

Formal Functions in Menuets by Johann Sebastian Bach

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November 2017

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Abstract:

The menuet entered into upper-class social dance, ballet, and opera no later than the 1660s, thanks largely to Jean Baptiste Lully. This essay charts formal functions (after Caplin) in named menuets by Johann Sebastian Bach, with additional commentary on his contemporaries in Germanophone countries.

Table of Contents

[Introduction](#)

[General background]
Bach's named menuets
Eric McKee on sentences in Bach menuets

[J. S. Bach](#): Themes in the First Strains of Named Menuets

Menuet series 2-8: Johann Sebastian Bach (Monday, June 19, 2017)
Caveats to the preceding (Tuesday, June 20, 2017)
Bach menuet themes 1, antecedent + continuation (Wednesday, June 21, 2017)
Bach menuet themes 2, periods (Friday, June 23, 2017)
Bach menuet themes 3, sentences (Sunday, June 25, 2017)
Bach menuet themes 4, compound themes (Monday, June 26, 2017)

[Bach contemporaries](#)

Menuet series 2-9: Werner (Wednesday, June 28, 2017)
Menuet series 2-10: Georg Muffat (Thursday, June 29, 2017)
Menuet series 2-11: Graupner (Friday, June 30, 2017)
Menuet series 2-12: Gottlieb Muffat (Saturday, July 1, 2017)
Menuet series 2-13: Telemann (Sunday, July 2, 2017)
Menuet series 2-7: Fux (Sunday, June 18, 2017)

[Formal Functions](#) in the 28 Named Menuets by J. S. Bach

[Introduction]
Tables of formal functions in the "28"
Annotated scores
 Keyboard
 Strings
 Orchestra

[Appendix 1](#): Additional menuets from Little & Jenne 1991 (and McKee 1999)

[Appendix 2](#): Incipits for the unnamed menuet movements (Little & Jenne)

[Bibliography](#)

Introduction

The menuet entered into upper-class social dance, ballet, and opera thanks to Jean Baptiste Lully no later than the 1660s. “The earliest significant corpus of minuets comes from the theatrical works of Lully: 92 titled minuets appear in his ballets and operas from 1664 to 1687, and several of his overtures include minuet movements (e.g. *Armide*), presumably not intended to accompany the dance” (Little [2016]). The menuet was by far the most common dance in published musics through the end of the eighteenth century, a flexible dance in tempo and topos, and varied in its social functions, from ceremony to display of individual skill to group dance (after 1770) to instrumental solo and ensemble to compositional and performance pedagogy.¹ With an active dance history of nearly 150 years and early championing by the culturally powerful French court, the menuet’s music took on a surprising variety of functions in addition to its basic role as accompaniment for the dance; uses ranged all the way from stylized treatments in the vocal numbers of Lully operas in the later 17th century to standard beginner’s exercises for keyboard players and composition students in the 18th century.

I have written a series of posts to my blog *Dance and Dance Music, 1650-1850* on French menuets from Lully through about 1730. The first in that series may be found here: [link](#). It is preceded by three posts on menuets by Mozart; the first of those is here: [link](#).

This essay charts formal functions (after Caplin) in named menuets by Johann Sebastian Bach, with additional commentary on his contemporaries in Germanophone countries. I looked only at pieces titled “menuet,” including also those named “trio” in a pair of menuets. The menuet topos is readily discernible in many other compositions, especially songs and movements labeled “rondo” (or more likely “rondeau”), “andantino,” “grazioso,” and “allegretto” in instrumental cycles. I acknowledge that the restriction to named menuets does introduce some distortions, particularly with respect to vocal compositions: Little and Jenne list a dozen movements from Bach’s vocal works as (unnamed) menuets and another half dozen unnamed *passepieds*, a very close relative of the menuet (Little and Jenne 1991, Appendix B).

In the first two sections of this essay, “J. S. Bach” and “Bach Contemporaries,” I restrict the work to first strains. The reason is in part the need to simplify the work, but also due to the fact that the first strains are the more clearly defined and therefore easier to compare. In the third section of the essay, however, I go through the 28 menuets a second time, identifying formal functions in both strains of each piece.

Finally, when I offer data—in form of several tables and other summary lists—this can be understood as objective information (“of 28 named menuets by J. S. Bach, 4 are 16-bar

¹The two other especially influential dances of the period—and also numerous in publication—were the gavotte and the contredanse-gigue, both of them closely tied to the contredanse and related group dances after about 1730. Here and elsewhere I use “contredanse-gigue” to distinguish that very danceable (and often singable) genre from the stylized instrumental compositions in orchestral, chamber, and keyboard repertoires that have their sources in seventeenth century models. For a helpful summary of the contredanse and its musics, see McKee 2014, 166-174.

periods”) but just as easily as a catalogue of my analytical choices. Quoting a comment about a table in my essay *Dance Designs in 18th and early 19th Century Music* ([link](#)):

Please understand that the information displayed here is not ‘cut and dried,’ a set of simple measurements. As Caplin makes abundantly clear throughout *Classical Form*, the assignment of labels for thematic elements often involves a judgment call. Nevertheless, I believe that the information in the [tables and lists throughout this document], taken as a whole, offers useful insights into formal design in dances and some related musics.

In his more recent book (2014) Caplin writes that “the goal of a formal analysis is not to make a definitive interpretation but rather to raise—and relish—any reasonable alternatives.” Paradoxical though that may seem, he insists that “the labeling of phrase functions is not a mechanical procedure; the obvious first choice for a label may not prove to be the only interpretation” (2014, 117). The form-function theory, in other words, is both taxonomic *and* interpretative; it is from balancing the two that we learn the most about the repertoires we analyze.

Bach’s named minuets

“J.S. Bach’s 28 titled minuets occur in his keyboard partitas and suites, in chamber music for solo and accompanied violin, cello or flute, in three of the four orchestral suites, and in the Brandenburg Concerto no.1” (Little and Jenne 1991; cited in Meredith Ellis Little, “Minuet,” *Oxford Music Online*).²

Here is my version of the list of 28:

- 1.-2. English Suite No. 4 in F major
- 3.-4. French Suite No. 1 in D minor
5. French Suite No. 2 in C minor
- 6.-7. French Suite No. 3 in B minor
8. French Suite No. 6 in E major
- 9.-10. Partita No. 1 in Bb major
11. Partita No. 4 in D major
12. Partita No. 5 in G major
- 13.-14. Brandenburg Concerto No. 1

² In their book, Little and Jenne also include the minuets in the pedagogical collections for Wilhelm Friedemann and Anna Magdalena Bach. For the “28” Little deleted them, and I will follow her lead. I should mention, however, that Eric McKee (1999, 255) attaches special importance to these three little pieces, which he takes to crystallize the moment (that is, in the early 1720s) when Bach turns consistently to use of the sentence design.

15. Suite in A major for Violin, BWV 1025³
- 16.-17. Suite in Eb major for keyboard, BWV 819
- 18.-19. Suite in E major for Lute, BWV 1006a
- 20.-21. Orchestral Suite No. 1 in C major
- 22.-23. Orchestral Suite No. 4 in D major
24. Orchestral Suite No. 2 in B minor
- 25.-26. Cello Suite No. 1 in G major
- 27.-28. Cello Suite No. 2 in D minor

Here they are by instrumentation:

Keyboard works:

- English Suite No. 4 in F major
- French Suite No. 1 in D minor
- French Suite No. 2 in C minor
- French Suite No. 3 in B minor
- French Suite No. 6 in E major
- Partita No. 1 in Bb major
- Partita No. 4 in D major
- Partita No. 5 in G major
- Suite in Eb major for keyboard, BWV 819

Strings:

- Suite in A major for Violin, BWV 1025
- Cello Suite No. 1 in G major
- Cello Suite No. 2 in D minor
- Suite in E major for Lute, BWV 1006a

Orchestra:

- Brandenburg Concerto No. 1
- Orchestral Suite No. 1 in C major
- Orchestral Suite No. 4 in D major
- Orchestral Suite No. 2 in B minor

Here are the numbers for formal functions in the first strains:

- Antecedent + continuation: 7 + 1*
- Period: 10
- Sentence: 2
- Presentation + consequent: 1
- 12-bar sentence: 2
- 16-bar period: 4
- 16-bar sentence: 1

³This is quite an anomaly—the first strain is 36 bars—and I will guess that Little doesn't mean to include it in the "28" but rather the menuet in the alternate version of the Eb major French Suite, that is, BWV 815a. Since the "28" are not enumerated in the *OMO* article, I can do no more than guess. The discrepancy, however, is a small one and doesn't affect any of the arguments made here.

And here is the list again by form function category:

Antecedent + continuation; n = 7

French Suite No. 1 in D minor, menuet I

French Suite No. 2 in C minor

French Suite No. 3 in B minor, menuet II

Suite in E major for Lute, BWV 1006a, menuet I

Orchestral Suite No. 4 in D major, menuet II

Orchestral Suite No. 2 in B minor

Cello Suite No. 2 in D minor, menuet II

Antecedent + continuation (but A = 36 bars!); n = 1

Suite in A major for Violin, BWV 1025

Period; n = 10

English Suite No. 4 in F major, menuet II

Partita No. 1 in Bb major, menuet II

Partita No. 4 in D major

Brandenburg Concerto No. 1, menuet II

Suite in Eb major for keyboard, BWV 819, menuet I

Orchestral Suite No. 1 in C major, menuet I

Orchestral Suite No. 1 in C major, menuet II

Orchestral Suite No. 4 in D major, menuet I

Cello Suite No. 1 in G major, menuet I

Cello Suite No. 2 in D minor, menuet I

Sentence; n = 2

French Suite No. 6 in E major

Suite in Eb major for keyboard, BWV 819, menuet II

Presentation + consequent; n = 1

Cello Suite No. 1 in G major, menuet II

12-bar sentence; n = 2

Partita No. 5 in G major

Brandenburg Concerto No. 1, menuet I

16-bar period; n = 4

French Suite No. 1 in D minor, menuet II

French Suite No. 3 in B minor, menuet I

Partita No. 1 in Bb major, menuet I

Suite in E major for Lute, BWV 1006a, menuet II

16-bar sentence; n = 1

English Suite No. 4 in F major, menuet I

Eric McKee on sentences in Bach menuets

In an article focused on Bach's treatment of the sentence theme, Eric McKee includes a list based on Little & Jenne (McKee 1999, 256, Figure 2).⁴ For this, the total number of named menuets is more than 30. I can't explain the discrepancy, but I also don't think it is a serious issue. McKee's list—like Little & Jenne's—is chronological, and he uses it in support of his argument that Bach gradually increased his use of the sentence over time. I have reproduced the list in part below; I deleted the columns with year and location of composition.

Legend:

BWV and "Composition" are self-explanatory.

"n =" indicates the number of menuets (in other words, whether or not there is a trio, a second menuet).

"sentence?" gives McKee's statistics.

"DN?" indicates those menuets that I have included in my version of the "28" above.

BWV	Composition	n =	sentence?	DN?
1033	Sonata in C major (flute) ⁵	n = 2		--
822	Suite in G minor (keyboard)	n = 3		--
820	Overture in F major (keyboard)	n = 2		--
1071	Sinfonia in F major (early version of 1046)	n = 2	√n2	--
809	English Suite No. 4 in F major	n = 2		√
1006	Partita No. 3 in E major (violin)	n = 2		√ Lute
1007	Suite No. 1 in G major (cello)	n = 2		√
1008	Suite No. 2 in D minor (cello)	n = 2		√
1066	Suite no. 1 in C major (orchestra)			√
812	French Suite No. 1 in D minor	n = 2	√n1,2	√
813	French Suite No. 2 in C minor		√	√
814	French Suite No. 3 in B minor	n = 2	√n1	√
815a	French Suite No. 4 in Eb major		√	√
817	French Suite No. 6 in E major		√	√
818a	Suite in A minor (keyboard)		√	--
819	Suite in Eb major (keyboard)	n = 2	√n1,2	√
825	Partita no. 1 in Bb major (keyboard)	n = 2	√n1	√
827	Partita in A minor (keyboard; Burlesca) ⁶		√	--
828	Partita no. 4 in D major (keyboard)			√
1046	Brandenburg Concerto no. 1 -- see 1071			
1069	Suite no. 4 in D major (orchestra)	n = 2	√n2	√
1067	Suite no. 2 in B minor (orchestra)		√	√

⁴This article is largely the same as chapter 1 in McKee 2012.

⁵I did not include this as the authorship is questioned -- it might be C. P. E. Bach.

⁶This is named "menuet" in one manuscript.

DN, not in McKee:

829	Partita no. 5 in G major (keyboard)	√
1025	Suite for Violin in A major	√

In [Appendix 1](#) to this essay, I do analyze formal functions in the first strains of menuets from the compositions I didn't include in my list of 28; that is, the ones marked with "--" in the last column above.⁷ To these I add one vocal composition included in Little & Jenne's list of named menuets.

In [Appendix 2](#), I have reproduced Little & Jenne's list of unnamed menuets—that is, those that demonstrate all the characteristics of the menuet style and character but to which Bach does not apply the label. For each item, I have given an incipit.

From the abstract for McKee 1999:⁸

One of the features that distinguishes the minuet from other types of court dance is the emphasis on a two-measure hypermeter. In the minuets of his French suites for keyboard, BWV 812-817, Bach devised a sentence structure . . . that allowed him to manipulate several metrical levels, while also retaining the double-measure hypermeter. This procedure can be traced as the composer transformed the structure of his early minuets by reconfiguring the genre into a type of composition akin to the Classic model of the dance.

