

**MTO 27.3 Examples: De Souza, Review of John Paul Ito, Focal Impulse Theory**

(Note: audio, video, and other interactive examples are only available online)

<https://mtosmt.org/issues/mto.21.27.3/mto.21.27.3.desouza.html>

**Example 1.** Bach, Partita No. 3 for Solo Violin, BWV 1006, Loure, mm. 1–2



**Example 2.** Focal impulse placement in two performances of Bach’s Loure for solo violin (78, Example 4.3)



**Example 3.** Ito's recompositions of a theme from Beethoven's Overture to *The Creatures of Prometheus*, op. 43 (62, Example 3.5)

a) Musical notation for example a) in treble clef, common time. The melody consists of two measures. The first measure contains a quarter rest followed by a quarter note G4, a quarter note F4, and a quarter note E4. The second measure contains a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. Above the staff, there are two vertical lines with flags, one above the first measure and one above the second measure.

b) Musical notation for example b) in treble clef, common time. The melody consists of two measures. The first measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The second measure contains a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. Above the staff, there are two vertical lines with flags, one above the first measure and one above the second measure.

c) Musical notation for example c) in treble clef, common time. The melody consists of two measures. The first measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The second measure contains a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. Above the staff, there are two vertical lines with flags, one above the first measure and one above the second measure.

d) Musical notation for example d) in treble clef, common time. The melody consists of two measures. The first measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The second measure contains a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. Above the staff, there are two vertical lines with flags, one above the first measure and one above the second measure.

**Example 4.** Three types of syncopation, distinguished by their relation to focal impulses (113, Example 7.1)

a) vigorous                      b) grounded                      c) floating

**Example 5.** Categories of qualitatively inflected focal impulse (172, Table 10.1)

	No bounce from goal	Bounce from goal back to initial state of the focal impulse
Oriented toward release of tension	↓	∩
Oriented toward gathering of tension	↑	∪

**Example 6.** Focal impulse quality in two performances of Bach's Loure for solo violin

a)                      b)