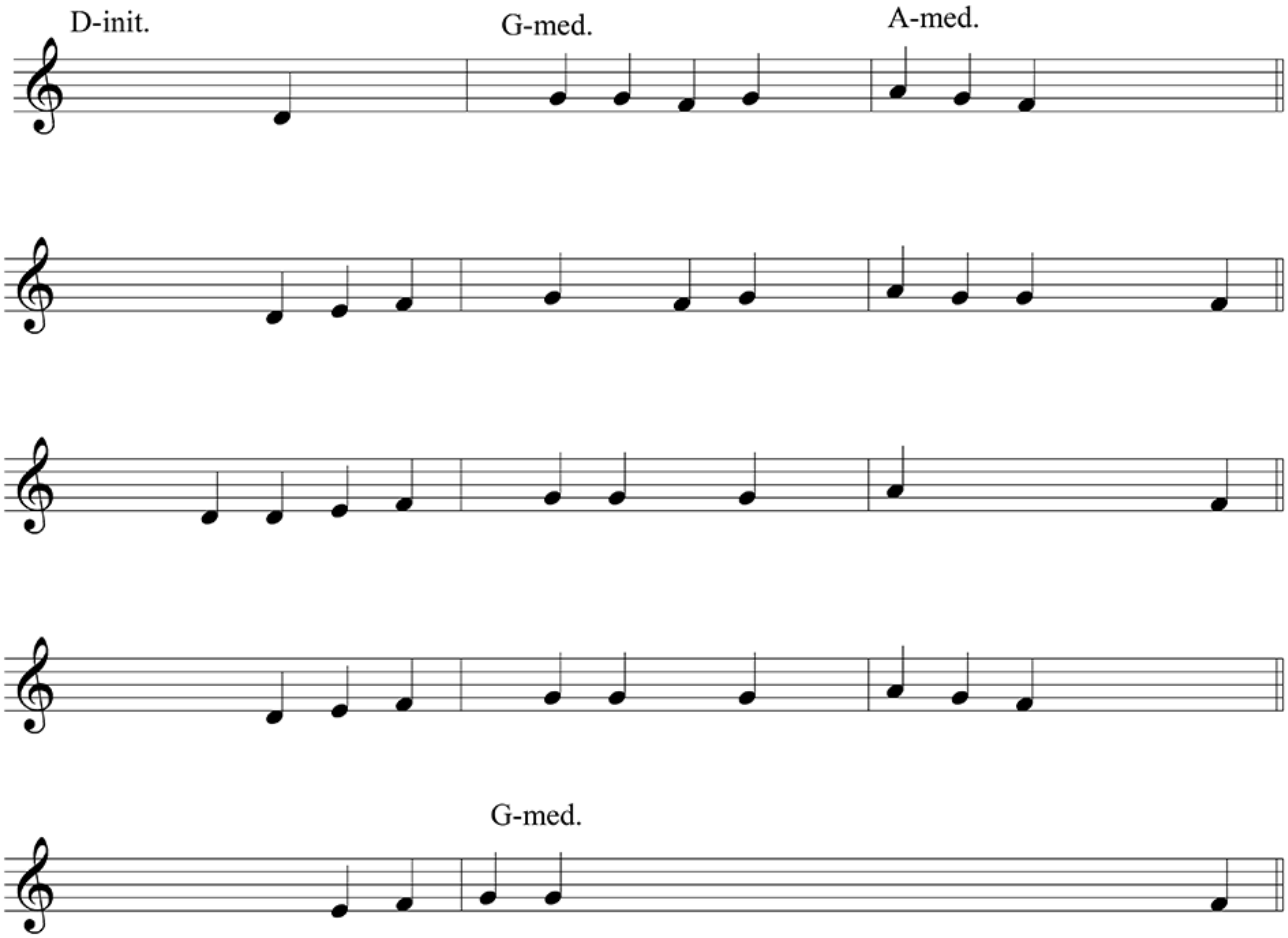
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

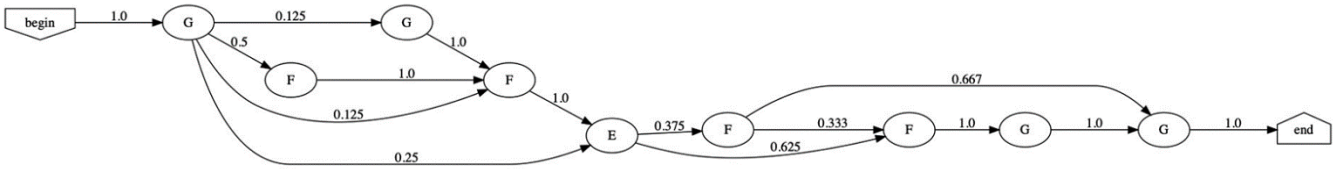
MTO 30.1 Examples: Rabinovitch and Carter-Énynì, Melodic Organization and Sequential Ordering of Galant Schemata

(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.24.30.1/mto.24.30.1.rabinovitch_carter-enyi.html

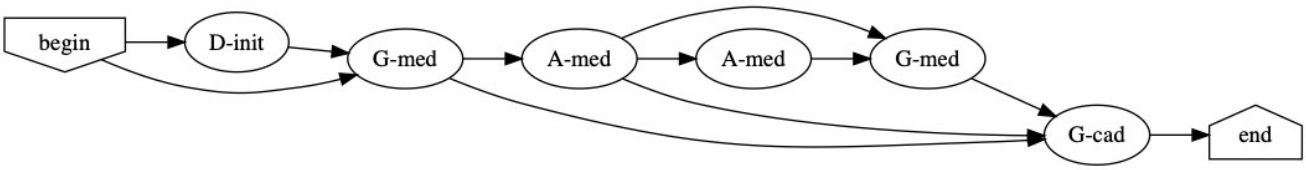
Example 1. A melodic family in Mode 1 Greek church chant, focusing on variants of the formulas D-init., G-med., and A-med. Adapted from Mavromatis 2019 (figure 1) and Mavromatis 2005 (98)



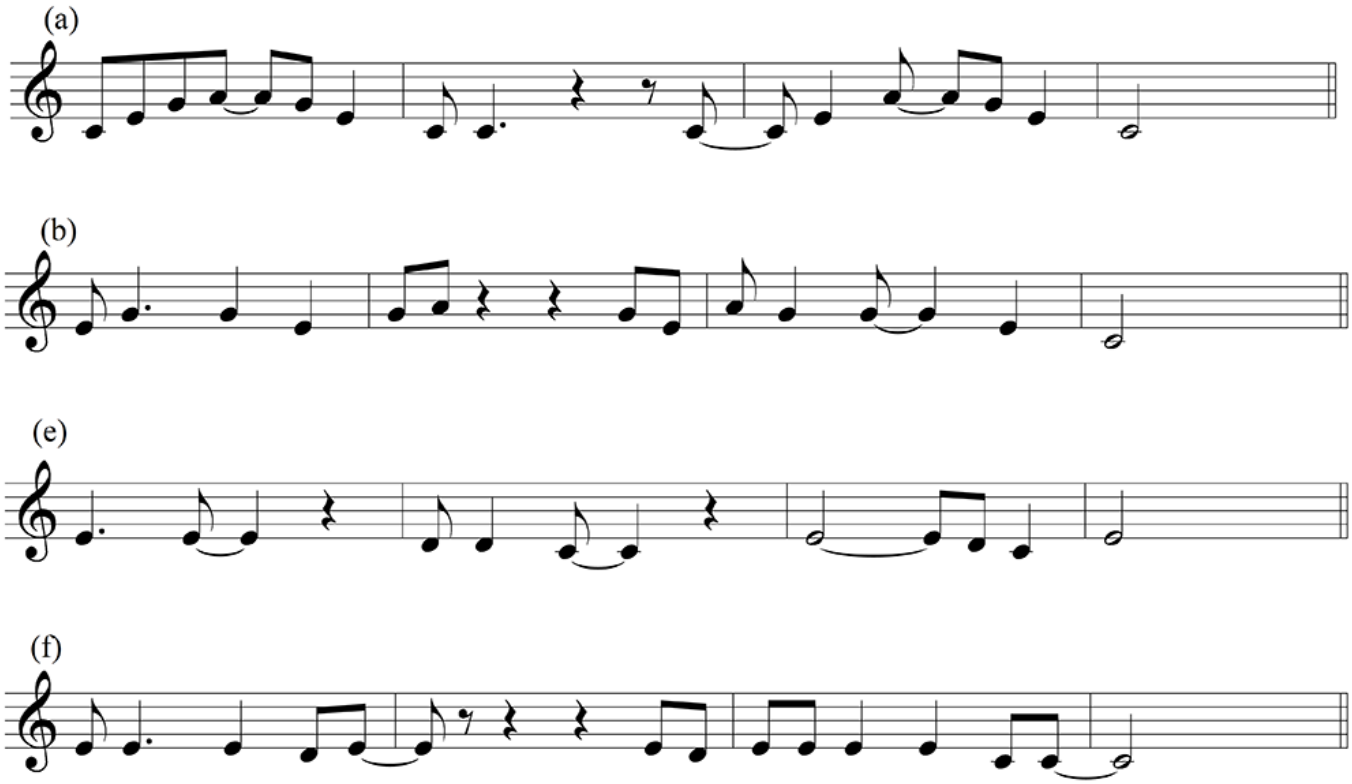
Example 2. Mavromatis's (2019) figure 2, modeling note-to-note probabilities