It is important to recognize that Bach "was well-acquainted with the social dances of his time, and especially those of the French court. Indeed, as reported by Little and Jenne, three of Bach's personal acquaintances taught French court dancing (Johannes Pasch, Pantaleon Hebenstreit and Jean-Baptiste Volumier). . . . Depending on the degree of stylisation, some [dances in the French Suites] are clearly more suited [to social dancing] than others. . . . The minuets are among the least stylised, showing little substantive difference from functional minuets of the time" (McKee 1999, 241-242).

Bach relied "on a particular type of phrase structure in which new groups are initiated every other bar and organised in what is today referred to as 'sentence' structure" (McKee 1999, 236). That is certainly a reasonable observation in that the requirements of a danceable menuet for anyone other than a professional theatrical soloist virtually forced the composer to model the music in terms of two-bar units. But I think that McKee goes too far with the claim that "by initiating a new group at the beginnings of the first, third and fifth bars of each phrase, the sentence is an ideal means for supporting a two-bar hypermetre" (McKee 1999, 245).

Consider the example below, the theme for a gavotte *en rondeau* from an early Suite in G minor, BWV 822. It is true that the basic figure of the gavotte is four bars, one of the important

⁷ Here again, I did not include the menuets in the pedagogical collections.

⁸ The abstract is not in the published version. It can be found in the article's *RILM* entry.

reasons why the period theme is closely associated with that dance throughout the eighteenth century,⁹ but there is also a secondary articulation in the figure in the second and sixth bars, and the music certainly mirrors that here. One can argue, indeed, that the period, with its contrasting idea, plus further contrast in the subsequent restatement of the basic idea, more clearly articulates a two-bar hypermeter than does the sentence, where the composer can, after all, choose to minimize the difference between the basic idea, its varied or exact repetition, and its developmental fragmentation. One might even argue -- as I have done elsewhere -- that the antecedent + continuation theme offers the possibility of the *most* contrast between the two-bar units, and therefore greatest clarity, since it is possible for a composer to go so far as to make the music of every one of the four units distinct. See the second example below -- Suite in E major for Lute, BWV 1006a, menuet I.¹⁰ Here the bass makes the two-bar hypermeter unmistakable, to be sure, but the figures of the melody, also, are distinct. Bach's children, most notably Johann Christian, add often quite abrupt dynamic and registral contrasts to draw as much as they can out of the potential of the antecedent + continuation theme.

3. Gavotte en Rondeau



Menuet I. antecedent + continuation



⁹ The other important reason is that the gavotte was the foundation of the duple-meter contredanse, which was generally faster than the traditional gavotte and whose group figures were four bars—or in some cases even eight bars—long. See Neumeyer 2006; McKee 2014, 173.

¹⁰ I have chosen to use the lute version rather than the violin version, from the better known Partita, BWV 1006, for no reason other than a momentary preference.

As the next section of this essay will show, the adoption of the sentence by professional musicians and composers¹¹ does seem to be a feature of J. S Bach's generation, but the antecedent + continuation theme preceded it by at least a generation.

Although I disagree with McKee's general claim about the sentence and hypermeter and with the implication of Bach's personal influence on subsequent generations' attitude toward the sentence design,¹² I certainly do agree with the notion of the sentence's importance in Bach's generation, and I also find entirely plausible the argument that Bach in effect "found" and then exploited the properties of the sentence, a point McKee visualizes in the chronology of the table I reproduced at the head of this section. All this despite the fact that I read many themes in the menuets as anticipation + continuation rather than as sentences.

Bach's basic compositional models were Italianate, in line with the idea of one-affect-per movement and, in Bach especially, the resulting tendency was toward density of motives and developmental methods. The extended phrase model of exposition-sequential development-cadence can be found all over the place in Bach's music and in his pedagogy: see for example the first of the Inventions.

Inventio 1.

The image shows the first system of the musical score for Bach's Invention No. 1. It consists of two staves, treble and bass clef. The first system is divided into two sections: 'exposition' and 'development/sequence'. The second system is labeled 'cadence'. The music is in C major, 3/4 time, and features a compact opening followed by a more extended sequence and a brief but clear cadence.

The design is a compact opening followed by a more extended sequence and a brief but clear cadence, often (but not always) a PAC, as here. The next example is from Bach's transcription

¹¹ The sentence in fact had already been used in various dances and songs in the mid-17th century; e.g., a little more than 10% of the pieces in the various editions of Playford's *[English] Dancing Master* are sentences (*Dance Designs in 18th and Early 19th Century Music*: [link](#), 165ff. The title is as given on the Texas Scholar Works site. I regret that the actual title in the file itself is the absurdly cumbersome *THEORY AND HISTORY OF TRADITIONAL EUROPEAN TONAL MUSIC: Formal functions for phrase, theme, and small forms, following William E. Caplin*, Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven (Oxford University Press, 1998), *summary and examples with related information and data on dance musics and their performance in the same period.*)

¹² There is, on the other hand, no question about Bach's influence in this regard on composers in the first half of the nineteenth century.

(BWV 973) of Vivaldi's Concerto in G major, RV 299 (Op. 7n8). Here the opening is a decisive motto phrase that is used by the orchestra *tutti* to articulate the larger form divisions of the movement. It is not a source of motivic material in the way the opening of Invention no.1 is. The extended sequence still appears, though, with a new motive.

Exposition ————— sequence ————— cadence

The second movement of the concerto shows how the model can be drawn out to a considerable distance. Here the exposition is a 4-bar phrase, and the sequence is no longer than that, the whole, then, being nearly a balanced design. The pattern, however, remains the same: exposition-sequence-cadence. Considered as a theme, this would be antecedent + continuation.

Largo. exposition (antecedent phrase) ————— sequence

— (continuation) ————— cadence —————

All three of the examples above match closely the pattern of what I called the "Baroque phrase" for the benefit of undergraduate counterpoint students and which one finds in documents of the pedagogical *partimento* tradition. Here are the opening passages of nos. 1-3 in a set of 57 partimenti by Francesco Durante, a close contemporary of Bach (Gjerdingen,

Monuments of Partimenti, [link](#)). Number 3 matches the proportions of the C major Invention and the Vivaldi Allegro.

No. 1:

exposition ----- sequence ----- cadence

No. 2:

exposition ----- sequence ----- cadence -----

No. 3:

exposition ----- sequence -----

By the next number, however, there is already some ambiguity. Are bars 3-4 part of an opening four-bar phrase or the first part of the sequence? Both, obviously. The result is a 6-bar theme phrase with three well-defined 2-bar units.

No. 4:

exposition ----- ?

sequence ----- cadence

It makes more sense to look at the larger unit (see below), which can be read as a 17-bar antecedent + continuation theme, as 6 + 11, the latter being expanded from an underlying nine bars. In the context of the entire partimento exercise, these 17 bars are also all of the A-section (bars 1-17). The student would immediately recognize this in retrospect at the outset of bar 18, the opening motto gesture in the dominant key.

No. 4, all of section A:

exposition / antecedent as 2 + 4

sequence /

9 continuation / contrasting phrase (expansion)

16 (cadence) "B"

No. 5:

exposition / presentation

sequence /

continuation (cadence)

After this point, the opening gambits of Durante's partimento exercises become more complex—or at least less easily defined along the lines of a simple exposition-sequence-cadence model.

Thus, though by no means the only phrase/theme model found in the partimenti and in Italian Baroque music, the exposition-sequence-cadence model is still a particularly salient one. Depending on the material of the exposition, one can end up with either an antecedent + continuation theme or a sentence:

Exposition	sequence	cadence
b.i. b.i.	continuation phrase	
b.i. c.i.	continuation phrase	

And here, apparently, is where our interpretations diverge, as McKee is inspecting (thinking in terms of) the history of the sentence, which has played an outside role in the research literature inspired by Caplin's work,⁴³ while I am inspecting (thinking in terms of) the history of the antecedent + continuation theme, or what I call the "galant theme." Thus, where McKee is inclined to see sentences, I am inclined to see "galant themes."

The table below is a rewriting of some of the table at the beginning of this section. In it I have partially duplicated the column with McKee's labeling of sentences, and I have added to that a column with my own readings (details to be found in subsequent sections of this essay). The

⁴³ See, for example, BaileyShea 2004, Richards 2011, and Forrest and Santa 2014, all of whom have a similarly generalizing view of the sentence.

contents were then rearranged according to the form type, with sentences first, antecedent + continuation next, and periods last.

<i>BWV</i>	<i>Composition</i>	<i>McKee: sentence</i>	<i>DN</i>
815a	French Suite No. 4 in Eb major	√	sentence
817	French Suite No. 6 in E major	√	sentence
819	Suite in Eb major (keyboard)	√n2	sentence
812	French Suite No. I in D minor	√n1	antecedent + continuation
813	French Suite No. 2 in C minor	√	antecedent + continuation
1067	Suite no. 2 in B minor (orchestra)	√	antecedent + continuation
1069	Suite no. 4 in D major (orchestra)	√n2	antecedent + continuation
819	Suite in Eb major (keyboard)	√n1	period
812	French Suite No. I in D minor	√n2	16-bar period
814	French Suite No. 3 in B minor	√n1	16-bar period
825	Partita no. 1 in Bb major (keyboard)	√n1	16-bar period

I read the menuet in the C minor French Suite this way:

antecedent + basic idea **contrasting idea 1** **continuation**
contrasting idea 2

cadence

1. 2.

One can hear this easily as McKee does, as a sentence, if one takes a more generous view of what constitutes permissible variation of a basic idea. Following the preference I established coincidentally when reading ascending cadence gestures in eighteenth century dances, songs, and fiddle tunes, I regard small changes as being magnified within the limited constraints for these small forms and therefore tend to hear contrast more readily.

The reader, then, may wish to keep in mind this preference when evaluating the readings in the following sections of the essay.

Johann Sebastian Bach: Themes in the First Strains of Named Menuets

Monday, June 19, 2017¹⁴

Menuet series 2-8: Johann Sebastian Bach

To establish some context for Bach's menuets, below is a table with data on music discussed in the series of blog posts on earlier and contemporaneous French composers, to which I have added columns for Fux and for Bach. I cannot emphasize too strongly that this is *not* a comprehensive picture of menuet history from 1660 to 1730. It is more of a snapshot, but we can nevertheless see in it some things of interest.

- (1) The antecedent + continuation theme is the only type other than the period to be found in every sample set, from Lully to Bach.
- (2) Conversely, the sentence is entirely missing from the early sample sets and is weakly represented still in the later ones (with the exception of Fux).
- (3) Similarly, what Caplin calls "compound themes" are missing in the earlier sample sets but show up clearly in later ones (note 16-bar periods in Rameau, Chédeville, and Bach).

<i>Design: first strain</i>	<i>Lully</i>	<i>D'Anglebert</i>	<i>Pointel</i>	<i>Couperin</i>	<i>Rameau</i>	<i>Chédeville</i>	<i>Fux</i>	<i>Bach</i>
<i>N =</i>	7	5	15	4	10	107	16	28
period	1	3	14	2	2	64	1	10
antecedent + continuation	1	1	1	1	3	28	7	7
sentence	--	--	--	1	2	5	7	2
presentation+consequent	--	--	--	--	--	--	--	1
12-bar period	--	--	--	--	--	1	--	--
16-bar period	--	--	--	--	3	3	1	4
14-bar antecedent+continuation	--	--	--	--	--	--	--	1
12-bar sentence	--	--	--	--	--	--	--	2
16-bar sentence	--	--	--	--	--	2	--	1
presentation theme (4 bars)	--	--	--	--	--	1	--	--
antecedent theme (6 bars)	1	--	--	--	--	1	--	--
presentation-theme (6 bars)	4	1	--	--	--	2	--	--

¹⁴ I have retained the dates and titles of posts to the *Dance and Dance Music, 1650-1850* blog. These are not live links.

Tuesday, June 20, 2017

Caveats to the preceding: After pointing out that the table above is *not* a comprehensive picture of menuet history from 1660 to 1730, I mentioned three points of interest. Here are caveats (additional comment) to each:

- (1) The antecedent + continuation theme is the only type other than the period to be found in every sample set, from Lully to Bach.

The antecedent + continuation theme is not a monolithic type. The "classical" version that emphasizes development in the continuation phrase is no more common in the historical era under examination here than is the type that privileges contrast. In their aural and expressive effects, these two types are nearly as distinct as the period and the sentence.

- (2) Conversely, the sentence is entirely missing from the early sample sets and is weakly represented still in the later ones (with the exception of Fux).

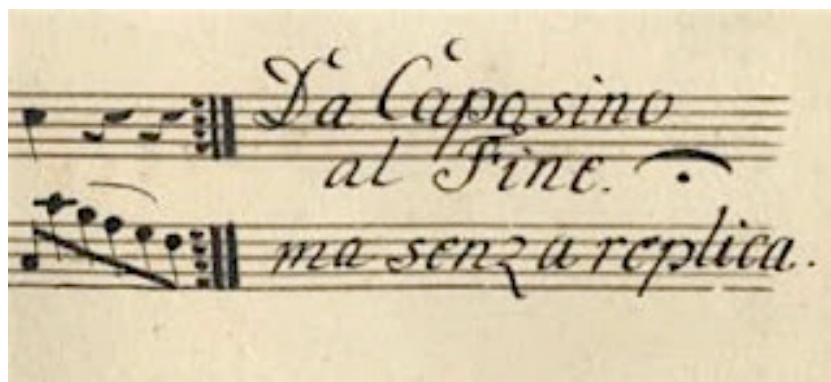
Although this generalization works for the repertoire here, it is not a good account of all the social dance and song musics before and including Bach. Sentences are common in music before 1660 (the usual boundary mark for Lully's introduction of the menuet into opera and ballet), as they are also in the collections of Praetorius (1612) and Playford (1651). I think it is fair to say that the sentence is relatively rare in *early* menuets, and that its introduction into this genre is mostly a later 18th century phenomenon.

