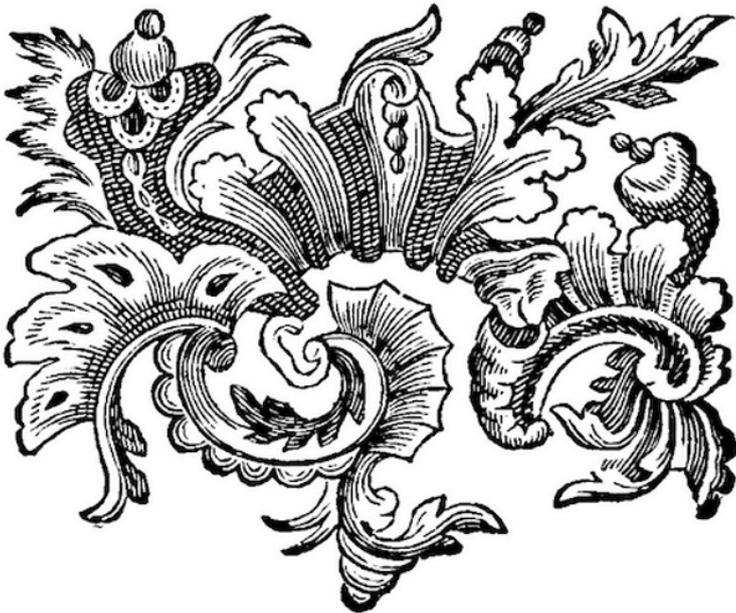


Galant Schemata in Theory & Practice



2022 CONFERENCE Galant Schema Studies



Conference hosts:

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Alexander Nicholls
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Online: Sept. 30–Oct. 2, 2022

www.galantschemastudies.com/home



FEATURED SPEAKERS

Robert Gjerdingen “*How Brains Make Schemas*”

Saturday, October 1: 10:00–11:00 AM

Robert Gjerdingen joined the Bienen School of Music faculty in 1995. He is the author of several books, articles, and reviews in the fields of music theory, music perception, and 18th-century musical style. He served on the editorial boards of *Music Theory Spectrum*, the *Journal of Music Theory*, and the *Journal of the American Musicological Society*; on the executive board of the *Society for Music Theory*; and as editor of *Music Perception*. In 2009 his book *Music in the Galant Style* received the Wallace Berry Award from the Society for Music Theory. His research on the teaching methods of 18th-century conservatories in Italy garnered six years of support from the National Endowment for the Humanities.



He received a BFA from California Institute of the Arts, an MA from the University of Hawaii, and a PhD from the University of Pennsylvania. Before coming to Northwestern, Gjerdingen taught at the State University of New York at Stony Brook, the University of Michigan, Harvard University, Carleton College, and the U.S. Military Band School. He was also vice president for Music Taxonomy at MoodLogic, Inc., an online music company in Silicon Valley, at the peak of the Internet revolution.



John A. Rice “*How to Keep Track of the Expanding Schematicon?*”

Saturday, October 1: 11:30 AM–12:30 PM

Gjerdingen’s Appendix A: Schema Prototypes (*Music in the Galant Style*, pp. 453–464) has served as a convenient reference tool for students of schema theory. But as the schematicon has expanded over the last decade or so, its terminology has grown increasingly unwieldy and the need for a new, comprehensive, and expandable catalogue of schemata has grown. In this paper I will propose some desiderata for such a catalogue, in the hope that others will take on the task of compiling and maintaining it.



Nicholas Baragwanath “*Modern Schema Theory and Original Note Names: Interpreting the ‘Thread’ of Vivaldi’s Concerto Op. 3 No. 10*”

Sunday, October 2: 10:00–11:00 AM

Despite being one of the most prominent composers of music in the ‘galant style’, Antonio Vivaldi rarely features in studies that concern schema theory. In this talk, I will compare this modern theory with an eighteenth-century Italian understanding of melody.





Giorgio Sanguinetti “Persistence and pervasiveness of partimento schemas in musical composition?”

Sunday October 2: 11:30 AM–12:30 PM

Partimenti and galant schemata are among the most important components of the historically informed music theory: their recent recognition significantly changed our perception of an increasing large repertoire of music. Both rely on learning and applying pre-composed blocks, but these blocks can be very different. Galant schemata tend to be short – usually four events – while partimento-related “moti del basso” may go on for a whole octave, with an impressive variety of accompaniments. This presentation gives a survey of partimento schemas in a large variety of musical styles and genres, from the Eighteenth to the Nineteenth century.



Peter van Tour “Concatenating Imitative Stock Patterns in Eighteenth-century Naples”

Recorded presentation

Recent writings on music from the Galant Style have highlighted the importance of commonly used stock patterns and their function for teaching and learning keyboard-based counterpoint. The schema prototypes that were proposed in Robert Gjerdingen’s seminal essay *Music in the Galant Style* define schemata as voice leading patterns in outer voices, combined with additional information on voice sonorities through thorough bass patterns. As Gjerdingen suggested, such schema prototypes commonly appeared in pedagogical materials from the eighteenth-century Neapolitan conservatories, where young students learned their stock patterns through *solfeggi* in singing lessons and through *partimenti* in lessons of keyboard-based counterpoint and accompaniment.



Apart from such outer voice schema prototypes, the systematic study of the eighteenth-century pedagogical materials from the Neapolitan conservatories show, perhaps somewhat surprisingly, also student engagement with two-voiced *imitative* stock patterns.

To highlight these kinds of pedagogical activities, this paper highlights the work of one of Carlo Cotumacci’s students at the Onofrio Conservatory in Naples around the year 1760, in which the student shows us how he learned to concatenate such commonly used imitative stock patterns. It is not impossible that these imitative stock patterns were collected from solfeggi or partimenti of his teacher Cotumacci, or perhaps from solfeggi or partimenti by some other maestro. At the end of this paper, I will further show a remarkable piece of organ music, recently published in a modern edition by Nicoleta Paraschivescu, in which a huge number of imitative stock patterns are combined, giving the impression that this organ piece perhaps was an attempt to learn how to concatenate imitative stock patterns in action, that is, quite similar to what we could see in a more limited format in the work of Cotumacci’s student.





Schedule, Live Presenters and Topics & Short Descriptions

All times in Eastern Time, USA

FRIDAY, SEPTEMBER 30, 2022

10:30–11:30 AM **Welcome & Introduction**

11:30 AM–12:30 PM **Break**

SESSION 1

12:30 PM **Punctuating the Ponte**

Alexander Nicholls, Ph.D. Candidate, University of Music and Performing Arts, Vienna

In this presentation I explore the eighteenth-century performing practice of phrasing through a schema theory analysis of eighteenth-century performance practice materials. Applying schema theory to Daniel Gottlob Türk's *Klavierschule* (1789) and Domenico Corri's *A Select Collection* (Vol. i–iii 1779, Vol. iv 1795) it is possible to reveal the unexplained reasons behind the placement of various punctuative marks within these texts. Through my analysis of various examples I will show that eighteenth-century phrasing is not purely based on text or metric divisions, but on the specific galant schemata of the eighteenth century.

1:00 PM **The Galant Recitative Cadence as Product-Oriented Schema**

Paul Sherrill, Assistant Professor of Music Theory, University of Utah

This paper offers a theoretical account of galant recitative's iconic cadential schema. Sherrill and Boyle (2015) describe the schema as a "falling fourth cadence," drawing attention to its melodic profile, but in this paper I refer to it as the abruptio schema, adapting a rhetorical term to highlight the inherent theatricality of the schema's interplay between musical forces. By exploring the schema synchronically and diachronically, I argue that the abruptio gesture creates a special form of musical closure whose strength relies primarily on the theatrical-rhetorical contrast it cultivates between the vocal and instrumental elements of an opera.

1:30 PM **Handel's *Vò' far guerra*: Schematic Simplicity, Dexterous Complexity**

Jonathan Salamon, DMA Candidate, Yale University

This lecture-recital examines the relationship between the virtuosic texture and realization of several schemata in William Babell's harpsichord arrangement of *Vò' far guerra* from Handel's *Rinaldo*. As the figuration becomes more complex, some of the underlying schemata become paradoxically more apparent, while some are warped to the point of categorical ambiguity. A flashy and popular piece published in Babell's *Suites of the most Celebrated Lessons* (1717), Charles Burney held the *Vò' far guerra* arrangement in low esteem, remarking that "There is no instrument so favourable to such frothy and unmeaning Music as the harpsichord," which invites a brief evaluation of eighteenth-century musical values. A performance of the piece concludes the presentation.

2:00–2:30 PM **Break**

SESSION 2

2:30 PM

The V-I Schema in Galant Music and Its Implications

L. Poundie Burstein, Hunter College and the Graduate Center, CUNY

The second halves of many major-key Galant movements begin in the dominant key and then lead directly to the home key, forming what Brody (2021) has dubbed the “V-I schema.” This commonplace layout, which was explicitly discussed by music theorists during the late-eighteenth century, could be realized in numerous creative ways. This presentation explores the structural and expressive potential of this strategy in several Galant compositions, concluding with an examination of its use in the output of Anna Bon, whose small corpus of surviving works exploits this schema in a highly inventive manner.

3:00 PM

Galant Schemata, Hexachordal Solmization, and Pitch Reduction

Gilad Rabinovitch, Florida State University

This paper addresses intersections and tensions between Baragwanath’s (2020) reconstruction of hexachordal solmization and my analytical recasting of Gjerdingen’s (2007) galant schemata.

