

# Schema annotations manual

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# 1 General annotation guidelines

## How to read a schema prototype:

The schema prototypes are represented by scale degrees, event by event and with voices ordered from bottom to top (from bass to soprano). For example, the prototype for the Do-Re-Mi schema with 4 voices is written as:

[[1, 3, 5, 1], [7, 4, 5, 2], [1, 3, 5, 3]],

meaning that it is composed of three events, namely:

- 1<sup>st</sup> event: [1, 3, 5, 1],
- 2<sup>nd</sup> event: [7, 4, 5, 2],
- 3<sup>rd</sup> event: [1, 3, 5, 3].

The first event consists of a 1<sup>st</sup> scale degree in the bass, a 3<sup>rd</sup> scale degree in the tenor, a 5<sup>th</sup> scale degree in the alto, and again a 1<sup>st</sup> scale degree in the soprano.

Each schema is given a unique designator that is structured as follows:

`<schema name><number of voices><variant name>`

For example, the term `fonte.3.majmaj` is used to refer to the major/major variant of the three-voice realization of the Fonte schema (see below).

## How to annotate:

- For making the annotations see the instructions in the notebook.
- Please select the notes that belong to either the prototype of a particular schema or one of its variants as defined below. If multiple pitches of the same pitch class are available as candidates, preferably select those pitches that are connected through the same register.
- Annotate every instance of a given schema, even if it is a direct and/or literal repetition of an instance you have already annotated.
- If you happen to come across schemata or schema variants not listed in the schema lexicon, please get in touch with one of the members of the project team.

## 2 List of schemata

Here is the list of schemata considered for the annotation, in alphabetical order:

- Ascending fifths sequence
- Cadences
- Ciacona
- Descending fifths sequence
- Do-Re-Mi
- Fauxbourdon
- Fenaroli
- Folia
- Fonte
- Grand cadence
- Indugio
- Lamento
- Le-Sol-Fi-Sol
- Lully
- Meyer
- Monte
- Morte
- Omnibus
- Pachelbel
- Prinner
- Quiescenza
- Romanesca (galant)
- Romanesca (old)
- Sol-Fa-Mi
- Teufelsmühle
- Volta
- Waldstein

### 3 Schema description

#### 3.1 Ascending fifths sequence

##### 3.1.1 Formal description:

- Number of stages: 4-5
- Number of voices: 2-4
- Mode: major / minor
- Harmonic signature: I V ii vi iii

##### Prototype:

- 2 voices: “ascfifths.2” / “ascfifths.2.min”

[[1, 3], [5, 2], [2, 4], [6, 3], [3, 5]]

- 3 voices: “ascfifths.3” / “ascfifths.3.min”

[[1, 1, 3], [5, 7, 2], [2, 2, 4], [6, 1, 3], [3, 3, 5]]

- 4 voices: “ascfifths.4” / “ascfifths.4.min”

[[1, 5, 1, 3], [5, 5, 7, 2], [2, 6, 2, 4], [6, 6, 1, 3], [3, 7, 3, 5]]

##### Features:

- Bass: leaping up a fifth and down a fourth
- Soprano: alternating between step-wise motions and leaps in thirds
- Often times with suspensions in the two upper voices added

##### 3.1.2 Examples:



## 3.2 Cadences

## 3.3 Ciacona

### 3.3.1 Formal description:

- Number of stages: 4
- Number of voices: 2-4
- Mode: major / minor
- Harmonic signature: I V6 viio6/V V

### Prototype:

- 2 voices: “ciacona.2” / “ciacona.2.min”

[[1, 5], [7, 5], [6, #4], [5, 5]]

- 3 voices: “ciacona.3” / “ciacona.3.min”

[[1, 3, 5], [7, 2, 5], [6, 1, #4], [5, 7, 5]]

### Features:

- Bass: fills the tetrachord 1-5 in descending steps
- Middle voice: shadows the bass in parallel thirds or tenths
- Soprano: carries out a soprano clausula
- Effect of light tonicization of the dominant
- Similarity with the diatonic Lamento

### 3.3.2 Examples:

## 3.4 Descending fifths sequence

### 3.4.1 Formal description:

- Number of stages: 3 or more
- Number of voices: 2-4
- Mode: major / minor
- Harmonic signature: V/x x

### Prototype:

- 2 voices: “descfifths.2” / “descfifths.2.min”

[[1, 3], [4, 4], [7, 2], [3, 3]]

- 3 voices: “descfifths.3” / “descfifths.3.min”

[[1, 5, 3], [4, 6, 4], [7, 4, 2], [3, 5, 3]]

- 4 voices: “descfifths.4” “descfifths.4.min”

### Features:

- Melody: stepwise
- Bass: leaping or stepwise
- ...

### 3.4.2 Examples:

## 3.5 Do-Re-Mi

### 3.5.1 Formal description:

- Number of stages: 3
- Number of voices: 2-4
- Mode: major / minor
- Harmonic signature: I V (V) I

### Prototype:

- 2 voices: “doremi.2” / “doremi.2.min”

[[1, 1], [7, 2], [1, 3]]

- 3 voices: “doremi.3” / “doremi.3.min”

[[1, 3, 1], [7, 5, 2], [1, 5, 3]]

- 4 voices: “doremi.4” / “doremi.4.min”

[[1, 3, 5, 1], [7, 4, 5, 2], [1, 3, 5, 3]]

### Features:

- Three events (potentially) equally spaced (or with an extended first stage)
- 1-2-3 stepwise ascent in the melody with possible chromatic passing tones
- Sometimes realized in a pairwise fashion: Do-Re // Re-Mi
- 1-7-1 (sometimes 7 substituted by 5) in the bass

### Variants:

- With cadential 5-1 bass: “doremi.2.cadbass” / “doremi.2.cadbassmin”

[[1, 1], [5, 2], [1, 3]]

### 3.5.2 Examples:

- Leclair, Opus 1, no.3, mvt. 2, Allegro (1723)

