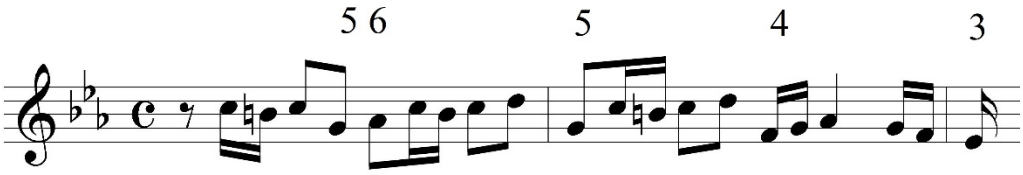
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

MTO 27.4 Examples: Carter-Enyi and Rabinovitch, Onset and Contiguity

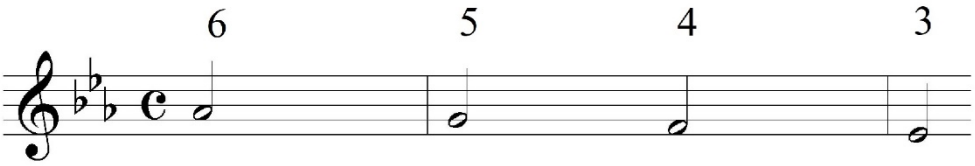
(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.21.27.4/mto.21.27.4.carterenyi-rabinovitch.html

Example 1. Five salient melodic events in the BWV 847 fugue subject



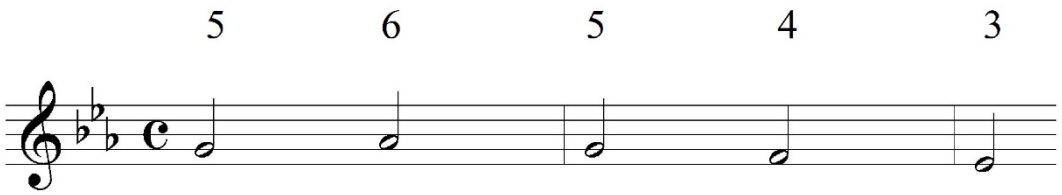
Example 2. Feature analysis and points reduction to notes on beat 1 or 3 with scale degrees added (top: table of points awarded; bottom: reduction with scale degrees added)

Note	C 5	B 4	C 5	G 4	Ab 4	C 5	B 4	C 5	D 4	G 4	C 5	B 4	C 5	D 4	F 4	G 4	Ab 4	G 4	F 4	Eb 4
Strong-beat Onset	0	0	0	0	1	0	0	0	0	1	0	0	0	0	1	0	0	0	0	1