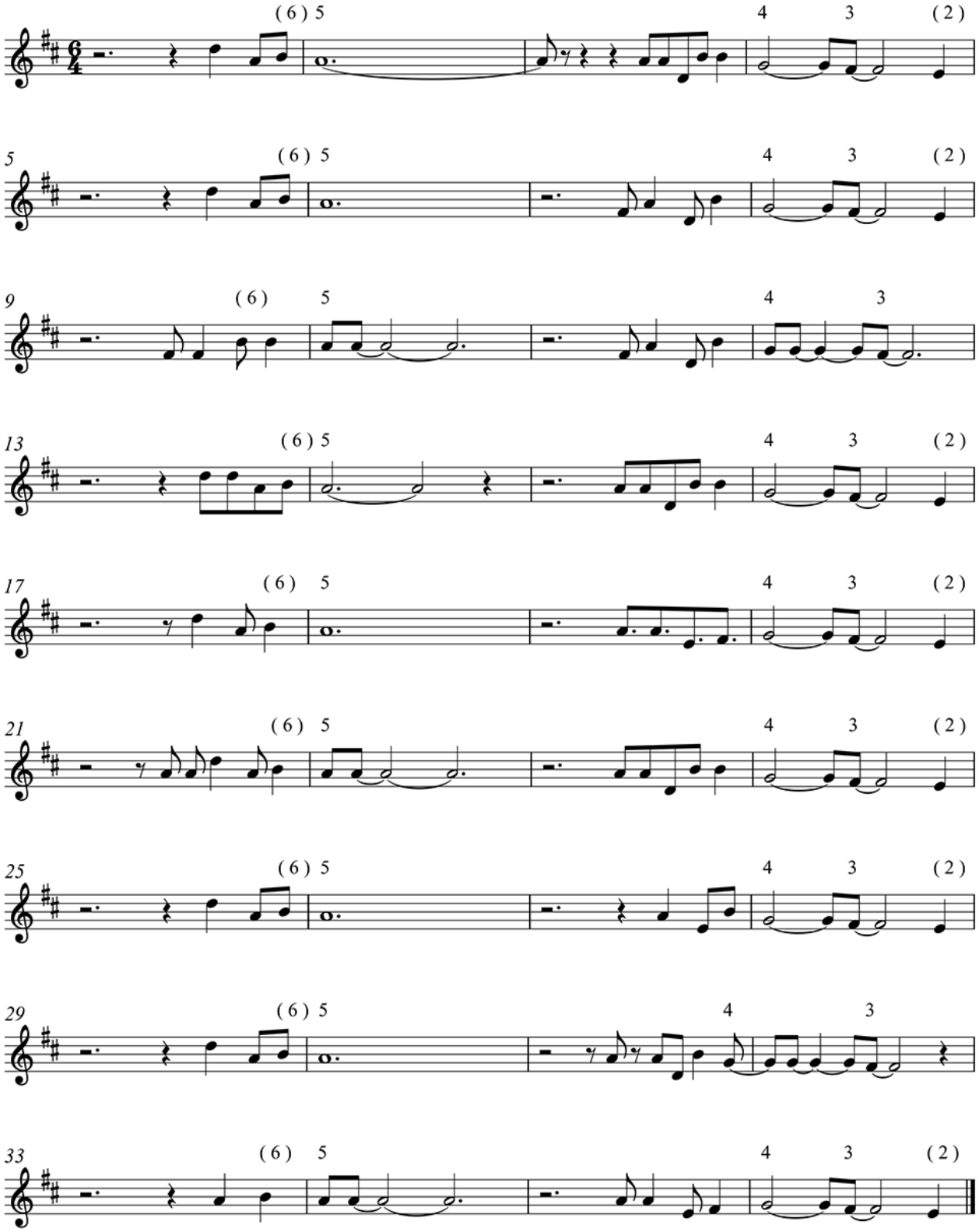
Example 3. Mavromatis's (2019) figure 3, modeling formula-to-formula probabilities



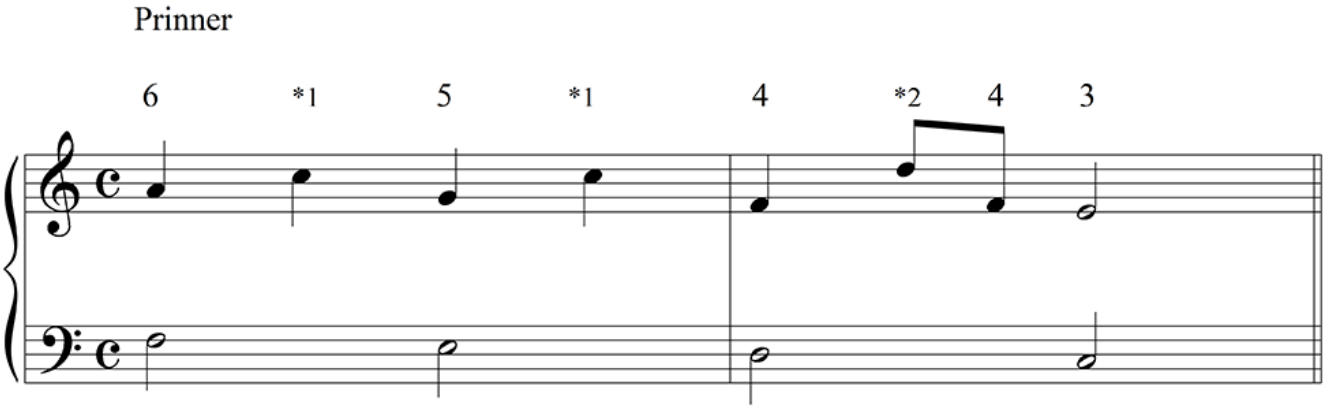
Example 4. Frankie and Johnnie schema paraphrased after Stoia (2013, 206, Example 8), comparison of the first four measures of several songs representing the schema



