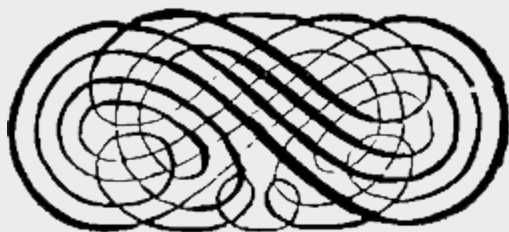


Galant Schema Theory

*Contemporary Approaches
to Composition, Pedagogy,
Performance*

**2025 CONFERENCE
Galant Schema Studies**



Conference hosts:

Jonathan Salamon

jxsalamon@gmail.com

Alexander Nicholls

nicholls.violoncellist@gmail.com

Online: March 21–23, 2025

www.galantschemastudies.com/home



Conference Timetable

FRIDAY, MARCH 21, 2025

12:15 PM–12:30 PM Welcome and Introduction *Jonathan Salamon and Alexander Nicholls*

SESSION 1

12:30 PM Towards a Lexicon of Early Nineteenth-Century Preluding *Gilad Rabinovitch*

1:10 PM When in Doubt, “Third it Out”:
Austerzen Between Schema and Topic *Derek Remeš*

1:50 PM–2:00 PM Coffee Break

SESSION 2

2:00 PM The Morì Cadence: A Usage-Based Analysis of
a Situation-Specific Schema *Nathaniel Mitchell*

2:40 PM Studying Solfeggio as an Aid to Historical Performance
Charles Weaver and Dani Zanuttini-Frank

3:20 PM–3:30 PM Coffee Break

3:30 PM–4:00 PM Schemata Bingo! *All*

SATURDAY, MARCH 22, 2025

10:00–11:00 AM Bach Goes Italian ... In Music
Robert O. Gjerdingen
Keynote Speaker

11:00–11:30 AM Coffee Break

SESSION 3

11:30 AM The Accompanied Keyboard Sonata on the Early Fortepiano
and Traverso: Aesthetic and Practical Considerations from
the Perspective of Performing Musicians *Vera Plosila*

12:10 PM Listening to *le Règle*:
Le temperament ordinaire and Èlisabeth Jacquet
de La Guerre’s Suite No. 3 in A minor *Stephen Tian-You Ai*

12:50–2:00 PM Lunch Break

SESSION 4

2:00 PM Pedal Schemas: A Harp-Centric Mode of Analysis
McKenna Sheeley-Jennings

2:40 PM Galant Schemata in the University Piano Curriculum:
How Piano Professors Can Reimagine Core Keyboard
Classes to Give Students a Better Framework for
Understanding *Robert Hjelmstad*

SUNDAY, MARCH 23, 2025

SESSION 5

10:00 AM	The Race to the Bass: Realizing Scores in Real Time	<i>Changhee Lee</i>
10:40 AM	Liszt's <i>Hungarian Rhapsodies</i> and the Galant Schema Tradition	<i>Yi Dong</i>
11:20 AM	From Partimento Practice to Schema Theory: Towards a Systematic Analytical Approach of the Three Arias of 1815 by Nikolaos Chalikiopoulos Mantzaros	<i>Thalia Adelfopoulou</i>
12:00 PM–1:00 PM	Lunch Break	

SESSION 6

1:00 PM	Musical Education on the Periphery of the Empire: A Trio in Partimento Form in the Thun Family's Harpsichord Collection	<i>Marina Rossi, collab. Simone Vebber</i>
1:40 PM	Reconsidering Handel the Keyboardist: An Approach Through Schemata and Style	<i>Jonathan Salamon</i>
2:20 PM–2:30 PM	Coffee Break	
2:30–3:15 PM	Round Table & Farewell	

**Our Conference Program is based on USA Eastern Time (GMT-4).
[Time.is/ET](https://www.time.is/ET) is a useful site for participants in other time zones.**





Keynote Speaker



ROBERT O. GJERDINGEN, Ph.D. – *Bach Goes Italian ... In Music*

Robert Gjerdingen joined the Bienen School of Music faculty in 1995. He is the author of several books, articles, and reviews in the fields of music theory, music perception, and 18th-century musical style. He served on the editorial boards of *Music Theory Spectrum*, the *Journal of Music Theory*, and the *Journal of the American Musicological Society*; on the executive board of the *Society for Music Theory*; and as editor of *Music Perception*. In 2009 his book *Music in the Galant Style* received the Wallace Berry Award from the Society for Music Theory. His research on the teaching methods of 18th-century conservatories in Italy garnered six years of support from the National Endowment for the Humanities.

