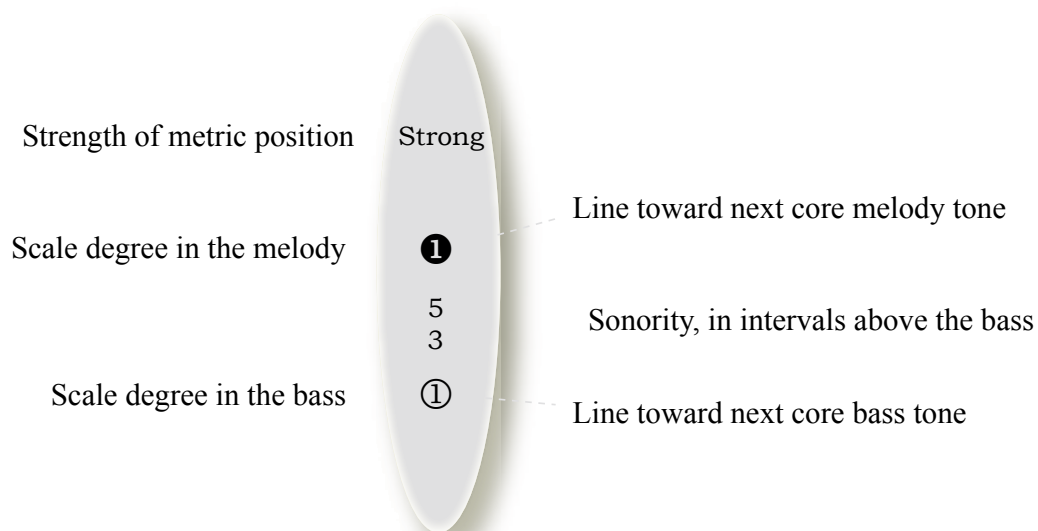


ADAPTED FROM *MUSIC IN THE GALANT STYLE*

OXFORD UNIVERSITY PRESS, 2007

SCHEMA PROTOTYPES

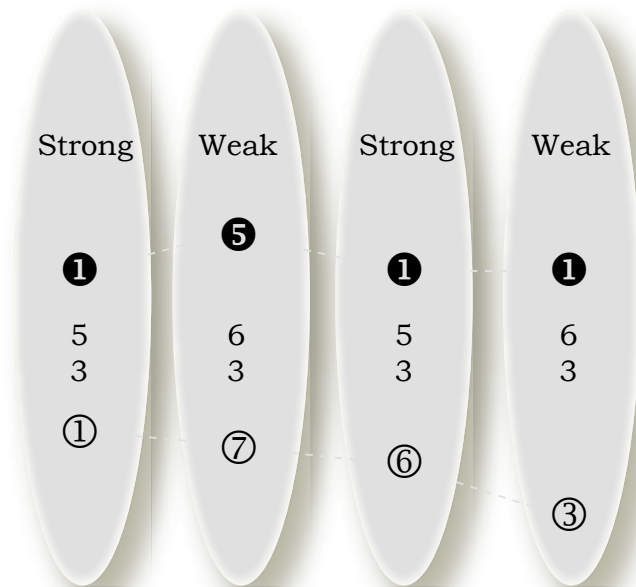
THE CONVENIENCE OF REPRESENTING MUSIC PROTOTYPES in standard music notation has no doubt made the practice common. Yet standard music notation overspecifies a prototype's constituent features. The Romanesca is a case in point. The schema "Romanesca," that is, a mental representation of a category of galant musical utterances, is likely in no particular key, may or may not have a particular meter, probably includes no particular figurations or articulations, may be quite general as to the spacing of the voices, their timbres, and so on. All that useful indeterminacy would vanish were the schema to be presented as a small chorale in whole notes, probably in the key of C major with a 4/4 meter. To avoid that kind of false specificity, I will represent schema prototypes in a more abstract form. On the following pages you will find prototypes of the schemata presented in the previous chapters. Each schema's individual events are shown as gray lozenges containing a bundle of features. For illustration, imagine an initial event in which the keynote typically occurs in both the melody and the bass:



The important musical features—meter, melody, bass, harmony, contour—together shape an event, which in turn can form part of one or more schemata. The above event, for instance, could begin or end several different schemata. Each of the following pages will summarize one of the schemata introduced in previous chapters.

