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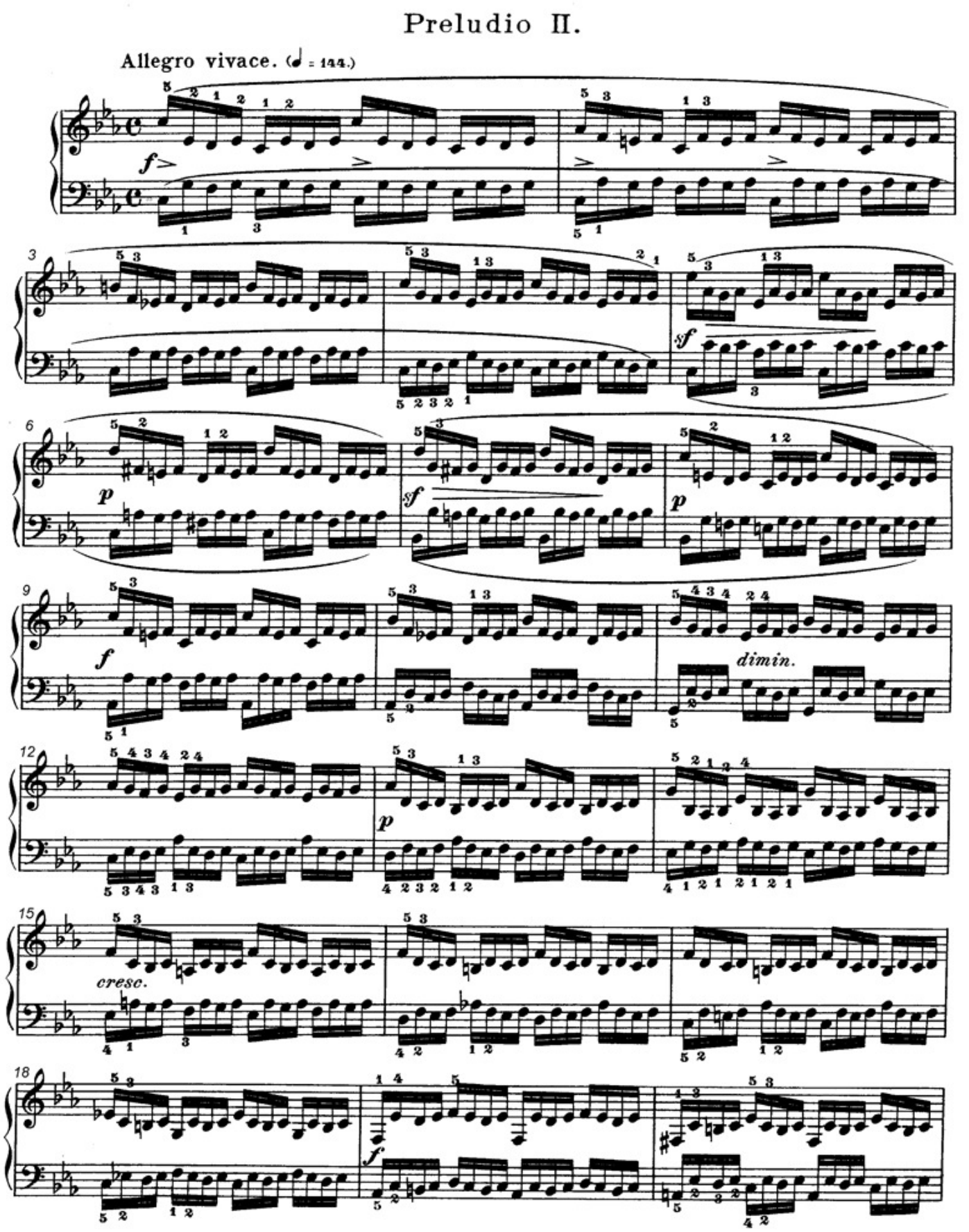
MTO 18.1 Examples: Barolsky and Martens, Rendering the Prosaic Persuasive

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.12.18.1/mto.12.18.1.barolsky_martens.php