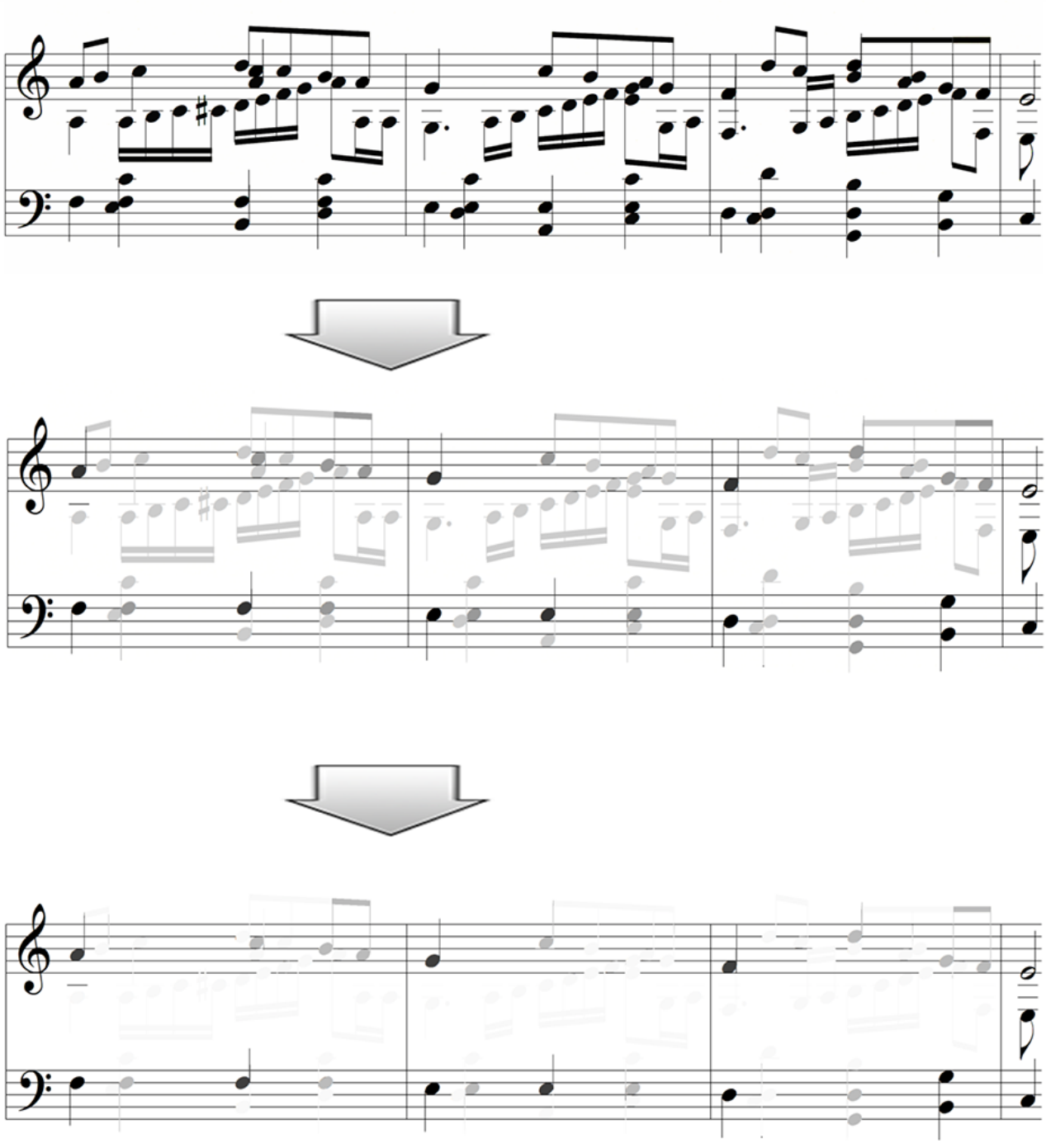
Example 5. Transcription of soloist's melody sung over "Ngengele Gbaba Egwu" refrain (transcription by Jonathan Eldridge II), performed by Holy Rosary Secondary School Choir in Enugu, Nigeria. Africana Digital Ethnography Project. http://hdl.handle.net/20.500.12322/adept.ibo:0016 starting at timecode 4:10)



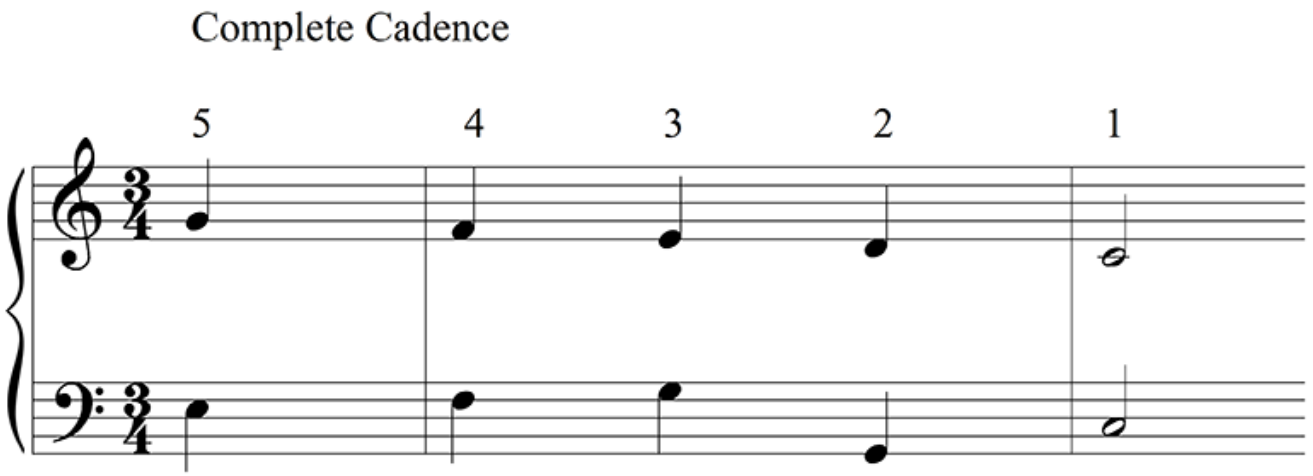
Example 6. The Prinner, High-2, and "High-1" (cf. Gjerdingen's 2007 "*la*-to-*sol* flourish") as a variable outline for melodic diminutions



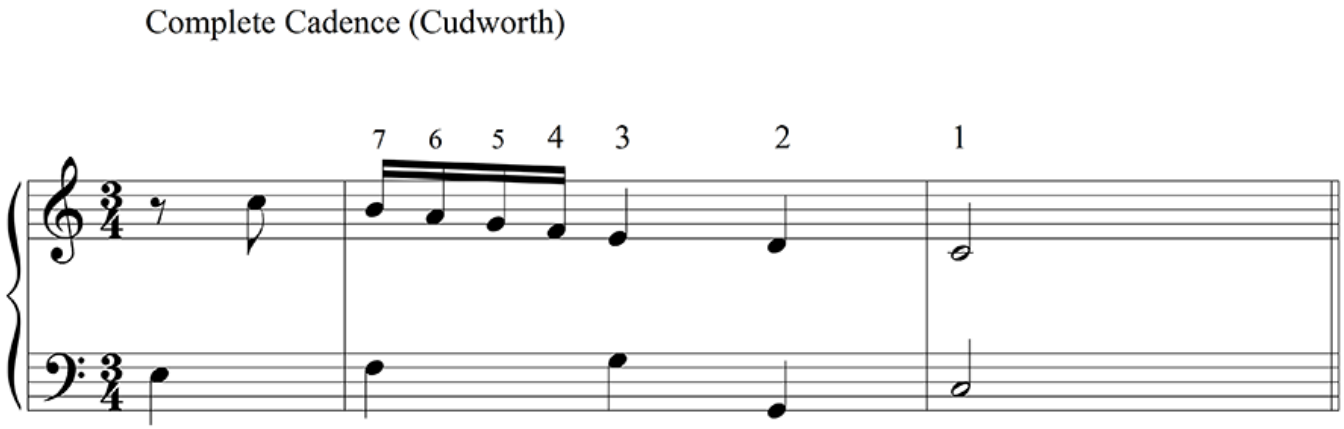
Example 7. Composite representation of Prinner exemplars (from Symons 2017, 74). Infrequent details are gradually faded to white, while a skeletal outline remains in the bottom, statistical "background;" darker elements are more common



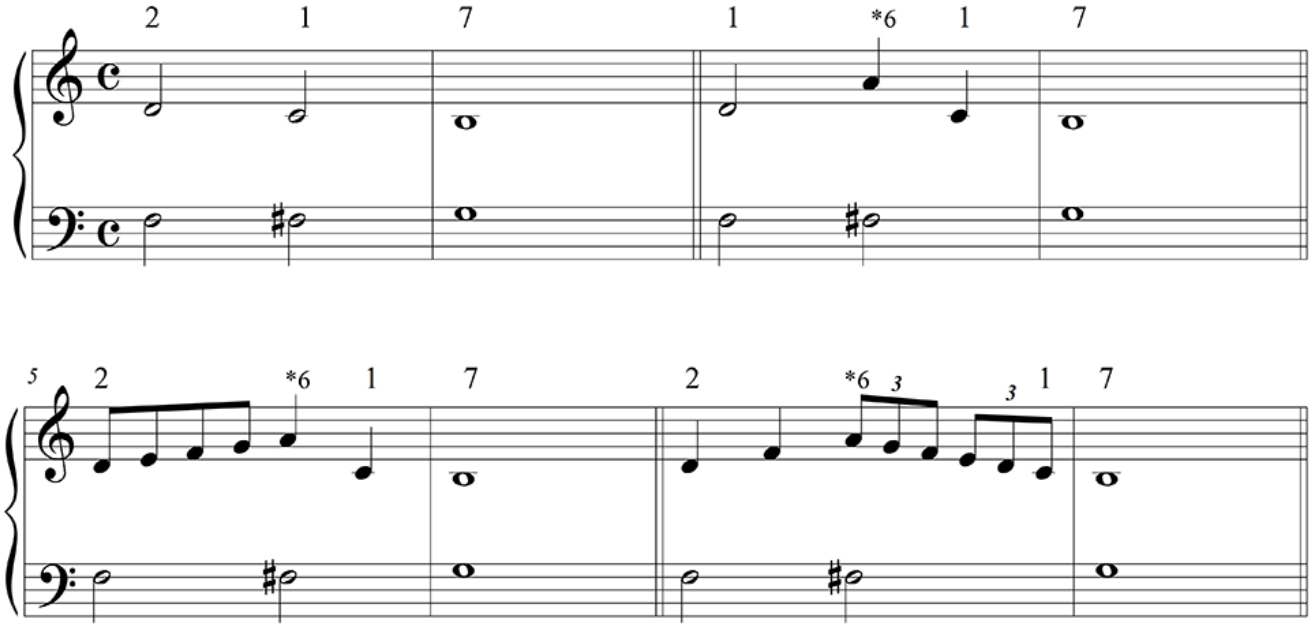
Example 8. Gjerdingen's Complete Cadence with a skeletal soprano



