb, Eb and Ab.
The piece is in the key of Eb major.

These are quavers joined together in pairs. There are quavers throughout the piece in at least one of the parts. Sometimes they are joined together in 6s.

tr stands for **trill** - wobble between the written note and the one above.

The score shows three staves: Violin (treble clef), Viola (alto clef), and 'cello (bass clef). The key signature has three flats (Bb, Eb, Ab) and the time signature is 3/4. The tempo is marked **Allegro**. Dynamics include *f* (forte) and *p* (piano). A trill (*tr*) is marked in the violin part. A double stop is indicated in the string parts.

Allegro Allegro means fast

The time signature is 3 over 4.
3 beats in a bar and the beats are crotchets.

String instruments can **double stop**. That means playing more than one note at a time.

This piece starts on the last beat of the bar. You can see there is only one beat of music before the first bar line - the violin has two quavers adding up to a crotchet, and the other instruments have a crotchet rest. Right through the piece, every section starts in the same way, on the final beat of the bar. This means the repeat marks come between the second and third beats. On your copy of the score (102.2) look at bar 24. Everyone plays a crotchet on beat 1, and has a rest on beat 2. Then there's a repeat mark. The first time they play the section the violin leads them off again on the third beat at the beginning. The second time, it's the 'cello who provides the third beat, as they carry on to the second section.

You would say that the piece starts on the upbeat or the **anacrusis**. On your score look at the very last bar. It only has 2 beats in it. The total number of beats in the piece is divisible by 3.

The bar numbering ignores the anacrusis. Bar 1 is the first complete bar. Check this out on the score.

The three instruments in this trio are a violin, a viola and a 'cello. The full name for 'cello is violoncello, but it's usually abbreviated. You can see the instruments on the video in order from left to right.

The violin is the highest in pitch and the 'cello is the lowest. It's normal to arrange the score with the staves in pitch order. If you hear very low notes, you know to look at the bottom stave.

You know the treble (G clef) and bass (F clef) clefs for the violin and the 'cello. You met the C clef briefly in Project 101 on sheet 14. There it was telling the player that the bottom line of the stave was C. Whenever you meet the C clef, it is centred on a line that is C, and not just any C - it's Middle C. Middle C is the note most piano beginners are introduced to first, in the middle of the piano. In the treble clef it is written one leger line below the stave and in the bass clef it's one leger line above.

Not many instruments nowadays use C clef, and the viola is the only one who uses it in this position. Why? It's because of the range of the instrument, which is 5 notes lower than the violin. If its music was written in the treble clef the player would be coping with lots of leger lines below the stave. In the bass clef there would be lots of leger lines above the stave. So viola players learn this C clef - and it's called the **viola clef**.

Match sound and score in the first section of the Minuet

You need to start at 18.30 on the recording. Do write helpful things on your score.

1. Put the score to one side for a bit. Enjoy listening and watching the players for a couple of minutes or so to get the sound into your head. (You may find that sound and vision aren't exactly synchronised – it's not your eyes and ears at fault).

It's busy music – there are a lot of notes to fit in. As you listen, notice how the players take it in turns to play the faster notes. Sometimes two stop while one has a run of faster notes.

Every now and again the music settles for a moment, and everyone has a temporary break.

If you haven't had a chance to notice these things, listen again until you can. You are only trying to notice in a general way – that this is a busy piece, the busiest bits are shared amongst the instruments, and that there are periodic settling points.

2. Following the score when the music is faster is harder. Your pencil or finger can't shift quickly enough. Here are three prompts and questions to help you look at the printed score and take in some important features that will help you to keep your place.

2a. Now look at the score, from the beginning to the repeat mark in bar 24. Track the quavers. They start in the violin, then the viola has them. Who has the most bars of quavers to play? Who has the least? (Mozart played the viola and seems to have liked it – maybe he was biased!). Are there any places where more than one instrument is playing quavers at the same time?

2b. Look through all 24 bars again, and this time notice what the other instruments are doing. Do they do completely different things from each other, or are they quite similar?