3:30 PM

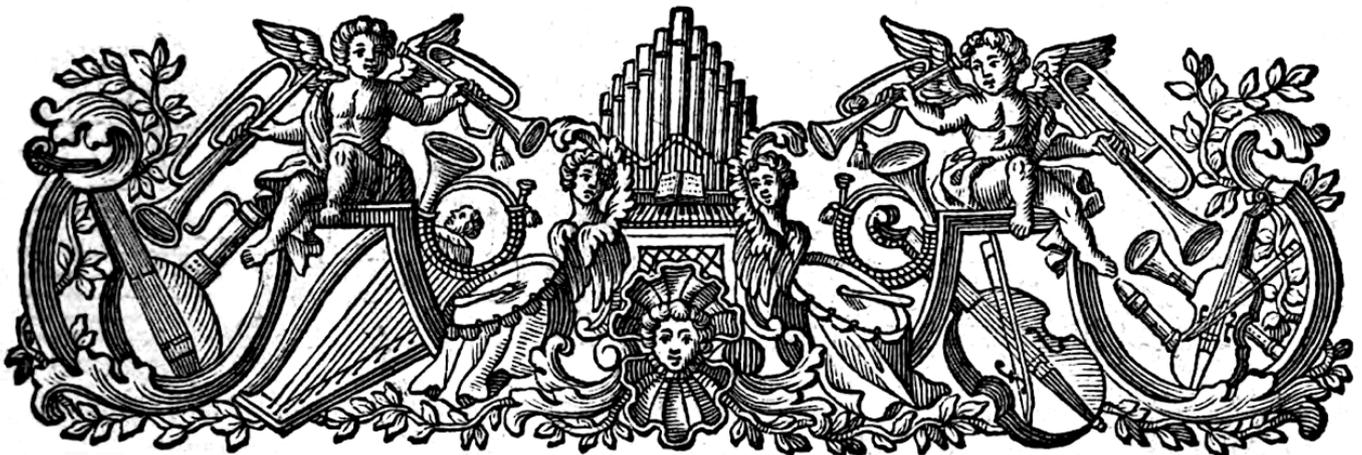
The V-I Schema, Dominant Activation, and Tonal Hierarchy

Simon Prosser, Visiting Assistant Professor/Indiana University

I propose schema nesting as a basis for a theory of tonal hierarchy in 18th-century music informed by the psychology of convention. I will focus on what I call the Dominant Activation schema.

4:00–4:45 PM

Schemata Bingo!



SATURDAY, OCTOBER 1, 2022

FEATURED SPEAKERS

10:00–11:00 AM **Keynote: How Brains Make Schemas**
Robert Gjerdingen, Professor Emeritus of Music Theory, Northwestern University

11:00 AM–11:30 AM **Break**

11:30 AM–12:30 PM **How to Keep Track of the Expanding Schematicon?**
John A. Rice, Independent Scholar

SESSION 3

12:30 PM **Renaissance Lamentations and the Early History of the “Do-re-mi” and the “Prinner”**
Stefano Mengozzi, University of Michigan
Vatican lamentations from the 16th-century reveal sophisticated uses of the Do-Re-Mi and Prinner patterns.

1:00 PM **Schema Identification as Form Analysis in Two Slow Movements by Haydn**
Christopher Doll, Associate Professor / Rutgers University
This presentation offers a pedagogical plan for analyzing the form of the slow movements of Haydn’s “How Do You Do” and “Joke” quartets. My strategy directs students to ground their analyses in the identification of small-scale tonal schemas: specifically, the “quadruple gambit” (Doll 2018) and the “changing-note archetype” (Gjerdingen 1988, 2007). These sets of schemas can make students’ detection of thematic material, and thus students’ ultimate determination of a slow movement’s form, a more concrete enterprise than it otherwise might be, by augmenting the traditional analytical clues of key, texture, and tune with those of harmonic groove and melodic substructure.

1:30 PM **The Romanesca and its use in Beethoven’s Piano Sonatas: A Form-Functional Perspective**
Vlad Praskurnin, Master’s student, McGill University
While Robert Gjerdingen refers to the Romanesca as an “opening gambit”, the leaping and stepwise Romanesca variants primarily exhibit a sequential harmonic progression, characteristic from a form-functional perspective of a medial rather than initiating form-functional position. In this paper, I examine this seeming discrepancy, first purely theoretically, and subsequently through an analysis of the leaping and stepwise Romanescas found in the main and subordinate themes of Beethoven’s Piano Sonatas. I discuss these themes’ formal and stylistic features, and then consider the harmonic-motivic development of the leaping and stepwise Romanescas’ sequential characteristics through related sequential schemata, usually appearing in medial formal positions within a movement.

2:00–2:30 PM **Break**

SESSION 4

2:30 PM

Integrating Galant Schemata into the Undergraduate Theory Curriculum

Stefan Eckert, Associate Professor of Music Theory/Eastern Illinois University

This presentation outlines how I have integrated Galant schemata into a combined undergraduate theory and aural skills curriculum using a variety of musical activities. Beginning with schemata that serve either as tonic openings or endings, followed by schemata that can create sentence and period structures and finally minuets by the end of the first year. Within the second year which explores both chromatic harmony and large-scale musical constructions, I highlight the musical and syntactical function of schemata and provide students with opportunities for manipulating schemata, that is lengthening, shortening, exchanging, etc. to offer experience with modular approaches to musical structures.

3:00 PM

Internalizing Schemata: Reflection on Classroom Teaching

Job Ijzerman, Conservatorium van Amsterdam

My paper deals with the challenges of integrating schema theory in undergraduate music-theory education. How do students understand the role of schemata in the larger musical context? How do students internalize the various schemata? To which repertoire is schema theory applicable? Most of the galant schemata seem to arise from simple voice-leading techniques, such as parallel thirds and sixths, sequences, or the resolution of suspensions. A thorough understanding of these contrapuntal patterns is the basis of a fruitful application of schema theory. My paper examines procedures of teaching schemata in harmony, analysis, and ear-training classes by means of a number of musical examples and classroom situations.

3:30 PM

Incorporating Galant Schema Theory into the Modern Music Theory Course Sequence

Terrilyn Shepherd, Visiting Assistant Professor at Oklahoma State University

This presentation provides a pedagogical approach combining Gjerdingen's schemata with the treatises on composition by Riepel and Koch for use in the music theory classroom.

Schemata prove beneficial as resources for students to use when composing. Through composition, schemas aid students in making abstract concepts, e.g., prolongation, more concrete. Organizing the schemata according to purpose, opening phrases, modulation, prolongation, and cadential, gives students the opportunity to gain a more thorough understanding of key areas, tonicization, and modulation. After students have used schemas for composition, the schemas may also be used for analysis aiding students to understand form more clearly."

SUNDAY, OCTOBER 2, 2022

FEATURED SPEAKERS

10:00–11:00 AM **Modern Schema Theory and Original Note Names: Interpreting the ‘Thread’ of Vivaldi’s Concerto Op. 3 No. 10**

Nicholas Baragwanath, Professor of Music, University of Nottingham

11:00–11:30 AM **Break**

11:30 AM–12:30 PM **Persistence and pervasiveness of partimento schemas in musical composition**

Giorgio Sanguinetti, Associate Professor of Music Theory and Analysis, University of Rome–Tor Vergata

SESSION 5

12:30 PM **Schematic Longevity: Fonte and Monte in the 20th-Century Neoclassical Style**

Bianca Pratte, Student, Northwestern University

Unlike other musical schemata, whose defining features are closely tied to outer voice-leading and harmony, my close examination of Fonte and Monte examples in compositions by Stravinsky, Ravel, and Prokofiev reveals that the defining features of these two schemata are segmentation, transposition, and motivic connection, enabling these patterns to survive into the early 20th-century despite the radical transformation of musical language which took place around this time.

1:00 PM **The Unison Opening: a Post-1945 Schema?**

Noah Kahrs, PhD Candidate, Eastman School of Music

Many recent compositions open with several instruments articulating a note in unison. Such moments persist across compositional styles, presenting a thread of unity across wide-ranging repertoire. I argue that, despite the distance from galant scale degrees, the unison opening constitutes a schema for post-1945 music.

The unison opening schema entails several features: multiple instruments rearticulate one note and they depart by expanding outwards stepwise or by adding notes to a chord. The schema is recognizably associated with the temporal role of initiating compositions. Characteristic examples can be found in pieces by James Tenney, Julius Eastman, Sofia Gubaidulina, Pamela Z, and many more.”

1:30 PM **Music in the Galant Style? An Andante by Nielsen**

Christopher Tarrant, Dr/Newcastle University

I will demonstrate Carl Nielsen’s (1865–1931) engagement with the eighteenth-century courtly idiom in which he would have been immersed during his education at the Copenhagen Conservatory of Music. The Andante of his First Symphony (1894) was composed in the years after his graduation and it presents a clear example of the galant influence: the movement can be understood in Robert O. Gjerdingen’s terms in its entirety. One of the aims of this analysis is to combine formal approaches with syntactical ones in order to enhance our understanding of Nielsen’s idiolect.

