This work was supported by NSERC (RGPIN/386603-2010), Early Researcher Award (ER10-07-195), Canadian Foundation for Innovation (CFI-LOF 30101), and McMaster Arts Research Board grants to Dr. Michael Schutz.

References

Figures
1. Figure 1: Example from Bach’s Prelude no. 7, showing how attack rate was tallied and the mensuratum marking used.
2. Figure 2: Similarity between written and performed versions. The comparison between attack rates for the written versions (7) and the performed versions (13) of the Well-Tempered Clavier: Book I. There is a distinct similarity between both the written versions and performed versions. The error bars are of the confidence interval.
3. Figure 3: Consistent difference between major and minor pieces. While some performances and writers tend to a wider range of attack differences (Richter, Demus), and others hold to a shorter range (Gallagher, Leonhardt), both performers and writers consistently reflected the major/faster/brighter, minor/slower/darker. The box shows the interquartile range, and the whiskers represent 95% confidence interval. Outliers are disconnected circles.
4. Figure 4: Method consistency across performers. Although major rates differed for some pieces (e.g. F Major prelude, E minor fugue), they were remarkably consistent overall. The top row shows minor key preludes or fugues and the bottom row major key preludes or fugues across each of the twelve chroma. Each dot represents a single performance.