

# Defining the Galant

*Music, Style,  
Terminology*



## 2023 CONFERENCE Galant Schema Studies



**Conference hosts:**

*Jonathan Salamon*

[jxsalamon@gmail.com](mailto:jxsalamon@gmail.com)

*Alexander Nicholls*

[nicholls.violoncellist@gmail.com](mailto:nicholls.violoncellist@gmail.com)

**Online: Sept. 29–Oct. 1, 2023**

[www.galantschemastudies.com/home](http://www.galantschemastudies.com/home)



## FEATURED SPEAKERS



**Vasili Byros** “*Bach, Beethoven, Architectones: Téchne, Logos, and the Sense of an Ending*”

Saturday, September 30: 10:00 AM–11:00 AM

Vasili Byros (PhD, Yale University, 2009) is Associate Professor of Music Theory and Cognition at Northwestern University. He researches the compositional, listening, hermeneutic, and pedagogical practices of the long 18th century, with an emphasis on the music of Beethoven, J. S. Bach, and Mozart, using a holistic methodology that combines perspectives from schema theory, *Formenlehre*, topic theory, historical pedagogies, and a variety of interdisciplinary methods, in order to reconstruct “insider” perspectives on music of the period.

In 2017 he was awarded the Outstanding Publication Award from the Society for Music Theory and the Charles Deering McCormick Professorship, Northwestern University’s highest recognition of teaching excellence and curricular innovation. He is currently writing a monograph titled *Beethoven’s Bach, My Beethoven: Musical Creativity in the Historical Imagination*, a technical, aesthetic, and philosophical manifesto on historical composition that reflects on the Western art music tradition through the lens of original work, as a creative intersection and expansion of Bach and Beethoven’s music and worlds and their relevance and value for today. 🌸



**Faith Lanam** “*Bound in Calf Skin: The Solfeggi that Travelled 2000 Miles*”

Sunday, October 1: 10:00 AM–11:00 AM

Faith Lanam is a musicologist, performer, pedagogue, and continuing lecturer at the University of California, Santa Cruz. Her research focuses on the music and women of the Colegio de San Miguel de Belem, Mexico’s first music conservatory for girls. She has collected and edited numerous musical manuscripts, performance scores, partbooks, and archival documents from the Archivo Histórico del Colegio de San Ignacio de Loyola, Vizcaínas, in Mexico City. Drawing on secondary sources in historical musicology, music education, music cognition, and studies in colonialism and gender, Dr. Lanam’s research increases our understanding of historically underrepresented foci in musicology, specifically eighteenth-century music pedagogy and the professional training of female musicians, situated within the greater context of the musical and social life of colonial Mexico City.

Dr. Lanam has presented her research on the Colegio de San Miguel de Belem at the international conferences of the American Musicological Society (Vancouver); American Society for Eighteenth-Century Studies (St. Louis/remote); Society for Eighteenth-Century Music/Royal Swedish Academy of Music (Stockholm/remote); Ignacio Jerusalem 250: Galant Musics in Italy, the Iberian Peninsula, and the New World (Baeza, Spain); and Ignacio Jerusalem, Chapelmaster of the Mexico City Cathedral: Music and Art in New Spain during the Eighteenth Century (Miami).

Dr. Lanam serves as the organist at Saint Ann Chapel in Palo Alto, California, where she performs weekly liturgical services with a professional chamber choir and specializes in hymnody, early keyboard literature, and the accompaniment of 18th- through 20th-century sacred vocal literature. As a percussionist, she performs orchestral and chamber works and collaborates with local composers in the performance of new works. Her editions of Giovanni Girolamo Kapsperger’s *Libro terzo d’intavolatura di chitarrone* facilitate the study of early baroque performance practice and performance of archlute repertoire by marimbists.

With extensive experience in the field of music education, Dr. Lanam applies her knowledge of pedagogy and educational psychology to foster an engaging and positive learning environment for students of diverse backgrounds. Access and inclusion are at the forefront of all her course design. In both her applied and academic classes, she seeks to create well-rounded curricula interweaving relevant aspects of performance practice, music history, social and cultural context, music theory, and critical listening skills. 🌸



# Schedule, Topics & Short Descriptions

*All times in Eastern Time, USA*

## FRIDAY, SEPTEMBER 29, 2023

12:15–12:30 PM **Welcome and Introduction**

### SESSION 1

12:30 PM **Historic Compendia of Schemas**

*Robert O. Gjerdingen*

How many schemas are there? Much depends on the questioner and the degree of specificity required. A more tractable question is “How many schemas were taught in the old conservatories.” The talk will approach this question by examining compendia of schemas found in Naples and Paris

1:00 PM

**Statistical Learning in the Music Theory Classroom: Lessons from Teaching Classical Form and Galant Schemas**

*Nathaniel Mitchell*

Statistical learning—the tendency for people to develop robust, probabilistic mental models attuned to the regularities of their experience—offers a powerful yet underexplored resource for music theory pedagogy. This paper outlines some practical strategies for implementing statistical learning in the music theory classroom, with specific application to teaching eighteenth-century European (“galant”) music.

1:30 PM

**Lamento, Black Sheep in the Galant Meadow?  
Or: Mozart’s Use of the Lamento Topos**

*Clemens Kemme*

Even if ‘Galant Style’ usually means music in a major tonality (see Gjerdingen’s schemas), the period at hand obviously saw many compositions in minor as well. Composers even kept returning to one typically seventeenth-century bass schema, the Lamento. This presentation discusses various examples from Mozart’s ‘Great’ C-minor Mass, K. 427, and works by Handel and Bach that inspired Mozart when composing the Mass. Are there any conclusions to be drawn as to upper voices, variants, contrapuntal treatment?

2:00–2:30 PM

**Coffee Break**

## SESSION 2

2:30 PM

### **Musical Realization and Structural Function of the Monte, Fonte, and Ponte schema in Anna Bon's Instrumental works**

*Stefan Eckert*

This presentation addresses the musical realization and structural function of Monte, Fonte, and Ponte schema in larger compositions using Anna Bon's instrumental compositions as a corpus. Bon (1739/40-?), a singer and composer who entered the Ospedale della Pietà in Venice as a student at the age of four, published eighteen sonatas: Six Flute Sonatas Op. 1, Six Harpsichord Sonatas Op. 2, and Six Divertimentos Op. 3 for Two Flute and Bass. Bon's use of Monte, Fonte, and Ponte demonstrates a wide range musical realizations and structural functions and significantly furthers our understanding of these important schema.

3:00 PM

### **Climbing Mons Wanhali – A Study of a Gesture of Finality in Viennese Classic Sacred Fugues**

*Halvor K. Hosar*

Viennese composers in the Classic era would often end their vocal fugues with a particular postcadential figure, which can be summarized as 1-2-3-2-1 in the soprano and 1-5-8-5-1 in the bass. This can be understood as an elaboration of an earlier figure, the do-re-mi schema with root-position chords. This is characteristic of Viennese composers, but not found in Bohemia or Italy.

The figure saw its most extensive use during the 1770s. After this it appears to have been seen as a cliché, and composers would often elaborate the figures through variants (Haydn favoured 1-2-3-5-3 in the melody) and harmonic prolongations.

3:30 PM

### **Goofus and Galant: Long-range Galant Schemata**

*L. Poundie Burstein*

This talk examines the extremely standard framework in which the first half of a major-key Galant movement modulates from the home key to the key of the dominant. As shall be argued, this layout can fairly be regarded as a long-range schema, one that develops from a simple formula, and it is historically rooted in both pedagogy and practice. Appreciation of this long-range schema can fruitfully inform formal and tonal analysis, as well as current-day compositional pedagogy.

4:00-4:15 PM

### **Quick Break**

4:15-4:45 PM

### **Schemata Bingo!**

# SATURDAY, SEPTEMBER 30, 2023

## FEATURED SPEAKER

**10:00 AM**                      **Keynote:**  
**Bach, Beethoven, *Architectones: Techne, Logos*, and the Sense of an Ending**  
*Vasili Byros*

**11:00 AM–11:30 AM**        **Coffee Break**

## SESSION 3

**11:30 AM**                      **Schemata (De)formed: The Galant Style in J. S. Bach's Sinfonia in A major, BWV 798**  
*Sion Edwards*

J. S. Bach's appreciation of the galant has proved difficult to decipher due to his propensity to blur stylistic boundaries. This stylistic mixture is evident in the Sinfonia in A major (BWV 798) – a thoroughly baroque fugue that opens with a galant Romanesca. My analysis reveals two readings of this Sinfonia: as either 'forming' or 'deforming' this opening schema. While the latter suggests a strong dismissal of the galant style, the former demonstrates the galant's place within baroque counterpoint. These two interpretations imply different musical metaphysics, which will be further elaborated with reference to the philosophy of Leibniz and Spinoza.

