Romanesca in motion: an itinerant *schema*

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Abstract

This paper demonstrates the change in position of the use of the counterpoint *schema*, entitled Romanesca, throughout the 18th century. The way of its use goes from a thematic opening procedure to different positions in the structure of the instrumental and vocal repertoire. Apparently, its recurrence, especially in the latter case, suggests musical topic implications that gradually removed the strong connotation of a musical opening formula, belonging to the 18th century repertoire, the so-called Galant Style, as presented and explained by Robert Gjerdingen. The paper focuses on the verification of this variability of use and suggests that in the process of maturation of its use, Romanesca may have been an expedient of syntactic construction with direction to different meanings, according to the creative project in which it was inserted.

Keywords: Romanesca; counterpoint; galant style; music; schema.

Introduction

In 2007, in his book called *Music in The Galant Style*, Robert Gjerdingen identified and explained several recurrent counterpoint schemas throughout the 18th century. From the observation of the teaching system of the four Neapolitan conservatories[1], he noticed that the didactic methodology consisted of learning several recurrent patterns through the practical experience of listening, singing and playing. It could be acquired mainly through the basso continuo teaching textbooks, which were very concise or often dispensed with the explanation text, normally limited to figured bass exercises that consisted on the execution of parts of the bass lines. Such textbooks were called *Partimenti*, and there were also the *Solfeggi* ones, which were solfeggi with basso continuo accompaniment. Both are complementary in the Neapolitan musical teaching methodology. In the partimento, the learner faces a bass line, to which an accompaniment must be added and a harmonic and melodic solution has to be found.

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[1] The four conservatories of Naples, Santa Maria di Loreto, Sant'Onofrio a Porta Capuana, Poveri di Gesù Cristo and Pietà dei Turchini, were created in the 16th century, originally as orphanages and from the end of the 17th century they were consolidated as boarding schools known by their distinguished musical training. Since 1826, the Conservatory of San Pietro a Majella has been the succeeding entity that unites these four institutions.

In the solfeggio, the learner must sing a melody and understand the harmonic and/or contrapuntal context along with the bass line.

This methodology develops the basso continuo, improvisation, application of fingering technique and imitative counterpoint learning all at once. The partimento books constituted the most complete and demanding method conceived for the basso continuo teaching and, consequently, for the creative process as well. Some of the pieces found in these collections, either because of their technical difficulty or because of their inherent musical concern, constitute works that can be interpreted as a solo repertoire. This allowed the learner to gradually master the music, as if the partimento focuses on the bass line, the solfeggio focuses on the melody. The good musical construction in this style was part of a good communication learning that, along with other social skills (talking and chatting, walking and dancing, etc.), constituted the characteristic features of what was called the Galant Period. In music, such learning of the Galant Style depends, therefore, on understanding the fundamental role of melody and bass as well as the relationship between them: "To master this style, one needed to control the elegant *pas de deux* of melody and bass" (GJERDINGEN, 2007, p.132).

Day after day, for a period of five to ten years, the conservatory masters in the arts of partimento, counterpoint, composition and singing instructed the young students. Patterns could be implicit, that is, unnamed, or explicit. In the Neapolitan system, the named schemas were the cadences, the rule of the octave and the bass movements: *moti del basso* or *movimenti*. Gjerdingen (2007) employs the noun *schema* (plural: *schemas* or *schemata*) inspired by the analogous use of the 18th-century theorist Johann David Heinichen (1683-1729) in his encyclopedic treatise on basso continuo, *Der General-Bass in der Composition* (1728). Gjerdingen defends a hearing cognitive perspective, proposing a listening that recognizes patterns. The musical schemas were applied in the counterpoint resolution proposed in the partimenti. Gjerdingen defined the musical schema as:

> Schema is thus a shorthand for a packet of knowledge, be it an abstracted prototype, a well-learned exemplar, a theory intuited about the nature of things and their meanings, or just the attunement of a cluster of cortical neurons to some regularity in the environment (GJERDINGEN, 2007, p.11).

In the aforementioned work dated 2007, Gjerdingen identified eleven main musical schemas recurrent in galant music. He also listed the necessary elements for defining the steps that constitute the successive stages and that must be recognized to identify each schema, which may happen with variants.