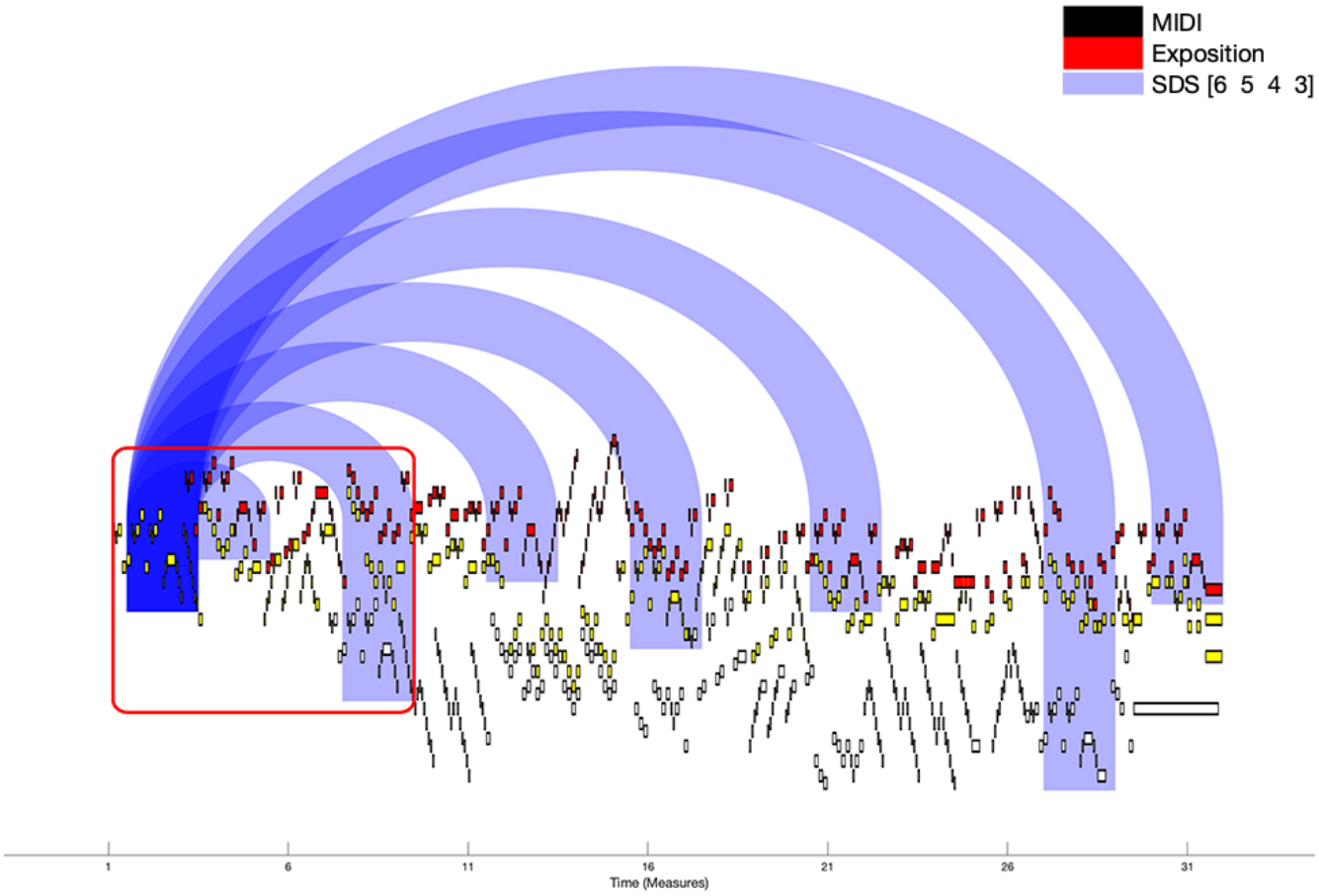


Example 3. Reduction of BWV 847 fugue subject based on onset and contiguity features (nan = "not a number"; the question mark represents insufficient context for calculating post-contiguity at this stage.)

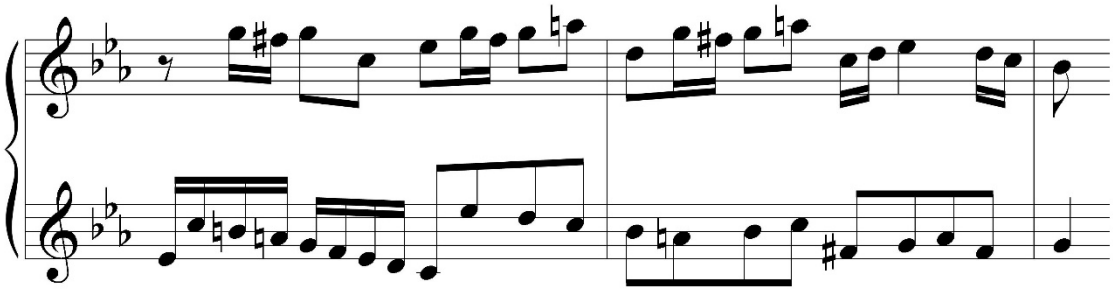
Note	C 5	B 4	C 5	G 4	Ab 4	C 5	B 4	C 5	D 4	G 4	C 5	B 4	C 5	D 4	F 4	G 4	Ab 4	G 4	F 4	Eb 4
Onset	0	0	0	0	1	0	0	0	0	1	0	0	0	0	1	0	0	0	0	1
Pre-Cont	nan	0	0	0	0	0	0	0	0	1	0	0	0	0	1	0	1	0	0	1
Post-Cont	0	0	0	1	1	0	0	0	0	1	0	0	0	0	1	0	0	0	1	?
Total	**0**	**0**	**0**	**1**	**2**	**0**	**0**	**0**	**0**	**3**	**0**	**0**	**0**	**0**	**3**	**0**	**1**	**0**	**1**	**2**



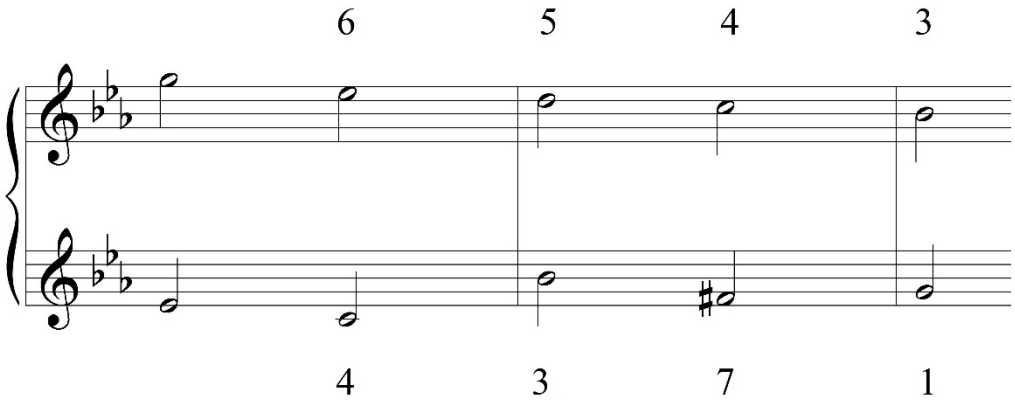
Example 4. Arc Diagram of BWV 847 fugue showing initial exposition (red box) and eight instances of SDS [6̂ 5̂ 4̂ 3̂] (corresponding to eight complete subject statements, consistent with Bruhn 1993)