THE ROMANESCA

The Romanesca (see chap. 2) was used primarily as an opening gambit. Its period of greatest currency was the 1720s and 1730s, though it remained an option throughout the century. As the first schema for an Adagio, the galant Romanesca was so common as to be almost a cliché during the first half of the century.



Central Features

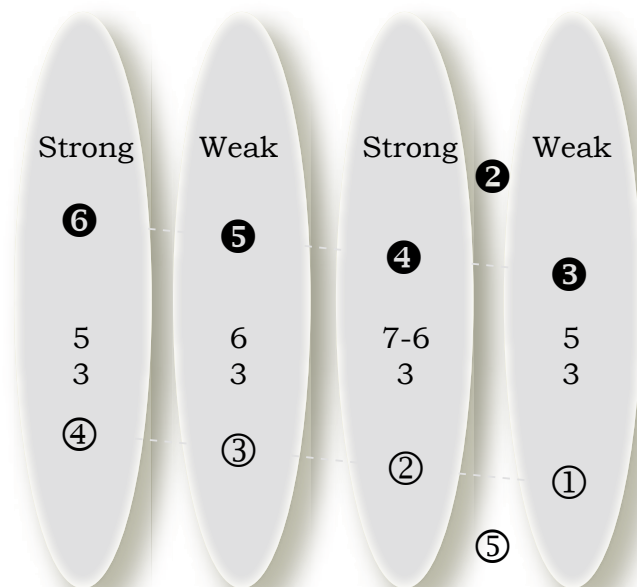
- Four equally spaced events, with the first beginning on a metrically strong position, usually a downbeat.
- In the melody, an emphasis on ① and ⑤ (the particular contour and order are variable).
- In the bass, an initial stepwise descent from ①, with the odd-numbered tones supporting $5/3$ sonorities and the even-numbered tones $6/3$ sonorities.
- A sequence of four triads with roots (and mode) on ① (major), ⑦ (major), ⑥ (minor), and ③ (major).

Variants

- A leaping type, in which the bass alternately leaps down a fourth and steps up a second, all with $5/3$ sonorities (the fourth of which was minor). This was the seventeenth-century norm.
- A stepwise type, in which the bass descends entirely by step, with alternating $5/3$ and $6/3$ sonorities.

THE PRINNER

The Prinner (see chap. 3) was often used as the riposte or answer to an opening gambit. Its period of greatest currency was the 1720s to the 1770s, though it remained an option throughout the century. The presence of a Prinner riposte is one of the best indications of a musical style grounded in the Italian galant.