Romanesca schema and its main variants

The first schema presented in *Music in The Galant Style* is Romanesca, an Italian term whose etymology seems to refer to Rome, but whose early examples appear in non-Italian

sources. The Romanesca designation, related to music, emerges for the first time in 1546, with *Romanesca, o Guárdame las vacas*, a piece that is part of the *Tres libros de musica en cifra para vihuela* by Alonso de Mudarra (c.1510-1580), but also in the collection edited by Pierre Phalèse (c.1510-1774), entitled *Carminum pro testudine liber IV* (GERBINO, 2001). In Italy, throughout the 16th century, Romanesca seems to have been primarily linked to vocal music, a kind of aria sung with poetry in *ottava rima* strophes, a meter often used in epic poetry, with the accompaniment of a lute or other harmonic instrument. However, most of the 16th-century Romanesca pieces that have reached us are instrumental music, usually presenting some links to *Guárdame las vacas* and its variants.

The Romanesca's characteristic formula in the 16th century is that the bass moves in a descending 4th and an ascending 2nd, thus evolving to a cadence, together with the counterpoint alternating imperfect and perfect consonances (3rds and 5ths). The model is not strict, as it allowed some bass formula variants and numerous adaptations in the counterpoint with the melody.
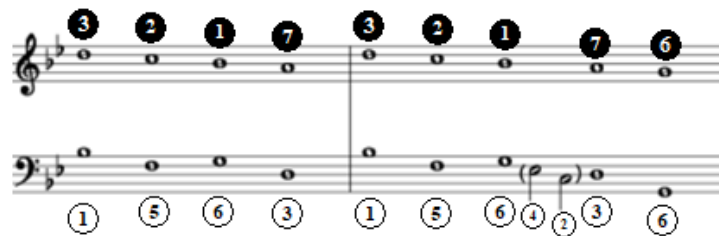

Figure 1: hypothetical reconstruction of the 16th-century Romanesca formula.
Source: prepared by the authors, based on Gerbino, 2001.

Gjerdingen did not busy himself with the details of the 16th and 17th centuries Romanesca, even though the 18th-century schema often coincides with the recalling model of the 16th century. He only reviews its use in the 18th century, mainly the variant that he defines as the Romanesca's *galant norm*, which according to his observation, is a hybrid formulation between the Romanesca variant by descending conjunct motion degrees and its ancient 16th century version:

Figure 2: variants by conjunct motion degrees, by leaps and the Romanesca's galant norm.
Source: prepared by the authors according to Gjerdingen, 2007, p. 33.

Gjerdingen details the three Romanesca variants: by leap of a 4th, by conjunct motion degrees, and the galant norm. The first of them, which is the ancient model of the 16th century, in six steps, alternates strong and weak positions in the meter and is harmonized only with 5-3 chords (root position), with the soprano leading alternating between the voices, in imperfect and perfect consonances (5ths and 3rds):
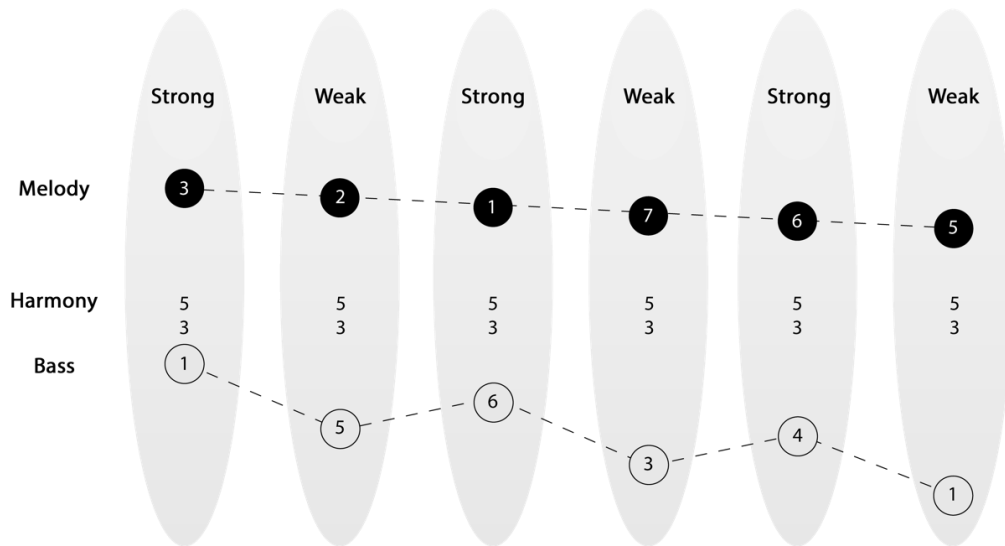

Figure 3: graph of Romanesca by descending 4ths and ascending 2nds.
Source: prepared by the authors, according to the model in Gjerdingen, 2007, p. 29.