- (3) Similarly, what Caplin calls "compound themes" are missing in the earlier sample sets but show up clearly in later ones (note 16-bar periods in Rameau, Chedéville, and Bach).

Although expanding themes to greater length is undoubtedly an important rationale for the compound themes, it might also be in part a notational device. Remember that the four-bar theme sounds identical to a period if you include its repeat -- and that four-bar themes were very common in the earlier 17th century. That is to say, a piece with a four-bar theme wasn't necessarily regarded by musicians as *just* a shorter piece than one with an eight-bar theme. Something similar may well have been true in the early 18th century, when the 16-bar themes begin to appear in some numbers: despite the repeat signs, musicians may also have thought of them *as if* they were written out variants of an 8-bar theme.

(One of the mysteries of early notation in relation to practice--especially as it may apply to improvisational practice and performance in social (rather than formal) settings--is the central repeat sign: did it mark *requirement* or *opportunity*? By J. C. Bach's generation, at least, the modern habits seem to have been in place—see the graphic below—but if they were in fact secure in practice, why did Bach go to the trouble of writing out this instruction?) By the end of the 18th century, it is clear that the 16-bar theme was often conceived of in terms of length, as more appropriate to a large instrumental work--the main theme of a concerto movement, for example--than to a

small-scale dance. And in those circumstances, of course, there were typically no repeat signs (especially in overture-like symphony or concerto first movements).



Wednesday, June 21, 2017

Bach menuet themes 1, antecedent + continuation

Antecedent + continuation

- French Suite No. 1 in D minor, menuet I
- French Suite No. 2 in C minor
- French Suite No. 3 in B minor, menuet II
- Suite in E major for Lute, BWV 1006a, menuet I
- Orchestral Suite No. 4 in D major, menuet II
- Orchestral Suite No. 2 in B minor
- Cello Suite No. 2 in D minor, menuet II

French Suite No. 1 in D minor, menuet I. This example is striking, first of all in its textural density, unusual in minuets (including Bach's), but also in that both soprano and alto lines *independently* present complete antecedent + continuation forms, and of different types. The alto, in fact, is a typical, simple menuet melody from beginning to end; it might easily have appeared in the collections of Poincel (1688) or Chédeville (1730s): see the reduction below the score. Its continuation phrase is contrasting—that is, bars 5-6 form a new and complete two-bar idea. The soprano sounds like an elaborating descant voice; its continuation phrase is “textbook”: note the fragmentation in bars 5-6.

antecedent + continuation

Menuet I.

The image shows a musical score for Menuet I. It consists of two systems of music. The first system shows the beginning of the piece, with a treble staff and a bass staff. The second system shows the continuation phrase starting in bar 5. The alto voice (bass staff) is highlighted as the melody in the reduction below.

Reduction of the menuet with the alto voice as melody:

The image shows a reduction of the menuet with the alto voice as melody. It consists of two systems of music. The first system shows the beginning of the piece, and the second system shows the continuation phrase starting in bar 5.

French Suite No. 2 in C minor. An antecedent phrase whose four bars are packed full of motivic play is followed, ironically perhaps, by a continuation that contrasts rather than being noticeably developmental in the usual sense. (In this environment, the mere continuation of eighth notes is not enough. The reappearance of the left hand figure of bar 2 in bar 6 is not sufficient for "continuation" by eighteenth-century standards. On the other hand, that bars 5 & 6 are related is shown by the distinctive figure in the bass.)

antecedent + continuation

The image shows a musical score for French Suite No. 2 in C minor. The first system consists of six measures. The first four measures are grouped under the heading "antecedent + continuation". The first measure is the start of the antecedent phrase, and the next three measures complete it. The last two measures (5 and 6) are the continuation. The continuation is marked with a first ending (1.) and a second ending (2.). The bass line in the continuation shows a distinctive figure that is related to the figure in bar 2 of the antecedent phrase.

French Suite No. 3 in B minor, menuet II. An excellent example of the most radical of the antecedent + continuation varieties: here every two-bar idea is different, not only in melodic shape but in its rhythms.

antecedent + continuation

Trio.

The image shows a musical score for French Suite No. 3 in B minor, menuet II. The score is in 3/4 time and B minor. It consists of eight measures. The first four measures are the antecedent phrase, and the last four measures are the continuation. The continuation is marked with the word "Trio." in the treble clef. The continuation is a radical departure from the antecedent phrase in both melodic shape and rhythm.

Suite in E major for Lute, BWV 1006a, menuet I. Similar to, but not quite so extreme, as the preceding,

Menuet I. antecedent + continuation

The image shows a musical score for Suite in E major for Lute, BWV 1006a, menuet I. The score is in 3/4 time and E major. It consists of eight measures. The first four measures are the antecedent phrase, and the last four measures are the continuation. The continuation is marked with the heading "Menuet I. antecedent + continuation". The continuation is similar to the preceding examples but not quite so extreme.

Orchestral Suite No. 4 in D major, menuet II. This is a good moment to apologize for the heterogeneous sources for the various examples in this essay. I used whatever I could find quickly, favoring the old Bach Gesellschaft edition but taking whatever came to hand as necessary. In the case of this orchestral suite, there was no piano solo reduction available on IMSLP, but I was able to collate the parts of a 4-hands version.

In the first phrase, the contrasting idea is very clear even though the bass tries to contradict by repeating its scale figure from bar 1.

TRIO. antecedent + continuation

The image shows a musical score for a Trio in D major, 3/4 time. It is divided into two systems. The first system covers bars 1 to 4 (antecedent) and bars 5 to 8 (continuation). The right-hand part (treble clef) features a melodic line with trills (tr) and a 'dolce' marking. The left-hand part (bass clef) features a bass line with a 'p dolce' marking and a scale figure. The continuation phrase starts in bar 5 and ends in bar 8 with a double bar line.

Orchestral Suite No. 2 in B minor. This has a "classic" developmental continuation phrase.

MENUETT.

antecedent continuation
basic idea contrasting idea fragmentation

The image shows a musical score for a Menuet in B minor, 3/4 time. It is divided into two systems. The first system covers bars 1 to 4 (antecedent) and bars 5 to 8 (continuation). The right-hand part (treble clef) features a melodic line with a 'dolce' marking. The left-hand part (bass clef) features a bass line. The continuation phrase starts in bar 5 and ends in bar 8 with a double bar line.

cadential



Cello Suite No. 2 in D minor, menuet II. Similar to the preceding in the strong rhythmic contrast between the ideas in the antecedent phrase and the fragmentation in the continuation.

Menuet II.

galant theme



Friday, June 23, 2017

Bach menuet themes 2, periods

Periods among first strains of J. S. Bach's 28 named menuets:

- English Suite No. 4 in F major, menuet II
- Partita No. 1 in Bb major, menuet II
- Partita No. 4 in D major
- Brandenburg Concerto No. 1, menuet II
- Suite in Eb major for keyboard, BWV 819, menuet I
- Orchestral Suite No. 1 in C major, menuet I
- Orchestral Suite No. 1 in C major, menuet II
- Orchestral Suite No. 4 in D major, menuet I
- Cello Suite No. 1 in G major, menuet I
- Cello Suite No. 2 in D minor, menuet I

English Suite No. 4 in F major, menuet II. This doesn't make for a "textbook" period (for that, see the two examples from the keyboard Partitas below), in that the melodic shape of bar 2 is altered in bar 6, but the rhythms are the same (if one ignores the ornaments. . .) and the underlying bass is largely the same, as D3-E3-F3 | G3-F3 in both cases.

Menuet II.

Partita No. 1 in Bb major, menuet II. Strikingly similar to those many pastoral French menuets that are identical in bars 4 and 8, but in which a small flourish is added in bar 4, whereas the music stops dead in bar 8.

MENUET II.

Partita No. 4 in D major. The PAC in bar 4 is not unknown in earlier French menuets, but it is by no means common. Where it does appear, the strategy often is as in this instance: to make a pleasing contrast with a simple I-V HC in bars 7-8.

period

MENUET.

Brandenburg Concerto No. 1, menuet II. A transposed consequent. Note that bar 6 would be equivalent to bar 2 if the eighth notes were removed -- then C#5 as a half note goes to the quarter note D5.

Trio I period

Ob.

Fag.

Suite in Eb major for keyboard, BWV 819, menuet I. A less "obvious" period than most of the preceding. The consequent is again transposed, but not exactly; still, we can easily hear the shape of bars 5-6 as that of bars 1-2. What complicates the consequent is its invention-like motivic play: in bars 5-6 we hear the basic idea against the contrasting idea simultaneously, then in bar 7 the contrasting idea's motive is used in the right hand to approach the cadence.

Menuet I. (altern.) period



Orchestral Suite No. 1 in C major, menuet I. From a decidedly overdone piano arrangement of the suite. (Once again I apologize for the heterogeneous sources for the various examples.) I hear bar 5 as referencing bar 1 through the melody, but the bass is different, so that a reading of this theme as antecedent + continuation would be equally plausible.

Menuet I (alternativement) period



Orchestral Suite No. 1 in C major, menuet II. This trio is another instance of the PAC to end the antecedent, and again I note that a PAC in bar 4 of an 8-bar theme remains highly unusual in music for social dance and more stylized music for concert alike throughout the remainder of the eighteenth century. I observe, btw, that the obvious *galant* solution for bar 4—a 6/4 5/3 over V—is even less likely than the PAC: in the 56 cadences (or phrase endings) of the 28 Bach menuets, first strain, only *once* does the HC embellished by 6/4 appear (that's in the keyboard Partita in G major: see the 12-bar sentence).

The fragmentation in bars 5-7 beat 1 might lead to a different reading except that it is already present in the basic idea.

period
Muuet II.

The image shows a musical score for Menuet II. It consists of two systems of music. The first system is a single staff with a treble clef, containing a melodic line with various ornaments and fingerings (e.g., 4, 2, 1 5 4, 2). The second system is a grand staff with treble and bass clefs, containing a bass line. The word "sotto voce" is written in the first system. There are also some markings like "ad." and "*" in the first system.

Orchestral Suite No. 4 in D major, muuet I. A simpler example than many of the recent ones above.

period

The image shows a musical score for Orchestral Suite No. 4 in D major, muuet I. It consists of two systems of music. The first system is a grand staff with treble and bass clefs, containing a melodic line with a trill (tr.) and a dynamic marking of mf. The second system is a grand staff with treble and bass clefs, containing a bass line. The word "period" is written above the first system.

Cello Suite No. 1 in G major, menuet I. Similar to the preceding in the limited transposition to begin the consequent.

Menuet I. period



Cello Suite No. 2 in D minor, menuet I. Another unproblematic period form. Bach does manage to reverse the bass line while maintaining the basic idea: in the antecedent D₃-C₃-B₂-A₂, in the consequent D₃-E₃-F₃ (B_b) G- A.

Menuet I. period



Sunday, June 25, 2017

Bach menuet themes 3, sentences

Sentence

French Suite No. 6 in E major

Suite in Eb major for keyboard, BWV 819, menuet II

Presentation + consequent

Cello Suite No. 1 in G major, menuet II

12-bar sentence

Partita No. 5 in G major

Brandenburg Concerto No. 1, menuet I

Sentence

French Suite No. 6 in E major. For such a benign little piece, this menuet is remarkably frustrating. Surely ideas (a), (b), and (c) are quite different from one another, and yet the common rhythm and the strictly repeated second-bar neighbor figure (with the bass) as surely draw a close connection between them. I have opted for sentence because the strain "feels" closer to that type—with its emphasis on connection and development—than to the antecedent+continuation, which tends to emphasize difference.

sentence

(a) (b) (c) (d)

Suite in Eb major for keyboard, BWV 819, menuet II. A "textbook" sentence.

Menuet II. sentence

Presentation + consequent

Cello Suite No. 1 in G major, menuet II. The rare presentation + consequent theme is certainly closer to the sentence than the period, in the main because the effect of contrast or symmetrical return that we expect of the period is largely lost. Only the strength of the cadence in bar 4--as here--creates the necessary articulation.

Menuet II. presentation + consequent

12-bar sentence. A very motivically driven strain; the two-bar ideas are almost entirely suppressed. For Bach, a very odd piece in its overt *galant* cadence figures.

Partita No. 5 in G major

presentation continuation expanded

TEMPO DI MENUETTO.

to 8 bars

Brandenburg Concerto No. 1, menuet I. Unlike the preceding, this one sharply and methodically maintains the traditional two-bar units of the menuet.

Menuetto [♩:150] **presentation** **continuation**

Tutti *f*

expanded to 8 bars

1. 2.

The image displays three systems of musical notation for a Minuet in G major. The first system, labeled 'Menuetto [♩:150]', shows the initial 'presentation' and 'continuation' sections. The 'presentation' consists of two bars, and the 'continuation' consists of two bars. The second system, labeled 'expanded to 8 bars', shows the continuation section expanded to eight bars. The third system shows the first and second endings of the piece, labeled '1.' and '2.' respectively. The notation includes treble and bass clefs, a key signature of one flat (F major), and a 3/4 time signature. Dynamics include 'Tutti' and 'f' (forte). Performance markings such as 'trill' and 'orn' are present above certain notes.

