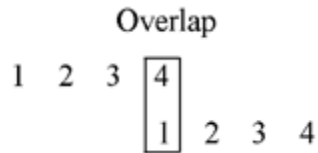


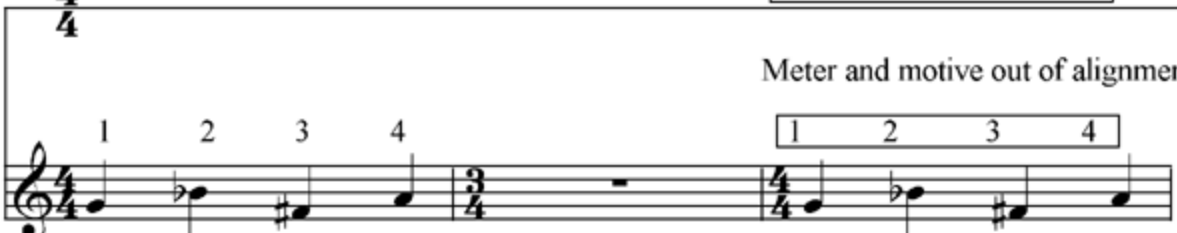
MTO 12.1 Examples: Woodruff, Metrical Phase Shifts

(Note: audio, video, and other interactive examples are only available online)
<http://www.mtosmt.org/issues/mto.06.12.1/mto.06.12.1.woodruff.php>

Example 1. Elision



Example 2. Fixed metric identity and periodicity

Steady (Periodic) Meter	<div style="display: flex; justify-content: space-around; align-items: center;"> $\frac{4}{4}$ 1 2 3 4 1 2 3 <div style="border: 1px solid black; padding: 2px 5px; display: inline-block;">4 1 2 3</div> 4 </div>
Metric Identity	<div style="display: flex; justify-content: space-around; align-items: center;"> 1 2 3 4 <div style="border: 1px solid black; padding: 2px 5px; display: inline-block;">1 2 3 4</div> </div>
	
	<p>Meter and motive out of alignment</p>

Example 3. Model of foreground/background meters

Steady Background Meter

'Metric identity polarities'

Metric Identity

Foreground Irregularity

Motive X

X displaced

X 'on target'

Detailed description: This diagram illustrates the relationship between a steady background meter and foreground irregularity. The background meter is a steady 4/4 time, with measures numbered 1 through 16. The foreground irregularity is shown on a single staff with a treble clef, where the time signature changes from 4/4 to 3/4, then to 5/4, and finally back to 4/4. A dotted line labeled 'Motive X' spans the first four measures of the 4/4 section. A bracket labeled 'X displaced' covers the 5/4 section, showing the motive shifted. A bracket labeled 'X 'on target'' covers the final 4/4 section, showing the motive aligned with the background meter. Above the staff, 'Metric identity polarities' are indicated by vertical dashed lines corresponding to the 1st, 2nd, 3rd, and 4th beats of each measure in the background meter.

Example 4. Four phases of 4/4 meter

Phase $\frac{4}{4}$

Detailed description: This diagram shows four phases of a 4/4 meter. Each phase is represented by a horizontal line with four vertical tick marks, numbered 1, 2, 3, and 4 from left to right. The four phases are stacked vertically, with the first phase starting at the beginning and each subsequent phase starting one tick mark later, illustrating a phase shift of one quarter note.

Example 5. Phase-shift analysis of motive X

..... denotes phase shift

Phase $\frac{4}{4}$

Metric Identity

Detailed description: This diagram provides a phase-shift analysis of motive X. It features two staves: 'Phase 4/4' and 'Metric Identity'. The 'Metric Identity' staff is identical to the one in Example 3, showing the 4/4, 3/4, 5/4, and 4/4 time signatures. The 'Phase 4/4' staff shows the background meter with four vertical tick marks per measure. A dotted line indicates a phase shift, starting from the first measure of the 5/4 section and ending at the first measure of the final 4/4 section, showing how the foreground motive's phase changes relative to the background meter.