**12:00 PM**                      **Roles of Themes and Schemata in Generating Musical Form: Examples from 18th-Century Portuguese Keyboard Music**

*Mafalda Nejmeddine & Aaron Carter-Enyi*

During our presentation, we will introduce the Portuguese repertoire and contextualize it in relation to the more widely known examples of the Galant style. Author 1 will explain her process of annotating these works using two methods (Hepokoski & Darcy, and Gjerdingen). Author 2 will explain network diagrams as a visualization technique for highlighting recurring materials such as themes and schemata. Visualizations by Author 2 of three pieces will be presented alongside harpsichord recordings by Author 1. In conclusion, we will share general observations of the interplay between themes and schemata in generating Galant form in the three works.

**12:30–1:30 PM**                **Coffee/Lunch Break**

## SESSION 4

**1:30 PM**                        **Dead Master's Apprentice: Ways of Knowing in Classical Music**

*Walker Whitehouse*

In my presentation I will discuss my findings regarding firstly Francesantonio Vallotti's pedagogical manuscript of 72 Bassi as they compare to the well known Partimento Tradition, and secondly my experience over the course of an eight week summer research program studying these Bassi as well as Francesco Durante and Nicola Sala's pedagogical works at the keyboard. I will advocate for more study into Vallotti's music and pedagogical practices, and outline a framework for studying our personal relationship with music motivated by reflections during my research project, and on my experience as a conservatory student and a student of non-western music.

2:00 PM	<p><b>Fugal Realization and the Pedagogical Implications of Bernardo Pasquini's Sessanta Versetti</b></p> <p><i>Miguel A. Quintero Perdomo</i></p> <p>This study examines the pedagogical implications of Bernardo Pasquini's Sessanta Versetti regarding fugal realizations at the end of the 17th century. Due to the brevity of the themes, it raises the question whether they can be considered models as basic thematic prototypes. In conjunction with historical theories of fugue and modality, as well as other of Pasquini's pedagogical works, the goal is to reimagine his musical thought and propose the possible implications of his pedagogical approach.</p>
2:30–3:00 PM	<p><b>Coffee Break</b></p>
<p><b>SESSION 5</b></p>	
3:00 PM	<p><b>Haydn's Hinge Joints: Schemata and the Contrasting Middle in Symphonic Small Ternary and Minuet Forms</b></p> <p><i>Timothy McKinney</i></p> <p>Drawing upon more than 100 small ternary and minuet forms from Haydn's symphonies, the presentation examines and classifies several of the more common pathways he follows within his contrasting middles to connect the exposition to the recapitulation. These pathways fall into two broad categories depending upon whether the exposition ends in the home key or a secondary key, with the latter category dividing further depending upon key choice. The presentation focuses on how various schemata, singly and in combination, may help shape these pathways and facilitate the realization of the contrasting middle's essential functions.</p>
3:30 PM	<p><b>Beethovenian Improvisation as Schematic Practice</b></p> <p><i>Roger Moseley</i></p> <p>Before it hardened into the dialectical antonym of "performance," which implies the faithful rendition of musical notation, improvisation at the keyboard veered between literacy and orality, preparation and spontaneity, and ingenuity and charlatanry. Beethoven's early piano sonatas provide models for generating materials and frameworks for such improvisation. My presentation incorporates a recording of a sonata movement I have devised on the basis of concatenated schemata consistent with those found in these sonatas. My practice incorporates both oral and literate elements, deploying the epistemological and cognitive resources of schemata to help unpick the opposition between "fixed" scores and "free" improvisation.</p>
4:00 PM	<p><b>Infinite Play: Creative Innovations and Spontaneity in Mozart's Piano Concertos</b></p> <p><i>Premanjali Kirchner</i></p> <p>Research about partimento, schema theory and historical solfeggio has opened new pathways for musicians to investigate new approaches to performing 18th-century repertoire that challenge the current Urtext paradigm. In my presentation I will explore the Minuet from Mozart's Piano Concerto K 271 (Jeunehomme) through the lens of the aforementioned 18th-century improvisational practices, which were known and utilized by Mozart himself and underpinned his characteristically improvised performance style. Through this process, I will investigate possibilities for an improvisational and spontaneous approach to Mozart's piano concertos.</p>

# SUNDAY, OCTOBER 1, 2023

## FEATURED SPEAKERS

10:00 AM

**Keynote:**

**Bound in Calf Skin: The Solfeggi that Travelled 2000 Miles**

*Faith Lanam*

11:00–11:30 AM

**Coffee Break**

## SESSION 6

11:30 AM

**Echoes from the Diaspora: The Galant Style in Sephardic Music of Enlightenment Amsterdam**

*Jonathan Salamon*

Sephardic (Portuguese) Jews began settling in the Netherlands from the sixteenth century onwards. There, they developed a rich intellectual community at which music was the center. This presentation analyzes the galant style in select eighteenth-century works from the Sephardic synagogue, showing the community's integration of galant schemata with Hebrew texts in an unprecedented synthesis—an act of assimilation in a place profoundly transformed by the Enlightenment.

12:00 PM

**Galant Schemata Practice in Mid-Eighteenth-Century Italian Instrumental Music: The 'Heartz' in Gaetano Brunetti and Luigi Boccherini**

*Paula Molina González & Marco Gallenga*

Galant schemata practice has been extended with the identification of new schemas, such as the 'Heartz', described by Rice in 2014. The 'Heartz' is used prominently in Brunetti's violin sonatas and Boccherini's violoncello concertos. This paper explores its utilization in the aforementioned repertoire, addressing the following questions: 1) its presence at the phraseological level and in relation to Caplin's formal intrathematic functions, 2) its role in the interthematic functions, and 3) its specific application in Boccherini and Brunetti, allowing for a comparative analysis. The results show how this 'novel' schema is employed in the works of these composers, shedding light on its use in 18th-century composition overall.

12:30 PM

**Deception and Distillation: Johann Sperger as Self-Borrower**

*Darija Andelic-Andzakovic*

Composer and contrabass virtuoso Johann Sperger (1750–1812) reused the opening theme of the slow movement from his first symphony (c.1777) in an amended version for his final contrabass concerto (1807). Comparative analysis reveals the basic framework that Sperger revived in a different genre after 30 years. The earlier instance is discussed within the milieu of galant schemata à la Gjerdingen (1988, 2007). Comparable examples from works by other composers are provided from the period 1770 – 1780 and potential explanations for the alterations in the second instance are explored.

1:00–1:30 PM

**Coffee/Lunch Break**

## SESSION 7

1:30 PM

### **The Gestural Potential of Schemata: The Do-Re-Mi as Case Study**

*Michael Slattery*

This paper reconsiders the extroversive significance of schemata by demonstrating how meaning is implicit in schema structure. I describe what I term gestural potential, the inherent qualities of a schema that influence, but do not predetermine, the affective and motional significance of an instantiation of the schema. After comparing Hatten's (2004) gestures with schemata, I detail how the features of the Do-Re-Mi foster rich semantic possibilities. The hermeneutic value of hearing schema as gesture is demonstrated in three Beethoven analyses. I show that, even when a schema lacks conventionalized referentiality, it can be shown to contribute to extramusical meaning.

2:00 PM

### **The Prinner as Transition(?) in Sonata-form Arias by Mozart and Haydn**

*Graham G. Hunt*

Based on a corpus study of arias by Haydn and Mozart, this study examines a dazzling variety of Modulating Pringers (a variant of Gjerdingen's Prinner schema) that initiate, participate in, or stand in for a sonata-form transition section, as well as some of the harmonic nuances that arise, particularly in some of the variants.

2:30 PM

### **The Fa-Mi Sub-Schema as a Metric-Contrapuntal Usage Pattern**

*Gilad Rabinovitch*

This is a work-in-progress report on my charting of the fa-mi metric-contrapuntal usage pattern or sub-schema associated with several galant schemata. I rely on Baragwanath's (2020) reconstruction of galant hexachordal solmization and extend my prior work on the sub-schema level across the family of galant schemata.

