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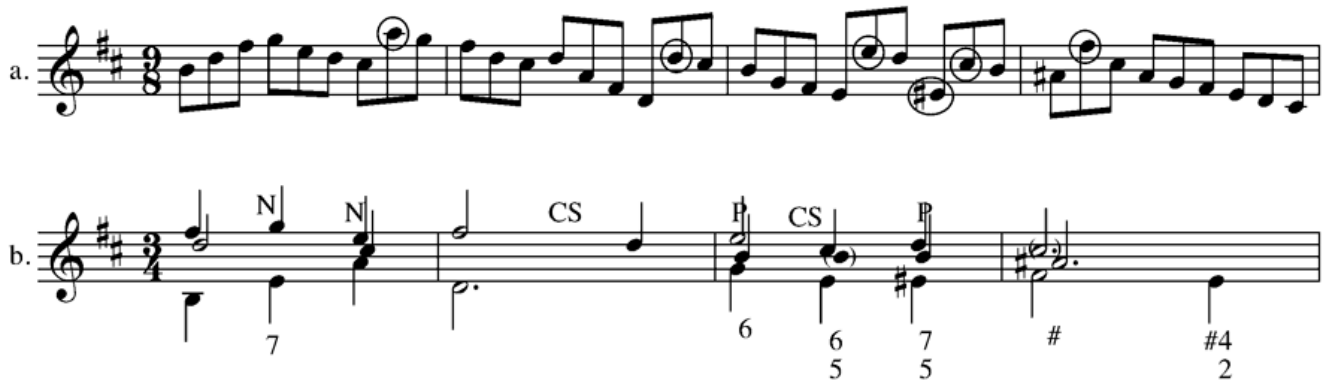
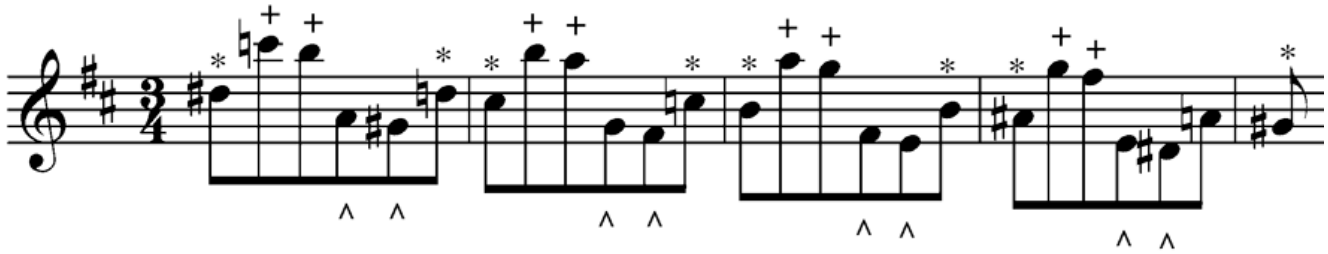
MTO 17.1 Examples: Davis, Stream Segregation and Perceived Syncopation

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.11.17.1/mto.11.17.1.davis.php

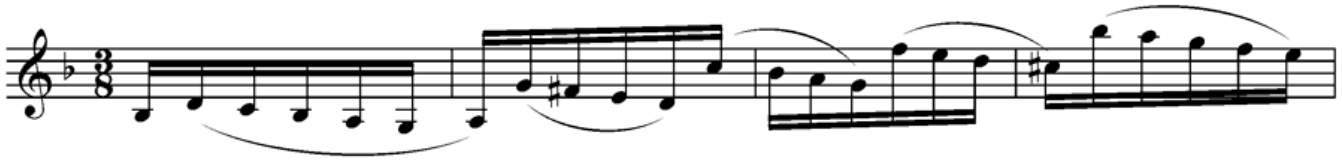
Example 1. J.S. Bach: Sarabande Double from Partita No. 1 in B Minor, measures 1–4
(a. Analysis of implied voice changes; b. Forte and Gilbert's harmonic reduction)