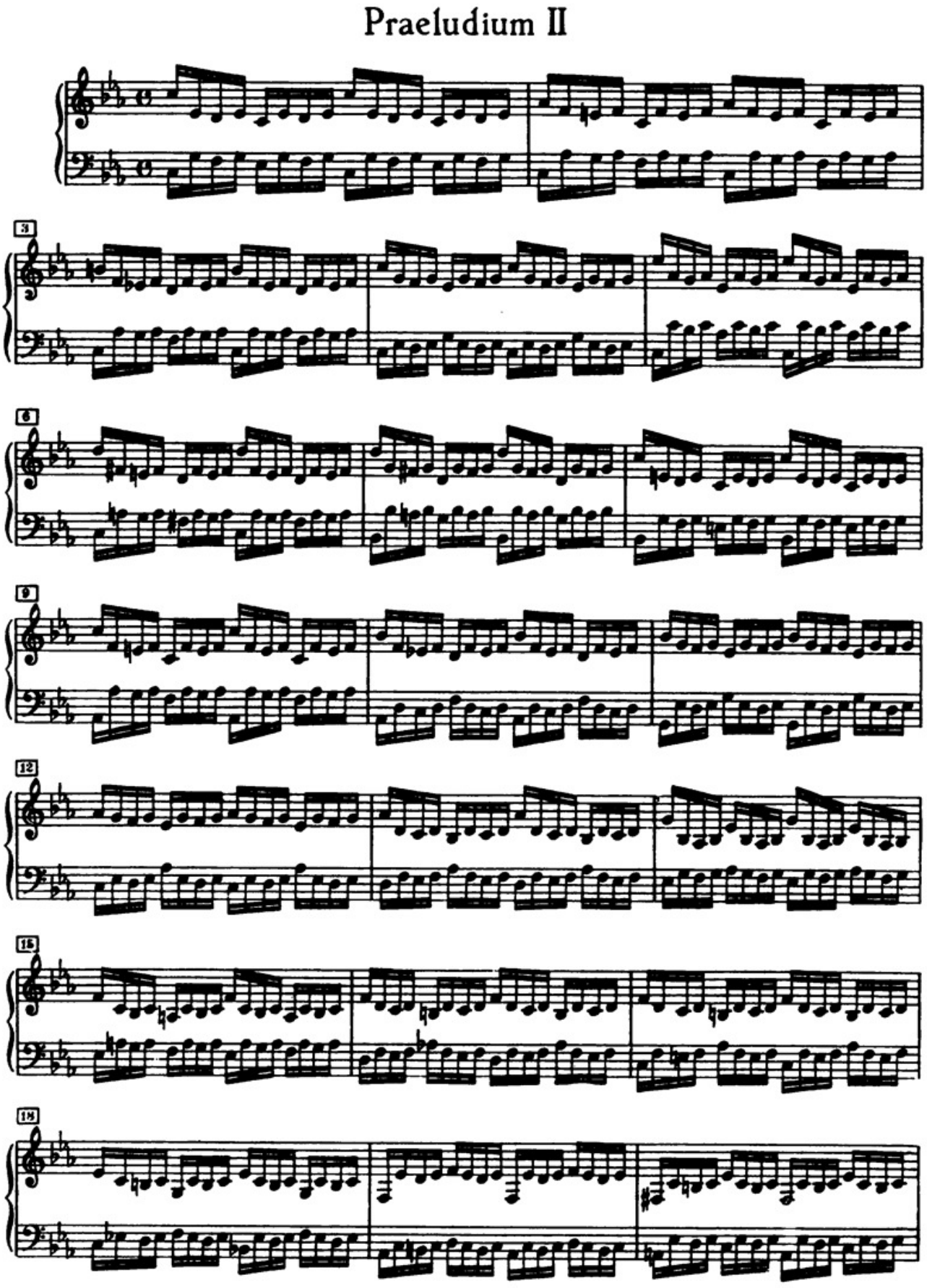
Example 1. Glenn Gould's performance of the Bach Prelude in C minor, measures 1–6, from *Thirty Two Short Films About Glenn Gould* (Girard, 1993)

Example 2. Caricatured Glenn Gould performance of the C-minor Prelude, measures 1–11, from *The Triplets of Belleville* (Chomet, 2003)