3:00-3:30 PM

### **Coffee Break**

## SESSION 8

3:30 PM

### **Romantic Lieder: Reexamining Schubert's "Erlkönig" Using Galant Schemata Theory**

*Terrilyn Shepherd*

Schubert's "Erlkönig" has received a great deal of attention since its first public performance in 1820. Indeed, it has been analyzed for motives, motivic transformations, motivic parallelism, text setting, and the depiction of emotions. However, it has not been analyzed for the use of galant schemata. Are there any post-galant iterations of schemata in this Romantic work?

Several sections of the "Erlkönig" are discussed and analyzed through the lens of galant schemata, specifically the Indugio, and will show how galant schemata shape the form and key areas of Schubert's "Erlkönig" a century later.

---

4:00 PM

**From Galant to Gaming: Schemata in Early Video Game Music**

*Alan Elkins*

This paper demonstrates the ways in which schemata from earlier tonal repertoire, including galant music and composition from early to mid-twentieth-century popular genres, entered the music of video games from the 1980s and early 1990s. I discuss several schemata found in original video game soundtracks in the following years—the Prinner, the Fonte, and several cadential formulas found in early twentieth-century popular music—and discuss the changes those patterns underwent as they were transmitted between musical genres.

---

4:30 PM

**Webern's 12-Tone Galant Schemata: Unveiling the Traditional Threads in Webern's Op.27 II**

*Alexander Nicholls*

In his 12-tone compositions, Anton Webern maintained traditional harmony and voice leading principles from the eighteenth century. Examining Webern's collaboration with pianist Peter Stadlen on the Op.27 variations, the annotated score from the collaboration reveals the composer's knowledge and use of galant schemata—including the Monte and Fonte. This paper strongly advocates for Robert Gjerdingen's "schema theory" as a vital framework for understanding Webern's music, offering a deeper appreciation of its traditional foundations and historical performance practice implications.

---

5:00–5:45 PM

**Round Table & Farewell**

---





## Presenters – Abstracts



**Darija Andelic-Andzakovic, University of Music and Performing Arts, Vienna**

*Deception and Distillation: Johann Sperger as Self-Borrower*

The composer and contrabass virtuoso Johannes Sperger (1750–1812) achieved present-day notoriety for his eighteen contrabass concertos. However, his compositional output also features 45 symphonies. Within Sperger's oeuvre there are numerous instances of self-borrowing that have not yet received scholarly attention.

The focal point of this study is the eight-bar opening theme from the second movement of Sperger's first symphony (ca.1777). Sperger reworked this passage for his final contrabass concerto (1807), simplifying it somewhat. Not only did this music survive a leap between genres, but also a span of 30 years that saw Sperger's career shift from Lower Austria to Ludwigslust. Autograph manuscripts of both the symphony and the concerto, as well as a surviving document from Sperger's studies with the illustrious Johann Georg Albrechtsberger ("Exercitia per il Partitura") constitute the foundational sources.

The earlier instance of this theme is analysed within the milieu of galant schemata à la Gjerdingen (1988, 2007). Comparable examples from works by other composers are provided from the period 1770–1780. The second appearance of this passage in Sperger's final contrabass concerto is then also examined; potential explanations for the alterations are explored. While the simplification evident in the concerto variant (foremost, the reconsideration of a deceptive cadence) was possibly spurred on by technical limitations of the solo contrabass, I argue that Sperger distilled the original passage down to its most potent elements.



**L. Poundie Burstein, Professor and Head of Theory Analysis, City University of New York**

*Goofus and Galant: Long-range Galant Schemata*

During a question-answer period at last year's *Galant Schemata in Theory & Practice* conference, there was a discussion regarding whether long-range tonal/formal structures could fairly be considered to function as schemata. Some

scholars hesitate to embrace such a notion, as they seem to regard long-range structures with suspicion. Does the common music-theoretic preoccupation with large structures encourage a top-down analytic approach that reflects modernist obsessions, ones that are disconnected from historically centered approaches and compositional pedagogies that are characteristic of approaches that focus on musical schemata? Does an emphasis on large musical structures risk promoting the highlighting of features that are far removed from what can be reasonably perceived, even by educated listeners?

I argue that at least certain large tonal structures can indeed be fairly regarded as schemata that are perceptible and historically rooted. As an example, consider the large motion from the home key to the key of the dominant that spans the first half of many major-key Galant movements. Such a large modulation might seem to extend past the confines of short-term memory. Nevertheless, that this structure is ubiquitous in movements composed during the second half of the eighteenth century, and that it was discussed by numerous commentators from the time, tends to indicate that this strategy is more than an abstract formalism.

As is suggested in writings by theorists of the time such as Joseph Riepel, H.C. Koch, Franz Christoph Neubauer, Georg Joseph Vogler, and Francesco Galeazzi, this large tonal layout can be understood in a bottom-up fashion via a simple formula that governs the succession of the phrase endings. The resulting concatenation of phrases in turn enables the larger tonal framework to be readily perceptible by those familiar with the practices of the style. These techniques that govern phrase-by-phrase organization can also give rise to formal constructions that today would be associated with sonata-form—that is, constructions that result as a byproduct of the unfolding of one phrase to the next. Furthermore, there is evidence that these strategies served as a vital part of the compositional pedagogy of the time, allowing student composers to write and improvise movements in ways that are not so readily achievable through studying partimenti alone.



**Mafalda Nejmeddine, University of Évora & Aaron Carter-Enyi, Assistant Professor, Morehouse College**

*Roles of Themes and Schemata in Generating Musical Form: Examples from 18th-Century Portuguese Keyboard Music*



Portuguese keyboard music from the 18th century is mostly composed of sonatas, with Carlos Seixas (1704–1742) being the author of the first known pieces in this genre. The sonatas by Seixas have a binary structure and are closer to the sonatas by Domenico Scarlatti (1685–1757), who also lived in Portugal in the service of the crown between 1719 and 1729. Binary structures are at the origin of more complex sonata forms developed from the middle of that century. Many Portuguese composers are representative of this transformation in keyboard music. This repertoire has previously been manually analyzed according to Hepokoski and Darcy’s Sonata Theory (2006; Nejmeddine 2021, 2023).

Our current work aims to evaluate the application of the ATAVizM software in analyzing and visualizing the formal structure of Portuguese sonatas. Our methods integrate Gjerdingen’s Schema Theory and Hepokoski and Darcy’s Sonata Theory to produce visualizations complemented by performance of the sonatas. For this study, we used a sample of three different types of sonata forms: Parallel Binary, Type 2 Sonata, and Type 3 Sonata.

ATAVizM was previously applied to 18th-century Austro-German keyboard music (Carter-Enyi & Rabinovitch 2021). ATAVizM (Algorithmic Thinking, Analysis and Visualization of Music) is a free and open-source software funded by the US National Endowment for the Humanities. The software supports producing annotated network (arc) diagrams through pattern discovery and user-selected instances of material related through equivalence and similarity. Methods include transpositional, various types of contour relations for pitch and rhythm, edit distance, pitch class sets, and, most recently, scale degree skeletons (based on the concept of Gjerdingen’s Galant Schemata). Versions have been developed and deployed in MATLAB and Python.

Like Austro-German music, thematic (contour-based) and contrapuntal structures (schema-based) methods are highly appropriate for the repertoire, as demonstrated in the visualization of a Sonata composed by Francisco Xavier Baptista. In Figure 1, contour-related themes and motives (Quinn 1997)

are used to produce a sonata form analysis (based on Hepokoski & Darcy) visualized as arcs above the piano roll (midi data). In the same figure, arcs below the piano roll identify schema-related material (based on Gjerdingen).

Melodic contour and schema coincide in the primary theme and *fortspinnung*, which we analyzed as an instance of the *Do-Re-Mi* and *Fenaroli* schemata, respectively. However, the Prinner plays a novel role in the exposition, marking the end of the primary theme and dominating the transition. The recurrence of both theme/*fortspinnung* and schemata within the piece reveals the structure of the sonata form.

Schemata also play a unique role. This Prinner-laden transition distinguishes the exposition from the development and recapitulation, where there are no Prinner instances, and the transition is omitted. Likewise, the *Monte* dominates the development but appears in no other section.