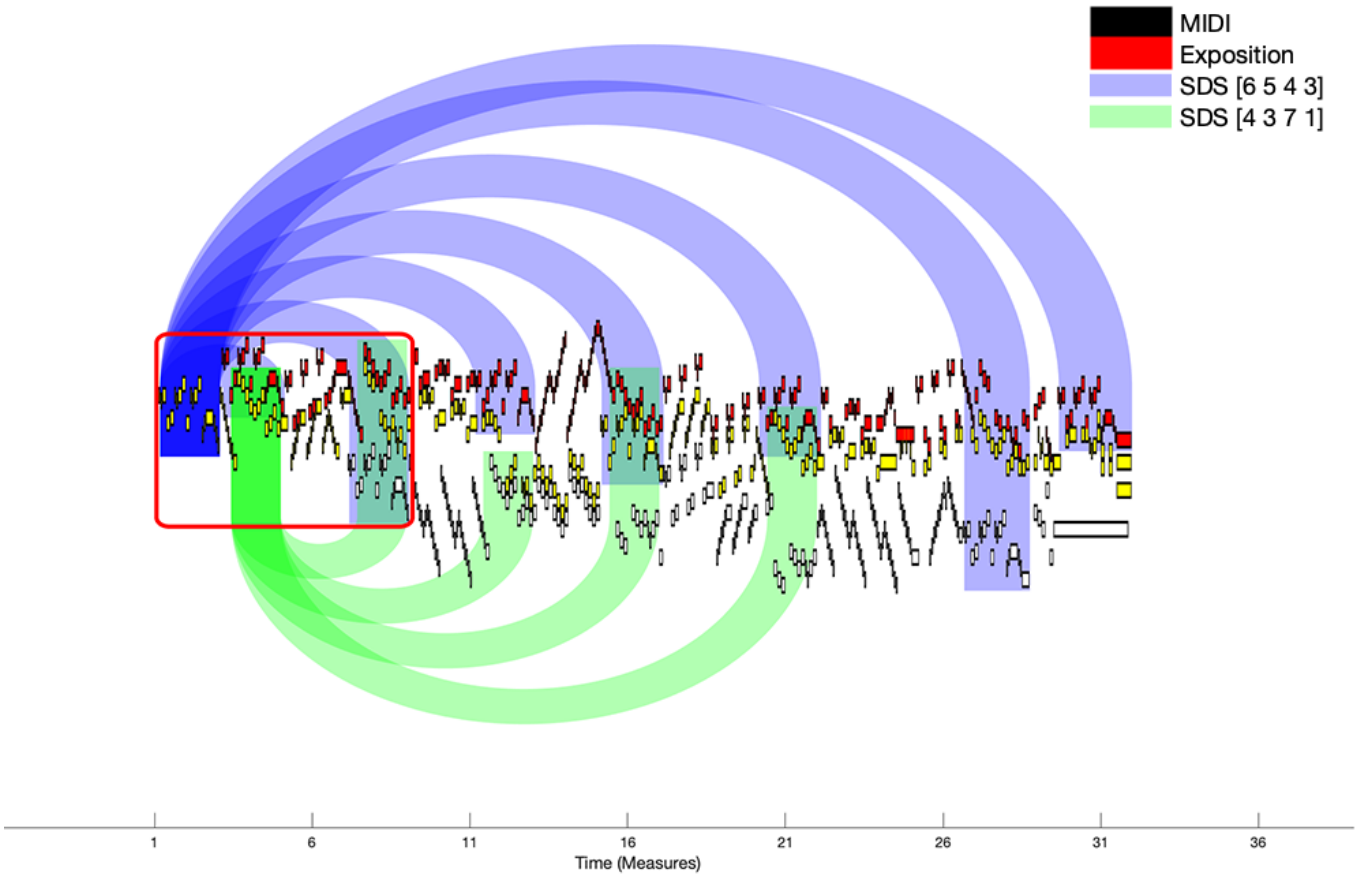
Example 5. Surface of BWV 847, mm. 3–5



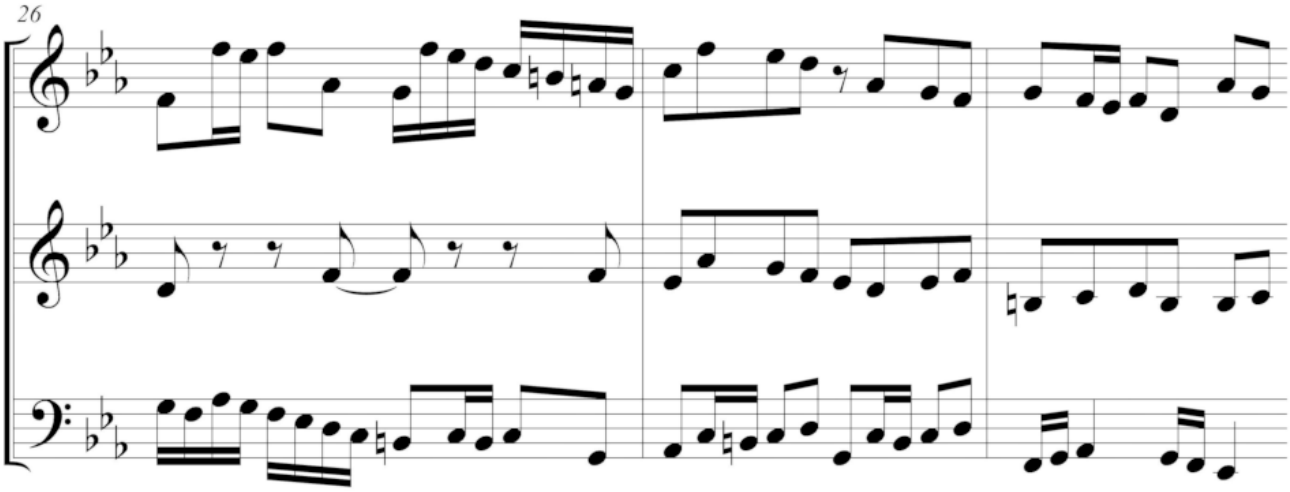
Example 6. Reduction of tonal answer against Countersubject 1



