MTO 21.3 Examples: Rabinovitch and Slominski, Towards a Galant Pedagogy

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.15.21.3/mto.15.21.3.rabinovitch.php

Example 1. (from Gjerdingen 2007, 235): Barbara Ployer's idiomatic added bass line

Example 2. An additional pedagogical interaction between Mozart and Ployer
Example 3. Session 1, Part 1: Rule of the Octave segments (adapted from F. Durante)
Example 4. Session 1, Part 2: A Rule of the Octave segment in a musical context
Example 5b. Session 3, Part 1: Suspension patterns (continued)
Example 6a. Session 4, Part 1 (adapted from a partimento by F. Durante)

Example 6b. Partimento Diminuito by F. Durante (Gj1)
Example 6c. Durante’s suggested “styles” for elaboration

Example 7a. Session 2, Part 1: Beginning schemata
Example 7b. Session 2, Part 1: Middle schemata

**Middles**

**Comma**

**Passo Indietro**

**Prinner**
Example 7c. Session 2, Part 1: Cadential schemata

Selected Cadences

Complete Cadence

Deceptive Cadence

Converging Cadence

Cudworth Cadence
Example 8a. Session 3, Part 2: Adapted from Boccherini, “La ritirata notturna di Madrid”
Example 8b. Session 3, Part 2: Adapted from Boccherini, “La ritirata notturna di Madrid”

Example 8c. Session 3, Part 2: Given ideas for elaboration
Example 9. Session 4, Part 2: Skeleton of C. P. E. Bach Wq 53/1/i (first half)
Example 10. Participant 107's realizations of Boccherini's skeleton
Example 11. Participant 107's realization of the partimento adapted from Durante

Example 12. Participant 107's improvisation on a Rule of the Octave segment
Example 13. Participant 119 elaboration of C. P. E. Bach’s model (excerpt)
Example 14. Participant 109’s elaborations of Boccherini’s skeleton
Example 15. Participant 115’s chains of suspensions

A.

B.

C.

D.

Model

Example 16. Participant 116’s Prinner elaborations

A.

B.

C.

D.

Prinner

6

6
Example 17. Participant 114’s elaboration on a framework derived from the Rule of the Octave

Chart X1. First Half of C. P. E. Bach, Sonata in D minor, Wq. 62/4 (Original)

Chart X2. Second Half of C. P. E. Bach Sonata in D minor, Wq. 62/4 (Original)
### Chart Y. Substitute Framework for the Second Half by Gilad Rabinovitch

**Development:**
- III: Deceptive Cadence (as opening gambit; P materials), Complete Cadence
  - iv:
    - Prinner (with Comma articulations) $\rightarrow$ Jommelli–HC
    - Ponte (S materials), Comma
    - Prinner (with Comma articulations)
    - Complete Cadence

**Retransition:**
- VI–vii–i: Monte
- i: Jommelli–HC

**Recapitulation:**
- P: i: Deceptive Cadence (as opening gambit)
- i: Prinner–Prinner
- Tr: iv: Prinner (with Comma articulations) $\rightarrow$ i: Prinner (with Comma articulations) $\rightarrow$ Jommelli–HC (=MC)
- S: (i): Ponte, Comma, iv–V: Monte, i: Comma, Deceptive Cadence, Comma, Complete Cadence

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### Chart Z. Substitute Framework for the Second Half by Johnandrew Słominski

**Development:**
- III: Deceptive Cadence (as opening gambit)
- III–iv: Monte (embedded Prinners)
- iv: Prinner (with Comma articulations), Jommelli–HC
- iv–III: Ponte, i: Comma, Jommelli–HC

**Tonal Resolution:**
- S: i: Ponte, Comma, Deceptive Cadence (with Comma articulation), Prinner (with Comma articulation), Passo Indietro, Complete Cadence
Example 19. C. P. E. Bach, Sonata Wq. 62/4 (first movement schematic diagram)