



A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

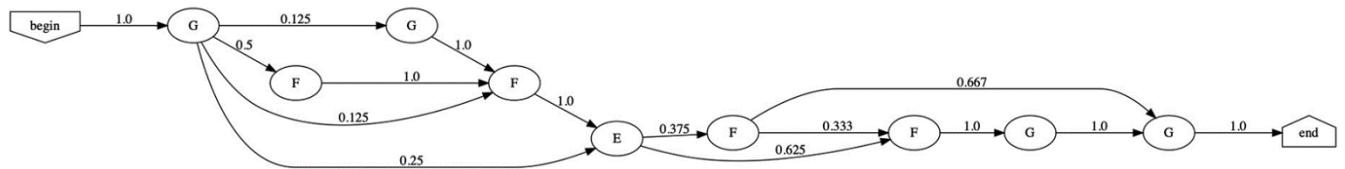
MTO 30.1 Examples: Rabinovitch and Carter-Ényi, Melodic Organization and Sequential Ordering of Galant Schemata

(Note: audio, video, and other interactive examples are only available online)

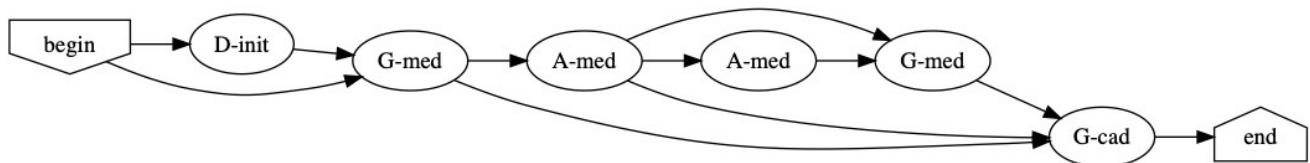
https://mtosmt.org/issues/mto.24.30.1/mto.24.30.1.rabinovitch_carter-enyi.html

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

(a)

(b)

(e)

(f)

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

6/4 time, 2 sharps

Measures 5, 9, 13, 17, 21, 25, 29, 33

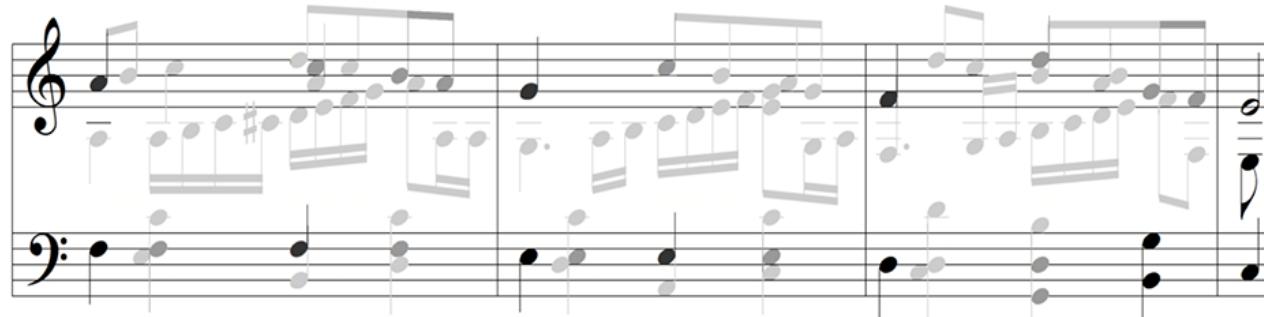
(6) (5) (4) (3) (2)

Example 6. The Prinner, High-2, and “High-1” (cf. Gjerdingen’s 2007 “/a-to-so/flourish”) as a variable outline for melodic diminutions

Prinner

Musical notation for the Prinner, High-2, and High-1 melodic diminutions. The notation is in common time (C) and consists of two staves. The top staff is in treble clef (G) and the bottom staff is in bass clef (F). The melody is outlined with note heads and numbers indicating melodic diminutions. The notes are as follows: Treble staff: 6, *1, 5, *1, 4, *2, 4, 3. Bass staff: o, o, o, o. The numbers above the notes indicate melodic diminutions: 6, *1, 5, *1, 4, *2, 4, 3. The *1 and *2 indicate variations in the melodic line.

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

Complete Cadence

Musical notation for Gjerdingen's Complete Cadence. The top staff is soprano (G clef) and the bottom staff is bass (F clef). Both are in 3/4 time. The soprano part consists of a single note on each beat, labeled 5, 4, 3, 2, 1. The bass part consists of notes on beats 1, 2, and 3, with a rest on beat 4. Vertical lines divide the measures into groups of two (5-4, 3-2) and a final group of one (1).