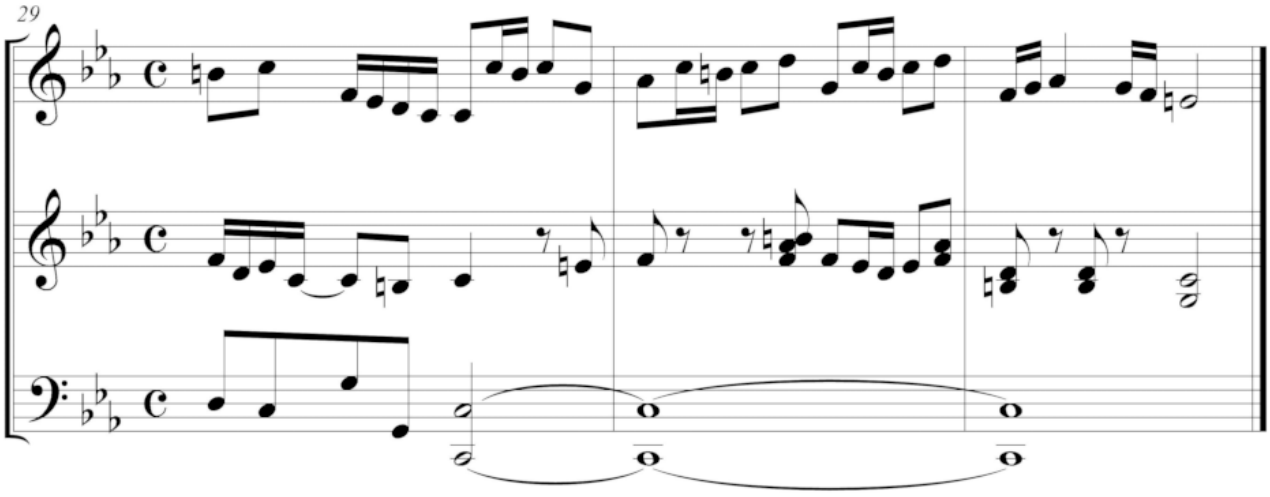
Example 7. Arc diagram of BWV 847, highlighting SDS [$\hat{6}$ $\hat{5}$ $\hat{4}$ $\hat{3}$] and [$\hat{4}$ $\hat{3}$ $\hat{7}$ $\hat{1}$]



Example 8. Surface of BWV 847, mm. 26–28



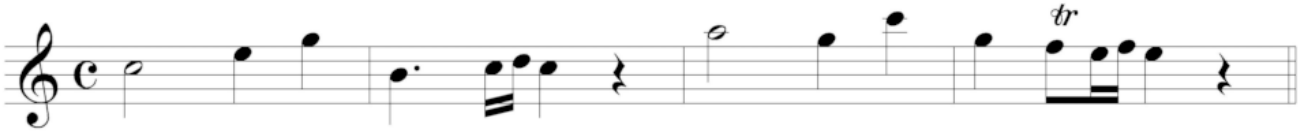
Example 9. BWV 847 fugue, mm. 29–31, on three staves



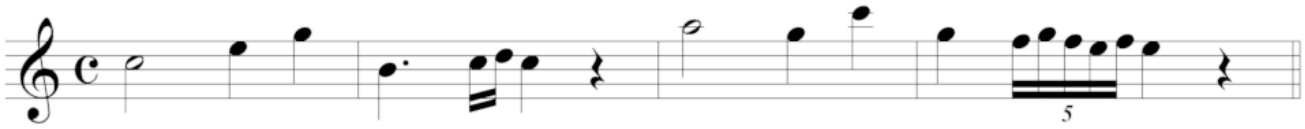
Example 10. Reduction of K. 545/i, mm. 1–4, based on strong-beat onset alone

Note	C5	E5	G5	B4	C5	D5	C5	A5	G5	C6	G5	F5	G5	F5	E5	F5	E5
Strong-beat Onset	1	1	0	1	0	0	1	1	1	0	1	0	0	0	0	0	1

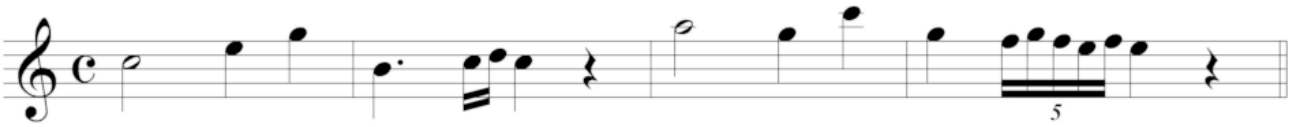
Example 11. K. 545/i, measures 1–4, right-hand melody



Example 12. MIDI Data interpretation of the trill (K. 545/i, measures 1–4, melody) from KunstDerFuge.com (Hisamori encoding)

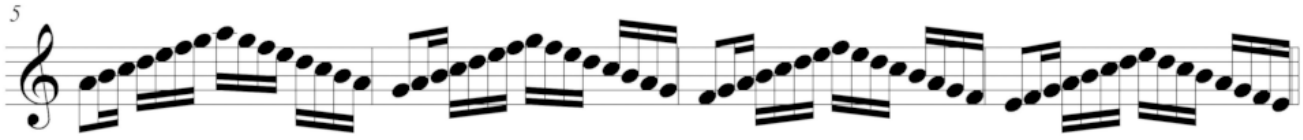


Example 13. K545/i, mm. 1–4: (top) surface; (middle) feature reduction table; (bottom) reduction based on onset and contiguity

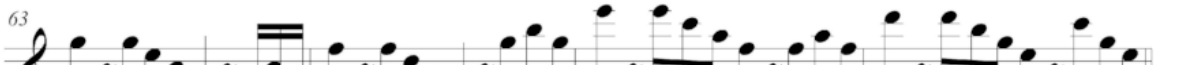


Note	C5	E5	G5	B4	C5	D5	C5	A5	G5	C6	G5	F5	G5	F5	E5	F5	E5
Strong-beat Onset	1	1	0	1	0	0	1	1	1	0	1	0	0	0	0	0	1
Contiguity Before	Nan	0	0	0	0	0	1	0	1	0	0	1	0	1	0	1	0
Contiguity After	0	0	0	1	0	1	0	1	0	0	0	1	1	1	0	1	?
Total	1	1	0	2	0	1	2	2	2	0	1	2	1	2	0	2	1
Selection	1	1	0	1	0	0	1	1	1	0	0	1	0	1	0	1	1