2:00–2:30 PM **Break**

SESSION 6

2:30 PM

Galant Schemata and Phrase Structure in late-Eighteenth-Century Spanish Keyboard Sonatas

Bryan Stevens Espinosa, Indiana University, Visiting Assistant Professor, Music Theory

This paper explores the relationship between non-hypermetric phrase structure and use of Galant schemata (Gjerdingen 2007) in the late-eighteenth century Spanish keyboard sonatas by composers such as Joaquín Montero (1740–1815), Narciso Casanovas (1747–1799), and Manuel Blasco de Nebra (1750–1783). It argues that the Galant vocabulary these composers inherited from the previous generation of Spanish composers is essential to the late-eighteenth-century Spanish musical style, and moreover, that it informs the phrase structure in their works. Specifically, it shows that the Spanish national style tends to use evenly-spaced schema events regardless of hypermetric implications.

3:00 PM

“Leichtes, galantes Spielwerk”: Schema and the guitar in the early 19th-century works of Mauro Giuliani

Daniel Atwood, Doctoral student, Northwestern University

This presentation explores the idiomatic use of galant schema on the guitar in the early 19th-century works of Mauro Giuliani, situating the schema analysis with respect to existing Giuliani scholarship in the field of historical musicology. Additionally, I consider the pedagogical affordances of these works for a schema-directed approach in the contemporary classical guitar studio.

3:30 PM

The Prinner and its Variants in Early Video Game Music

Alan Elkins, Student, Florida State University

In this paper, I will discuss the usage of the Prinner schema in video game music from the mid-1980s and early 1990s. I will begin by demonstrating its form-functional role in game music as the opening gambit of a contrasting middle. Then, I will discuss the optional scale-degree events found in several video game Pranners, as well as other patterns that preserve many of the features of the galant Prinner. I will conclude by considering a possible precedent of the video game Prinner in Tin Pan Alley, which influenced prominent early game composers such as Koji Kondo.

4:00–5:00 PM

Round Table & Farewell





Recorded Presentations

Galant Schemata in the Vespers Psalms of Baldassare Galuppi

Scot Buzza, Dr. University of Kentucky Musicology faculty

As a successful composer working in Europe's most lucrative milieus, Baldassare Galuppi had license to explore contemporary trends as they emerged. The Venetian churches, ospedali, and opera houses in which he worked were prestigious eighteenth-century institutions with international rosters of musicians. Galuppi's works show a mix of strict counterpoint, operatic styles, and galant conventions; this study examines Galuppi's vespers psalms specifically, and the degree to which they are rooted in the galant schemata.

Improvisation and Grammar Constructions in the Nineteenth-Century Method books for Guitar and Harp

Matthew Mazanek, University of Lincoln

This presentation will demonstrate how instrumental instructors from the early nineteenth century made certain harmonic and melodic patterns recognisable in the method books for guitar. Being aimed at the growing amateur market, these method books often contained pedagogical mechanisms designed to cultivate the ability to create and improvise song accompaniments and preludes. These pedagogical mechanisms often had emotive, or descriptive definitions, were often modular and could be chained or serialised, and were meant to be recombined in improvised play. These features denote an early attempt at creating 'schemata' or 'grammar constructs' and their relationship with improvisation will be demonstrated.

An Optimal-Atomic Basis for, and Generalization of, Molecular Schemata that are Both Galant and Otherwise

Scott Murphy, Professor of Music Theory, University of Kansas

Most galant schemata can be disassembled into multiple two-voice and two-dyad progressions, which may be called microschemata. This presentation proposes a general principle that best summarizes this type of microschematic component: the optimization of five fundamental preferences of smallest melodic intervals, most imperfect harmony (excepting beginnings and endings, which favor perfect harmony), least semblant melodic motion, most clarity of key, and highest frequency of tonic harmony. The economic basis of this single principle undergirds the coexistence of diversity and exclusivity in schema theory, as well as its application to music outside of the galant era.

Gjerdingen's Schemata and the Galant Style in J. S. Bach's Six Cello Suites

Sachin Shukla, New England Conservatory

Despite J. S. Bach's reputation as a stalwart of the Baroque style, prior research has found elements of the Galant style in works from Bach's Leipzig period. This paper argues further that the six cello suites, written around 1720, also displayed characteristics of the Galant style.

These works display three traits that I identify as characteristic to Galant phrasing: well-articulated phrase boundaries, symmetrical phrase lengths, and parallelism of motive and harmony. Galant schemata provide an excellent way to rigorously capture these characteristics. Thus, by identifying Galant schemata in earlier music, such as Bach's, we can rigorously assess the extent to which they incorporate the Galant style.

Between (Baroque and Galant) Styles, Aesthetics of Rhymes: Studying and Connoisseurship Rhyming in Italian, English and German in Handel's Opera Giulio Cesare

Marjo Suominen, Department of Philosophy, History, Culture and Art Studies, University of Helsinki

Handel's musical expression was towards lighter style Galant, not against the Baroque music, but furthering into fresher musical fields by connecting European styles. The message is promoted via an emotion encouraged by textual poetical verse. The meaningful words are being emphasized by endings with corresponding sounds. Regardless of the language, the basic meaning remains in the intermediary duality between the main themes, the affects are set as a bipartite reactionary embodiments created by the characters of the opera.

Live Presenters – Abstracts



Daniel Atwood

*“Leichtes, galantes Spielwerk”:
Schema on the guitar in the early
19th-century works of Mauro Giuliani*

In spring of 1808, the *Allgemeine musikalische Zeitung* published an article crediting Mauro Giuliani, Neapolitan guitarist turned Viennese sensation, with elevating the guitar in German-speaking lands from a “light galant plaything” [“leichtes, galantes Spielwerk”] to a position of spirit and taste [“Geist und Geschmack”]. And it was only after returning to Italy that Giuliani used the term ‘galant’ for his own works, when, writing to publisher Giovanni Ricordi in 1821, the guitarist alluded to a variety of “little things in a new and galant style” [“piccolo cose in un genere nuovo, e galante”] beneath an itemized list of more substantial works.

Yet although the guitarist’s German reviewers contrasted his work favorably against the perceived galanterie of the instrument in general, and Giuliani himself only emphasized the term upon his return to Italy, analysis of Giuliani’s publications from his years in Vienna reveals the frequent use of galant schema, especially in his works for amateurs. Taking one such publication as an example – Op. 71, three sonatinas “of progressive facility for the use of beginners” [“d’una facilità progressiva ad uso dei principianti”] – this presentation highlights the use of galant schema throughout the included works with attention to their idiomatic presentation on the guitar, placing these musical materials in dialogue with typologies of Giuliani’s compositional style advanced by preeminent Giuliani scholars Ruggero Chiesa, Thomas Heck, and Marco Riboni.

Finally, as Op. 71 remains a staple of the beginning classical guitarist’s repertoire (particularly the first sonatina), it affords the pedagogical opportunity to introduce guitar students to galant schema analysis using familiar musical material specific to their instrument, developing their sense of musical form, phrasing, and harmony in a manner idiomatically conceived for the fretboard. Offering suggestions for teaching approaches and applied exercises, this presentation explores the possibilities of a schema-directed approach to teaching and learning Giuliani’s music in the context of an undergraduate guitar studio.

L. Poundie Burstein

*The V–I Schema and Its Implications
in Galant Music*



The second half of a major-key Galant movement often begins with a passage that starts in the dominant key and then leads directly to the home key, a strategy that Brody (2021) has dubbed the “V–I schema.” Although frequently associated with music of the Baroque, this schema remained prominent throughout the Galant era. For instance, more than three-quarters of Joseph Haydn’s symphonies from the 1760s include at least one movement that employs the V–I schema, and it likewise may be found in works within a variety of genres by over a hundred other Galant composers as well.¹ Furthermore, examples of the V–I schema continued to be cited and discussed in treatises published through the final decade of the eighteenth century.

The significance of this device in Galant music might easily be missed by top-down analyses, since taking the larger structural framework as an analytic starting point risks obscuring the common thread that connects the various instances of the V–I schema. Examining this strategy via a bottom-up approach, on the other hand, helps underline its prevalence during the Galant era, while also highlighting the numerous creative ways in which it was realized in compositions from the time. A bottom-up approach also can help illuminate the fascinating ways in which this schema interacts with a work’s larger layout. For instance, in certain situations the latter part of the schema serves as a surface event that arises in the middle of a larger tonal/formal structure, in other situations as a pivotal tonal return that demarcates the onset of the recapitulation, and in yet other situations as forming part of a structure that resists ready description using modern terminology.

My proposed presentation begins by examining discussions of this schema by music theorists from the late-eighteenth century, especially those by Heinrich Christoph Koch. This examination will be followed by a survey of the different ways in which the V–I schema is realized in Galant compositions, along with their structural ramifications and implications for performance. To help demonstrate this device’s structural and expressive potential, my talk concludes by exploring the use of this schema

in the music of Anna Bon. Bon's small corpus of surviving works, most of which were composed shortly after her studies at Venice's Ospedale della Pietà, exploits this schema extensively (it is found in 14 of her 17 major-key pieces).

Nonetheless, in her hands the V-I schema avoids becoming a cliché, for Bon employs it in a highly inventive manner, at times wittily playing with listener expectations.

¹ Thus Brody (2021, 278), who correctly notes the ubiquity of the V-I schema in the music of J. S. Bach, is on shakier ground when suggesting that this schema plays a limited structural role in music composed after 1760.