Monday, June 26, 2017

Bach menuet themes 4, compound themes

16-bar period

French Suite No. 1 in D minor, menuet II

French Suite No. 3 in B minor, menuet I

Partita No. 1 in Bb major, menuet I

Suite in E major for Lute, BWV 1006a, menuet II

16-bar sentence

English Suite No. 4 in F major, menuet I

14-bar antecedent + continuation (but A = 36 bars!)

Suite in A major for Violin, BWV 1025

Of the five 16-bar themes, three have sentences in their first 8-bar units, two have periods.

16-bar period

French Suite No. 1 in D minor, menuet II. The 8-bar consequent is close to the antecedent in its basic progression and figures, but Bach does work in a number of embellishing variants (and a bit of invertible counterpoint: compare bars 5 and 12).

16-bar period

Menuet II. **1-8 = period]**

French Suite No. 3 in B minor, menuet I. Here the 8-bar consequent is a literal repetition of the antecedent except in the cadence.

16-bar period

Menuet.

Partita No. 1 in Bb major, menuet I. This sort of dense motivic play within the sentence design undoubtedly fascinated the early Romantics.

16-bar period

MENUET I.

Suite in E major for Lute, BWV 1006a, menuet II. Alterations in the 8-bar consequent begin immediately after the repetition of the basic idea (earlier than in the preceding Partita menuet) in service of the modulation.

Menuet II. 16-bar period [1-8 = sentence]

16-bar sentence

English Suite No. 4 in F major, menuet I. Compound sentences are not common in any era, compared to the 16-bar and even 32-bar period. This example is even more remarkable in that the 8-bar presentation is a period. (Yes, I have on several occasions objected to Caplin's confusing repurposing of the terms for 8-bar themes to map onto 16-bar themes. I have yet to come up with anything better, however.)

Menuet I. 16-bar sentence [1-8 = period]

14-bar antecedent + continuation (but A = 36 bars!)

Suite in A major for Violin, BWV 1025. This is of an entirely different order from the other 27 pieces Bach named "menuet." Obviously an expanded instrumental concert piece in the Italian manner, it offers us only one point for comparison -- its opening, which I have read as a 14-bar antecedent + continuation theme. The intertwining of the treble parts makes the articulations hard to find, and I have relied substantially on the bass, whose figures--boxed--are quite clear as 8 + 6 bars. In the first half of the antecedent (bars 1-4) the two treble voices are almost in unison, as one might expect in the tutti sections of an Italian concerto. At bar 5 they break apart in the manner of the concertino, with the principal melody in the keyboard (see the arrow). The cadence articulation is largely concealed by the overlapping figures: the violin's long note in bar 7 suggests an ending there, but it is contradicted by the seventh (D5) in the other treble part; in bar 8, the keyboard line finishes (D5 resolving to C#5, B5 to A5), while the violin simultaneously leads into the next bar as a pickup.

Menuet. antecedent

continuation

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music features a melodic line in the treble with eighth-note patterns and a steady bass line in the bass clef.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music continues with a melodic line in the treble and a steady bass line in the bass clef.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music concludes with a melodic line in the treble and a steady bass line in the bass clef.

Bach contemporaries

To begin, here is a table with data:

<i>Design: first strain</i>	<i>Bach</i>	<i>Böhm</i>	<i>Georg Muffat</i>	<i>Gottlieb Muffat</i>	<i>Graupner</i>	<i>Telemann</i>
<i>N =</i>	28	2	25	13	8	42
period	10	1	18	2	5	9
antecedent + continuation	7	1	2	4	2	13
sentence	2	–	1	2	1	13
presentation+consequent	1	--	1	3	--	1
10-bar period as 5 + 5	--	--	3	--	--	--
16-bar period	4	--	--	--	--	2
10-bar antecedent+continuation	--	--	--	1	--	--
12-bar antecedent+continuation	--	--	--	--	--	3
14-bar antecedent+continuation	1	--	--	--	--	--
10-bar sentence	--	--	--	1	--	--
12-bar sentence	2	--	--	--	--	--
16-bar sentence	1	--	--	--	--	--

The numbers for Bach are the 28 named menuets. For the others also, I used only movements named menuet in solo and chamber music. Sources will be identified in posts on the individual composers.

One obvious point to be made is the large number of periods in Georg Muffat's music (he was an older contemporary, born in 1653), but the significant drop relative to antecedent + continuation and sentence themes in Bach's close contemporaries (Gottlieb Muffat, Graupner, and Telemann).

As with all the work in this series of posts, the "data" were gathered opportunistically and I do not pretend that they are complete, especially as I firmly restricted myself to named menuets. Many other pieces, especially rondeau themes, are obviously also menuets. And of course my restriction meant that the entire eighteenth-century song repertoire was excluded.

Wednesday, June 28, 2017
Menuet series 2-9 (Werner)

This is an entertaining oddity -- though such fanciful collections are by no means uncommon in the 17th and 18th centuries: Gregor Joseph Werner's *Neuer und sehr curios- Musicalischer Instrumental-Calender* from 1748 ([IMSLP link](#)). The suites are organized by month and in each of them the menuet clocks the hours of the day. The months of January and July are represented here, the former with nine hours of daylight and fifteen hours of night, the latter month with the opposite.

Needless to say, Werner's dozen menuets offer little for analysis of typical menuet characters-- but they do speak to the remarkable flexibility of the genre. One cannot imagine a gavotte (or even a rigaudon or bourée) being treated this way at any point in the century.

(January)

The image shows a page of handwritten musical notation for the month of January. At the top, there are decorative symbols: a snowflake, a circle with a dot inside, and another snowflake. The page is numbered '3' in the top right corner. The music is written on four staves. The first staff is marked 'Cantabile.' and '3/4'. Below it, the text reads 'Menuet il giorno di 9. bore.' The second staff is marked 'La notte di 15. bore.' The notation includes various musical symbols such as trills (tr.), triplets (3), and slurs. The paper is aged and yellowed.

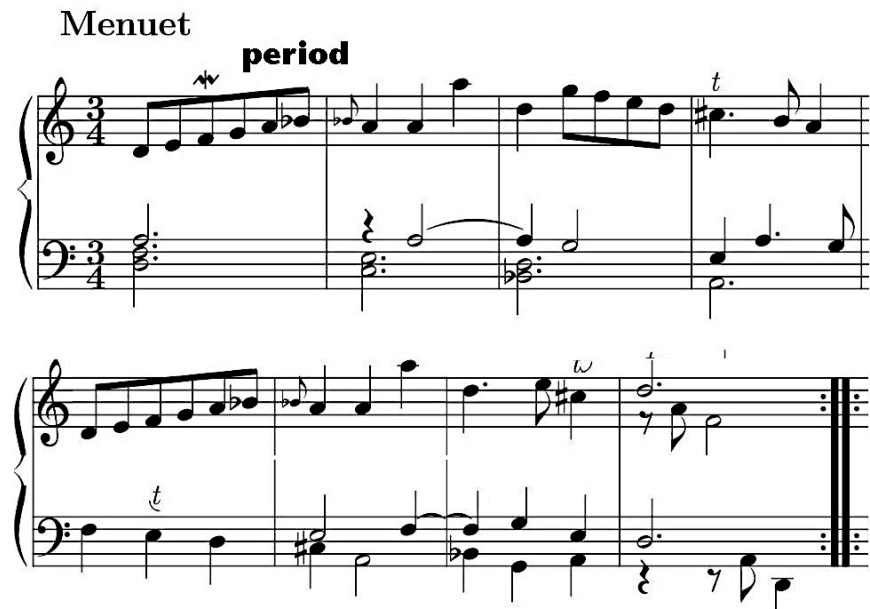
(July)



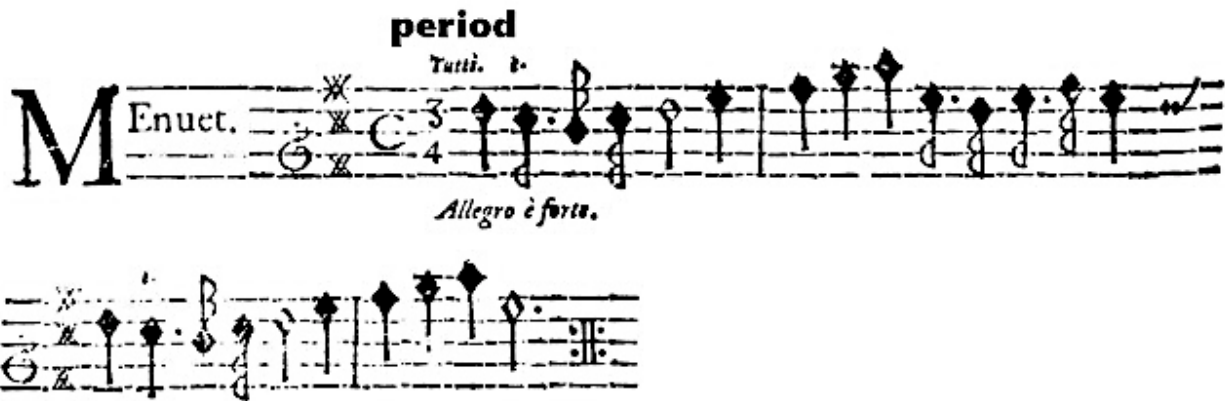
Thursday, June 29, 2017
 Menuet series 2-10 (Georg Muffat)

I found four collections by Georg Muffat on IMSLP (link): orchestral—*Armonico tributo*, published in Salzburg in 1682; *Florilegium Primum*, published in Augsburg in 1695; *Florilegium Secundum*, published in Passau in 1698—and six keyboard partitas in an undated manuscript, for which I am using modern notation by John Phelan.

From these last, as clean an 8-bar period as one could want. Note that the antecedent is set with the familiar chaconne bass figure, but that rhythm and direction clearly separate the contrasting idea from the basic idea. (Partita no. 5, menuet II)



Here is another example. This is from the first suite in the *Armonico tributo*, first violin part only. Note the "Allegro è forte." Throughout its history, the menuet took on both ceremonial-processional and pastoral characters with equal ease.



From Partita No. 2, the second menuet. The addition of ornamentation in the consequent does not in any way disturb the senses of symmetry and return. It is highly likely that this little piece reflects common performance practice, especially by keyboard players but almost certainly by others, as well.



From *Florilegium Primum*, suite no. 6. Ornamentation can also cause problems for analysis, as here. I first identified this as a sentence, assuming that the noodling in bars 5-6 were the functional equivalent of fragmentation. The lower parts, however, clearly mark bars 5-6 as a repetition of bars 1-2, and thus I conclude that the design is presentation + consequent—reluctantly, to be sure, because, as Caplin notes, this is a rare form (so much so that he doesn't even include it in his list of hybrid themes). The presentation + consequent theme is indeed rare throughout the entire history of the menuet. (The modern notation, btw, was made originally for the Werner Icking Music Collection by an editor identified only as "kompy.")

6. Menuet

presentation
sentence + **consequent**

The final example from Muffat is from *Florilegium Secundum*, suite no. 4. I will continue to emphasize the importance of the antecedent + continuation theme throughout this series. Indeed, in my view, to call it a hybrid fails to historicize the several 8-bar theme types completely—and not only for the menuet (though it has special importance there). As we will see later on, antecedent + continuation becomes so prevalent in J. C. Bach and Mozart that I will refer to it as the "galant theme." (Note also how often Telemann used it -- see again the table at the top of this section.)

This example is what I would call a "classic" (not "classical") antecedent + continuation theme: a clearly defined basic idea followed by a strongly contrasting idea (in both shape and rhythm), and a continuation featuring fragmentation.

30. II. Menuet.
antecedent + continuation

Violino.
Violetta.
Viola.
Quinta parte.
Violone.
Basso continuo.

2 6 6 5 9 7 5 5 6 5 6
6 6 3 4 3 6

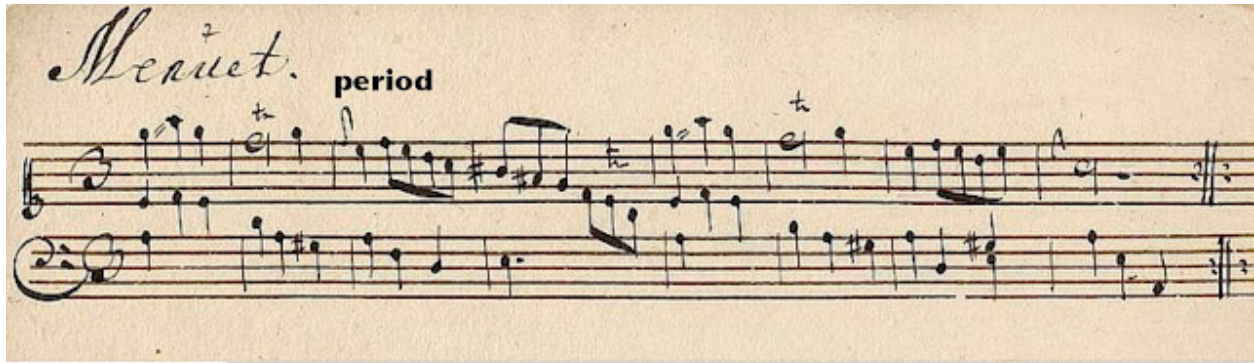
b 6 5 6
3 24

Friday, June 30, 2017

Menuet series 2-11 (Graupner)

Christoph Graupner, like J. S. Bach and Telemann, was a professional musician in north Germany—he spent most of his career in Darmstadt, whose Universitäts- und Landesbibliothek holds a manuscript collection of 20 dances ([IMSLP link](#)).