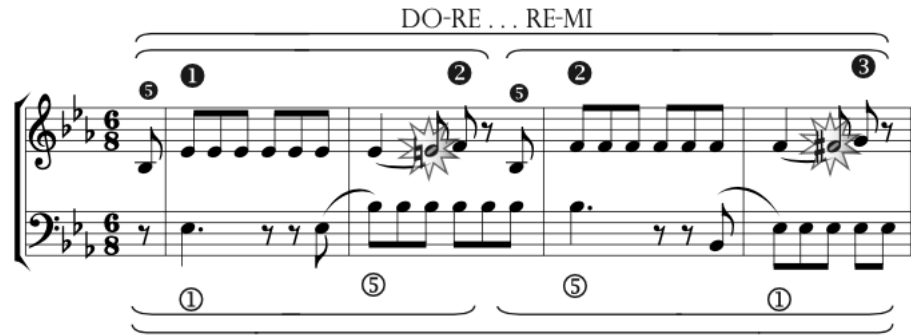
DO-RE-MI

- Cimarosa, Sonata C56, Allegro, (1780s)

DO-RE-MI

- Mozart, Horn Concerto (K. 447), mvt. 3, Allegro (1791)





### 3.6 Fauxbourdon

#### 3.6.1 Formal description:

- Number of stages: 3-7; not fixed in the prototype
- Number of voices: 3
- Mode: major / minor
- Harmonic signature: e.g., viio6 I6 ii6 iii6 IV6 V6 vi6 (ascending or descending)

#### Prototype:

- 3 voices: “fauxbourdon.3” / “fauxbourdon.3.min”

$[[2, 4, 7], [3, 5, 1], [4, 6, 2], [5, 7, 3], [6, 1, 4], [7, 2, 5], [1, 3, 6]]$

#### Features:

- The fauxbourdon consists either of the whole sequence of chords or of a subset of adjacent chords that may vary in length.
- Potentially elaborated by suspensions
- Potentially chromatized

#### 3.6.2 Examples:

- Beethoven, Piano Sonata in C op. 2 No. 3, final mvt., opening (1796)



## 3.7 Fenaroli

### 3.7.1 Formal description:

- Number of stages: 4
- Number of voices: 2-4
- Mode: major / minor
- Harmonic signature: V65 I V43 I6

#### Prototype:

- 2 voices: “fenaroli.2” / “fenaroli.2.min”

[[7, 4], [1, 3], [2, 7], [3, 1]]

- 3 voices: “fenaroli.3” / “fenaroli.3.min”

[[7, 5, 4], [1, 5, 3], [2, 5, 7], [3, 5, 1]]

- 4 voices: “fenaroli.4” / “fenaroli.4.min”

[[7, 5, 6, 4], [1, 3, 5, 3], [2, 3, 6, 7], [3, 3, 6, 1]]

#### Features:

- The four events, equally spaced, are usually played twice.
- Bass: follows a 7-1-2-3 movement.
- Melody: usually follows a 4-3-7-1. Sometimes played as 2-3-7-1 to create a canon with the bass.

#### Variants:

- Bass/Melody inversion: “fenaroli.2.flipped” / “fenaroli.2.flippedmin”

[[4, 7], [3, 1], [7, 2], [1, 3]]

- Canon-like melody: “fenaroli.2.melcanon” / “fenaroli.2.melcanonmin”

[[7, 2], [1, 3], [2, 7], [3, 1]]

- Canon-like bass: “fenaroli.2.basscanon” / “fenaroli.2.basscanonmin”

[[7, 4], [1, 3], [4, 7], [3, 1]]

- Full Durante: “fenaroli.2.durante” / “fenaroli.2.durantemin”

[[7, 5], [7, 4], [1, 3], [1, 1], [2, 7], [2, 5], [3, 1], [3, 3]]

### 3.7.2 Examples:

- Durante, Studio no.1, mvt. 1, (1747)

DO-RE-MI

FENAROLI

- Cimarosa, Sonata C51, Allegro (1780s)

FENAROLI

FENAROLI

FONTE

## 3.8 Folia

### 3.8.1 Formal description:

- Number of stages: 4; fixed in the prototype
- Number of voices: 2-4
- Mode: minor
- Harmonic signature: V i V/III III

### Prototype:

- 2 voices: “folia.2”

$[[5, 7], [1, 1], [\flat 7, 2], [3, 3]]$

- 3 voices: “folia.3”

$[[5, 7, 2], [1, 1, 3], [\flat 7, 2, 4], [3, 3, 5]]$

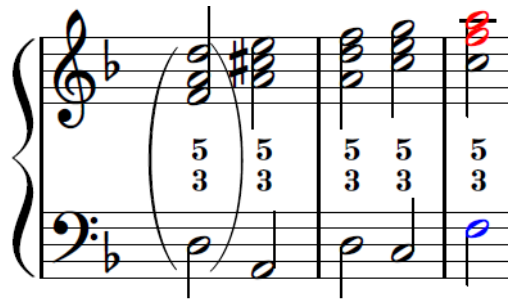
- 4 voices: “folia.4”

$[[5, 5, 7, 2], [1, 5, 1, 3], [\flat 7, \flat 7, 2, 4], [3, \flat 7, 3, 5]]$

### Features:

- Soprano: moves linearly and ascending
- Bass: alternates between upward leaps (by fourth) and descending steps (by second)
- The schema is followed by the “old” Romanesca (typically the combination of both is referred to as “Folia”)

#### 3.8.2 Examples:



### 3.9 Fonte

#### 3.9.1 Formal description:

- Number of stages: 4; fixed in the prototype
- Number of voices: 2-4
- Mode: major / minor
- Harmonic signature: V65/ii ii V65 I

### Prototype:

- 2 voices: “fonte.2”

$[[\sharp 1, 5], [2, 4], [7, 4], [1, 3]]$

- 4 voices: “fonte.4”

$[[\sharp 1, 4, 7, 5], [2, 4, 6, 4], [7, 3, 6, 4], [1, 3, 5, 3]]$

### Features:

- Four events presented as two pairs
- First half in minor, and second half in major one whole-tone lower
- Melody: short scale-wise descent
- Bass: usually ascends from leadings tones (7-1); sometimes 5-1 or 2-1

### Variants:

- Inversion soprano/bass: “fonte.2.flipped”