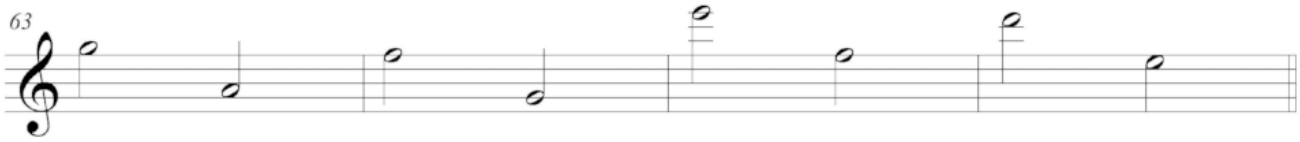
Example 14. K545/i, mm. 5–8: treble clef surface texture



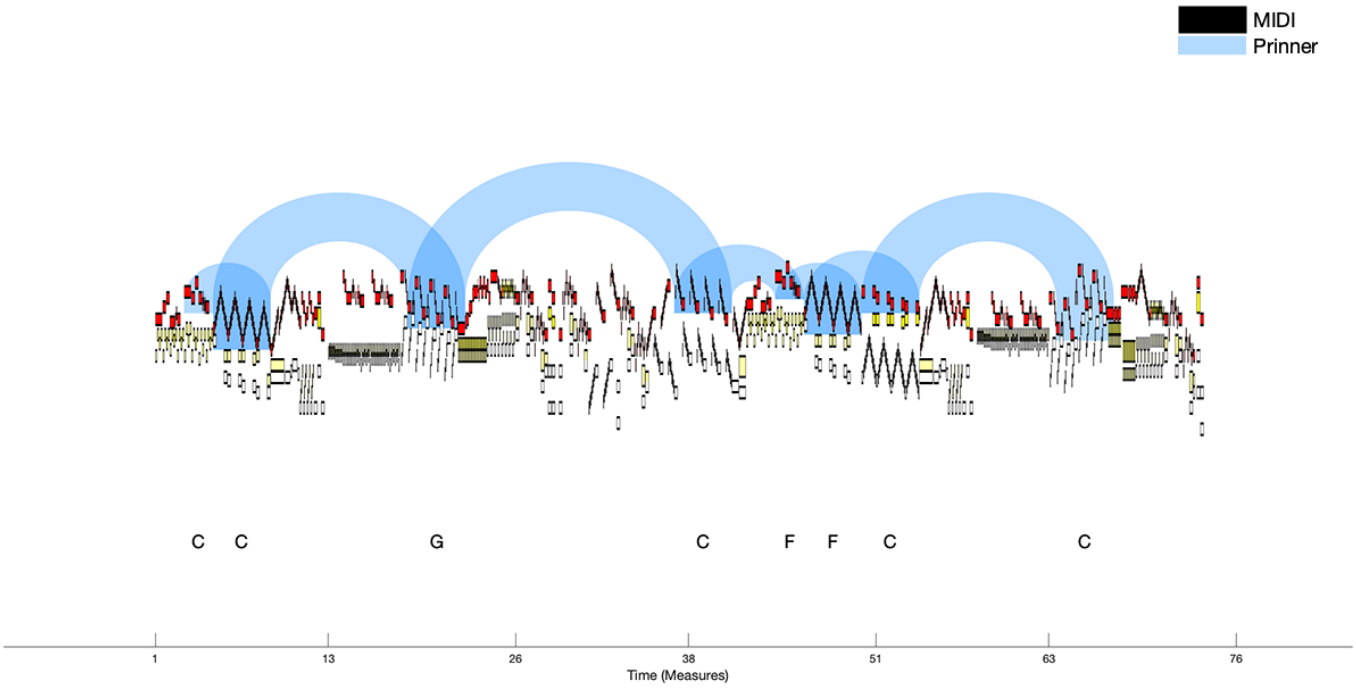
Example 15. K545/i, mm. 63–66: (top) surface; (middle) feature reduction table (repeated notes omitted to save space); (bottom) reduction based on onset and contiguity