No. 7: A "textbook" period to begin. Note that the upper staff is written with the French violin clef.



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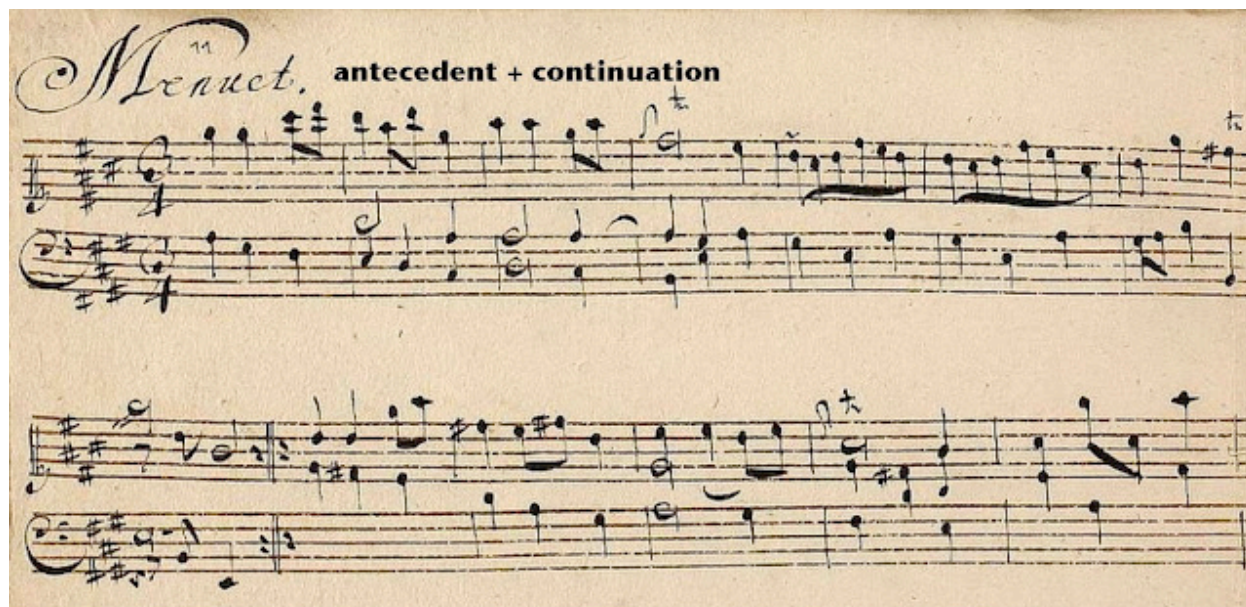
<http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-477/0038>

Universitäts- und Landesbibliothek Darmstadt

No. 10: A fairly simple "galant theme" though the repetition of the bass figure through the first four bars undercuts contrast in bars 3-4.

Handwritten musical score for Menuet No. 11. The title 'Menuet.' is written in cursive at the top left. The words 'antecedent + continuation' are printed in bold black text above the first staff. The score consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in 3/4 time and G major. The first two bars show a scalar descent in the bass, while the melody in bar 3 repeats the rhythm of bar 1. The notation includes various note values, rests, and accidentals.

No. 11: The opposite case: the bass changes direction after the scalar descent in bars 1-2, but the melody in bar 3 repeats the rhythm of bar 1. This first strain is on the fence, so to speak, between galant theme and sentence.



Menuet. antecedent + continuation

TECHNISCHE UNIVERSITÄT DARMSTADT
<http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-477/0038>
Universitäts- und Landesbibliothek Darmstadt

The image shows a handwritten musical score for a minuet. The title is "Menuet. antecedent + continuation". The score is written on two systems of staves, each with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic values, accidentals, and phrasing slurs. The paper is aged and yellowed.

Saturday, July 1, 2017

Menuet series 2-12 (Gottlieb Muffat)

Another close contemporary of J. S. Bach, Gottlieb Muffat—who was Georg's son—worked throughout the first half of the 18th century in the Viennese court (among his students was the future Empress Maria Theresa). The six suites in the *Componimenti musicali* (~1739) contain 13 minuets. Here are comments on several of them.

Suite no. 5, the trio to the second minuet, offers a simple presentation phrase, but the continuation emphasizes contrast, not development. So although I have called it a sentence, this first strain really belongs to a separate category, presentation + contrast, a design that is not only common in the minuet, along with the allied antecedent + contrast, but becomes more and more so in the second half of the 18th century, to the point that it is the preferred form for minuets by J. C. Bach and Mozart.



Trio. sentence

The image shows a musical score for a Trio. The title is "Trio. sentence". The score is written on two staves, both with treble clefs. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic values, accidentals, and phrasing slurs. The paper is aged and yellowed.

Suite no. 1, trio to the menuet. Similar to the preceding.

Trio. sentence

The musical score for the Trio, sentence, Suite no. 1, is presented in two systems. The first system contains four measures, and the second system contains two measures. The music is written in 3/4 time. The right hand features a melodic line with various ornaments and a repeat sign at the end. The left hand provides a supporting bass line with a chromatic figure.

Suite no. 5, second menuet. A "classic" antecedent + continuation theme, with considerable fragmentation in bars 5-7.

Menuet.

antecedent **+ continuation**

The musical score for the Menuet, Suite no. 5, is presented in two systems. The first system contains four measures, and the second system contains four measures. The music is written in 3/4 time. The right hand features a melodic line with various ornaments and a repeat sign at the end. The left hand provides a supporting bass line with a chromatic figure.

Suite no. 6, trio to the menuet. The distinctiveness of the chromatic figure, the placement of the mirror at bar 5, and the extent of the mirroring all favor hearing this theme as a period.

Trio.

period **(mirroring consequent)**

The musical score for the Trio, Suite no. 6, is presented in two systems. The first system contains four measures, and the second system contains four measures. The music is written in 3/4 time. The right hand features a melodic line with various ornaments and a repeat sign at the end. The left hand provides a supporting bass line with a chromatic figure.

Suite no. 2, menuet. A reasonably straightforward period; the transposition of the basic idea in the consequent is substantial but the arpeggio figure with the rhythms maintained makes the

relationship clear.

Menuet.

Suite no. 6, menuet. The formal functions as a "galant theme" make sense. This one is interesting because of the mirroring of rhythms -- see the two (a)s and the two (b)s -- and shapes -- the two (a)s. Despite the mirroring, the continuation phrase is contrasting rather than developmental.

Menuet.

Suite no. 2, trio. Once again the continuation is a contrasting phrase. The presentation is extended by simply adding two bars that transpose bars 3-4 down a third.

Trio.

Suite no. 6, "menuet III." The previous example hints at a figure realized in this one. I have labeled the formal functions as a sentence, but the effect overall is not 4 + 4 but rather 6 + 2: three statements of an idea followed by a formula cadence with a different melodic figure.

Menuet en Cornes de Chasse.

presentation **consequent***

* or 6 + 2?

Much the same effect occurs in the 8-bar antecedent of the 16-bar period in J. S. Bach's French Suite in D minor, menuet II--see below. Look especially at the alto voice (arrow).

16-bar period

Menuet II.

1-8 = period]

We will see this 6 + 2 arrangement—and even its reverse, 2 + 6!—in menuets by later composers.

Sunday, July 2, 2017

Menuet series 2-13 (Telemann)

Telemann cultivated the galant style in a serious way. His keyboard music and sonatas and fantasies for violin, however, are poor sources for menuets -- most of these compositions are written in the three-movement design Allegro-Andante-Allegro. Therefore, I turned to the orchestral works for examples. Because that repertoire is very large, I arbitrarily worked with overtures (suites) whose home keys are G or A.

This sentence fits the model quite well. The modern notation, btw, is by Michel Rondeau. I have included only the two clarino parts (identical to violin 1 & 2) and the bass.

sentence

2. Menuet I



C Tpt. 1

C Tpt. 2

D.B.

Detailed description: This image shows a modern musical score for three parts: two Clarinet parts (C Tpt. 1 and C Tpt. 2) and a Bass part (D.B.). The title is '2. Menuet I' and the word 'sentence' is written above the first staff. The music is in G major and 3/4 time. The first staff (C Tpt. 1) has a treble clef and a key signature of one sharp (F#). The second staff (C Tpt. 2) has a treble clef and a key signature of one sharp. The third staff (D.B.) has a bass clef and a key signature of one sharp. The notation includes various rhythmic values and accidentals, with repeat signs at the end of the first and second staves.

This is quite similar to the first example above.

sentence



Menuet.

Detailed description: This image shows a handwritten musical score for a 'Menuet'. The word 'sentence' is written above the staff. The notation is in G major and 3/4 time, with a treble clef and a key signature of one sharp. The music consists of a single melodic line with various rhythmic values and accidentals. The word 'Menuet.' is written in cursive below the staff.

Here is a good example of the galant theme: antecedent + a continuation phrase that contrasts rather than develops.

antecedent + continuation

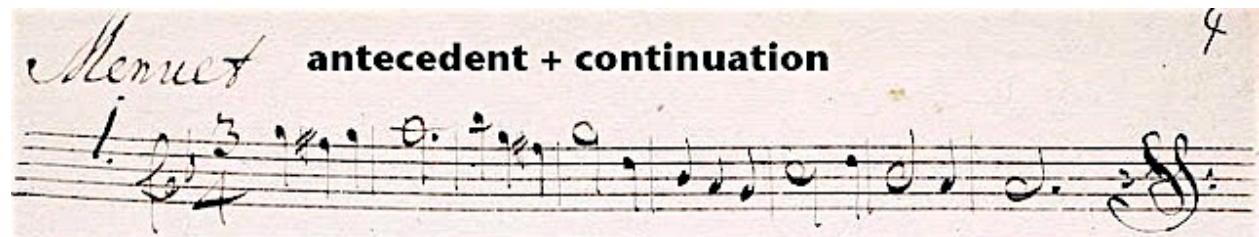


Menuet

Detailed description: This image shows a handwritten musical score for a 'Menuet'. The title 'antecedent + continuation' is written above the staff. The notation is in G major and 3/4 time, with a treble clef and a key signature of one sharp. The music consists of a single melodic line with various rhythmic values and accidentals. The word 'Menuet' is written in cursive below the staff.

Here there is less contrast because of the repetition of the basic idea's rhythms.

antecedent + continuation



Menuet

Detailed description: This image shows a handwritten musical score for a 'Menuet'. The title 'antecedent + continuation' is written above the staff. The notation is in G major and 3/4 time, with a treble clef and a key signature of one sharp. The music consists of a single melodic line with various rhythmic values and accidentals. The word 'Menuet' is written in cursive below the staff.

And here is a case that radicalizes the above. The same rhythms in every bar but the last bring much closer attention to shapes. In such a constrained context, bars 3-4 do sound like a contrasting idea and bars 5-6 like a second contrasting idea. Note that there are some broader connections: the (clumsily notated) arches showing the same overall direction in each phrase and the motivic ground in the basic idea and in bars 5-6.

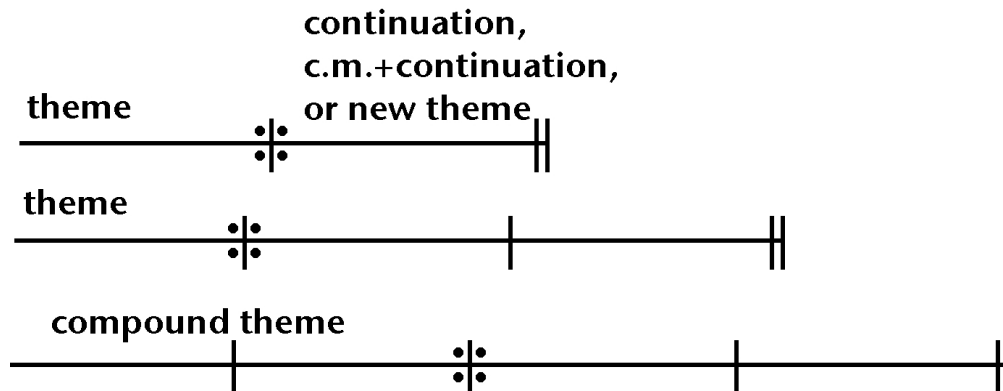


The "contrasting middle" consists of a continuation (with or without a new basic idea), standing on the dominant (usually with a new idea), sentence or -- rarely -- period (with new idea), or for longer pieces some combination of the above. Caplin uses "A" and "B" for sectional divisions in the small ternary form. The "contrasting middle" is co-terminous with "B": "As its name suggests, the small ternary consists of three main sections, typically labeled with letters: A-B-A' (read A' as *A-prime*'). These sections can also be labeled with terms that indicate their formal function: A = *exposition*, B = *contrasting middle*, A' = *recapitulation*" (Caplin 2014, 195).¹⁵

Small binary forms

Bars 1-8: any period, sentence, or hybrid type

Bars 9-16: (1) contrasting middle + continuation (or continuation-->cadential, or cadential); (2) contrasting middle and "consequent" (new b.i. and c.i.); (3) new sentence; (4) cadential; (5) (not common) cadential plus post-cadential extension.



