



MTO 10.3 Examples: Wibberley, Models for Chord Doubling

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.04.10.3/mto.04.10.3.wibberley.php>

Figure 1.

| Chorale answers | | | | |
|---|---|---|---|--|
| <p>G major:</p> <p><input type="checkbox"/> <input checked="" type="checkbox"/></p> | <p>A minor:</p> <p><input checked="" type="checkbox"/> <input type="checkbox"/></p> | <p>G major:</p> <p><input type="checkbox"/> <input checked="" type="checkbox"/></p> | <p>A major:</p> <p><input type="checkbox"/> <input checked="" type="checkbox"/></p> | <p>B-flat major:</p> <p><input checked="" type="checkbox"/> <input type="checkbox"/></p> |
| Quartet answers | | | | |
| <p>A major:</p> <p><input checked="" type="checkbox"/> <input type="checkbox"/></p> | <p>E major:</p> <p><input checked="" type="checkbox"/> <input type="checkbox"/></p> | <p>C major:</p> <p><input checked="" type="checkbox"/> <input type="checkbox"/></p> | <p>C major:</p> <p><input type="checkbox"/> <input checked="" type="checkbox"/></p> | <p>A-flat major:</p> <p><input type="checkbox"/> <input checked="" type="checkbox"/></p> |

| Legend | |
|--------------------|-------------------------------------|
| Your answer | • |
| The model's answer | ◇ |
| The correct answer | <input checked="" type="checkbox"/> |

Percentage correct: 60%
 The model's performance on this sample: 50%

(The model's answers are based only on the spacing and scale-degree model. Its performance may be noticeably better or worse than its average, depending on the particulars of the sample. Your accuracy, too, may differ from your average level.)

Example 1. Riemenschneider 5: Wasserflüssen Babylon (mm. 10–14)

Riemenschneider 5: An Wasserflüssen Babylon (m. 10-14)

The musical score for Riemenschneider 5: An Wasserflüssen Babylon (m. 10-14) is presented in a two-staff format (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The excerpt shows measures 10 through 14. A red box highlights a specific interval in the treble staff, spanning from the second measure to the third measure of the excerpt, where a G4 note is followed by an A4 note.

Example 2. Riemenschneider 34: Er barm' dich (mm. 6–8)

Riemenschneider 34: Er barm' dich (m. 6-8)

The musical score for Riemenschneider 34: Er barm' dich (m. 6-8) is presented in a two-staff format (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The excerpt shows measures 6 through 8. A red box highlights a specific interval in the treble staff, spanning from the second measure to the third measure of the excerpt, where a G4 note is followed by an A4 note.

Example 3. Riemenschneider 29: Freu' dich sehr, o meine Seele (mm. 5–8)

Riemenschneider 29: Freu' dich sehr, o meine Seele (m. 5-8)

The musical score for Riemenschneider 29: Freu' dich sehr, o meine Seele (m. 5-8) is presented in a two-staff format (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The excerpt shows measures 5 through 8. A red box highlights a specific interval in the treble staff, spanning from the second measure to the third measure of the excerpt, where a G4 note is followed by an A4 note.

Example 4. Riemenschneider 239: Den Vater dort oben (mm. 5–6)—transposed

Riemenschneider 239: Den Vater dort oben (m. 5-6) - transposed

The image shows a musical score for Riemenschneider 239: Den Vater dort oben (m. 5-6) - transposed. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). A red box highlights the first measure of the second system, which contains a half note G4 in the treble and a half note G3 in the bass.

Example 5. Riemenschneider 4: Es ist das Heil uns kommen her (mm. 6–8)—transposed

Riemenschneider 4: Es ist das Heil uns kommen her (m. 6-8) - transposed

The image shows a musical score for Riemenschneider 4: Es ist das Heil uns kommen her (m. 6-8) - transposed. The score is written in treble and bass clefs with a key signature of one flat (Bb). A red box highlights the first measure of the second system, which contains a half note G3 in the treble and a half note G2 in the bass.