



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

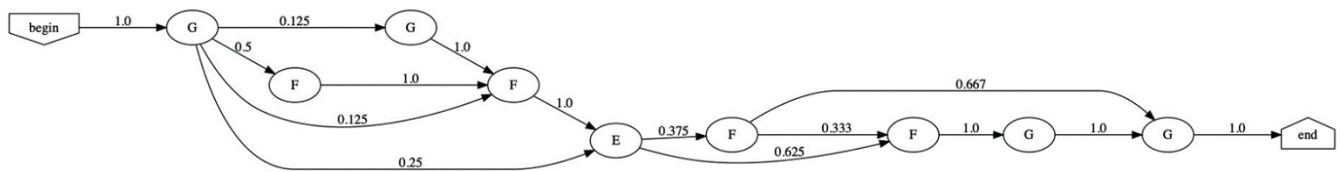
(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.24.30.1/mto.24.30.1.rabinovitch_carter-enyi.html

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)

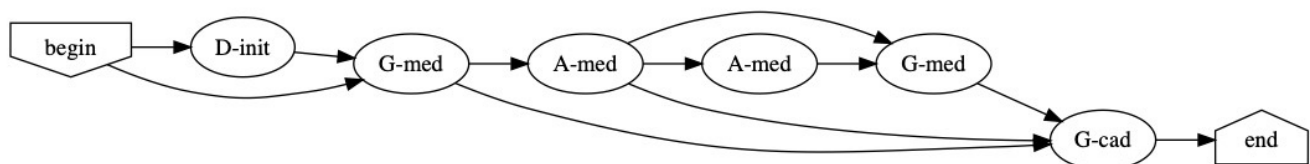
D-init. G-med. A-med.

G-med.

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)

The musical score is transcribed in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of nine staves, each containing four measures of music. The melody is transcribed in treble clef with a key signature of one sharp (F#). Fingerings are indicated by numbers 1-5 above notes, and breath marks (6) and (2) are placed above specific notes. The melody is transcribed in treble clef with a key signature of one sharp (F#).

Staff 1: Measures 1-4. Fingerings: (6) 5, 4, 3, (2).
Staff 2: Measures 5-8. Fingerings: (6) 5, 4, 3, (2).
Staff 3: Measures 9-12. Fingerings: (6) 5, 4, 3.
Staff 4: Measures 13-16. Fingerings: (6) 5, 4, 3, (2).
Staff 5: Measures 17-20. Fingerings: (6) 5, 4, 3, (2).
Staff 6: Measures 21-24. Fingerings: (6) 5, 4, 3, (2).
Staff 7: Measures 25-28. Fingerings: (6) 5, 4, 3, (2).
Staff 8: Measures 29-32. Fingerings: (6) 5, 4, 3.
Staff 9: Measures 33-36. Fingerings: (6) 5, 4, 3, (2).

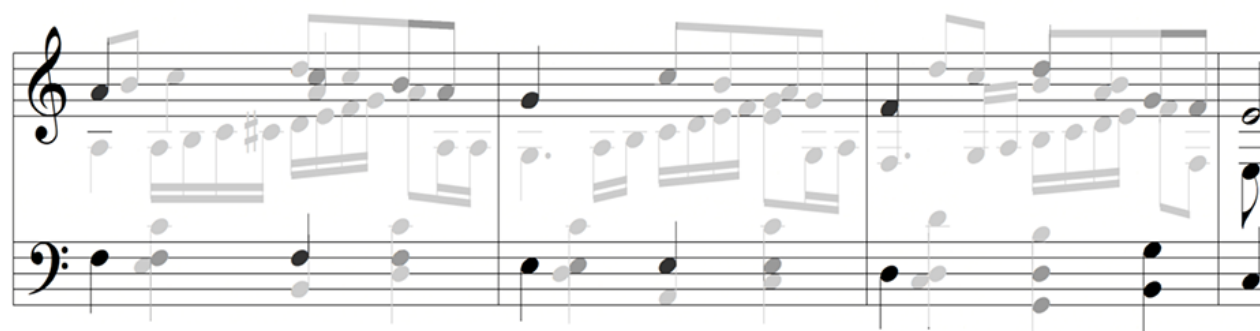
Example 6. The Prinner, High-2, and "High-1" (cf. Gjerdingen's 2007 "*/a-to-so/*flourish") as a variable outline for melodic diminutions

Prinner

6 *1 5 *1 4 *2 4 3

The musical notation is presented in a grand staff with a treble and bass clef. The time signature is common time (C). The key signature has one sharp (F#). The exercise is divided into two measures by a bar line. Above the treble staff, fingerings are indicated: 6, *1, 5, *1, 4, *2, 4, 3. The notes in the treble staff are G4, A4, F#4, E4, D4, E4, D4, and C4. The bass staff contains two half notes: C3 and F2.

