Schubert Menuett D.86 Analysis

This initial period of Schubert's Menuett D.86 consists of two contrasting phrases, the first completing a half cadence in the Key of I, (D Major) the second phrase ending with a perfect authentic cadence in the tonic or I. Each measure in the bass is embellished chordal skips, outlining the underlying harmony with the harmonic rhythm changing by measure. Starting at measure 13, the second phrase of the second period begins to modulate to the key of VI and lands at a perfect authentic cadence in this key at measure 16.

Fig. 1.0—
Form Diagram (mm.1-8)

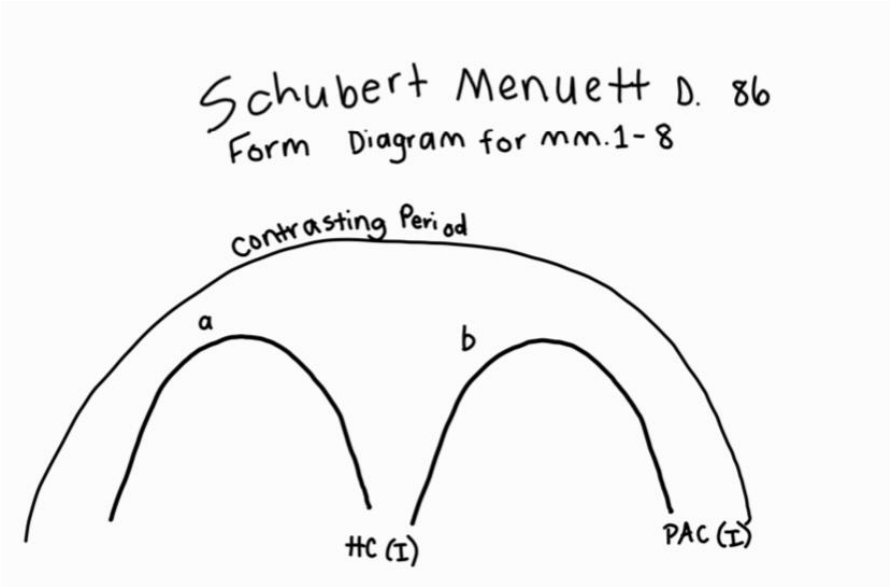


Fig. 1.1—
Figured Bass & Embellishing Tones Analysis (mm.1-8)