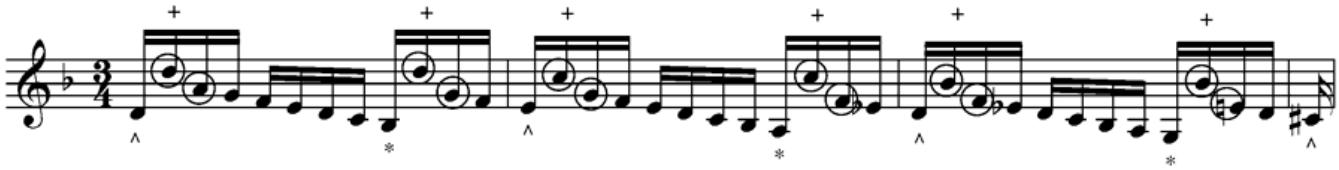
Example 2. J.S. Bach: Corrente from Partita No. 1 in B Minor, measures 65–68. Content of three implied voices marked with +, *, and ^



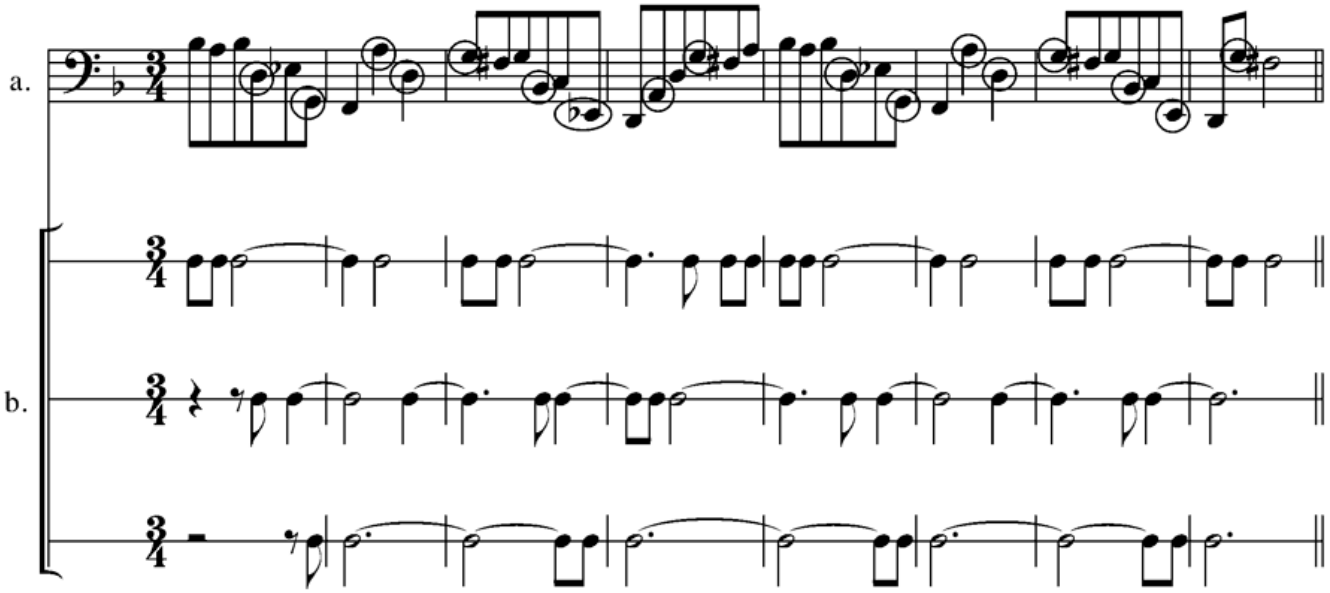
Example 3. J.S. Bach: Presto from Sonata No. 1 in G Minor, measures 32–35



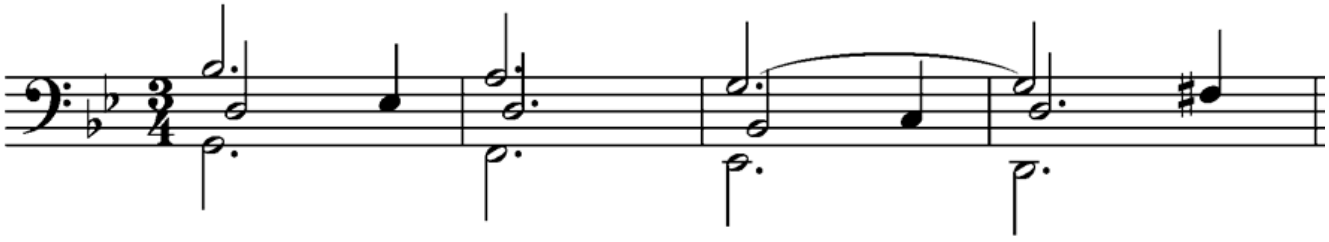
Example 4. J.S. Bach: Chaconne from Partita No. 2 in D Minor, measures 49–51



