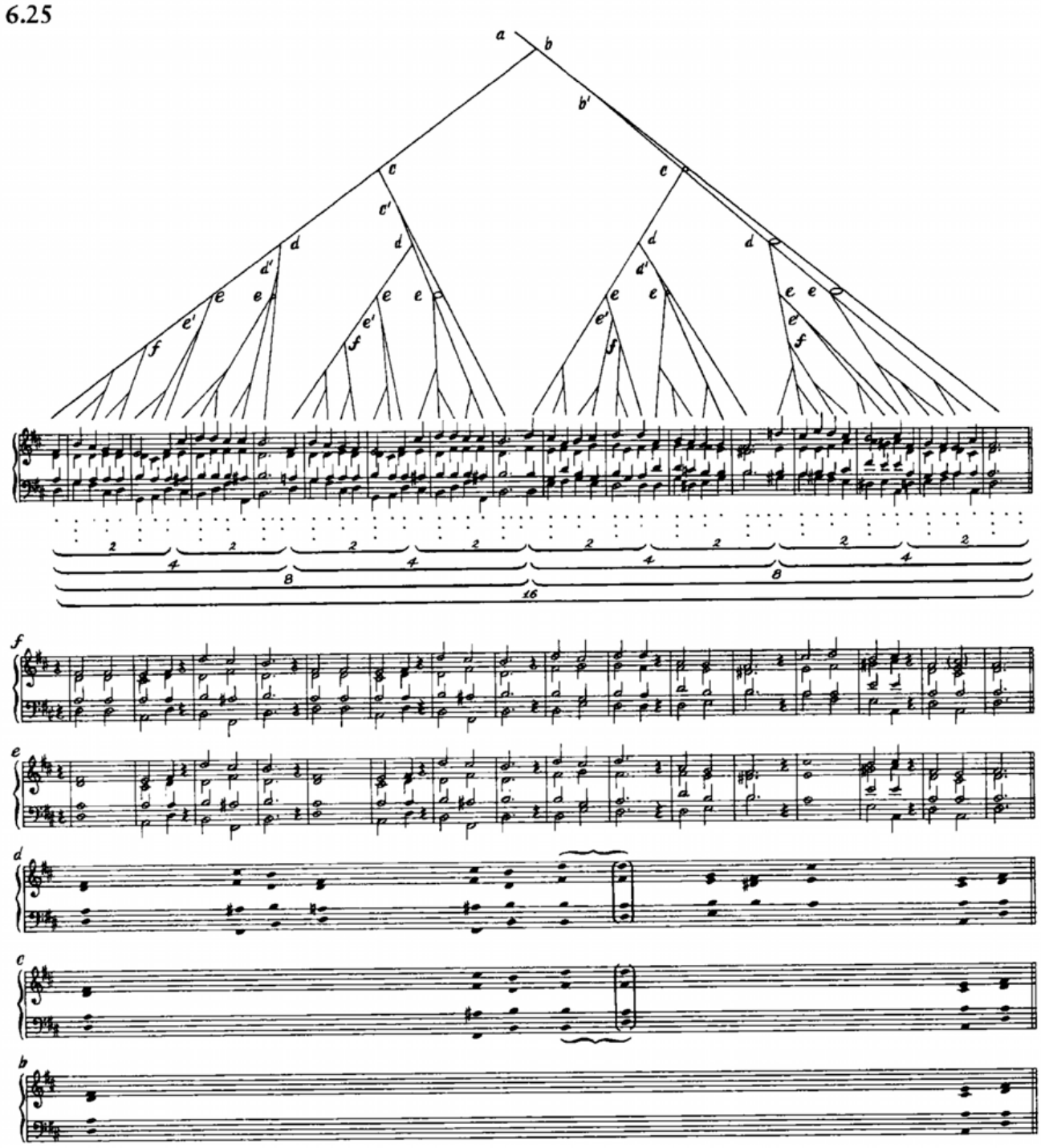
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