$[[5, \sharp 1], [4, 2], [4, 7], [3, 1]]$

- with cadential basses: “fonte.2.cadbass”

$[[6, 5], [2, 4], [5, 4], [1, 3]]$

- with (2-1) basses, tenorizans: “fonte.2.tenbass”

$[[3, 5], [2, 4], [2, 4], [1, 3]]$

- with (2-1) basses, tenorizans: “fonte.3.tenbass”

$[[3, \sharp 1, 5], [2, 2, 4], [2, 7, 4], [1, 1, 3]]$

- Voice-exchange: “fonte.2.voiceex”

$[[\sharp 1, 5], [2, 4], [5, \sharp 1], [4, 2], [7, 4], [1, 3], [4, 7], [3, 1]]$

- Major-major: “fonte.2.majmaj”

$[[\sharp 1, 5], [2, \sharp 4], [7, 4], [1, 3]]$

- Chromatic variant: “fonte.2.chromatic”

$[[\sharp 1, \flat 7], [2, 6], [7, \flat 6], [1, 5]]$

- Minor-minor: “fonte.2.minmin”

$[[\sharp 1, 5], [2, 4], [7, 4], [\flat 3, 1]]$

- Phrygian: “fonte.2.phrygian”

$[[\flat 7, 5], [6, 5], [6, 4], [\flat 6, 4], [5, 4], [1, 3]]$

- Seventh chords: “fonte.2.seventh”

$[[6, 5], [2, \sharp 4], [5, 4], [1, 3]]$

(a) Ausgangsvariante (Riepel)      (b) Sextakkordvariante      (c) Doppelte Stimmtausch-Variante (a + b)

(d) Springbass-Variante      (e) Dur-Dur-Variante      (f) Chromatische Variante      (g) Moll-Moll-Variante

(h) Variante mit phrygischer Vorbereitung      (i) Orgelpunkt-Variante (Fonte-Ponte)      (j) Variante mit Septakkordkette

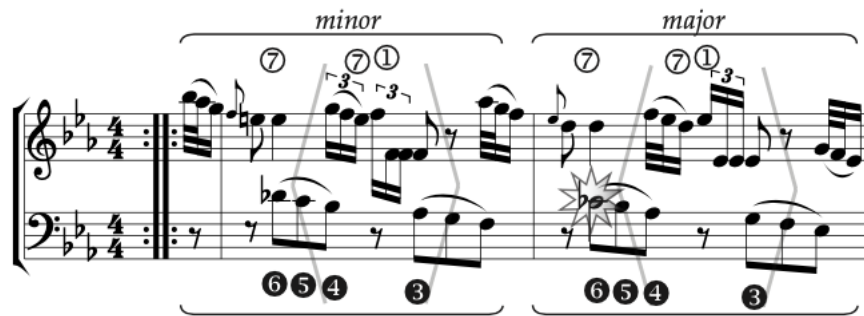
### 3.9.2 Examples:

- Pasquali, Opus 1, no.2, mvt. 3 (1744)

*minor*      *major*

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- Gluck, Trio Sonatas, no.5, mvt.1 (1746)



- Wodiczka, Opus 1, no.2, mvt.3 (1739)

### 3.10 Grand cadence

#### 3.10.1 Formal description:

- Number of stages: 4-5
- Number of voices: 2-4
- Mode: major / minor
- Harmonic signature: I6 ii6 V(64) V7 I

### Prototype:

- 2 voices: “grandcad.2” / “grandcad.2.min”

[[3, 1], [4, 6], [5, 5], [1, 1]]

- 2 voices: “grandcad.2.long” / “grandcad.2.longmin”

[[3, 1], [4, 6], [5, 5], [5, 2], [1, 1]]

### Features:

- Melody: Descent from a higher 1 to a lower 1 following 1-6-5-2-1
- Bass: 3-4-5 ascent followed with a cadential 5-1

### 3.10.2 Examples:

- Clementi, Opus 4, no.5, mvt.2, Allegretto (1780)

GRAND CADENCE

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- Dittersdorf, String Quintet K.190, no.6, mvt.1 (1789)

GRAND CADENCE ... DECEPTIVE      GRAND CADENCE ... COMPLETE

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### 3.11 Indugio

#### 3.11.1 Formal description:

- Number of stages: 4
- Number of voices: 2-3
- Mode: major / minor
- Harmonic signature: ii65 I64 IV6 I64

#### Prototype:

- 2 voices: “indugio.2” / “indugio.2.min”

[[4, 2], [5, 3], [6, 4], [5, 3]]

- 3 voices: “indugio.3” / “indugio.3.min”

[[4, 1, 2], [5, 1, 3], [6, 1, 4], [5, 1, 3]]

#### Features:

- Sustained tonic note as an innervoice pedal
- Sixth interval between outer-voices moving in a linear fashion
- Often repeated (looplike)
- Pattern can start on any of the predominant instances (ii65, IV, IV6)

#### Variants:

- IV chord variant, 2 voices: “indugio.2.voiceex” / “indugio.2.voiceexmin”

[[4, 6], [3, 5], [6, 4], [5, 3]]

- IV chord variant, 3 voices: “indugio.3.voiceex” / “indugio.3.voiceexmin”

[[4, 1, 6], [3, 1, 5], [6, 1, 4], [5, 1, 3]]

- Preparamento alla cadenza, 3 voices: “indugio.3.prepallacad”

[[4, 1, 6], [5, 1, 5], [6, 1, 4], [5, 1, 5]]

### 3.11.2 Examples:

The first example shows a single melodic line in G major. The notes are G4, A4, B4, C5, B4, A4, G4. Below the notes are fingerings: ii, 5, 6, 4, 3, 6, 4, ii, 5. A bracket labeled 'INDUGIO' spans from the first 'ii' to the second 'ii'. Below this is a piano reduction of the same passage, with the right hand (RH) and left hand (LH) parts. The RH part has a red circle around the first G4 and a blue arrow pointing to the second G4. The LH part has a blue arrow pointing to the first G4. Below the piano reduction is a single melodic line in G major, with notes G4, A4, B4, C5, B4, A4, G4. Below the notes are fingerings: 4., 5., 6., 5., 4., 6., 5., 1.

