

Minuet in G

from "A Little Notebook for Anna Magdalena Bach"

No. 4

Johann Sebastian Bach

G G C IV G I

D7 V7 G I D V7 G I D V7

C is the 7th of D7 chord

Root 3rd Root Root Root 7th 6th 5th

G I C IV G I

3rd used as passing tone Root 3rd Root Root 3rd Used scale tones as passing tones

D V G I D V G I

5th 3rd Root 3rd 7th Root Root

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Chord progression: G I, D V, Em VI, A $\frac{V}{V}$

Chord progression: G I, D V, A $\frac{V}{V}$, D V, A $\frac{V}{V}$, D V

Chord progression: G I, C IV, G I, D V, G I, D V

Chord progression: D V, C IV, G I, D V, G I, D V, G I

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Key Signature = G Scale

Naming and numbering G Scale Triads

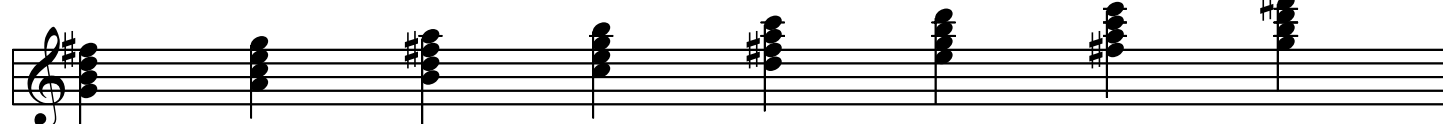
G Chord Triads

G	A _m	B _m	C	D	E _m	F [#] dim	G
I	II _{m7}	III _m	IV	V	VI	VII dim	I



G Chord Triads adding the 7's

G ^{Maj7}	A _{m7}	B _{m7}	C ^{Maj7}	D ⁷	E _{m7}	F [#] _{m7} ⁵	G ^{Maj7}
IM ⁷	II _{m7}	III _{m7}	IV ^{M7}	V ⁷	VI _{m7}	VII ^o ₇	IM ⁷



Analysis

Why are we learning to analyze this composition? After analyzing the Minuet, you will find that Bach used very basic chords, the I, IV and V, adding only an Em once and the A chord 3 times. Most Rock n' Roll songs use 3 chords, the I, IV and V, which are the simplest of compositions to write. Now look at how Bach arranged the 3 chords and all of the different ideas and harmonies that he obtained. This is why he is the genius. When a classical student understands the development of a composition, he can translate that information into interpreting the selection, loud and soft, pausing, slower, faster, etc.

Next, the analysis can be used to help in memorizing the selection. Most students that do not understand music will memorize only the notes, very time consuming. But, if you analyze the selection look how easy it would be to memorize using the chords:

Staff 1: I-IV-I

Staff 3: the same as staff 1

Staff 2: V-I-V-I-V

Staff 4: Almost the same as staff 2, V-I-V-I

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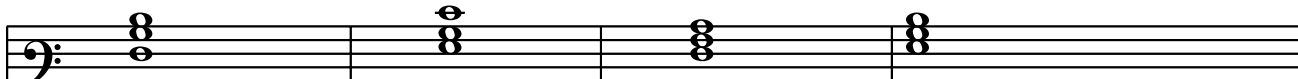
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We are analyzing the Minuet, so that we can use the chord structure and its' motivic development to play blues, play jazz and enhance arranging skills. This technique is used for easy memorizing, which is our next exercise.

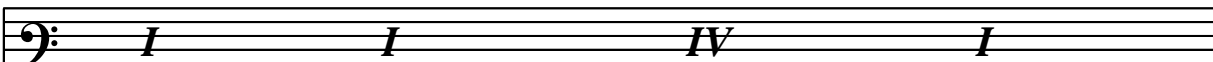
We will be writing a jazz song on top of Bach's chord structure, so our next step is to memorize the left hand.


