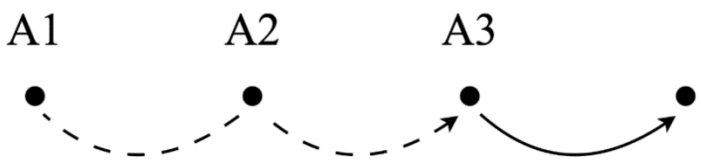
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

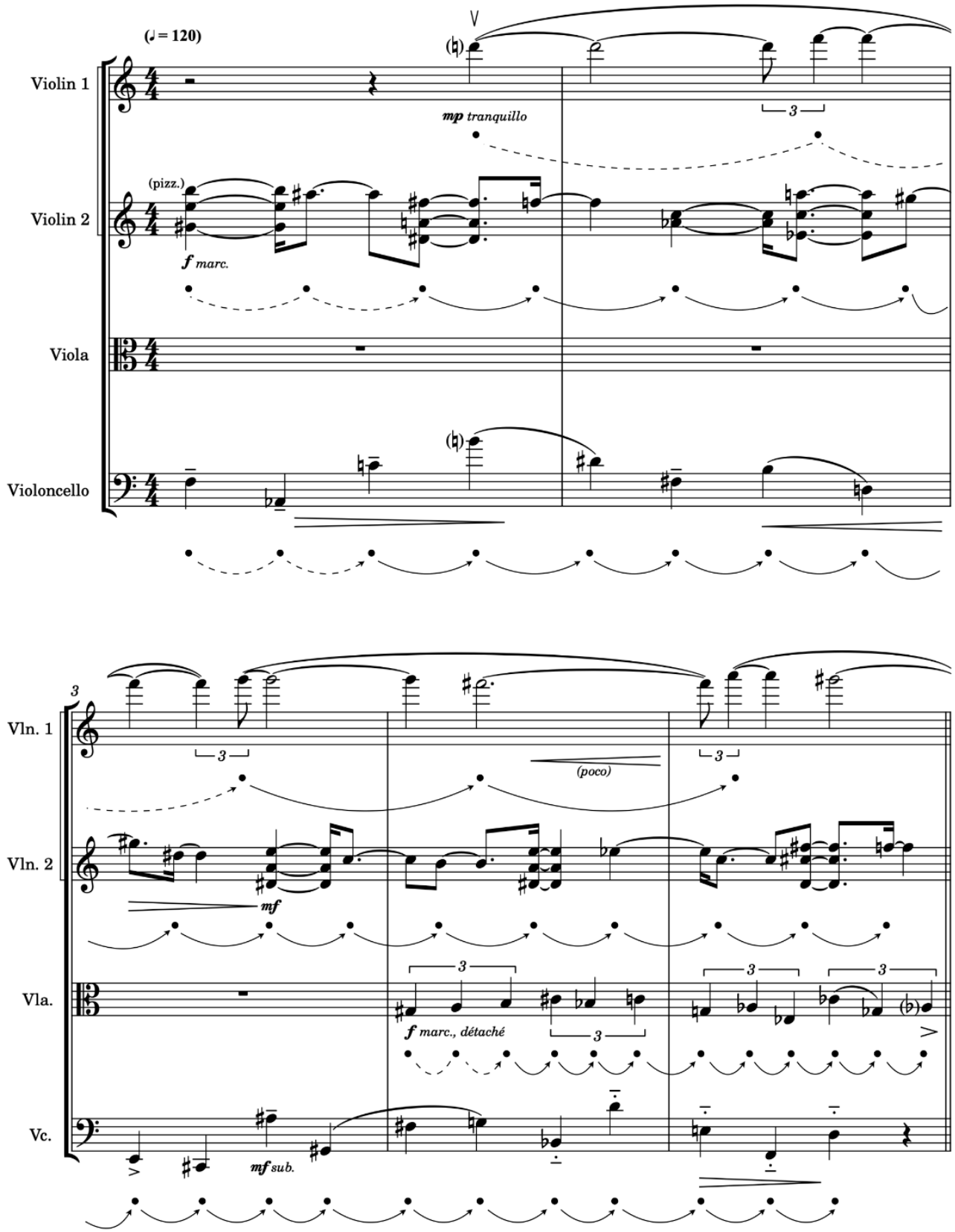
MTO 29.1 Examples: Sullivan, Extending the Parallel Multiple-Analysis Processor

(Note: audio, video, and other interactive examples are only available online)
https://www.mtosmt.org/issues/mto.23.29.1/mto.23.29.1.sullivan.php

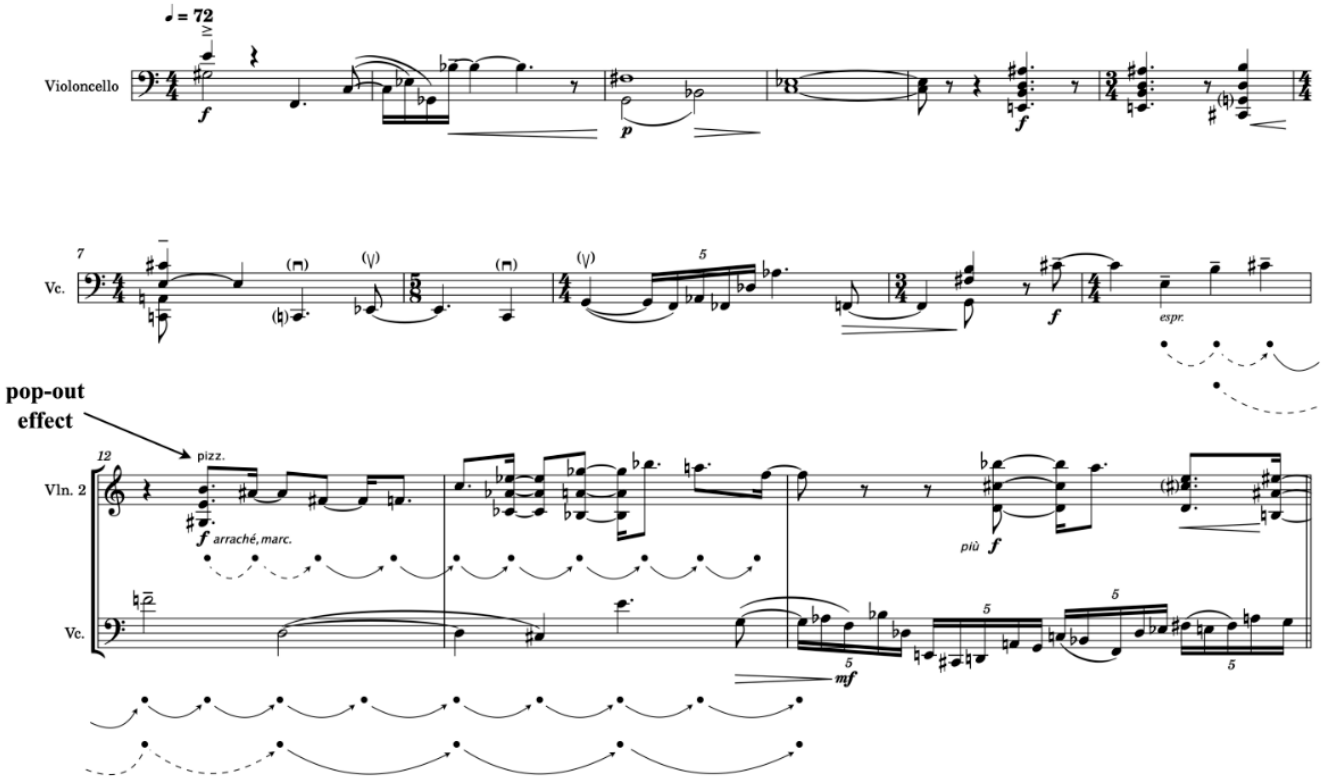
Example 1. Projection (after Mirka 2009)



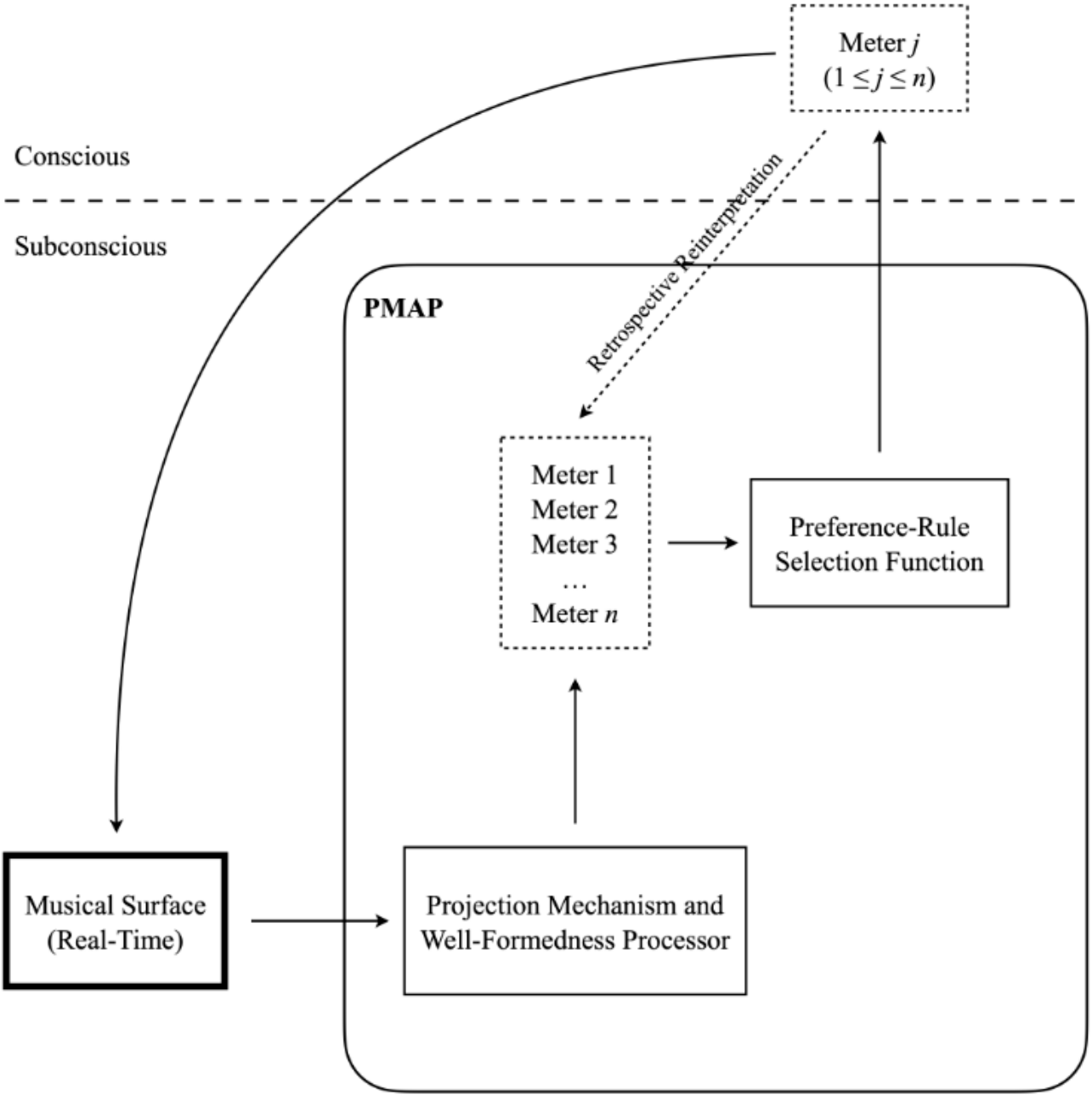
Example 2. Projection in Elliott Carter's String Quartet no. 1, measures 22–26