Central Features

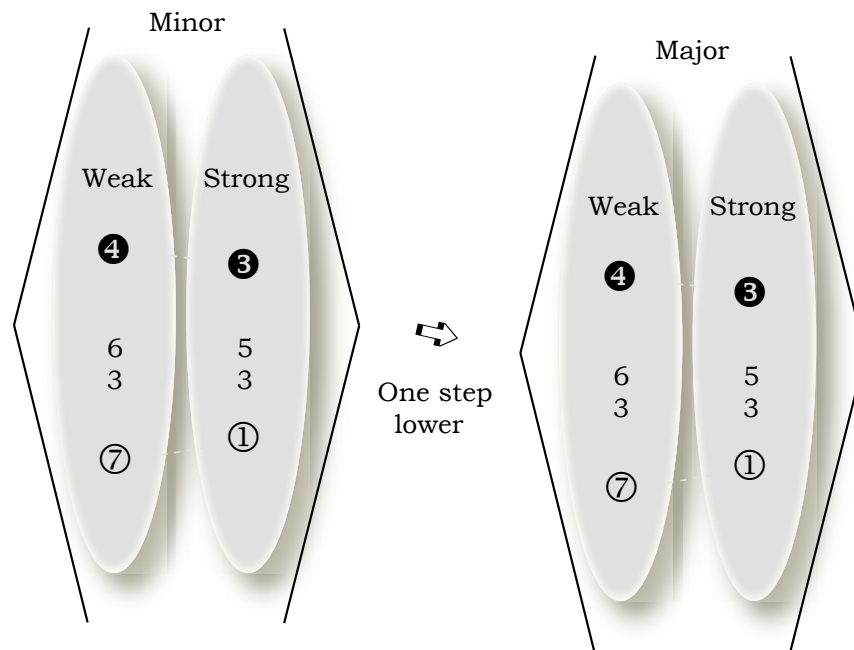
- Four events presented either with equal spacing, with an extended third stage, or in matching pairs.
- In the melody, an emphasis on the stepwise descent **6–5–4–3** (to effect a stronger cadence, a high **2** is often inserted before the final **3**).
- In the bass, an emphasis on the stepwise descent **4–3–2–1** (to effect a stronger cadence, a **5** is often inserted before the final **1**).
- A sequence of chords in 5/3, 6/3, 6/3, and 5/3 positions. The third stage is often dissonant, while stages one, two, and four are consonant and in the same mode.

Variants

- A type with a canon on **6–5–4–3** in melody and bass. There is usually a pedal point on **1**, with **4–3** in the one part sounding against **6–5** in the other.
- A precadential type, in which often only the first two stages appear before a standard cadence. See the Passo Indietro, chap. 11.
- A circle-of-fifths type, in which every other core tone in the bass matches the schema.

THE FONTE

The Fonte (see chap. 4) served to digress from, and then return to, a main key. It was used throughout the eighteenth century, being especially common immediately after the double bar in minuets or other short movements. In concertos, arias, and other long works, large Fontes often function as digressive episodes.



Central Features

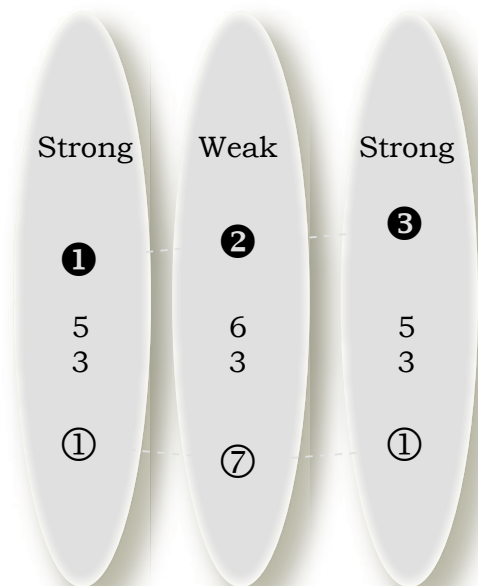
- Four events presented as two pairs or dyads. The Fonte's first half is in the minor mode while the second half is in the major mode one step lower.
- In the melody, a short scalewise descent that ends **4-3**, often **6-5-4-3**. Occasionally the melody arpeggiates the local dominant chord.
- In the bass, ascents from leading tones to local tonics, that is, **7-1**. Other possible basses involve typical cadential moves like **5-1** or **2-1**.
- Two pairs of sonorities: each pair concludes with a relatively stable 5/3 preceded by a more unstable or dissonant 6/3, 6/5/3, or 7/5/3.

Variants

- A type with the normal melody in the bass and what would be the normal bass in the melody.
- A rare, three-part type with the first two parts in the minor mode and the third in the major mode.

THE DO-RE-MI

The Do-Re-Mi (see chap. 6) was one of the most frequent opening gambits in galant music. It was used in every decade and in every genre. It often had its normal bass part in the upper voice and its “melody” in the bass. The ease with which it could be thus inverted made it a favorite schema for movements in which the bass begins with an imitation of the melody, a procedure especially common early in the eighteenth century.