2c. When you were listening and watching you noticed that every now and again the music settled for a moment. Look at bar 4. All the instruments have a crotchet on beat 1 and a crotchet rest on beat 2. This is the first of those settling points. There are two more places in these first 24 bars that are like this. Find them.

Look at bar 3 – the bar that leads into the first settling point. Notice how the 'cello has 3 crotchets, and the violin effectively has the same – the third crotchet is decorated with a trill. The viola isn't doing anything exciting with the quavers – just keeping things ticking over. The music is quiet too – the energy levels have dropped. Find the equivalent bars for the two other settling points. Do they also have three crotchets accompanying the quavers? Are the quavers less dramatic in shape? Is the dynamic piano?

“Settling point” is not a musical term. **Cadence** is. The music comes to a (temporary) stop that feels comfy. The previous bar prepares the listener for the stop. Cadences ends phrases.

3. Now it's time to follow the score as you listen. 18.58 is bar 24 for the first time. 19.26 is bar 24 for the second time. Don't go any further than that. Concentrate first on the quavers as they shift from instrument. Use the cadences as landmarks. Your aim is not to get lost. Don't feel inadequate if you have to try several times before you can keep your place. It might be less than a minute of music, but there's a lot going on.

Once you can keep up with the music, go on to sheet 102.5

Prepare and then follow the score for the whole of the Minuet

Work through this sheet and its partner to help you see more on the score. You met these paired Q. and A. sheets in Project 101. You need both the sections of the Minuet – up to bar 65, because you're going to compare the music you haven't listened to yet with the part you are familiar with. You could find it very helpful to mark identical and similar sections with colours on your score. You can always print another copy off if you want one for best!

All the questions refer to bar numbers. To keep things less cluttered, although all the musical patterns start on the third beat of bars, just whole bars are identified.

1a. *The music from the beginning of the Minuet comes back in this section.*

Which four bars are almost completely the same as bars 1 - 4?

- b.** *40 to 43 have the same musical material as bars 5 – 8, but which instrument takes over the patterns the violin had originally?*
- c.** *Compare the 'cello parts in bars 9/10 with bars 44/45. How much higher are the notes the second time?*
- d.** *Where do bars 13 – 19 come back in the second section, though on higher notes?*
- e.** *Bars 55 – 59 are the same music as bars 20 – 24. The first time the violin had the most to do. Which instrument has the most notes this time?*
- f.** *Look at the little pattern the violin has twice over from the end of bar 63 to bar 65. Can you find this anywhere else in the Minuet, and if so where? Answers: box 2 on 102.5B*

3 You can recognise when modulating is going on because there are accidentals (sharps / flats / naturals) sprinkled around. In bar 9 the violin has a B natural, instead of the Bb in the key signature. There are more accidentals in the following bars. Appearance of accidentals is a good indication of modulating if a piece is in a major key – you don't have to be able to work out which keys it is visiting. If the piece is in a minor key, you have to know a little more – which accidentals you would expect to see in that minor key. You don't need that knowledge in this project.

The 4 bars where the music is in Eb are 48 – 51 – no accidentals in any of the parts.

You've tracked the repetition as far as bar 54. Look at bars 55 – 59 this bit is the same material as bars 20 – 24, with the 'cello playing the quavers. That leaves from bar 60 to the end of the Minuet (bar 75) which is extra. It doesn't look very different from the type of music that has been going on so far, but there is no equivalent passage at the end of the first section. And it's got that little fragment in the violin, twice over.

What's the name given to a passage of music tacked onto the end of a piece?

FINALE

END PIECE

CODA

5. A – 2 B – 3 C – 1

He builds up the music: all the instruments play with no rests, making a more solid sound; there's a crescendo; the pitch rises (though the 'cello descends again to ground the other two parts. The build up is into the return of the music from the start of the Minuet.