NOTE: Small binary forms with more than 8 bars in the second strain may have any combination of the five types listed above. Any units, including the terminal one, may also be "-like units"—normally "continuation-like" or "sentence-like"—if traits of those functions are weakly but sufficiently represented.

NOTE: With respect to harmony, if bar 9 is stable, then the odds increase that 9-16 will be a new sentence; if bar 9 is a clearly defined subdominant, then 9-16 are probably cadential; if bar 9 is stable on the dominant or unstable on any harmony, 9-12 are most likely contrasting middle. See, however, McKee (in the introduction above), who emphasizes the structures of melodic design, a priority with which, for the most part, I agree.

¹⁵ For the sectional labels in the large ternary form, Caplin says that "We will not adopt the letter labels A-B-A' for the large ternary, since these letters already are used to indicate the constituent functions of the small ternary form. [Instead], the three parts of the large ternary can be functionally characterized as *main theme*, *interior theme*, and (*return of*) *main theme*" (2014, 575).

NOTE: The note-by-note contents of a 16-bar small binary form and a 16-bar sentence could conceivably be identical, the binary form is distinct because of the stipulated repetitions of the two parts.

NOTE: Caplin uses "1" and "2" -- not "A" and "B" -- for the two sections of a small binary form. The former matches nicely "first strain" and "second strain," which I borrow from dance terminology and use most often. The reader should know, however, that I am less consistent about avoiding letter names and references to "A-section" or "B-section" may be found in the descriptions below.

Second strains and B sections

The second parts of small binary and small ternary forms are quite predictable overall. The difficulty comes in distinguishing among the various possible components.¹⁶

1. continuation phrase (with a new basic idea)
 Note: Variants (continuation-->cadential, or cadential) are possible.
2. continuation phrase (without a new basic idea)
3. standing on the dominant (usually with a new idea)
4. sentence with new idea
5. (rare) period with new idea
6. some combination of the above
7. Binary forms only: continuation or standing on the dominant + consequent
8. Binary forms only: extended cadential function
9. Binary forms only: cadential + post-cadential extension

Oddly enough, only one of the 27 named menuets (less the anomalous Suite in A major, BWV 1025) is 16 bars total (or 8 + 8), and that is a curiosity in that the second strain is a varied version of the first (Partita no. 1 in Bb, menuet 2). (For more details on the individual pieces mentioned here, see the two tables in the next section, "Tables of the formal functions . . .".)

Twelve menuets are 8 + 16, where the second strain is 8 + 8, each unit almost always as a clearly identifiable 8-bar theme. Only one menuet—Suite in Eb major, BWV 819 Menuet 1—is in 8 + 12, with a phrase as a contrasting middle; the second strain is 4 + 8. And only one of the menuets in 8 + 16 has a typical contrasting middle (Suite in Eb major, BWV 819 Menuet 2). That is to say, clearly an aesthetic of conspicuous contrast in the second strain is not a factor in Bach's menuets. Indeed, in a surprising number of cases the theme types in the second strain are the same as in the first, and several can easily be heard as variants (as if variations) of the theme in the first strain.

Only 6 of the 27 are small ternary forms, despite the fact that the small ternary or *en rondeau* design was more common in menuets than any other among the French dances.

¹⁶ For a set of examples of these types, see my essay *Dance Designs in 18th and Early 19th Century Music*, pages 22-32: [link](#). The examples there are all drawn from early keyboard sonatas by Haydn.

Tables of the formal functions in the "28" (named menuets)

The first table gathers information from the analytical descriptions in the annotated scores (later in this section). Here n = 27 because I have deleted the anomalous nearly 100-bar menuet in the Suite for Violin in A major, BWV 1025. The second table rearranges the data according to length in the first strain, then length in the second strain.

#	Composition	First strain	Second strain
	Keyboard works:		
	English Suite No. 4 in F major		
1	Menuet 1	16-bar sentence	16: antecedent + continuation; continuation phrase + reprise (or sentence-like unit)
2	Menuet 2	period	24: 12-bar sentence; continuation phrase (transition); recapitulation
	French Suite No. 1 in D minor		
3	Menuet 1	antecedent + continuation	16: Theme 1, invertible counterpoint; continuation phrase (1,2 or reprise?)
4	Menuet 2	16-bar period, antecedent = period	24: continuation phrase; continuation phrase varied; reprise complete
5	French Suite No. 2 in C minor	antecedent + continuation	24: sentence; sentence; sentence-like unit
	French Suite No. 3 in B minor		
6	Menuet 1	16-bar period	20: sentence; presentation phrase; sentence
7	Menuet 2	antecedent + continuation	16: antecedent + continuation; antecedent + continuation
8	French Suite No. 6 in E major	sentence	16: sentence; sentence
	Partita No. 1 in Bb major		
9	Menuet 1	16-bar period	22: sentence; sentence; presentation + cadence (6 bars)

#	Composition	First strain	Second strain
10	Menuet 2	period	8: period 1, varied
11	Partita No. 4 in D major	period	20: 12-bar sentence (as 6+6); recapitulation (varied)
12	Partita No. 5 in G major	12-bar sentence	40: sentence-like unit; 12-bar antecedent + consequent (?); 12-bar continuation; continuation
	Suite in Eb major, BWV 819		
13	Menuet 1	period	12: contrasting middle (phrase); sentence-like unit
14	Menuet 2	sentence	16: contrasting middle (period- like unit); recapitulation (literal, except cadence)
	Strings:		
15	Suite in A major for Violin, BWV 1025	antecedent + continuation (but A = 36 bars)	63: (not described)
	Cello Suite No. 1 in G major		
16	Menuet 1	period	16: antecedent + continuation; sentence
17	Menuet 2	presentation + consequent	16: sentence; presentation + consequent?
	Cello Suite No. 2 in D minor		
18	Menuet 1	period	16: period-like unit; period-like unit
19	Menuet 2	antecedent + continuation	16: antecedent + continuation; antecedent + continuation
	Suite in E major for Lute, BWV 1006a		
20	Menuet 1	antecedent + continuation	26: 10-bar sentence; sentence- like unit; recapitulation, varied (= antecedent + continuation)
21	Menuet 2	16-bar period	16: antecedent + continuation; antecedent + continuation

#	Composition	First strain	Second strain
	Orchestra:		
	Brandenburg Concerto No. 1		
22	Menuet 1	12-bar sentence	12-bar sentence
23	Menuet 2	period	20: antecedent + continuation; transition phrase; reprise
	Orchestral Suite No. 1 in C major		
24	Menuet 1	period	16: period; sentence
25	Menuet 2	period	16: period-like unit; period 1, varied
26	Orchestral Suite No. 2 in B minor	antecedent + continuation	16: sentence; sentence-like unit
	Orchestral Suite No. 4 in D major		
27	Menuet 1	period	24: antecedent + continuation; sentence; antecedent + continuation
28	Menuet 2	antecedent + continuation	16: antecedent + continuation-like unit (!); antecedent + continuation

Composition	1st, bar #	2d, bar #	Second strain formal functions
Partita No. 1 in Bb major Menuet 2	8	8	period 1, varied
Suite in Eb major, BWV 819 Menuet 1	8	12	contrasting middle (phrase); sentence-like unit
French Suite No. 1 in D minor Menuet 1	8	16	Theme 1, invertible counterpoint; continuation phrase (1,2 or reprise?)
French Suite No. 3 in B minor Menuet 2	8	16	antecedent + continuation; antecedent + continuation

Composition	1st, bar #	2d, bar #	Second strain formal functions
French Suite No. 6 in E major	8	16	sentence; sentence
Suite in Eb major, BWV 819 Menuet 2	8	16	contrasting middle (period-like unit); recapitulation (literal, except cadence)
Cello Suite No. 1 in G major Menuet 1	8	16	antecedent + continuation; sentence
Cello Suite No. 1 in G major Menuet 2	8	16	sentence; presentation + consequent?
Cello Suite No. 2 in D minor Menuet 1	8	16	period-like unit; period-like unit
Cello Suite No. 2 in D minor Menuet 2	8	16	antecedent + continuation; antecedent + continuation
Orchestral Suite No. 1 in C major Menuet 1	8	16	period; sentence
Orchestral Suite No. 1 in C major Menuet 2	8	16	period-like unit; period 1, varied
Orchestral Suite No. 2 in B minor	8	16	sentence; sentence-like unit
Orchestral Suite No. 4 in D major Menuet 2	8	16	antecedent + continuation-like unit (!); antecedent + continuation
Partita No. 4 in D major	8	20	12-bar sentence (as 6+6); recapitulation (varied)
Brandenburg Concerto No. 1 Menuet 2	8	20	antecedent + continuation; transition phrase; reprise
English Suite No. 4 in F major Menuet 2	8	24	12-bar sentence; continuation phrase (transition); recapitulation
French Suite No. 2 in C minor	8	24	sentence; sentence; sentence-like unit
Orchestral Suite No. 4 in D major Menuet 1	8	24	antecedent + continuation; sentence; antecedent + continuation

Composition	1st, bar #	2d, bar #	Second strain formal functions
Suite in E major for Lute, BWV 1006a Menuet 1	8	26	10-bar sentence; sentence-like unit; recapitulation, varied (= antecedent + continuation)
Brandenburg Concerto No. 1 Menuet 1	12	12	12-bar sentence
Partita No. 5 in G major	12	40	sentence-like unit; 12-bar antecedent + consequent (?); 12-bar continuation; continuation
English Suite No. 4 in F major Menuet 1	16	16	antecedent + continuation; continuation phrase + reprise (or sentence-like unit)
Suite in E major for Lute, BWV 1006a Menuet 2	16	16	antecedent + continuation; antecedent + continuation
French Suite No. 3 in B minor Menuet 1	16	20	sentence; presentation phrase; sentence
Partita No. 1 in Bb major Menuet 1	16	22	sentence; sentence; presentation + cadence (6 bars)
French Suite No. 1 in D minor Menuet 2	16	24	continuation phrase; continuation phrase varied; reprise complete

Annotated scores

Keyboard works:

English Suite No. 4 in F major

16-bar period 1-8 = period

Menuet I.

antecedent + continuation

** continuation phrase

reprise?

** or sentence-like unit?

1. 2.

1. 2.

Detailed description: The image shows a musical score for Menuet I in F major, BWV 608, from the English Suite No. 4. The score is presented in two systems of grand staff notation (treble and bass clefs). The first system is annotated with '16-bar period' and '1-8 = period', with a vertical line separating the first eight bars from the rest. The second system is annotated with 'antecedent + continuation' and '** continuation phrase'. The third system is annotated with 'reprise?' and '** or sentence-like unit?'. The score includes first and second endings, marked '1.' and '2.'. The annotations are placed above or below the staves to indicate specific formal functions within the piece.

Menuet II.

period

12-bar sentence

(expansion by 4 bars)

continuation phrase/transition

recapitulation

1. 2.

French Suite No. 1 in D minor

antecedent + continuation

Menuet I.

principal melody

The image shows the first system of the Minuet I score. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and trills. The bass staff contains a supporting bass line. An arrow points from the text 'principal melody' to the beginning of the treble staff.

theme 1, invertible counterpoint

The image shows the second system of the score, labeled 'theme 1, invertible counterpoint'. It features two staves. The first two measures are marked with '1.' and '2.' above them, indicating first and second endings. The music includes trills and various rhythmic patterns.

continuation phrase

reprise?/continuation phrase

The image shows the third system of the score, divided into two parts. The left part is labeled 'continuation phrase' and the right part is labeled 'reprise?/continuation phrase'. Both parts consist of two staves with complex melodic and harmonic material.

16-bar period

8-bar antecedent = period

Menuet II.

consequent/continuation

continuation phrase

continuation phrase, varied

reprise — complete

The image displays a musical score for Menuet II, consisting of six systems of two staves each (treble and bass clef). The music is in 3/4 time and B-flat major. The first system is labeled '16-bar period' and '8-bar antecedent = period'. The second system is labeled 'consequent/continuation'. The third system is labeled 'continuation phrase'. The fourth system is split into 'continuation phrase, varied' and 'reprise — complete'. The fifth and sixth systems continue the piece, with the sixth system ending with a double bar line and repeat dots.

French Suite No. 2 in C minor

Menuet.

antecedent + continuation

sentence

sentence

sentence-like unit

The image displays a musical score for a Minuet in C minor, part of the French Suite No. 2. The score is written in 3/4 time and consists of five systems of music. The first system is labeled 'antecedent + continuation' and shows a melodic line in the right hand and a supporting bass line in the left hand. The second system is labeled 'sentence' and features a first ending (1.) and a second ending (2.) in the right hand. The third system is also labeled 'sentence' and continues the melodic development. The fourth system is labeled 'sentence-like unit' and includes a trill (tr.) in the right hand. The fifth system concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, slurs, and ornaments.

French Suite No. 3 in B minor

16-bar period

8-bar sentence as antecedent

Menuet.

The first system of the musical score shows the beginning of the piece. It features a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The bass clef part provides a simple harmonic accompaniment. The melody in the treble clef consists of eighth and sixteenth notes, with some slurs and accents. The first system is labeled '8-bar sentence as antecedent'.

sentence

(b.i. varied)

This system shows the second 8-bar sentence, which is a varied repetition of the first. It is labeled '(b.i. varied)'. The melody in the treble clef is more active, featuring sixteenth-note patterns and slurs. The bass clef part continues with a steady accompaniment.

presentation phrase

This system shows the presentation phrase, which is a melodic phrase that is repeated with variations. It is labeled 'presentation phrase'. The treble clef part features a series of eighth notes and slurs, while the bass clef part provides a rhythmic accompaniment.

sentence

This system shows the final 8-bar sentence of the 16-bar period. It is labeled 'sentence'. The melody in the treble clef is similar to the first sentence but with some variations in the later bars. The piece concludes with a double bar line and repeat dots.

