MTO 20.3 Examples: Smith, Schankler, and Chew, Listening as a Creative Act

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

Figure 1. The second author performing on a Yamaha Disklavier with Mimi at the People Inside Electronics concert at the Boston Court Performing Arts Center in Pasadena, California, in June 2010

Figure 2. Analyses of Performance no. 1 by Annotator 1 (top), and Annotator 2 (bottom), animated with a recording of the performance
Notation Example 1. Performance no. 1, large section boundary (A1–B1) for Annotator 1
Figure 3. Analyses of Performance no. 2 by Annotator 1 (top) and Annotator 2 (bottom), animated with a recording of the performance.
Notation Example 3. Performance no. 2, large section boundary (A1–B1) for Annotator 2
Figure 4. Analyses of Performance no. 3 by Annotator 1 (top) and Annotator 2 (bottom), animated with a recording of the performance.
Notation Example 5. Opening of Performance no. 3, notated as triplets

Notation Example 6. Opening of Performance no. 3, notated as straight eighth notes

Notation Example 7. Performance no. 3, large section boundary (A1–A2) for Annotator 1