Now you know about the structure of the Minuet. It's time to listen! Practise following the score as you listen to the whole Minuet. **Your aims:** 1. don't get lost 2. use the score to help you hear Mozart's reuse of motifs 3. use the the score to alert your ears to modulating passages.

Prepare and then follow the score for the whole of the Minuet

2. Answers to the questions in box 1 on sheet 102.5A

- | | | | | | |
|----|--------------|----|--------|----|--------------------|
| a. | bars 36 – 39 | b. | 'cello | c. | 3 notes / a third |
| d. | bars 48 – 54 | e. | 'cello | f. | end of bar 32 - 33 |

What you've found out is that first section of the Minuet comes back not very far into the second section. When it starts off – the upbeat to bar 36, it's the same as the beginning. (OK, the viola and 'cello have different notes in the chord on the first beat of bar 36, but that's just to make their lines flow). It's in the same key (Eb). After 8 bars, though, Mozart used the same musical material as he did the first time but moves it into the different keys as well as redistributing it round the instruments.

This key changing business is called **modulating**. Even though the listener may not be aware of what's going on, it creates a feeling of moving away from the starting place. You can see modulating going on – it is when there are accidentals, altering the settings given by the key signature.

The piece starts in Eb major. Modulating starts in bar 9. *How do you know that?*

The music is back in Eb in bar 35. It does some modulating, goes back into Eb, modulates some more and finishes in Eb.

Which are the 4 bars where it is in Eb? 44 – 47, 48 – 51, 55 – 58.

Go back to 102.5A. Box 3 for the answers

4

Coda – it means tail piece -from the Latin for tail – cauda

If you've been colouring your score, you'll see there are now only 11 bars unaccounted for. They are the start of the second section of the Minuet. But they aren't made out of brand new material. There's only one new idea – everything else is recycled from the first section of the Minuet.

Match the motifs in this new section with the ones they are derived from in the first section. Don't expect them to be identical, or to be played by the same instrument in the same way. Look at the general pattern of the pitch.

'cello bar 25	viola bar 32 (and 33)	violin bar 30
violin bar 18	violin bar 1	viola bar 3

The little fragment played by the violin at the end of the coda finishes off the whole Minuet. What does Mozart do in bars 34 and 35 to say - "Ahah, you thought things were really settling down and stopping, but no – I'm carrying on, and it's going to really exciting!" There are three things to identify – just by eye.

Check box 6 on 102.5A

The Minuet was one of the western world's most popular dances ever. It seems to have got established in the late 17th century and reigned supreme through the 18th. Musically, that time span coincides with the Baroque and much of the Classical period. Its name came from the French *menuet* meaning fine or delicate. Nothing rumbustious about a minuet – it was a refined dance. Minuets always have three beats in a bar.

There are numerous minuet tunes from early in its popularity as a dance. Here's one from "The Dancing Master" an amazing series of publications spanning 1651 – 1728. The first editions were compiled by John Playford, and his successors followed his approach, adding new dances and they came into fashion and cutting out those no longer popular.

This is from the 1701 edition. It's just the tune. Many dancing masters played the violin – you can talk and play at the same time. You'd only get a band when you went to a ball.

(294)

White-Hall Minuet. ⊙ ⊙ ⊙ ⊙
)))))

Longways for as many as will.

All four hands half round, then back again into their own places; Then the first couple crosses over the 2d. couple, and over the 3d. couple, and lead up through the 3d. couple, and so through the 2d. couple, and cast off into the 2. couples place. *Each Strain once.*

One or two things look a bit different from modern notation. The shape at the start of each staff is a G clef – you can see it looks a bit like a lower case in cursive script. There's a key signature Bb on the middle line. The time signature is a 3 – I think the vertical stroke next to it must represent a crotchet. The staves are a bit jerky. The cheapest way of printing music was to have narrow blocks, each with 5 lines and one or two notes. You picked the one with the note in the right place and put it into the frame.