- Cimarosa, Sonata C70, Andantino (1780s)

The example shows a piano reduction of a passage from Cimarosa's Sonata C70, Andantino. The right hand (RH) part has a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The left hand (LH) part has a bass line with notes G3, A3, B3, C4, B3, A3, G3. Above the RH part is a bracket labeled 'INDUGIO'. Fingerings are indicated by circled numbers: 2, 3, 4, 3 for the RH and 4, 5, 6, 5 for the LH. Below the notes are fingerings: 6, 4, 6, 4.

- Cimarosa, Sonata C72, Allegro (1780s)

The example shows a piano reduction of a passage from Cimarosa's Sonata C72, Allegro. The right hand (RH) part has a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The left hand (LH) part has a bass line with notes G3, A3, B3, C4, B3, A3, G3. Above the RH part is a bracket labeled 'INDUGIO'. Fingerings are indicated by circled numbers: 2, 3, 4, 3 for the RH and 4, 5, 6, 5 for the LH. Below the notes are fingerings: 6, 4, 6, 4.

### 3.12 Lamento

#### 3.12.1 Formal description:

- Number of stages: 4
- Number of voices: 2-4
- Mode: minor
- Harmonic signature: i v6 iv6 V

#### Prototype:

- 2 voices: “lamento.2”

[[1, 3], [7, 2], [6, 1], [5, 7]]

- 3 voices: “lamento.3”

[[1, 3, 5], [7, 2, 5], [6, 1, 4], [5, 7, 5]]

#### Features:

- Two voices moving in parallel thirds or tenths
- Typically ends on a half cadence (Phrygian type)

#### 3.12.2 Examples:

### 3.13 Le-Sol-Fi-Sol

#### 3.13.1 Formal description:

- Number of stages: 4
- Number of voices: 2-4
- Mode: minor
- Harmonic signature: VI i64 #viio7/V V

#### Prototype:

- 2 voices: "lesolfisol.2"

[[6, 3], [5, 3], [#4, 3], [5, 2]]

- 3 voices: "lesolfisol.3"

[[6, 1, 3], [5, 1, 3], [#4, 1, 3], [5, 7, 2]]

**Features:**

- The upper voices sustain their notes until they resolve at the end
- Bass moves chromatically around scale degree 5

**3.13.2 Examples:****3.14 Lully****3.14.1 Formal description:**

- Number of stages: 4; fixed in the prototype
- Number of voices: 2-4
- Mode: major / minor
- Harmonic signature: I ii42 V65 I

**Prototype:**

- 2 voices: "lully.2" / "lully.2.min"

[[1, 3], [1, 2], [7, 2], [1, 3]]

- 3 voices: "lully.3" / "lully.3.min"

[[1, 1, 3], [1, 2, 4], [7, 2, 4], [1, 1, 3]]

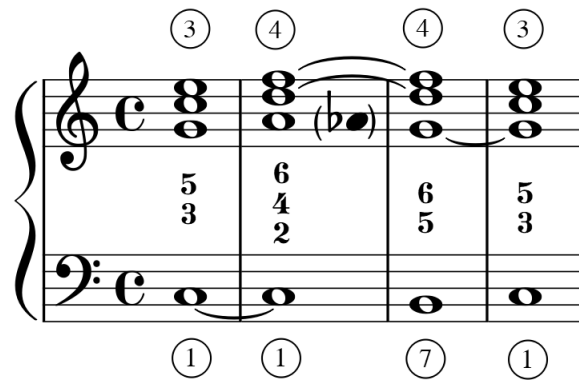
- 4 voices: "lully.4" / "lully.4.min"

[[1, 5, 1, 3], [1, 6, 2, 4], [7, 5, 2, 4], [1, 5, 1, 3]]

**Features:**

- Melody: the melody typically arrives at scale degree 3, either by linear ascent or descent, or by a neighboring motion.
- Bass: The bass moves from 1 to 7 because it is turned into a dissonance by the upper voices; it then returns to 1.
- The tonal effect is tonic prolongation.

### 3.14.2 Examples:



## 3.15 Meyer

### 3.15.1 Formal description:

- Number of stages: 4; fixed in the prototype
- Number of voices: 2-4
- Mode: major / minor
- Harmonic signature: I V43 V65 I

#### Prototype:

- 2 voices: “meyer.2” / “meyer.2.min”

[[1, 1], [2, 7], [7, 4], [1, 3]]

- 4 voices: “meyer.4” / “meyer.4.min”

[[1, 3, 5, 1], [2, 3, 6, 7], [7, 5, 6, 4], [1, 3, 5, 3]]

#### Features:

- Four events presented as two pairs at analogous positions in the metrical grid.
- Melody: descending semitones 1-7 answered by 4-3
- Bass: ascending step 1-2 answered by 7-1 (or 5-1)

### Variants:

- 5-1 bass: ‘meyer.2.cadbass’ / ‘meyer.2.cadbassmin’

[[1, 1], [2, 7], [5, 4], [1, 3]]

- Jupiter: ‘meyer.2.jupiter’ / ‘meyer.2.jupitermin’

[[1, 1], [2, 2], [7, 4], [1, 3]]

- Pastorella: ‘meyer.2.pastorella’ / ‘meyer.2.pastorellamin’

[[1, 3], [2, 2], [7, 4], [1, 3]]

- Aprile: ‘meyer.2.aprile’

[[1, 1], [2, 7], [7, 2], [1, 1]]

### 3.15.2 Examples:

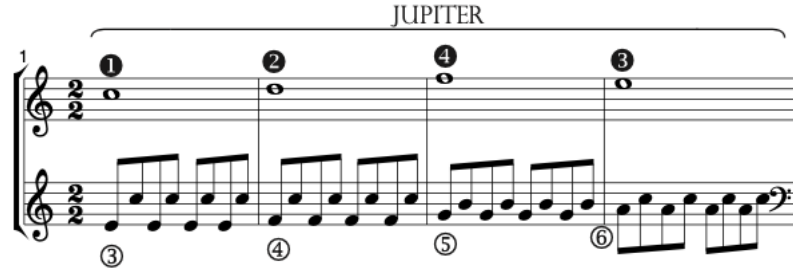
- Haydn, Symphony in Bb (Hob. I:35), mvt.1, Allegro di molto (1767)