We propose that surface level (thematic) and near surface level (schemata) materials contribute to generating musical form, both synthetically and independently. Therefore, an integrated analytical approach provides a more complete representation of musical form, which is aptly visualized in a network diagram.

**Stefan Eckert, Associate Professor, Eastern Illinois University**



*Musical Realization and Structural Function of the Monte, Fonte, and Ponte schema in Anna Bon’s Instrumental works*

*Monte*, *Fonte*, and *Ponte* arguably occupy a special place within Galant Schema Studies. Not only were these schema discussed and exemplified by Joseph Riepel (1709–82) in his *Anfangsgründe zur musicalischen Setzkunst* [Fundamentals of Musical Composition], published mostly between 1752–68, but Riepel also provided numerous example suggesting a wide range of musical realizations. Riepel’s discussion of *Monte*, *Fonte*, and *Ponte* highlights their placement after the double bar line at the beginning of the second part in a minuet and their harmonic/melodic make up: *Monte* tonicizes IV and then V, *Fonte* tonicizes ii and then I, and *Ponte* prolongs the Dominant. This often is linked to a stepwise melodic ascend for *Monte* (going up a mountain), a stepwise melodic descend for *Fonte* (going down a well), and often results in an arpeggiated melodic contour for *Ponte* (crossing a bridge). In addition, Riepel provided examples for a *Monte* or *Fonte* in the Dominant key,

a 3-Part *Monte* which adds a tonicization of vi, a *Fonte* that includes mode mixture, and numerous examples demonstrating how to expand the length of these schema. In *Music in the Galant Style*, Robert Gjerdingen has highlighted that *Fonte* can serve as digression, “a response to a problems, which achieves resolution with the return to the status quo.” While the concept of digression describes well the musical function of *Monte*, *Fonte*, and *Ponte* schema in mid-eighteenth-century Minuets, more research about how these schema function in larger forms is warranted.

This presentation addresses the musical realization and structural function of *Monte*, *Fonte*, and *Ponte* schema in larger compositions using Anna Bon’s instrumental compositions as a corpus. Bon (1739/40–?), a singer and composer who entered the *Ospedale della Pietà* in Venice as a student at the age of four, published 18 sonatas: Six Flute Sonatas Op. 1, Six Harpsichord Sonatas Op. 2, and Six Divertimentos Op. 3 for Two Flute and Bass. Every sonata is made up of three movements, resulting in a total of 54 movements. I currently have identified 52 instances of *Monte*, *Fonte*, or *Ponte*. Only a quarter of the movements include no instance of *Monte*, *Fonte*, or *Ponte*, but several contain multiple realizations. There are about an equal number of *Monte* and *Fonte*; however, *Ponte* is exceedingly rare. It is noteworthy that only five *Monte*, *Fonte*, or *Ponte* take place at the beginning of the second repeated part right after the bar line. While about half of the *Monte*, *Fonte*, or *Ponte* can be said to function as a digression, a large number are linked to modulation. There are also several instances where *Fonte* is followed by *Monte*, and where *Fonte* which ends with a tonicization of the tonic, replaces an expected appearance of the tonic. Overall, Bon’s use of *Monte*, *Fonte*, and *Ponte* demonstrates a wide range musical realizations and structural functions and significantly furthers our understanding of these important schema.



**Siôn Edwards, New College University of Oxford**

*Schemata (De)formed: The Galant Style in J. S. Bach’s Sinfonia in A major, BWV 798*

What does it mean when galant schemata appear in the music of J. S. Bach? As a marker of the galant style, these conventional patterns are said to encapsulate the ‘musical manners’ of courtly culture in eighteenth-century Europe (Gjerdingen 2007). When schemata are presented in a non-normative fashion, we can surmise that Bach is entering a discourse about this aristocratic style and its place within music at large. As a baroque

fugue that begins with a galant Romanesca, the Sinfonia in A major (BWV 798) prompts a discussion of Bach’s attitude towards the galant as it relates to baroque counterpoint. Broadly speaking, the galant style of composition constitutes stringing together schemata in a block-like fashion, whereas baroque composition involves actively working out the possibilities of musical ideas against the backdrop of contrapuntal conventions. Despite invoking the galant method at the outset, this sinfonia continues in a baroque manner. This paper will address how this interaction between the galant opening gambit and the overall baroque processes play out in this piece in order to better understand Bach’s appreciation of the galant style.

Two distinct readings of the relationship between the opening gesture and the fugal processes emerge from the analysis. On the one hand, we could consider the possibility that Bach is ‘deforming’ the galant Romanesca, by using its upper line as the subject of a baroque fugue. In other words, a ‘fugue on a Romanesca’. As the identity of this schema is lost when its upper line is used as a fugue subject, this would suggest Bach to be highly critical of the galant style of composition, apparently favouring baroque counterpoint instead. On the other hand, we could consider Bach to be actively ‘forming’ this opening gambit ab initio from the rules of counterpoint having already composed the baroque fugue. This offers a subtler critique of this style, as it implies that Bach embraces the galant as an aspect of his conception of music, as part of the ‘eternal’ rules of harmony. My analysis will show why these two interpretations depend on the order of Bach’s compositional process.

In order to draw out the philosophical implications of these arguments, this analysis will be related to John Butt’s (1997) work on the points of congruence between Bach’s metaphysics and the rationalist philosophy of Wolff, Leibniz and Spinoza. In short, where the ‘deformation’ conclusion involves hearing the music primarily as a critique of Leibnizian/Wolffian philosophy, the idea of Bach ‘forming’ galant schemata is consonant with Butt’s appraisal of Spinoza’s philosophy as an analogue for the composer’s musical thought. In both cases, this piece presents a critique of the teleological view of musical styles and genres, but the Spinozian perspective defines Bach’s approach in its own terms. In this way, we need not view Bach as oppositional to the galant but rather embracing the possibility of combining schemata with contrapuntal processes, where the galant style is shown to be but one aspect of the singular eternal substance of music.



**Alan Elkins, Cleveland Institute of Music**

***From Galant to Gaming: Schemata in Early Video Game Music***

In his 1991 article “Defining a Prototypical Utterance,” Robert Gjerdingen identifies a Fonte schema in the closing credits music of the television show *Leave It to Beaver*. As Gjerdingen notes, modern exemplars of galant schemata can shed light on the long-term stability of particular musical conventions in tonal repertoire. However, the presence of older schemata in more recent music may also raise questions about stylistic influence—how patterns from one repertoire made their way into a seemingly unrelated body of works centuries later. For instance, the Prinner schema appears in the soundtracks for several video games from the 1980s and early 1990s, but seems to be no evidence that game composers would have been familiar with galant musical practices.

In this paper, I will use a schemata-based approach to show how the harmonic syntax of early video game music was informed by earlier tonal repertoire. I argue that galant schemata entered video game music via early to mid-twentieth-century popular genres alongside other paradigms from those styles. I will begin by summarizing the musical landscape of video games from the early 1980s, which predominantly relied on pre-existing music rooted in classical or twentieth-century popular styles (Lerner 2013/2014, Gibbons 2009, Plank 2019). I will then discuss several schemata found in original video game soundtracks in the following years—including the Prinner, the Fonte, and several cadential formulas found in early twentieth-century popular music—and discuss the ways in which those patterns changed as they entered video game soundtracks.



**Robert O. Gjerdingen, Professor Emeritus, Northwestern University**

***Historic Compendia of Schemas***

Modern students of the traditional schemas of European classical music often ask “How many schemas are there?” The question is reasonable, but it shares a problem with the question “How long is the coastline of Norway.” That answer, which a typical questioner will likely find unsatisfying, is “Quite long, but becoming longer the closer one looks.” Viewed from space, the Norwegian coast may seem to have a fixed length, but viewed closer one sees that each jog in the outline of a fjord has itself smaller jogs and so forth down to the outlines of grains of sand. The coastline

just gets longer and longer. The Italian and French students at the conservatories of the past doubtless asked the schema question and occasionally a master would provide them a list. Yet they too faced what we might call the “coastline” problem. Would they view schemas from on high, notating only the broadest outlines? Or would they look closer?