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

Complete Cadence (Cudworth)

Musical notation for the Cudworth Cadence. The soprano part starts with a rest (7), followed by a note on beat 1, and then a six-note descending scale (6, 5, 4, 3, 2, 1) on beats 2, 3, and 4. The bass part remains the same as in Example 8. Vertical lines divide the measures into groups of two (7-1, 6-5-4-3, 2-1).

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

Musical score for Example 10, part a) Converging Cadence. The score consists of two staves. The top staff is in treble clef (G-clef) and the bottom staff is in bass clef (F-clef). The key signature is one sharp (F#). The time signature is common time (indicated by 'c'). The score is divided into measures by vertical bar lines. The notes are labeled with numbers: 2, 1, 7, 1, *6, 1, 7. The first measure starts with a half note '2' in the treble staff, followed by a half note '1'. The second measure starts with a half note '7' in the bass staff. The third measure starts with a half note '1' in the treble staff, followed by a half note '2'. The fourth measure starts with a half note '1' in the bass staff. The fifth measure starts with a half note '7' in the treble staff. The notes are separated by vertical bar lines.



Musical score for Example 10, part b) Converging Cadence with High-".fn_scaledegree(6)." The score consists of two staves. The top staff is in treble clef (G-clef) and the bottom staff is in bass clef (F-clef). The key signature is one sharp (F#). The time signature is common time (indicated by 'c'). The score is divided into measures by vertical bar lines. The notes are labeled with numbers: 5, 2, *6, 1, 7, 2, *6, 3, 1, 7. The first measure starts with a half note '5' in the treble staff, followed by a eighth note '2' and a eighth note '3'. The second measure starts with a half note '1' in the treble staff, followed by a half note '7' in the bass staff. The third measure starts with a half note '2' in the treble staff, followed by a eighth note '6' and a eighth note '3'. The fourth measure starts with a half note '1' in the treble staff, followed by a half note '7' in the bass staff. The notes are separated by vertical bar lines.

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)

The musical score consists of three staves of music in 4/4 time with a key signature of two sharps. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. Red lines connect soprano notes to outer-voice tritones, while blue lines connect soprano notes to consonances on metric stress. Measure numbers 3, 4, 4, 3, 3, 4, 4, 3, 3 are written above the top staff. Measure numbers 6, 5, 4#, 4, 3, 4#, 4, 3 are written above the middle staff. Measure numbers 10, 2, (4), 6, 1, 7 are written above the bottom staff.

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)

Musical score for mm. 1–7. The top staff is for the Cello (Bass clef) and the bottom staff is for the Continuo (Bass clef). The key signature is B-flat major (two flats). Measure 1 starts with a forte dynamic (f). Blue lines are drawn under the notes in the first measure, indicating metrically stressed consonances. Measures 2 and 3 show eighth-note patterns. Measure 4 begins with a forte dynamic (f). Measures 5–7 show eighth-note patterns. Blue lines are also present in these measures, indicating metrically stressed consonances. The score is in common time (4/4).

Musical score for mm. 3–7. The top staff is for the Cello and the bottom staff is for the Continuo. The key signature changes to B-flat major (two flats). Blue lines are drawn under the notes in the first measure, indicating metrically stressed consonances. Red lines are drawn under the notes in the second measure, indicating a preference for outer-voice tritone resolutions. Measures 4–7 show eighth-note patterns. Blue lines are present in these measures, indicating metrically stressed consonances. The score is in common time (4/4).

Musical score for mm. 7–10. The top staff is for the Cello and the bottom staff is for the Continuo. The key signature changes to B-flat major (two flats). Blue lines are drawn under the notes in the first measure, indicating metrically stressed consonances. Red lines are drawn under the notes in the second measure, indicating a preference for outer-voice tritone resolutions. Measures 8–10 show eighth-note patterns. Blue lines are present in these measures, indicating metrically stressed consonances. The score is in common time (4/4).