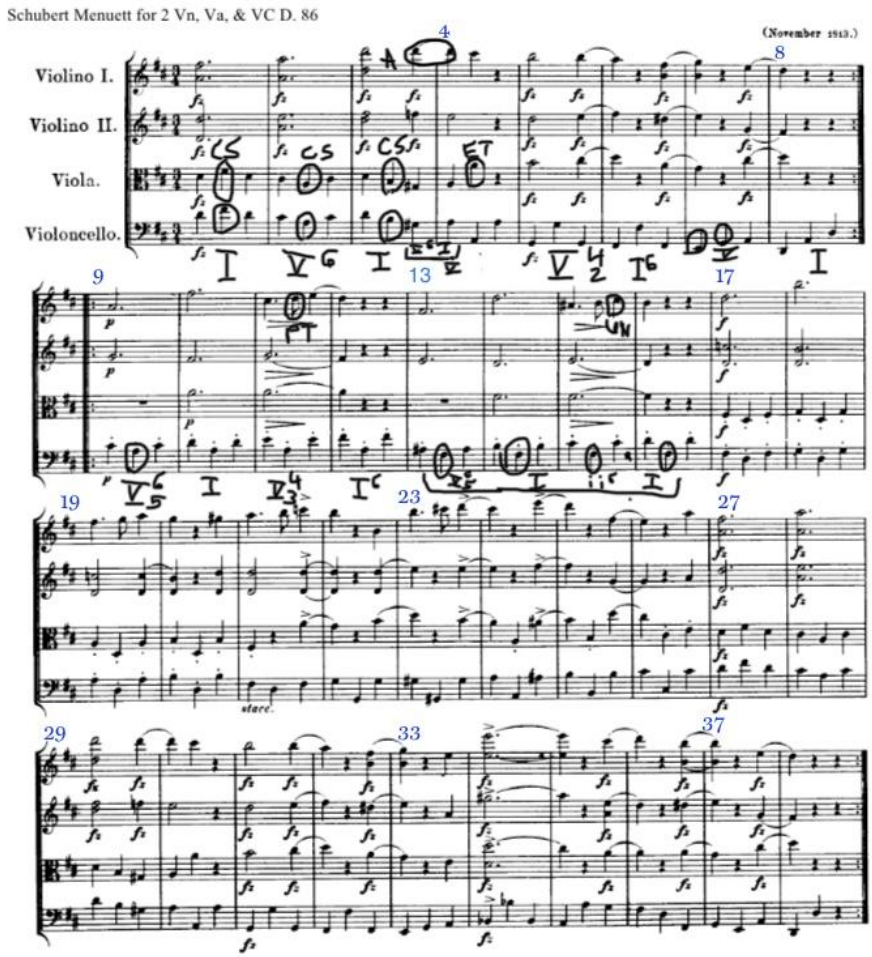


Chart 1.0—
Phrase Chart (mm. 1-8)

Phrase	Design	Cadence(Key)	Measure.Beat
1	a	HC (I)	4.2
2	b	PAC (I)	8.1

When examining mm.9 to the end of this menuett, one can first see a sequence begin in mm.9-20, consisting of a 4 measure chunk of ascending quarter note choral skips, which eventually descends as a whole by a third 3 times, creating a descending 3rd's sequence with a 6-6 LIP. There is an IAC in the key of D Major(I) on beat 1 of m.12, an IAC in the key of B minor(vi) on beat 1 of m.16, and an IAC in the Key of G Major(IV) on beat 1 of m.20. Next, there is a second sequence from mm. 21-27 in which a one measure chunk of ascending chordal skips, ascend by half steps in 7 steps with a 10-10 LIP. This second sequence and modulation brings us back to D Major and a recapitulation of phrase *a* and *b* of the *A* section occurs. This is followed by an interpolation via a deceptive resolution at m.34 with the appearance of a French Augmented sixth chord. This phrase expansion then leads to the final PAC in the home key of D Major(I). All of these elements found in mm.9-end create the *B* section of this menuett which is a parallel modulatory period, followed by a recapitulation of the *A* section, making this minuet's form a Balanced Continuous Rounded Binary.

Fig. 1.2—
Form Diagram (mm. 9-end)