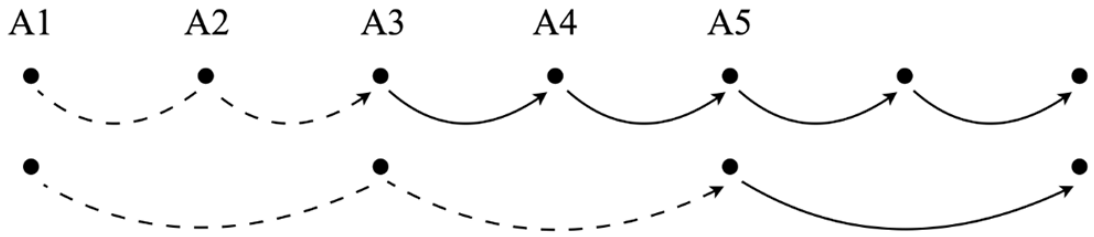
Example 3. Projection and the pop-out effect in the opening of Carter's String Quartet no. 1



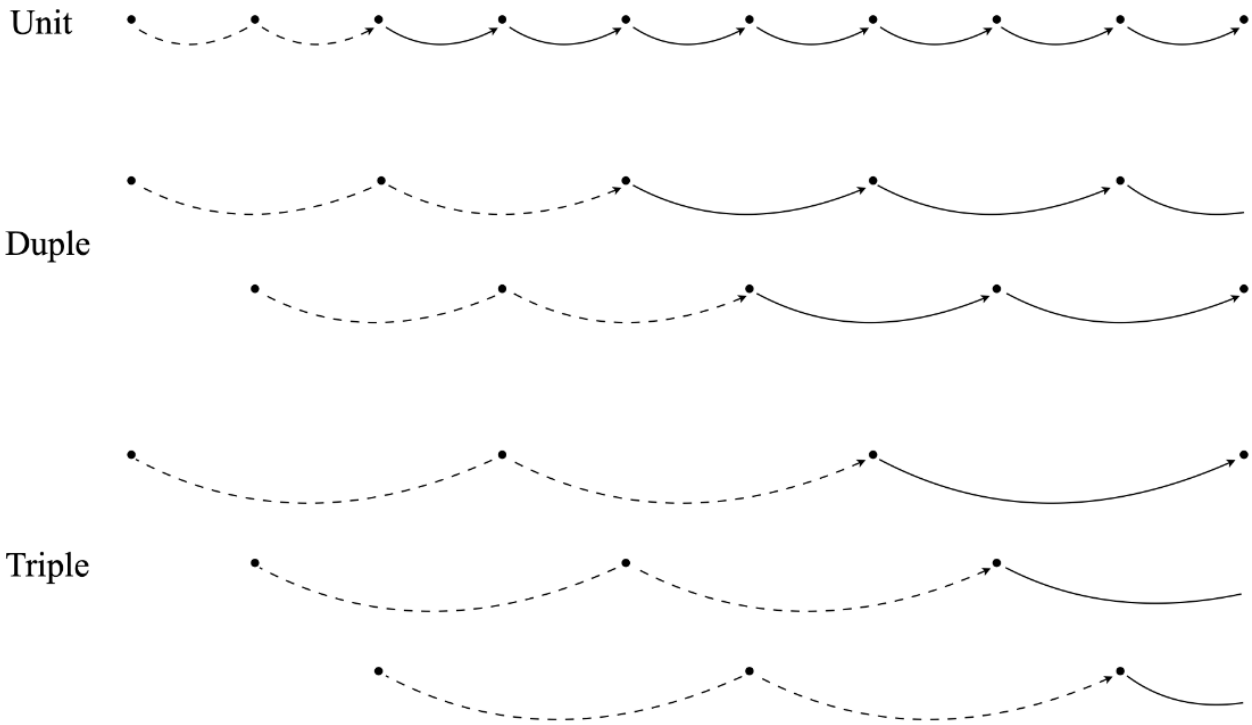
Example 4. Components and actions of the parallel multiple-analysis processor



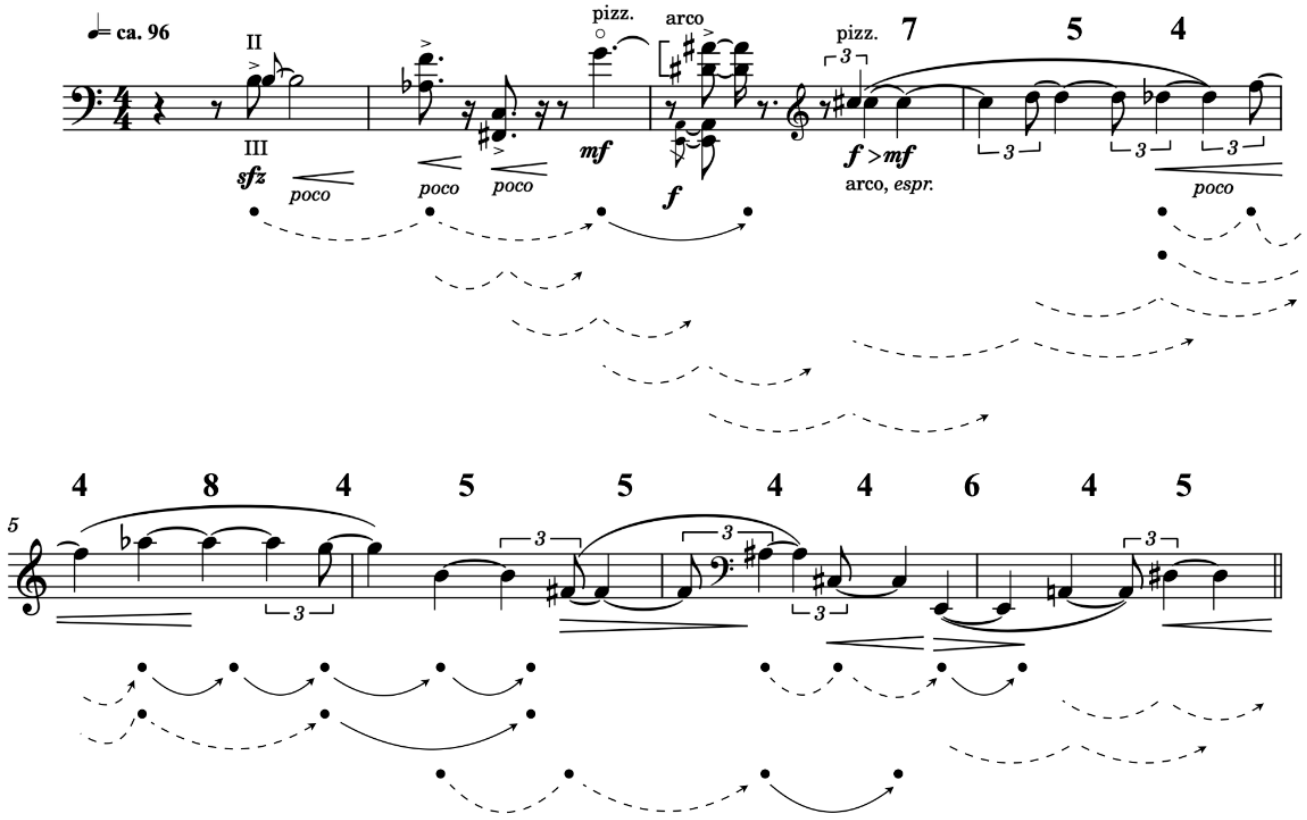
Example 5. Projection and metric hierarchy (after Mirka 2009)



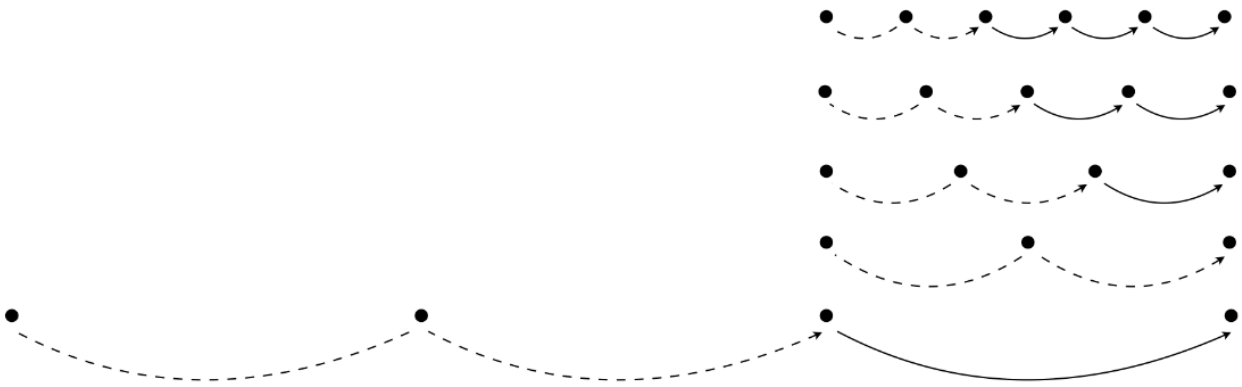
Example 6. Complete duple and triple projective hierarchies (after Mirka 2009)



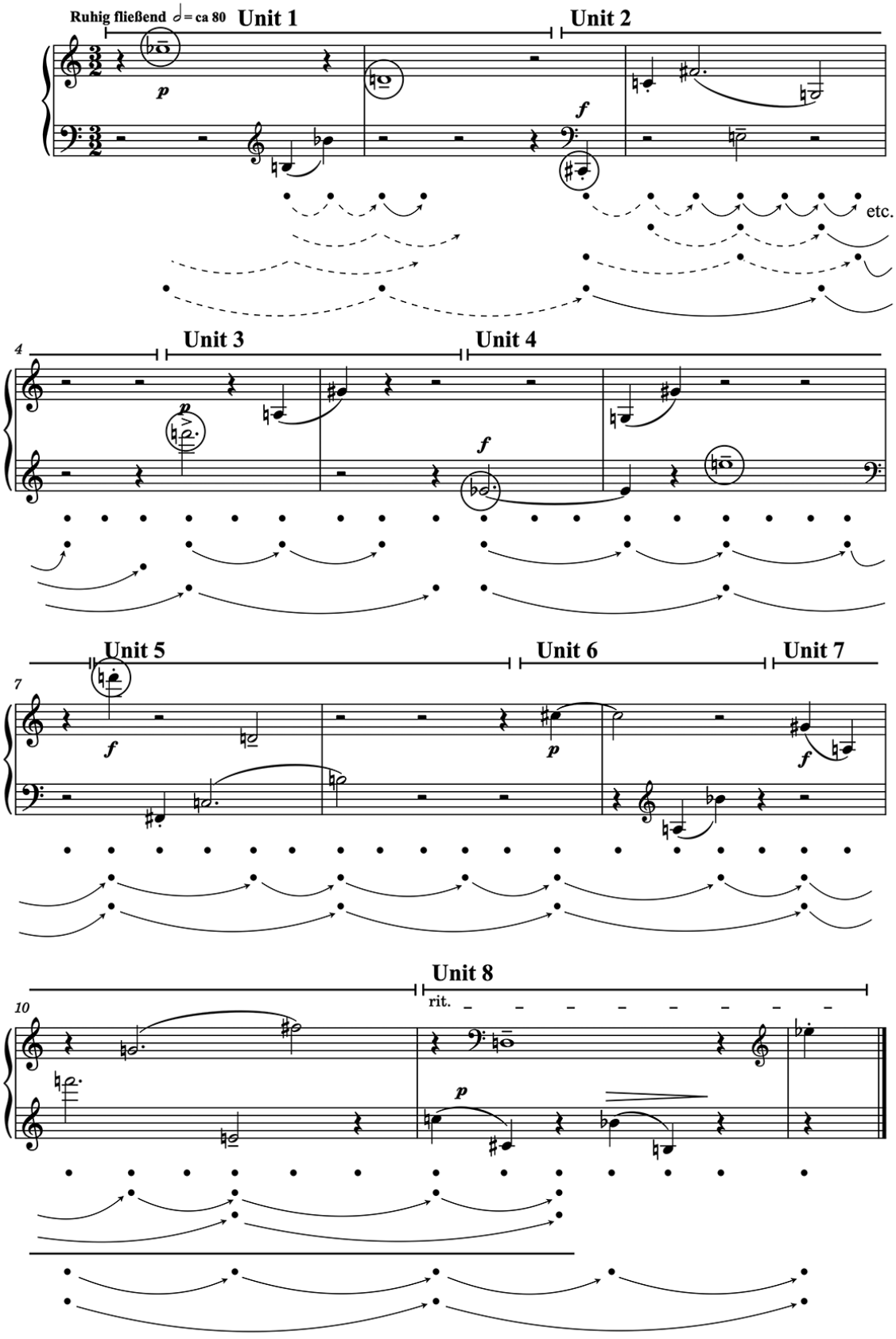
Example 7. Projection in the opening of Elliott Carter's *Figment III* for contrabass



