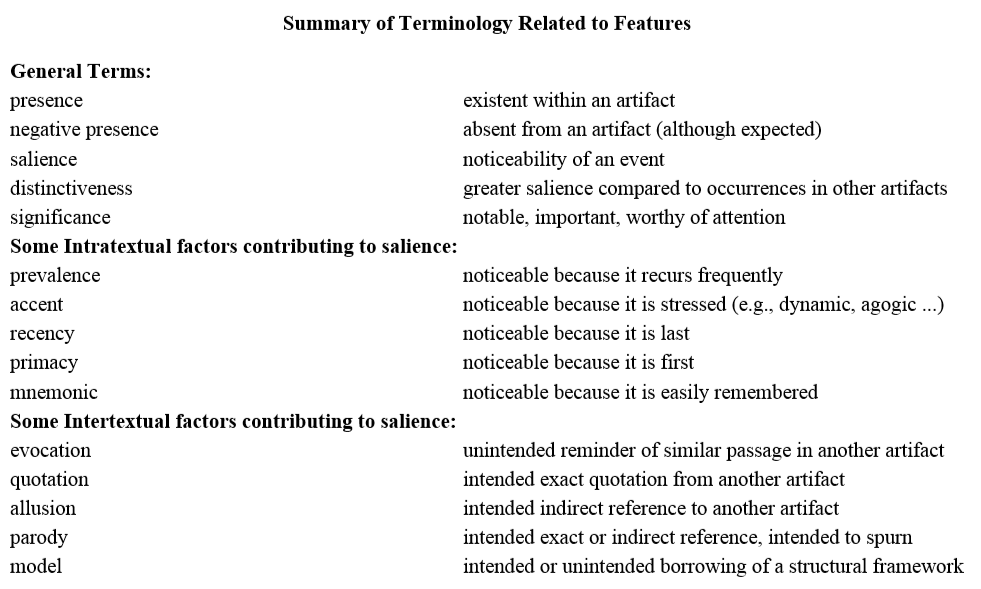
|  |
| --- |
| MTO banner  **MTO 7.4 Examples: Huron, What is a Musical Feature?**  (Note: audio, video, and other interactive examples are only available online) <http://www.mtosmt.org/issues/mto.01.7.4/mto.01.7.4.huron.php> |

**Table 1.** Summary of Terminology Related to Features



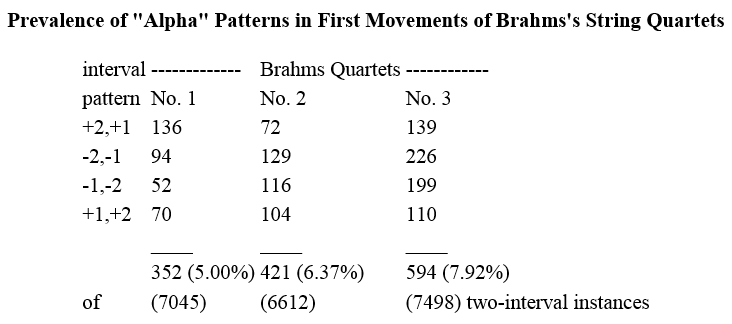
**Example 1.** Brahms, String Quartet Op. 51, No. 1, mvt.1, mm. 1–6



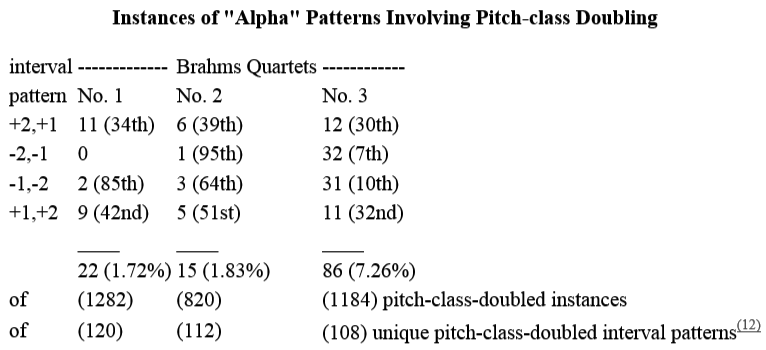
**Example 2.** Some Sample Sets from Forte’s Motivic Analysis of Brahms Op. 51, No. 1, mvt. 1