The second variant of Romanesca described by Gjerdingen is given by descending conjunct motion degrees, also in six steps, alternating strong and weak positions in the meter, but harmonizing alternate 5-3 and 6-3 chords (root position and first inversion):
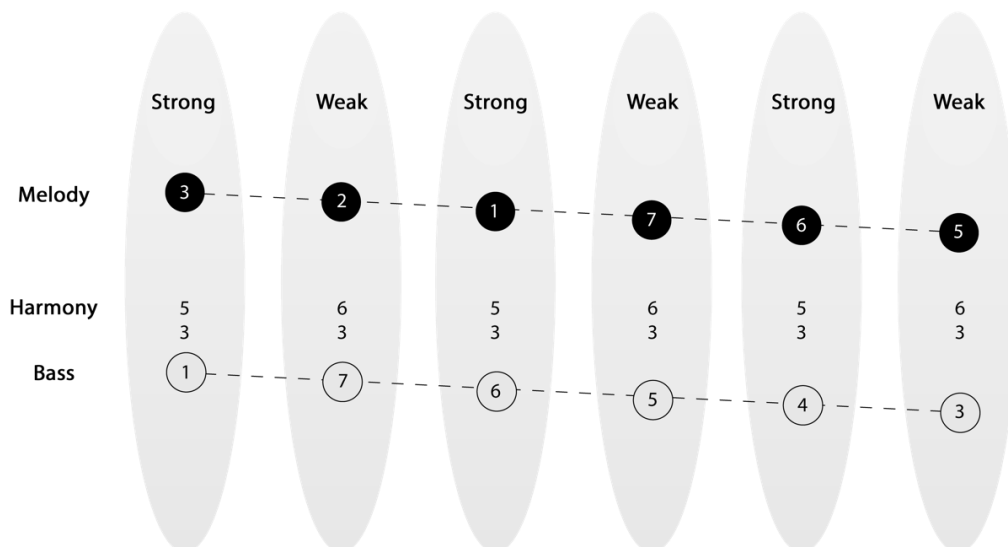

Figure 4**:** Romanesca by conjunct motion degrees.
Source: Prepared by the authors, based on Gjerdingen, 2007, p. 32.

The use of schemas can be compared to making a patchwork quilt, a result of countless musical practices and the combination of tradition and a contemporary taste. Thus, the 18th-century composers who developed the Romanesca's galant norm preserved some characteristic features of the 16th- and 17th-century patterns, particularly innovating by focusing on the 1st and 5th degrees of the melody, shortening the schema from six to four steps, mixing the bass pattern with conjunct motion degrees and a descending leap of a 4th, as well as harmonizing the fourth note of the bass with a 6-3 chord aiming to connect the last note with the first of a cadence or with another schema:
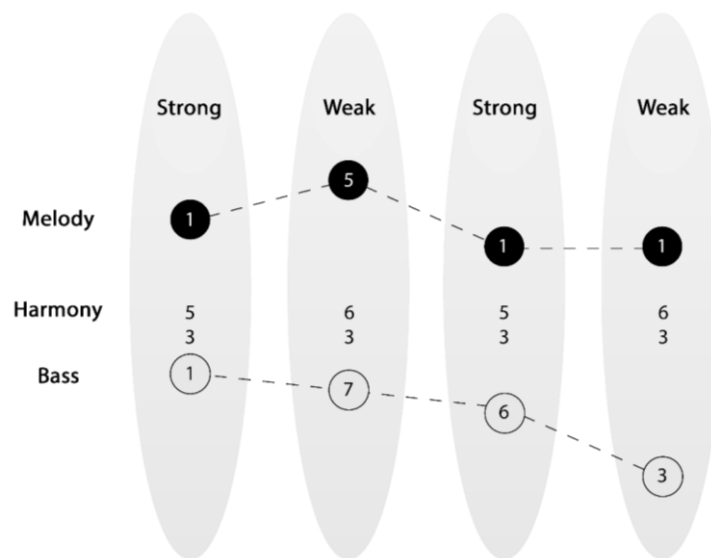

Figure 5: Romanesca's galant norm. Source: prepared by the authors, based on Gjerdingen, 2007, p. 39.

Gjerdingen noted that the galant Romanesca was so widely used in the 1720s and 1730s that it has become a cliché, especially in slow tempos (GJERDINGEN, 2007, p 39-40). All examples of the Romanesca schema given by Gjerdingen in *Music in The Galant Style*, with a single exception, show the schema at the beginning of the composition. Even in a paper published two years later and entitled *Neapolitan Partimenti and Solfeggi* (2009)*,* Gjerdingen only used examples presenting the Romanesca as the opening schema of the play.

However, as it will be seen in this paper, the schema kept being used quite often by different composers, beyond the first decades of the 18th century, but no longer in the restricted early position of musical elaborations. Its move to other moments of the composition obeyed the natural process of continued use and the many variation possibilities the authors sought as a strategy to lengthen the lifespan of the schematic idea.