- Dittersdorf, Symphony in C (K.1), mvt.1, Allegro moderato (1766)



- Mozart, Symphony KV551 “Jupiter”, mvt. 4, Molto allegro (1788)



- Gossec, Missa pro defunctis, mvt. 15, Andante (1760)



### 3.16 Monte

#### 3.16.1 Formal description:

- Number of stages: 4; fixed in the prototype
- Number of voices: 2-4
- Mode: major / minor
- Harmonic signature: I6 IV ii6 V

#### Prototype:

- 2 voices (short): “monte.2”

[[3,  $\flat 7$ ], [4, 6], [ $\sharp 4$ , 1], [5, 7]]

- 3 voices (short): “monte.3”

[[3, 5,  $\flat 7$ ], [4, 4, 6], [ $\sharp 4$ , 6, 1], [5, 5, 7]]

- 2 voices (long): “monte.2.long”

$[[3, 1], [3, \flat 7], [4, 6], [\sharp 4, 2], [\sharp 4, 1], [5, 7]]$

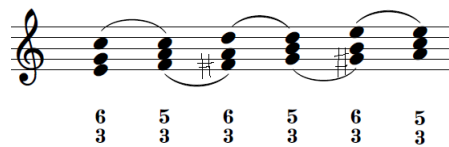
- 3 voices (long): “monte.3.long”

$[[3, 5, 1], [3, 5, \flat 7], [4, 4, 6], [\sharp 4, 6, 2], [\sharp 4, 6, 1], [5, 5, 7]]$

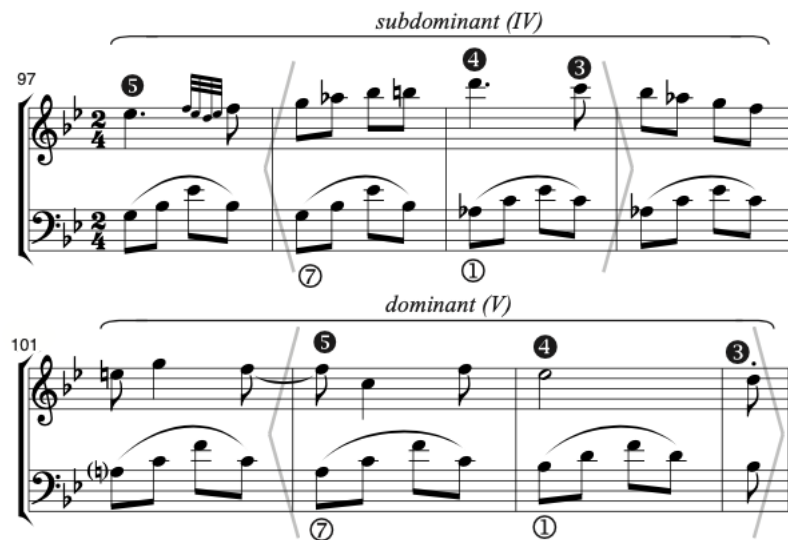
### Features:

- Two main sections, the second one a step higher than the first. The first one is presenting the subdominant, the second one the dominant.
- Bass: consecutive chromatic ascents from leading tones to local tonics.
- Melody: local descents complementing the bass
- Relation to the 5-6 progression

### 3.16.2 Examples:



- Clementi, Op.4, no.5, mvt.2, Allegretto (1780)

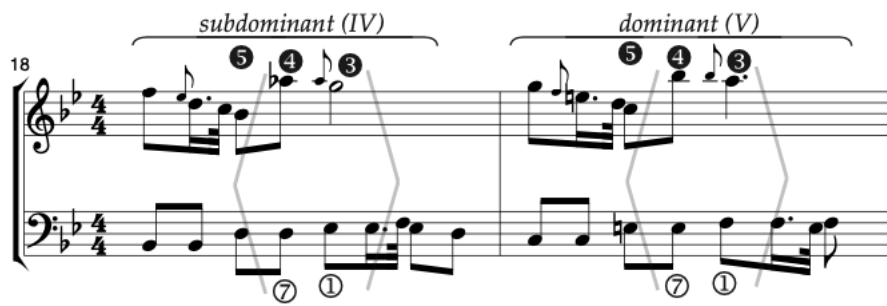


- Durante, Studio no.6, Adagio (1747)





- Wodiczka, Op.1, no.1, mvt.1, Largo (1739)



### 3.17 Morte

#### 3.17.1 Formal description:

- Number of stages: 5
- Number of voices: 2-4
- Mode: minor
- Harmonic signature: i V2/iv IV6 Ger6 V(64)

#### Prototype:

- 2 voices: ‘morte.2’

[[1, 3], [b7, #3], [#6, 4], [6, #4], [5, 5]]

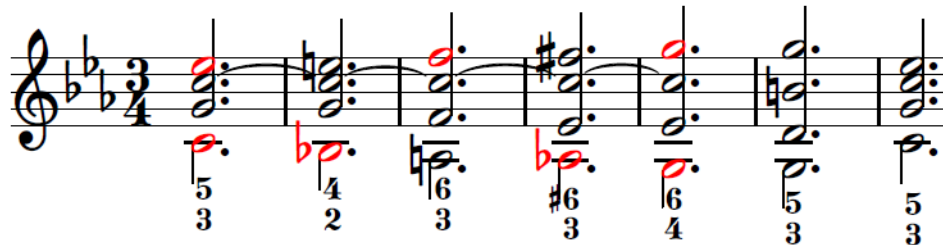
- 3 voices: ‘morte.3’

[[1, 1, 3], [b7, 1, #3], [#6, 1, 4], [6, 1, #4], [5, 1, 5]]

### Features:

- Soprano: chromatically ascending
- Bass: chromatically descending.
- Close relation to the Omnibus