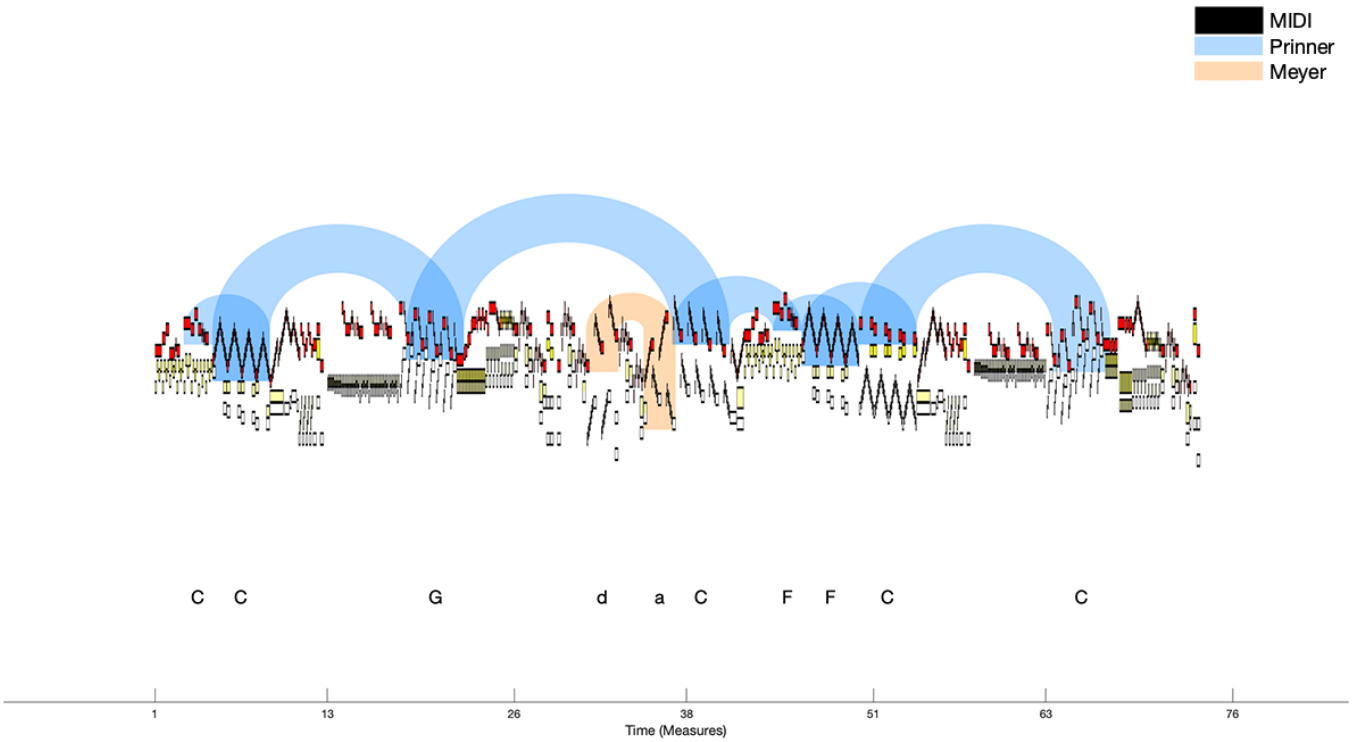
Note	G5	E5	C5	A4	C5	A4	F5	D5	B4	G4	G5	B5	G5	E6	C6	A5	F5	A5	F5	D6	B5	G5	E5
Onset	1	0	0	1	0	0	1	0	0	1	0	0	0	1	0	0	1	0	0	1	0	0	1
Pre-Cont	–	–	–	1	0	0	0	0	0	1	0	0	0	0	0	0	1	0	0	0	0	0	1
Post-Cont	1	0	0	0	0	0	1	0	0	0	0	0	0	1	0	0	0	0	0	1	0	0	–
Total	2	0	0	2	0	0	2	0	0	2	0	0	0	2	0	0	2	0	0	2	0	0	2



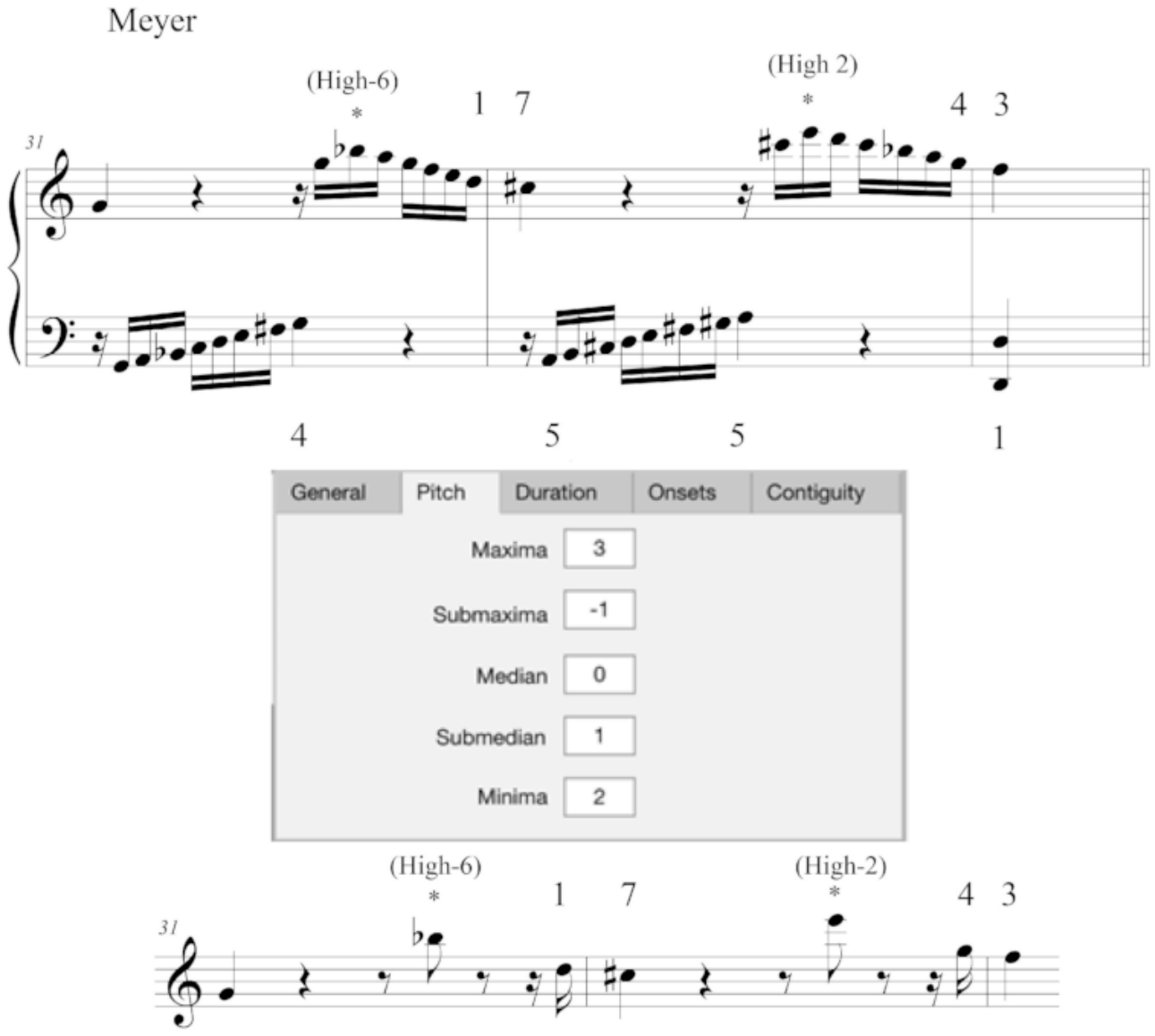
Example 16. Eight instances of the SDS [6^6ˆ 5^5ˆ 4^4ˆ 3^3ˆ] in K545/i