He received a BFA from California Institute of the Arts, an MA from the University of Hawaii, and a PhD from the University of Pennsylvania. Before coming to Northwestern, Gjerdingen taught at the State University of New York at Stony Brook, the University of Michigan, Harvard University, Carleton College, and the U.S. Military Band School. He was also vice president for Music Taxonomy at MoodLogic, Inc., an online music company in Silicon Valley, at the peak of the Internet revolution.



Presenters – Abstracts



Thalia Adelfopoulou, PhD Candidate in Music Theory and Analysis, University of Macedonia, Greece

From Partimento Practice to Schema Theory: Towards a Systematic Analytical Approach of the Three Arias of 1815 by Nikolaos Chalikiopoulos Mantzaros

Nikolaos Chalikiopoulos Mantzaros, a well-known Greek musician, has been recognized in recent years both as a composer and music teacher, beyond his most popular composition – the Greek National Anthem. His relationship to Italy and its music traditions is self-evident. (1) The fact that he comes from Corfu, an Ionian island close to Italy where he spent his entire life, (2) his bold interest in the Italian music system and his regular visits to Italy (Naples 1819, Venice 1822, Trieste 1824-25), and (3) the fact that his music instructors had Italian roots (Stefano and Girolamo Pojago, Stefano Moretti, Barbati) as well as (4) his close relationship to Niccolò Antonio Zingarelli, a Neapolitan composer, director of one of the four famous conservatories in Naples and one of the masters of the fifth generation of partimento, leave no room for any doubts that he had been affected by Italian music generally.

The three arias of 1815, the earliest known works by Mantzaros, follow “the practices of late eighteenth and early nineteenth century Italian opera”, while “characteristics that can be connected to the practices of composers as Cimarosa, Paer, Paisiello and Mayr [...] can be observed”. Mantzaros composed the arias four years before his first trip to Italy, but schemata and partimento elements are present, giving us clues about how he used them in his compositional practice and how they participate in the contrapuntal, harmonic, and form structure of his music. Given the historical relevance of partimento’s practice with Mantzaros’s works, as well as Gjerdingen’s schema theory, which suggests a new way of listening to and experiencing eighteenth-century music, the systematic approach of this music through schema theory seems compatible, logical, and honest. The analytical tools of the common-practice of tonal music, with the prolongational logic of Senkerian analysis being part of the present work, are inevitably another choice for approaching Mantzaros’ music, resulting in interesting ways of incorporating schemata into schenkerian diagrams. Mantzaros’ own treatises and theoretical and pedagogical writings are a valuable tool too, since the way he taught is very likely to be reflected in his musical compositions.

Thus, it is worth looking into how partimento's elements and/or schema theory coincides with or deviates from his own harmonic theories and if—and how—all those theories are combined and reflected in his compositions.



Stephen Tian-You Ai, Harvard University

Listening to le Règle: Le tempérament ordinaire and Élisabeth Jacquet de La Guerre's Suite No. 3 in A minor

This paper proposes that the unevenly tempered pitch terrain engendered by the family of meantone-derived temperaments—*les tempéraments ordinaires* (Chaumont 1695; Rameau 1727; d'Alembert/Rousseau 1752/68)—provides structural rationales for permitting or restricting certain harmonic motions within a key in 17th-century keyboard music. These temperaments contain two features of interest. First, *les tempéraments ordinaires* situate the out-of-tune wolf fifth at the “meantone enharmonic seam” of G \sharp –E \flat (Yamamoto 2015), a boundary that renders intervals that include this fifth out-of-tune. The second is the “French flat side,” a feature where the flat side of the circle of fifths is noticeably more out-of-tune than the sharp side (Beebe 2020).