When Théodore Dubois, former Director of the Paris Conservatory, published his list in 1921, he included 22 that were “non-modulating” and 20 that were modulating. In eighteenth-century Naples, Fenaroli listed only 11 bass motions for his students in counterpoint, all non-modulating in Dubois’s terms. Similarly, Luigi Cherubini recognized only about 10 categories of marches harmoniques, but examined each so closely that 140 pages were needed to view their coastlines in detail. In cases where no explicit lists survive, one can nevertheless infer an enumeration from the examples in harmony texts. This is the case with an important French pedagogue like Charles-Simon Catel (1802) and with the mid-century titans François Bazin and Henri Reber, whose harmony books, with their repertoires of marches harmoniques, were still used well into the twentieth century.

The proposed presentation will survey the period from Fenaroli to Dubois, thus from the 1770s to the 1920s. The choice of this period invites a simplistic tale of “The Rise of Chromaticism.” That would be misleading, since earlier partimento masters, Durante for example, used a number of highly chromatic schemas. Distinguishing echoes of seventeenth-century Italian forms of chromaticism from the practice of nineteenth-century French chromaticism would, however, take the proposed presentation too far afield. The presentation will thus focus on the original question, which can be reformulated as “During the era from Mozart to Ravel, how many harmonic/contrapuntal schemas were explicitly taught to students in Italian and French conservatories?”

**Halvor K. Hosar, Uppsala University**

***Climbing Mons Wanhali – A Study of a Gesture of Finality in Viennese Classic Sacred Fugues***



Around the middle of the eighteenth century, Viennese composers would often end their vocal fugues with a postcadential do-re-mi schema in the voices, but with a root note in the bass on re to stress the finality of the gesture. Starting in the 1760s, this gesture was extended by two further components, which reversed the direction of the do-re-mi

gesture, essentially leading to a 1-2-3-2-1 movement in the melody conjoined with a 1-5-8-5-1 movement in the bass to create a I-V-I-V-I block of chords.

The figure assumes an identity separate from usual cadence blocks through its connection to polyphony and the sacred sphere: it is found virtually exclusively in fugal movements or in movements with polyphonic sections acting as a substitute for a fugue in sacred music. It appears to have been used frequently in Vienna, as well as in Mozart's works following his first visit to the city and in the works of lesser-known composers such as Dittersdorf, but not in Bohemia or Italy.

Whilst not the first to use it, Johann Baptist Wanhal the most prolific user of the figure, thus my suggested name, Mons Wanhali (Wanhal's Mountain). Wanhal is also special in two other ways. He is the only composer to use the figure in homophonic music, a practice which is limited to his litanies, thus highlighting the figure's identity as a marker of sacred music. He would also use a non-standard variant of the figure as a unifying feature within larger masses with several fugal movements.

Although the figure was regularly in use from the 1770s to the end of the century, it appears to have increasingly been seen as a cliché that composers would liven up by adding variants. Whereas the do-re-mi section of the figure was almost always left unchanged, the two added components exist with some variants: over time, Haydn went from using a straight 1-2-3-2-1 in the melody to favouring 1-2-3-5-3. More substantially, one sees attempts at enlarging the figure, the most radical being in the finale of *The Seasons*, where Haydn extended the figure over 14 bars through prolongation of harmonies and foreground melodic elaboration that nonetheless leaves the figure intact.



**Graham G. Hunt, Professor,  
University of Texas at Arlington**

*The Prinner as Transition(?) in Sonata-form Arias by Haydn and Mozart*

A variant of Gjerdingen's Prinner schema (2007), the "modulating Prinner" (hereafter "MP"), can serve as a generator of musical form when it is used as a sonata-form transition. Byros (2012) cites examples of this in instrumental works by Mozart, while Martin (2016) extends the discussion to operatic sonata-forms. The paradigmatic model descends stepwise (with parallel 10ths in an upper voice) from  $\hat{4}$  in the subordinate key (re-interpreted from the home-key  $\hat{1}$ ) to scale degree  $\hat{1}$ , often with the leading tone ( $\#\hat{7}$ ) introduced *en route* in an upper voice in order

to highlight the modulation. As Martin has argued, however, this moment typically does not conclude the transition, since cadential function cannot be generated by these pitches; a cadential progression thus generally follows, leading to the true conclusion of the transition, a SK:HC (or, occasionally a SK:PAC, in the case of Transition/Subordinate Theme fusion). Based on a corpus study of arias by Haydn and Mozart, this study examines a dazzling variety of MP's that initiate (or participate in) a sonata-form transition section, as well as some of the harmonic nuances that arise, particularly in some of the variants.

The "?" in the title reflects the smallest variant of the MP—a brief, one-bar link that follows the main theme's concluding PAC and leads directly to the subordinate theme. This unit, too small to be a "transition," takes on *de facto* transition function in the absence of any other similar candidates. At the other extreme lies a full MP transition (MPT), lasting between two and four bars and initiating the Transition section proper, often as the presentation phrase of a sentence theme; the continuation phrase that follows includes a converging half cadence (Martin and Pednault-Deslauriers 2015). Variants of this full version add an extra stage – inserting  $\#\hat{7}$  between the bass  $\hat{2}$  and  $\hat{1}$  or **leaping** down from  $\hat{2}$  to  $\hat{5}$  before moving to  $\hat{1}$  (the later can create what Caplin calls a "Prinner cadence" (2015)).

This study will also explore variants of the MP transition between these two extremes—they omit, insert and/or replace some of the four stages of the standard MP. Most often,  $\#\hat{7}$  replaces  $\hat{2}$  in the bass of the third, creating an inverted *Fenaroli* schema, with  $\hat{4}-\hat{2}-\hat{3}-\#\hat{7}-\hat{1}$  in the bass under an upper-voice  $\hat{\#7}-\hat{1}-\hat{4}-\hat{3}$  motion. There are also rarer examples that add, replace, and/or omit one or more of the stages; replaces the second stage with  $\#\hat{1}$  (tonicizing  $\hat{2}/ii$ ); the bass then leaps down to  $\hat{5}$  and the MP is left incomplete, moving to an expanding 6-8 V: HC (Martin and Pednault-Deslauriers 2015) two bars later. Finally, there are a handful of "abandoned" MP's, where the bass takes a "U-turn" after moving from  $\hat{4}$  to  $\hat{3}$  and instead moves back up by step to  $\hat{5}$  for the V:HC (note here the incomplete MPT brings continuation function since it follows a presentation phrase and leads to a converging DC).

**Clemens Kemme, Conservatorium van Amsterdam (Retired)**

*Lamento, Black Sheep in the Galant Meadow? Or: Mozart's Use of the Lamento Topos*

In his book *Music in the Galant Style* (2007), Robert Gjerdingen discusses eleven small-scale compositional stock patterns frequently used in



eighteenth-century Galant-Style compositions. These “schemata”, as he calls them, are all in a major modality and presented as outer-voice models, as bass lines with more or less standard melody lines. In the period at hand, however, the minor mode was of course used frequently as well. Mozart’s creations in minor, such as the D-minor and C-minor Piano Concertos and the Overture and Finale of *Don Giovanni*, are even among his best loved and most remembered works.

That Gjerdingen mentions no schemata for the minor mode is perfectly understandable: the term “galant” is not typically associated with moods like melancholy, death and mourning. And in music these affects are usually expressed in a minor modality. The question then arises: are there any typical stock patterns in minor, with or without a standard melody line?

There is of course this one stock minor-mode bass line: the stepwise descent, either diatonic or chromatic, from the tonic to the dominant below, used again and again since the early seventeenth century in compositions on texts expressing feelings of pain, grief, mourning, loss, etc., the *Lamento*.

In this paper I will discuss some lamento-based pieces by Mozart, e.g. from his “Great” C-minor Mass, K. 427, and two pieces that Mozart almost certainly studied when composing this Mass: “The people shall hear” from Handel’s *Israel in Egypt* and the “Crucifixus” from Bach’s Mass in B minor, BWV 232. Although it seems that indeed “no one melodic pattern emerges as a conventional counterpoint”,<sup>1</sup> Mozart, like many before and after him, keeps finding new melodies on the well-known bass line, as well as new variants and new textures by exchanging contrapuntal roles.

1 William E. Caplin. 2014. “Topics and Formal Functions: The Case of the Lament”, in *The Oxford Handbook of Topic Theory* (ed. Danuta Mirka), Oxford and New York: Oxford University Press, 415-452. This quote 415-16.