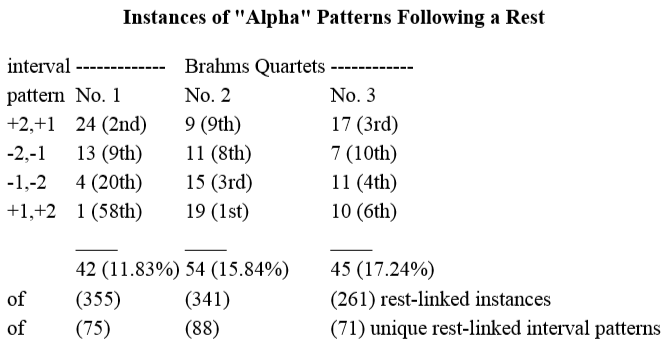

**Table 2.** Prevalence of “Alpha” Patterns in First Movements of Brahms’s String Quartets



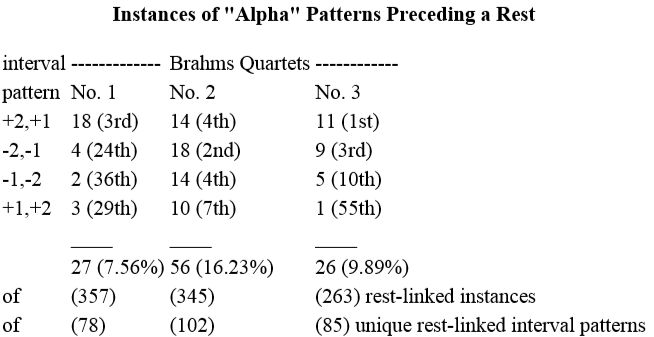
**Table 3a.** Instances of “Alpha” Patterns Involving Pitch-class Doubling



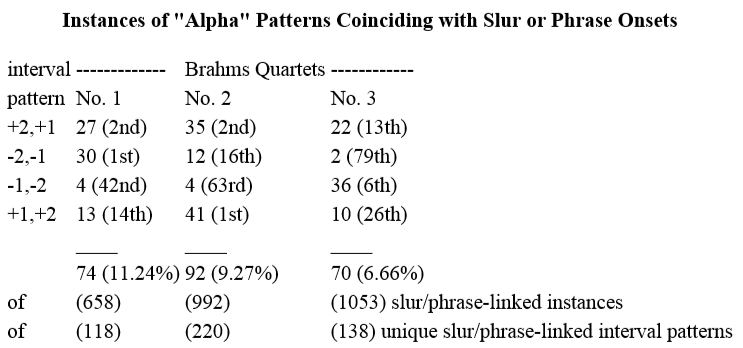
**Table 3b.** Instances of “Alpha” Patterns Following a Rest



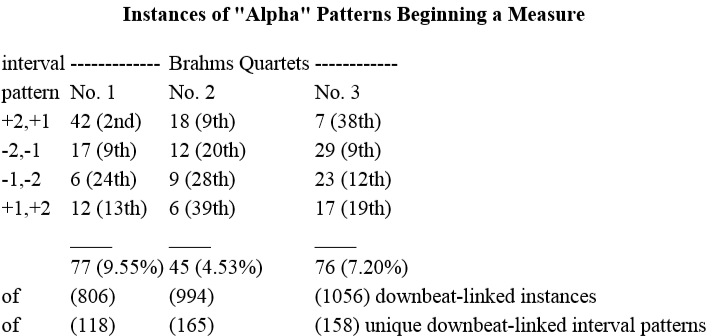
**Table 3c.** Instances of “Alpha” Patterns Preceding a Rest



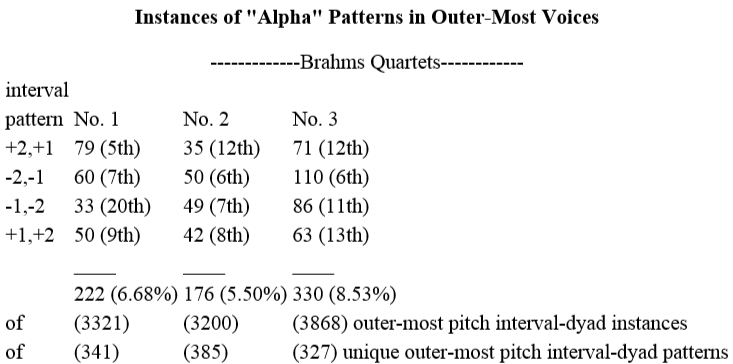
**Table 3d.** Instances of “Alpha” Patterns Coinciding with Slur or Phrase Onsets



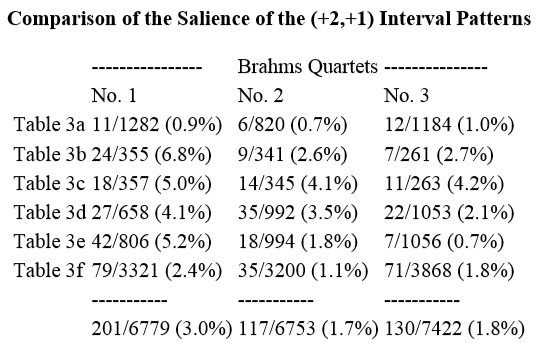
**Table 3e.** Instances of “Alpha” Patterns Beginning a Measure