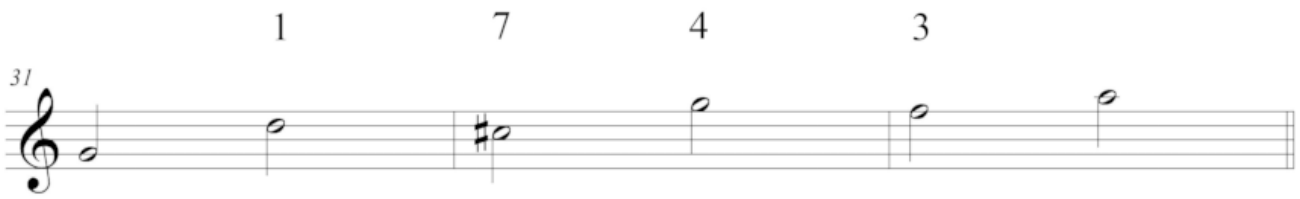
Example 17. Arc diagram of K545/i with instances of the Meyer added in orange



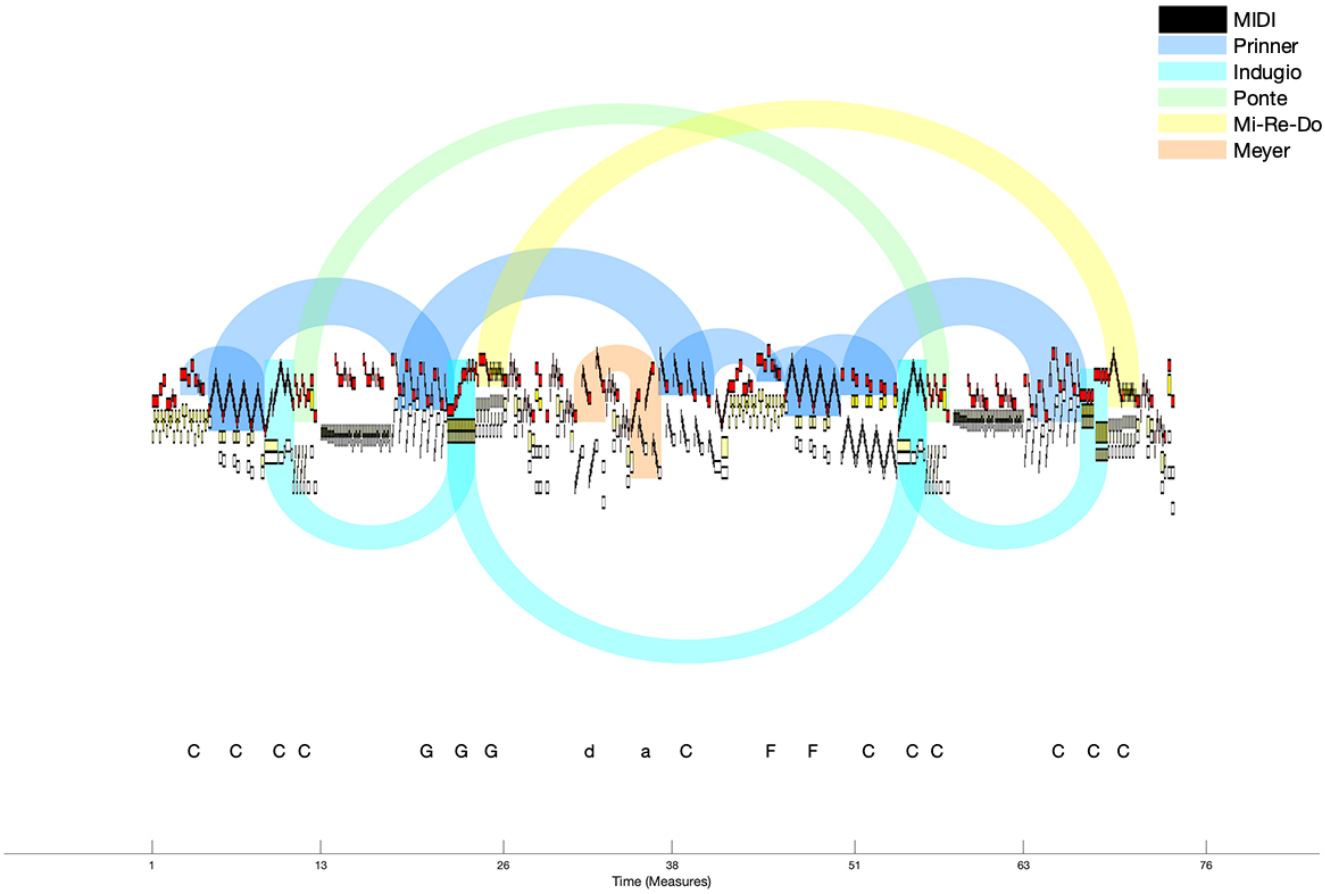
Example 18. Identification of Meyer schema, including the subsidiary melodic features, High-6^ 6^ and High-2^2^, in K. 545/i, mm. 31–33