Central Features

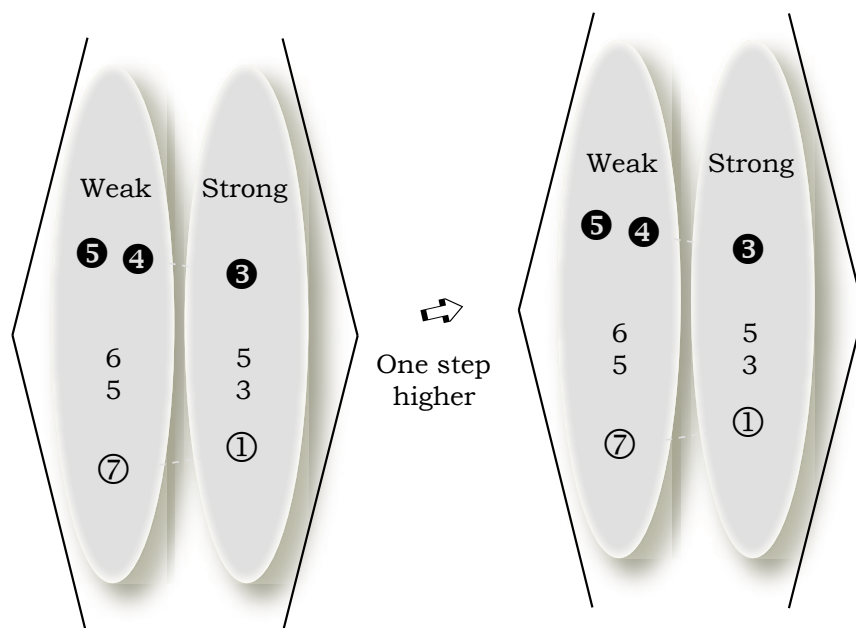
- Three events equally spaced, or occasionally presented with an extended first stage. In brisk tempos, each event will likely fall on a downbeat.
- In the melody, an emphasis on the stepwise ascent **1–2–3**. Variants may include chromatic passing tones.
- In the bass, an emphasis on **1–7–1** (sometimes **5** substitutes for **7**)
- A sequence of chords in $5/3$, $6/3$, and $5/3$ positions. Delaying the bass descent from **1** to **7** creates a dissonance during the second stage.

Variants

- An *Adeste Fidelis* type with a melody featuring leaps down to and up from **5**.
- A two-part, “Do-Re . . . Re-Mi” type.

THE MONTE

The Monte (see chap. 7) was the preferred schema for an ascending sequence. In the earlier eighteenth century, Montes of three or more sections could effect relatively distant modulations. In the later eighteenth century, Montes usually had only two sections that highlighted the subdominant and dominant keys, often in advance of an important cadence.



Central Features

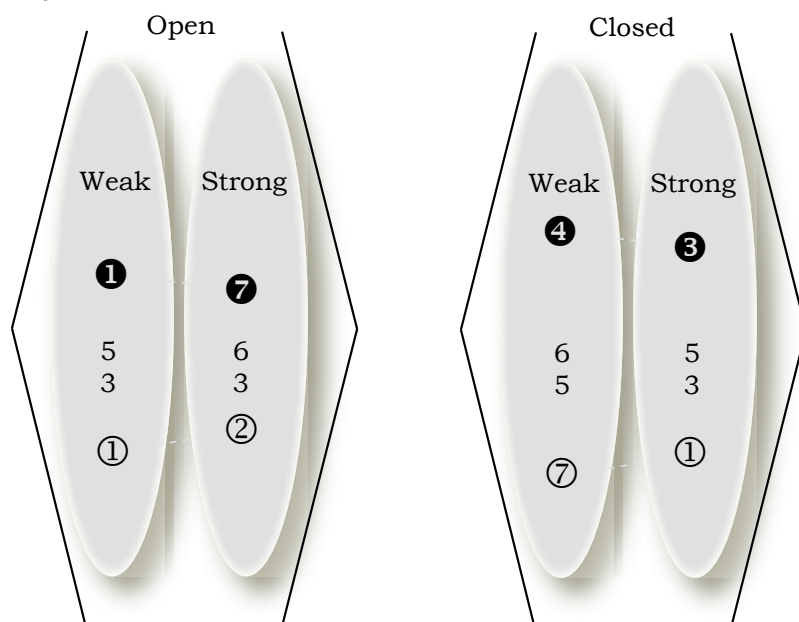
- Two or more main sections, with each succeeding section one step higher.
- In the melody, an overall rise, with local descents that complement the ascending leading tones in the bass.
- In the bass, consecutive chromatic ascents from leading tones to local tonics. In the diatonic variant, the bass rises similarly but without the chromatic semitones.
- A sequence of two or more pairs of sonorities where 6/5/3 precedes 5/3. The mode of the stable 5/3 sonority often cannot be predicted.