Such possibility would only be achieved in a more complex, formal environment that should present better-defined stages than the instrumental music environment did in the early decades of the 18th century.

Romanesca in the vocal repertoire

Although examples of Romanesca in vocal music are uncommon in Gjerdingen's work, and the purpose of the conservatories on the Neapolitan model and the context of the pedagogical materials they have developed make it clear, the vocal music was lavishly achieved by using the schema.

The most traditional and influential composers of that time made much use of the above-mentioned variants, especially the *galant norm*, but also the one by conjunct motion degrees.

A good example of this is Leonardo Vinci (1680-1730) who, at the height of his fame, composed the first version of *Alessandro nell'Indie*, with a text by Metastasio, using the Romanesca in nine of the thirty arias of the opera. As they are all arranged in the opening, the instrumental expositions are also, due to formal requirement (ritornello introducing the verses), repeated during the singing, with few exceptions.

Figure 6: Vinci. *Alessandro nell'Indie* (1729). Se mai turbo (Cleofide I-6). Bars 1-4. The Romanesca presented at bar 1 is the one described as Galant Norm (2007).
Source: transcript based on I-Nc (Rari) 7.3.11.

However, Vinci did not use the Romanesca just the same way and considered other possibilities, including elaborations that could break expectations. In one of the arias from the opera above-mentioned, the postponement prevents the resolution of the stages, sending the schema back to the beginning, then repeating stages, to finally resolve itself in a perfect cadence, as in the *O su gli estivi ardori* aria:

Figure 7: Vinci. *Alessandro nell'Indie*. O su gli estivi ardori (Timagene I-5). Bars 1-5.
Source: transcript based on I-Nc (Rari) 7.3.11.

In another moment of the same opera, he breaks the expectation of the opening schema execution by interpolating other schemas with the Romanesca stages, even replacing them, as seen in the *Digli che son fedel* aria:

Figure 8: Vinci. *Alessandro nell'Indie*. Digli che son fedel (Cleofide II-9). Bars 1-5. The Heartz schema replaces the sixth degree, causing the resumption of the Romanesca thus changing to a Passo Indietro elided to the cadence. Source: transcript based on I-Nc (Rari) 7.3.11.

The use of the schema even allowed minor, unusual variants, yet not impossible to be recognized, as seen in the *Poro* opera, by Handel (1685-1759).

Figure 9: Handel. *Poro* (1731). Si viver non poss'io lungi da te, mio bene (Gandarte II-10). Bars 1-4.
Source: transcript based on G.F.Handel's Werke, vol. LXXIX. Leipzig. Stich und Drurch der
Gesellschaft 1880.

Even the 16th century variant reappeared at the end of the 18th century, in the work of Felice Alessandri (1747-1798), although it was not clear whether it was part of the revivalist phenomenon, which had begun in the arts at the end of that century.

Figure 10: Alessandri. *Alessandro nell'Indie*. Non sarei si sventurata (Erissena II-4). Bars 27-31.
Source: transcript based on *F-Pn* ABO-156.

Ramblings of the Romanesca

By considering the premise that the schema corresponds "to patterns learned by the listeners, becoming, definitively, an inventory of a part of the musical knowledge" and "that the listener would be a virtual construct in theoretical studies on the schema, being and holding

an abstract and external position in relation to the musical score" (CHRISTOVAM, 2018, p.313), the predominant incidence of a schema also plays a syntactic representation role, the move of its expected position can modify its cognitive perception and represents a semantics element of surprise, and even significance, in the musical discourse. Whether, *quod erat demostrandum,* the Romanesca was a synonym of opening schema in the first half of the 18th century, to the point of becoming a cliché, from the second half of the 18th century onwards we can see a shift in the use of the schema in different positions in the musical form.

Such a shift may have been originated in vocal music, mainly thanks to the fact that the five-part aria model, which was at the time of its appearance, between the 1730s and 1740s, the most complex, formal model available to many listeners and practitioners. The formula usually involves a Tonic-Dominant move, which is understood as section A and shares the same verse quatrain, where sung parts are interpolated by the instrumental ritornello, which in most cases carries the same melody or the melodic-harmonic construction of the characters' parts. This stage precedes a B section in which the composers' freedom of ideas refers to the fluctuation terminology, be it tonal, motivic, expressive, among other possibilities.

In this spirit, if the opening Romanesca were moved to section B, there could be a very interesting idea of syntactic move aiming to an exchange of perceptions, with a possible broadening of the meaning of the schema and everything that might be related to it.