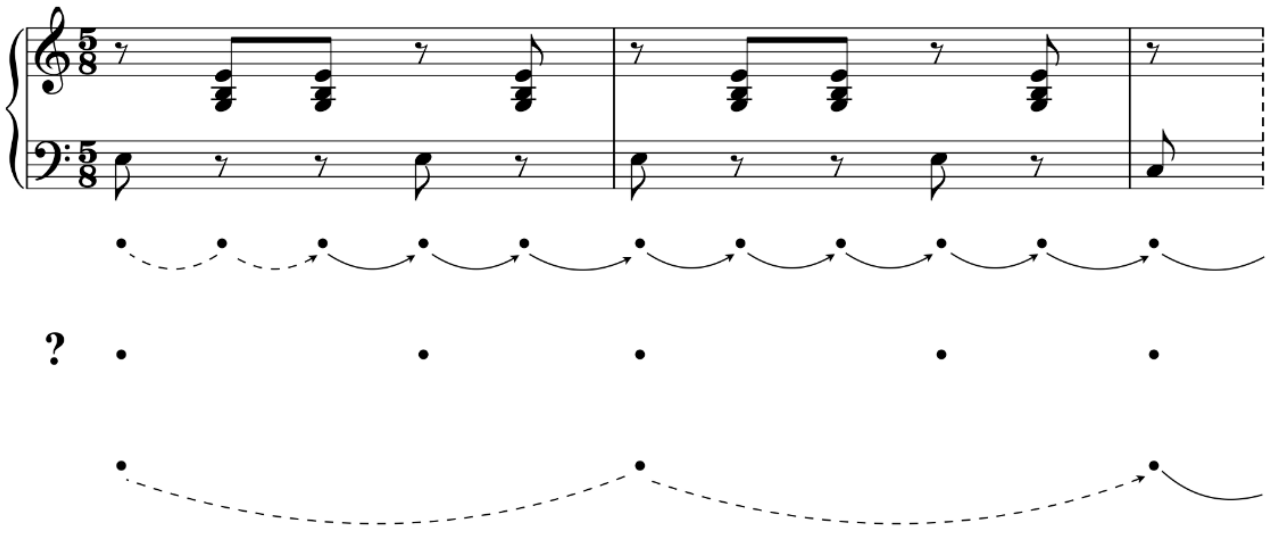
Example 8. Divisions of an established projection



Example 9. Projection in the opening of Anton Webern's Piano Variations, op. 27, no. 3

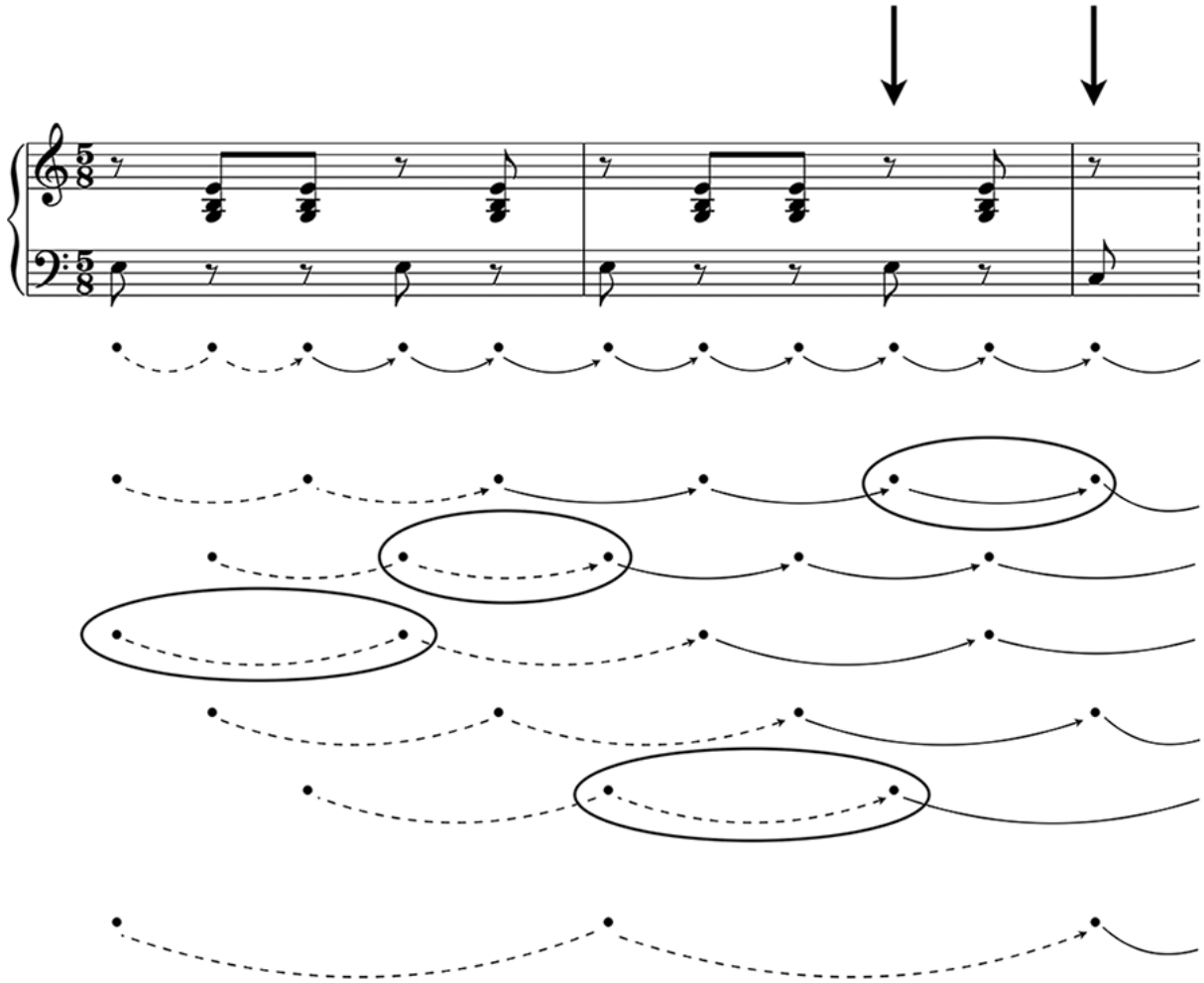


Example 10. Projection and the problem of intermediate non-isochrony in the opening of Samuel Barber's "The Secrets of the Old" from Four Songs, op. 13

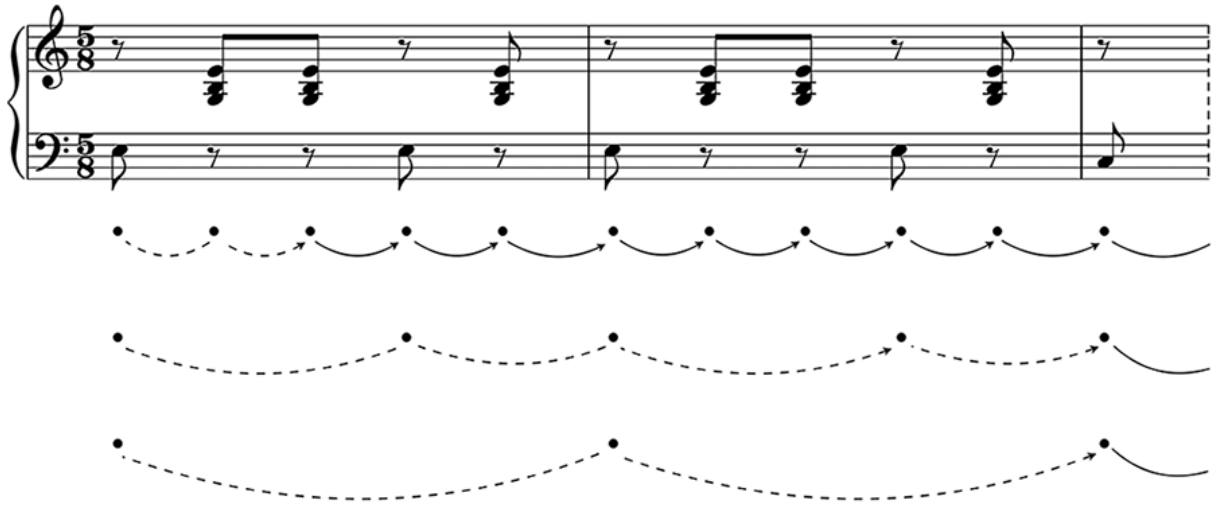


Example 11. Hypothesis for PMAP and intermediate non-isochrony in the opening of Barber's "The Secrets of the Old"