Pulling from two frameworks, schema theory and intonation theory, I elucidate an interplay between the partially independent axes of *dissonance*—the aural roughness stemming from entrained hearings of harmony—and *discordance*—the acoustic roughness resulting from beating. If students trained in thoroughbass were expected to learn and internalize “stock musical phrases” (Gjerdingen 2007) in many major and minor keys, then it seems that the students were also internalizing the characteristics of each of those keys under given temperaments. In the case of the French *le règle de l'octave*, which assiduously traces the contours of stability and instability of scale degrees in a given key, repeated practicing highlights the pitch-based exigencies of a temperament, providing schematic heuristics for the available paths through selected keys (Grazzini 2014).

I demonstrate the utility of such a perspective through Élisabeth Jacquet de La Guerre's Suite No. 3 in A minor (1687), employing a method of visualizing changes in out-of-tuneness over time by quantifying and plotting triadic events by the total deviation from pure by cents of each constituent interval. First, I reconstruct a listening of Champion's *règle de l'octave* (1716) under Chaumont's tempérament ordinaire, graphing the flux of discordance in

various keys. Then, I delineate the temperamental profile of A minor's “tender and plaintive [*tendre & plaintif*]” character (Charpentier c.1700), noting especially the out-of-tune landmine of D \sharp , which appears as a leading tone to the related key of E major or minor. I present two analytical vignettes from the suite—the allemande and the *prélude non mesuré*—and show how both the “meantone enharmonic seam” and the “French flat side” of *les tempéraments ordinaires* exerts a structural force. On one hand, the allemande avoids the wolf's territory by charting a path of least resistance through A minor by presenting the normative harmonizations of *le règle* of all scale degrees except the discordant harmonization of scale degree 6 in descent, thus avoiding the wolf. On the other hand, the *prélude non mesuré* transgresses the wolf by confirming E major by way of *cadenza semplice*, which includes the offending D \sharp , tuned as E \flat . This moment of discordance catalyzes a retreat from the wolf's territory that flees sharp-ward through a Fonte and a Comma towards a concordant C major Prinner. In these vignettes, tuning presents both an expressive opportunity and a boundary, enlivening progressions that may appear anodyne when considering pitches only in equal temperament.

Yi Dong, Shanghai Conservatory of Music

Liszt's Hungarian Rhapsodies and the Galant Schema Tradition



Franz Liszt's *Hungarian Rhapsodies* (S.244) are renowned for their virtuosic brilliance and their role in championing Hungarian national identity. However, their connection to the 18th-century galant schemata tradition has remained underexplored. This study investigates how Liszt's compositions reflect his exposure to partimenti and galant schema practices, acquired through his training with Carl Czerny and Antonio Salieri, both of whom were deeply rooted in this tradition.

Drawing on schema theory as outlined by Robert Gjerdingen and other scholars, this paper identifies and categorizes schemata such as the Ponte, Prinner, Romanesca, and Fenaroli within the *Hungarian Rhapsodies*. Through detailed musical analysis, it demonstrates how these schemata are employed for various structural and expressive functions, including tonal modulation, thematic elaboration, and formal expansion. While rooted in 18th-century practices, Liszt's application of these schemata is characterized by a distinctly Romantic approach, incorporating chromaticism, flexible harmonic progressions, and polyphonic textures.

Key examples from the *Hungarian Rhapsodies* illustrate Liszt's innovative use of schemata. For instance, the Ponte is used for prolongation and tonal reinforcement, as seen in *Rhapsodies* Nos. 1 and 2, while the Prinner appears in overlapping and modulating contexts in Nos. 8 and 11, blurring boundaries between tonalities. Additionally, schemata such as the Fenaroli and Bergamasca are adapted to blend to other schemata, serving as both prolongation and structural functions.

This study argues that Liszt's incorporation of galant schemata bridges historical traditions with 19th-century innovations, enriching the structural and expressive depth of his compositions. By situating the *Hungarian Rhapsodies* within the broader lineage of Galant music, this research offers new perspectives on Liszt's compositional techniques and highlights the enduring legacy of 18th-century practices in the Romantic era.