Christopher Doll

Schema Identification as Form Analysis in Two Slow Movements by Haydn

One of the trickier assignments for students who are learning to analyze classical instrumental forms is the slow movement. While first movements reliably default to sonata-allegro form, and last movements typically split their allegiance between sonata and rondo, and minuets (or scherzos) with trios display ternary form by definition, slow movements are notoriously unpredictable when it comes to overall organization. It is this unpredictability, and not necessarily the form per se, that initially makes slow movements so challenging for students, although the form itself can additionally present peculiarities beyond those that other movements commonly offer. Haydn's often-idiosyncratic approach to form adds yet another layer of complexity to slow-movement analysis. In this presentation, I offer a pedagogical plan for analyzing the form of the slow movement of Haydn's "How Do You Do" Quartet, Op. 33 no. 5, mvt. II, Largo cantabile, along with a parting word on the slow movement from the "Joke" Quartet, Op. 33 no. 2, mvt. III, Largo. For each, my strategy directs students to ground their analyses in the identification of small-scale tonal schemas: specifically, a set of harmonic-phrasal schemas contained within the "quadruple gambit" (Doll 2018) and a set of voice-leading schemas that constitute the "changing-note archetype" (Gjerdingen 1988, 2007). These sets of schemas can make students' detection of thematic material, and thus students' ultimate determination of a slow movement's form, a more concrete enterprise than it otherwise might be, by augmenting the traditional analytical clues of key, texture, and tune with those of harmonic groove and melodic substructure.

Stefan Eckert

Integrating Galant Schemata into the Undergraduate Theory Curriculum



There are many reasons for integrating Galant schemata into the undergraduate music theory curriculum, such as that schemata enable students to write and improvise music on the basis of combining harmonic-melodic modules; schemata can help reinforce common contrapuntal and harmonic procedures; schemata can be used as vehicles for remembering specific chordal idioms; and so on. The question, however, is how to introduce and familiarize students with schemata in a manner that enables them to know and readily use them. I first started teaching Galant schemata in the context of graduate and upper-level undergraduate classes using both the structure and content of Robert Gjerdingen's *Music in the Galant Style*. However, my experience was that learning about and being able to both recognize and utilize schemata independently was difficult to achieve within the confines of a single semester. As a result, I have been looking for ways to integrate schemata into earlier stages of the curriculum. While Job Ijzerman's 2018 textbook, *Harmony, Counterpoint, Partimento*, teaches schemata within the context of counterpoint, I have found that a traditional chord-oriented curriculum works better for students who are new to music theory.

This presentation outlines how I have integrated Galant schemata into a combined undergraduate theory and aural skills curriculum using different musical activities such as analysis, vocal improvisation, keyboard exercises, composition, and dictation. Within the first year, schemata serve as common harmonic/melodic patterns that demonstrate idiomatic treatment of chords that are being introduced. Since the curriculum emphasizes hands-on experience with musical structures, I begin with schemata that serve either as tonic openings or endings (cadences), followed by schemata that can create sentence and period structures and finally minuets by the end of the first year. Within the second year which explores both chromatic harmony and large-scale musical constructions, I highlight the musical and syntactical function of schemata and provide students with opportunities for manipulating schemata, that is lengthening, shortening, exchanging, etc. to provide more experience with modular approaches to musical structures. Finally, I will also address issues arising from the integration of Galant schemata into a chord-oriented curriculum including my use of movable-Do solfège for their identification.

For example, I teach schemata that have a characteristic melodic shape, such as Gjerdingen's Meyer, as DoTi-FaMi in the context of inversions of V7 chords and as melodic realization of a pairwise (I-V)-(V-I) tonic open schema. On the other hand, I teach schema that are significantly defined by their harmonic content using names such as Gjerdingen's Fenaroli and Riepel's Monte, Fonte, and Ponte. Above all, the goal for integrating Galant schemata into the undergraduate theory curriculum is not to educate specialists in eighteenth-century idioms, but to use these schemata to involve students in hands-on interactions with music that will empower their future interactions with music.



Alan Elkins

The Prinner and its Variants in Early Video Game Music

In his description of the Prinner schema, Robert Gjerdingen notes that galant composers typically used it either as a riposte to a Romanesca schema or, if transposed to the key of the dominant, as a means of modulation. Since then, William Caplin has noted the form-functional versatility of the Prinner, noting that it may take on prolongational, sequential, or cadential properties depending on how it is harmonized. Yet another possible function of this schema arises in a much more recent repertoire—video game music from the mid-1980s.

In this paper, I will discuss the usage of the Prinner schema in video game music from the mid-1980s and early 1990s. I will begin by demonstrating its form-functional role in game music as the opening gambit of a contrasting middle. Then, I will discuss the optional scale-degree events found in several video game Pringers, as well as other patterns that preserve many of the features of the galant Prinner. I will conclude by considering a possible precedent of the video game Prinner in Tin Pan Alley, which influenced prominent early game composers such as Koji Kondo.

While some observations have been made about galant schemata in more recent music (e.g., Gjerdingen 1991), systematic studies have been rare. Examining modern usages of galant schemata can shed light not only on the long-term stability of particular musical conventions, but on the way in which those patterns have been adapted for more recent, and less-often studied, repertoire.

Bryan Stevens Espinosa

Galant Schemata and Phrase Structure in late-Eighteenth-Century Spanish Keyboard Sonatas



The eighteenth-century Spanish keyboard style presents a challenge to common notions of hypermeter and phrase rhythm. In particular, the phrase proportions in this eighteenth-century repertoire do not demonstrate a strong tendency toward either phrase symmetry or a consistent quadruple hypermeter like their Austro-Germanic counterparts. Rather than the 4+4 norm described by both William Rothstein (1989) and William E. Caplin (1998), Spanish composers tend to use phrase structures with 2+2, 3+2, and 4+2 proportions. This paper explores the relationship between non-hypermeteric phrase structure and use of Galant schemata (Gjerdingen 2007) in the late-eighteenth century Spanish keyboard sonatas by composers such as Joaquín Montero (1740–1815), Narciso Casanovas (1747–1799), and Manuel Blasco de Nebra (1750–1783). I argue that the Galant vocabulary these composers inherited from the previous generation of Spanish composers is essential to the late-eighteenth-century Spanish musical style, and moreover, that it informs the phrase structure in their works.

As Gjerdingen (2007) has documented, late-eighteenth-century Austro-Germanic composers such as Wolfgang Amadeus Mozart (1756–1791) made extensive use of Galant schemata, and Rothstein (2008) has shown that both Austro-Germanic and Italian national styles have a strong tendency to conform to a normative duple or quadruple hypermeter. In contrast, I show that the Spanish national style tends to use evenly-spaced schema events regardless of hypermetric implications. This paper elucidates an important but hitherto unrecognized aspect of the late-eighteenth-century Spanish style. Beyond showing the use of schemata in a repertoire not typically associated with the practice, I demonstrate a novel use of schemata in which Spanish composers use schema events to inform and provide structure for the non-hypermeteric phrase structure of their works.



Job IJzerman

Internalizing Schemata: Reflections on Classroom Teaching

Fifteen years since the publication of Gjerdingen's book *Music in the Galant Style* schema theory has been widely established, both in the field of music-theoretical research and in classroom teaching at conservatories. The educational challenge is to integrate schema theory into the undergraduate theory curriculum, usually consisting of the components harmony, counterpoint, analysis, and ear training.

In this regard I would like to propose the following three questions. First, how can we prevent the application of schema theory from mere labeling of schemata; in other words, how can we understand the role of a particular schema within a musical phrase, a section, or a whole composition? Second, how can we support students to internalize the various schemata, to save them into their long-term memory? Third, to what extent is schema theory applicable to the repertoire from roughly the sixteenth to the nineteenth century?

The analysis of compositions from the galant period, as from previous eras, reveals how schemata seem to arise from general patterns, such as scales, sequences, and cadences. For instance, both the Prinner and the Romanesca are essentially based on a scalar motion accompanied by parallel thirds, sixths, or tenths. The schemata demonstrate a variety of textures: two- and three-part patterns alternate with patterns in four (or more) parts. The awareness of this implies no less than a paradigm shift, since four-part harmony has always been one of the axioms of the doctrine of harmony during the last two centuries.

The knowledge of the aforementioned elementary harmonic-contrapuntal patterns is a prerequisite for understanding galant schemata and a meaningful application of schema theory. For this reason, the first chapters of my book *Harmony, Counterpoint, Partimento* contain two- and three-part exercises based on scalar basses exclusively. Students internalize the inherent schemata by playing or singing their own realizations, herewith forming their own musical vocabulary.

This paper closely examines the procedures of teaching schemata in undergraduate harmony, analysis, and ear-training classes. Recordings of class situations and analysis examples serve as case studies.

Noah Kahrs

The Unison Opening: a post-1945 Schema?



Many compositions from the last seven decades begin with an extended passage in which a single note is articulated by multiple instruments in unison. Although many such excerpts have been described in terms of a specific composers' poetics (Bauer 2021; Birch 2017; Buchler 2020; Chung 2019; de Ceuster 2021; Dickson 2012; Drott 2017; Jakubowski 2019; Levy 2017; Lochhead 2016), these moments persist across pieces and compositional styles, presenting a rare thread of unity across a repertoire characterized by diverse approaches to compositional methods and goals.

I argue that, despite the stylistic distance from the galant era, the lack of a tonal context for scale degrees, and a paucity of partimento-style training manuals, the unison opening nonetheless constitutes a schema common to much post-1945 repertoire. Unison openings, following Gjerdingen's early definitions of schemata in 1984 and 1988, involve numerous associated surface features moving together: many instruments rearticulate a single note, that note is often (but not always) an open string, and the unison is almost always exited either by an outwards wedge from the initial pitch or by other notes slowly being added to complete a chord. As with Mitchell's *Volta* (2020) or Rabinovitch's Czerny-esque fantasy opening (2022), such unison passages serve as a schema with a particular temporal and functional role in the piece—initiating it, in accordance with an unspoken grammatical convention.