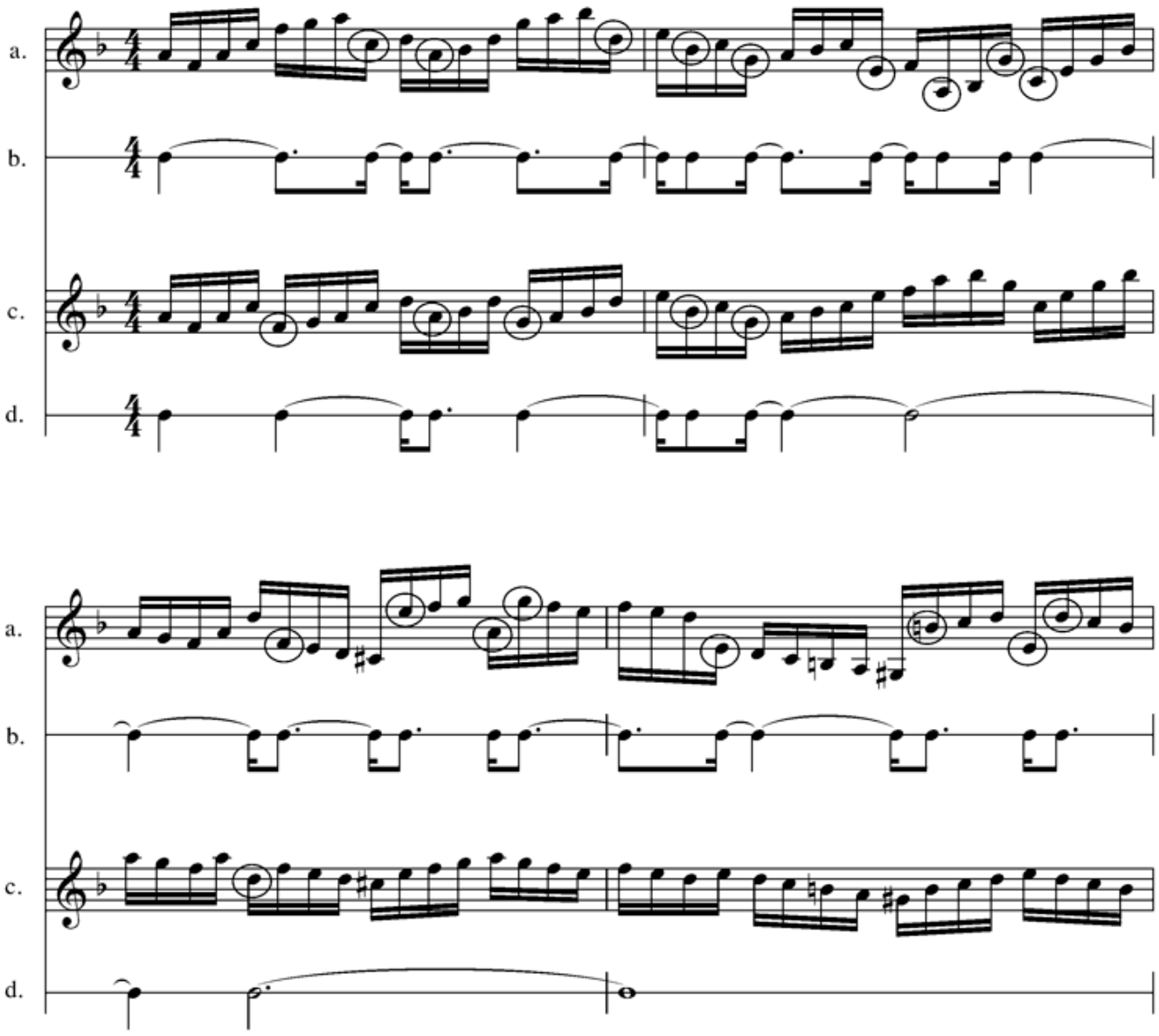
Example 5. J.S. Bach: Minuet II from Cello Suite in G Major, measures 1–8
(a. Original score, circles indicate transitions from one implied voice to another; b. Orchestration of rhythmic pattern in each implied voice)