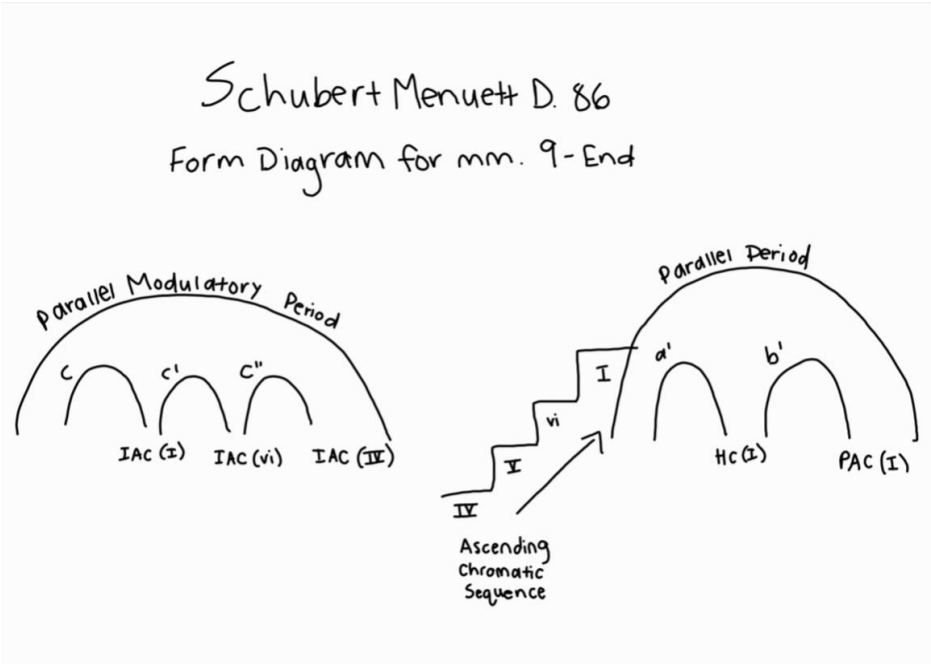


Chart 1.1—

Phrase Chart (mm. 9-end)

Phrase	Design	Cadence(Key)	Measure.Beat
3	c	IAC(I)	12.1
4	c’	IAC(vi)	16.1
5	c’’	IAC(IV)	20.1
6	a’	HC(I)	30.2
7	b’	PAC(I)	38.1

Fig. 1.3—
Figured Bass & Embellishing Tones Analysis
(mm. 9-end)