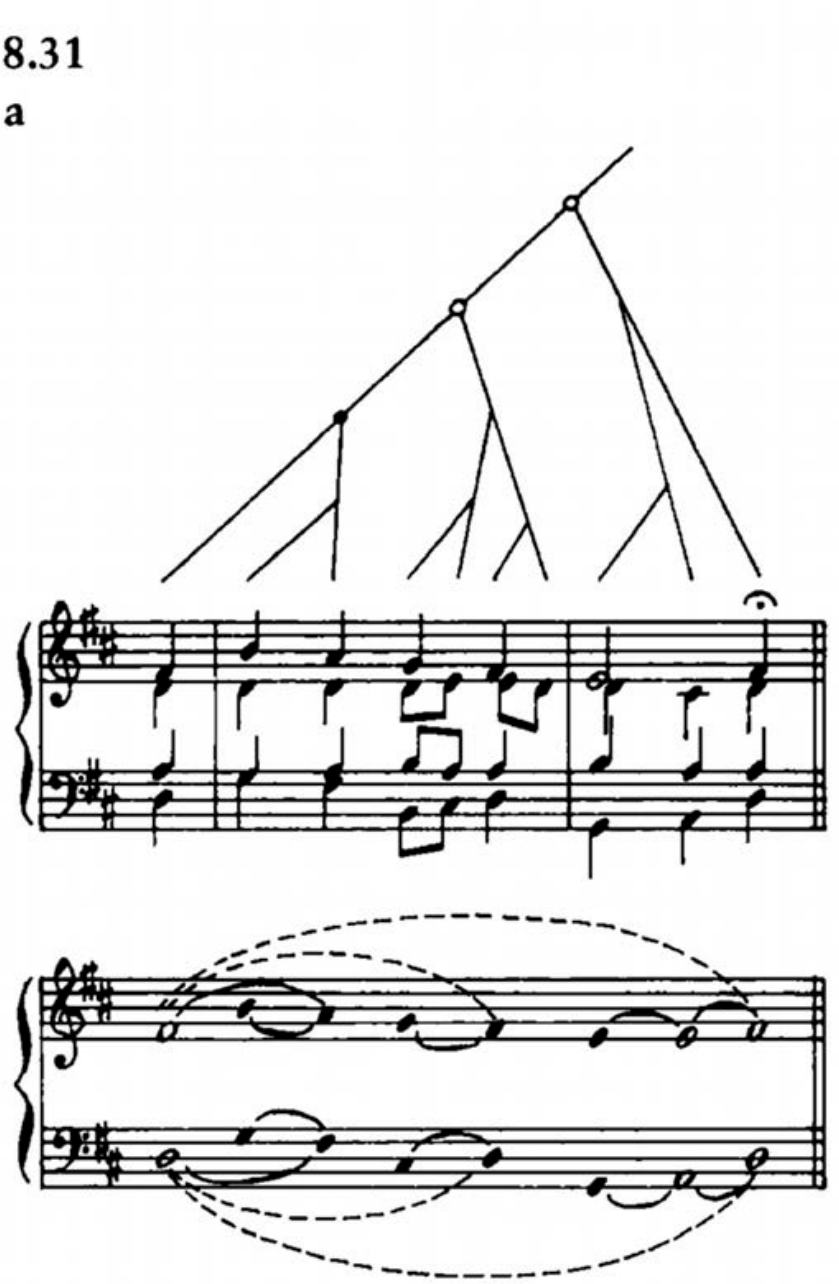
# MTO 23.3 Examples: Clarke, North Indian Classical Music and Lerdahl and Jackendoff

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.17.23.3/mto.17.23.3.clarke.php

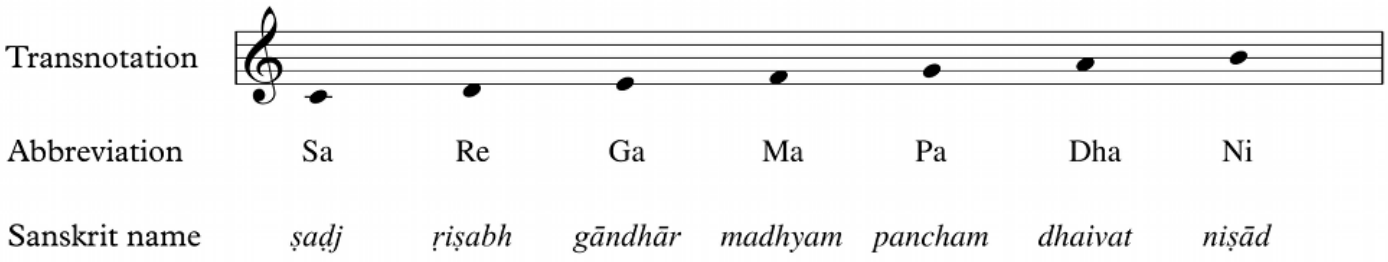
**Example 1.** J.S. Bach “O Haupt voll Blut und Wunden,” BWV 244, as analyzed in *GTTM* (144; Example 6.25)



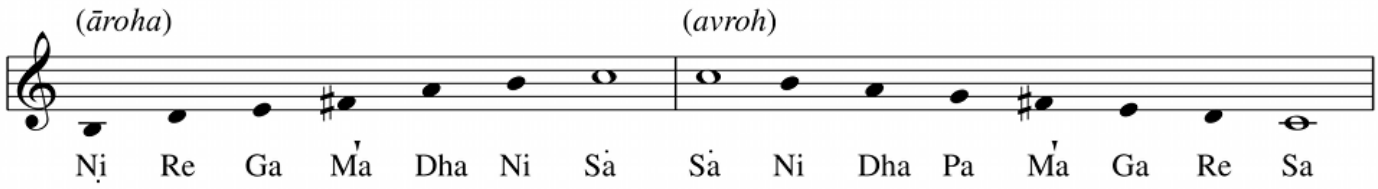
**Example 2.** Prolongational reduction of opening of “O Haupt voll Blut und Wunden” (*GTTM*, 202; Example 8.31)