Robert Hjelmstad, Assistant Teaching Professor, University of Colorado Boulder

Galant Schemata in the University Piano Curriculum: How Piano Professors Can Reimagine Core Keyboard Classes to Give Students a Better Framework for Understanding

This presentation outlines my recent experiences in educating piano performance students about galant schemata in my capacity as an Assistant Teaching Professor on the piano faculty of the University of Colorado Boulder.

When imagining ways to teach galant schemata to contemporary music students at the university level, certain approaches are too revolutionary to be readily actionable. While one may wish to rid music schools of Roman numeral analysis in favor of bass-rendered figures, *partimenti*, and stock musical patterns as they had been taught for several centuries in the common practice tonal era, we all have to find ways to bring this valuable information to our students within the existing degree plans and theoretical paradigms in which our students live.

The areas where I have found the teaching of these topics most effective are as follows:

1. As a core concept in our keyboard harmony class, a course which is required for piano performance majors.
2. As a topic for better illuminating common stylistic features and performance practice

issues of the canonical keyboard works covered in our school's keyboard literature surveys, both at the undergraduate and graduate levels.

3. As a sort of warm-up activity in applied piano lessons in my studio.

This presentation focuses on specific strategies for teaching galant schemata in the above contexts and their results. Briefly, I would comment that the teaching of some common schemata like the Romanesca, Fauxbourdon, Prinner and Quiescenza acts as a catalyst in igniting curiosity in my students about figured bass. In the keyboard harmony class, figured bass used to be taught out of a textbook as an act of pure realization. But once the variety of compositional possibilities in any of these schemata are revealed to the students through live demonstrations in class, they begin to see figured bass as a paradigm they must adopt to understand the musical language they are trying to understand on its own terms. I have found explaining schemata from the keyboard (as a means for improvisation) a much more successful route to reaching these students.

Similarly, keyboard literature students have been impressed at the variegated examples of schemata that link pieces in the canon across a wide span of music history. By showing a Romanesca in Frescobaldi, Beethoven, and Chopin, the importance and universality of this structure become apparent. Playing some of the schemata in abstract forms at the piano and then studying their more elaborate appearances in the core repertoire makes the students take interest in an era of repertoire that many young piano students have a hard time relating to. Two term papers I've recently received from graduate students, one on Fauxbourdon in the piano repertoire, and the other on improvisation of cadenzas in Classic Era piano concertos, will serve as proof of the insights my students have gained from their introduction to the topic.

Finally, my own piano students have benefited so much from the clarity that this type of analysis can gradually reveal. They find the warm-up activities I have concocted stimulating and fun, and they understand better certain pianistic concepts when we can demonstrate them back and forth using schematic scalings to simplify technical passage work and serve a larger musical aim; they also find that the surface level music is easier to perform and bring off in a musically convincing manner after the exercise of having separated structural and decorative features.

Examples of student work will be shared, including videos from classes, excerpts from student papers, warm-up exercises and student improvisations, and literature used to exemplify certain schemata in the solo keyboard canon.



Changhee Lee, Assistant Professor of Music, BNU-HKBU United International College

The Race to the Bass: Realizing Scores in Real Time

The harmonization of bass lines has several applications for training one's musicianship. In this presentation, we will explore a method of real-time bass harmonization to improve one's score reading skills, one such application that deserves more attention, in the context of an undergraduate-level keyboard skills course for piano students at United International College. In one particular class, students have reported that before encountering this approach, they were more accustomed to reading individual notes and/or by descending from top to bottom, leading to several inaccuracies, hesitations, and/or inefficient use of time. To address these deficiencies, students will be asked to perform keyboard realizations of short figured or unfigured bass lines, adapted from 18th- and 19th-century music literature. They will then identify common harmonic patterns implied by the bass, including the rule of the octave and various galant schemata, and play the excerpts from the scores as they were originally written. The intended student learning outcomes of this proposed bass-centric approach include predicting and executing subsequent material in the score at the keyboard more reliably, internalizing the material more linearly, and using live reading time more efficiently than using non-bass-centric approaches.