Following Gjerdingen and Bourne's 2015 retheorization of schema theory as a construction grammar, I characterize the unison opening in terms of a few representative examples. James Tenney's *Critical Band* presents the logical extreme of the unison opening. Although the piece is ostensibly about psychoacoustic phenomena basic to cognition of dissonance, it nonetheless follows every one of the criteria named above. After several minutes on A440 exactly, the instruments slowly wedge away by just a few cents, bringing out acoustic beating, and eventually add notes to complete a harmonic series, another highly recognizable sonority with a conventionalized status in recent music.

Many of *Critical Band*'s features can be identified in other works beginning on unisons. Julius Eastman's *Crazy [n-word]* likewise begins on a unison, moves outwards by wedge, and concludes on a harmonic series, although it does not share Tenney's open

string. Sofia Gubaidulina's *String Quartet No. 2* begins on a natural harmonic, a similarly open sound to an open string, and wedges increasingly far away as the piece goes on. And finally, Pamela Z's *Quatre Couches* incorporates both a wedge and addition of a new texture into an improvised setting with electronics, showing how the unison opening can be cognitively internalized for real-time performance.

The sheer quantity of examples of unison openings—I have cataloged nearly 200—shows that schematic composition and listening practices did not end with tonality. Even composers who do not intend to reconceive tonal materials still compose according to standard habits, and listeners can recognize those practices accordingly.



Stefano Mengozzi

Renaissance Lamentations and the Early History of the Do-re-mi and the Prinner

Polyphonic lamentations from the 16th-century often cite a chant melody that had long been used, among many others, to recite the text of the Book of Jeremiah during Holy Week. This *tonus lamentationum*, in mode 6 (with F as final), was articulated into several hemistiches that generally start with an ascending fourth F-Bb and close with a descent in the opposite direction (some hemistiches outline rather the major third F-A ascending and descending, omitting Bb). Thus, the *tonus* served on a silver platter the basic motivic material of the *do-re-mi* and *Prinner* gestures that will later become staples of the galant style—though this is not to suggest that polyphonic lamentations by themselves exhaust the early history of the two schemata.

Indeed, chant-based Renaissance lamentations from Rome repeatedly start off with a *do-re-mi* schema, together with the characteristic 2–3 suspension, closing with a corresponding *Prinner* at the end of the phrase; non-Roman composers, on the other hand, do not appear to have relied on those patterns as consistently. These patterns are especially common in lamentations by composers affiliated with the Julian and Sistine Chapels of St. Peter's Basilica (Carpentras, Festa, Morales, and Palestrina, but also Victoria, whose lamentations were performed at the Sistine Chapel), so that they may be regarded as a distinctive component of the Vatican soundscape of that period.

The relatively high incidence of the *Do-re-mi* and *Prinner* patterns in the Vatican repertory of the 16th century may be significant in broader historical perspective, at the light of the key role

played by Arcangelo Corelli in the development of galant schemata (as argued in Gjerdingen, *Music in the Galant Style*, pp. 51–60). As it is well known, upon moving to Rome early in his career Corelli took composition lessons in the *stile antico* with Sistine singer Matteo Simonelli. The impact of such training on his instrumental music, however, remains open to question. This study cautiously suggests that Corelli's exposure to the polyphonic soundscape of the Vatican Basilica may also have contributed to implant those schemata in his ears. Be as it may, it is ironic that two key schemata of the galant style, which intentionally rejected the “smell of the church” and the turgidity of *stile antico* counterpoint for lighter textures and more lively tunes, may have come of age within the walls of the most conservative institution of Catholic Europe.

Alexander Nicholls

Punctuating the Ponte: A Schema Theory Approach to Historically-Informed Phrasing



A compositional understanding of music was the perspective of all professional musicians of the eighteenth century. Additionally, a compositional understanding of music was the key to understanding the performance of: Phrasing, cadenzas, tempo modification etc. While these subjects were written about in various treatises and methods of the eighteenth century the compositional groundings of these practice were, for a number of reasons, often obfuscated.

Upon applying Robert Gjerdingen's “schema theory” – based on the writings of Joseph Riepel and the Partimento tradition – to such texts and subjects, it is possible to re-construct the various compositionally based tendencies and rules underpinning these performing practices.

In this presentation I explore the performing practice of phrasing through the works late eighteenth-century authors. While this work considers the various writings on the topic from a range of composers and theorists across Europe, the primary examples are drawn from the publications of Domenico Corri (1746–1825) and Daniel Gottlob Türk (1750–1813).

Through Türk's *Klavierschule* (1789), it is possible to re-construct the compositional framework of grammatically structured phrasing. Türk's chapter on phrasing illuminates the four types of schemata needed to punctuate a musical phrase, three of which require their ending scale-degrees to be made known through the shortening of the note.

Corri's A Select Collection (Vol. i–iii 1779, Vol. iv 1795) demonstrates identical phrasing practices described by Türk – both in their placement and method of articulation. Although Corri does not provide his method, passages taken from the works of Mozart, Haydn, Gluck, Giordani, Giardini, and J.C. Bach, provide insight into how the various types of schemata were phrased within different situations.

Through my findings I will show that eighteenth-century phrasing is not purely based on text or metric divisions, but on the various cadential figures which make up the compositional schemata of the eighteenth century.



Vlad Praskurnin

The Romanesca and its use in Beethoven's Piano Sonatas: A Form-Functional Perspective

Since the publication of Gjerdingen's ground-breaking *Music in the Galant Style* (2007), individual galant schemata have received little detailed attention from an explicitly form-functional perspective. Most notably, William Caplin has examined the form-functional properties of the Lament and the Prinner (2014, 2015). Building on Caplin's work, as well as on recent scholarship investigating Beethoven's use of galant schemata, this paper theorizes the form-functional properties of the Romanesca and examines Beethoven's use of the leaping and stepwise Romanesca variants in his Piano Sonatas. To begin, I address the seeming discrepancy between the leaping and stepwise Romanescas' harmonic content and form-functional position: while consisting primarily of a sequential harmonic progression and thus conforming to the harmonic properties associated with a medial phrase function, these Romanesca variants tend to appear as the basic idea of a theme, thus instead occupying an initiating phrase function. Second, I examine several leaping and stepwise Romanescas realized as main or subordinate themes, summarizing these themes' common stylistic traits and considering the possibility of resulting "form-functional dissonance". Finally, I discuss the harmonic-motivic connections made between the Romanesca and related sequential schemata in the first movements of op. 109 and op. 53. I show that the Monte-Romanesca, Folia and Lamento-Romanesca (Ijzerman 2017) can be used, usually in a medial formal position, to more unequivocally realize the leaping and stepwise Romanescas' sequential implications. Through my discussion, I hope to show that a form-functionally-informed

perspective can bring additional insight into schema-based analysis.

While Robert Gjerdingen refers to the Romanesca as an "opening gambit", the leaping and stepwise Romanesca variants primarily exhibit a sequential harmonic progression, characteristic from a form-functional perspective of a medial rather than initiating form-functional position. In this paper, I examine this seeming discrepancy, first purely theoretically, and subsequently through an analysis of the leaping and stepwise Romanescas found in the main and subordinate themes of Beethoven's Piano Sonatas. I discuss these themes' formal and stylistic features, and then consider the harmonic-motivic development of the leaping and stepwise Romanescas' sequential characteristics through related sequential schemata, usually appearing in medial formal positions within a movement.

Bianca Pratte

Schematic Longevity: Fonte and Monte in the 20th-Century Neoclassical Style



The publication of Robert Gjerdingen's *Music in the Galant Style* cast light upon the role of musical schemata, yet some of the eleven musical schemata identified by Gjerdingen in his *magnum opus* turn out to have a much longer lifespan. While some of them originate in earlier repertoires (such as the Romanesca, used by musicians in the 16th-century), others continue to thrive in 19th- and 20th- century music. In this paper, I look at the use of Fonte and Monte in the 20th-century Neoclassical style. This particular musical aesthetic is known to be influenced by Classical, Galant, and Baroque repertoires, borrowing stylistic practices and adapting them to the new harmonic language which moves beyond functional tonality. By investigating this repertoire, I address questions about the salience, construction, and longevity of musical schemata.

Apart from Gjerdingen's discussion of Fonte and Monte, my investigation is informed by the work of David Jayasuriya, who clarifies details of their voice-leading in the light of historical discussions by Joseph Riepel and Heinrich Christoph Koch as well as a corpus study of Haydn's symphonies, and further expands the analytical framework for those schemata. His approach breaks down the specific features that contribute to the presentation of a Fonte and Monte, looking at the two distinct segments of each schema to discuss their length, proportions, harmonic rhythm, typical key constructions, and melodic and rhythmic

similarity. Application of this analytical framework to a repertoire of 28 stylized dance movements by 25 composers resulted in an identification of 17 instances of Fonte and Monte in compositions by Ravel, Prokofiev, and Stravinsky, which range from completely prototypical constructions adhering to 18th-century norms to ones with features so heavily altered that their schematic identity is disguised or problematic. These atypical alterations include unusual key tonicizations, uneven segment length, overlap between segments, modal rather than tonal constructions, and obscured or ambiguous harmony.