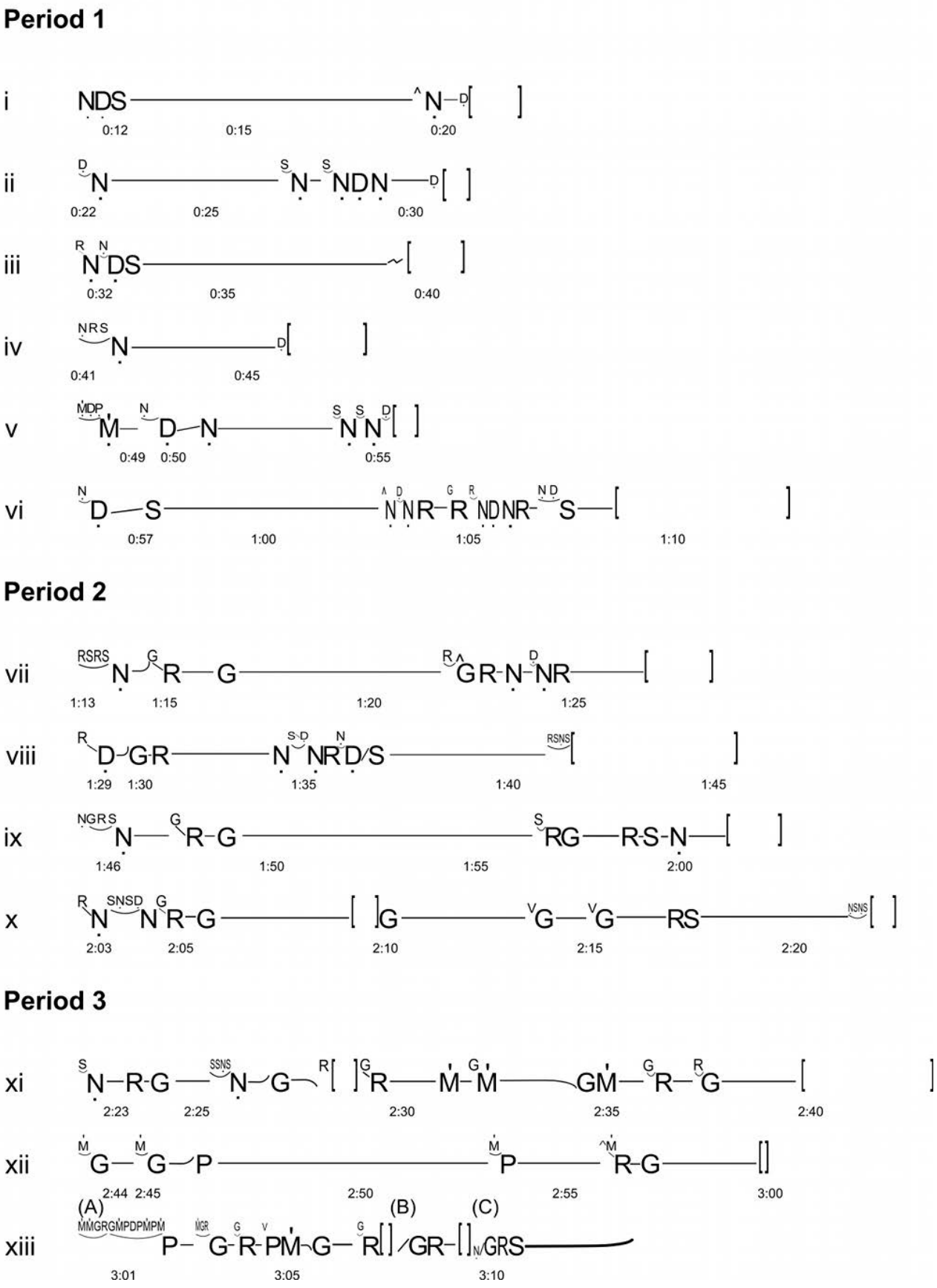
**Example 3.** Scale degrees with Sanskrit note names and abbreviations