Trio. antecedent + continuation

Musical notation for the Trio section, showing antecedent and continuation. The notation is in treble and bass clefs, with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of two systems of staves, each with a treble and bass clef. The first system shows the beginning of the piece with a treble clef staff and a bass clef staff. The second system continues the piece with a treble clef staff and a bass clef staff. The music is written in a style characteristic of Bach's Minuet in G major, BWV 99.

antecedent + continuation

Musical notation for the second section, showing antecedent and continuation. The notation is in treble and bass clefs, with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of two systems of staves, each with a treble and bass clef. The first system shows the beginning of the section with a treble clef staff and a bass clef staff. The second system continues the piece with a treble clef staff and a bass clef staff. The music is written in a style characteristic of Bach's Minuet in G major, BWV 99.

antecedent + continuation

Musical notation for the third section, showing antecedent and continuation. The notation is in treble and bass clefs, with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of two systems of staves, each with a treble and bass clef. The first system shows the beginning of the section with a treble clef staff and a bass clef staff. The second system continues the piece with a treble clef staff and a bass clef staff. The music is written in a style characteristic of Bach's Minuet in G major, BWV 99.

Menuet da Capo.

French Suite No. 4 in Eb major (BWV 815a; in Little & Jenne and McKee's lists, but not in my list of "28.")

Menuet

sentence (b.i. varied)

4 continuation → cadential

1. 2.

9 sentence (b.i. varied) continuation

tr tr

14 → cadential

1. 2.

French Suite No. 6 in E major

McKee 1999, 251 reads this as a series of three sentences. I have reproduced his reading below, though with slightly different labels.

Menuet.

The image displays a musical score for a Minuet in E major, French Suite No. 6 by J.S. Bach. The score is presented in four systems, each consisting of a grand staff (treble and bass clefs). The key signature is E major (three sharps) and the time signature is 3/4. The score is annotated with labels indicating sentence boundaries and variations. The first system is labeled 'sentence' and '(b.i. varied)'. The second system is labeled 'sentence 2' and '(b.i. varied)'. The third system is labeled 'sentence 3'. The fourth system is labeled '(b.i. varied)'. The notation includes various musical symbols such as notes, rests, accidentals, and phrasing slurs.

sentence (b.i. varied)

sentence 2 (b.i. varied)

sentence 3

(b.i. varied)

Partita No. 1 in Bb major

16-bar period 8-bar antecedent = sentence

MENUET I.

The musical score is presented in two systems. The first system contains the first 16 bars, which are divided into an 8-bar antecedent and an 8-bar sentence. The second system contains the final 6 bars, labeled as 'presentation + cadence (6 bars)'. The score is written for piano in B-flat major and 3/4 time. It features various dynamics including *mf*, *p*, *f*, *decresc.*, *cresc.*, and *dim.*. Fingerings and articulation marks are indicated throughout. The piece concludes with a first and second ending.

period

MENUET II.

p dolce

period 1, varied

mf *p* *f* *p*

Partita No. 4 in D major

period
Andante con moto

MENUET.

12-bar sentence, as 6 + 6

recapitulation, varied

Partita No. 5 in G major

12-bar sentence as 4 + 8

TEMPO DI MENUETTO.

p *cresc.* *fp* *fp* *fp*

fp *dim.* *p* *cresc.*

sentence-like unit

p *cresc.* *fp* *fp*

12-bar antecedent + consequent?

dim. *cresc.* *f* *p*

(expansion here?)

12-bar continuation (continuation)

phrase expanded by echoes to 8 bars)

cresc. *p* *cresc.* *p* *cresc.*

phrase expanded by echoes to 8 bars)

fp *fp* *fp* *fp* *dim.* *p*

continuation

Suite in Eb major for keyboard, BWV 819

Menuet I. sentence

The first system of musical notation for Menuet I, labeled "sentence". It consists of a treble and bass clef staff in 3/4 time, Eb major. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass clef accompaniment features a steady eighth-note pattern. The system ends with a repeat sign.

(b.i. varied)

The second system of musical notation, labeled "contrasting middle (phrase)". It continues the piece with a treble and bass clef staff. The treble clef melody features a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment continues with eighth notes. The system includes first and second endings, marked "1^{ma}" and "2^{da}".

contrasting middle (phrase)

The third system of musical notation, labeled "sentence-like unit". It continues the piece with a treble and bass clef staff. The treble clef melody features a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment continues with eighth notes. The system includes first and second endings, marked "1^{ma}" and "2^{da}".

sentence-like unit

The fourth system of musical notation, labeled "(bs. 5-8 transposed)". It continues the piece with a treble and bass clef staff. The treble clef melody features a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment continues with eighth notes. The system includes first and second endings, marked "1^{ma}" and "2^{da}".

(bs. 5-8 transposed)

Menuet II. (Trio.)

The musical score for Menuet II. (Trio.) is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece is divided into three main sections:

- sentence:** The first system, consisting of five measures, introduces the main theme.
- contrasting middle:** The second system, consisting of five measures, provides a contrasting section. It includes a **period-like unit** in the final two measures, marked with repeat signs.
- recapitulation:** The third system, consisting of five measures, repeats the main theme from the sentence.

The final two systems (fourth and fifth) conclude the piece with a final cadence.

Menuet I. da capo.

Strings:

Suite in A major for Violin, BWV 1025. B is 63 bars; not described.

Cello Suite No. 1 in G major

Menuet I. period

tr

antecedent + continuation

sentence

Menuet II. presentation + consequent

sentence

presentation + consequent?

Cello Suite No. 2 in D minor

Menuet I. period

period-like unit

period-like unit

period-like unit

Menuet II. antecedent + continuation

antecedent + continuation

antecedent + continuation

antecedent + continuation

*Menuet I.
da Capo.*

Suite in E major for Lute, BWV 1006a

Menuet I. antecedent + continuation

The first system of musical notation for Menuet I, BWV 1006a. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is E major (three sharps) and the time signature is 3/4. The music begins with a treble clef staff containing a sequence of eighth and quarter notes, followed by a bass clef staff with a simple harmonic accompaniment of quarter notes.

sentence

The second system of musical notation. It continues from the first system. The treble clef staff shows a continuation of the melodic line with some chromaticism. The bass clef staff provides accompaniment. A trill (tr) is marked above a note in the treble staff towards the end of the system.

(expansion)

sentence-like unit

The third system of musical notation. The treble clef staff features a series of sixteenth-note runs, some with slurs, creating a rhythmic pattern. The bass clef staff continues with a steady accompaniment.

recapitulation, varied (= antecedent + continuation)

The fourth system of musical notation, which serves as the final system. It begins with a treble clef staff that repeats the melodic motif from the first system but with some variations. The bass clef staff also repeats the accompaniment from the first system. The piece concludes with a final cadence in the treble staff.

Menuet II. 16-bar period; bars 1-8 = sentence

Musical notation for the first 8 bars of Menuet II. The piece is in G major and 3/4 time. The first 8 bars are labeled "8-bar consequent". The notation shows a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody in the treble clef consists of quarter notes and eighth notes, while the bass clef provides a steady accompaniment of eighth notes.

Musical notation for bars 9-16 of Menuet II, labeled "antecedent + continuation". This section continues the melody from the previous system. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody in the treble clef includes a sequence of eighth notes and quarter notes, leading to a cadence at the end of the piece.

Musical notation for the first 8 bars of Menuet II, labeled "antecedent + continuation". This system shows the beginning of the piece, with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody in the treble clef starts with a quarter note followed by eighth notes, and the bass clef provides a steady accompaniment of eighth notes.

Musical notation for bars 9-16 of Menuet II, labeled "antecedent + continuation". This system continues the melody from the previous system. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody in the treble clef includes a sequence of eighth notes and quarter notes, leading to a cadence at the end of the piece.

Orchestra:

Brandenburg Concerto No. 1

Menuetto [♩=150] 12-bar sentence

Tutti *f*

12-bar sentence

1. 2. *f*

1. 2.

Trio I period

Ob.
Fag.
p

This system shows the beginning of the Trio I period. The upper staff is for Oboe (Ob.) and the lower staff is for Bassoon (Fag.). The music is in 3/4 time and begins with a piano (*p*) dynamic. The notation includes various chords and melodic lines.

antecedent + continuation

1. 2.
mf

This system contains the antecedent and continuation of the Trio I period. It features first and second endings (1. and 2.) and a mezzo-forte (*mf*) dynamic marking. The notation includes trills and various chordal textures.

transition phrase

This system shows the transition phrase of the Trio I period. The notation includes trills and a final cadence with a double bar line and repeat sign.

reprise

pp

This system shows the reprise of the Trio I period. It begins with a piano-piano (*pp*) dynamic marking and features a melodic line in the upper staff and a supporting bass line in the lower staff.

1. 2.

This system concludes the Trio I period with first and second endings. The notation includes trills and various chordal textures.

Orchestral Suite No. 1 in C major

Menuet I period

Menuet II. period

period-like unit

period 1, varied

Menuet I
da capo.

Orchestral Suite No. 4 in D major

MENUETTO. (right-hand of primo part in 4-hand arrangement only)
period

antecedent + continuation

sentence

antecedent + continuation (reprise?)

TRIO. (right-hand of primo part in 4-hand arrangement)
antecedent + continuation

antecedent + continuation-like unit!

antecedent + continuation

Orchestral Suite No. 2 in B minor

MENUETT. antecedent + continuation

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is B minor (two sharps) and the time signature is 3/4. The first system is marked *dolce* and contains the antecedent phrase, ending with a repeat sign. The second system is labeled "sentence" and contains the continuation phrase, which begins with a repeat sign. The third system is labeled "sentence-like unit" and contains a further continuation. The fourth system concludes the piece with a final cadence. Fingerings are indicated by numbers 1-5 above or below notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

Appendix 1: Additional menuets from Little & Jenne 1991 (and McKee 1999)

This list is culled from the table in the Introduction. These are identified as named menuets by Little & Jenne. I will analyze the themes in their first strains.

BWV	Composition	n =	sentence?	DN?
1033	Sonata in C major (flute) ¹⁷	n = 2		--
822	Suite in G minor (keyboard)	n = 3		--
820	Overture in F major (keyboard)	n = 2		--
1071	Sinfonia in F major (early version of 1046)	n = 2	√n2	--
818a	Suite in A minor (keyboard)		√	--
827	Partita in A minor (keyboard; Burlesca)		√	--
173a	Cantata No.8: "Nim auch, grosser Fürst" (chorus)			

BWV 822: Suite in G minor. The three menuets in this early suite are simple designs written out in two parts, the first strain closing with a PAC. Clearly based on French keyboard models; the use of two "trios" is not uncommon at this time.

5. Menuett I period

6. Menuett II period

¹⁷I did not include BWV 1003 as the authorship is questioned (might be C. P. E. Bach). BWV 1071 is not included here because the menuets are essentially the same as in BWV 1046. The Burlesca in BWV 827 is named "menuet" in one manuscript.

7. Menuett III antecedent + continuation

The image shows the musical score for Menuett III, BWV 820, in F major, 3/4 time. It is divided into two systems. The first system is labeled '7. Menuett III antecedent + continuation'. The first system contains the antecedent (bars 1-6) and the continuation (bars 7-12). The second system contains the continuation (bars 13-18). The score is written for piano in treble and bass clefs.

BWV 820: Overture in F major (keyboard). The 3 + 3 pairing is unusual, though the 6-bar period is not. The trio is in what is arguably the simplest of the 8-bar themes: presentation + consequent. Bach seems to have had in mind the French pastoral trio, for which the simple and repetitious upper voices would be suitable (as if in hurdy-gurdy style).

Menuet. 6-bar period as 3 + 3

The image shows the musical score for Menuet, BWV 818a, in A minor, 3/4 time. It is labeled 'Menuet. 6-bar period as 3 + 3'. The score is written for piano in treble and bass clefs. The first system contains the 6-bar period, which is divided into two 3-bar phrases. The second system contains the first and second endings, labeled '1ma' and '2da'.

Trio. presentation + consequent

The image shows the musical score for Trio, BWV 818a, in A minor, 3/4 time. It is labeled 'Trio. presentation + consequent'. The score is written for piano in treble and bass clefs. The first system contains the presentation (bars 1-4) and the consequent (bars 5-8). The second system contains the consequent (bars 9-12).

BWV 818a: Suite in A minor (keyboard). This departs considerably from the French menuet model. Obviously a piece for keyboard, it leaves little of the topos of the menuet in place. Italianate, not French, it might have carried the title "Burlesca" even more plausibly than the next piece (from BWV 827). On the other hand, the palindromic effect of the sequence of ideas -- a,b,b,cadence -- may be found on occasion almost anywhere in the menuet repertory. Not surprisingly, Mozart was fond of it (relative to other composers, that is).

Menuet. antecedent + continuation as a, b, b', cadence

BWV 827: Partita in A minor (keyboard; Burlesca). This approaches an ideal form for the 16-bar sentence. Each half is itself a sentence, the second (at bar 9) beginning with a figure that is clearly a variant of the opening, as if to develop it further (a sense of return as if in a consequent -- because of the HC in bar 8 and the tonic return in bar 9 -- is quickly quashed).