Close analysis of these modifications enables one to uncover those characteristics of Fonte and Monte that allowed these patterns to survive into the early 20th-century, in spite of the radical transformation of the musical language which took place around this time. Distinct segmentation of the schema into two equivalent units, a clear transposition scheme, and motivic connection between segments directly influences the aural and perceptual salience of these patterns and contributes to their longevity. In conducting this exploratory study, I hope to open the doors to a broader conception of musical schemata that goes beyond their voice-leading patterns and to start writing a long history of schemata, which includes their occurrences in music of the 20th-century and beyond.



Simon Prosser

The V–I Schema, Dominant Activation, and Tonal Hierarchy

Schema theorists have been skeptical of the extent to which 18th-century listeners' cognition of key was organized hierarchically, arguing that keys were interpreted through highly localized cues (schemata) that are relatively independent of each other (e.g., Gjerdingen and Bourne 2015, Byros 2009, Gjerdingen 2007). Though schema theorists grant that hierarchies played an important role in how historical listeners processed music, these hierarchies were usually fragmentary, non-uniform, and limited in scope (Gjerdingen and Bourne 2015). Nevertheless, many analyses by schema theorists show the nesting of local schemata within global schemata, creating a tonal hierarchy with relatively clear distinctions between levels and thus a means to discern local and global keys.

My paper will show how the schema-nesting mechanism implicit in many schema theorists' analyses could be the basis for a theory of tonal hierarchy informed by the psychology of convention. I will argue that certain tonal-

hierarchical structures were themselves schemata— that is, conventional patterns of musical behavior—in 18th-century music.

I will focus my examples on what I call the Dominant Activation schema. In his study of J.S. Bach's binary forms, Christopher Brody (2013) notes the frequent occurrence of V–I progressions at the beginning of Reprise 2, after Reprise 1 has cadenced in or on the dominant. Naming this pattern the "V–I schema," Brody describes this as a process by which "the dominant chord is reinterpreted across the central double bar as an active dominant in the tonic key..." (72–73). Brody's examples all involve surface-level V–I progressions, but I believe that the V–I schema has even greater significance as a higher-order schema in 18th-century music, the Dominant Activation schema. I will argue that this schema was not only central to the hierarchy between tonic and dominant keys, but also a structure into which local schemata could be nested to give rise to local keys. I will also suggest how 18th-century musicians could have learned the Dominant Activation schema within the partimento and thorough bass traditions.

Gilad Rabinovitch

Galant Schemata, Hexachordal Solmization, and Pitch Reduction



Embellishing skeletal models through surface diminutions was a major aspect of European musicianship training of the past; finding skeletal models under the musical surface has been a major concern for Anglo-American music theory in recent decades. Though Gjerdingen (2007) rejects pitch reduction, his galant schemata imply motion from the surface to a near-surface skeleton. A major source of validation for galant schemata comes from Baragwanath (2020), who reconstructs the hexachordal solmization of the Neapolitan solfeggio tradition: Baragwanath demonstrates how musicians mutated between hexachords and how they lumped surface diminutions as melismas under skeletal solmization syllables (roughly equivalent to core tones in Gjerdingen's sense). This suggests that something like schema core tones was available as an *explicit* conceptual model for eighteenth-century musicians.

I compare Baragwanath's philological reconstruction and my evolving speculative understanding of galant schemata (Rabinovitch 2018, 2019, 2020, see also Carter-Ényì and Rabinovitch 2021). As I had argued, one can

start with the musical surface and approximate expert core-tone finding through heuristics or preference factors (cf. Lerdahl and Jackendoff 1983) even without knowledge of the emergent galant schema. In this paper, I will discuss some parallels and tensions between Baragwanath’s reconstruction of solfeggio and my recasting of schemata. I will argue that greater emphasis should be put on generalizations and analogous usage patterns across the system of schemata, offering a perspective that complements Gjerdingen’s and others’ appeal for microhistories and microtheories of individual patterns. Moreover, I will claim that the explicit conceptual mapping that Baragwanath uncovers—of skeletal tones to solmization syllables—supports such a search for usage patterns across the galant musical system.



Jonathan Salamon

Handel’s Vo’ far guerra: Schematic Simplicity, Dexterous Complexity

The show-stopping harpsichord passagework in Handel’s aria *Vo’ far guerra*, from *Rinaldo*, set a new standard of keyboard virtuosity in the early eighteenth century. Among the many devices Handel uses to dazzle are sweeping arpeggios with hand crossings and massive, note-stacking crescendo and diminuendo effects. The aria had such a reputation that Charles Burney remarked upon it in his assessment of *Rinaldo*:

“*Vò far guerra*, with an accompaniment for the harpsichord which terminates the second act, and which Handel played himself, during the run of the opera, must have captivated by the lightness and elasticity of his finger; as it contains no one learned or solid passage.”

Burney seems to judge Handel by how he captivates. At odds are sheer virtuosity, represented by “lightness and elasticity of his finger,” and the lack of a “learned or solid passage,” associated with thoughtful composition untainted by flamboyancy. This lecture-recital examines how Handel elaborates galant schemata for virtuosic effect, using the *Vo’ far guerra* solo harpsichord transcription by William Babell as a basis for analysis and performance. How are the schemata used to captivate the audience?

I argue that as the piece becomes flashier, some schemata that underlie the bubbly surface become more exposed, while others become more nebulous. For example, one of the commonplaces in the aria is an ornamented rising 5–6 melody in

the treble. As the texture becomes more lavish, the skeleton of the 5–6 movement comes to the fore. On the other hand, some passages stretch schemata beyond recognition, leaving one to ask: is this a Romanesca, or possibly something else? Perhaps Burney intuited that both the naked and the obfuscated schemata, bent in service of virtuosity, leave the discerning listener in want of a “learned or solid passage.”

William Babell’s transcription of *Vo’ far guerra*, published in 1717 as part of his collection of “Suites and Lessons” for harpsichord, further complicates the aria’s legacy. Graham Pont argues that Babell’s transcription is, in fact, derived from an earlier manuscript by Handel and is therefore not an original transcription. This mystery makes decoding the schematic flair at the heart of the piece more fraught. Whose virtuosity was more extreme: Handel’s, or Babell’s?

The lecture will conclude with a performance of the piece on harpsichord.

Terrilyn Shepherd

Incorporating Galant Schema Theory into the Modern Music Theory Course Sequence



This presentation provides a pedagogical approach combining Gjerdingen’s schemata theory with the treatises on composition of Joseph Riepel and Heinrich Koch for use in the modern theory classroom.

In the first semester of music theory, schemata prove beneficial as resources for beginning theory students to use in composition. Most students enter the university as single-line performers, meaning they perform vocally or on an instrument that only produces one note at a time, rather than a keyboard. Because these students lack experience with chords, the two-voice schemata provide guided compositional experience. Schemas aid students in making abstract theory concepts concrete, e.g., prolongation, and they also provide students with an understanding of Galant musical style and gestures.

Once familiar with the schemata, the schemas can be recognized in music analysis. Analysis, in coordination with composition, allows the students to gain valuable experience with Galant style and form. Organizing the schemata according to purpose, opening phrases, modulating, prolongation, and cadences, gives students the

opportunity to gain a more thorough understanding of key areas, tonicization, and modulation. Schemata then help identify the underlying plan of a composition more easily.

This presentation will address how schemata provide new skills for students. It will discuss instructional strategies for using schemata in the music theory course sequence that provide a framework for composing in a historically accurate Galant style, as well as how composition in the Galant style aids the student in learning basic music theory concepts.



Paul Moravitz Sherrill

The Galant Recitative Cadenceas Product-Oriented Schema

This paper offers a theoretical account of galant recitative's iconic cadential schema. Sherrill and Boyle (2015) describe the schema as a "falling fourth cadence," drawing attention to its melodic profile, but in this paper I refer to it as the *abruptio* schema, adapting a rhetorical term to highlight the inherent theatricality of the schema's interplay between musical forces. By exploring the schema synchronically and diachronically, I argue that the *abruptio* gesture creates a special form of musical closure whose strength relies primarily on the theatrical-rhetorical contrast it cultivates between the vocal and instrumental elements of an opera.

The most prototypical instances of the *abruptio* schema involve six distinct stages, whose proper interpretation has vexed commentators and performers since at least the early eighteenth century. On the one hand, its free treatment of dissonance (calcified from expressive *seconda pratica* dissonances of the 17th century) is difficult to account for according to thorough bass norms. On the other hand, the distance between notation and historical performance practice in the timing of the continuo's concluding V-I chords creates practical difficulties for modern realizations of galant recitative. On both fronts, most accounts agree that the final chords struck by the continuo create the essential tonal closure of the cadence, but a vast diversity of opinion exists regarding the function of the vocal melody, especially during the moments traditionally unsupported by the continuo. One possible explanation for the schema's unusual behavior lies in its surprising affinity to another decisive galant cadence: the *cadenza composta*. But a thorough exploration of concrete examples throughout the schema's history, including vestiges of the tradition in unexpected instrumental contexts (such as Mozart's Piano Concerto K. 291 and

Spohr's Violin Concerto, Op. 47), show that no aspect of the schema's medial stages is uniformly present.