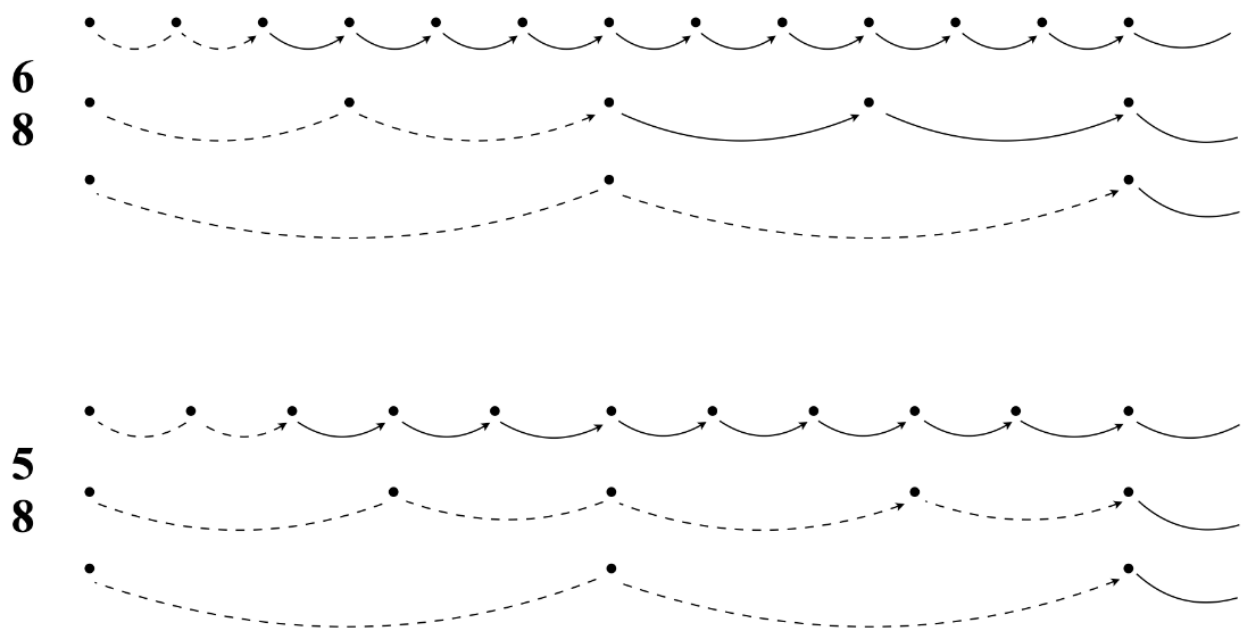
Stage 1: Projection and evaluation of the isochronous intermediate levels



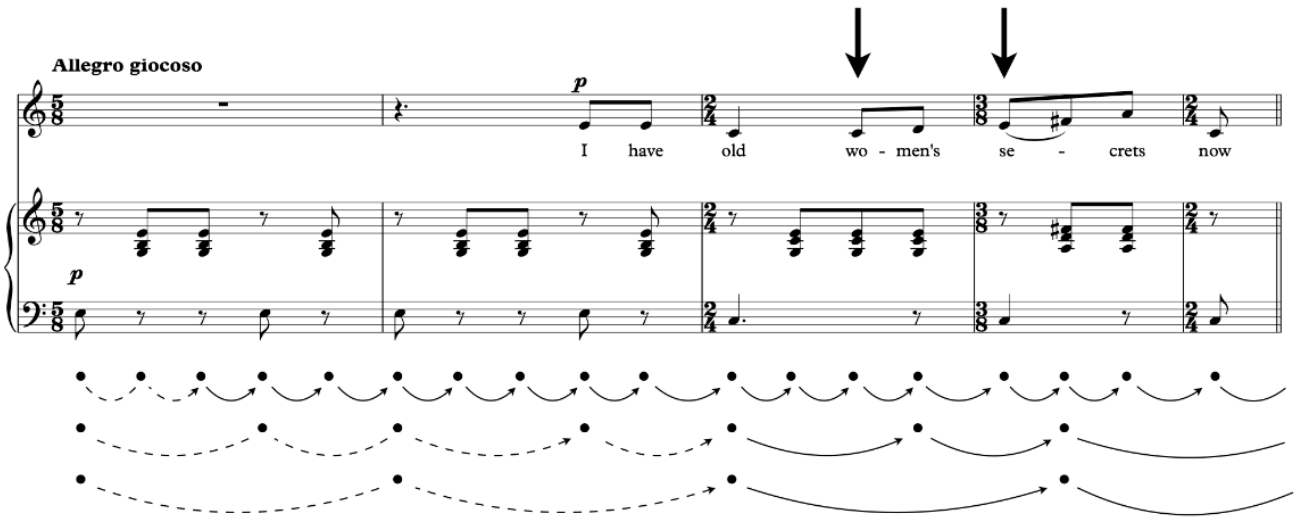
Stage 2: Deduction of the non-isochronous intermediate level



Example 12. Projection of the intermediate level in isochronous versus non-isochronous meters

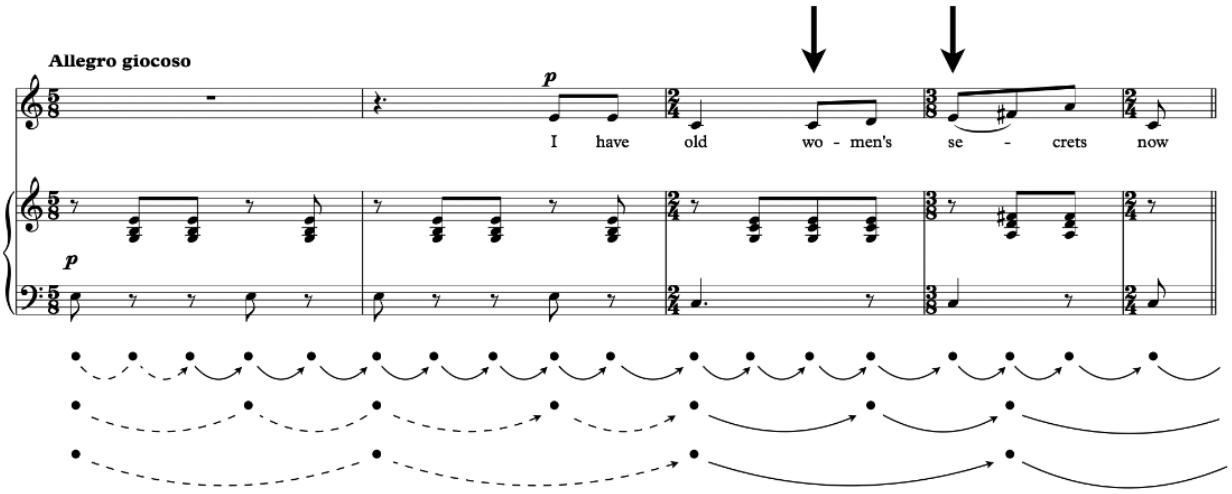


Example 13. Projection and metrical dissonance in the opening of Barber's "The Secrets of the Old"

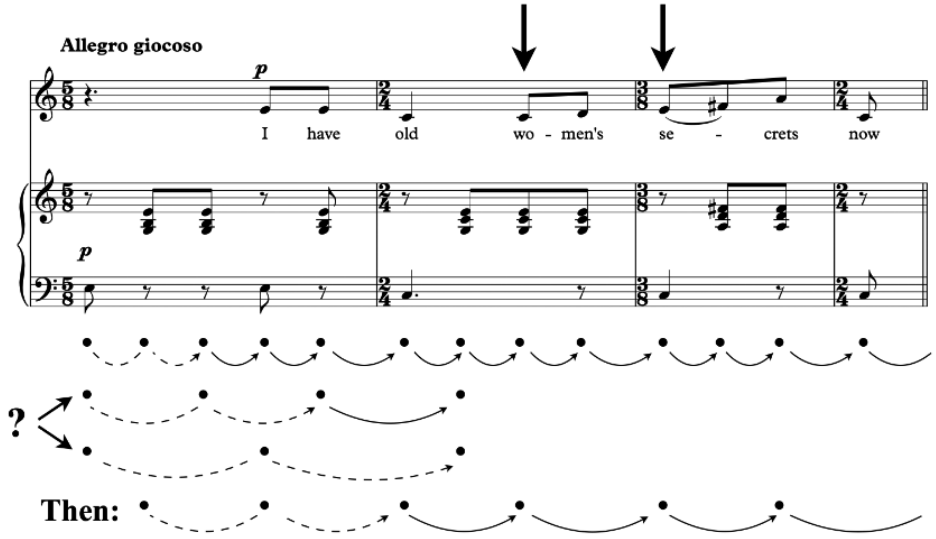


Example 14. Projection and metrical dissonance in some hypothetical alternatives to Barber's

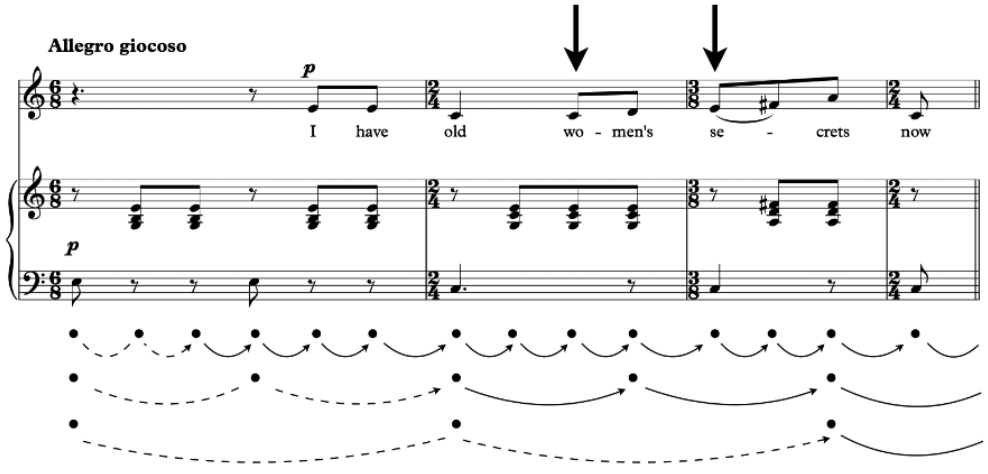
Barber's opening



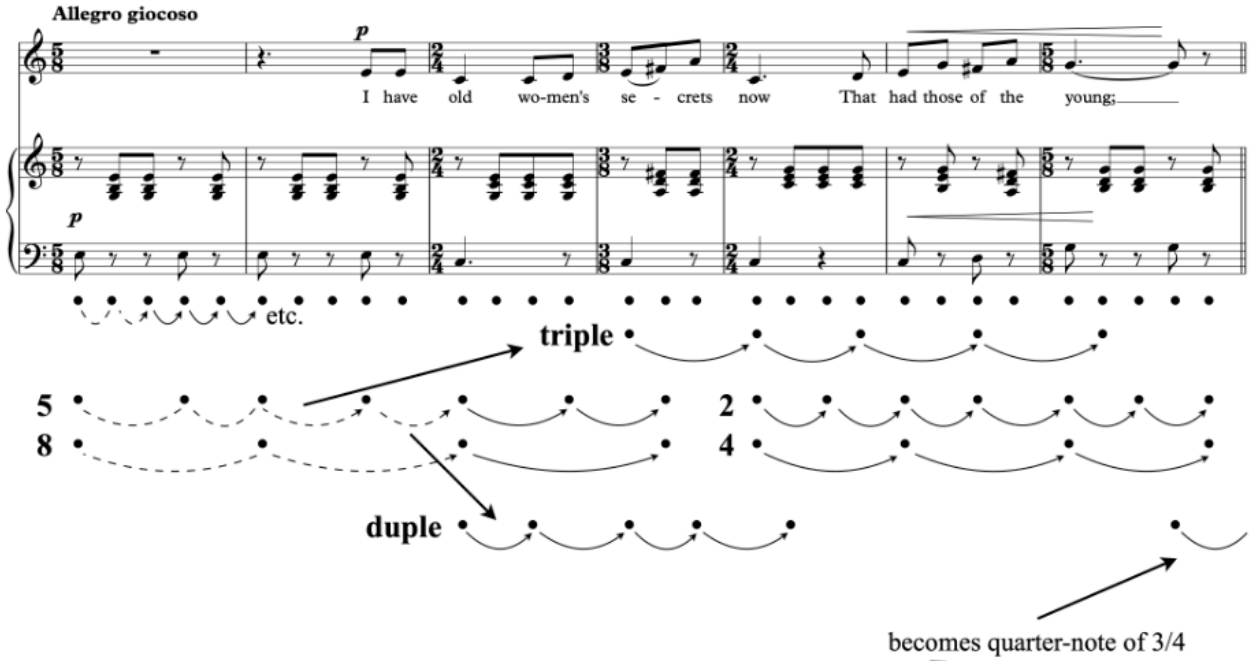
Hypothetical alternative #1: one measure of 5/8