Variants

- Extensions of the rising IV-to-V sequence to VI or even to VII and I.
- Diatonic types featuring the 6–5–6–5 . . . interval pattern.
- A Principale type with all 5/3 sonorities and a bass that alternately leaps up a fourth, then down a third.
- A Romanesca type with an up-a-fifth, down-a-fourth bass and characteristic 4–3 suspensions.

THE MEYER

The Meyer (see chap. 9) was often chosen for important themes. Its period of greatest currency was the 1760s through the 1780s. In earlier, shorter examples, the core melodic tones constitute a major fraction of the perceived melody. In later, longer examples, the two paired events constitute brief moments of punctuation amid a profusion of decorative melodic figures.



Central Features

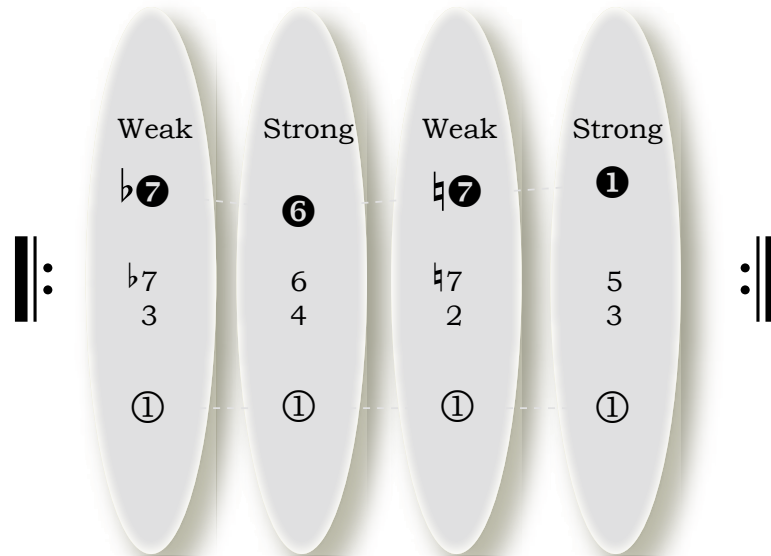
- Four events presented in pairs at comparable locations in the meter (e.g., across a bar line, or at mid-bar, with one, two, or four measures between the pairs).
- In the melody, the descending semitone ①–⑦ is answered by a subsequent descent ④–③ (in the “typical Italian solfeggio” both dyads are *fa–mi* in major).
- In the bass, the ascending step ①–② is answered by a ⑦–① ascent (or ⑤–①).
- A sequence of four sonorities, usually 5/3, 6/3, 6/5/3, and 5/3. The first and last seem stable while the middle two seem unstable.

Variants

- The ①–⑦ may be higher or lower in pitch than the ④–③.
- The related Jupiter schema has a ①–②–④–③ melody, sharing its opening dyad with the Do-Re-Mi and its closing dyad with the Meyer.
- The related Pastorella schema has a ③–②–④–③ melody, also sharing its closing dyad with the Meyer.
- The related Aprile schema has a ①–⑦–②–① melody, sharing its opening dyad with the Meyer.

