**Instrumentation** Originally written for Klavier solo. Various arrangements/transcriptions can be found of this particular movement, primarily in student piano books and Suzuki literature.

**Publisher:** Complete score of the Suite available on IMSLP, edited by TobesNotenarchiv; this plan is focused on the single minuet in the Suzuki Cello Method Volume 2, published by Summy Birchard.

**ANALYSIS**

**Broad Description:** Simple and brief minuet in Baroque tradition of a melody accompanied by bass line.

**Type/Genre**

**Background Information**

**Additional Instrumental Information:** In the original this minuet is the third of 3 Da Capo Minuets. The first two minuets are in G minor, virtually the same piece twice (the primary difference between the two being that the melody and harmony switch hands in the second minuet—otherwise the two movements are virtually identical.) This third minuet provides the only real contrast: Key of G major with enough rhythmic and melodic similarities to make them “family.”

**Elements of Music (Analysis in C Major for student using Suzuki transposition)**

- **Form** Binary (AABB) although the A section returns almost exactly in the second half of the B section, giving the piece a feel of ABA.

- **Rhythm** In \( \frac{2}{4} \) time, primarily quarter-and eighth-notes. The most distinct and predominant rhythmic motives are \( \text{♩♩♩} \) and \( \text{♩♩♩♩} \) found primarily in melody; B section begins with unexpected rhythm \( \text{♩♩} \) (used in combination with ascending skip up a fourth to A) which creates a surprising imbalance and “tilt” toward the modulation and cadence in G major. The distinct rhythmic motives in melody are found only a few times in bass line: \( \text{♩♩♩♩} \) in bars 3 and 16 (which links B section back to A); and \( \text{♩♩♩} \) only in the first ending. The rest of the rhythmic movement in the bass line contrasts the melody, to move rhythm when melody is static.

- **Melody** A section: Begins on the 5th scale tone (G), and although it touches the tonic briefly on weak beats, the melody are never arrives on the tonic C on a strong beat until the cadence in the eighth measure (the downward skip of a 3rd in the sixth measure ensures this to the end of the phrase). The listener must wait for the resolution, so when it finally comes, it is all that much more satisfying.

- The melody is predominantly descending in the A section, balanced by the upward and leaps of 5th and 6th into the respective fifth and sixth bars (coincidence? Probably not...) B section has a more invigorating upward movement, beginning with the fourth in the 9th bar, the fourth into the 11th bar, and finally culminating in the octave leap in the 13th.

- The return of the A section in the 17th bar at first offers only intriguing hints at the first theme (utilizing the \( \text{♩♩♩} \) motif) until the last 4 bars, when the melody is directly quoted.

- **Harmony** Simple bass line with implied harmonies (unable to locate an autograph manuscript for possibility of figured bass). First 8 bars stay in C major, with harmonic tension built into suspension of I in mm. 2-3 with melody moving to supertonic.
Comparable measures in the return (mm. 18-19) offer no suspension, but the ii/vii
movement under the sustained F in the melody suggests a diminished chord, creating a
different sort of tension. The B section modulates to G major via DM7, but immediately
returns to C major via the F 7(G7), and the slightly varied bass line in m. 17-19 keeps
things interesting. As with virtually all of Bach’s bass lines, this one has a satisfying
contour and balance of its own, while still providing essential harmonic and rhythmic
support to the melody.

- Timbre Middle range of both melody and harmony parts.
- Texture Sparse yet complete, even without realized harmonies.
- Expression Minuet feel of 1 2 3 1 2 3 is inherent in the music, but needs to be brought out
  in performance; No dynamic markings in original score—performer must respond to
  harmonies and melodic direction to shape (or follow editors dynamics—I prefer the
  “inside-out” method).

Additional Considerations/Reasons to Perform this Composition: Classic J. S. Bach for
young players. Good for cellists learning to shift and developing their stylistic approach to
playing dances.

The Heart Statement: Stability of perfect form, offset by rhythm that both swings and
surprises and a melody that yearns for resolution, creates a minuet that never ceases to
satisfy.

Introducing the Piece (as strategy): Offer this composition’s distinctive rhythm of a quarter
and four eighth notes, first as hand-clap, then on single note on cello, then with changing
notes. If you are a composer wanting to write a piece using that motif, would it be the only
rhythm that you would use? Why or why not?

Skill Outcome: Students will discover maximum physical ease and trust in the left hand
while changing positions.

A. Strategies
   1. Check for tension in thumb—
      a. experiment with “dead arm” story and exercise
      b. “coat hanger” image
   2. Name note, Sing note, connect to fingers—one note/any finger
   3. Allow hand to move where it WANTS to go—don’t force it.
   4. Fun with mistakes! (mistakes on purpose)
   5. “Magnet fingers” — turn them into “Magic fingers”

B. Assessment
   1. Student can sing note before shift, describe where it is by sight, and find it by feel
   2. Student can find shift note on fingerboard easily and comfortably
   3. Student shifts with no physical tension or worry

Knowledge Outcome: Students will recognize the unifying effect of motivic elements in
music.

A. Strategies
   1. In the music, circle all the measures that have similar rhythms—use different colors
      for different motifs. Play one after another the ones circled in same color. What
      makes them the same? What makes them different?
2. Is it important that they are different? (Teacher plays own “new composition”...but very boring since it is the same notes and rhythms repeated over and over). Why are there other rhythms in the piece if these rhythms are so important?
3. Improvise on one of the motifs circled in music—can you hear they are related even if different notes are played?
4. Listen to the minor minuets that are part of the same piece—what makes them the same? What makes them different? Does it matter what instrument plays the music?
5. Can you think of other things in your life that are “the same but different”? (Include some kind of music already played, but also foods, family, cars, toys, etc...) Bring in examples of “same but different” to next lesson.

B. Assessment
1. Student can identify motivic elements in any music (previously learned and new)
2. Student composes 4 bar piece using recognizable motivic elements.

Affective Outcome: Students will discover how the natural physical responses to hearing various styles of music can be applied to performing that music, resulting in heightened musical expression.

A. Strategies
1. What is the gesture of a dance? Dance or move hands to show how dancing makes you move. Describe the gesture. (Dance: curved/swinging)
2. What gestures are appropriate for a song? a march? How are these gestures different from each other? (Song: continuous and smooth; March: straight up and down).
3. Apply each gesture to cello with the bow. Which gesture seems to work best in this piece? Would the “song” gesture work with this piece? What about march style?
4. Are all dances alike? Show us some different dances. Improvise music to these dances.

B. Assessment
1. Student can describe and demonstrate the difference between a dance, song, and a march.
2. Student can identify song, dance, and march styles in previous and upcoming pieces, and apply appropriately meaningful gestures to each.

Music Selection—Limited range of notes makes it easy for established beginner students to play this piece well. The piece is suited to developing comfort in learning how to shift to second position (the shift is the same every time it happens, only on different strings...use as teaching tool to begin to understand where notes lie on fingerboard). Bow control for creating stylistically appropriate lift can also be taught, if student has not encountered that technique yet. Good piece for discovering and experimenting with rhythmic motives, learning more about dance style, and exploring balance.

Additional Outcome options:
- Exploring form and the elements that help create the necessary similarities and contrasts (either as Composer’s Craft or as Knowledge).
- Explore dance as a social event in various eras, types of dance, etc.
- Bow control—discovering best placement for optimal control of sounds and lift.
- Need to “return home” via melody that avoids home until it must resolve.