### 3.17.2 Examples:



### 3.18 Omnibus

### 3.18.1 Formal description:

- Number of stages: 6; fixed in the prototype
- Number of voices: 2-3
- Mode: minor
- Harmonic signature: V7 vii64 V42 V7/vi ♯v64 V42/vi

Prototype:

- 2 voices: “omnibus.2”

**[[5, 4], [#4, #4], [4, 5], [3, #5], [#2, #5], [2, #5]]**

- 3 voices: “omnibus.3”

**[5, 2, 4], [4, 2, 4], [4, 2, 5], [3, 2, 5], [2, 2, 5], [2, 3, 5]**

### Features:

- Bass: chromatically descending
- Soprano: chromatically ascending
- Inner voice(s): sustained

### 3.18.2 Examples:



## 3.19 Pachelbel

### 3.19.1 Formal description:

- Number of stages: 4-6
- Number of voices: 2
- Mode: major / minor
- Harmonic signature: I V vi iii (IV I)

#### Prototype:

- 2 voices: “pachelbel.2”

[[1, 3], [5, 2], [6, 1], [3, 7]]

- 2 voices: “pachelbel.3”

[[1, 3], [5, 2], [6, 1], [3, 7]]

- 2 voices (long): “pachelbel.2.long”

[[1, 3], [5, 2], [6, 1], [3, 7], [4, 6], [1, 5]]

- 3 voices (long): “pachelbel.3.long”

[[1, 3], [5, 2], [6, 1], [3, 7], [4, 6], [1, 5]]

#### Features:

- Four (or six) events, typically equally spaced
- Bass: Usually follows a 1-5-6-3(-4-1) movement. Sometimes realized stepwise (1-7-6-5(-4-3))
- Melody: Stepwise descent 3-2-1-7(-6-5)

### Variants:

- Stepwise bass: ‘pachelbel.2.stepwise’

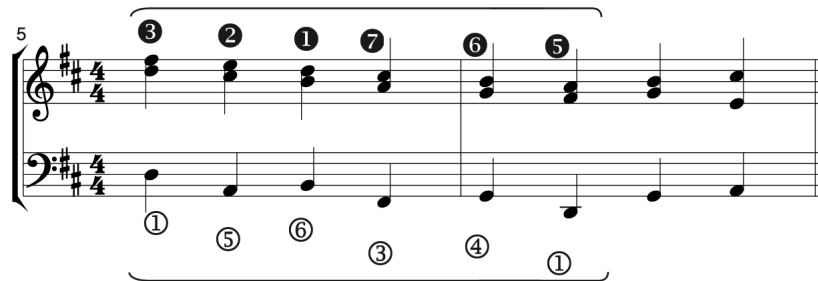
[[1, 3], [7, 2], [6, 1], [5, 7]]

- Stepwise bass (long): ‘pachelbel.2.stepwiselong’

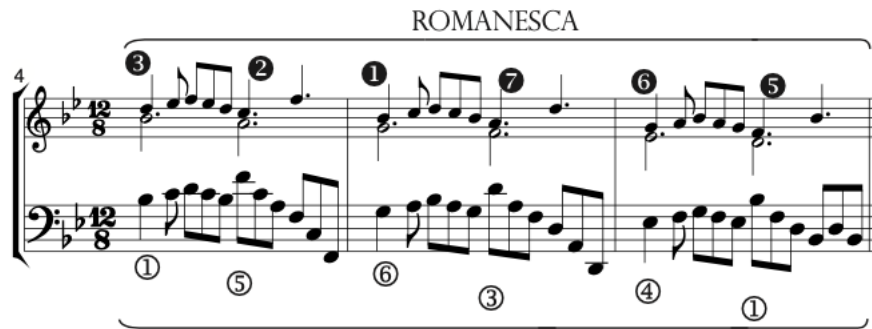
[[1, 3], [7, 2], [6, 1], [5, 7], [4, 6], [3, 5]]

### 3.19.2 Examples:

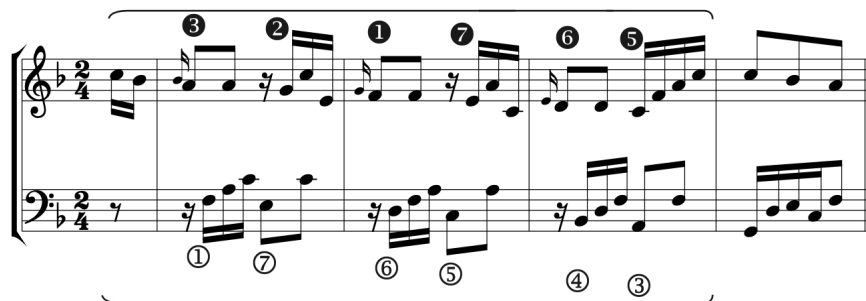
- Pachelbel, Canon in D Major, (1680s)



- Handel, Exercises for Princess Anne, Allegro (1724)



- Schobert, Opus 6, no.1, mvt.1, Andante (1761)



## 3.20 Prinner

### 3.20.1 Formal description:

- Number of stages: 4; fixed in the prototype
- Number of voices: 2-3
- Mode: major
- Harmonic signature: IV I6 viio6 I

#### Prototype:

- 2 voices: "prinner.2"

[[4, 6], [3, 5], [2, 4], [1, 3]]

- 3 voices: "prinner.3"

[[4, 1, 6], [3, 1, 5], [2, 7, 4], [1, 1, 3]]

#### Features:

- Four events with equal spacing or with an extended third stage.
- Melody: stepwise descent 6-5-4-3 (sometimes 6-5-4-2-3 for a stronger cadence)
- Bass: stepwise descent 4-3-2-1 (sometimes 4-3-2-1 for a stronger cadence)

#### Variants:

- First inversion 2 voices: "prinner.2.flipped"

[[4, 1], [3, 1], [2, 1], [1, 1]]

- First inversion 3 voices: "prinner.3.flipped"

[[4, 6, 1], [3, 5, 1], [2, 4, 1], [1, 3, 1]]

- Second inversion 2 voices: "prinner.2.tenorflipped"

[[1, 6], [1, 5], [1, 4], [1, 3]]

- Second inversion 3 voices: "prinner.3.tenorflipped"