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



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

Complete Cadence (Cudworth)



Example 10. The Converging Cadence / Indugio variable outline

- a) Converging Cadence b) Converging Cadence with High-"`fn_scaleddegree(6)`."
c+d) Indugio with some diminutions

Example 10a: Converging Cadence. This musical notation is in C major, 4/4 time. It consists of two systems, each with two measures. The first system has notes G4 (finger 2), F#4 (finger 1), and E4 (finger 7) in the first measure, and D4 (finger 1), C#4 (finger *6), and B3 (finger 1) in the second measure. The second system has notes G4 (finger 1), F#4 (finger *6), and E4 (finger 1) in the first measure, and D4 (finger 1), C#4 (finger 7), and B3 (finger 7) in the second measure. The bass line is constant, with notes G3 (finger 2), F#3 (finger #), and E3 (finger 7) in the first measure, and D3 (finger 2), C#3 (finger #), and B2 (finger 7) in the second measure.

Example 10b: Converging Cadence with High-"`fn_scaleddegree(6)`". This musical notation is in C major, 4/4 time. It consists of two systems, each with two measures. The first system has notes G4 (finger 5), F#4 (finger 2), E4 (finger *6), D4 (finger 1), and C4 (finger 7) in the first measure, and D4 (finger 2), C#4 (finger *6), B3 (finger 3), A3 (finger 3), and G3 (finger 1) in the second measure. The second system has notes G4 (finger 2), F#4 (finger *6), E4 (finger 3), D4 (finger 3), and C4 (finger 1) in the first measure, and D4 (finger 2), C#4 (finger 3), B3 (finger 3), A3 (finger 1), and G3 (finger 7) in the second measure. The bass line is constant, with notes G3 (finger 2), F#3 (finger #), and E3 (finger 7) in the first measure, and D3 (finger 2), C#3 (finger #), and B2 (finger 7) in the second measure.

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)

The image displays three systems of musical notation for a cello and continuo sonata. The notation is in bass clef with a 4/4 time signature. The first system (mm. 1-2) features a forte (f) dynamic and a blue vertical line at the start of the first measure. The second system (mm. 3-6) includes green lines connecting notes across measures, indicating melodic fluency, and blue vertical lines. The third system (mm. 7-10) includes red diagonal lines connecting notes across measures, indicating tritone resolutions, and blue vertical lines. Fingerings are indicated by numbers 1-5 above notes. Trills are marked with 'tr' and slurs. The key signature changes from one flat to two flats between the second and third systems.

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

Meyer

17435654

...