Hypothetical alternative #2: one measure of 6/8



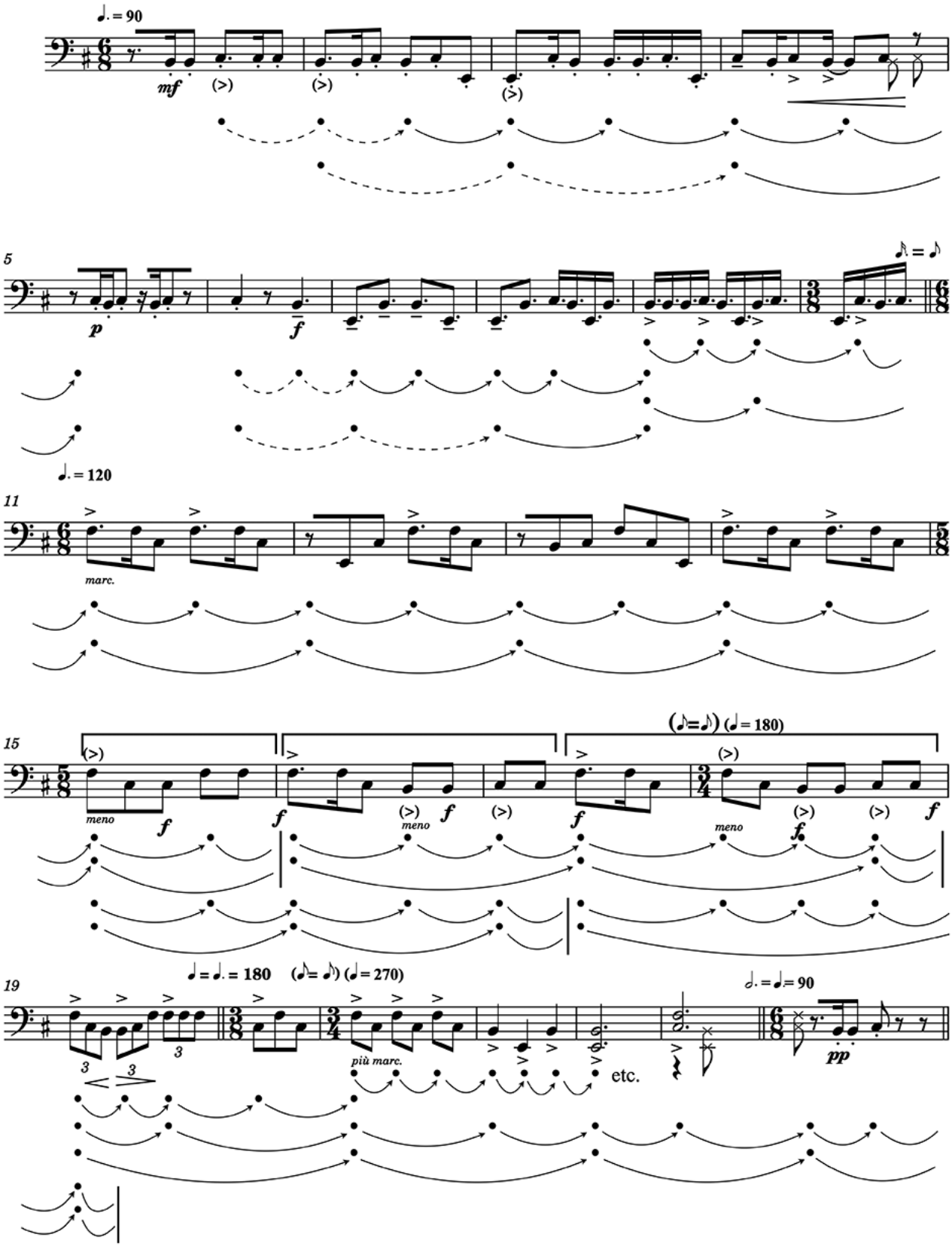
Example 15. Projection and mixed meter in the opening of Barber's "The Secrets of the Old"



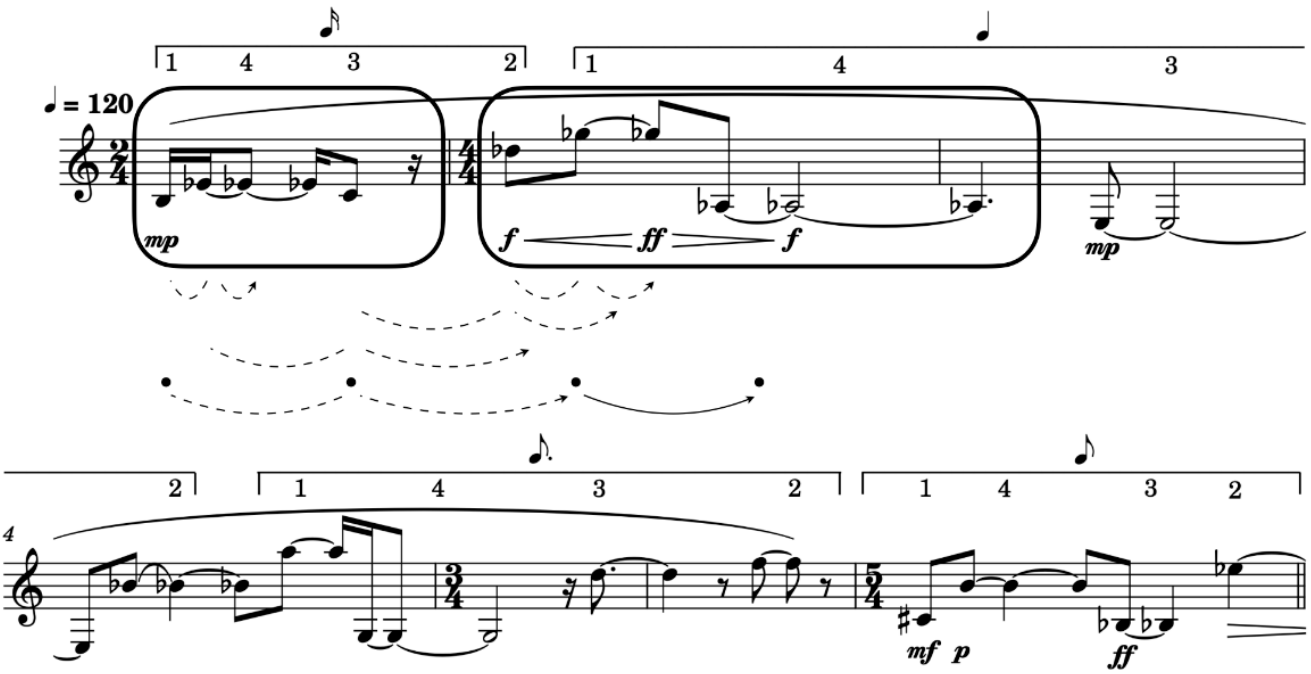
First Stanza of W. B. Yeats's "The Secrets of the Old"

I have old women's secrets now
That had those of the young;
Madge tells me what I dared not think
When my blood was strong,
And what had drowned a lover once
Sounds like an old song.

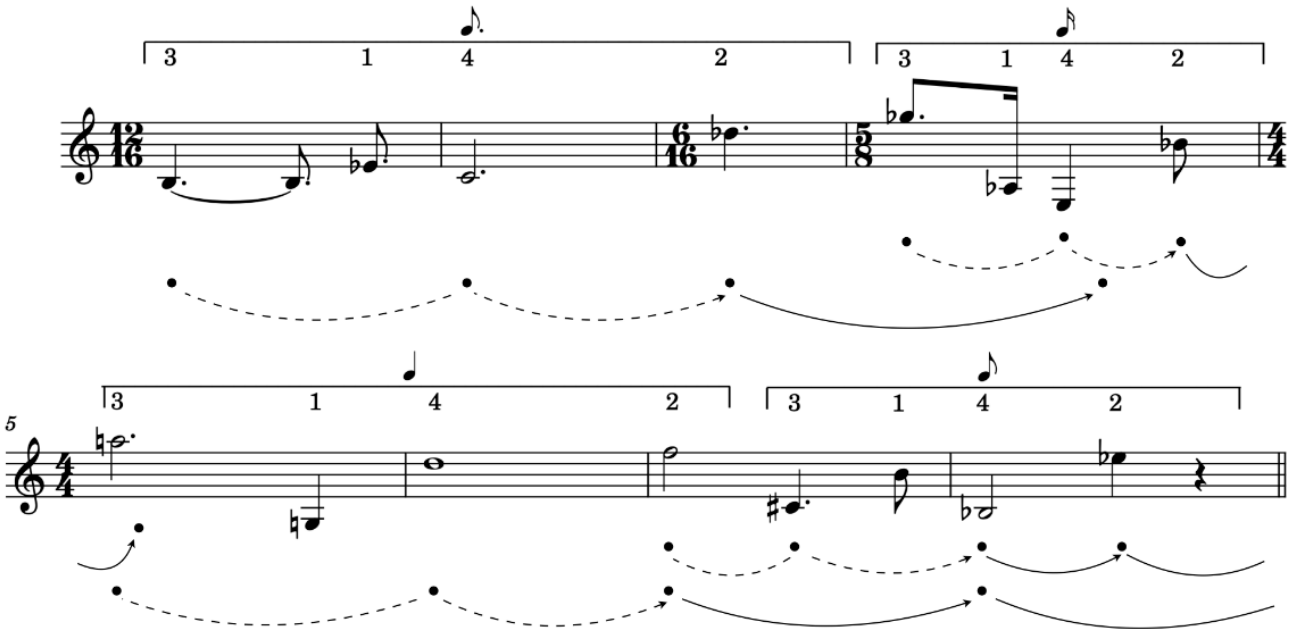
Example 16. Projection and metric modulation in the opening of Elliott Carter's "Canaries" from *Eight Pieces for Four Timpani*