This is precisely what Carl Heinrich Graun (1704-1759) did in his *Alessandro e Poro* opera (1745). Among the uses of Romanesca the composer made in this work is Erissena's aria, *Chi vive amor sai che delira*:

Figure 11: Graun. *Alessandro and Poro*. Chi vive amor sai che delira (Erissena I-4). Bars 13-16. Entering of the vocal part, after instrumental introduction. Source: transcript based on D.DI Mus.2953-F-13.

The Romanesca used for the exhibition of Erissena's musical motif (bars 11-12) was transposed to the Dominant in the second pair of verses of its textual quatrains, according to the current formal model.

Figure 12: Graun. *Alessandro and Poro*. Chi vive amor sai che delira (Erissena I-4). Bars 40-41.
Source: transcript based on D.DI Mus.2953-F-13.

Graun kept the motif for the B section, making it cycle through distant tonalities and subject to chromaticism.

Figure 13: Graun. *Alessandro and Poro*. Chi vive amor sai che delira (Erissena I-4). Bars 1-4./bars.71-78.
Source: transcript based on D.DI Mus.2953-F-13.

Nevertheless, the Germanic author went further. In another aria from the same opera, Graun promotes a variation of the Romanesca even further from its use as a phraseological opening gambit, thus moving the schema to another structural moment, not to that acclaimed one.

This time, in Alessandro's aria *Se amore a questo petto*, Romanesca is based on a long melisma of the second syllable of the last verse of the first quatrain "Io provirei per te"[2], as a harmonic development resource that precedes the departure to the neighboring tonality and consequently the textual restatement. The use of melismas in the last syllables of the last verse of a quatrain was usual at that time and, once it is close to the section's departure, more accustomed to large cadences or closing schemas.

Figure 14: Graun. *Alessandro nell'Indie*. Se amore a questo petto (Alessandro I-15). Bars 11-14.
Source: transcript based on D.DI Mus.2953-F-13.

Whether it is a coincidence or not, it can be noticed that from the second half of the 18th century onwards, several instrumental works have shifted the use of the schema to different positions in the musical form: transition, group of the second theme (in sonata form) and even as a final group, after the cadential conclusion of the second theme, preceding the Coda, or the Coda itself. Such use was adopted by authors from different contexts, such as Carl Phillipp Emanuel Bach (1714-1788), Tommaso Giordani (c.1733-1806), Franz Joseph Haydn (1735-1809), Wolfgang Amadeus Mozart (1756-1791), David Perez (1711-1778), Jose Palomino (1753-1810) and even the Brazilian Joao de Deus do Castro Lobo (1794-1832).

Romanesca used as a transition

In the field of the sonata form, some composers began to move the Romanesca into the A section, firstly as a secondary theme, such as Jose Palomino did to establish the start of the second theme group on the Allegro con Spirito from the *Duetto per Cembalo o Piano Forte e Violino*. In this work composed in Lisbon, whose only copy is dated 1785, the schema was used just at the movement exhibition:

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[2] The text of this aria in two quatrains, according to the metastasian model, says:
Se amore a questo petto / non fosse ignoto affetto / per te m'accenderei, / Io proverei per te

Figure 20. Jose Palomino*, Duetto per Cembalo o Piano Forte e Violino* – I (Bars 37-40).
Source: transcript based on P–Ln M.M. 247//7.

Other authors have more boldly moved the schema to the transitional condition of the structure. Composer Tommaso Giordani, who spent most of his creative life in the British Isles and edited several instrumental works in London, Paris and Frankfurt, developed two possibilities considering the aforementioned schema for the first Allegro of the sonata for harpsichord, flute and viola, Op. 30, No. 3, in B Flat major, published in London, in 1782. The movement, in sonata form, presents the galant Romanesca in the exhibition, but in the strategic transition position to modulate to the F major tonality, which corresponds to the second group:

Figure 15: Tommaso Giordani, Op.30, No.3-I*, Allegro* (harpsichord part). (Bars 11-17).
Source: transcript based on D-BM 4thMus.Pr:58851.

In the development of this movement, Giordani made use of another Romanesca elaboration, now using leap of 4ths, preceding the dominant pedal, which in turn has its expectation back to the main tonality betrayed, an ingenious process completed by *abruptio*.

Figure 16: Tommaso Giordani, Opus 30, No. 3-I*, Allegro* (harpsichord part). (Bars 61-63).
Source: transcript based on D-BM 4thMus.Pr:58851.

Obviously, the Viennese classics also experienced the schema in such a situation. Mozart used the Romanesca by conjunct motion degrees with chromatic embellishment, before the final two periods that constitute the coda of the Rondo for pianoforte, in D major, KV 485, composed in Vienna in 1786.

Figure 17: W. A. Mozart, Rondo in D major, KV 485, Bars 150-156.
Source: transcript based on F-Pn 14812671z.

