

MTO 14.1 Examples: Gur, Body, Forces, and Paths

(Note: audio, video, and other interactive examples are only available online)
<http://www.mtosmt.org/issues/mto.08.14.1/mto.08.14.1.gur.php>

Figure 1. Johnson's path schema



Figure 2. Johnson's force schemas

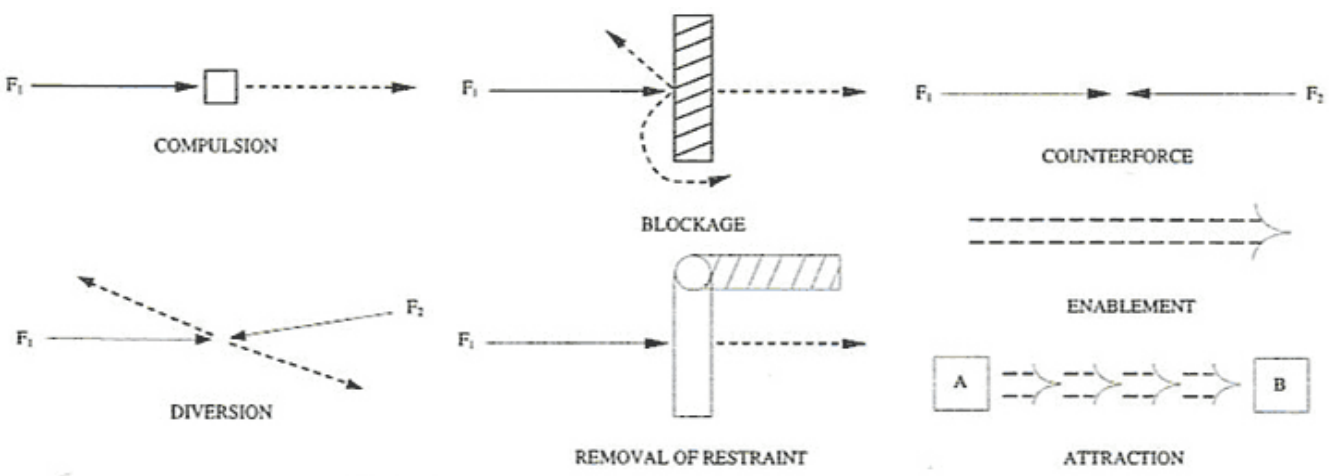


Figure 3. A. Irregular cadence from the tonic note to its dominant. B. Irregular cadence from the fourth note to its tonic

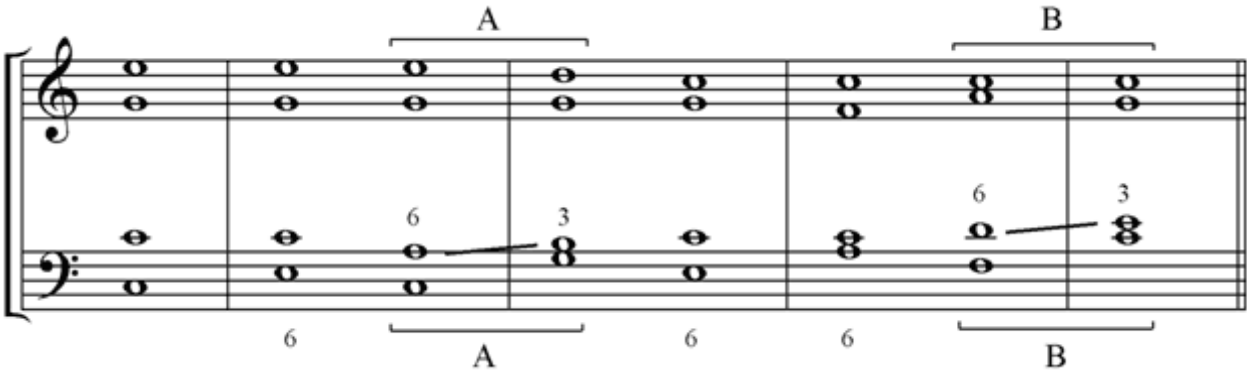


Figure 4. Compulsion schema

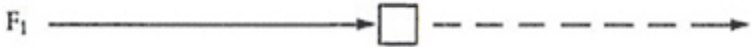


Figure 5. Rameau's analysis

Figure 5 displays Rameau's analysis of a musical piece across three staves: Treble, Second treble, and Bass. The Treble staff features notes A, A, and D, with a slur over the final two notes. The Second treble staff contains notes B, C, B, C, G, F, and G, with slurs over the first three and last three notes. The Bass staff shows notes 8, 7, 3, 8, 7, 3, 8, 7, 3. Fingerings are indicated by numbers 7 and 8. Chord symbols A, B, C, D, G, and F are placed above the notes. The analysis is divided into two systems of three measures each.

Figure 6. Chain of seventh chords

Figure 6 illustrates a chain of seventh chords across four staves: Treble, Alto B, Tenor A, and Fundamental bass. The Treble staff shows a sequence of chords with notes G, F, G, B, C. The Alto B staff shows notes 5, 6, 3, 5, 6, 3. The Tenor A staff shows notes 6, 5, 3, 6, 5, 3. The Fundamental bass staff shows notes 6, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7. Fingerings are indicated by numbers 6, 7, and 8. The analysis is divided into two systems of six measures each.

Figure 7. Removal of restraint schema