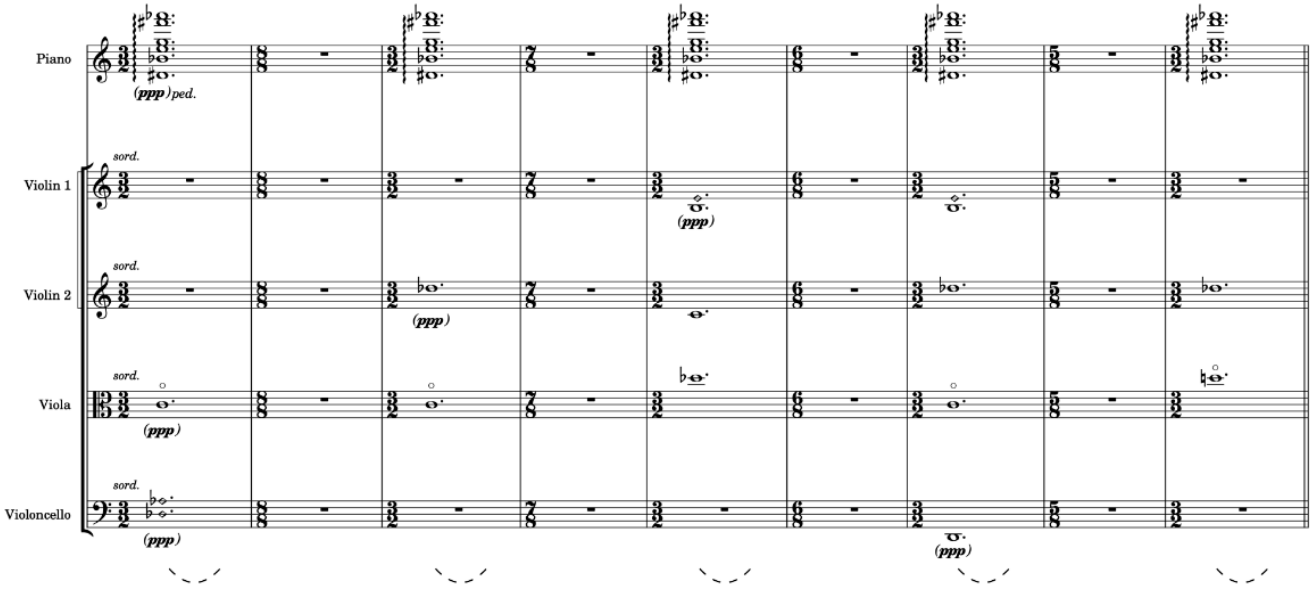
Example 17. Unrealized projection in the opening clarinet solo from Milton Babbitt's *Composition for Four Instruments*



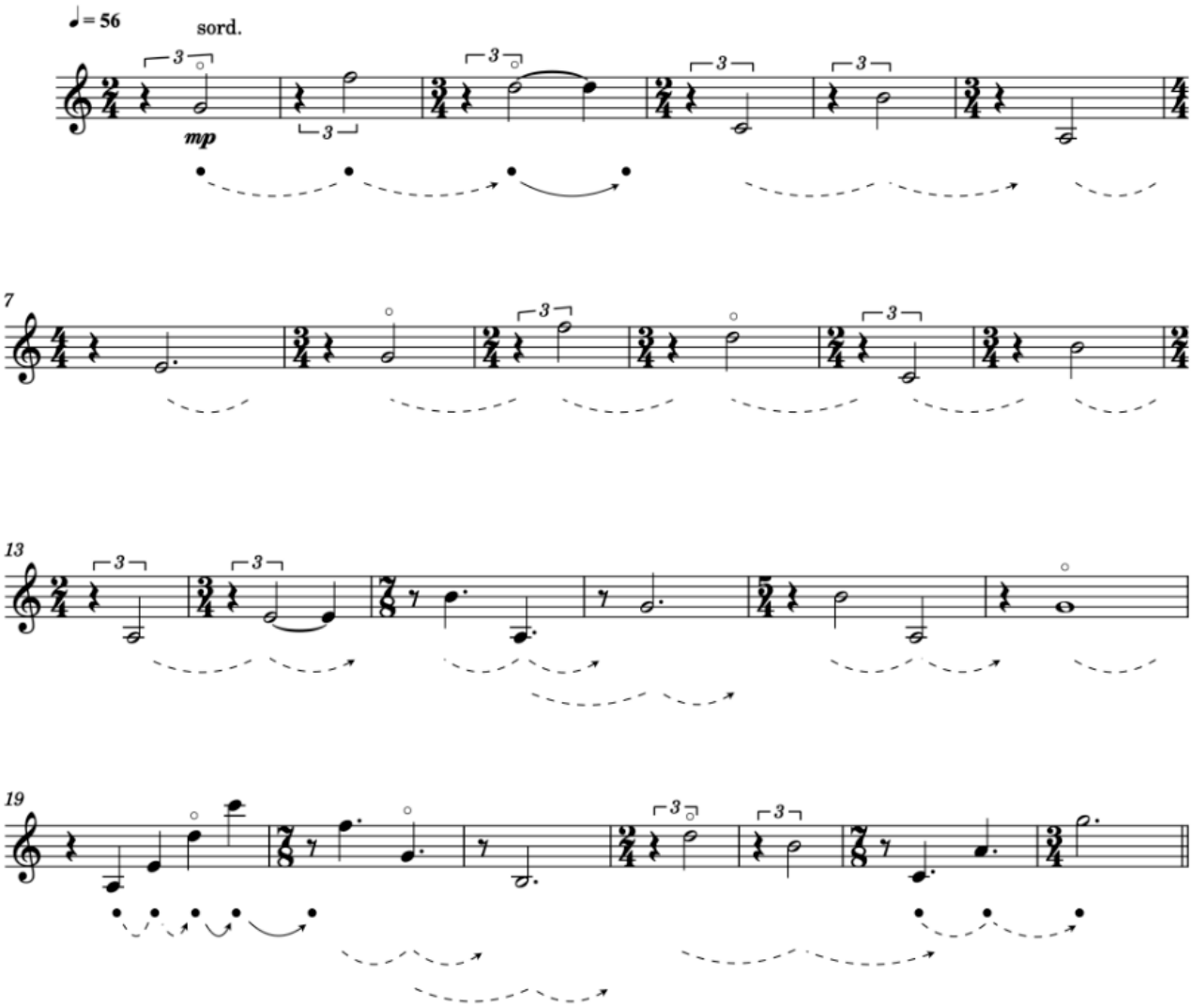
Example 18. Realized projection in a rhythmic recomposition of Babbitt's solo



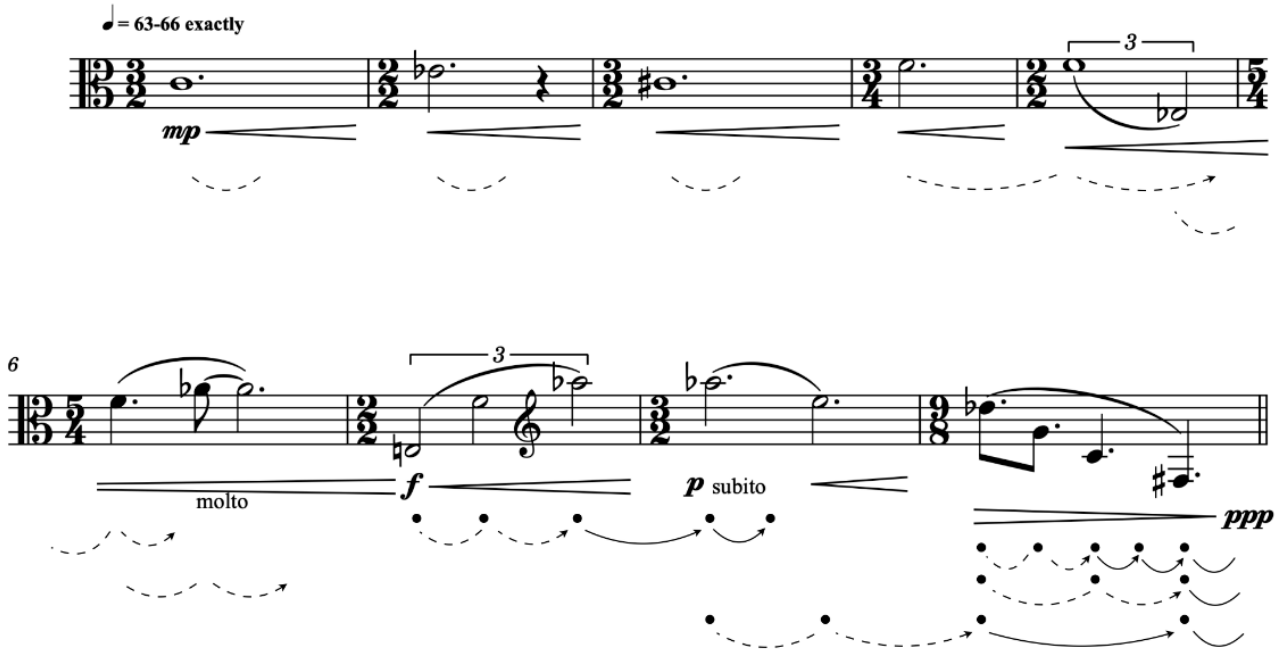
Example 19. Un-initiated projection in the opening of Morton Feldman's *Piano and String Quartet*



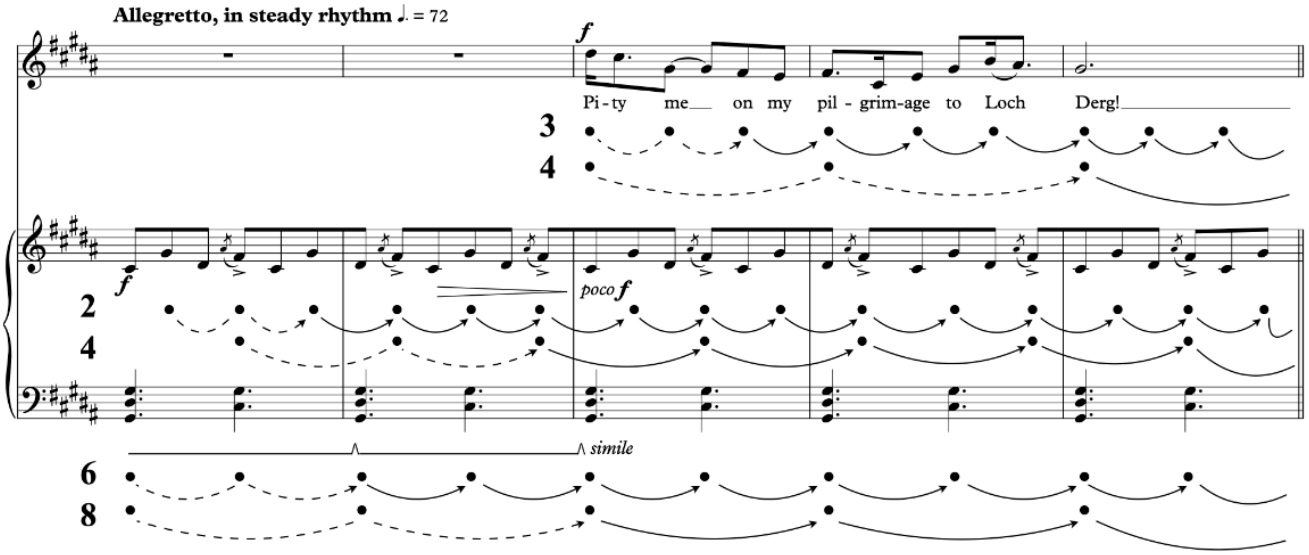
Example 20. Projection and the upper edge of entrainment in Feldman's *For Aaron Copland*