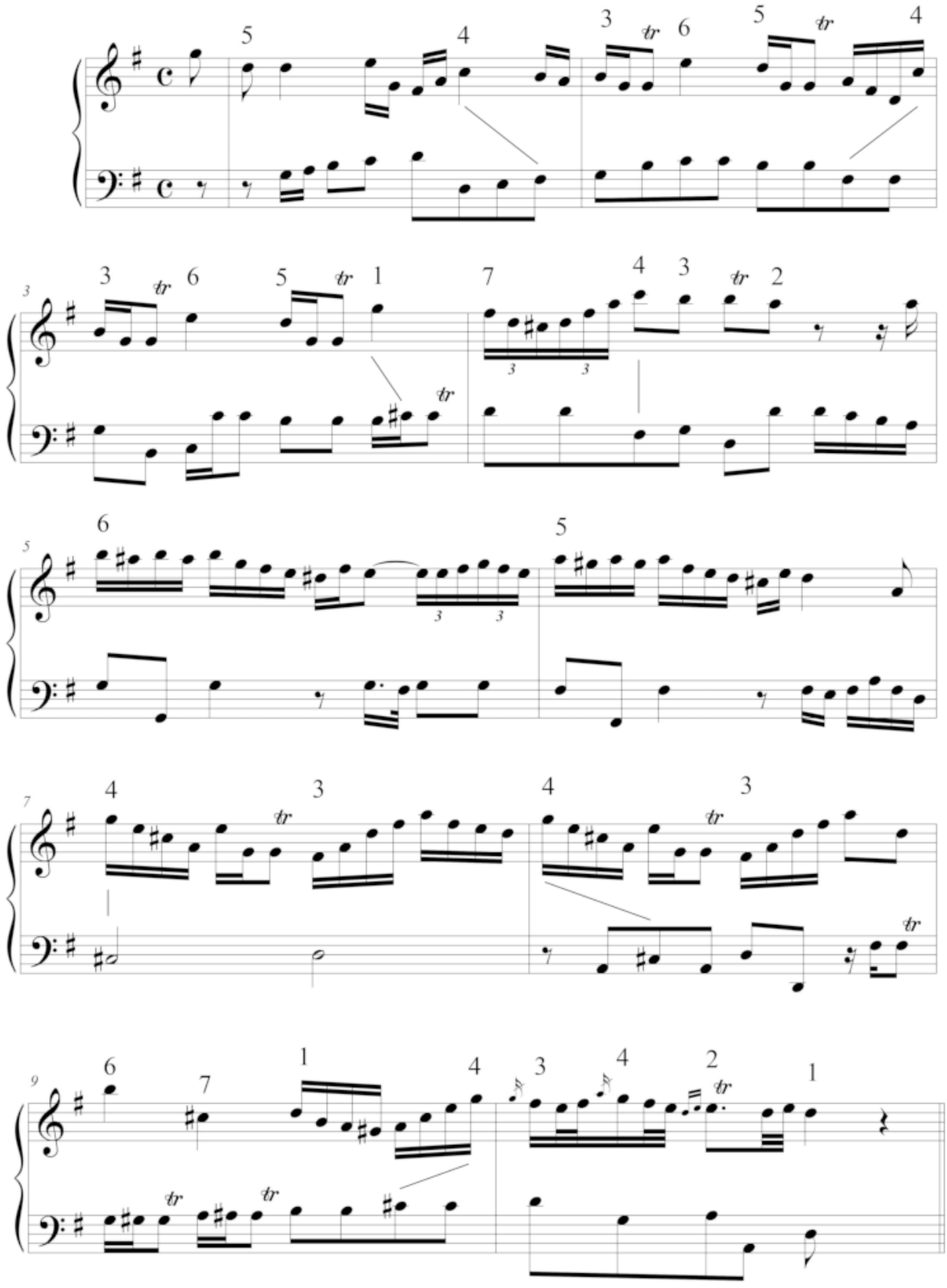
Example 19. Reduction of K.545/i, mm. 31–33



Example 20. K545/i with instances of five schemata

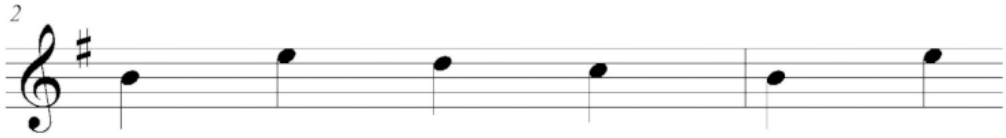


Example 21. Surface of Kirnberger, Sonata for Flute and Continuo in G major, mm. 1–10, with soprano skeletal scale degrees (after Rabinovitch 2019, 35). Lines between the staves represent skeletal contrapuntal tritones.



Example 22. One-beat reduction of mm. 2–3 of the Kirnberger revealing a Prinner with consistent harmonic rhythm (one-beat interval)

mm. 2-3	B4	G4	G4	E5	D5	G4	G4	A4	F#4	D4	C5	B4	G4	G4	E5	D5	G4	G4	G5
Onset	1	0	0	1	1	0	0	1	0	0	0	1	0	0	1	1	0	0	1
Pre-Cont	–	–	–	0	1	0	0	0	0	0	1	1	0	0	0	1	0	0	0
Post-Cont	0	0	0	1	0	0	0	0	0	0	1	0	0	0	1	0	0	0	0
Total	–	–	–	2	2	0	0	1	0	0	2	2	0	0	2	2	0	0	1



Example 23. 6^6^-5^5^-4^4^-3^3^ scale degree skeleton for mm. 5–7 of the Kirnberger, after Rabinovitch (2019)