Look at the 4th bar. There are sharps in front of the B and the C. At that time, # meant, raise the note by a semitone. The key signature says the Bs should be flat, so if you want a B natural, you give it a # sign. It's just as logical as what we do now, just differently logical. The tune needs these accidentals because it is in the key of D minor, the minor key that shares its key signature with F major. You can also see it's in D minor because the first and last notes are Ds.

"Each Strain once" means no repeats. The strains or sections are divided by double bar lines. Obviously you'd play the whole tune over and over for dancing. You can see that each strain is made out of the same phrase repeated, with just its ending changed: A1 A2 B1 B2.

You can listen to the tune played by Folk Duo the Askew Sisters. [The Whitehall Minuet](#) They play through the tune 3 times before going onto another at 2.21. Try the listening challenge on the next sheet, 102.7, which will help you develop your aural and literacy skills.

Score Reading 102.7

Minuet in Eb Major

Listening to an Arrangement of the Whitehall Minuet

You need the recording of “The Whitehall Minuet”. The sisters move onto another tune “Hare’s Maggot” at 2.21. Do listen to that if you want, but this activity only relates to the minuet. You may notice our written and their played versions aren’t identical.

Follow the tune on sheet 102.6. while you listen. You’ll notice that they choose to repeat the first 8 bars. As you listen on through the second section, you’ll find that they don’t repeat that. They play through the whole piece each time, changing slightly what they are each doing to provide variety and a build up. That’s why in the table below, there are 3 strips, each for one go through, and each strip split into the two sections of strains of the tune. As you listen again write into the table what you can hear going on. The words at the bottom should help you. The more you listen, the more you notice. Don’t get bogged down in too much detail – stop before it is frustrating.

1	A First section x 2	B Second section x 1
violin	tune with double stopping	tune with double stopping
voice	silent	silent
accordion	silent	silent

2	A First section x 2	B Second section x 1
violin		
voice		
accordion		

3	A First section x 2	B Second section x 1
violin		
voice		
accordion		

tune drone accompaniment double stopping melodic part above the tune melodic part below the tune imitating

Watch dancers with two Minuets by Handel

How did The Whitehall Minuet get its name? Composers gave most of their tunes the name. Maybe it was written to be danced at Whitehall. A nice coincidence is that there's a video of people dancing a minuet in the Banqueting Hall in Whitehall. People wouldn't have danced in that hall in the 18th century. By then, much of the Palace of Whitehall had been destroyed by fire, abandoned by royalty, there had been serious fires and Inigo Jones' hall, which had survived, was converted into a chapel. Sometimes there were concerts there, but there wouldn't have been dancing.

The video gives you a lovely opportunity to see minuets being danced. It's not the best quality, but good enough to see the costumes and the movements – even the steps. The fashion is maybe a little later than the music, but we all go on dancing to music that has been around for a while. It's music by Handel, written in 1717 at the request of George I who wanted a concert on the Thames. It was going to be a lengthy affair, as the king and his guests comfortably installed on the royal barge drifted downstream enjoying the musicians on another vessel. Handel provided three suites - sets of dance movements, and the king requested not one but two repeats of the whole lot.

The video uses two minuets from one of the suites. Since Minuets were quite short, but very popular, Handel and other composers often paired them up. Both Minuets went at the same speed, and the second followed without a break. Sometimes, to make a contrast, the second minuet was scored for fewer instruments, often just two higher ones and a bass line, giving it the name **Trio**. If the trio was such a contrast, it made sense to go back to the first minuet to finish up with. That made a minuet into a more substantial piece.

So, have a listen and watch – without any score to have to follow this time. All the dancers are in Minuet 1, but only one couple in the much longer Minuet 2. The flute joins the strings in that one. At 3.02 the minuetting ends and a jig follows. [Minuetting to Handel](#)

Follow the score for another pair of Minuets by Handel

32 years later, Handel was still in London, the most regarded and successful composer of his time. George II wanted to put on a grand fireworks display to celebrate the end of a war. Of course he turned to Handel for the music. He wrote one suite and of course it has a pair of minuets in it.