Haydn, on the other hand, also used Romanesca by conjunct motion degrees, in this case concluding in half cadence, preceding the dominant pedal in the development of the first movement, in sonata form, *Capriccio*, from the trio for harpsichord, violin and cello, in A major, Hob XV:35 (c. 1760):

Figure 18: F. J. Haydn, Trio in A major, Hob XV:35, *Capriccio*. Romanesca by conjunct motion degrees used as a transition to prepare the dominant pedal that ends the development. (Bars 92-99).
Source: transcript based on the Breitkopf und Hartel edition (1803).

The practice seems to have spread with great impact and comprehensiveness. Many decades later, the Brazilian Joao de Deus do Castro Lobo also used the Romanesca as a transition in the first of his *Six Funeral Responsories*, for choir and orchestra, composed in Mariana, in the early 1830s. (MONTEIRO, 2020). The Romanesca here fulfills the task of transitioning from F major to C major. Interestingly, its historic early attribution is noted here, as the text, *et in novisimo die de terra*, which is musically in charge of the Romanesca, states a brand-new day on earth, as a consequence of the last day of a profane existence.

> No que respeita ao texto, a *schemata* estrutura-se sob a linha "[...] *et in novissimo die de ter...* [...]", que pode ser traduzida por: "e no último dia". Resulta claro que – levando em conta a sequência do texto "[...] *surrecturus sum*" ("eu ressuscitarei") – o significado que subjaz ao uso deste esquema harmônico-contrapontístico na segunda frase do primeiro período do responso por Castro Lobo está imbuído de uma terna esperança de retorno à vida após uma experiência terrena pecaminosa. (MONTEIRO, 2020, p.61)[3]

As a priest, Castro Lobo was fully immersed in biblical tradition for he somehow seems to refer to Ecclesiastes 1:9: "What has been, will be again, and what has been done will be done again; there is nothing new under the sun".

Why Castro Lobo used a pattern considered archaic even at that time to represent the brand-new day, and why he did it specifically with the Romanesca, the traditional opening gambit, is still something to be answered. The idea of a timeless resurrection and an eternal beginning may be contained here.

Olga Sanchez-Kisielewska stated the hypothesis that this schema, in this condition, contains a meaning beyond the syntactic, which the author called Romanesca-Hymn, Sacred or Religious Romanesca (SANCHEZ-KISIELEWSKA, 2016, p. 47;52). Monteiro (2020) affirms that the two Romanesca pieces used by Castro Lobo in the *Six Funeral Responsories* fall within this subtype of Romanesca, a case of fusion, or amalgamation of topic and schema.

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[3] Relating to the text, the schemata are structured under the line "[...] et in novissimo die de ter... [...]", which can be translated as "and on the last day". It is then clear that, taking into consideration the sequence of the text "[...] surrecturus sum" ("I will resurrect"), the meaning that implies the use of this harmonic-contrapuntal schema in the second phrase of the first period of the antiphony by Castro Lobo is imbued with a tender hope of returning to life after a sinful earthly experience. (Our translation)

Figure 19. Castro Lobo. *Six Funeral Responsories,* I-1 (Bars 12-14).
Source: transcript based on MMM BL-F03 C-1.

Romanesca used in the Coda

Some composers seem to suggest that Romanesca could adapt to the apotheosized element of closing the musical structure. At least 3 examples of this distinguished geographic-temporal separation seem to lead in this direction. C.P.E. Bach used the Romanesca by conjunct motion degrees, preceding the compound cadence, to conclude the second movement, *Andante*, from the sonata in E minor, Wq65/30 H 106, composed in Berlin, in 1756:

Figure 21. C. P. E. Bach. Sonata Wq65/30 H 106 in E Minor - II (c. 33-40).
Source: transcript based on A-I: B 158.