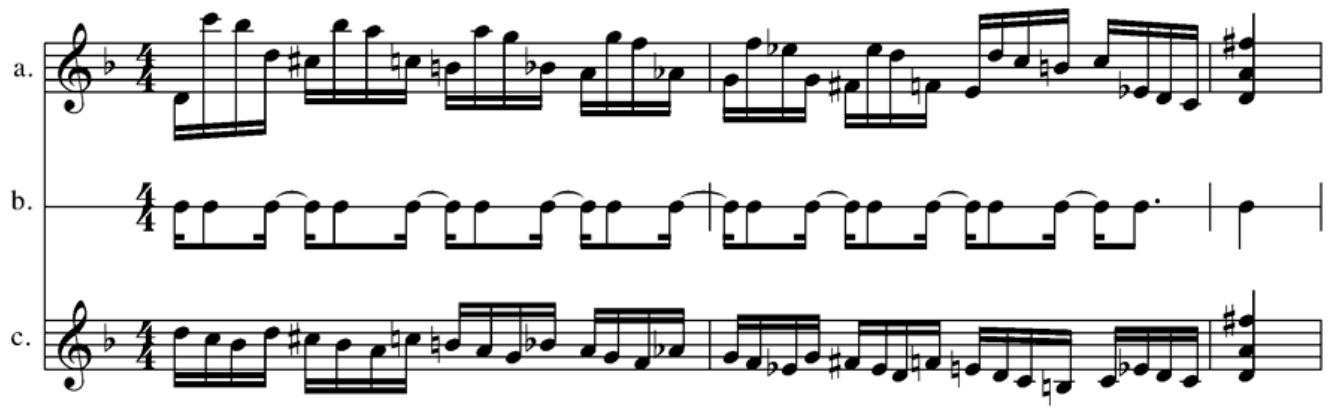
Example 6. Harmonic reduction indicating content of implied voices in the Minuet from Bach's Cello Suite in G Major, measures 1–4



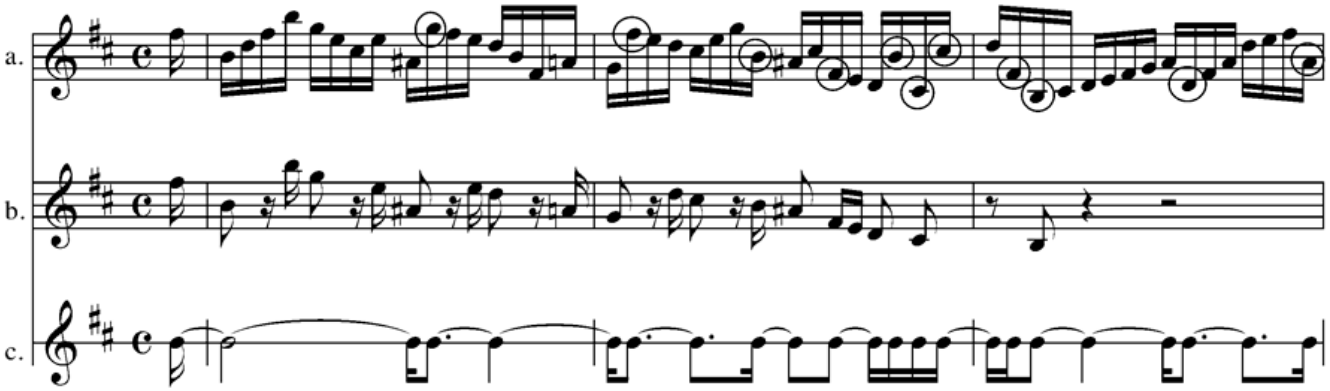
Example 7. J.S. Bach: Allemande from Partita No. 2 in D Minor, measures 4–7
(a. Original score, circles indicate transitions from one implied voice to another; b. Inherent rhythmic pattern created by implied voice changes; c. Revised version; d. Inherent rhythmic pattern in revised version)



Example 8. J.S. Bach: Fugue from Violin Sonata No. 1 in G Minor, measures 91–93
(a. Original score; b. Inherent rhythmic pattern created by implied voice changes; c. Revised version)



Example 9. J. S. Bach: Allemande Double from Violin Partita No. 1 in B Minor, measures 1–3
(a. Original score, circles indicate transitions from one implied voice to another; b. Kurth's analysis of the "apparent voice"; c. Inherent rhythmic pattern created by implied voice changes)



Example 10. J.S. Bach: Presto from Violin Sonata No. 1 in G Minor, measures 1–42
(a. Original score; b. Inherent rhythmic pattern created by implied voice changes)