



### 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)

Part (a) shows the original melody in treble clef, 3/4 time, with circled notes indicating implied voice changes. Part (b) shows a harmonic reduction with notes labeled N, CS, and P, and figured bass notation below: 7, 6, 6, 7, #, #4, 2.

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

The melody is marked with +, \*, and ^ symbols above the notes, and ^ symbols below the notes, indicating implied voices.

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

The melody is shown in treble clef, 3/8 time, with slurs and accents indicating perceived syncopation.

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

Musical notation for Example 4, showing a single staff in 3/4 time. The notation includes a complex rhythmic pattern with multiple implied voices. Circles and plus signs (+) are used to mark specific notes and transitions between voices. Carets (^) and asterisks (\*) are also present below the staff.

**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)

Musical notation for Example 5, showing two parts: (a) Original score in bass clef, 3/4 time, with circles indicating transitions between implied voices; (b) Orchestration of the rhythmic pattern in three staves, each with a different rhythmic figure.

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

Musical notation for Example 6, showing a harmonic reduction in bass clef, 3/4 time, with implied voices indicated by circles and stems.

**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 7, measures 4–7, original score and rhythmic patterns. The notation is in 4/4 time and D minor. Part (a) shows the original score with circles indicating transitions between implied voices. Part (b) shows the inherent rhythmic pattern created by these changes, consisting of a sequence of eighth and sixteenth notes with slurs. Part (c) shows a revised version of the score. Part (d) shows the inherent rhythmic pattern in the revised version, which is simpler than the original.

Example 7, measures 4–7, revised score and rhythmic patterns. The notation is in 4/4 time and D minor. Part (a) shows the revised score with circles indicating transitions between implied voices. Part (b) shows the inherent rhythmic pattern created by these changes, consisting of a sequence of eighth and sixteenth notes with slurs. Part (c) shows the revised version of the score. Part (d) shows the inherent rhythmic pattern in the revised version, which is simpler than the original.

**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 8 consists of three staves of musical notation in G minor, 4/4 time.   
 Staff (a) shows the original score for measures 91-93, featuring a complex, fast-moving melodic line with many sixteenth and thirty-second notes.   
 Staff (b) shows the inherent rhythmic pattern created by implied voice changes, consisting of a series of eighth and sixteenth notes with slurs, capturing the underlying pulse of the original piece.   
 Staff (c) shows a revised version of the original score, where the complex original melody has been simplified into a more rhythmic and accessible form, following the pattern shown in staff (b).

**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 9 consists of three staves of musical notation in B minor, 3/4 time.   
 Staff (a) shows the original score for measures 1-3, with circles around specific notes to indicate transitions between implied voices.   
 Staff (b) shows Kurth's analysis of the “apparent voice”, which is a simplified melodic line that follows the general contour of the original piece but ignores the complex rhythmic details.   
 Staff (c) shows the inherent rhythmic pattern created by implied voice changes, consisting of a series of eighth and sixteenth notes with slurs, capturing the underlying pulse of the original piece.

**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)

The image displays a musical score for Example 10, consisting of seven systems of music. Each system contains two staves: (a) the original score and (b) an implied rhythmic pattern. The music is in G minor, 3/8 time, and measures 1 through 42. The original score (a) features a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The implied rhythmic pattern (b) is a simplified version of the original, consisting of a sequence of eighth and sixteenth notes that capture the underlying pulse of the piece. The pattern is marked with a 3/8 time signature and includes various note values and rests that correspond to the original melody's rhythm.