You need the score, 102.9. It's a “short” score, reduced to just 2 staves with all the main musical material on it. Enjoy reading a much less complex score while you listen. They are short, 16 bar minuets, but they have stood the test of time, and are still well known.

This time, your video is of the musicians, and you can see what they are up to. They are playing modern replicas of 18th century instruments. You can see oboes, horns (the curly brass ones), trumpets (the less curled up ones) timpani / kettle drums and a side drum as well as the strings. [Fireworks Music Minuets](#) The Minuets begin at 2.15

Continue this serendipitous journey from Whitehall to the Foundling Hospital on 102.10.

Minuet 1

G F Handel 1685 - 1759

Strings. First time one player to a part, everyone on the repeat

these quavers are played slightly unequally, a stylistic thing

5

D minor

Notice how often in both the minuets, the upper parts track each other in parallel thirds

These 4 bars are a sequence

10

Minuet 2

The wind instruments join the strings. Everyone plays first time, trumpets sit out the second time.

15

D major

small notes first time only

20

25

Everyone plays both times

30

rit. (getting slower) second time. OK when no one is dancing

compare with the last 2 bars of Minuet 1

small notes first time only

Score Reading 102.10 Minuet in Eb Major Handel and the Foundling Hospital

You may well know that the first performance of “The Messiah”, was given in aid of charity. In 1742 he was in Dublin for a season of concerts. He wrote “The Messiah” very quickly, making some use of music he had already used elsewhere and decided to premiere it there. It was very well received, and raised £400, shared between 3 charities. It all went very well, unlike the Royal Fireworks Music performance a few years later which was a bit of a disaster. It's worth looking them up to read about them.

Concerts in aid of charity were as common then as they are now. In 1750, Handel put on “The Messiah” in aid of The Foundling Hospital in London. This went down so well it was repeated a fortnight later, and Handel was made a governor of the Hospital. Every year from then on, “The Messiah” was performed there at Easter, establishing its popularity with British audiences – undimmed to this day.

The 1750 concert was the second Handel had given for the Hospital. The first was in 1749. The whole programme was by Handel. It ended with a new work composed for the occasion (though inevitably making use of pre-existing material). This work was the “Foundling Hospital Anthem”. The text is adapted from the Bible.

Handel wrote another version of the Anthem for an event at the Hospital in 1751. The first was for choir, the second for soloists and choir. The music is so lovely that nowadays, people put both versions together, making a 7 movement work. The text for the first 2 movements is the same. It is for 2 (boy) sopranos, alto, tenor, choir and an orchestra of strings, oboes and organ.

Here's another great score reading opportunity if you can spare half an hour. The video shows you the score, moving on page by page. It's a short score, so you haven't got lots of staves to keep an eye on. And you've got words, English, to help you follow.

If you want to exercise your sight singing, sing along with it – excellent reading practice.

How many pieces by Handel do you know? Or know of? Often we only know one or two pieces by famous composers. Here's a chance to add another to your Handel list!

This piece completes the serendipitous journey from “The Whitehall Minuet” via the Banqueting Hall at Whitehall, Minuets by Handel, more Minuets by Handel and then the Foundling Hospital. Did you notice when you listened to “The Whitehall Minuet” that it was recorded at the Foundling Hospital? Here's the link: [Foundling Hospital Anthem](#)

Click on the video as usual. If you want to listen to the whole piece, you'll find it finishes one movement and then restarts with the next. If you want to try individual movements, look to the right of the screen, and find them there.

If you enjoy this, try playing “I Spy Sequences” as you are going along.

In a moment, it's back to the Mozart Minuet, but before that, let's complete the story of the minuet. Mozart was in the last generation of composers who wrote lots of minuets. Beethoven used one in his first Symphony, completed in 1800, but then usually included a Scherzo movement instead – a faster piece, still in 3 beats in a bar.