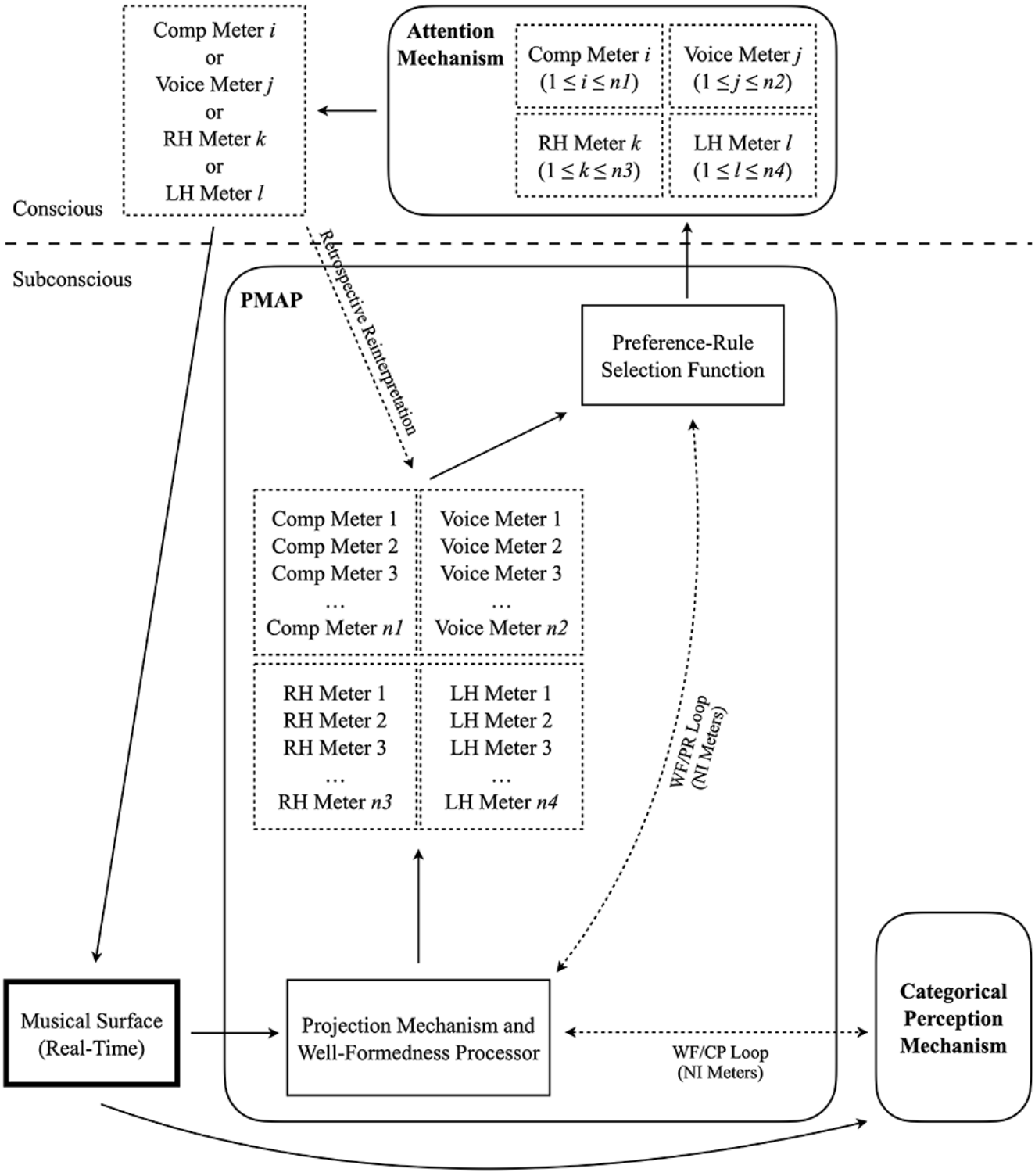
Example 21. Metric blossoming in the opening viola solo from Feldman's *Rothko Chapel*



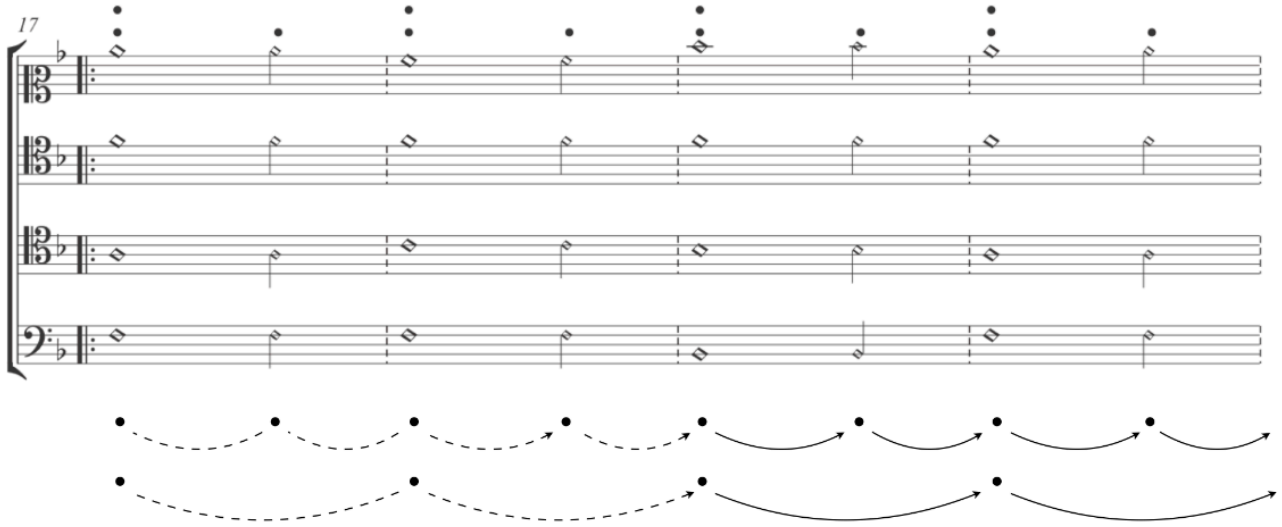
Example 22. Projection and multiple meters in the opening of Samuel Barber's "At Saint Patrick's Purgatory" from *Hermit Songs*



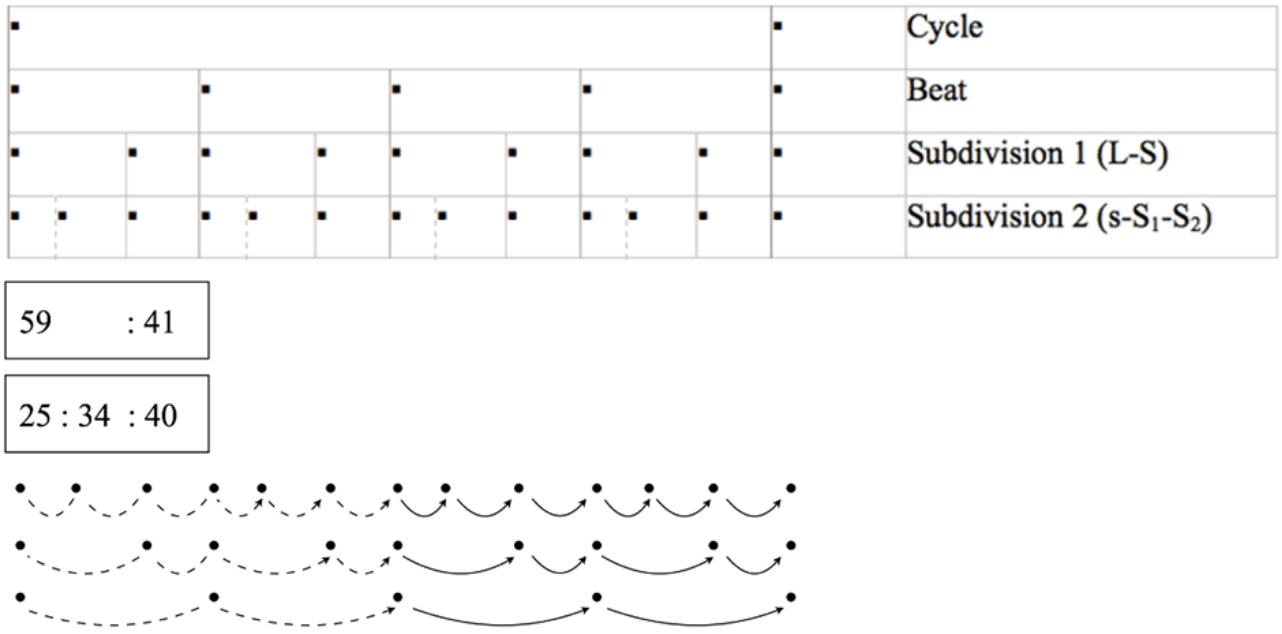
Example 23. Multiple streams and the parallel multiple-analysis processor (Example 4 revisited)



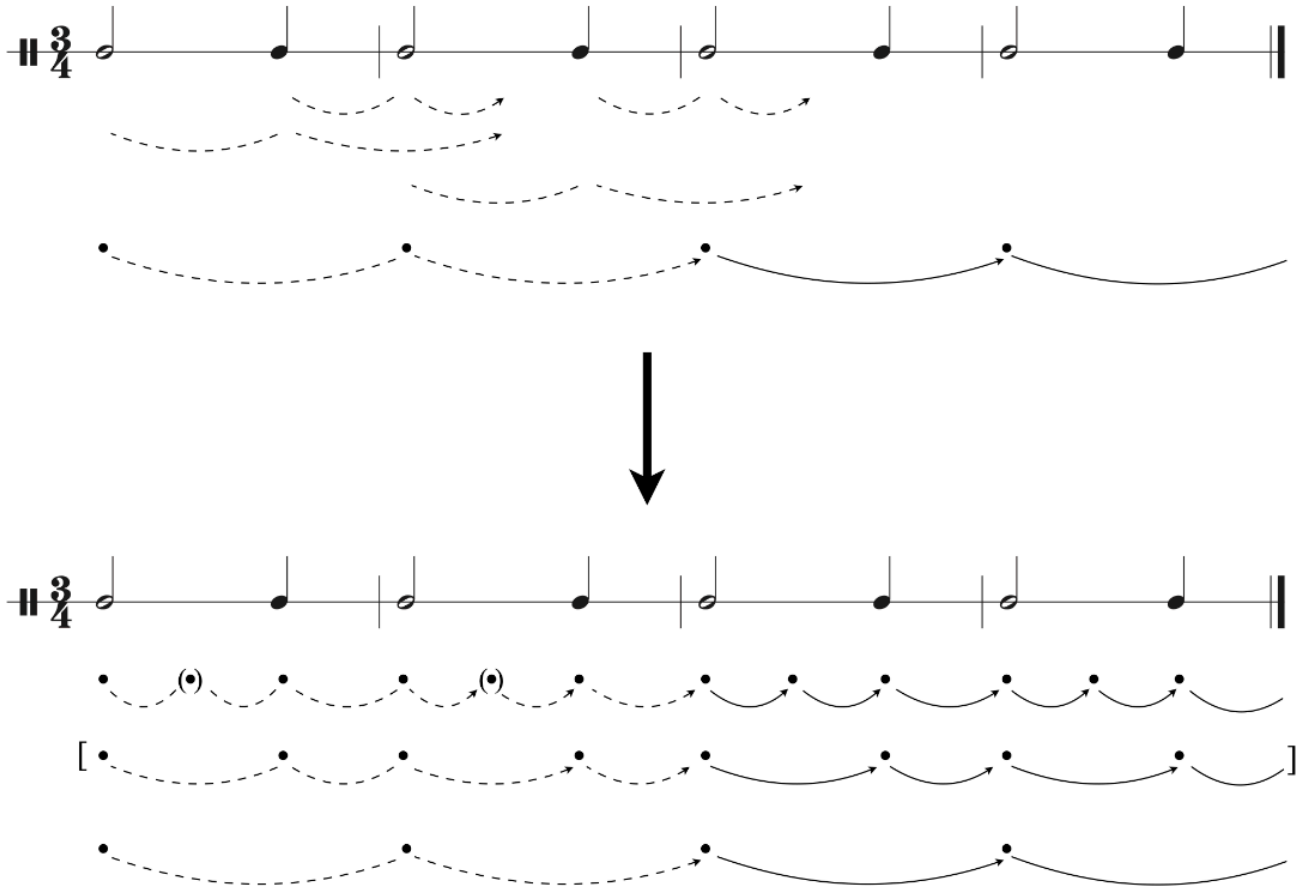
Example 24. Low-level non-isochrony in 16th- and 17th-century unequal triple meter (after Grant 2014)