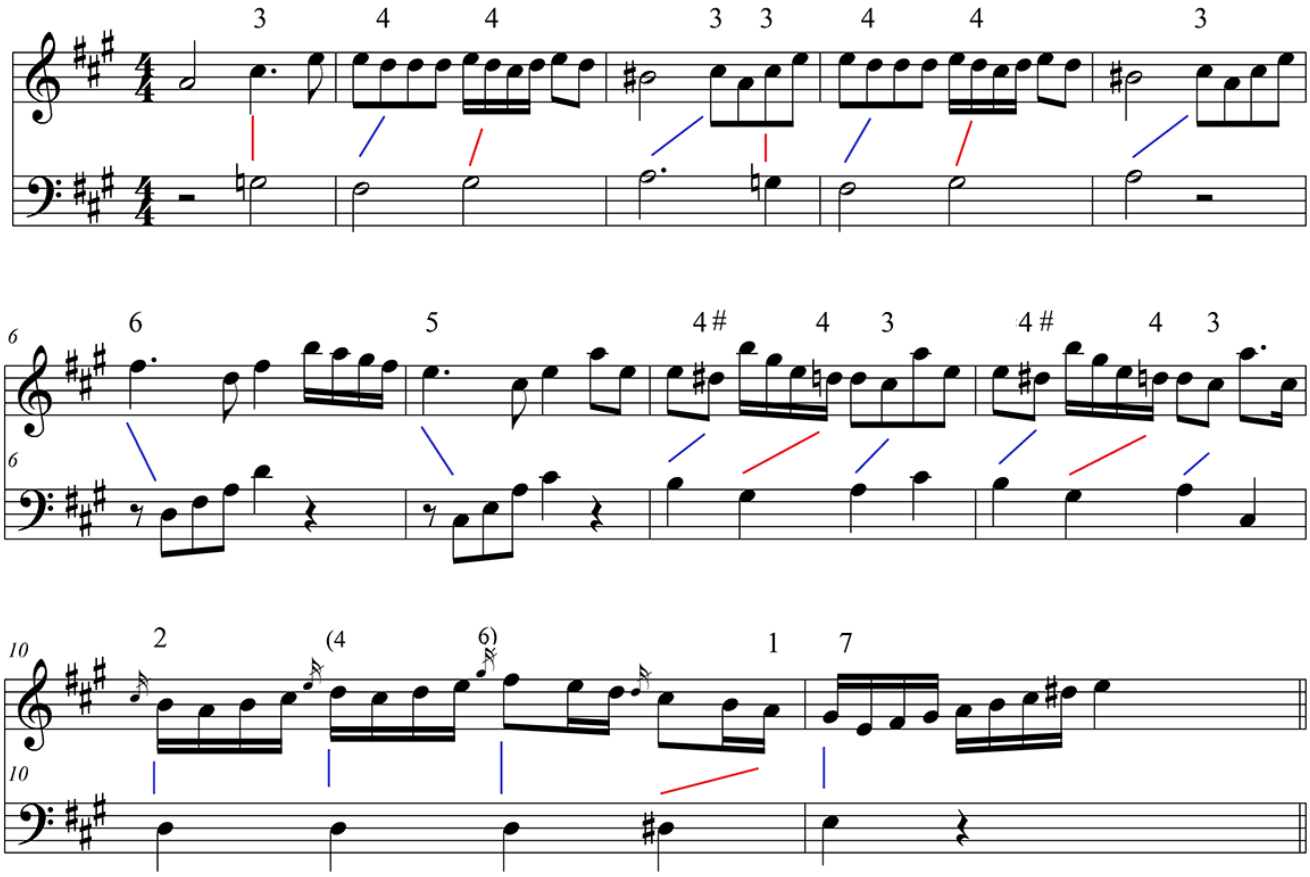
Example 9. The Cudworth Cadence (after Gjerdingen 2007), a fixed surface formula embellishing the Complete Cadence



Example 10. The Converging Cadence / Indugio variable outline
a) Converging Cadence b) Converging Cadence with High-".fn_scaledegree(6)."
c+d) Indugio with some diminutions



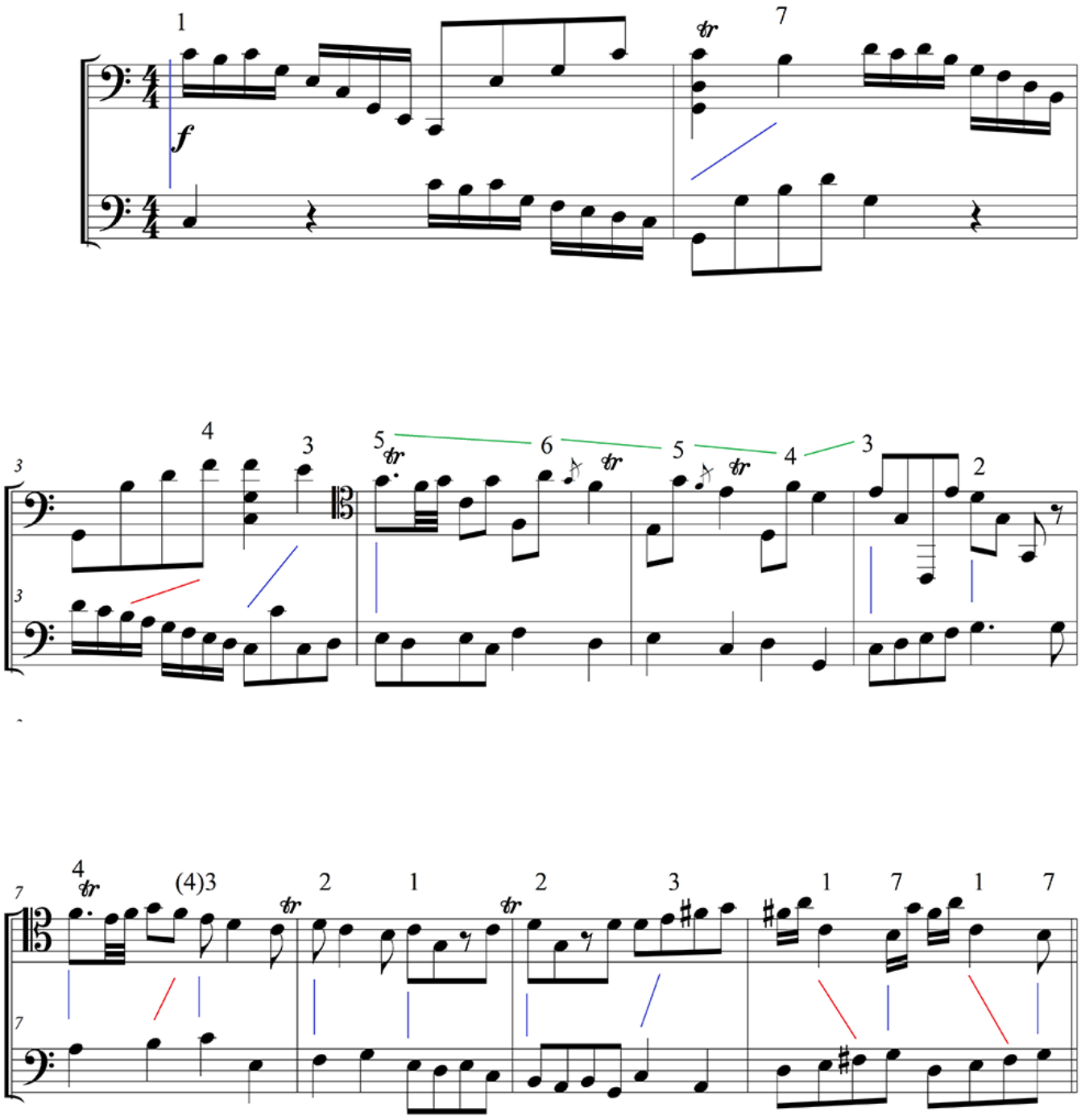
Example 11. Analysis of excerpt from Simon Leduc, Op. 4, no. 1, mvt. 1, mm. 1–12 after Gjerdingen (2007, 290) and Rabinovitch (2019a, 9–10). Red lines signify soprano core tones supported by outer voice tritone; blue lines signify soprano core tones supported by consonance on metric stress (or delayed from metric stress by an accented dissonance)



