MTO 23.4 Examples: Rabinovitch, Review of Guido

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.17.23.4/mto.17.23.4.emmery.php
Example 1. Realization of partimento Gj 92 by Francesco Durante, mm. 1–8

Example 2. Canon module (after Froebe 2007, 35) adapted to match Durante’s context
Example 3. Reproduction of Guido’s Figure 3.1 (p. 47) and Example 3.1a (p. 49), which show two lines from Girolamo Diruta’s *alio modo*
Example 4. Reproduction of Guido’s Example 3.1c (p. 49), which combines materials from the lines reproduced in Example 3 and additional ones
Example 6a. Recomposition of Mozart K. 488, 2nd movement, mm. 5–8

Prinner i: 6 5 4 3
Comma III: (4 3)

III: 6 7 1 i: 6 7 1

=i: 3 (Prinner bass)
Rule of the Octave 6-7-1 segment in III and in i (or Comma bass in III and in i)

Example 6b. Original version of Mozart K. 488, 2nd movement, mm. 5–8, with analysis of galant schemata

Prinner: 6 5 4 3
(la-to-sol flourish)

III: 6 7 1 i: 6 7 1

=i: 3
Example 7. Transcription of an improvisation performed in 2014 by Catherine Motuz and Rona Nadler