

Minuet

In *Trio for Two* no.7 the key signature changes from C major to G major and back again. In this context, it is interesting, that a diatonic modulation around a fifth step always brings two (!) changes in pitch. F changes to F \sharp and note A is elevated by a syntonic comma. In bar 6, note A $_5$ is the third in the F major chord and with that a ninth tone lower than note A $_5$ in bar 11, where it serves as the fifth in the D major chord. There is also a difference with note D: In B-flat major, note D is roughly a ninth tone lower than in G major or D major. This flexible intonation can be practised here.