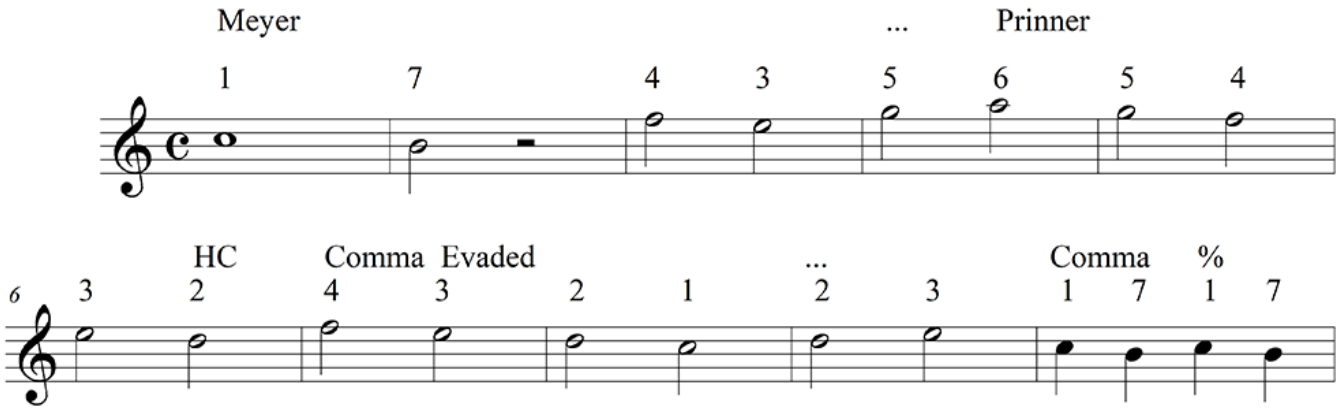
Example 12. Emergent galant schemata in Example 11 with comments on discrepancies between Gjerdingen (2007) and our view

Soprano string and schema	Comments
$\hat{3}$–$\hat{4}$–$\hat{4}$–$\hat{3}$, Quiescenza	Not marked by Gjerdingen as such, this is normally an inner-voice string that is moved here to the soprano
$\hat{6}$–$\hat{5}$–$\hat{4}$#–$\hat{4}$–$\hat{3}$–$\hat{4}$#–$\hat{4}$–$\hat{3}$, Prinner	
$\hat{2}$–$\hat{4}$–$\hat{6}$–$\hat{1}$–$\hat{7}$, Indugio	$\hat{4}$ and $\hat{6}$ should be viewed as embellishing the melodically fluent $\hat{2}$–$\hat{1}$–$\hat{7}$ constituent Converging Cadence formula (note smaller number size in Example 11)

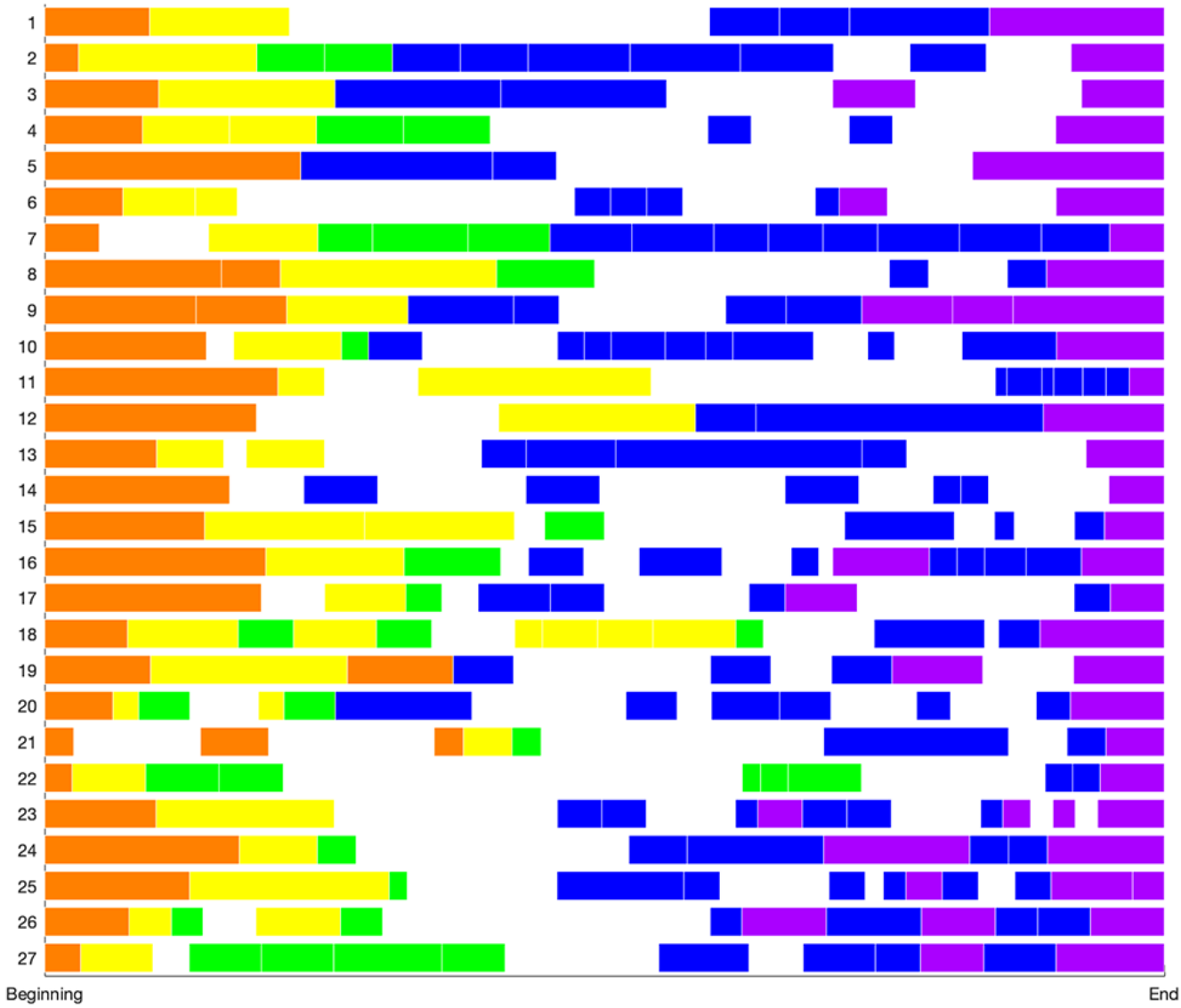
Example 13. Francesco Geminiani, Sonata for Cello and Continuo, Op. 5 no. 3, mvt. 2, mm. 1–10. Blue: metrically stressed consonances (+removal of accented dissonances); Red: preference for outer-voice tritone resolutions; Green: preference for melodic fluency (stepwise motion)