Example 6. Phase-shift analysis of *The Sacrificial Dance*

The image displays a musical score for 'The Sacrificial Dance' with phase-shift analysis. The score is organized into two systems, each with a 'Phase' staff and a 'Metric Identity' staff. The top system covers measures 149 to 151, and the bottom system covers measures 152 to 153. A 'Determinant Motive' is marked in the first system. Annotations include 'Triple succession of downbeats' and measure numbers in boxes.

System 1 (Measures 149-151):

- Phase:** A staff with a 2/8 time signature and a bracket above it. It shows rhythmic patterns with dotted lines connecting notes across measures.
- Metric Identity:** A staff showing the sequence of metric signatures: 1, 1, 2, 1, 2, 1, 2, 1, 2, 1, 1, 2, 1, 1, 2, 1, 2, 1, 2, 1, 2.
- Annotations:** 'Triple succession of downbeats' is noted above measures 149-151. Measure numbers 149, 150, and 151 are boxed.

System 2 (Measures 152-153):

- Phase:** A staff with a 2/8 time signature and a bracket above it. It shows rhythmic patterns with dotted lines connecting notes across measures.
- Metric Identity:** A staff showing the sequence of metric signatures: 1, 1, 2, 1, 2, 1, 2, 1, 2, 1, 1, 2, 1, 1, 2, 1, 1, 2, 1, 2.
- Annotations:** 'Determinant Motive' is marked in the first measure of this system. Measure numbers 152 and 153 are boxed.

Example 7. Sacrificial Dance

151

Metric pole

Phase $\frac{2}{2}$

Metric pole (periodic, self contained)

Polarity: out-of-phase meters exposed

Metric Identity

1 2 1 2 1 2 1 1 2 1 2 1 2

Example 8. Ritual of the Two Rival Tribes

57 + 4

Phase $\frac{4}{4}$

Polarity

Metric Pattern

1 2 3 4 1 3 4

Example 9. *Ritual of the Two Rival Tribes*

A: Fixed metric identity reading

Phase $\frac{4}{4}$

Irregularity

1 2 3 4 1 3 4 1 2 3 4

B: Conventional 1 2 3 reading

Single Varying Meter

Irregularity

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

1 2 3 4 1 2 3 1 2 3 4

$57 + 4$

The image displays a musical score with three staves. The top staff, labeled 'Phase' and $\frac{4}{4}$, shows a sequence of notes with a boxed '1 3 4' and a dashed line indicating an 'Irregularity'. The middle staff, labeled 'Single Varying Meter', shows notes with changing time signatures ($\frac{4}{4}$, $\frac{3}{4}$, $\frac{4}{4}$) and a boxed '1 2 3', also marked with 'Irregularity'. The bottom staff is a bass line with a $\frac{4}{4}$ time signature, a key signature of one sharp (F#), and a boxed $57 + 4$.

Example 10. Phase-shift analysis of the *Ritual of the Two Rival Tribes*

The image displays a musical score for Example 10, titled "Phase-shift analysis of the *Ritual of the Two Rival Tribes*". The score is presented in two systems, labeled 57+2 and 58. Each system consists of a vocal line and a piano accompaniment.

System 57+2:

- Vocal Line:** Contains the lyrics "G# 'too soon'" and "F#". The notes are G# (measure 1), F# (measure 2), G# (measure 3), and F# (measure 4). A phase shift is indicated by a dotted line between the G# in measure 3 and the F# in measure 4, labeled "F# displaced forward".
- Piano Accompaniment:** Features a rhythmic pattern of eighth notes. The tempo is marked 4/4. The analysis shows metric identity (1, 2, 3, 4) and phase shifts (1, 2, 3, 4) across the measures.

System 58:

- Vocal Line:** Continues the melodic line with notes G# (measure 1), F# (measure 2), G# (measure 3), and F# (measure 4). The lyrics "G# 'too soon'" and "F#" are repeated.
- Piano Accompaniment:** Continues the rhythmic pattern. The tempo is marked 4/4. The analysis shows metric identity (1, 2, 3, 4) and phase shifts (1, 2, 3, 4) across the measures.

The score includes various musical notations such as treble and bass clefs, time signatures (4/4), and dynamic markings. The analysis highlights the relationship between the vocal melody and the piano accompaniment, specifically focusing on phase shifts and metric identity.

Example 11. A comparison of 3/4 and 4/4 metric cycles