Ultimately, the individual realizations of this schema exhibit so much variety that it cannot be defined or explained purely in terms of a derivation from structural principles. No single contrapuntal framework or harmonic plan can account for the schema's entire range of variability. Instead, this paper argues that the schema must be understood as a "product-oriented schema" (Bybee 2001): individual exemplars are not generated by underlying rules but fashioned on the spot to sufficiently resemble the whole category. For the music theorist, this has the significant implication that the schema's musical significance (tonally, formally, and expressively) is not causally derived from underlying structures (such as resolution of dissonance) even if, as the micro history sketched above shows, those were the origins of the statistical linkage between music and meaning. For the practicing musician, it invites us to attend to the expressive and theatrical effects of these gestures, even when they are only subtly or implicitly present. For both, it should serve as a reminder that galant schemata in general—as exemplified by this case study—are more than purely formal structures, but cultural and cognitive units that were developed for the expressive and performance opportunities they afford.

Christopher Tarrant

Music in the Galant Style? An Andante by Nielsen

Carl Nielsen's (1865–1931) predilection for eighteenth-century music is documented in his essays and letters and is also detectable in his compositional output. Theorists have most commonly focused their efforts either on the lower levels of musical organization (such as his approach to harmony and contrapuntal techniques, especially fugue) or on the higher formal level (encompassing his employment of variation form and his relationship with the Beethovenian sonata tradition). The middle level of the structural hierarchy, however, has received comparatively little attention and remains untheorized.

In this paper I will demonstrate Nielsen's engagement with an eighteenth-century idiom in which he would have been immersed during his education at the Copenhagen Conservatory of Music, an institution that was modelled on the classically conservative Leipzig Conservatory. The



Andante of his First Symphony (1894) was composed in the years after his graduation from Copenhagen and it presents a clear example of the galant influence: the movement can be understood in Robert O. Gjerdingen's terms in its entirety.

Galant exemplars in this music are sometimes treated conventionally but are often heightened or dramatized by various means. An example of this is the *quiescenza*. This schema survived into the nineteenth century with some chromatic alterations, an important one being the use of ⑥ either as a replacement for, or a supplement to the usual ⑦ sonority. The *quiescenza* that closes this movement, however, takes the idea to a new expressive and dramatic level, deepening the post-cadential 'bedding-in' effect by adding not only ⑦ and ⑥ but also the Neapolitan ②. One aspect of this exemplar which cuts against the eighteenth-century model is its use of chords outlining ①, ④, and ⑤, as opposed to them or a conventional *pedalon* ①. Hepokoski proposes the idea of an expanded understanding of the *quiescenza* schema in which the melodic activity

receives full harmonization and the tonic pedal is abandoned, writing of 'a broadly inclusive *QUIESCENZA* family' (2021, p. 21). This paper further broadens the approach to include early-modernist reinterpretations of other schemata, including the *monte*, the *fonte*, and the *Fenaroli*. An equally important part of the analytical method is to demonstrate ways in which the schemata are ordered and combined. The analysis shows that Nielsen's treatment of the schemata is remarkably conventional, with recognizable combinations apparent even in cases where the internal organization of those schemata is unconventional.

One of the aims of this analysis is to combine formal approaches (Hepokoski and Darcy 2006, Hepokoski 2021) and syntactical ones (Gjerdingen 2007) in order to enhance our understanding of Nielsen's idiolect, which still remains underrepresented in the theoretical literature despite his important place as an early modernist. I also argue for a more central place for Nielsen's music in the theoretical literature, which has hitherto focused on Mahler, Strauss and Sibelius as its key figures.



Recorded Presenters – Abstracts

Scot Buzza

Galant Schemata in the Vespers Psalms of Baldassare Galuppi

Venetian composer Baldassare Galuppi (1706–1783) witnessed the drastic change in musical aesthetics and compositional styles over the course of his lifetime. Galuppi was trained in counterpoint at a young age, but as a successful composer working in Europe's most lucrative milieus, he had license to explore and make significant contributions to contemporary trends as they emerged. The Venetian churches, ospedali, and opera houses in which he worked were influential eighteenth-century institutions, and the sacred works of Baldassare Galuppi show a mix of strict counterpoint, operatic styles, and galant conventions.

There is no evidence of Galuppi receiving training in the *partimenti* tradition of the Neapolitan school; Although that approach does not seem to have been part of his conscious compositional process, he certainly assimilated much of the Neapolitan musical language that he heard, not only from the opera house, also but from the sacred works of colleagues and acquaintances such as Jommelli, Traetta, Latilla, and Porpora.

In this study I examine the degree to which Galuppi's vespers psalms are rooted in the galant schemata. I contrast his sacred works with those of several of his close contemporaries and consider ways in which his psalms reflect his own intuitive and perhaps unconscious understanding of the schemata. I then consider compositional components of the works in order to identify salient characteristics and idiosyncrasies of his compositional choices in a way that provides insight into his creative process, and highlights both the genius of the composer as well as the influence of the musical language around him.

Matthew Mazanek

Improvisation and Grammar Constructions in the Nineteenth-Century Method books for Guitar and Harp

Access to music education for the middle-class rose prominently in nineteenth-century Europe and brought amateur music making, as both a private and public event, to more people than ever before. This amateur market co-created a system of instructors, publishers and audiences coordinated around leisure learning and cultivating

musical skill. The private homes and salons served as the primary backdrop for amateur musicians to perform and a wide variety of improvised music making occurred thanks to the unique educational devices employed by their instructors. The guitar had a robust body of pedagogical material that routinely parsed out fragments of tonal utterances so they could be used in improvised performances of preludes. By framing particular harmonic sequences as recognisable, technique becomes not just the ability to navigate the challenges of a written work but the ability to spontaneously execute and vary those sequences extempore. This paper will demonstrate that delineating grammatical constructions of a musical language has a clear historical precedent for guitarists and that resurrecting this tradition is vital to encouraging improvisation amongst classical musicians more broadly.

Mostly focusing on seventeenth- and eighteenth-century performance practice, recent research in improvisation pedagogy and schema theory has neglected nineteenth-century teaching methods designed for amateurs. Building upon the work of Robert Gjerdingen, Aaron Berkowitz, Giorgio Sanguinetti and Lieven Strobbe this paper identifies links between methods for guitar and harp and the more formal instruction of seemingly disparate traditions in Europe including the Neapolitan school, the kapellmeister network of the German Confederation, Parisian Opera composers and the organ pedagogy of Spain. By tracing the work of guitarists and harpists who trained with the well-established masters of their respective countries this paper will show how many instructors borrowed and adapted their professional tutelage for an new socio-economic class of learners. These adaptations of the older 'galant' style created a unique compositional grammar that formed the basis for instrumental technique in the late-nineteenth century.

Nineteenth-century descriptions of the guitar were often rife with allusions to improvised play, but the instrument never garnered universal favour amongst critics creating a divided public attitude towards improvisation. Understanding the improvisation pedagogy of the nineteenth century can help explain the reactionary development of so-called 'classical technique' in the early twentieth century which emphasised the mechanics of the hand over the idioms of a musical style. Reassessing nineteenth-century pedagogy sheds light on the more informal music making of everyday musicians and speaks to

the self-regulating effect that the concept of *werktreue* had on ‘classical’ musicians in the twentieth century. This paper addresses the role that pedagogy and class played in the flourishing of improvisational skill and suggests why, in the early twentieth century, it swiftly declined in favour of the more specialised executant musician.



Scott Murphy

An Optimal-Atomic Basis for, and Generalization of, Molecular Schemata that are Both Galant and Otherwise

As molecules can be disassembled into atoms, the thousands of musical excerpts that match the schemata from Appendix A of Gjerdingen’s *Music in the Galant Era* can likewise be disassembled into multiple two-voice and two-dyad progressions, which may be called microschemata. For example, the Do-Re-Mi schema disassembles into two dovetailed micro-schemata: first, the two voices move contrarily and stepwise from a doubled 1 to 7 and 2; second, the two voices move in parallel and stepwise from 7 and 2 to 1 and 3. This presentation proposes a general principle that arguably best summarizes the one general type of microschema that, through the concatenation of its various tokens, corresponds to the greatest number of these schematic excerpts. This principle is the optimization of five fundamental preferences: smallest melodic intervals, most imperfect harmony (excepting beginnings and endings, which favor perfect harmony), least semblant melodic motion, most clarity of key, and highest frequency of tonic harmony. As there is no one micro schema that maximally achieves all five, those microschematic progressions that optimize a mix of these preferences constitute a set of progressions that is both diverse and exclusive. By the dovetailed chaining of (usually) two or three microschemata, this diversity and exclusivity carries over to a higher schematic level, suggesting an explanation for how the set of galant schemata is both delightfully varied but still considerably delimited. Moreover, the economic basis of this single principle—economic in so far that one seeks to optimize the imperfectible—mitigates the paradox inherent in encapsulating (and teaching and learning) musical styles, where style-based conformity and work-based uniqueness may coexist uneasily.

Not only does this economic principle and the optimizing microschemata that realize it neatly describe galant schemata, but they also readily account for a number of optimization-preserving extensions of galant schemata prevalent in tonal common-practice styles. This presentation focuses upon two of these extensions: convertible counterpoint—such as invertible, mirrored, or

retrograded—and tonal transposition. For an example of the first extension, most Galant instances of the Romanesca subsume a particular instance of a more general schema I call the imperfect wedge, composed of (at minimum) two dovetailed microschemata that both especially optimize imperfect harmony and contrary motion as one voice moves exclusively stepwise and unidirectionally. A majority of a sample of over 150 imperfect wedges in western music from Purcell to Elvis Costello evince the Romanesca’s preference for initiating a phrase (or even the entire work) and using 8–7–6 in the bass. However, this economic theory also accurately predicts a common deployment of other types of the imperfect wedge besides that embedded in the Romanesca, such as its mirrored form with 3–4–5 in the treble. For an example of the second extension, Gjerdingen defines the canonic variant of the Fenaroli as engaging 7, 1, 2, and 3 in particular, but, within multiple common-practice corpora, this variant appears at least just as, if not more, often in other parts of the major or minor scale, as predicted particularly by the preference of tonal frequency.

