

## Ingredients

**Scale** Major or minor.

**Tempo** Depends on the particular dance.

**Note values** All values, but keep similar lengths throughout.

**Pitch** Keep within instrumental ranges.

**Parts** Tune, triads, bass part.

**Sounds** String orchestra, harpsichord, oboes, and bassoon.

### Triads

|       |     |                  |     |     |                   |     |     |
|-------|-----|------------------|-----|-----|-------------------|-----|-----|
| Major | CEG | DFA              | EGB | FAC | GBD               | ACE |     |
| Minor | ACE | BDF <sup>#</sup> | CEG | DFA | EG <sup>#</sup> B | FAC | GBD |

**Special** *Minuet* – Stately speed. Three beats in a bar. The music starts on the first or third beat of the bar.

*Sarabande* – Slow. Three beats in a bar. There is an emphasis on the second beat of the bar (indicated by a longer note, trill or mordent, etc).

*Gavotte* – Steady speed. Four beats in a bar. Starts on the third beat of the bar.

*Bourrée* – Fast. Four beats in a bar. Starts on the fourth beat of the bar.

*Gigue* – Fast. Compound time (6/8 or 12/8). The music can start on the first beat of the bar or with a quaver upbeat.

## Method

**1 Rhythm** – Choose which dance you are going to compose from the list above. Write a simple rhythm, lasting for eight bars. Remember to follow the rhythmic structure of the dance you have chosen. The tempo also depends on the dance.

**2 Triads** – Choose a scale. Write a triad for each note in the rhythm.

**3 Inversions** – Apply the two-part inversion rule to the triads: never use the same inversion twice in a row and always go to the nearest available inversion.

**4 Start notes** – The top notes and rhythm of your inverted triads are the basis of the tune.

**5 Links** – Add links and rhythms to the tune. Make sure the tune is higher in pitch than the triad notes below and the stems go upwards. You may wish to decorate the tune with trills.

**6 Harmony** – Add the second and third triad notes below the tune in their original rhythm. Put the triad stems downwards. Look at the second and third notes of each triad and add passing notes where two notes are a third apart.

**7 Bass part** – Add the bass part using the root notes of the original triads. To make it more tuneful, add passing notes. You could also add octave jumps.