Practice the chords in these positions:

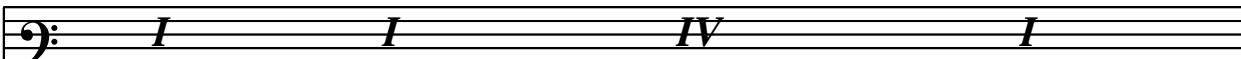
I	IV	V	VI
G	C	D	Em

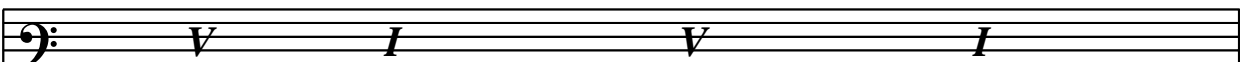


Memorize the first 16 measures using chords symbols I, IV, V

STAFF 1 

STAFF 2 

STAFF 3 

STAFF 4 

LESSON: MEMORIZE EACH STAFF SEQUENCE.
Another idea is to play the chords in Minuet, instead of the
harmony that bach wrote. This is just for practice!

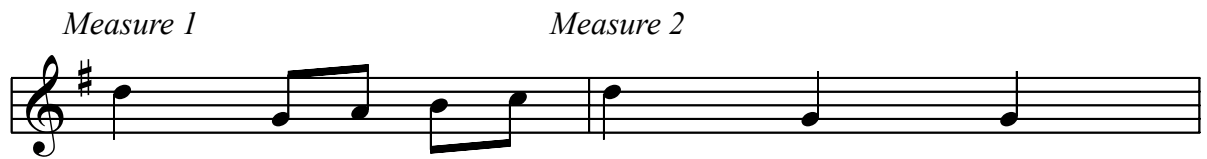
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Now let's have some fun! We are going to use the Minuet as an example of motivic development and apply this to an original song. Motivic development is a music term to describe a composer's idea. When composing or improvising, you will take an idea and use this idea with embellishments. Remember that music is like writing a story and has to flow with a constant theme as in a story, therefore we take a theme and enhance the theme to keep consistency throughout the song.

Completed Theme: contains 2 measures



1. First idea

2. Second Idea

Bach uses 2 measures to complete his theme. Let's look at the ideas he has used in the first measure, that makes up a pattern.

Melody Pattern Measure 1

- MEASURE 1**
1. Starts on a G and the following note moves down.
(Beat 1 to beat 2 moves down.)
 2. Beats 3 and 4 move up using consecutive notes, G, A, B, C.

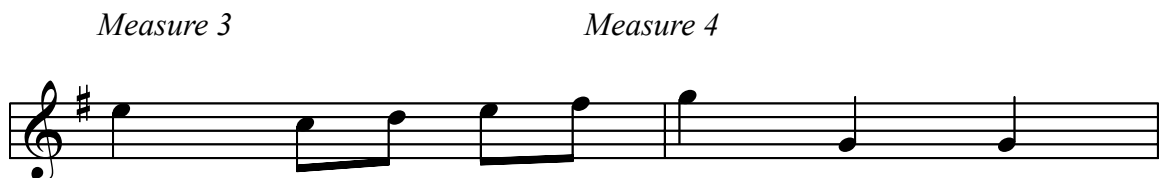
Rhythm Pattern Measure 1

3. Beat 1 is a quarter note, and beats 2 and 3 use eighth notes.

Melody Pattern Measure 2

- MEASURE 2**
1. Beat 1 moves down to beat 2
 2. Beats 2 and 3 are on the same note.

Rhythm Pattern Measure 2



Can you find the development in measures 3 and 4 that match in measures 1 and 2?

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Can you find the motivice development in 'Silent Night'?

Measure 1 is repeated in Measure 2:

The image shows two staves of musical notation. The first staff contains the first measure of the piece, and the second staff contains the second measure. Both measures are identical, demonstrating the repetition of the first measure in the second measure. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are G4 (half), A4 (quarter), B4 (quarter), C5 (half), B4 (quarter), A4 (quarter), and G4 (half).