[[1, 4, 6], [1, 3, 5], [1, 2, 4], [1, 1, 3]]

### 3.20.2 Examples:

- Wodiczka, Opus 1, no. 3, mvt. 1, Adagio (1739)

- Zingarelli, Partimento in C Major (1790s)

## 3.21 Quiescenza

### 3.21.1 Formal description:

- Number of stages: 4; fixed in the prototype
- Number of voices: 2-4
- Mode: major
- Harmonic signature: I(V7/IV IV viio6 I)

### Prototype:

- 2 voices: “quiescenza.2”

[[1, b7], [1, 6], [1, 7], [1, 1]]

- 3 voices: “quiescenza.3”

[[1, 3, b7], [1, 4, 6], [1, 2, 7], [1, 3, 1]]

### Features:

- The four events are usually played twice in succession.
- In the soprano voice, the descending whole tone ( $b7-6$ ) is answered by the ascending semitone (natural  $7-1$ )
- Pedal on 1 in the bass (or a figuration reiterating 1)

### Variants:

- Diatonic type: “quiescenza.2.diatonic”

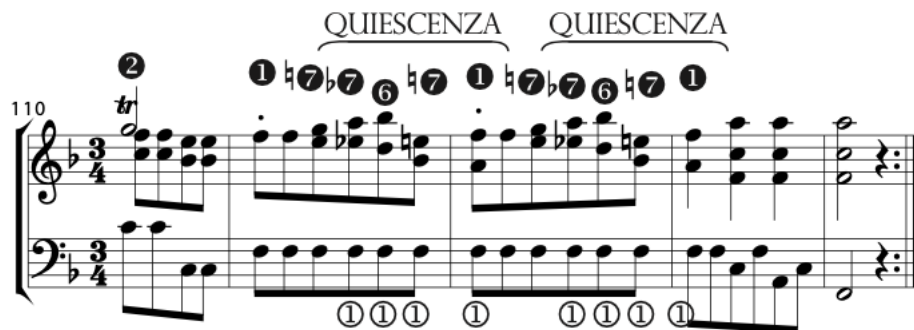
$[[1, 5], [1, 6], [1, 7], [1, 1]]$

#### 3.21.2 Examples:

- Gaviniés, Op.3, no.5, mvt.3, Tempo di Minuetto (1764)



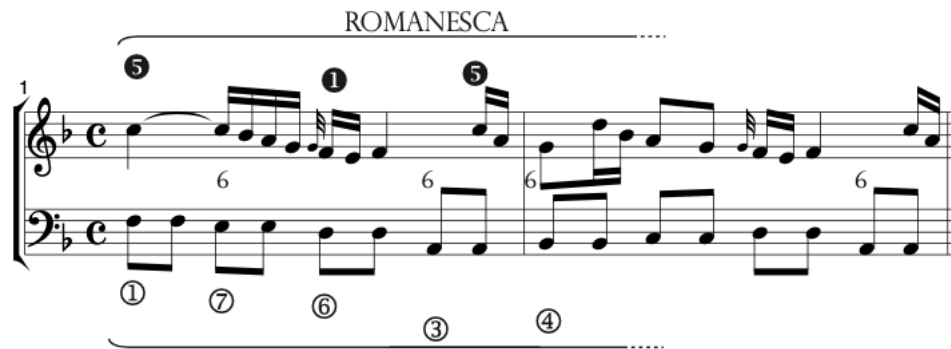
- Wanhall, Quartet in F Major (F6), mvt.1, Allegro moderato (1771)



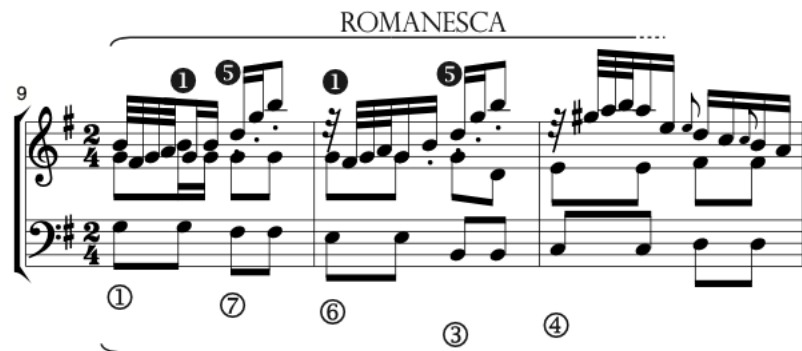
- D. Scarlatti, Sonata K.250 (1740)







- Sammartini, Psalm (J-C105), mvt. 6, Gloria Patri, Andante (1750s)



### 3.23 Romanesca (Old)

#### 3.23.1 Formal description:

- Number of stages: fixed in the prototype; 4 events
- Number of voices: 2-4
- Mode: major
- Harmonic signature: I V vi III

#### Prototype:

- 2 voices: “oldromanesca.2”

[[1, 3], [5, 2], [6, 1], [3, 7]]

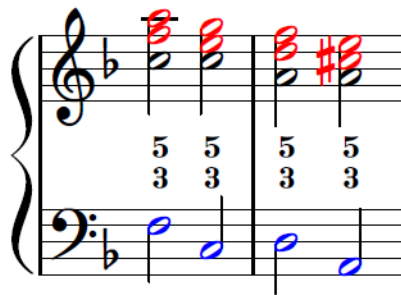
- 3 voices: “oldromanesca.3”

[[1, 1, 3], [5, 7, 2], [6, 6, 1], [3, #5, 7]]

### Features:

- Bass: alternating between leaping and stepwise motion
- Parallel thirds or tenths between the upper voices
- Ending on a major chord

### 3.23.2 Examples:



### 3.24 Sol-Fa-Mi

#### 3.24.1 Formal description:

- Number of stages: 4; fixed in the prototype
- Number of voices: 2-4
- Mode: major / minor
- Harmonic signature: I ii V I

#### Prototype:

- 2 voices: “solfami.2” / “solfami.2.min”

[[1, 5], [2, 4], [7, 4], [1, 3]]

- 3 voices: “solfami.3” / “solfami.3.min”