Since then, a few composers have written pieces called Minuet. You probably know “Clair de Lune” by Debussy. It comes from the “Suite Bergamasque”, in which Debussy was looking back. To earlier musical forms. The second movement is called “Menuet”. It has 3 beats in a bar, but other than that it is a challenge to find minuetty features. Maybe Debussy had an image of graceful dancers. Here's a link directly to the “Menuet” with a score to follow if you want [Debussy Menuet](#)

Background to the music and score read the whole piece

You've had your ears refreshed with different music – it's time to come back to the Mozart and listen to the whole piece.

You've found out that Handel, and other composers of his time often paired up their minuets and sometimes returned to the first after doing the second to make a more substantial piece to dance to or listen to. That became the normal thing to do. Every respectable minuet had a trio, and after the trio you went back to the minuet.

That's the form Mozart uses here. The Minuet has 2 sections, each of which is repeated. So does the Trio. Look at the score and find the two sections of the trio. At the end of the Trio is says **Minuet da Capo**. Da Capo means back to the start – literally back to the head (capo – Italian for head). So you start the Minuet all over again. But to go through the whole thing all over again with the repeats – that was felt to be just too much of a good thing, so the Minuet is only played once through. Because that is the common practice, it isn't marked – one is just supposed to know.

You also know that Handel and his contemporaries grouped dance movements into suites for listening. (Suites – pieces following on from each other). By Mozart's time, composers weren't using the term suite. They did write pieces of music that weren't intended to be quite so weighty as a symphony, but could be played in a more relaxed setting. People may even have been wandering around or chatting a bit while it such pieces were played. They were usually called “Divertimento” or “Serenade”. Music to divert or serenade you.

Our Minuet comes from a Divertimento. Amazingly, the minuet alone of all the Baroque dances survived to be included in classical composers pieces. It even won a place in symphonies. People just liked hearing music in 3 time that wasn't too weighty, and composers went on enjoying the minuet and trio structure.

Mozart wrote numerous divertimenti for different combinations of instruments. This one was written in 1788, quite late in his life. By this stage he had written numerous minuets, including ones for dancing, but this one is definitely for listening to.

There are 6 movements, including another pair of minuets. The other 4 movements just have tempo titles, like Allegro. You can listen to the whole Divertimento on the recording.

The piece is K.563. K stands for Ludwig von Köchel, who compiled a chronological catalogue of Mozart's works. Mozart just produced lots of music in order to ear his living – he wasn't interested in keeping a tally of his opus numbers.

Practise following the score for the whole Minuet and Trio. Your ears will be struck straight away by the complexity of this music compared with the Handel Minuets. Equally good music, but by Mozart's time, composers used the minuet form to enjoy creating witty, intricate music that was really enjoyable for the performers to play.

If you've had enough of the piece, call it a day here. If though, you'd like to spend a few minutes exploring a few more things, go onto the last 3 worksheets.

The first 8 bars of the Minuet are made with a typical Mozart technique. He's not the only composer of his period to do this. It's to do with the harmony, the chords, and how the melody goes with that.

To understand this you need to know which notes make up an ordinary chord, and which two chords are the most powerful in any key.

The most common chords have three notes, and they all blend very nicely with each other. You pick a note to build the chord on, and add two more notes, each a third higher. If you added notes that were adjacent, there would be a clash. That's sometimes an effect you want, but in the common chords in classical music, it's all about blend.

Here's a chord of Eb. It's built on the note Eb (check out the key signature if you're thinking - why Eb not E?) The other two notes are G and Bb. It's still a chord of Eb whichever note is at the bottom or the top, or whether some of the notes are played by more than one instrument in a big group.

Basic chord of Eb, 2 different arrangements of it and two bars of Eb **arpeggios**



In the key of Eb, the chord of Eb is built on the first note of the scale. The music theory term for this is the **tonic**. In any key, the tonic chord is the most important chord, coming a lot and ending the piece. The next most important chord is the **dominant**, which is built on the 5th note of the scale. That's no good for ending a piece, but it is excellent at making you want to hear the tonic chord next. It leads you into the tonic.