Sachin Shukla

Gjerdingen’s Schemata and the Galant Style in J. S. Bach’s Six Cello Suites



Johann Sebastian Bach has, since his own lifetime, been viewed as a stalwart of the Baroque style and continues to occupy that position in the public consciousness today. However, some scholars, including Christoph Wolff (1971) and Robert Marshall (1976) have called that narrative into question, finding elements of the Galant style in works from Bach’s Leipzig period.

This paper argues that Bach’s music displayed characteristics of the Galant style as early as 1720, considerably earlier than documented in existing English-language research. In particular, the six cello suites, written around 1720, display three traits that I identify as characteristic to Galant phrasing: well-articulated phrase boundaries, symmetrical phrase lengths, and parallelism of motive and harmony.

Galant schemata provide an excellent way to capture this characteristic of the cello suites and distill otherwise vague notions of symmetry and proportionality in Galant music into a rigorous analytical method. They typically have a set number of stages, usually an even number like 2 or 4, which occur at specified metrical positions, and can typically be generated by iterating a single cell, whether defined by harmony or gesture, through the sequential pattern of the schema. These are precisely the ingredients of the symmetry,

parallelism, and phrase-boundary articulation identified above. Thus, by identifying Galant schemata in music by earlier composers such as Bach, we can rigorously assess the extent to which they incorporate the Galant style.

I begin by developing my analytical methodology and offering several examples from the suites, using Galant schemata to illuminate characteristics of the Galant style in the suites. Most of my examples are drawn from the third cello suite, BWV 1009, as this suite displays both quintessentially Galant stylistic features as well as Baroque ones. I then contextualize the findings from my analysis by providing historical evidence for the assertion that the suites were written in a Galant idiom. Specifically, I argue that Galant phrasing behavior was already in use by Antonio Vivaldi and François Couperin, composers Bach would have been aware of well before he wrote the cello suites.



Marjo Suominen

Between (Baroque and Galant) Styles, Aesthetics of Rhymes: Studying and Connoisseurship Rhyming in Italian, English and German in Handel's Opera Giulio Cesare

Handel's musical expression was going towards lighter style Galant (Radice, 1999), not totally against the traditional beginning of the 18th Century Baroque music making, but rather furthering it into some fresher musical fields by connecting tastefully Western European (here seen via German, Italian, French, and English music rhetoric) styles. This is reflected for example in Georg Friedrich Handel's opera Giulio Cesare in dance like captivating arias, which are set in da capo model as tripartite, meant to engage the auditor-spectator's moral sense and mind (Handel, 1724).

This research aims to study Handel's opera Giulio Cesare and its performance instances via methods of historical- philosophical-aesthetic-deductive musical analysis and musical rhetoric/affects analysis to find an "ideal spectator- auditor"(Moreno,2004)of the work, which the composer might have had in his mind while composing the opera. This is to gain further knowledge of emotional tools impacting the spectator-auditor via meaningful words emphasized elaborately endings with corresponding sounds in the opera.

I employ historical-philosophical-aesthetic-decutive musical analysis and musical rhetoric/affects analysis; Johann Mattheson's (2007/1713) musical affects theorization; Aristotle's four elements (384-322 BCE); and Plato's atomism (429-347) theories, which can be

described by Greimassian (1984/1966) and Tarastian semiotic modal models(2015).

By historical-philosophical-aesthetic-deductive musical analysis, I refer to studying the opera via some central 17th and 18th Century theories and writings. Hande's colleague and peer Johann Mattheson, a concise author on musical affects (Mattheson, 2007/1713), is one of the most important of them. Among them are René Descartes, one of the principal theorists of his time on emotions (Descartes, 1970/1649), and Francis Hutcheson, a key figure in British moral sentimentalism and developer of the theory of aesthetic perception (Schmitter, 2021 & Hutcheson, 2002/1728). I combine these elements with my musical analytical attitude in studying the opera with the perceptions that the composer and the librettist have implied in it.

The musical rhetorical symmetry in the opera is obvious. The first section of each aria is repeated decoratively at the end of the aria by the soloist. The middle sections of the arias vary and contrast in their textures, rhythms, musical keys, and moods, so that the listener's attention is caught via elaborate emotional contents of the texts, seeking personal emotions and sensitivity, and impact on moral thinking, aiming to increase empathetic and ethical ideas in the spectator- auditors' minds. Accordingly, the message is

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How can there be found the original intentions and influence on the spectator-auditor within a musical work and its performances (especially without a contemporary, in this case in the 18th-Century recorded audible evidence)? How is the message of peace included in Handel's toolkit in the opera? How and by which accurate historical methods can we deduce the "true" aesthetic-rhetoric-emotional ideas of the "ideal spectator-auditor" hidden in the opera Giulio Cesare.



Conference Timetable

FRIDAY, SEPTEMBER 30, 2022

| | | |
|-------------------|------------------------|--|
| 10:30 AM–11:30 AM | Welcome & Introduction | <i>Jonathan Salamon and Alexander Nicholls</i> |
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| 11:30 AM–12:30 PM | Break | |
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SESSION 1

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| 12:30 PM | Punctuating the Ponte | <i>Alexander Nicholls</i> |
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| 1:00 PM | The Galant Recitative Cadence as Product-Oriented Schema | <i>Paul Sherrill</i> |
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| 1:30 PM | Handel's <i>Vo' far guerra</i> : Schematic Simplicity, Dexterous Complexity | <i>Jonathan Salamon</i> |
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| 2:00 PM–2:30 PM | Break | |
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SESSION 2

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| 2:30 PM | The V–I Schema in Galant Music and Its Implications | <i>L. Poundie Burstein</i> |
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| 3:00 PM | Galant Schemata, Hexachordal Solmization, and Pitch Reduction | <i>Gilad Rabinovitch</i> |
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| 3:30 PM | The V–I Schema, Dominant Activation, and Tonal Hierarchy | <i>Simon Prosser</i> |
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| 4:00 PM–4:45 PM | Schemata Bingo! | |
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SATURDAY, OCTOBER 1, 2022

FEATURED SPEAKERS

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|----------------|----------------------------------|--------------------------|
| 10:00–11:00 AM | Keynote: How Brains Make Schemas | <i>Robert Gjerdingen</i> |
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| 11:00–11:30 AM | Break | |
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| 11:30 AM–12:30 PM | How to Keep Track of the Expanding Schematicon? | <i>John A. Rice</i> |
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SESSION 3

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| 12:30 PM | Renaissance Lamentations and the Early History of the “Do-re-mi” and the “Prinner” | <i>Stefano Mengozzi</i> |
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| 1:00 PM | Schema Identification as Form Analysis in Two Slow Movements by Haydn | <i>Christopher Doll</i> |
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| 1:30 PM | The Romanesca and its use in Beethoven's Piano Sonatas: A Form–Functional Perspective | <i>Vlad Praskurnin</i> |
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| 2:00–2:30 PM | Break | |
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SESSION 4

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| 2:30 PM | Integrating Galant Schemata into the Undergraduate Theory Curriculum | <i>Stefan Eckert</i> |
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| 3:00 PM | Internalizing Schemata: Reflection on Classroom Teaching | <i>Job Ijzerman</i> |
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| 3:30 PM | Incorporating Galant Schema Theory into the Modern Music Theory Course Sequence | <i>Terrilyn Shepherd</i> |
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SUNDAY, OCTOBER 2, 2022

FEATURED SPEAKERS

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| 10:00–11:00 AM | Modern Schema Theory and Original Note Names: Interpreting the ‘Thread’ of Vivaldi’s Concerto Op. 3 No. 10 | <i>Nicholas Baragwanath</i> |
| 11:00–11:30 AM | Break | |
| 11:30 AM–12:30 PM | Persistence and pervasiveness of partimento schemas in musical composition | <i>Giorgio Sanguinetti</i> |

SESSION 5

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| 12:30 PM | Schematic Longevity: Fonte and Monte in the 20th-Century Neoclassical Style | <i>Bianca Pratte</i> |
| 1:00 PM | The Unison Opening: a Post-1945 Schema? | <i>Noah Kahrs</i> |
| 1:30 PM | Music in the Galant Style? An Andante by Nielsen | <i>Christopher Tarrant</i> |
| 2:00–2:30 PM | Break | |

SESSION 6

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| 2:30 PM | Galant Schemata and Phrase Structure in late-Eighteenth-Century Spanish Keyboard Sonatas | <i>Bryan Stevens Espinosa</i> |
| 3:00 PM | “Leichtes, galantes Spielwerk”: Schema and the guitar in the early 19th-century works of Mauro Giuliani | <i>Daniel Atwood</i> |
| 3:30 PM | The Prinner and its Variants in Early Video Game Music | <i>Alan Elkins</i> |
| 4:00–5:00 PM | Round Table & Farewell | |

Our Conference Program is based on USA Eastern Time (GMT-4).
[Time.is/ET](https://www.time.is/) is a useful site for participants in other time zones.