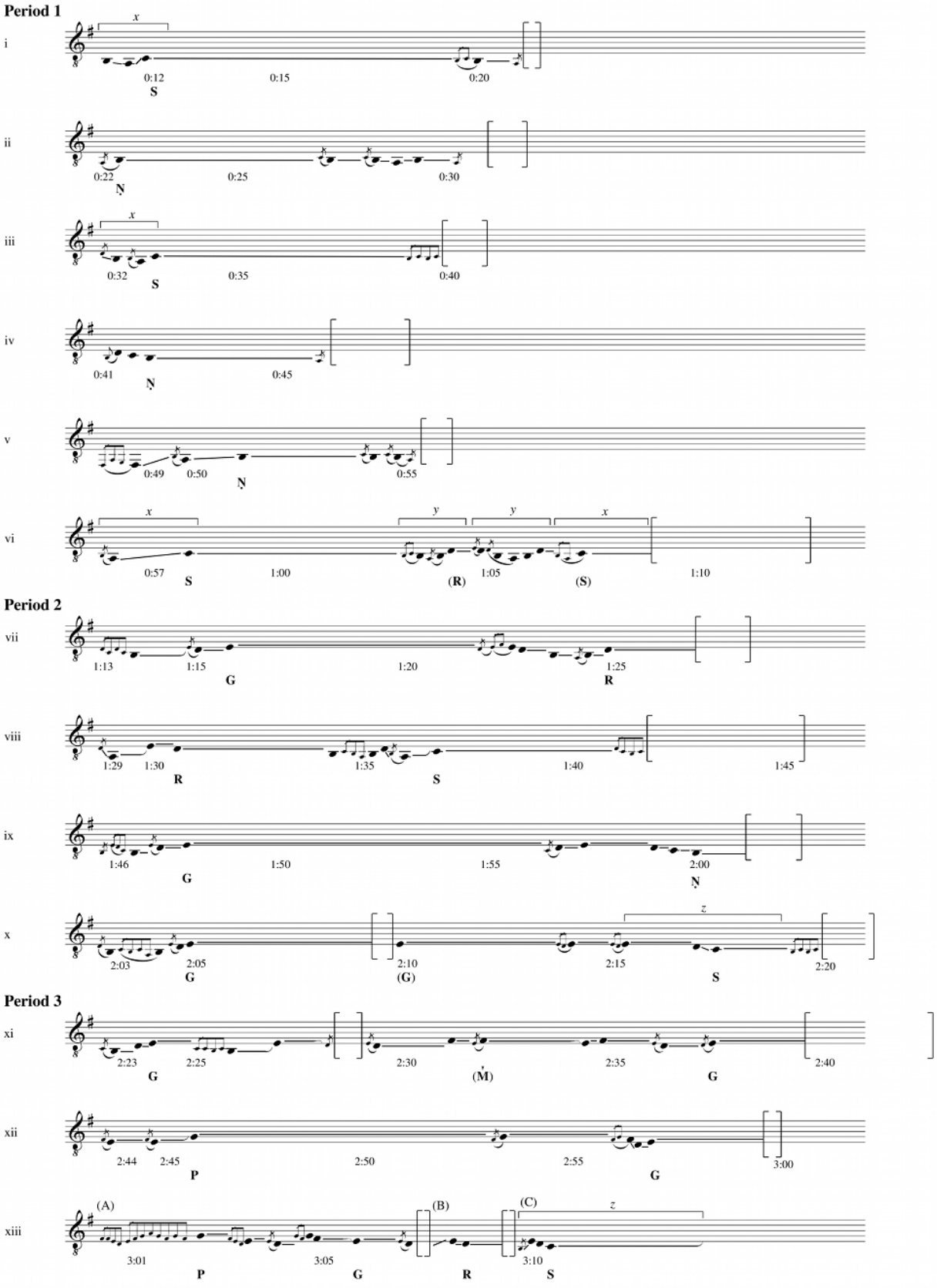

**Example 4.** *Rāg* Yaman scale—ascending (*āroh*) and descending (*avroh*)



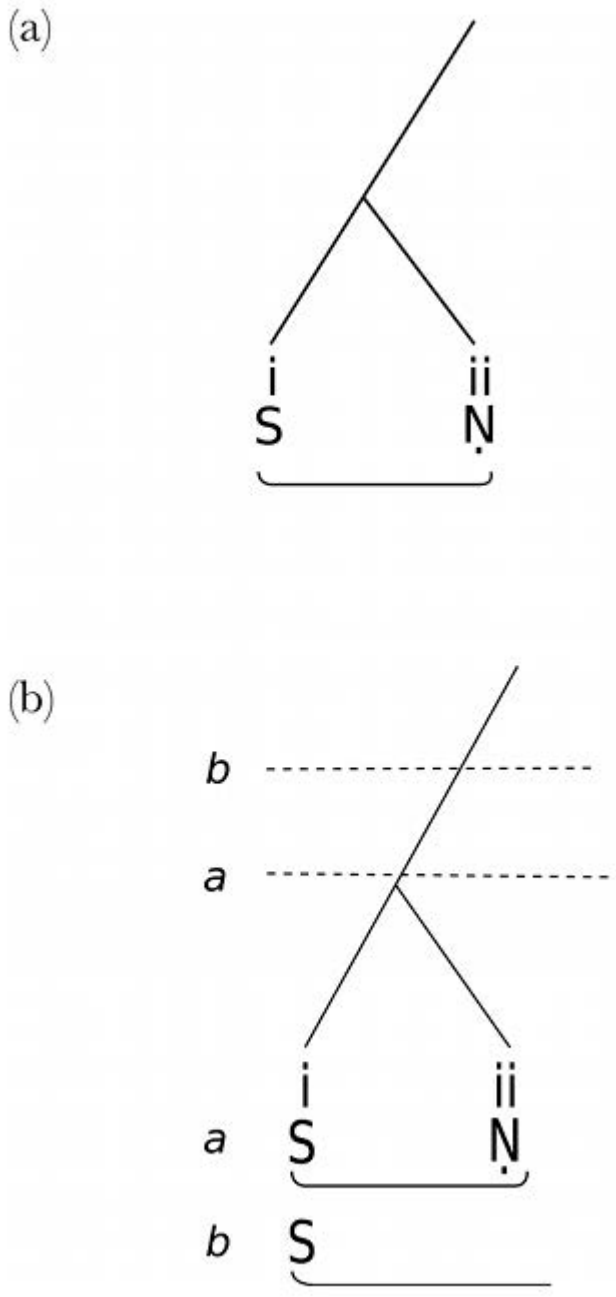
**Example 5a.** Transcription of *ālāp* from Vijay Rajput's performance of *Rāg* Yaman (*Twilight Raags from North India*, track 4) using *sargam* notation