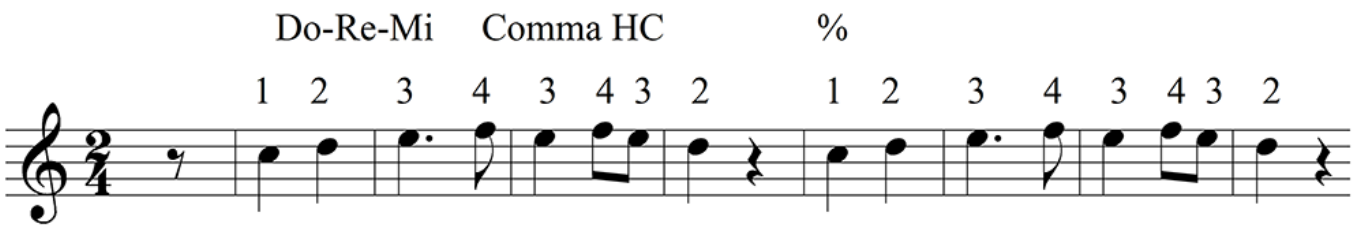
Example 14. Translating Geminiani's exposition excerpt into a soprano-skeletal string. The indication ". . ." represents non-schema-specific strings



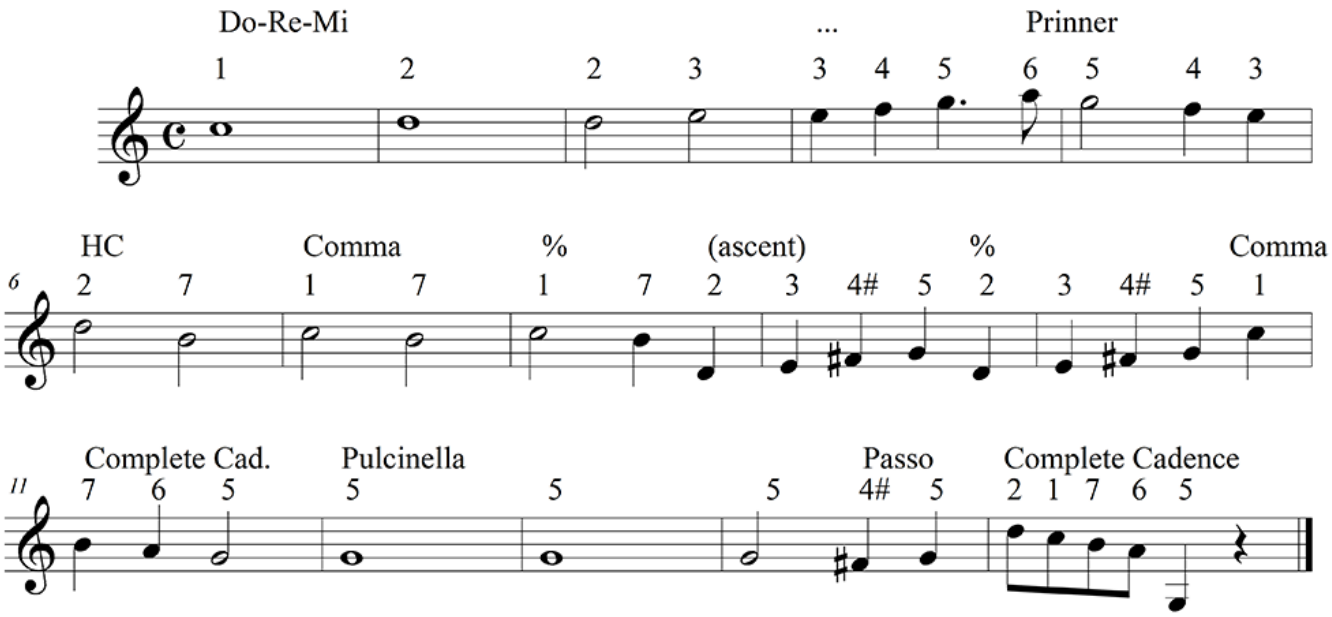
Example 17. An interopus comparison of the 27 pieces in the sample. The timing of all pieces is presented proportionally, wherein the leftmost point is 0% time (beginning of each piece) and the rightmost point is 100% (ending of each piece). The color coding represents analogous stages in terms of the model (mean white space is at 32.8%). The white space represents schemata that did not meet the threshold (or "non-specific" skeletal strings) and were therefore not tagged as part of a stage. The MATLAB script for the visualization is available in Appendix 4.



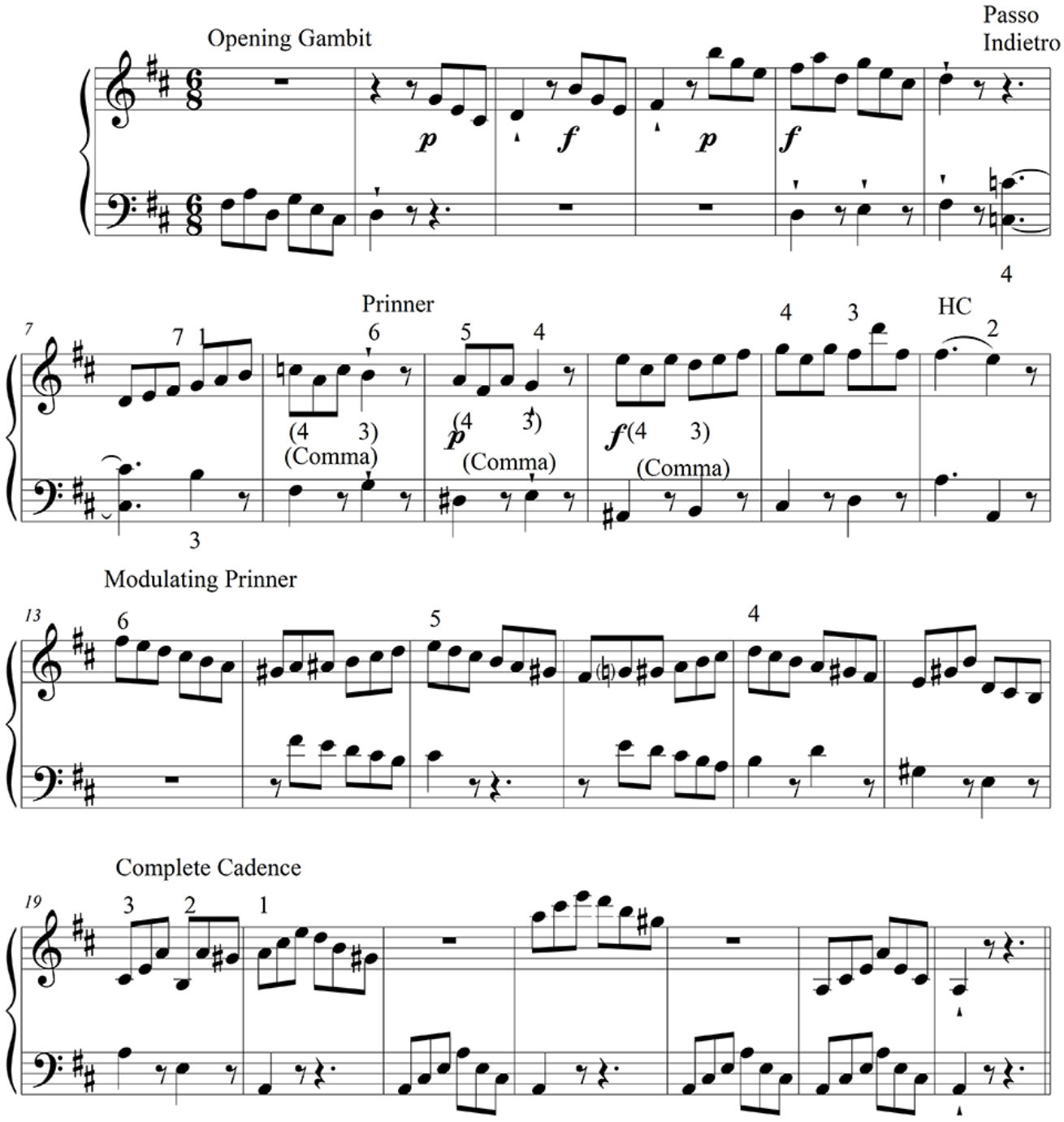
Example 18. Quantz (Exposition #20), Skeleton of mm. 1–8