Nathaniel Mitchell, Visiting Assistant Professor, Wesleyan University

The Morì Cadence: Analyzing the Conceptual Status of a Situation-Specific Schema

Throughout the long eighteenth century, settings of Metastasio's immensely popular aria text "Se cerca, se dice" (*L'Olimpiade* II.10) were tightly structured around a dense network of musical schemas. Perhaps the most iconic of these was the Morì Cadence, a leaping-fifth melodic action that marked the end of the aria's initial stanza. This paper examines the Morì Cadence as an example of a situation-specific musical schema, exploring how its conceptual and structural elements evolved over time.

Drawing on frameworks from usage-based linguistics (Bybee 2010; Gjerdingen & Bourne 2015), I track shifting patterns of realization for the Morì Cadence across a corpus of 47 surviving settings of "Se cerca, se dice" composed between 1733 and 1835, patterns which reveal shifting conceptualizations of the schema within the galant schematicon. As the schema was continuously reiterated, that is, elements like its concluding leap became entrenched and un-embellishable even as other features, such as its medial vocal rest, gradually accepted a greater range of textural elaborations. Hence, an initially undifferentiated assemblage of equally variable elements was gradually transformed into a distinctive schema with three differentially weighted conceptual units: a flexible melodic initiation, a creatively extendable medial rest, and a strongly stereotyped concluding fifth.

This analysis opens out into a larger consideration of the conceptual status (Lakoff 1987, 320–321) accorded to different musical schemas. Schemas, I argue, are not all conceived the same way. On the contrary, different schemas vary widely in their ubiquity, longevity, complexity, schematicity, productivity, analyzability, diachronic stability, specificity, and more. By centering the conceptual status of schemas within and beyond the galant style, schema theorists can more properly address their objects of inquiry as matters of conceptual rather than "purely musical" structure. This, in turn, would make good on the promise of schema theory to unveil the cognitive dynamics that subtend musical cultures.

Vera Plosila, PhD Candidate, Leiden University

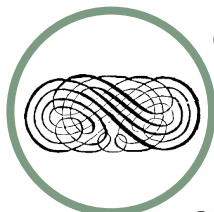
The Accompanied Keyboard Sonata on the Early Fortepiano and Traverso – Aesthetic and Practical Considerations from the Perspective of Performing Musicians



Adaptive performance practice refers to a historical approach to music-making in which notated repertoire is altered in terms of instrumentation or other elements to meet the requirements of the performers and the moment (Laurie Stras, 2018). This flexibility is evident in Nicholas Baragwanath's analyses of Mozart's accompanied keyboard sonatas, where the keyboard texture is both annotated and augmented by improvised instrumental and vocal lines (2012). The codification of musical patterns (schemata) enabled spontaneous contrapuntal solutions in real-time, but this prevalent 18th-century performance style

has largely been lost to us today. However, the research of Baragwanath (2020) and Robert O. Gjerdingen (2007) provides modern musicians with insights into the subtle nuances of the Italianate galant style, a highly codified musical discourse central to late-18th-century performance and reception in central Europe. These findings are complemented by the studies of Emily Dolan (2013) and Deirdre Loughridge (2018), which illuminate the historical significance of timbre in the evolution of 18th-century chamber and orchestral idioms.

In 2024, I collaborated with fortepianist Anastasios Zafeiropoulos to rehearse, perform, and record accompanied keyboard sonatas by Johann Schobert, Johann Christian Bach, and Muzio Clementi, using replicas of 18th-century fortepianos and traversos. This study developed theoretical and rehearsal methods to facilitate the performance of accompanied keyboard sonatas. By employing historical fortepianos, I also investigated how tonal quality contributes to the construction of musical meaning when a keyboard sonata is accompanied on the traverso. The research methods integrated schematic analysis, organology, and a hands-on chamber music approach to access and document the rich musical knowledge embedded in adaptive and improvisatory practices. My presentation showcases the outcomes of our work over the past year.



Gilad Rabinovitch, Queens College, CUNY

Towards a Lexicon of Nineteenth-Century Preluding

It is well-known that nineteenth-century concert life involved improvisation (Gooley 2018; cf. Czerny 1983 [1829]). As Hamilton (2007) argues persuasively, echoes of preluding can be found in pieces like Beethoven's Tempest Sonata. How can we listen afresh to such signals? While various sources discuss nineteenth-century improvisation (e.g., Bartoli & Roudet 2013; Lehner 2019; Feldhordt 2021) and preluding (Goertzen 1996; Temperley 2009), there is a need for a more detailed treatment of this genre.