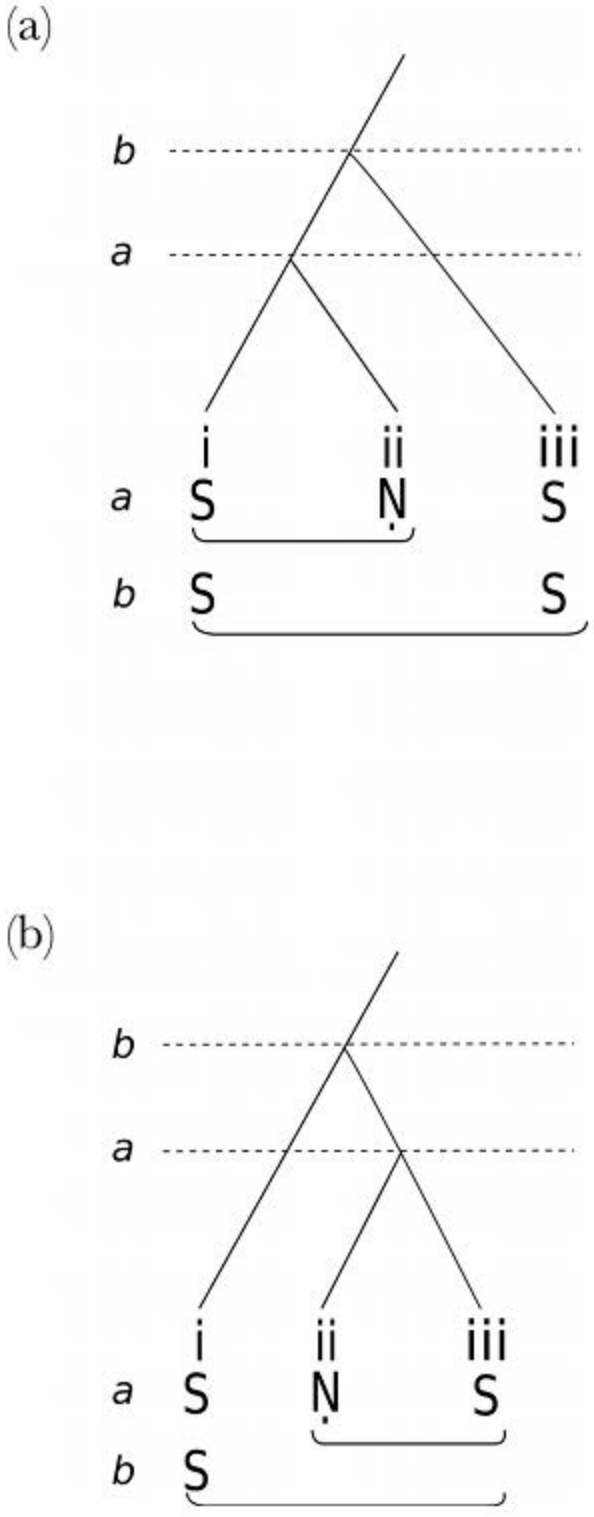
**Example 5b.** Transnotation using Western staff notation



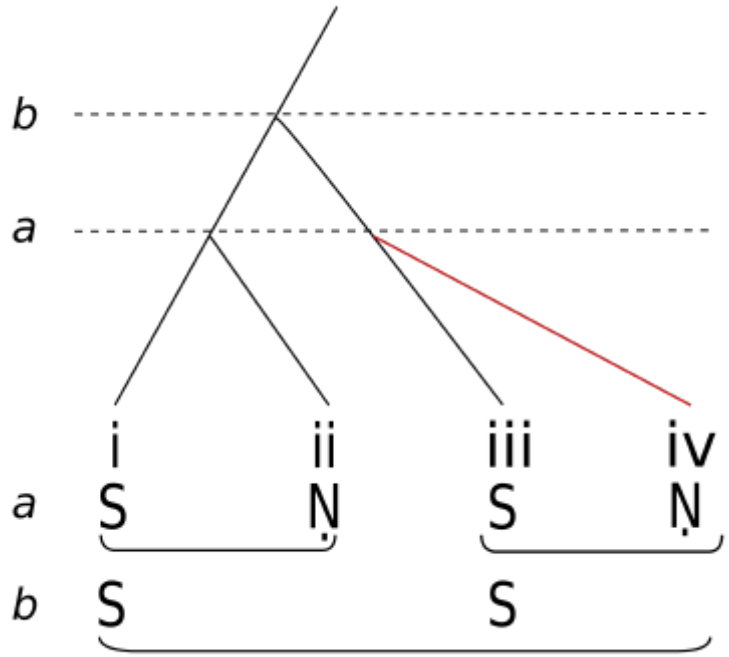
**Example 6.** Time-span reduction analysis of phrases i–ii of *ālāp*: (a) surface level (b) including next hierarchic level