You can make the dominant chord have an even stronger pull towards the tonic chord if you give it an extra note. You add a further note, another third up. To distinguish this chord from the basic three note chord you add "7" to its name. This is because the extra note is a 7th above the note you've built the chord on.

In the key of Eb, the dominant is Bb (going up the scale - Eb, F, G, Ab, Bb). The dominant chord built on Bb has the notes Bb, D, F. The dominant seventh chord on Bb has the notes Bb, D, F, Ab. Here they are:

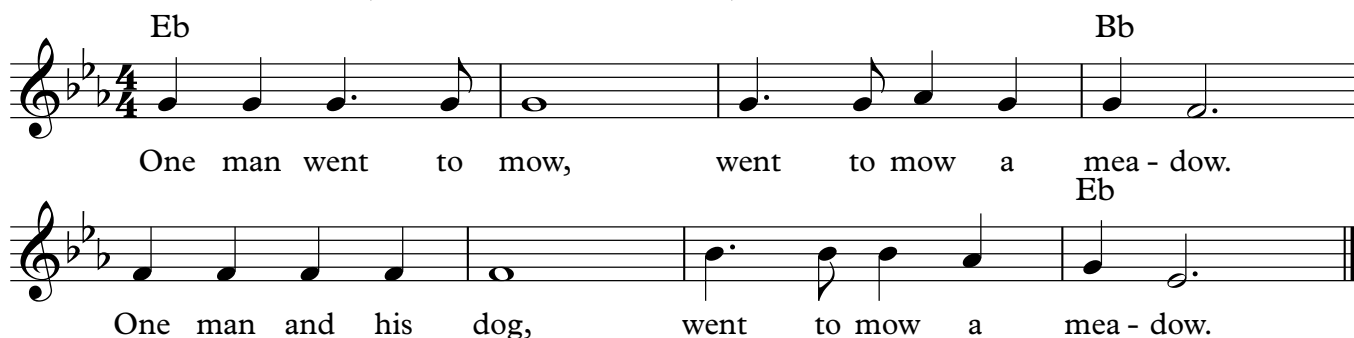
Bb chords and arpeggio pattern

Bb7 chord and arpeggio pattern



See how harmony works with this very simple tune. It's "One Man went to Mow". It only needs the tonic and dominant chords (Eb and Bb). The first note is G. That's only in the Eb chord, so that bit of the tune must be harmonised by Eb chord. If you were accompanying the tune you'd just want one chord in a bar, so you work on through the tune, working out which chord fits best. Following that rule, in the third bar you ignore the Ab and stick with an Eb chord. The fourth bar is mainly an F - that's in the Bb chord. You don't have to change back to Eb chord until the last bar.

If you want to hear how it sounds search on line for **Apronus**. Choose the Piano Keyboard. In the third box along you can choose single notes. That means you can find your starting note to sing the tune - G. Click on the box that says single notes and change to major chords. Press on Eb (the black note between D and E) to make an Eb chord, and on Bb (black note between A and B) to make a Bb chord. Hours of endless fun!



Now here's the start of the Minuet. The notes in the Eb chord have been picked out in red. The notes in Bb7 are in blue. There's much more red in the first phrase and much more blue in the second. They reflect each other in a way. It's the same musical material - the arpeggio patterns then the low gentler bits in the violin and the accompaniment patterns in the other instruments. It's a bit more complicated that "One Man went to Mow" but it's the same basic idea - start on the tonic and move to the dominant, stay with the dominant and then end on the tonic. Have a listen to the start of the piece building that knowledge into your brain.

The image shows two systems of musical notation for the piano accompaniment of the Minuet in Eb Major. Each system consists of three staves: Treble, Middle (C1), and Bass. The first system covers measures 1-4, and the second system covers measures 5-8. Dynamics are marked as *f* (forte) and *p* (piano). Trills are indicated with 'tr'. Notes are color-coded: red for Eb chord notes and blue for Bb7 chord notes. The piece concludes with a key signature change to G major (one sharp) and a 4/4 time signature.