**Premanjali Kirchner, Griffith University**

***Infinite Play: Creative innovations and spontaneity in Mozart’s piano concertos***

*‘I always play which comes first to my mind’* W. A. Mozart (1783)

During the 18th-century professional (connoisseur) musicians had been trained in a system of thoroughbass which fused compositional features including counterpoint, diminutions, and use of varied melodic patterns in an improvised manner. The versatility of this type of musicianship was also

reflected in a generally improvised performance practice in which alterations to the score for artistic reasons was considered vital.

This versatility is noticeably absent in the current mainstream classical music world in which the majority of musicians are restricted by the Urtext paradigm that uphold text fidelity. But the resurgence of 17th- 18th- century Neapolitan pedagogy such as partimento (Sanguinetti, 2012), historical solfeggio (Baragwanath, 2020) and schema theory (Gjerdingen, 2007,2020) is rapidly establishing itself as an important tool for classical musicians to redevelop improvisational and compositional skills.

In my artistic research project, I propose to use schema theory and partimento- based on basslines of 18th-century repertoire-, to develop elaborate improvisational practices and creative composition skills within the lingua franca of the 18th-century.

In the first stage of the project, I employed this method by using the basslines of Domenico Scarlatti’s keyboard sonatas to create my own partimenti and realizations. My aim was to take on the role of the composer by combining the various elements of Scarlatti’s musical material which consequently became a part of my compositional and improvisational vocabulary.

W.A. Mozart’s piano concertos present a significant challenge for keyboard players today, for he is known to have improvised prodigiously. His scores offer little more than a representation, an outline of his musical ideas, rather than a fully written out final version. Great mastery of Galant era musical language, its sensibility, aesthetics, and characteristics are required to develop and imbed improvisation as an integral part of the performance of these concertos.

In my presentation I will discuss an excerpt from the Piano Concerto in E-flat Major K 271 commonly titled *Jeunehomme*. This concerto is full of originality and innovations breaking with conventional practices to include a minuet in A-flat Major of gentle character amidst a very *brisant* Rondo movement.

The minuet as a genre was very popular during this time and both Riepel and Mozart believed composition of minuets to be an essential skill in developing the craft of composition. As a case study, I will illustrate my creative process in composing my own partimento and its realization based on Mozart’s K 271 Minuet.

This approach allows me to gain insights into Mozart's style, absorbing Galant musical models to create my own compositions. Understanding the process of composition by reinventing, imitating, and varying the musical material will give me the ability to 'talk' (instead of only reciting) the lingua franca of the 18th-century. Consequently, I will reinvigorate spontaneous creativity in an improvised manner into my own performances so characteristic of Mozart's piano concertos.



**Timothy McKinney, Professor,  
Baylor University**

*Haydn's Hinge Joints: Schemata and the Contrasting Middle in Symphonic Small Ternary and Minuet Forms*

Citing Schoenberg and Ratz before him, William Caplin classifies the form type often known as rounded binary as a three-component design called either small ternary or minuet form depending upon dimension and formal function. He labels these three components as the exposition, contrasting middle, and recapitulation based upon their position, function, and relationship to each other. Other than noting its emphasis on dominant harmony and its typically more loose-knit organization, Caplin discusses potential designs for the contrasting middle only in rather broad terms of what might happen within it: standing on the dominant (initial, exclusive, or postcadential), model-sequence technique, looser sentential form, subordinate key-retransition, and noncadential dominant arrival. In the larger scope of the minuet form as compared to small ternary, an interpolated episode, false recapitulation, or larger modelsequence exploration reminiscent of the developmental core of sonata form might occur as well.

In Haydn's more than 100 symphonies, an abundance of small ternary and minuet forms appears in the minuet-trio movements as would be expected, and often within rondo or variation movements as well. These forms display a wide variety of compositional strategies for hinging the gap between the end of the exposition and the onset of the recapitulation. This very large corpus of small ternary and minuet forms embodies the broad characteristics Caplin finds typical of contrasting middles, to be sure, yet various small- and large-scale patterns emerge and bear further consideration. Drawing upon more than 100 small ternary and minuet forms, the current paper examines and classifies several of the more common pathways Haydn follows within his contrasting middles. These pathways fall into

two broad categories depending upon whether the exposition ends in the home key or a secondary key, with the latter category dividing further depending upon the choice of secondary key. Specific schemata adapted or defined by Robert Gjerdingen and other scholars—including, among many others, Riepel's ubiquitous monte, fonte, and ponte patterns, and the indugio and other converging cadence strategies—are common elements in many of these pathways. The paper focuses on how these schemata, singly and in combination, help shape common pathways through the contrasting middle and facilitate the realization of its essential functions.

**Nathaniel Mitchell, University of North Carolina at Greensboro**

*Statistical Learning in the Music Theory Classroom: Lessons from Teaching Classical Form and Galant Schemas*



Statistical learning – the tendency for people to develop robust, probabilistic mental models attuned to the regularities of their experience – offers a powerful yet underexplored resource for music theory pedagogy. Growing out of experimental studies in both language (Saffran et al 1996) and music cognition (Loui et al 2010), statistical learning promises a pedagogical model that seems too good to be true: by merely exposing students to a vast and representative body of music, they should unconsciously and intuitively develop rich knowledge for how that music works, effectively automating much of the process of learning music theory. Inspired by (though tempering) this promise, this paper outlines some practical strategies for implementing statistical learning in the music theory classroom, with specific application to teaching eighteenth-century European ("galant") music.

Following a review of the experimental literature, I briefly explore implementations of statistical learning in second language pedagogy, framed as a kindred enterprise to explicit, classroom-based instruction in music theory. Especially relevant here is the work of applied linguist Luca Onnis (2012), who articulates four principles of statistical learning that are readily applicable to classroom settings: 1.) center instruction on naturalistic examples (e.g., recordings of real music) so that students are exposed to *integrated sources of information*, 2.) control how examples are presented in order to *highlight invariant structures*, 3.) *reuse learning methods* across units by emphasizing example comparison as a focal classroom activity, and 4.) teach students to use their knowledge to *make predictions* and inferences about the world.

Thereafter, I illustrate how these and other statistical learning principles may be implemented in the music theory classroom by describing a pair of activities designed respectively to teach classical form and galant schemas. In the first of these activities, students inductively learned the structure of a two-part sonata exposition through immersion in a curated corpus of brief symphonic excerpts, building an intuitively felt knowledge base that they then articulated by listing common features, diagramming shared structure, forming narrative interpretations, and making useful predictions. In the second, which followed up on a model composition assignment, students blindly evaluated a randomized set of peer-composed and galant-style Do-Re-Mi melodies for stylistic convincingness and then, after articulating salient components of an authentically galant sound, collectively revised their peers' compositions into more idiomatic melodic shapes.

While greater empirical study is needed into such pedagogical interventions, performance in these activities nevertheless suggests that students are likely quite adept at statistically learning multivalent schemas from even brief exposure to information-rich examples. But while they can readily bring that knowledge to bear on descriptive, predictive, and evaluative activities, they also struggle to implement it in composition tasks without explicit classroom discussion. Hence, statistical learning offers a powerful tool for introducing new concepts or sharpening pre-existing categories, allowing students to develop rich knowledge grounded in personal experience that can then be drawn out and extended through explicit instruction.



**Paula Molina González, Universidad de Salamanca, and Marco Gallenga, Università degli Studi di Firenze**  
*Galant Schemata Practice in Mid-*

*Eighteenth-Century Italian Instrumental Music: The 'Hertz' in Gaetano Brunetti and Luigi Boccherini*



During the 18th-century, many musicians emigrated from Italy in search of professional opportunities. This migration, known as the 'diaspora of Italian music and musicians' (Strohm, 2001), spread the compositional and performance practices of Italian vocal and instrumental genres. In Spain, this diaspora, which continued a trend already seen in the previous century, brought to the country composers and performers such as Gaetano Brunetti (1744–1798)

and Luigi Boccherini (1743–1805). These musicians were integrated into the musical life of the court, the former in the context of the Royal Chapel of Madrid and the latter at the court of the Infante Don Luis (1727–1785). Both musicians played a fundamental role as promoters of the different musical influences resulting from their respective geographical origins and the European context.