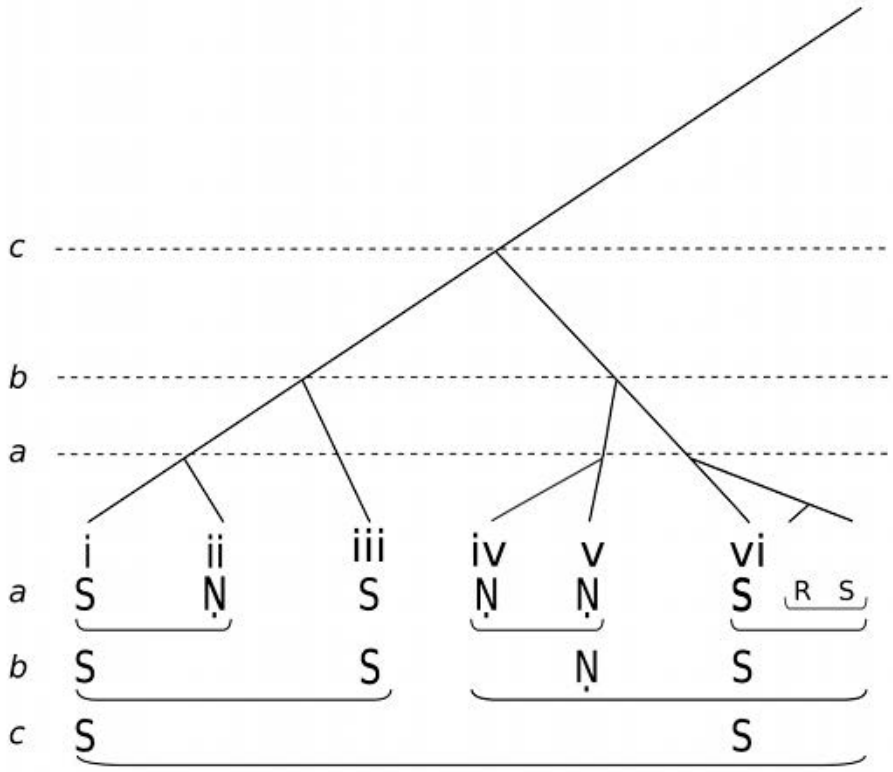
**Example 7.** Time-span reduction of phrases i–iii (alternative analyses)



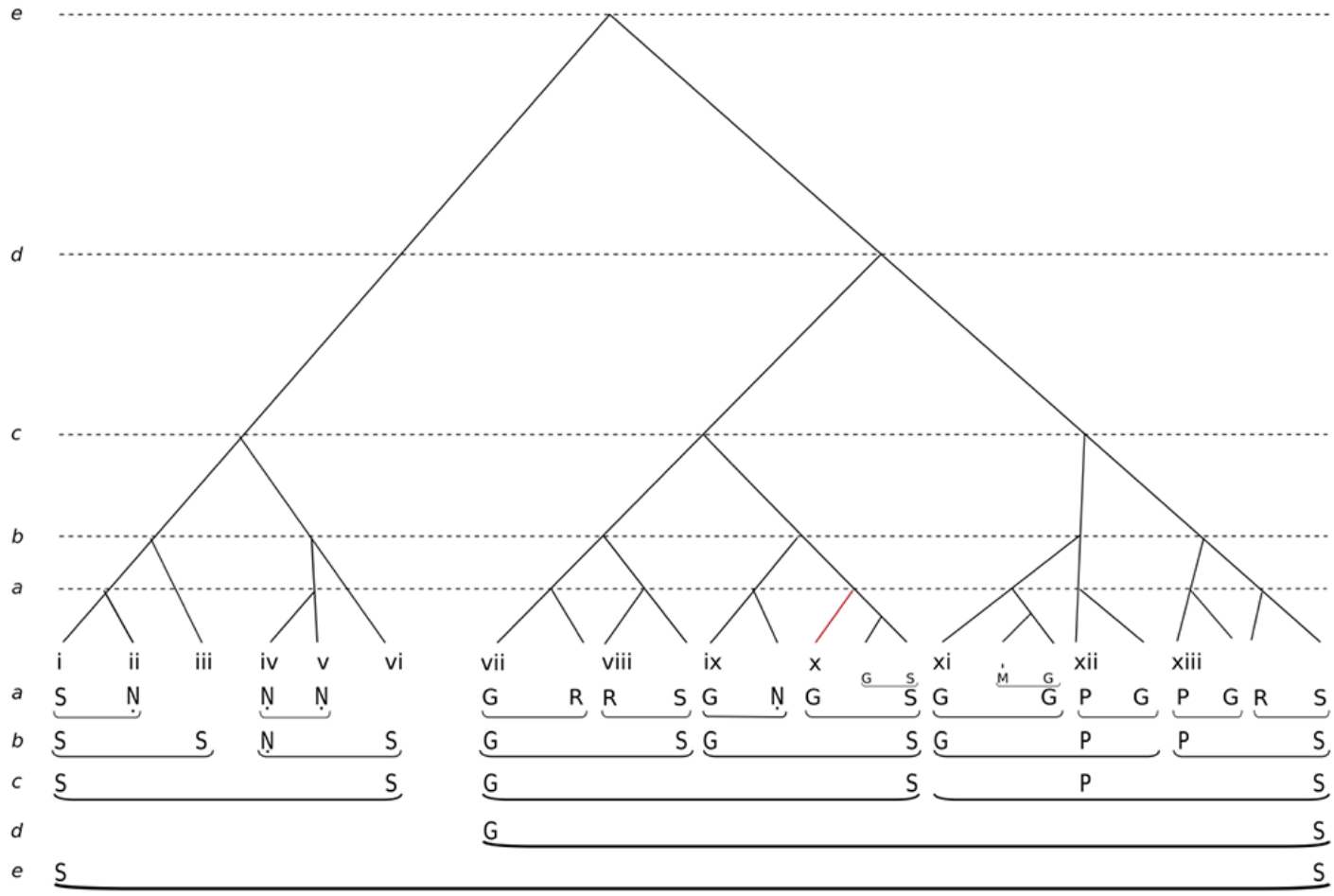
**Example 8.** Time-span reduction of phrases i–iv