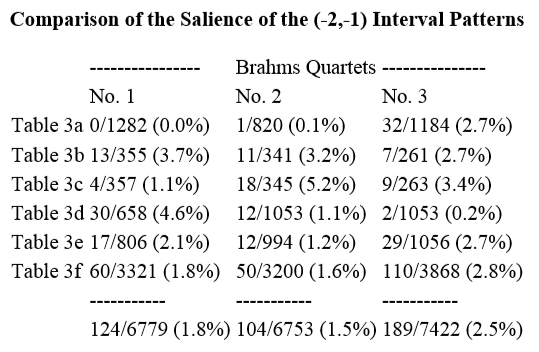
**Table 3f.** Instances of “Alpha” Patterns in Outer-Most Voices



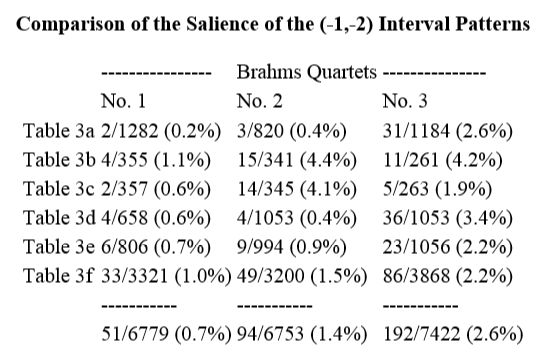
**Table 4a.** Comparison of the Salience of the (+2,+1) Interval Patterns



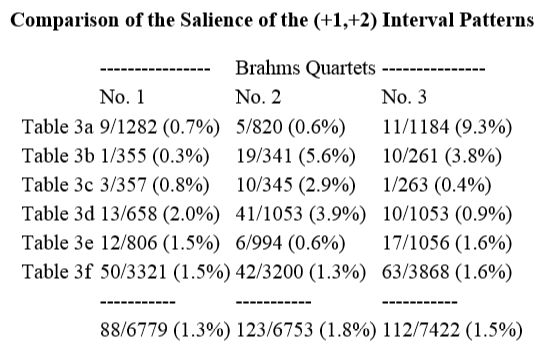
**Table 4b.** Comparison of the Salience of the (-2,-1) Interval Patterns



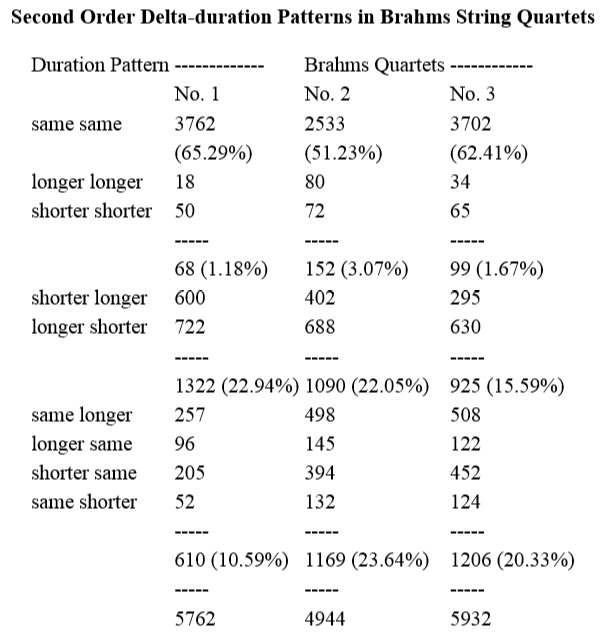
**Table 4c.** Comparison of the Salience of the (-1,-2) Interval Patterns



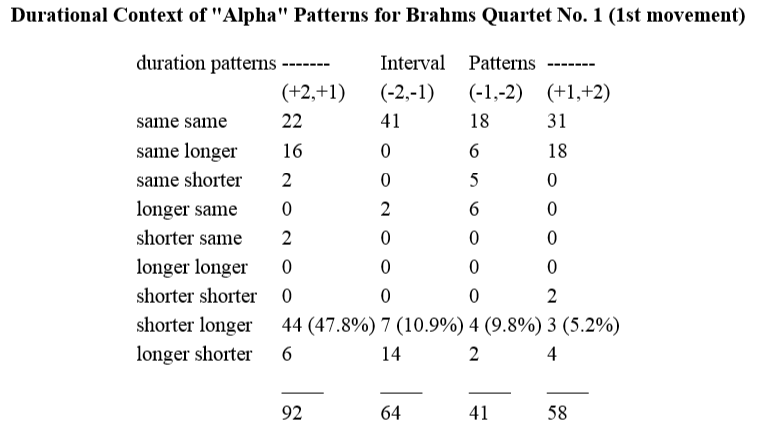
**Table 4d.** Comparison of the Salience of the (+1,+2) Interval Patterns