I follow Gjerdingen and Bourne's (2015) proposal for tracking musical "constructions," which draws on linguistic construction grammar (see Goldberg 2019 for an overview). Gjerdingen and Bourne examine pitch-gesture interactions and a signal that a performance was about to end. Preludes communicated to listeners that a written-out composition was about to begin.

My work-in-progress report in this paper compares and contrasts two preluding treatises with a significant chronological and stylistic gap: Clementi's (1787) *Musical Characteristics* (a collection of preludes and cadenzas in the styles of Haydn, Koželuch, Mozart, Sterkel, Vanhal, and Clementi) and Czerny's (1840 [1833]) *Art of Preluding*, a collection of 120 exemplars. I discuss four shared patterns: double arpeggiated wave opening + connection to a scale-degree schema in Gjerdingen's sense (cf. Rabinovitch 2022); approach to cadence through $\hat{4}-\hat{4}-\hat{4}$ and similar bass formulas; cadential 6/4 as textural turning point (Mirka 2005); and a more loosely-defined, enphatic (Temperley 2003), four-event schema that may have a variable scale-degree identity (see also Mirka 2023). I argue that these commonalities are hints for continuities in improvisation practices. I offer an analytical reading of the opening pseudo-prelude of Beethoven's Tempest sonata (cf. Hamilton 2007) and of passages from Liszt's piano sonata, an architectonic artwork with clear echoes of improvisation or a quasi-fantasy on several themes in Czerny's (1983 [1829]) taxonomy.

Derek Remeš, Professor of Music Theory, TU Dortmund University

When in Doubt, "Third it Out": Austerzen Between Schema and Tópik



Austerzen, or adding parallel thirds, is among the easiest ways to embellish a melody. Although frequently disregarded by schema theory, this technique was common in composition and improvisation in the seventeenth and eighteenth centuries. It was also acknowledged in numerous historical treatises. This paper investigates the theory and practice of *austerzen*, shedding light on this often-overlooked technique and exploring the limits of what constitutes a 'schema'.

The addition of parallel thirds (or sixths) to another melody is subject to aesthetic and technical constraints. On one hand, the ear can quickly tire of such parallels, so they must be employed with taste; on the other hand, the added line can cause voice-leading errors against other melodies in the texture. The risk of such errors is why it is easier to 'third out' one voice in a duet than both simultaneously. Nevertheless, *austerzen* can transform a duet into a quartet if (1) the original duet is restricted to the harmonic intervals 3, 6, and 8, and (2) the duet contains no similar or parallel motion. This assumes the thirds are added above each voice (or a sixth below) rather than a third

below (or a sixth above). A consonant perfect fifth in a duet, in contrast, will create a dissonant seventh in the quartet, which must be treated correctly.

Treatises such as J. P. Sweelinck's *Composition Regeln* (early seventeenth century), Andreas Werckmeister's *Harmonologia Musica* (1702), and Jacob Adlung's *Anweisung zum Fantasieren* (circa 1726–27) illustrate the historical context and theoretical basis of this technique in composition and keyboard improvisation. Furthermore, correspondence between J. S. Bach and W. F. Bach reveals how the elder Bach demonstrated this technique to his son. An examination of these sources and a variety of musical examples illuminates the simple yet surprisingly valuable technique of *austerzen*.



Marina Rossi, with collaboration from Simone Vebber, PhD Candidate in Musicology, University of Trento

Musical Education on the Periphery of the Empire: A Trio in Partimento Form in the Thun Family's Harpsichord Collection

From the *Notenbüchlein für Anna Magdalena Bach* to the *Nannerl Notenbuch*, from Joseph Riepel's treatise to Johann Philipp Kirnberger, the minuet with trio has been, since the 17th century, the *locus classicus* for the musical education of young musicians. Characterized by a compositional structure with well-defined proportions and the use of very simple harmonic formulas, this dance proves to be the ideal musical form for acquiring the basics of both performance and composition of a piece.