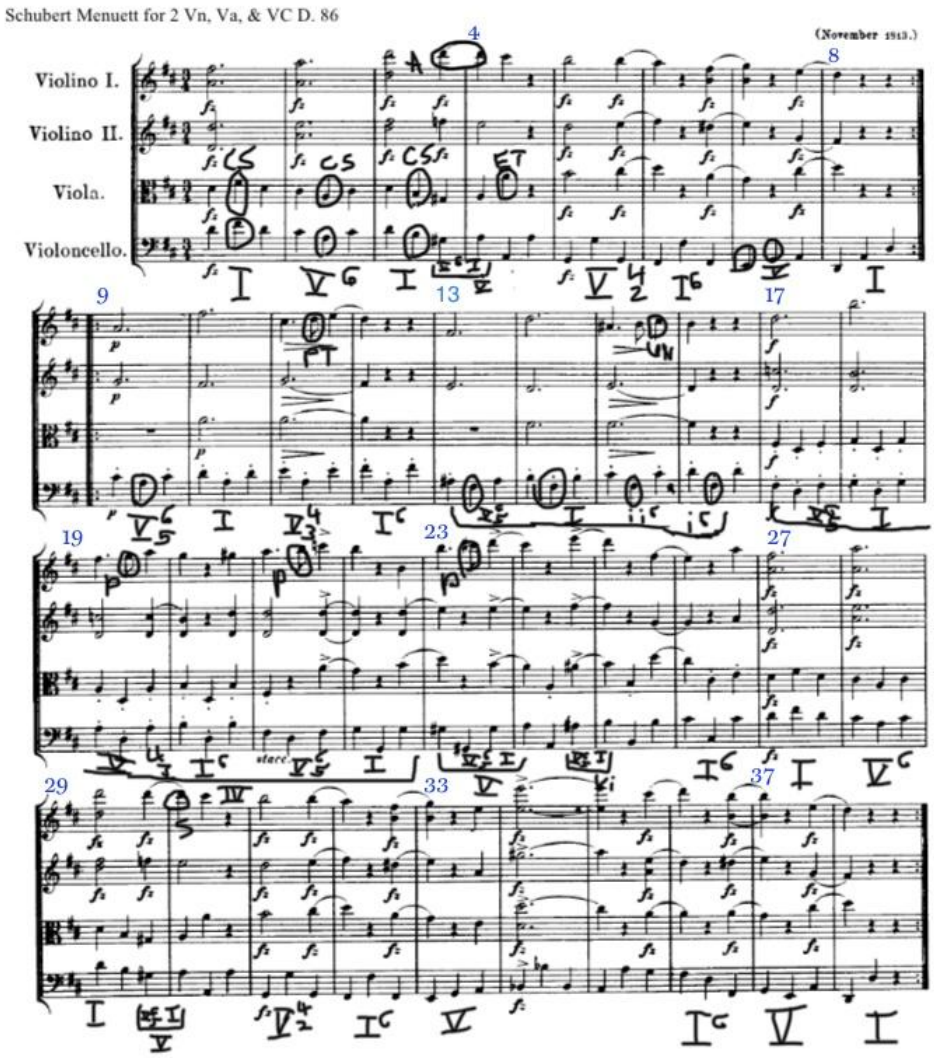
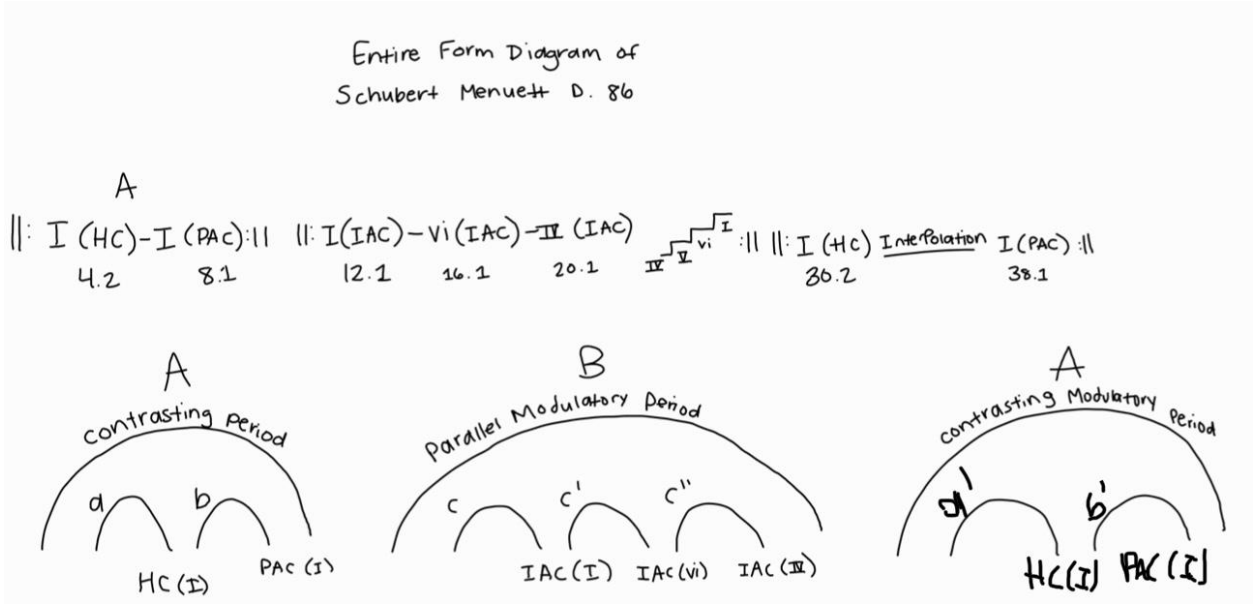


Chart 1.2—
A6 Chords Solfege Grid for mm. 34-35
(French Augmented 6th Chord)

Part	
1	Re — Re
2	Fi — Sol
3	Do — Ti
Bass	Le — Sol

Fig. 1.4—
Form Diagram of Entire Menuett



Analysis of Sequences:

Sequence #1: mm. 9-20
In D Major, 4 measure chunks descend by thirds in 3 steps with a linear intervallic pattern(LIP) of 6-6, creating a **descending 3rds sequence.**

Sequence #2: mm. 21-27
In the key of D Major, one measure chunks ascend by half steps in 7 steps with a linear intervallic Pattern(LIP) of 10-10.

List of Phrase Expansions:

mm. 9.1-20.1: Pattern and repetition of melody, descending 3rd's sequence.

mm. 20.3-24.1: Pattern and repetition of melody.
mm. 34-end: Interpolation via a deceptive cadence using a french augmented sixth chord. Deception before the final cadence.