16-bar sentence 8-bar sentence as presentation

Burlesca.

8-bar sentence as continuation

BWV 173a: Cantata No.8: "Nim auch, grosser Fürst" (chorus). An interior movement, this is cast in an unusual design with progressive tonality. There are three verses, the first in G major for the bass, the second in D major for the tenor, and the third in A major for both voices. Each is closed tonally; Bach manages a quick modulation at the beginning of the ritornello. The first verse is shown below in reduced form. The opening ritornello is a 12-bar antecedent + continuation theme, as 4 + 8. The bass repeats all of this (bars 13-24) as the A-section of a small binary form (I am calling it that despite the lack of repeat signs; otherwise, I suppose you could call it a 24-bar sentence). The B-section is another 12 bars, which the orchestra then repeats.

ARIE.
Al Tempo di Menuetto.

Violino I. Continuo.

A antecedent 5 continuation
sequence

8 fragmentation cadence **A** 13 (= 1)
Un - ter sei - nem Pur - pur - saum
(piano)

17 (= 5) 21 (= 9) **B** contin-
ist die Freu - de nach dem Lei - de, Je den schenkt er wei - ten Raum, Gna - den -

uation phrase 1 continuation phrase 2 expanded
26 Ga - ben zu ge - nie - ssen, die wie rei - che Strö - me fliessen, die
29 33

B

34 cadential progression (ECP)

37 continuation phrase 1

forte

— wie reiche Strö. — me flie. — ssen.

forte

41 continuation phrase 2

45 ECP

48

Appendix 2: Incipits for the unnamed menuet movements (Little & Jenne)

Keyboard:

Organ Prelude in F, BWV 556. Modern notation is by Pierre Guoin.

The image shows the first five measures of the Organ Prelude in F, BWV 556. The score is written for three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The key signature is one flat (F major). The first measure features a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. The second measure has a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. The third measure has a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. The fourth measure has a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. The fifth measure has a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. A triplet of eighth notes is marked with a '3' above it in the fifth measure.

Orchestra:

Concerto for Harpsichord and Orchestra, BWV 1054, 3d mvt.

The image shows the first five measures of the Concerto for Harpsichord and Orchestra, BWV 1054, 3d mvt. The score is written for two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (D major). The first measure features a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. The second measure has a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. The third measure has a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. The fourth measure has a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. The fifth measure has a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes.

Sacred Vocal:

Cantata 1, No.5: "Unser Mund und Ton der Saiten." Modern notation by Michel Rondeau.

The image shows the first five measures of the Cantata 1, No.5, "Unser Mund und Ton der Saiten." The score is written for two staves: a treble clef staff labeled "Violin I" and a bass clef staff labeled "Bass". The key signature is one flat (F major). The first measure features a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. The second measure has a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. The third measure has a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. The fourth measure has a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. The fifth measure has a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. Trills are marked with 'tr' above the notes in the second and fourth measures of the Violin I part.

The image shows the first five measures of the Cantata 1, No.5, "Unser Mund und Ton der Saiten." The score is written for a tenor part. The key signature is one flat (F major). The first measure features a treble clef staff with a series of eighth notes. The second measure has a treble clef staff with a series of eighth notes. The third measure has a treble clef staff with a series of eighth notes. The fourth measure has a treble clef staff with a series of eighth notes. The fifth measure has a treble clef staff with a series of eighth notes. Trills are marked with 'tr' above the notes in the second and fourth measures. The lyrics are: "Un - ser Mund und Ton der Sai - ten sol - len dir".

Cantata 11, No. 10: "Ach ja! so komme bald zurück" "Jesu, deine Gnadenblicke." Modern notation by CCARH (Center for Computer Assisted Research in the Humanities).

Flauto traverso 1, 2

Oboe 1

Violini e Viola



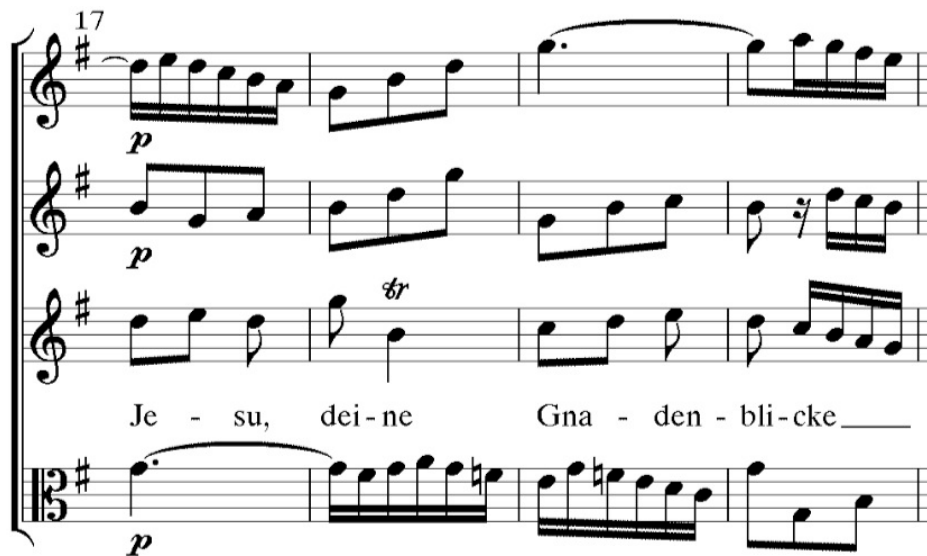
17

p

p

p

Je - su, dei - ne Gna - den - bli - cke



Cantata 25, No. 5: "Öffne meinen schlechten Liedern"

Oboe I.
Violino I.

Oboe II.
Violino II.

Viola.

Continuo.



Ob. unis.

öff - ne mei - nen schlech - ten Lie - dern,

This musical score shows a vocal line and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment is in a bass register. The lyrics are "öff - ne mei - nen schlech - ten Lie - dern,". The score is in 3/4 time and features a key signature of one sharp (F#).

Cantata 65, No.6: "Nimm mich dir zu eigen hin"

Nimm mich dir zu ei - gen hin,

This musical score shows a vocal line and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment is in a bass register. The lyrics are "Nimm mich dir zu ei - gen hin,". The score is in 3/4 time and features a key signature of one sharp (F#).

Cantata 77, No.5: "Ach, es bleibt in meiner Liebe"

ARIA.
Tromba.

This musical score is for a Tromba (Trumpet) part. It is in 3/4 time and features a key signature of one sharp (F#). The score is in a soprano register and features a key signature of one sharp (F#).

A musical score for a vocal line, likely a soprano or alto, in G major. The lyrics are "Ach, es bleibt in mei - ner Lie - be". The music features a trill (tr) on the final note of the phrase. The score is written on a single staff with a treble clef and a key signature of one sharp (F#).

Mass in G, BWV 236, No.3: "Gratias agimus tibi"

Violino I. Continuo. Musical score for Violino I and Continuo. The Violino I part is in G major, 3/4 time, and features a trill (tr) on the final note. The Continuo part is in G major, 3/4 time, and provides a simple harmonic accompaniment. The score is written on two staves: Violino I (treble clef) and Continuo (bass clef).

Musical score for a vocal line, likely a soprano or alto, in G major. The lyrics are "Gra - - ti - as a - - gimus ti - - bi, gr". The music features a trill (tr) on the final note of the phrase. The score is written on a single staff with a treble clef and a key signature of one sharp (F#).

Magnificat in D, BWV 243, No.2: "Et exultavit." Modern notation by Calebe Barros.

Violino I

Violino II

Viola

piano

forte

Et ex - ul - ta - vit spi - ri - tus me - us,

forte

St. John Passion, BWV 245, No. 67: "Ruht wohl, ruht wohl" (chorus)

CORO.

Flauto traverso I. II.
Oboe I. II. Violino I.

Violino II.

Viola.

Organo e Continuo.

Musical score for Cantata 210, No. 2, featuring vocal parts and instrumental accompaniment. The score includes a vocal line with lyrics and a basso continuo line with figured bass notation.

Ruht wohl, ruht wohl, ihr hei-li-gen Ge-bei-ne, die
Ruht wohl, ruht wohl, ihr hei-li-gen Ge-bei-ne, die
Ruht wohl, ruht wohl, ihr hei-li-gen Ge-bei-ne, die
Ruht wohl, ruht wohl, ihr hei-li-gen Ge-bei-ne, die

(6) 6 7 5 9 8 7 5 4 1 6 6 6 2 6 2 6

Secular Vocal:

Cantata 210, No.2: "Spielet, ihr beseelten Lieder"

ARIE.
Moderato.

Oboe d'amore.
Violino I.
Continuo.

Musical score for the Arie "Spielet, ihr beseelten Lieder" from Cantata 210, No. 2, featuring Oboe d'amore, Violino I, and Continuo. The score includes figured bass notation for the Continuo part.

6 5 6 5 4 2 6 6 4 6 6

piano sempre
piano
piano
Spie - let, ihr be - seel - ten Lie - der,
(Senza Violone.)
piano

Cantata 211, No. 4: "Ei! wie schmeckt del' Coffee süsze"

Flauto traverso

Lieschen

Continuo

6 6 5 #

Fl.

Lies.

Cont.

4/2 5 6 # 5 # 6 6 #

Fl.

Lies.

Cont.

6 7 # # 6

Cantata 212, No. 14: "Klein zschocher müsse so zart und süsse"

ARIE.

Flauto traverso /
Violino I.

Violino II.

Viola.

Continuo.

Klein-Zschocher mü - sse so zart und sü - sse

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- Neumeyer, David. 2017. [English, Scotch, and Irish Dance and Song: On Cadence Gestures and Figures](#).
This is a documentation of ascending cadence gestures in some 260 songs and dances from the British Isles, taken from eighteenth and nineteenth century sources, with some emphasis on collections for practical use published between about 1770 and 1820 and on the later ethnographic collections of P. W. Joyce and the anthology of Francis O'Neill.
- Neumeyer, David. 2016. [Scale Degree ^6 in the 19th Century: Ländler and Waltzes from Schubert to Herbert](#)
Jeremy Day-O'Connell identifies three treatments of scale degree 6 in the major key through the nineteenth century: (1) classical ^6; (2) pastoral ^6; and (3) non-classical ^6. This essay makes further distinctions within these categories and documents them in the Ländler repertoire (roughly 1800-1850; especially Schubert) and in the waltz repertoire after 1850 (primarily the Strauss family). The final case study uses this information to explain some unusual dissonances in an operetta overture by Victor Herbert. Other composers include Michael Pamer, Josef Lanner, Theodor Lachner, Czerny, Brahms, Fauré, and Debussy.
- Neumeyer, David. 2016. [Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century](#).
Cadences are formulaic gestures of closure and temporal articulation in music. Although in the minority, rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes characteristic instances of rising cadential lines from the late 16th century through the 1830s.
- Neumeyer, David. 2015. [Proto-backgrounds in Traditional Tonal Music](#).
This article uses an analogy between "theme" in literary studies and "background" in linear analysis

(or other hierarchical analytic models) for music to find more options for interpretation than are available in traditional Schenkerian analysis. The central construct is the proto-background, or tonic-triad interval that is understood to precede the typical linear background of a Schenkerian or similar hierarchical analysis. Figures typically or potentially found in a background, including the Schenkerian *urlinie*, are understood to arise through (informal) transformations, or functions, applied to proto-backgrounds.

Neumeyer, David. 2015. [Analyses of Schubert, Waltz, D.779n13](#)

This article gathers a large number of analyses of a single waltz by Franz Schubert: the anomalous A-major waltz, no. 13 in the *Valses sentimentales*, D 779. The goal is to make more vivid through examples a critical position that came to the fore in music theory during the course of the 1980s: a contrast between a widely accepted "diversity" standard and the closed, ideologically bound habits of descriptive and interpretative practice associated with classical pc-set analysis and Schenkerian analysis.

Neumeyer, David. 2014. [Complex upper-voice cadential figures in traditional tonal music](#)

Harmony and voice-leading are integrated in the hierarchical networks of Schenkerian analyses: the top (most abstract) level of the hierarchy is a fundamental structure that combines a single upper voice and a bass voice in counterpoint. A pattern that occurs with increasing frequency beginning in the later eighteenth century tends to confer equal status on two upper voices, one from \wedge_5 , the other from \wedge_3 . Analysis using such three-part voice leading in the background often provides richer, more complete, and more musically convincing analyses.

Neumeyer, David. 2012. [Tonal Frames in 18th and 19th Century Music](#)

Tonal frames are understood here as schemata comprising the "a" level elements of a time-span or prolongation reduction in the system of Lerdahl and Jackendoff, *Generalized Theory of Tonal Music* (1983), as amended and extended by Lerdahl (*Tonal Pitch Space* (2001)). I use basic forms from these sources as a starting point but call them tonal frames in order to make a clear distinction, because I have a stricter view of the role of register.

Neumeyer, David. 2010/2016. [John Playford Dancing Master: Rising Lines](#)

Musical examples with rising cadence gestures from John Playford's *Dancing Master* (1651). This set was extracted from the article "Rising Lines in Tonal Frameworks of Traditional Tonal Music." A revised version of this was published in 2016: [link](#).

Neumeyer, David. 2009. "Thematic Reading, Proto-backgrounds, and Transformations." *Music Theory Spectrum* 31/2: 284-324.

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