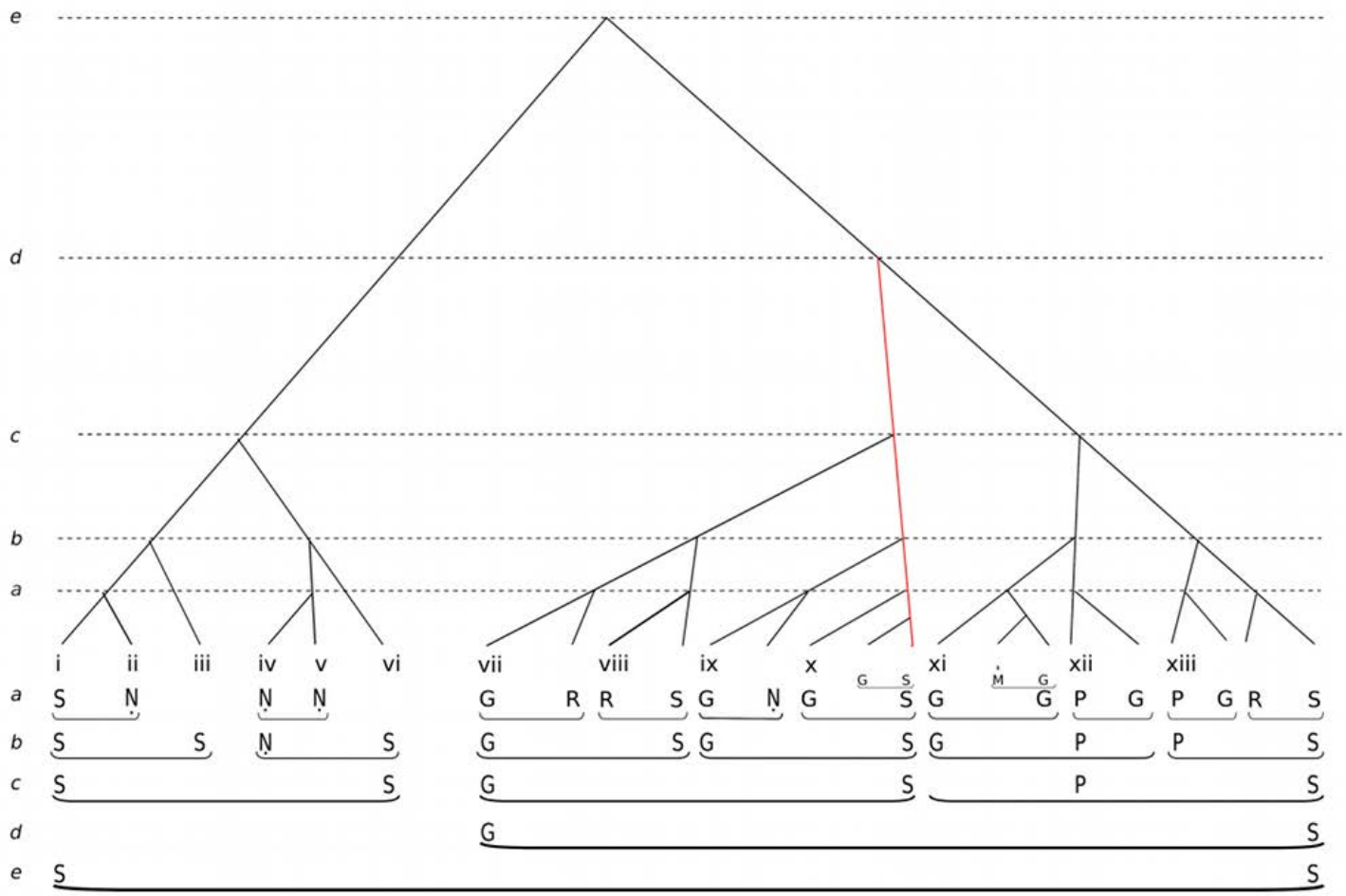

**Example 9.** Time-span reduction of phrases i–vi



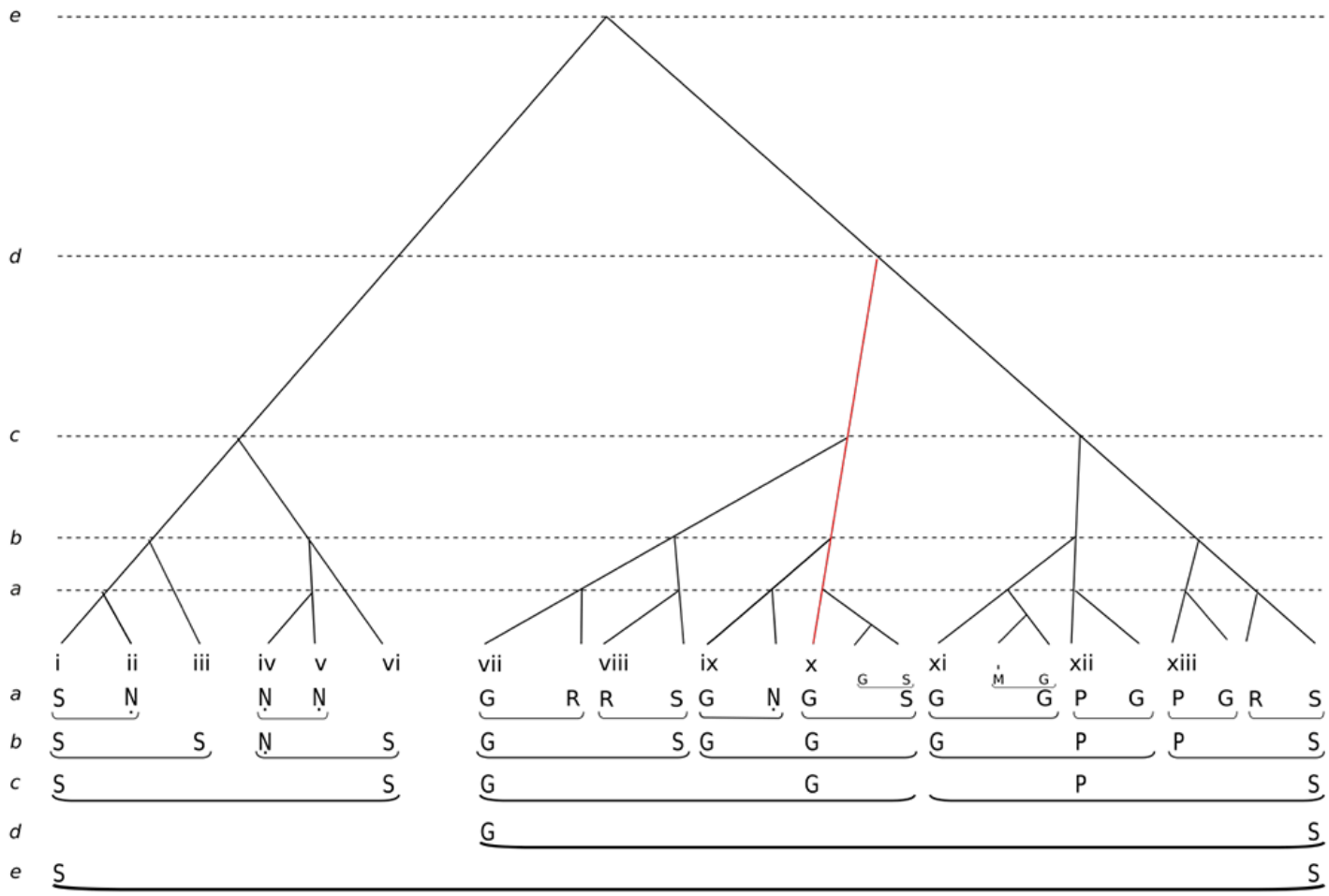
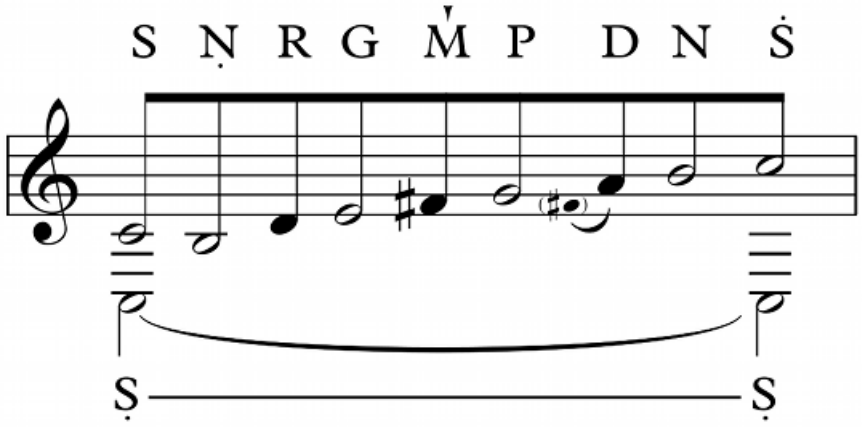
**Example 10.** Time-span reduction of entire *ālāp*, prioritizing cadenced groups



**Example 11.** Alternative analysis of *ālāp*, prioritizing final Sa of phrase x



**Example 12.** Further alternative analysis of *ālāp*, prioritizing teleology



**Example 13.** Ascending “fundamental line” for *Rāg* Yaman