Mozart often started pieces this way. Here are just three pretty well known examples from the same period. The first isn't quite the same, but it uses the arpeggio idea like our Minuet, so I couldn't resist it.

Eine Kleine Nachtmusik K525 start of movement 1. It's in G major. Tonic: G B D, Dominant: D F# A C.

A single staff of music in G major, 4/4 time. It features a rhythmic pattern of eighth notes with rests, starting with a red Eb note (F#) and moving to a blue Bb note (A).

Symphony in G minor K550 start of movement 1. It's in G minor. Tonic: G Bb D, Dominant: D F# A C

Two staves of music in G minor, 3/4 time. The first staff shows a melodic line with red Eb notes and blue Bb notes. The second staff shows a bass line with blue Bb notes and red Eb notes.

Symphony in Eb K543, opening of the trio section in the Minuet. Same key as our Minuet

A single staff of music in Eb major, 3/4 time. It features a melodic line with red Eb notes and blue Bb notes.

You've got lots of minuets in your ears now, and you'll noticed how the one by Mozart is more complex than the others. That's partly because of the era when he was composing, and also because it wasn't designed for dancing. Mozart wasn't the only composer of his generation who did amazing things in his music, but he did do them a lot. It's as though he couldn't bring himself to write something basic that just did the job.

Here are just two things you can notice and enjoy, with your eyes and ears helping each other.

1. Cross rhythms at the start

When I first listened to the Minuet, it took me a moment to find the feeling of three beats in a bar. You might have experienced the same slightly bumped around feeling.

Look at the score – just the first 2 bars. Everything begins as it should – there's an upbeat from the violin, then a nice loud chord on the first beat of the bar. But the next loud chord doesn't have the good manners to wait until the first beat of the next bar. Instead it crashes in on the third beat – and then there isn't one on the first beat where it should be – it's on the second beat instead. The beats that are emphasised are **3 1 2 3 1 2 3**.

The violin connives with this. Those quaver arpeggios are set out in groups of 4, with the highest note of each group co-occurring with the chords. A rhythm that fights with the expected stresses of the time signature is called a **cross-rhythm**. (Crossing the metre, not aggressive)

It's as though Mozart didn't know a Minuet has three beats in a bar. He's got the time signature right, but then written music that's really in two four. Only for two bars though – after that, with butter not melting in his mouth, he offers a tidy three four bit. There you are, at the first performance, settling back into your chair anticipating a nice minuet and – what a start. But maybe you misheard – all seems to be well now, And then – Mozart confirms what he's up to by doing it again in bars 5 and 6. Now you're on your toes – is he going to play the same trick on you again? You listen and listen, but don't hear it again until the music repeats.

The second section starts – ah, this is like the beginning, fasten your seat belts for the cross rhythms. But – they aren't there. It's all conventionally three four. You've just got your equilibrium again when the starting tune returns, cross-rhythms and all.

Listen again to that opening, and really relish the cross-rhythms and the tension between them and non-cross-rhythm bits in between.

2. Relationship between the Minuet and the Trio

No one could fail to notice the difference between the two Minuets in the Royal Fireworks Music. The first is in the minor key and is genteel. The second is major, loud and martial. With some lesser composers you can feel they just picked a spare trio off the shelf and tacked it onto a Minuet. Not Mozart. He wants to find that tiny zone between the trio being different from the minuet while clearly relating to it. Just the right amount of difference.

He makes it harder for himself by staying in the same key – that would have been an easy way of making it different. He could have used different rhythms – but he keeps the quaver movement up. He could have used a different form, but the music that started the trio returns at the end of bar 94. What he does is create another simple quaver pattern – the one at the start of the trio, and build most of the trio out of that. He brings in the idea of scales played by one instrument alone that he used in the minuet, but this time they are straight down and up. Similar ideas, but not identical. And he plays around with the instruments copying the starting idea.

Listen one final time. How well does he do getting the relationship between minuet and trio right?