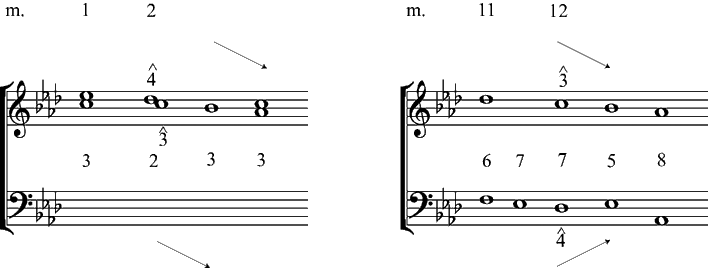
|  |
| --- |
| MTO banner  **MTO 12.3 Examples: Sobaskie, Contextual Drama in Bach**  (Note: audio, video, and other interactive examples are only available online) <http://www.mtosmt.org/issues/mto.06.12.3/mto.06.12.3.sobaskie.php> |

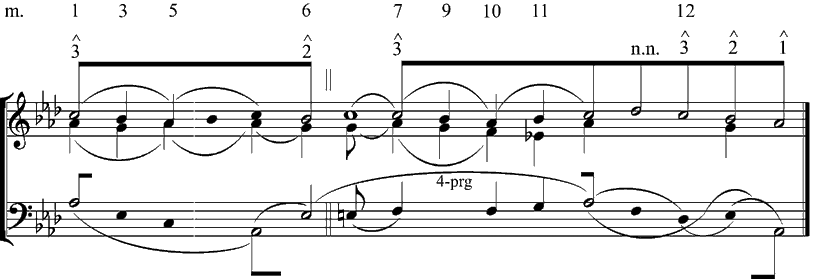
**Example 1.** J. S. Bach, St. Matthew Passion: *Ich bin’s, ich sollte büßen*, with analytical overlay



**Example 2.** *Ich bin’s, ich sollte büßen*: voice leading summaries of mm. 1-2 and mm. 11-12



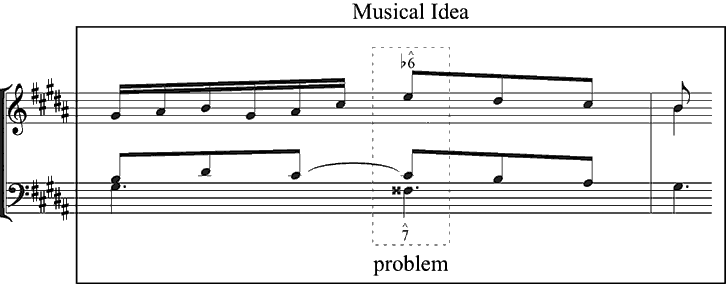
**Example 3.** Schenker, Free Composition, sketch of *Ich bin’s, ich sollte büßen*



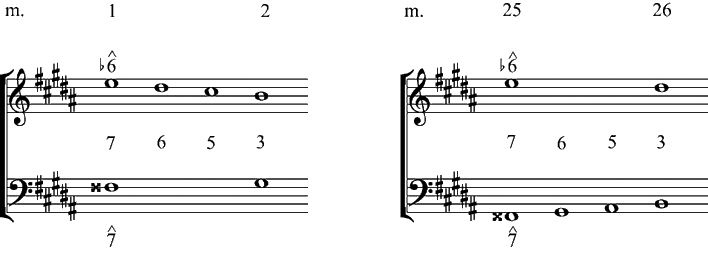
**Example 4.** J.S. Bach, *Well-Tempered Clavier,* Vol. I: Prelude in G-sharp minor



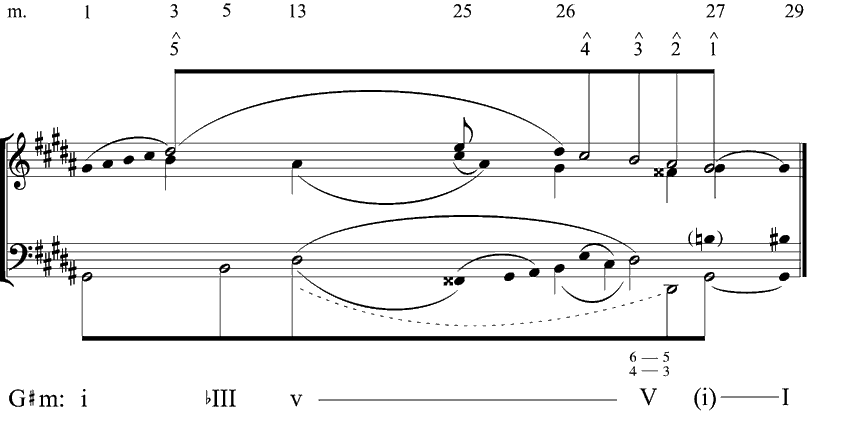
**Example 5.** Prelude in G-sharp minor: the “musical idea” and its “problem”



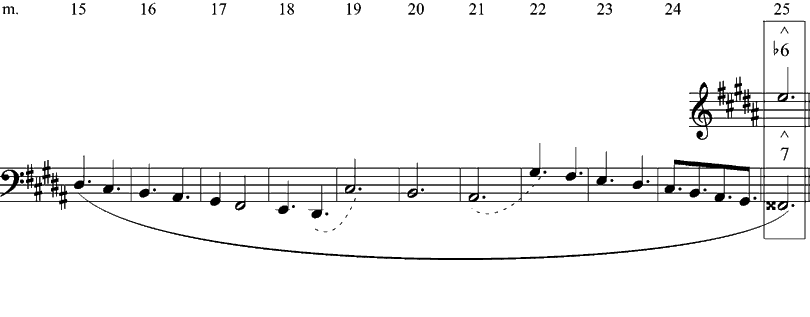
**Example 6.** G-sharp minor Prelude: “problem” and “climax“ voice leading summaries of mm. 1-2 and mm. 25-26



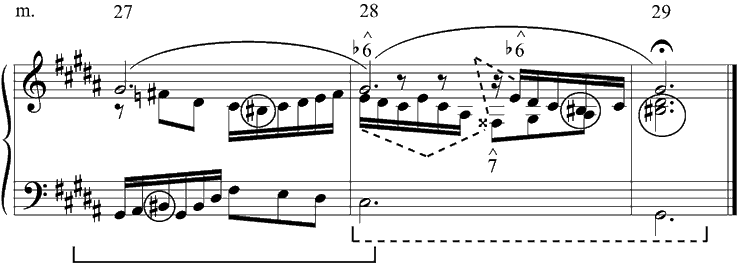
**Example 7.** Prelude in G-sharp minor: comprehensive voice-leading sketch



**Example 8.** Prelude in G-sharp minor: rhythmic reduction of the bass, mm. 15-25



**Example 9.** J.S. Bach, *Well-Tempered Clavier,* Vol. I: G-sharp minor Prelude: mm. 26-29



**Example 10.** G-sharp minor Prelude: voice leading summary of the problem’s “solution” in mm. 28-29