Example 4. Bach, Prelude in C minor (WTC I), Czerny Edition, measures 1–20



Example 5. Bach, Prelude in C minor (WTC I), Urtext edition



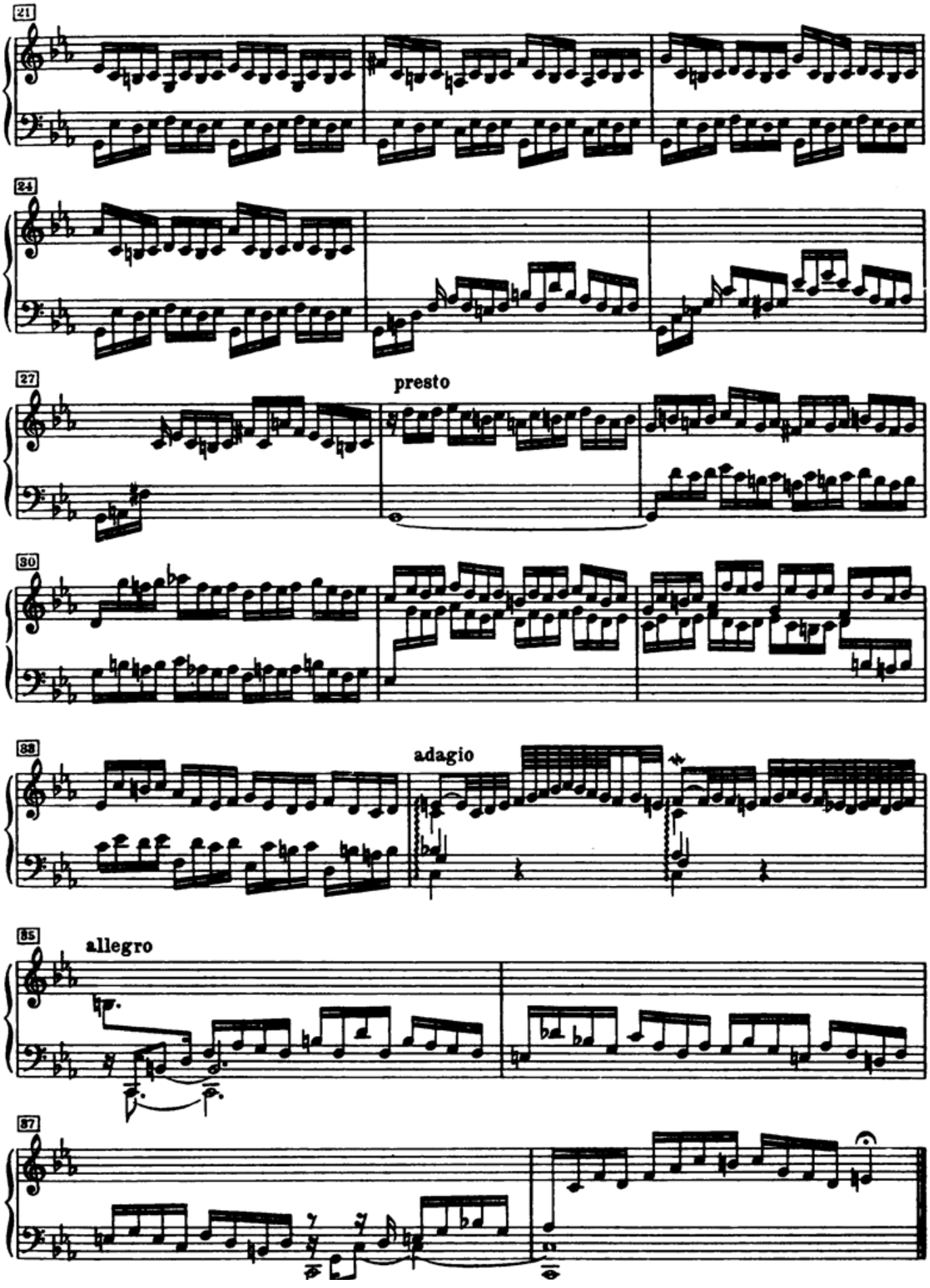

21
24
27
presto
30
33
adagio
35
allegro
37

Figure 1a. Bach, C minor Prelude (WTC I)
Outer-voice framework of measures 5–14

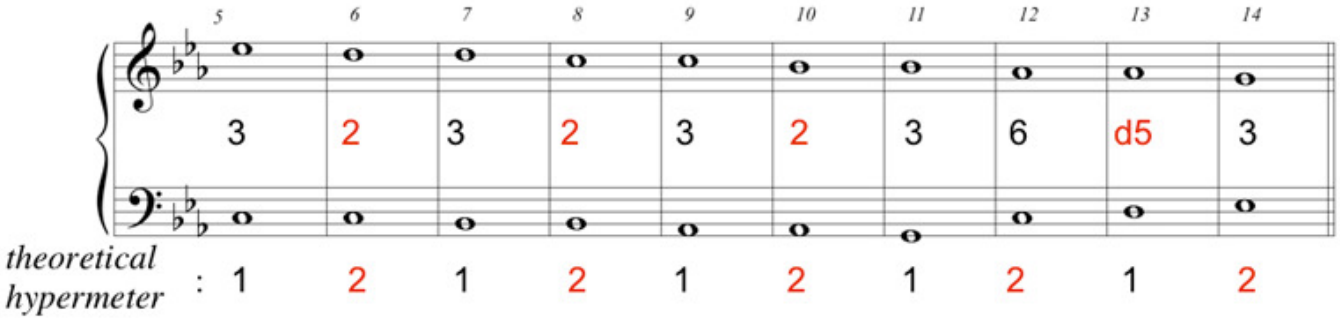


Figure 1b. Bach, C minor Prelude (WTC I)
Theoretical, performative, and editorial analyses of measures 5–14

m.	Chord	Outer voice interval	Theoretical hypermeter	Gould	Landowska	Feinberg	Czerny
5	Ab^{6}	3rd	1	1 (long)	1 (long)	1 (loud)	1 *sf decresc.*
6	$D^{4/2}$	2nd	2	2 (short)	2 (short)	2 (soft)	2 ***p***
7	g^{6}	3rd	1	1 (long)	1 (long)	1 (loud)	1 *sf decresc.*
8	$C^{4/2}$	2nd	2	2 (short)	2 (short)	2 (soft)	2 ***p***
9	f^{6}	3rd	1	2? (short)	1 (long)	1 (loud)	1 ***f***
10	$Bb^{4/2}$	2nd	2	1 (long)	1! (long)	2 (soft)	2
11	Eb^{6}	3rd	1	(less long)	(long)	1 (soft)	1 *dimin.*
12	$Ab^{6/5}$	6th	2	(less long)	(long)	2 (soft)	2
13	$Bb^{6/5}$	d5th	1	(less long)	(long)	1 (soft)	1 ***p***
14	Eb	3rd	2	2 (short)	2 (short)	2 (soft)	2