In this context, the collection of short harpsichord compositions from the Thun family's musical library, dating back to the late 1760s and preserved in the Provincial Archive of Trento (Italy), provides valuable evidence that these practices were also prevalent in smaller towns as part of the musical education of young nobles. It includes around ten pieces, among which are a Partita (comprising an introductory section and several minuets with trio), a Theme with Variations, a Ballet, three Arias, and four pages dedicated to instructions for realizing figured bass. Of particular interest is the presence of a minuet in C major, whose Trio is presented in partimento form, a choice entirely compatible with the didactic purpose of the other pieces in the collection.

Although the copyist's identity has not been determined, it is highly likely that the document was prepared by a music teacher for a member of the Thun family. It was customary, in fact,

for individual teachers to personally prepare study methods for their private students, even in the presence of costly and emerging printed instructional literature.

The author of the partita in C major (which includes the partimento under analysis) is identified on the first page of the collection as "Schmidt". To establish the composer's identity, reference was made to several manuscripts held in the library of the Brussels Conservatory. Among these, one partita composed by Vinzenz Schmid (1714–1783), organist of Passau Cathedral since 1745, demonstrates a compositional style and structure – marked by an unusually prominent use of minuets – that closely align with the pieces found in the Thun collection manuscript.

This paper offers a comprehensive analysis of the collection, with a specific focus on the partimento, which will be examined from both a structural and harmonic perspective, highlighting the characteristic schemata of the Galant style. Furthermore, a performance of the partimento by harpsichordist and organist Simone Vebber, tenured professor at the G. Donizetti Conservatory in Bergamo, will be presented in a video recording. The performance features a Dulcken double manual harpsichord (Andrea Restelli, 1995).

Finally, this analysis of the Thun family's harpsichord collection not only unveils the multifaceted pedagogical practices of the late 18th century but also showcases the rich musical heritage that extended beyond major urban centers into smaller cities on the periphery of the empire.

Jonathan Salamon, PhD Student, University of Cambridge

Reconsidering Handel the Keyboardist: An Approach Through Schemata and Style



How can we reconstruct Handel's embodied keyboard practices? What does Handel's deployment of schemata reveal about his approach to keyboard improvisation and composition? Though most research on Handel has focused on his operas and oratorios, far less attention has been given to his keyboard music despite its stature. In this paper, I propose to reevaluate his keyboard music in light of recent research on partimento and schema theory, including the unearthing of partimento by his teacher Friedrich Wilhelm Zachow. By examining the interrelationships between Handel's use of schemata across several of his keyboard works, including his *Eight Great Suites*,

this paper seeks to reconstruct his improvisatory sensibilities and offers a new method for “reverse engineering” music in Handel’s style using his own harmonic vocabulary.

This method considers how one might expand schema theory’s descriptive vocabulary to account for matters of form, rhetoric, and affect. Because Handel’s keyboard music does not fit neatly into the galant paradigm, a synthetic approach is critical to reassessing Handel’s place on the eighteenth-century stylistic continuum. Applying schema theory to a corpus of keyboard music like Handel’s, with its nexus of improvisation, composition, and keyboard physicality, reveals insights with crucial implications for pedagogy and interpretation.



**McKenna Sheeley-Jennings, PhD
Student, University of Western Ontario**

*Pedal Schemas: A Harp-Centric
Mode of Analysis*

Pedals exert an invisible influence on chromatic harp repertoire, their physical layout shaping harmony and pitch collections in distinctive ways. This paper explores pedal schemas, an original analytical lens grounded in schema theory. Pedal schemas are patterns of pedal motion that covertly underpin the harmonies and pitch collections in much of the canon of harp music. By integrating schema theory with set theory and musical affordances, this paper bridges the gap between the performer’s embodied knowledge of harmony and conventional theoretical analysis.

The nineteenth-century patent for the double-action pedal harp allowed harpists to participate in an ever-evolving musical world with increasing chromaticism. While the string layout of the harp remained diatonic in this patent, the seven pedals with their three notches each hybridized the harp. The layout of this modern harp lies in the junction between chromaticism and diatonicism, generating a unique set of strengths, constraints, and harmonic idioms. The agency the pedal layout exerts onto the harpist and composer shapes both the harmonic language in the score and the dance of motion in the performer’s feet in a recursive loop. This loop often results in striking harmonic changes and non-tonal pitch collections that may appear unrelated, their patterns lying outside conventional theoretical frameworks.