THE QUIESCENZA

The Quiescenza (see chap. 13) marks a short period of quiescence following an important cadence at the end of an important section. As a framing device, it could also appear as an opening gambit (usually not repeated), though this usage was less common. The Quiescenza's period of greatest currency was the 1760s to the 1790s, and it was especially favored in music written for Vienna or Paris.



Central Features

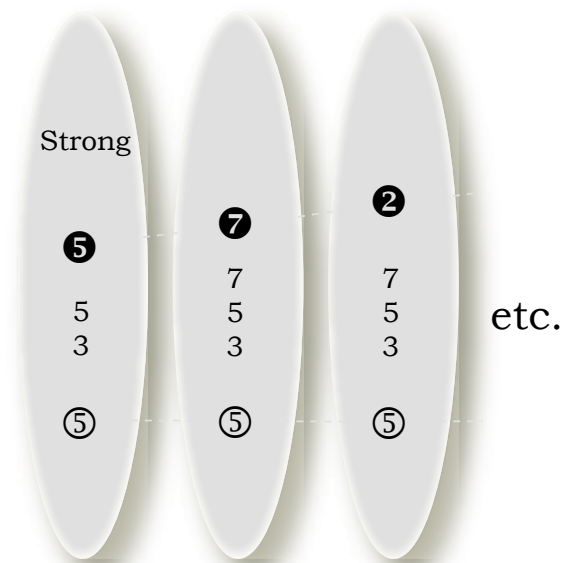
- Four events, with the whole schema usually played twice in succession.
- In the melody, the descending semitone $\flat 7 - \textcircled{6}$ is answered by the ascending semitone $\flat 7 - \textcircled{1}$ (in the “typical Italian solfeggio,” *fa-mi* is answered by *mi-fa*).
- In the bass, a pedal point on $\textcircled{1}$, or a figuration that reiterates $\textcircled{1}$.
- A sequence of four sonorities, usually $\flat 7/3$, $6/4$, $\flat 7/4/2$, and $5/3$. The first seems unstable in relation to the second, while the third sonority seems highly unstable in relation to the last, tonic sonority.

Variants

- A diatonic type with a rising $\textcircled{5} - \textcircled{6} - \flat 7 - \textcircled{1}$ melody.
- A rare type that presents two Prinner's over a tonic pedal.

THE PONTE

The Ponte (see chap. 14) was a “bridge” built on the repetition or extension of the dominant triad or seventh chord. In minuets, this bridge was placed immediately after the double bar and connected the just-cadenced “second” key with a return to the original tonic key. More generally, in the latter half of the eighteenth century the Ponte was part of various delaying tactics employed to heighten expectation prior to an important entry or return.



Central Features

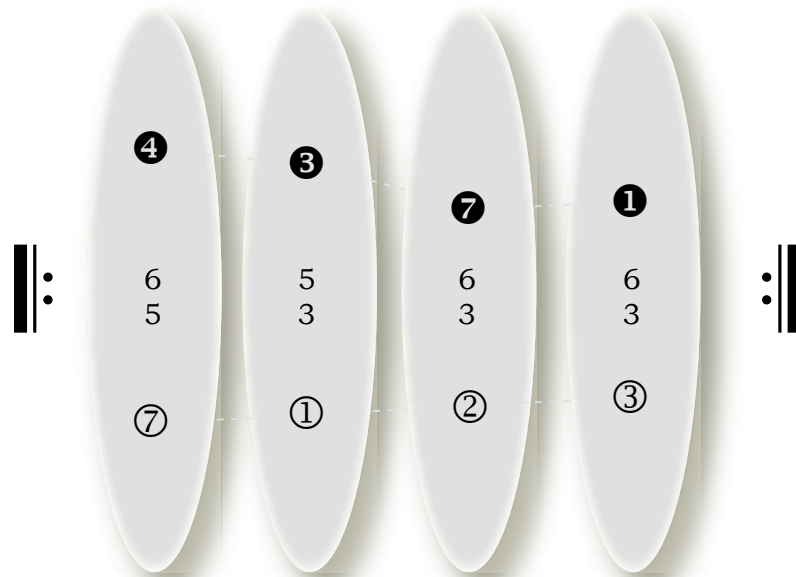
- Several events that may be extended until a stable return to the tonic harmony offers some degree of closure.
- In the melody, scales and arpeggios focused on the tones of the dominant seventh chord: 5, 7, 2, and 4. The contour is generally rising.
- In the bass, repetitions of 5 or even a pedal point on 5.
- A sequence of sonorities emphasizing the dominant triad or seventh chord, sometimes in alternation with forms of the tonic chord in metrically weaker positions.