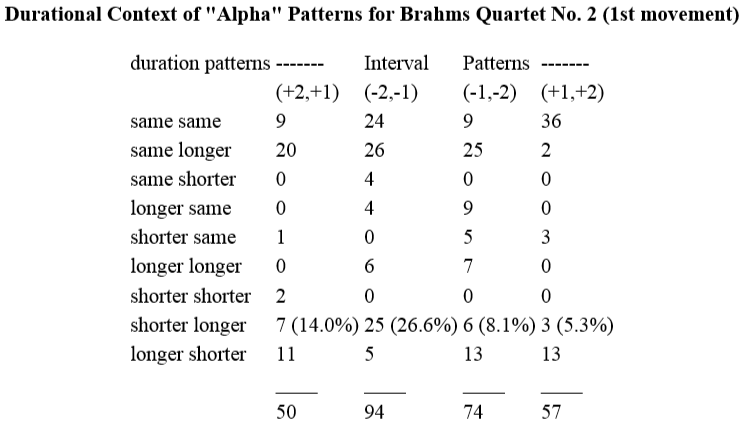
**Table 5.** Second Order Delta-duration Patterns in Brahms String Quartets



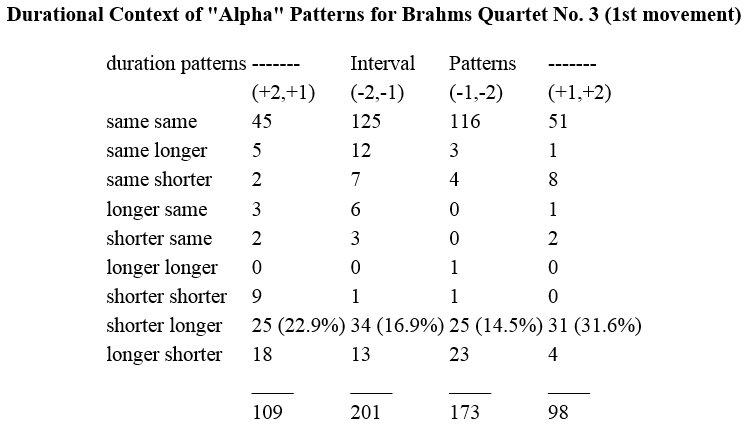
**Table 6a.** Durational Context of “Alpha” Patterns for Brahms Quartet No. 1 (1st movement)



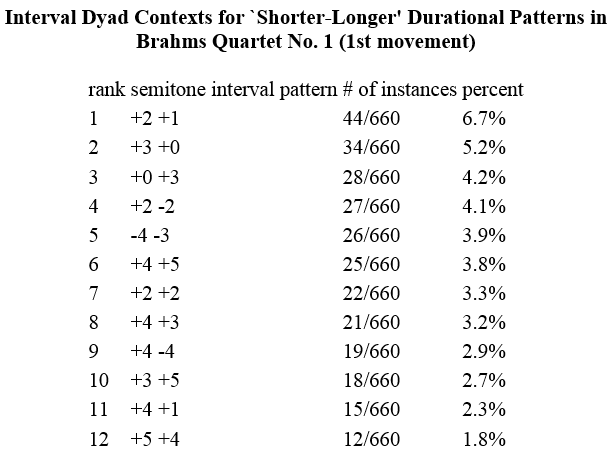
**Table 6b.** Durational Context of “Alpha” Patterns for Brahms Quartet No. 2 (1st movement)



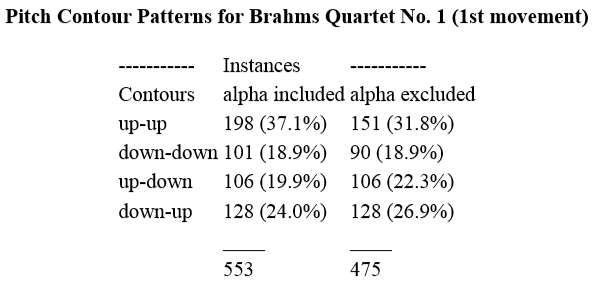
**Table 6c.** Durational Context of “Alpha” Patterns for Brahms Quartet No. 3 (1st movement)



**Table 7.** Interval Dyad Contexts for ‘Shorter-Longer’ Durational Patterns in Brahms Quartet No. 1 (1st movement)



**Table 8.** Pitch Contour Patterns for Brahms Quartet No. 1 (1st movement)



**Example 3.** Schematic Representation of the Principal Motive in Brahms Op. 51, No. 1, mvt. 1 as Developed Using a Comparative Analysis Method