Pedal schemas are patterns of motion defined by the pedalling movements on the left and right sides of the pedal layout and on the horizontal and

vertical planes. These schemas represent recurring motifs of motion that govern harmonic changes and pitch collections. The labeling of pedal schemas in this framework draws on the familiar voice-leading terms: parallel, similar, contrary, and oblique motion. By applying these terms to describe “physical voice-leading” movements on the pedal layout, the framework extends the original scope of galant schema theory to generate new definitions of voice-leading and harmonic motion grounded in the performer’s physical reality.

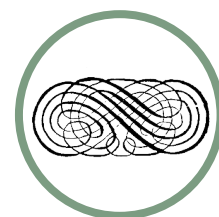
Through a detailed case study of “Fire Dance” from David Watkins’ *Petite Suite* (1961), this paper demonstrates the power of pedal schema analysis in revealing hidden structural logic in harp music. “Fire Dance” features an array of tonal, modal, and non-tonal pitch collections. While these changes may appear unsystematic and disparate, all harmonic shifts in the piece adhere to a single, recurring pedal schema. It is this embodied motif of motion that governs the harmonic structure of “Fire Dance.”

The analytical approach in this paper draws from schema theory, set theory, and musical affordances to bridge the needlessly rended gap between the physical knowledge of the performer and the theoretical knowledge traditionally used in musical analysis. By gleaning theoretical knowledge from the harpist’s embodied patterns of motion, this analytical approach subverts standard paradigms and reevaluates the importance of the embodied nature of musical performance and music theory.

This paper offers a fresh perspective on chromatic harp music and demonstrates the power of pedal schemas as a tool for analysis. Beyond harp repertoire, this research contributes to broader discussions about contemporary schema theory applications and which perspectives constitute musical analysis in the academy.

**Charles Weaver and Dani
Zanuttini-Frank, The Juilliard School**

*Studying Solfeggio as an Aid to Historical
Performance*



We propose a demonstration of our solfeggio method at the conference. Gjerdingen’s *Child Composers in the Old Conservatories* (2020) describes the strikingly effective training of indigent young boys in composition in eighteenth-century Naples. We have used methods inspired by this training in teaching students of Historical Performance at Juilliard. Through singing solfeggio with the

hexachordal system and realizing partimenti at the keyboard, students learn to recognize standard patterns, developing their improvisatory vocabulary.

Our work begins with three foundations: the rule of the octave; cadence types; and the *movimenti del basso* described in the rules of eighteenth-century partimentists. We also study Gjerdingen's schemata; the *Fonte*, *Monte*, *Prinner*, and *Romanesca* are especially salient. When approaching a solfeggio, we focus on moments when these elements can guide us. Pattern recognition, aided by solmisation syllables and scale degrees, implies a second voice or pair of voices or even a canon. While beginning students are working out the application of the hexachord system to the melody, more advanced students are considering how to harmonize and accompany the exercise, accomplishing two pedagogical goals simultaneously.

This study has several benefits. In performance, musicians are able to associate their single part with a larger schema. Singing a melody to syllables facilitates associational memory, connecting instances of a schema to their abstract type. This creates more active engagement with the performed repertoire: the student builds a reservoir of possibilities for improvisation and ornamentation through study of solfeggi and repertoire, which they can tap into in performance.

Additionally, students feel a strengthened sense of key. Singing in hexachordal solfège requires a constant awareness of what key one is in to know which syllable to sing. Hexachords are also shared between certain keys, strengthening the awareness of possible modulatory relationships. This is especially important in playing in unequal temperaments where intonation depends on tonal context.

Finally, it aids improvisation and composition, as students are provided with essentialized examples of harmony, counterpoint, and melody, and how to thread schemata together into a larger work. Historically, solfeggi were used as examples for short compositions. They are succinct examples of musical construction on every level, from phrase construction to full movements. Singing through solfeggi with hexachords generates a level of engagement beyond simply matching pitches, which develops the musicianship abilities of students.