Galant schemata theory (Gjerdingen, 2007) and the partimento tradition (Sanguinetti, 2012) are used to analyse the assimilation of the galant style, particularly as it manifests itself in Italian music. These approaches also explore possible Italian influences on specific repertoires, such as those of Brunetti and Boccherini. Studies by Bertrán (2014), Byros (2014) and Sutcliffe (2019) examine the schemata practice of Brunetti, while Lombardía (2015), Rabinovitch and Slominski (2015) study the partimento and schemata practice of Boccherini. However, further research is needed to understand how partimento and galant schemas influenced the compositional techniques of both musicians, and how their presence affected the Spanish musical landscape in the second half of the century. This paper focuses on Brunetti's violin sonatas and Boccherini's cello concertos as ideal examples to analyse the Italian influence during these composers' formative years.

Galant schemata practice has been extended with the identification of new schemas, such as the 'Hertz', described by Rice in 2014. This schema features the I-IV-I harmony with a treble line (scale degrees 5-6-5) over a tonic pedal. Although it has been studied by researchers such as D'Acól (2015), Monteiro (2017), Weiss (2018) and DelDonna (2018), a comprehensive understanding is still lacking compared to other schemas. The 'Hertz' is used prominently in Brunetti's sonatas and Boccherini's concertos. This paper explores its utilization in the aforementioned repertoire, addressing the following questions: 1) its presence at the phraseological level and in relation to Caplin's formal intrathematic functions, 2) its role in the interthematic functions, and 3) its specific application in Boccherini and Brunetti, allowing for a comparative analysis. The results show how this 'novel' schema is employed in the works of these composers, shedding light on its use in 18th-century composition overall. It also highlights the importance of the teaching and practice of compositional schemata in understanding the impact of Italian music on European musical culture.



**Roger Moseley, Associate Professor,  
Cornell University**

***Beethovenian Improvisation as  
Schematic Practice***

Contemporary accounts of Beethoven's improvisations at the keyboard describe the rapturous response they elicited from listeners alongside the victories they earned him in duels with Joseph Wölfl and Daniel Steibelt, revealing how improvisation could be construed as both the idealized effusions of a singular musical spirit and an expedient, opportunistic, and agonistic means of promoting one's interests. Through and beyond these contexts, Beethoven's complex and ambiguous relationship with improvisation reflects the historical and material exigencies of his time and place even though it would ultimately redefine and idealize notions of what the practice could accomplish.

Before it hardened into the dialectical antonym of "performance," which implies the faithful rendition of musical notation, improvisation at the keyboard veered between literacy and orality, preparation and spontaneity, and ingenuity and charlatanry. Recognizing the co-existence of these traits in Beethoven's improvisatory practices entails conceiving of improvisation as a mode in which he could devise musical scenarios in real time through rapid strokes of his pencil on the page and his fingers on the keyboard. This improvisatory convergence was made explicit in 1807/8, when Beethoven's sketches for the Lied "Sehnsucht," WoO 134, were followed by a note to himself: "Variations on a Lied, a fugue at the end and finishing pianissimo[.] Model every improvisation on this and perform it afterwards in the theatre."

Multiple listeners testified that Beethoven focused on both motivic consistency and formal coherence when improvising: Carl Czerny stressed Beethoven's adherence to the precepts of sonata form, while Beethoven himself recalled that "when true pianoforte virtuosi played it was always something homogeneous, an entity; if written down it would appear as a well-thoughtout work." In this light, the presence of schematic frameworks in Beethoven's early keyboard music takes on new significance insofar as they can be repurposed as scaffolding for improvisatory constructions. Beethoven's first piano sonatas, written when he was at a peak of his powers as an improviser, provide particularly promising models for generating materials and frameworks for improvisation. To demonstrate this, my presentation will include a recording of a sonata

movement devised on the basis of concatenated schemata consistent with those found in Beethoven's op. 2 sonatas. My practice incorporates both oral and literate elements, deploying the epistemological and cognitive resources of schemata to help unpick the opposition between "fixed" scores and "free" improvisation via manual interventions. Getting to grips with improvisation in this manner helps us approach Beethoven's music in a different way by opening it up to contingent and counterfactual exploration. It also invites us to question how much we value Beethoven's volatility and unpredictability in the heat of musical battle in relation to our investments in the particular outcomes that he captured on paper, and to reckon with the principles and values that underpin musical cultures writ large.

**Alexander Nicholls, University of Music  
and Performing Arts Vienna**

***Webern's 12-Tone Galant Schemata:  
Unveiling the Traditional Threads in  
Webern's Op.27 II***



Amid the radical shift brought forth by the Second Viennese School's exploration of 12-tone composition, one of its founders, Anton Webern, retained the essence of traditional harmony and voice leading principles reminiscent of the classical works of Mozart, Haydn, and Beethoven. This paper delves into Webern's application of traditional galant schemata in his music, with a primary focus on the second movement from the Variations for Piano Op.27 (1937).

Of particular interest is the score involved in the collaboration between Webern and the pianist who premiered the work, Peter Stadlen, during preparations for the premiere in 1937. Webern's extensive annotations on Stadlen's score, coupled with their discussions about the work's intent and direction, offer a comprehensive insight into the performance practice of Op.27. Stadlen's 1979 publication of the 1937 annotated score, featuring Webern's pencilled-in note groupings and comments, unveils the schematic nature of Webern's compositions and reveals schemata such as the Monte, Fonte, and an array of cadences.

This study ardently advocates for the applicability of Robert Gjerdingen's "schema theory" as an indispensable framework for comprehending Webern's music. By employing this method, we gain the key to deciphering Webern's scores in terms of their traditional and previously unobserved compositional foundations, uncovering

the subtle deployment of notes and their strategic placements. Furthermore, it allows us to resurrect performance practices that have been overshadowed by post-1940 interpretations, thereby offering a fresh perspective on Webern's music both theoretically and for the historically informed performer.



**Miguel A. Quintero Perdomo,**  
University of Iowa

*Fugal Realization and the Pedagogical Implications of Bernardo Pasquini's Sessanta Versetti*

Bernardo Pasquini (1637–1710) was an influential figure in the musical life of Rome in the late 17th century along with his colleague Arcangelo Corelli. Pasquini's opus spans sacred and dramatic vocal works, in addition to keyboard music for which he was a celebrated virtuoso. Pasquini's education was strongly influenced by the style of the Roman School that extended from Palestrina to Carissimi, but also by the keyboard works of Girolamo Frescobaldi (1583–1643). Furthermore, as a pedagogue he wrote a series of keyboard works that are considered by some authors as precursors of the partimenti pedagogical system that would later develop in the Neapolitan Ospedali.

In this essay I wish to draw attention to Pasquini's *Sessanta Versetti*, which consists of brief imitative keyboard pieces that are estimated to have been composed near the end of the seventeenth century. I propose that beyond the written score and their practical use in churches, they represent models for fugal improvisation that can serve as a scaffolding for more complex forms. Considering the numerous examples and the brevity of the themes, it is possible to establish basic thematic prototypes. For this reason, William Renwick's Schenkerian analysis of J.S. Bach's fugal themes serves as an important reference. In addition, Paul Walker and Joel Lester's study on the history of fugue, modality and tonality at the turn of the eighteenth century offers a window to analyze the modal nature of Pasquini's thematic treatment which seems to combine elements of both the intervallic sixteenth century contrapuntal approach and the rising thoroughbass perspective. This study is part of a larger work that is related to fugal realization in the Langlosz Manuscript. My general focus is to understand the basic elements necessary for fugal construction and how a pedagogical approach can be developed.

**Gilad Rabinovitch, Florida State University / Queens College, CUNY**

*The Fa-Mi Sub-Schema as a Metric-Contrapuntal Usage Pattern*



A most appealing aspects of schema theory is its micro-theoretical sensitivity: schemata have been charted carefully through multi-parametric definitions, considering intersections between musical objects and their performative and semantic signification (e.g., Gjerdingen 2007; Byros 2009, 2012; Rice 2015, Sánchez-Kisielewska 2016, Mitchell 2020). This elegant micro-theoretical approach has been framed as an alternative to theory & analysis's penchant for generalizations and system building and in analogy to usage-based linguistics and construction grammar (Gjerdingen and Bourne 2015, Gjerdingen 2019). Voices calling for a more generalized understanding of schemata have been fewer and farther between (Rabinovitch 2018, 2019a, 2019b, 2020; Rawbone and Jan 2020; Murphy 2022).