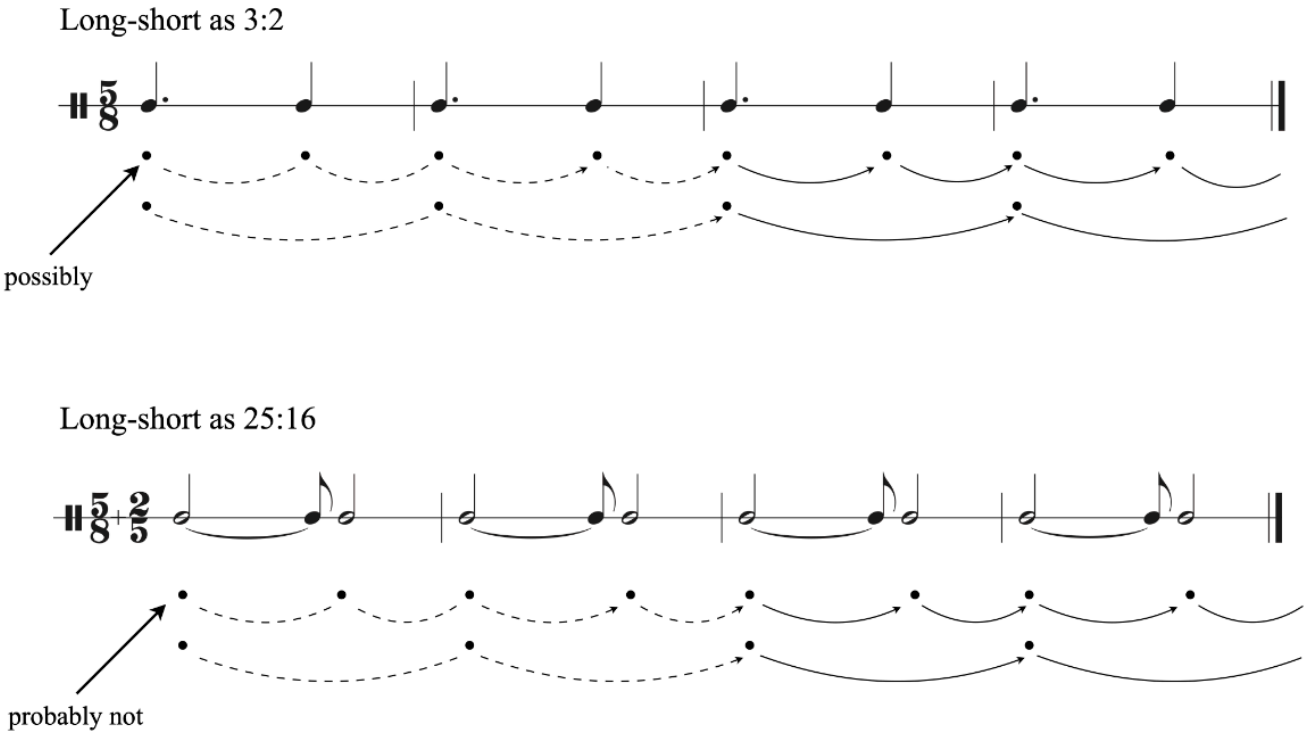
Example 25. Low-level non-isochrony in Mande drumming (after Polak and London 2014)



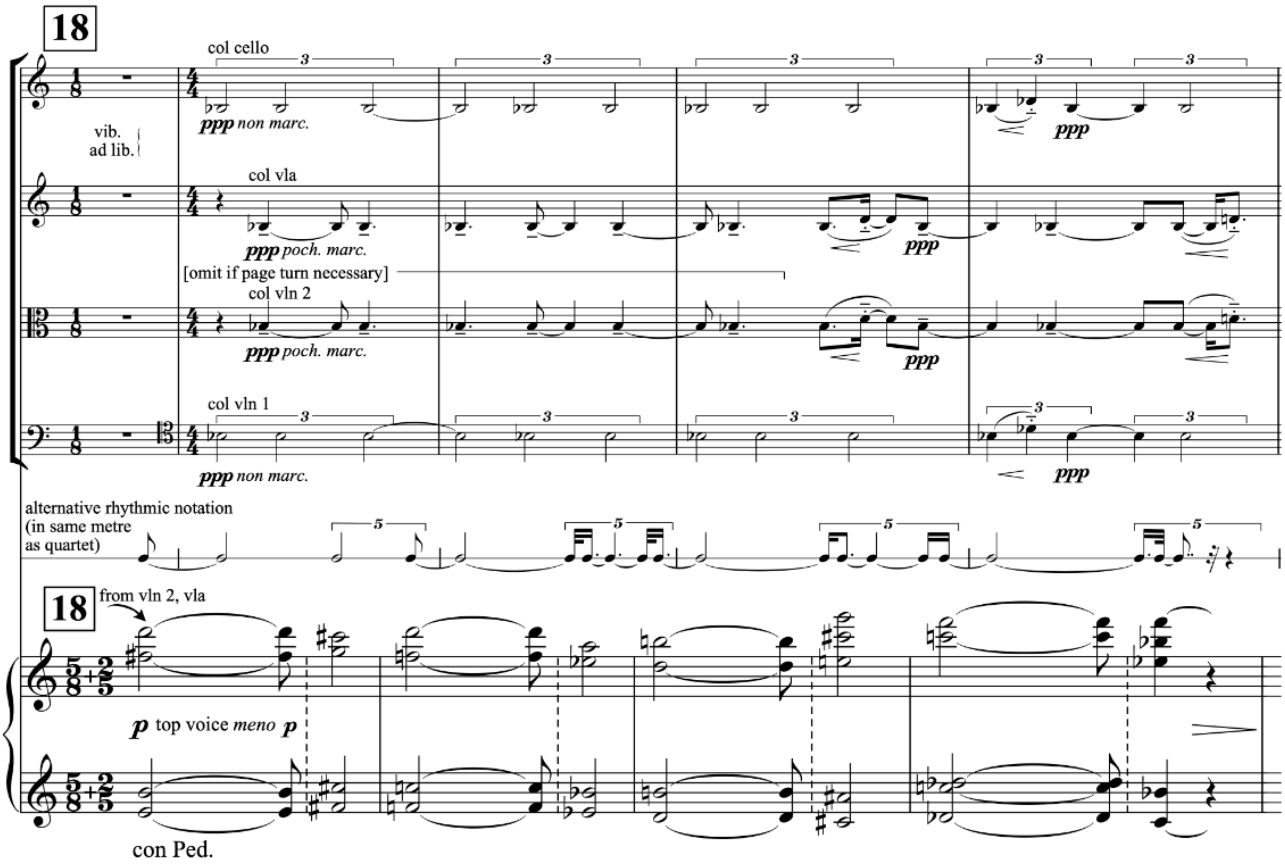
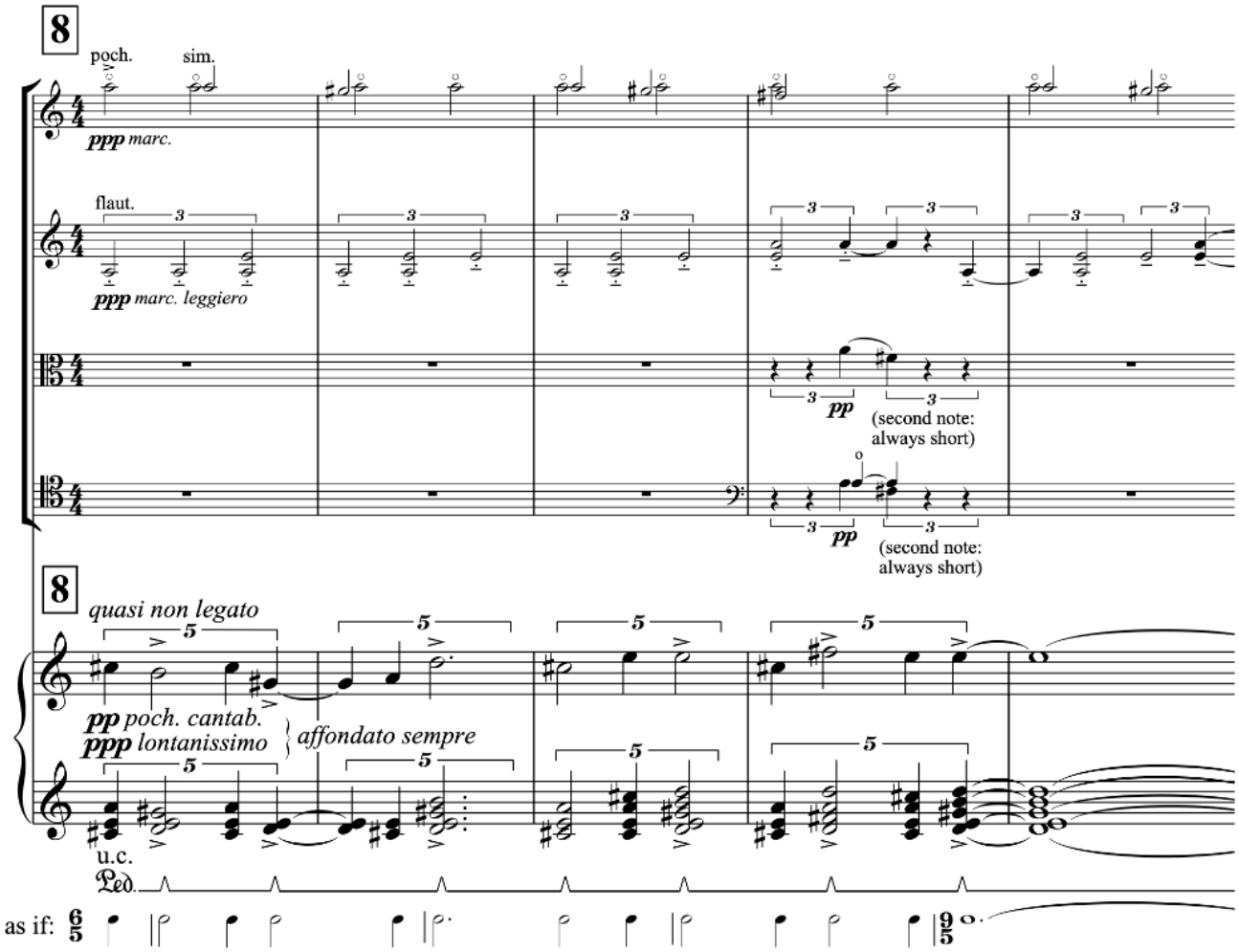
Example 26. Projection and categorical perception in 2:1 rhythmic patterns



Example 27. Projection and categorical perception in some other long-short rhythmic patterns



Example 28. Projection and categorical perception in the developmental retransition from Thomas Adès's Piano Quintet



Example 29. Projection and categorical perception in the expositional second/third subject from Adès's Piano Quintet