Measures 5 and 6 develops the theme and it is repeated in Measures 7 and 8.

1. Measures 5 and 7, and 6 and 8 each have the same rhythm pattern.
2. Measure 5 has two A's and measure 7 has two G's
3. Measure 5 moves down to measure 6 and measure 7 moves down to measure 8.

MOTIVIC DEVELOPMENT

Motivic development is quite a large study and we will work on this more in the advanced lessons. At this time, I am giving you an idea on composition and improvisation using motivic development.

At this time we are going to work with only a few principals:

1. Keep the same notes, and change the rhythm
2. Keep the same rhythm and change the notes.
3. Keep the same rhythm and note patterns of the phrase and transpose up or down.
4. Invert the phrase
5. Repetition

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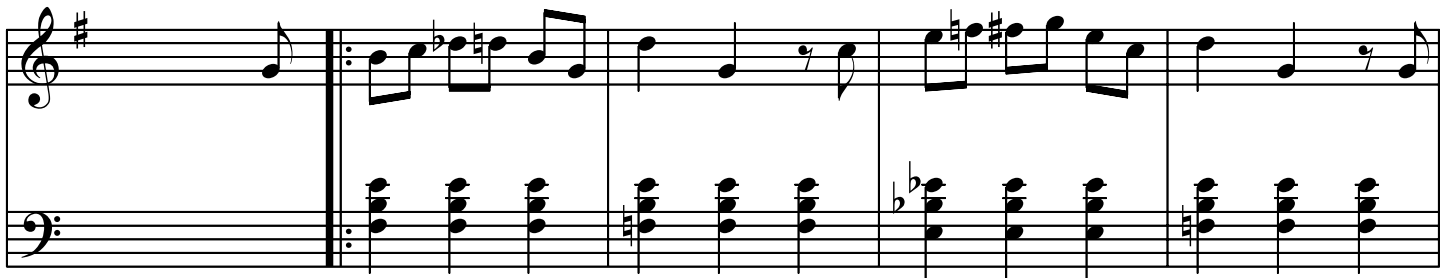
This is a motivic development on G blues. Do you see the pattern?



Bachs' Minuet in 'Blues'

This is a practice in motivic development using the "Minuet in G."

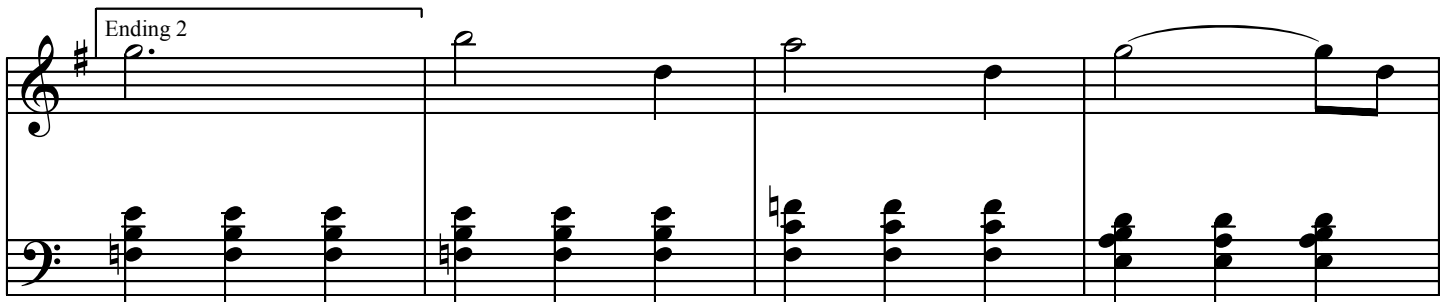
G7 13 G7 13 C7-10 G7 13



D7-10 G7 13 D7-10 D7-10



G7 13 G7 13 D7-10 Em7



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A7¹³ A7¹³ G7¹³ D7⁻¹⁰ A7¹³ D7⁻¹⁰ A7¹³

G7¹³ G C G D/F# G/D D

C G/B D/F#