Based on work by Rabinovitch and on Baragwanath's (2020) reconstruction of galant hexachordal solmization, this talk provides a report on ongoing work charting the *fa-mi* equivalence class. Work by Rabinovitch emphasizes the centrality of outer-voice tritone resolutions both to the definition of schema types (2018) as well as to finding core tones underneath the musical surface (2019a). The typical soprano string of tritone resolution subschemata,  $\wedge_4-\wedge_3$ , would have been solmized *fa-mi* in galant hexachordal solmization (Baragwanath 2020). At the same time, the  $\wedge_1-\wedge_7\dots\wedge_4-\wedge_3$  or Meyer schema would also have been solmized *fa-mi...fa-mi*. From the point of view of metric-contrapuntal usage patterns on the sub-schema level, the story of the galant style may be one of a growing emancipation of the appellative consonance (i.e., tritone, Fétis 1844) such that it behaves metrically on a local level as if it is a consonance, being placed on points of metric stress or delayed from them by an accented dissonance; on the other hand, the tendency of core tones within the Meyer schema to straddle metric boundaries (Gjerdingen 1988) suggests that a consonant descending *fa* ( $\wedge_1$ ) was assimilated into a dissonance-like metric-contrapuntal usage pattern. Gjerdingen (2007, 434) estimates that the galant style as a whole peaked around 1765, whereas Gjerdingen's (1988) corpus shows a peak for the Meyer schema in the 1770s. This suggests that exploring the *fa-mi* usage pattern and its variants may shed light on a crucial juncture of galant schemata and of eighteenth-century style.

This charting of patterns is also related to the communicative clarity of the galant style: pushing key-defining tritone resolutions to the perceptually salient outer voices leads to clarity both in identifying a local key context and identifying the core tones of the schema (Rabinovitch 2019a, 2019b after Browne 1981); usage patterns that associate *fa-mi* semitones with beginnings or ends of metric segments (e.g., beats or measures) bring them closer to attentional peaks of metric cycles (see London 2012). In the paper, I will survey these theoretical issues and provide a preliminary report on my work in progress on these usage patterns.



**Jonathan Salamon, Adjunct Professor,  
State University of New York,  
Purchase College**

*Echoes from the Diaspora:  
The Galant Style in Sephardic  
Music of Enlightenment Amsterdam*

Some of the Sephardic Jews expelled from Iberia found a haven in the Netherlands beginning in the sixteenth century. Finally free to practice their long-lost religion, the Sephardic community reignited its Judaism and built educational and cultural institutions that left a lasting intellectual impact, including upon the philosopher Baruch de Spinoza. Music was essential to the community, inside and outside of worship. This paper addresses the historical and stylistic contexts of eighteenth-century vocal music composed for the Amsterdam community's synagogue, using galant schemata to parse the integration of the galant style.

One of the most remarkable aspects of this synagogue repertoire is its fusion of melodic cantorial elements with the courtly galant style. Although previous scholarship has dealt with this stylistic synthesis, there has not yet been an analysis of the galant elements within the repertoire. Using the galant schemata framework introduced in Robert O. Gjerdingen's *Music in the Galant Style*, I analyze the schemata deployed within selections from the repertoire, with particular attention paid to Abraham de Caçeres's cantata *Le-el Elim*. How can we understand the music's unique stylistic synthesis, and how does it mediate the community's past in Iberia with its newer Dutch identity? I argue that the employment of the galant style—with its archetypal gestures that listeners would have perceived in music from wider European society—reflects the congregation's successful cultural assimilation through its music.

An analysis employing galant schemata can increase our understanding of this repertoire's

distinctive, synthetic elements. This may serve as a model for how music analysis can deepen our knowledge of neglected repertoires and bring them to the forefront of our study.

**Terrilyn Shepherd, Independent Scholar**

*Romantic Lieder: Reexamining  
Schubert's "Erlkönig" Using Galant  
Schemata Theory*



In 1821, one hundred years after the emergence of galant music, Romantic lieder develops as a major new genre. Schubert composed "Erlkönig" in 1815 in this new style. Schubert uses his musical skill to describe the poem's lyrics, emotions, and action through rhythm, melody, and motives. The musical tools of variety in keys, major and minor, and the use of modulation are also present in this work to depict the different characters.

Schubert's "Erlkönig" has received a great deal of attention since its first public performance in 1820. Indeed, it has been analyzed for tonal centers, modulation, motives, motivic transformations, motivic parallelism, text setting, and the depiction of emotions. However, it has yet to be analyzed for the use of galant schemata. Are there any post-galant iterations of schemata in this Romantic work?

I will argue that schemata are present, and that their presence clears up the mystery of a tonal area within the "Erlkönig" that baffles even pedagogues in music theory today. Several sections of the "Erlkönig" are discussed and analyzed through the lens of galant schemata, specifically the Indugio, and will show how galant schemata shape the form and key areas of Schubert's "Erlkönig" a century after the heyday of galant the style.

**Michael Slattery, Northwestern  
University**

*The Gestural Potential of Schemata:  
The Do-Re-Mi as Case Study*



Phrase-level schemata, as delineated by Robert Gjerdingen (2007), are primarily analyzed as syntactic entities. Previous investigations of their extramusical meaning have largely involved cases in which schemata are conventionally coupled with other parameters, such as musical topics (Byros 2014, Rice 2015, Sánchez-Kisielewska 2016). This paper considers the extroversive significance of schemata from a different yet complementary perspective, demonstrating how meaning is

implicit in schema structure. I describe what I term a schema's *gestural* potential, the inherent qualities of a schema that influence, but do not predetermine, the affective and motional significance of a given instantiation of the schema.

I begin by comparing Robert Hatten's (2004) definition of gesture as "significant energetic shaping through time" with phrase-level schemata, foregrounding the possibility of hearing these entities coextensively. Taking up the Do-Re-Mi as a case study, I then show how this schema's features foster rich semantic possibilities. The hermeneutic value of hearing schema as gesture is demonstrated in analyses of three openings from Beethoven: the slow movements of the Violin and "Emperor" Concertos and the "Sanctus" from the *Missa Solemnis*. The concept of gestural potential unearths the extramusical meaning latent in phrase-level musical structures, framing schemata not as solely syntactic structures but also as signs of motion and affect. By illustrating that the seeds of musical meaning are already buried in what may seem to be purely structural patterns, I show that, even when a schema lacks conventionalized referentiality, it can be shown to contribute to extramusical meaning.



**Walker Whitehouse, Oberlin Conservatory**

*Dead Master's Apprentice: Ways of Knowing in Classical Music*

In Padua in the North of Italy, composer Francescantonio Valloti wrote around 13,500 pages of music over the course of his professional life. 135 of these pages, the Bassi Del P.re Francescantonio Valloti, contain key insights into how he and many other trained musicians of the era like him produced such a large quantity of high quality music. By studying historical sources and methods, I hope to develop non-score-dependent skills as a classical musician and working organist, and understand the effects of alternative ways of knowing, intellectually and kinesthetically, regarding my experience of music and my relationship with the contemporary culture

surrounding western classical music. Over the course of my eight week artistic research project, I trained myself to improvise, compose, and perform using historical methods and ideas contained in Vallotti's Bassi as well as Neapolitan Partimento and Solfeggio sources, especially those of Durante, Sala, Fenaroli, and Cotumacci. Music-making in Europe before the 20th century involved improvisation and spontaneous composition idiomatically to the genres and styles of their time. In order to give apprentice musicians the skills necessary to rapidly compose and improvise functional music, teaching methods and institutions reflected.

These approaches stand in stark contrast to the culture of western classical music nowadays, wherein modern conservatory students receive little to no practical training in creating music on their own, instead focusing exclusively on faithfully reproducing the notated score. Specifically, Vallotti's pedagogical approach was clearly used in a similar way to partimenti, but his method was clearly influenced by fundamental bass principles, and his own idiosyncratic way of treating dissonance.

Work has been done comparing other traditional approaches, especially the *Durantisti* and the *Leisti* in the context of partimento, and a greater understanding of the commonalities and differences between historical pedagogies will strengthen and diversify modern approaches. Additionally, I worked with Andrew Goldman's framework of improvisation as a way of knowing. In my own thinking around knowing, there are two essential qualitative distinctions that define how one may know music; that of an intellectual as opposed to a kinesthetic knowing, and remembering a fixed musical composition as opposed to remembering a creative process. Improvisation would therefore be a kinesthetic remembering of a creative process. Using ways of knowing as a framework for reflection, we can bring more consciousness to our personal and cultural habits in relation to music, allowing us to question and make new decisions around how we want to be as musicians.