Example 19. Skeleton of Exposition #17 by Locatelli



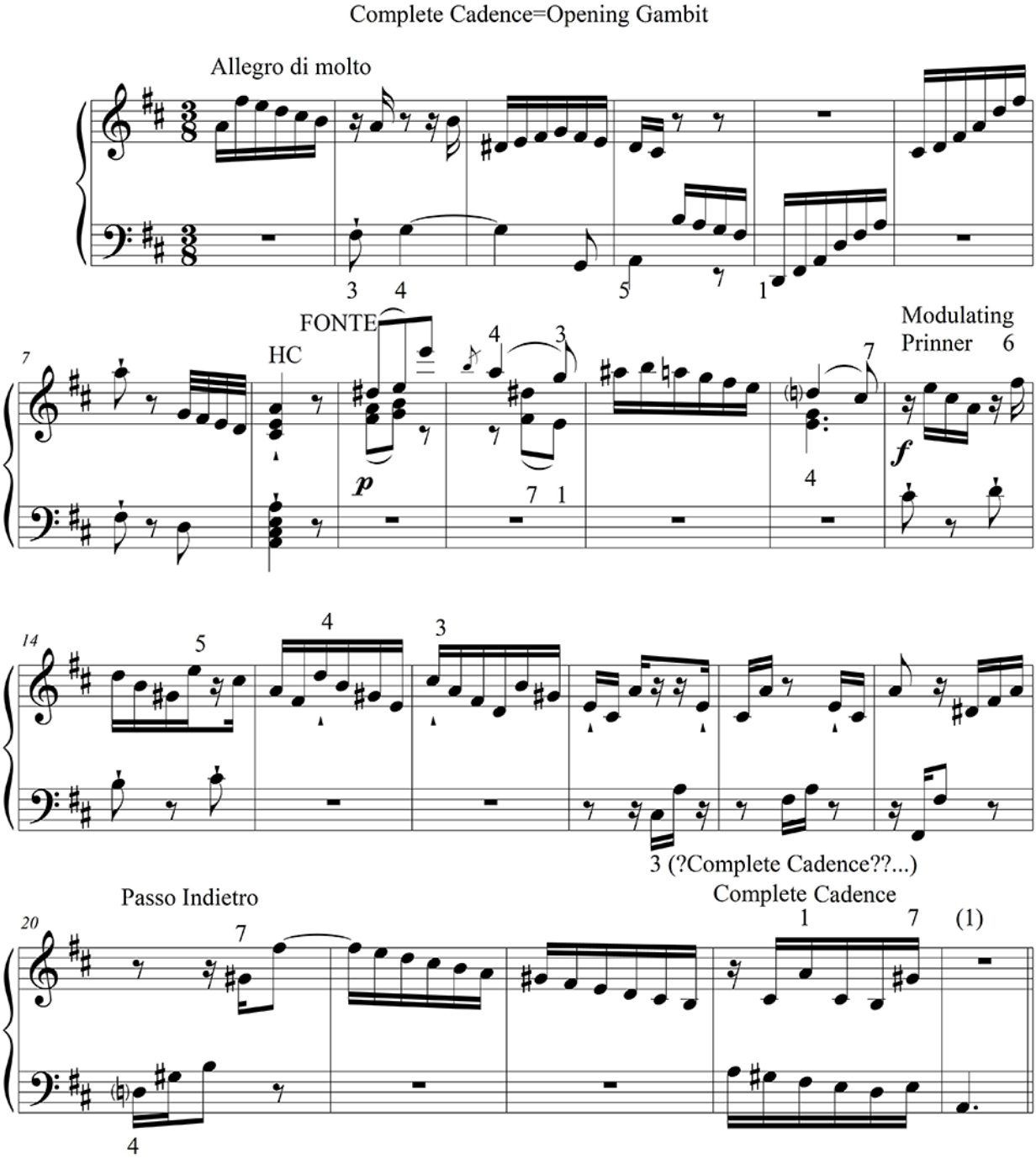
Example 20. C. P. E. Bach, Sonata Wq. 61/2/iii, mm.1–25



Example 21. C. P. E. Bach, Sonata Wq. 61/2/iii, outline of mm. 1–25

Stage 1	Stage 2	Stage 3	Stage 4	Stage 5
Opening Gambit→Passo Indietro	Prinner	HC	Modulating Prinner	Complete Cadence +(Opening Gambit variant repeated)

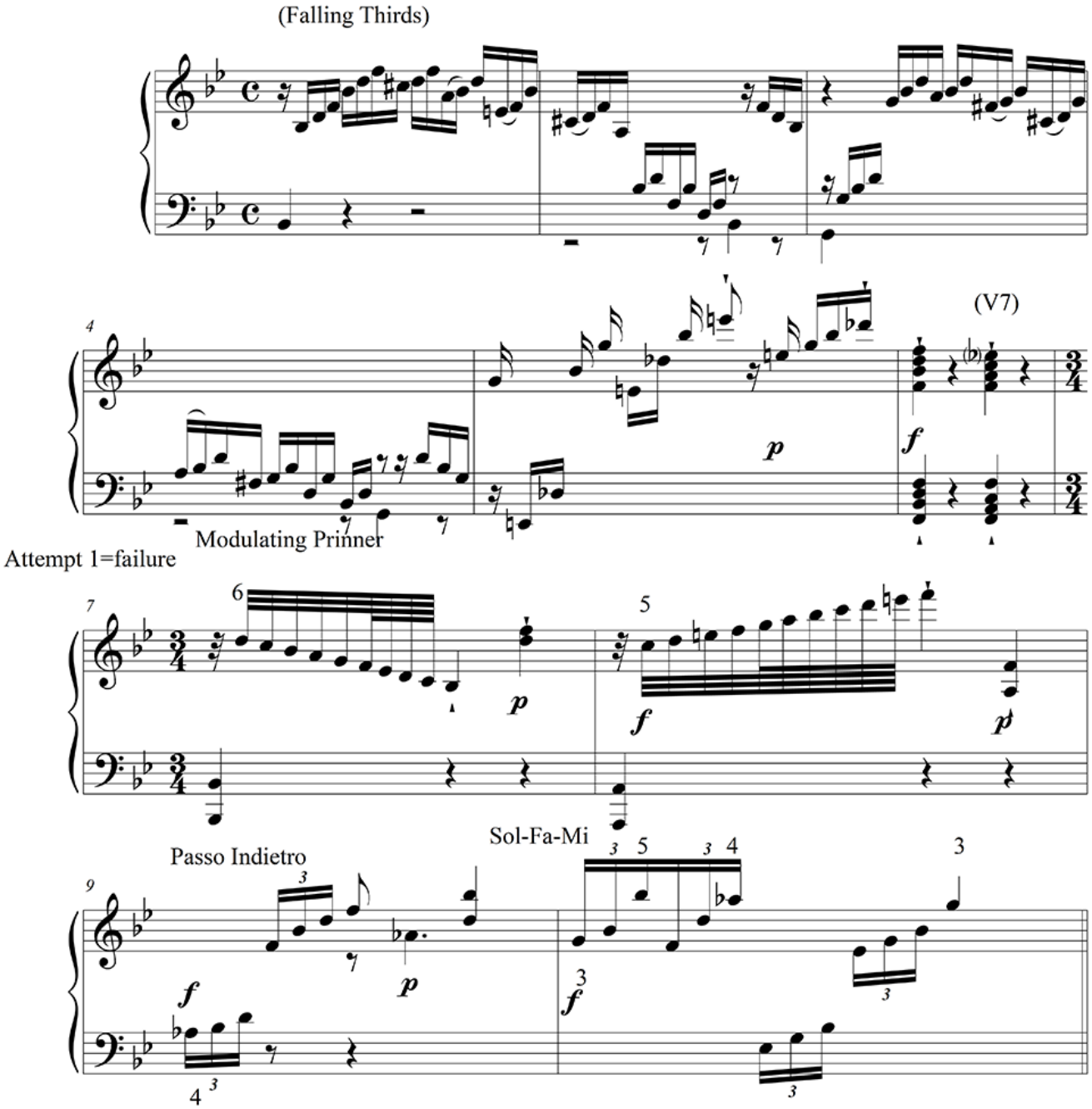
Example 22. C. P. E. Bach, Sonata Wq. 61/2/i, mm. 1–24