Around the same time, the Neapolitan David Perez has performed similarly in the *Concerto per il Flauto Traversiere e Strumentti*, (c. 1759) in G Major, using the galant Romanesca before the simple cadence, to conclude the third movement of the piece, which is structured in the form of a concerto with *ritornelli*. Perez, in particular, left a relevant and extensive didactic work of partimenti and solfeggi with basso continuo, in which he widely used the schema of the galant Romanesca in its usual opening schema tradition. Perhaps the use of galant Romanesca in the coda was surprising for the cultured listener of the time. If a schema is traditionally associated with a specific point of the musical discourse and is presented in its antipode, we are facing an unquestionable semantic reframing, perhaps analogous to the *cancrizans* movement or to the simple idea of the end as a new beginning just as Castro Lobo explored in his work.
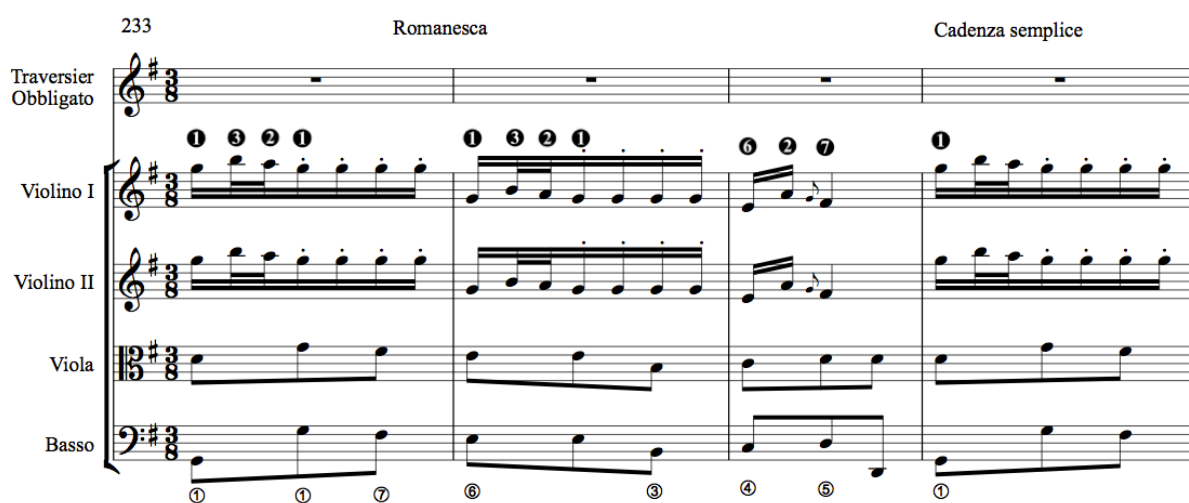

Figure 22. David Perez. concerto per *il Flauto Traversiere e Strumenti*, (c. 1759). (Bars 233-236).
Source: transcript based on D-MMm 630

The Brazilian author used the galant Romanesca[4] as a conclusion to the last of his *Six Funeral Responsories.* The text of this section, *Dum veneris judicare saeculum per ignem*, describes in *Libera me*, the passage of the judgment of the world through the fire. By using this Romanesca-Hymn in F minor at the end of the section, Castro Lobo has probably musically indicated the calm acceptance of the final judgment of the world by the purifying power of fire[5].

> O final da seção traz novamente a harmonia de Tônica para a repetição da porção textual *saeculum per ignem* em mais uma demonstração do tratamento composicional diferenciado que Castro Lobo confere às mesmas franjas de texto (Figura 59). Desta vez, a repetição do texto se vale de um franco contraste entre a seção de cordas e as demais partes orquestrais, com as cordas executando a figura da *suspiratio* enquanto as vozes e Flautas sustentam-se em notas longas, a conceder igual duração à maioria das sílabas. Para além do trato estilístico, destaca-se o uso de uma formulação tratada nas primeiras páginas deste capítulo, a Romanesca-Hino, com sua característica linha de baixo 1-5-6. Inserida como uma forma de mitigar o ímpeto inicial desta seção178 (cc. 47-48), essa *schemata* vincula-se à expressão solene da religiosidade e da espiritualidade, especialmente em música operística (SANCHEZ-KISIELEWSKA, 2016, p. 49), e oferece, aqui, a expressão de um estado de espírito sereno. Assim, ao contrário do caráter trágico imputado às tonalidades e harmonias em modo menor179, a expressão que aqui se coloca é a de resignação pelo severo julgamento que Deus fará da humanidade, uma vez que a justiça que dele advém, segundo a mitologia cristã, não conhece falhas. (MONTEIRO, 2020, p.183)[6]

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[4] The schema is uncompleted, the third degree is missing after the sixth in the bass, despite the lack of a step, the schema is still recognizable, analytically and cognitively speaking.

[5] Castro Lobo knew that his earthly existence was nearing the end at the time of the composition of these responsories, he had syphilis, which had already manifested itself before, and in the 19th century it was still an incurable and most likely a fatal condition.