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

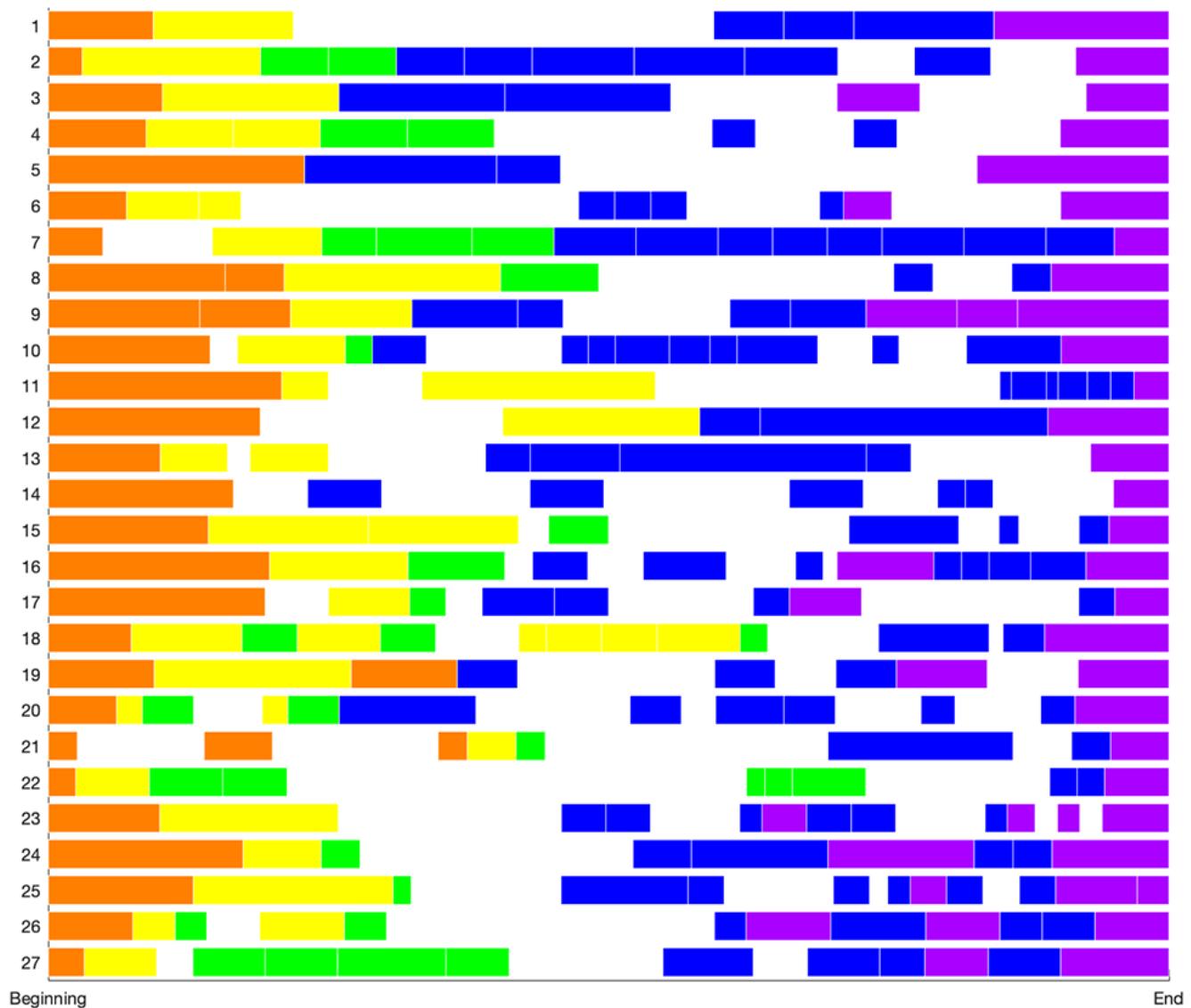
Meyer

1 7 4 3 5 ... 6 5 4



6 3 HC 2 4 Comma Evaded 2 1 ... 2 3 Comma 1 7 % 1 7

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

Do-Re-Mi Comma HC %

1 2 3 4 3 4 3 2 1 2 3 4 3 4 3 2

Example 19. Skeleton of Exposition #17 by Locatelli

Do-Re-Mi ... Prinner

1 2 2 3 3 4 5 6 5 4 3

HC Comma % (ascent) % Comma

6 2 7 1 7 1 7 2 3 4# 5 2 3 4# 5 1

Complete Cad. Pulcinella Passo Complete Cadence

7 6 5 5 5 4# 5 2 1 7 6 5

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

Opening Gambit

Passo Indietro

Prinner

HC

Modulating Prinner

Complete Cadence

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

Complete Cadence=Opening Gambit

Allegro di molto

Modulating Prinner 6

HC

FONTE

14

Passo Indietro

20

3 (Complete Cadence??...)

Complete Cadence

1 7 (1)

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

(Falling Thirds)

4

(V7)

Modulating Prinner

Attempt 1=failure

6

5

Passo Indietro

Sol-Fa-Mi

3 5 3 4

3

4 3

Comma (subverted)

11

Passo Indietro

12

Fonte

15

4

3 (ascent.....)

18

21

HC

Fonte

7

22

f *p* *f*

p

23

Attempt 2=success
Modulating Prinner

24

4 3=6 5

25

f

p *f*

p *f*

26

4 3=6 5

p *f*

28

28

...

f *mf*

f *mf*

Passo Indietro

31

p

f

mf

Complete Cadence

34

34

f *mf*

f *mf*

4 5 1

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