Variants

- A type with a descending stepwise melody 5–4–3–2.

THE FENAROLI

The Fenaroli (see chap. 16), usually repeated, was most often introduced following a modulation to the dominant key. In the nineteenth-century sense, it was thus one of the earliest types of “second theme,” though it was too processive to meet the Romantic expectations for a “true” theme. A Fenaroli could be initiated on either event one or event two, so a given event could be metrically weak or strong depending on the choice of starting point.



Central Features

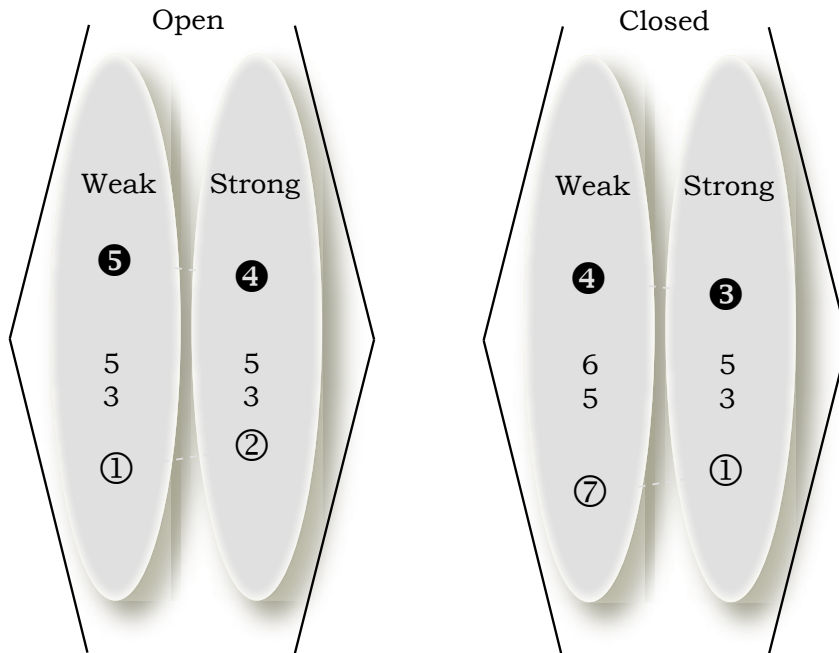
- Four events, equally spaced, with the whole schema usually repeated.
- The bass features ⑦–①–②–③, which is *mi–fa–re–mi* in a galant solfeggio.
- The other voice is more variable. Sometimes ④–⑤–⑦–① is matched against the bass’s ⑦–①–②–③. At other times a ②–⑤–⑦–① melody creates a canon with the bass. An upper or internal pedal point on ⑤ is also common.
- A sequence of four sonorities, usually 6/5/3, 5/3, 6/3, and, 6/3. The ending on a 6/3 sonority contributes to the schema’s lack of finality.

Variants

- The full Durante counter melody is ⑤–④–③–①–⑦–⑤–①–③, with two tones for each of the four tones ⑦–①–②–③. Either voice may be placed in the bass.
- The ⑦–①–②–③ pattern may be replaced by ⑦–①–④–③, thus emphasizing the semitones in the major mode and enabling a canon with the ④–⑤–⑦–① counter melody.