[[1, 3, 5], [2, 5, 4], [7, 5, 4], [1, 5, 3]]

- 4 voices: “solfami.4” / “solfami.4.min”

[[1, 3, 5, 5], [2, 3, 5, 4], [7, 5, 6, 4], [1, 3, 5, 3]]

### Features:

- Four events presented as two pairs at analogous positions in the metrical grid.
- Melody: descending by whole step (5-4) answered by a 4-3 descent.
- Bass : ascending 1-2 (sometimes 1-5) answered by a 7-1 ascent (sometimes 5-1)

### Variants:

- 1-5 bass: “solfami.2.1-5bass” / “solfami.2.1-5bassmin”

[[1, 5], [5, 4], [7, 4], [1, 3]]

- cadential bass : “solfami.2.cadbass” / “solfami.2.cadbassmin”

[[1, 5], [2, 4], [5, 4], [1, 3]]

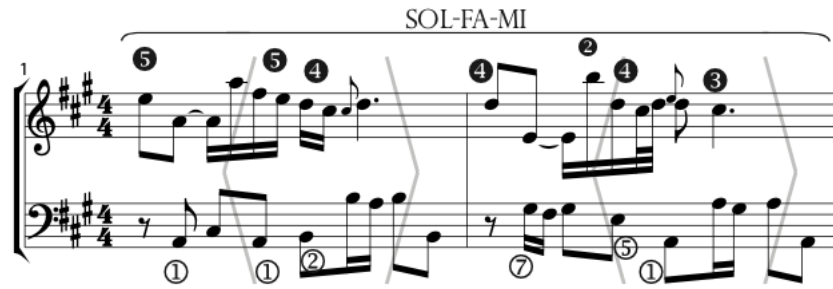
- Chromatic: “solfami.2.chromatic” / “solfami.2.chromaticmin”

[[1, 5], [2,  $\sharp 4$ ], [7, 4], [1, 3]]

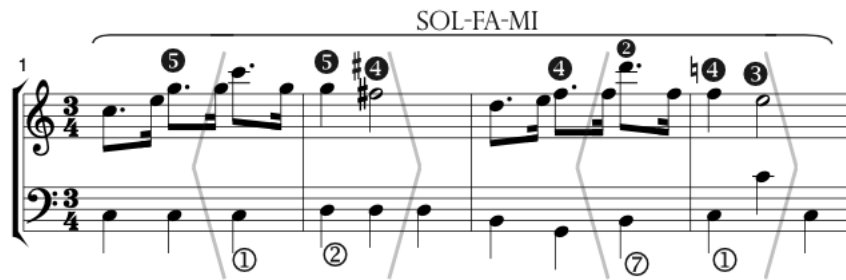
### 3.24.2 Examples:

- Leduc, Op.4, no.2, mvt.1, Moderato (1771)

- Tartini, Op.6, no.4, mvt.1, Adagio (1748)



- Pugnani, Op.8, no.2, mvt.3, Amoroso (1774)



### 3.25 Teufelsmühle

#### 3.25.1 Formal description:

- Number of stages: 6; not fixed in the prototype
- Number of voices: 2-4
- Mode: minor
- Harmonic signature: viio7/V i64 It6 (repeated one minor third higher or lower; sequential continuation)

#### Prototype (ascending):

- 2 voices: “teufelsmuehle.2.asc”

[[#4, 3], [5, 3], [b6, 3]]

- 3 voices: “teufelsmuehle.3.asc”

[[#4, 1, 3], [5, 1, 3], [b6, 1, 3]]

### Prototype (descending):

- 2 voices: “teufelsmuehle.2.desc”

$[[b6, 3], [5, 3], [\sharp 4, 3]]$

- 3 voices: “teufelsmuehle.3.desc”

$[[b6, 1, 3], [5, 1, 3], [\sharp 4, 1, 3]]$

### Features:

- Real-life examples can begin anywhere in the pattern

### 3.25.2 Examples:

## 3.26 Volta

### 3.26.1 Formal description:

- Number of stages: 4; fixed in the prototype
- Number of voices: 2-3
- Harmonic signature: viio64/V V6 viio I

### Prototype:

- 2 voices: "volta.2"

$[[1, \sharp 4], [7, 5], [7, 4], [1, 3]]$

- 3 voices: "volta.3"

$[[1, 2, \sharp 4], [7, 2, 5], [7, 2, 4], [1, 1, 3]]$

### Features:

- Pairwise of organization of events
- Relation to the Quiescenza: reversal of the two pairs of chords

### 3.26.2 Examples:

Hasse, *Cleofide* (1731) “Pupillette vezzosette.”

VOLTA

66

tà, pie - tà, an - cor pie - tà,

Charge Release

#4 5 4 3

1 7 7 1

*tr*

### 3.27 Waldstein

#### 3.27.1 Formal description:

- Number of stages: 4; fixed in the prototype
- Number of voices: 2-3
- Mode: major
- Harmonic signature: I V6 bVII IV6

#### Prototype:

- 2 voices: “waldstein.2”

[[1, 5], [7, 5], [b7, 4], [6, 4]]

- 3 voices: “waldstein.3”

[[1, 3, 5], [7, 2, 5], [b7, 2, 4], [6, 1, 4]]

### Features:

- Bass: chromatically descending from 1 to 6
- Middle voices: shadows bass in parallel thirds or tenths

### 3.27.2 Examples:

The image displays a musical score for two staves, Treble and Bass, in a key with one flat (B-flat). The Treble staff contains two measures of music, each featuring a pair of beamed eighth notes. The first measure has notes on the second and third lines (F4 and G4), and the second measure has notes on the second and third spaces (G4 and A4). The Bass staff contains two measures of music, each featuring a pair of beamed eighth notes. The first measure has notes on the second and third lines (F3 and G3), and the second measure has notes on the second and third spaces (G3 and A3). The notes in the Bass staff are chromatically descending from 1 to 6. The notes in the Treble staff are in parallel thirds or tenths with the Bass staff. The notes in the Treble staff are labeled with the numbers 5 and 3, and the notes in the Bass staff are labeled with the numbers 5 and 3.