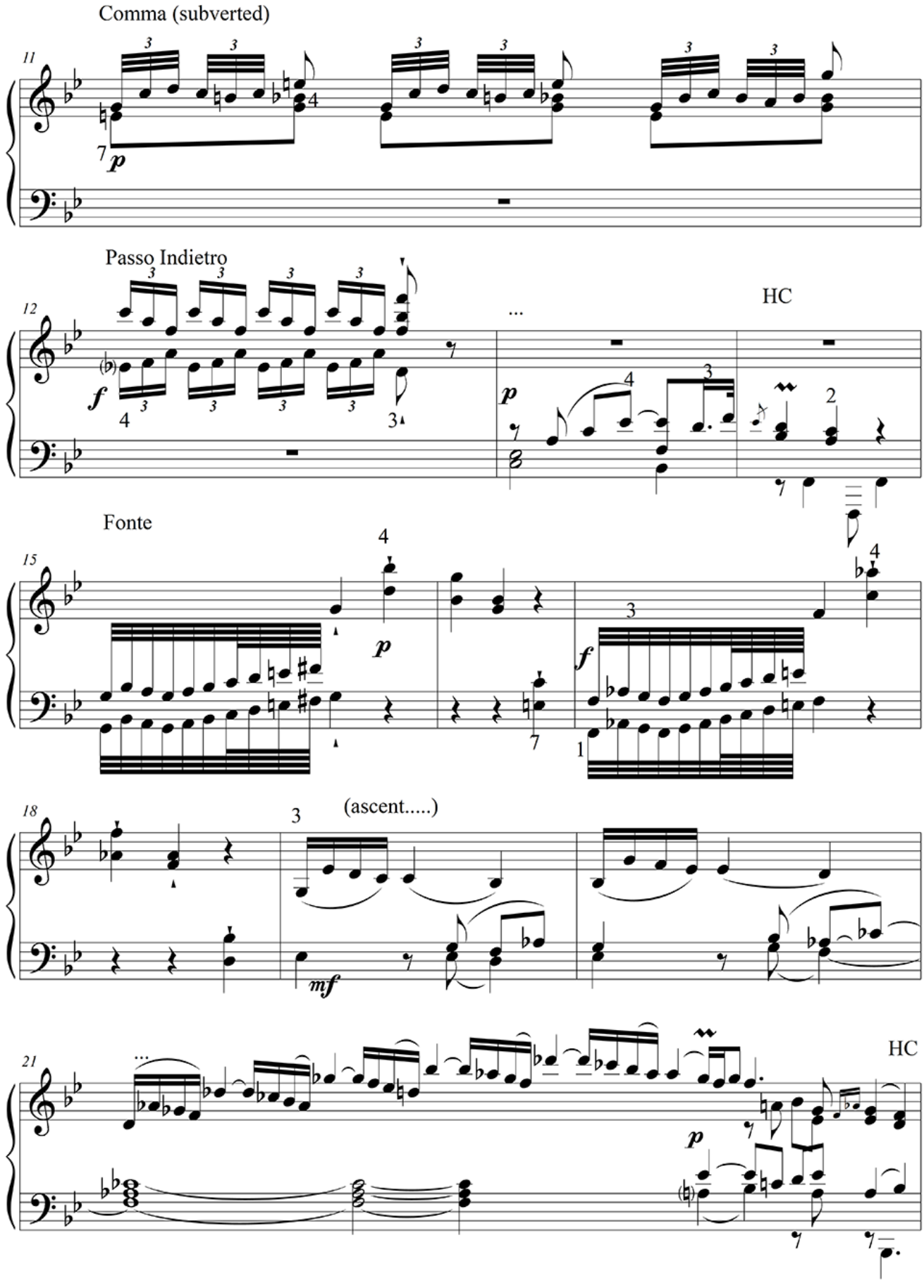


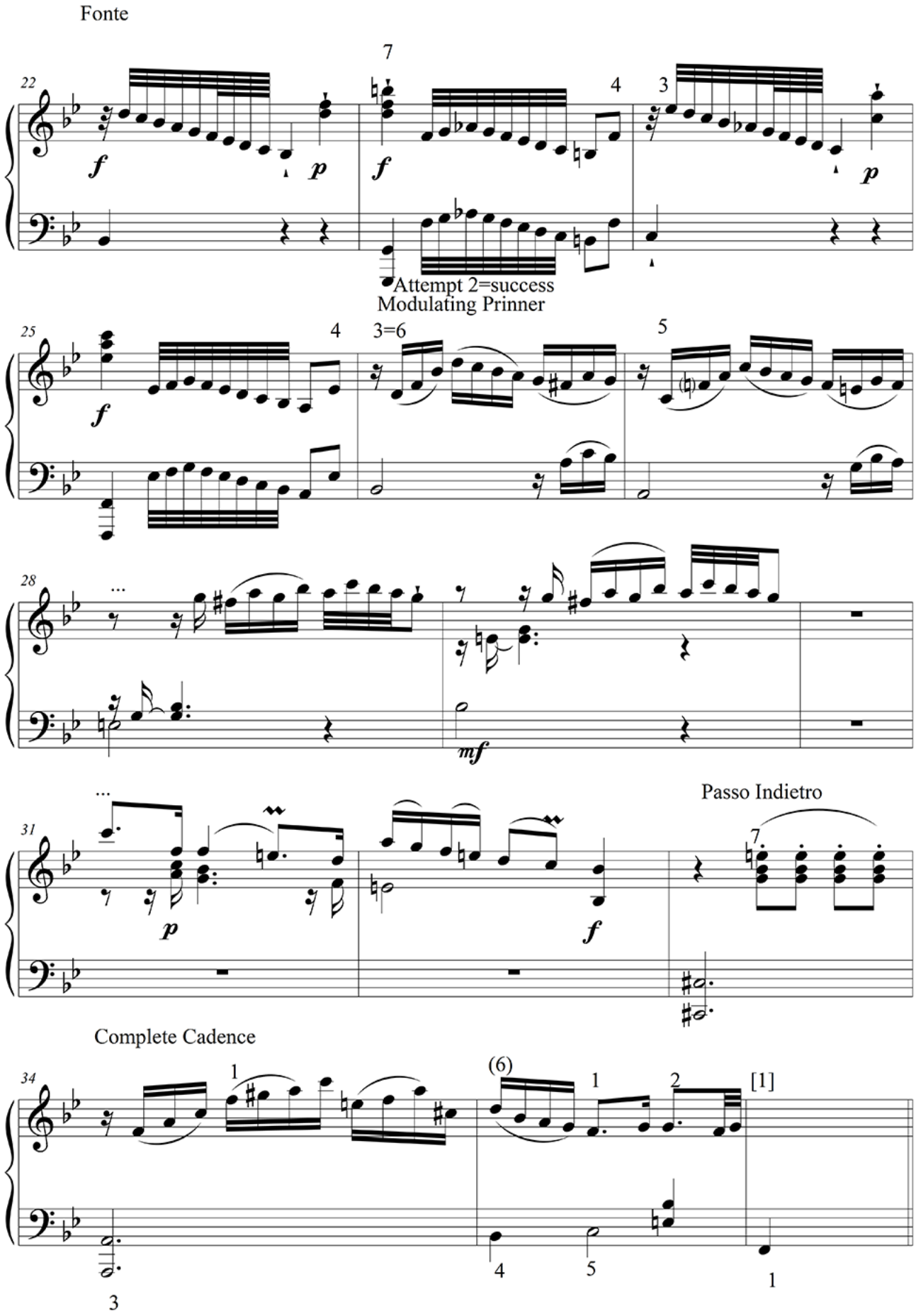
Example 23. C. P. E. Bach, Sonata Wq. 61/2/i, outline of mm. 1–24

Stage 1	Stage 2	Stage 3	Stage 4	Stage 5
Complete Cadence (as Opening Gambit)		HC	Fonte→Modulating Prinner→Passo Indietro	Complete Cadence

Example 24. C. P. E. Bach, Fantasy Wq 61/3, mm. 1–36




Comma (subverted)
11
Passo Indietro
12
HC
Fonte
15
18
(ascent.....)
21
HC


Fonte
22
7
4
3
f
p
f
p
Attempt 2=success
Modulating Prinner
25
4
3=6
5
f
28
mf
31
p
f
Passo Indietro
7
Complete Cadence
34
1
(6)
1
2
[1]
4
5
1
3

Example 25. C. P. E. Bach, Fantasy Wq. 61/3, outline of mm. 1–36

Stage 1	Stage 2	Stage 3	Attempt #1 (mm. 7–25) at Stage 4	Attempt #2 (mm. 26–36) at Stage 4	Stage 5
Falling thirds	…	V-toV7(?)	Modulating Prinner →Passo Indietro→Sol-Fa-Mi→Comma (subverted)→Passo Indietro→HC→ Fonte→ascent→HC→ Fonte→	Modulating Prinner→…Passo Indietro(?)	Complete Cadence

Example 26. Summarizing formal milestones in Wq. 61/3, mm. 1–36

Stage 1	Stage 2	Stage 3	Stage 4	Stage 5
Opening		…→ HC (I) to→ →HC (IV)→	Modulating Prinner ← Modulating Prinner→ Passo Indietro	→Complete Cadence