THE SOL-FA-MI

The Sol-Fa-Mi (see chap. 18) was often chosen for important themes. Its period of greatest currency was the 1750s through the 1790s. With its descending melody perceived as perhaps less assertive than, say, a Do-Re-Mi, the Sol-Fa-Mi was most common in movements of slow or moderate tempo, or as a “second theme” in fast movements. It was a favorite schema for Adagios in the minor mode.



Central Features

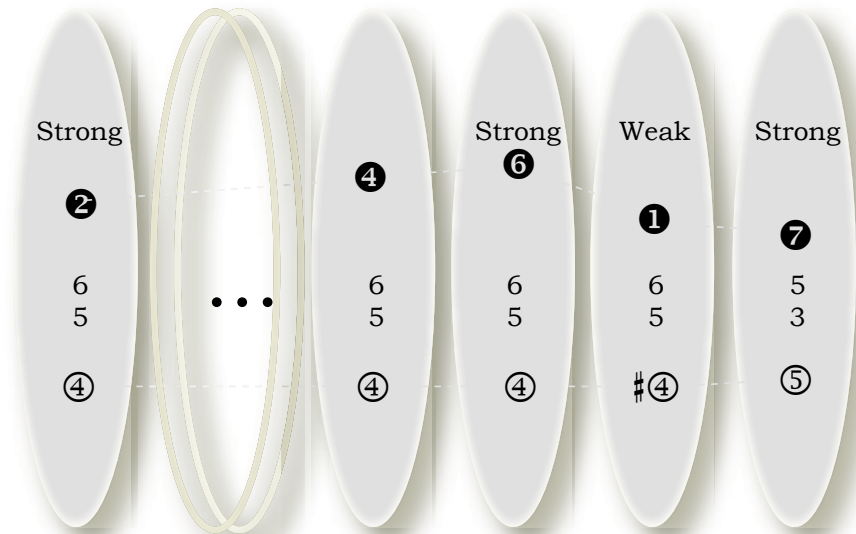
- Four events presented in pairs at comparable locations in the meter (e.g., across a bar line, or at mid-bar, with one, two, or four measures between the pairs).
- In the melody, the descending whole step ⑤–④ is answered by a subsequent descent of ④–③ (a half step in major, a whole step in minor).
- In the bass, the ascending step ①–② is answered by a ⑦–① ascent (or ⑤–①).
- A sequence of four sonorities, usually 5/3, 5/3, 6/5/3, and 5/3. The second sonority is typically minor or diminished.

Variants

- The second event may have the more major-sounding sonority of 7/5/3 above ⑤, or of 6/3 above ②.

THE INDUGIO

The Indugio (It., “tarrying” or “lingering”; see chap. 20) served as a teasing delay of the approach to a Converging cadence. Uncommon in the first half of the eighteenth century, it quickly became a cliché in the second half. For compositions in the major mode, the Indugio allowed, as does the Fonte, the insertion of a brief passage in the minor mode. Often associated with this “darkening” are “storm and stress” syncopations.



Central Features

- Several events, leading up to a Converging cadence in most instances. The pair of open lozenges above, with the three dots of ellipsis, indicates an open-ended repetition of the opening sonority or figuration.
- The bass features iterations of ④ leading to ⑤, often with an inflection to #④ just prior to ⑤.
- The melody usually emphasizes ②, ④, and ⑥, with frequent approaches to these tones from below by way of chromatic leading tones.
- A prolongation of the 6/5/3 sonority above ④ in the bass, ending with a 5/3 sonority on ⑤ that is optionally the dominant of the main key or the tonic of the new key.

Variants

- A more diatonic type without the bass’s #④.
- A passing-6/4 type with a more active bass that passes stepwise up and down between ④ and ⑥. When passing through ⑤, a 6/4 sonority helps to maintain iterations on ①, which may act as an internal pedal point.