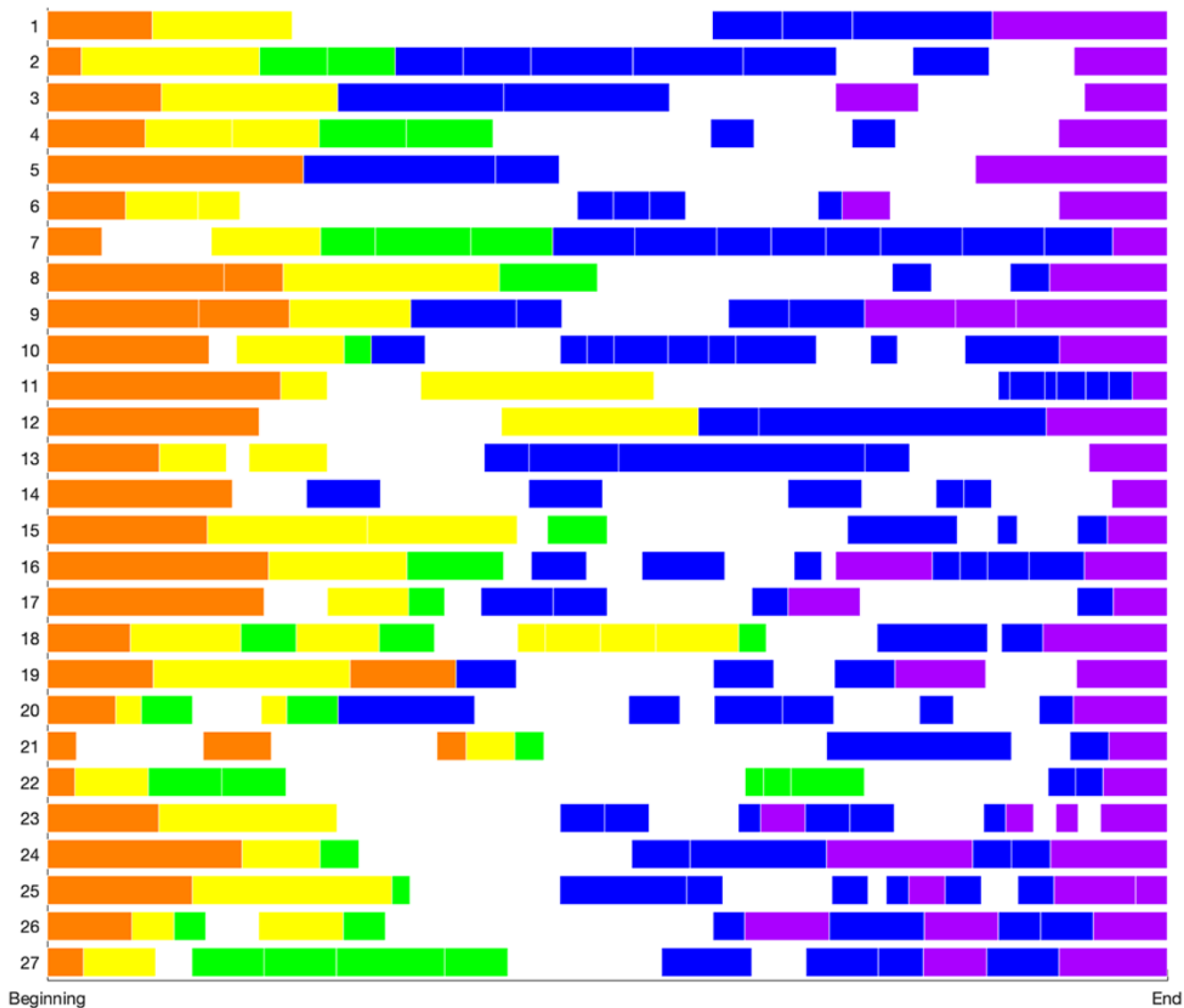
Prinner

654

6324321231717

HCComma Evaded...Comma %


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



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

7 3 4 5 7 1

Fonte HC

Modulating Prinmer 6

7 4 3

14 5 4 3

3 (?Complete Cadence??...)

Complete Cadence

20 7 1 7 (1)

Passo Indietro

4

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 Prinmer→Passo Indietro	Complete Cadence

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

(Falling Thirds)

Modulating Prinner

Attempt 1=failure

Passo Indietro

Sol-Fa-Mi

Comma (subverted)

11

7 *p*

3 3 3 3

Passo Indietro

HC

The musical score is divided into two sections: "Passo Indietro" and "HC".

Passo Indietro: This section begins at measure 12. The treble clef staff features a melody of eighth notes, with the first four measures grouped by a bracket and a "3" above them, indicating a triplet. The bass clef staff provides a harmonic accompaniment, with the first four measures grouped by a bracket and a "4" above them, indicating a quadruplet. The tempo is marked *f* (forte). The key signature has two flats (B-flat and E-flat).

HC: This section follows "Passo Indietro" and is marked with an ellipsis "...". It begins with a piano (*p*) dynamic. The treble clef staff has a melody that includes a triplet of eighth notes and a quarter note. The bass clef staff has a harmonic accompaniment that includes a triplet of eighth notes and a quarter note. The tempo is marked *p* (piano). The key signature has two flats (B-flat and E-flat).

Fonte

(ascent....)

18 3 (ascent.....)

mf

HC

[illegible]

Fonte

22 *f* *p* 7 4 3 *p*

Attempt 2=success
Modulating Prinmer

25 *f* 4 3=6 5

28 ... *mf*

31 *p* *f* Passo Indietro 7

Complete Cadence

34 1 (6) 1 2 [1] 3 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