[6] The end of the section again brings the Tonic harmony to the repetition of the saeculum per ignem textual part, in another manifestation of the unequal compositional treatment that Castro Lobo gives to the same text fringes (Figure 59). This time, the text repetition makes use of a sharp distinction between the string section and other orchestral parts, where the strings execute the suspiratio figure while the voices and flutes sustain themselves in long notes, granting equal duration to most syllables. In addition to the stylistic treatment, the use of the Romanesca-Hymn formulation, as mentioned in the first pages of this chapter, together with its characteristic 1-5-6 bass line, stands out. Added as a way to mitigate the first intent of the section178 (cc. 47-48), these schemata are linked to the solemn expression of religiosity and spirituality, especially in opera music (SANCHEZ-KISIELEWSKA, 2016, p. 49), providing, then, the expression of a peaceful state of mind. Thus, instead of giving a tragic dimension to the tonalities and harmonies in minor179 mode, the expression used here is a resignation for the severe judgment that God will make of humanity, since the justice that comes from him is flawless, according to the Christian mythology. (Our translation)

Figure 23. Castro Lobo. *Six Funeral Responsories* – VI. (Bars 47-50).
Source: transcript based on MMM BL-F03 C-1.

Final considerations

The observation of the flexible use of the Romanesca, if combined with other musical schemas and materials, but above all in more complex and well-defined formal models such as the da capo aria (five parts, dal segno, etc.), the rondo and the sonata form, whether at the beginning or in the middle of the sections, as a main theme, secondary theme, transition or even coda, rises uncertainty about the different possible meanings. This opens the way to think about an idea in which schemas can be associated with functions in musical structuring. This

could make it possible to imagine a concept of tropification from a schema that already carries combination or composition of ideas, according to some hypotheses of meaning for Romanesca under certain conditions of use, such as the Sacred Romanesca (KISIELEWSKA, op.cit.) and Romanesca as a representation of love, devotion and heroism (PASCOA, 2020)

If we accept that there is an inherent semantic load in the use of the schema and in some cases, its association with a certain moment of the musical discourse, as is the case of the Romanesca, strongly related to the opening of a piece, fulfilling the notable thematic function in the *dispositio* of the musical discourse, the alteration of its usual *locus to loco* raises some questions: is this change due only to the exhaustion of the cliché as an opening formula? Would it be a new fashion, a new taste? Just an element of surprise for the cultured listener of those days? An alteration of the *locus causae efficientis*? A positive answer to these questions would disregard the fundamental condition of the artistic creation, the mimesis. By mimesis, more simply for the purposes of the discussion here, is meant the representation of an idea, the artist's attempt to communicate it. And in the light of the Romanesca cases, here is where the question fits: would there be communication with meaningless syntax?

The versatile use of Romanesca seen here, as a syntactic resource able of filling different moments of a musical discourse, throughout rich and diverse contexts and temporalities, may have another understanding.

We could be facing a case of colostruction, what linguists have adopted to designate a term that presents an intense degree of attraction in an idiomatic linguistic construction, a concept that closes an argument by itself (BYROS, 2014).

In Brazilian musicology, the question was raised in 2019 when Jose Mauricio Nunes Garcia's works were reviewed:

> A colostrução também entendida por vezes como *colocação* (coocorrências frequentes de elementos lexicais com elementos gramaticais) e como *coligação* ou fraseologismo, é no presente caso a *construção* de estruturas argumentativas por apropriação de um vocabulário que, quando reunidas as palavras/léxicos em torno do dito assunto, assumem um significado que tanto pode ser interno do discurso de um autor, de um grupo de falantes, ou de um processo de aprendizado ou apreensão (Gries; Wulf 2005). Não se trata apenas da frequência do uso de palavra/nota ou frases (verbais e musicais), mas do modo como são associadas e em torno de que assunto falam (Gries; Hampe; Schonefeld 2005), além de, se necessário fosse aplicar em termos musicais, verificar os colexemas (grau de associação entre pares de eventos) (PÁSCOA, 2019 p.18-19)[7]

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[7] Colostruction, sometimes also understood as collocation (frequent co-occurrences of lexical and grammatical elements) and as coalition or phraseologism, is in this case the construction of argumentative structures by appropriating a vocabulary that, when gathered words/lexicon around a given subject, assume a meaning that can either be internal to an author's discourse, a group of speakers, or a learning or perceiving process (Gries; Wulf 2005). It is not just about how often the words/notes or phrases (verbal and musical) are used, but the way they are related and the subject they communicate (Gries; Hampe; Schonefeld 2005), in addition to checking the co-lexemes, if necessary to apply them in musical terms (degree of association between pairs of events). (Our translation)

The hypothesis of analyzing the shift of a schema as a colostruction case and examining the articulation of the co-lexemes in the different parts of the speech may be the most proper tool for future surveys on the phenomenon, allowing answers that are more satisfying.

It would still be necessary to recover the historical environment and the creative process of the expressive elements, both syntactic and semantic. Otherwise, there is no other way of understanding the ideas, their transmission and interpretation, the listening possibilities and the taste conventions. Although the creative project of an author can be considered as something unique, from a Cultural History perspective, each one of us vocalizes elements of our own time and surroundings, reflecting what we read, listen, visually contemplate and the spaces we live in.

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