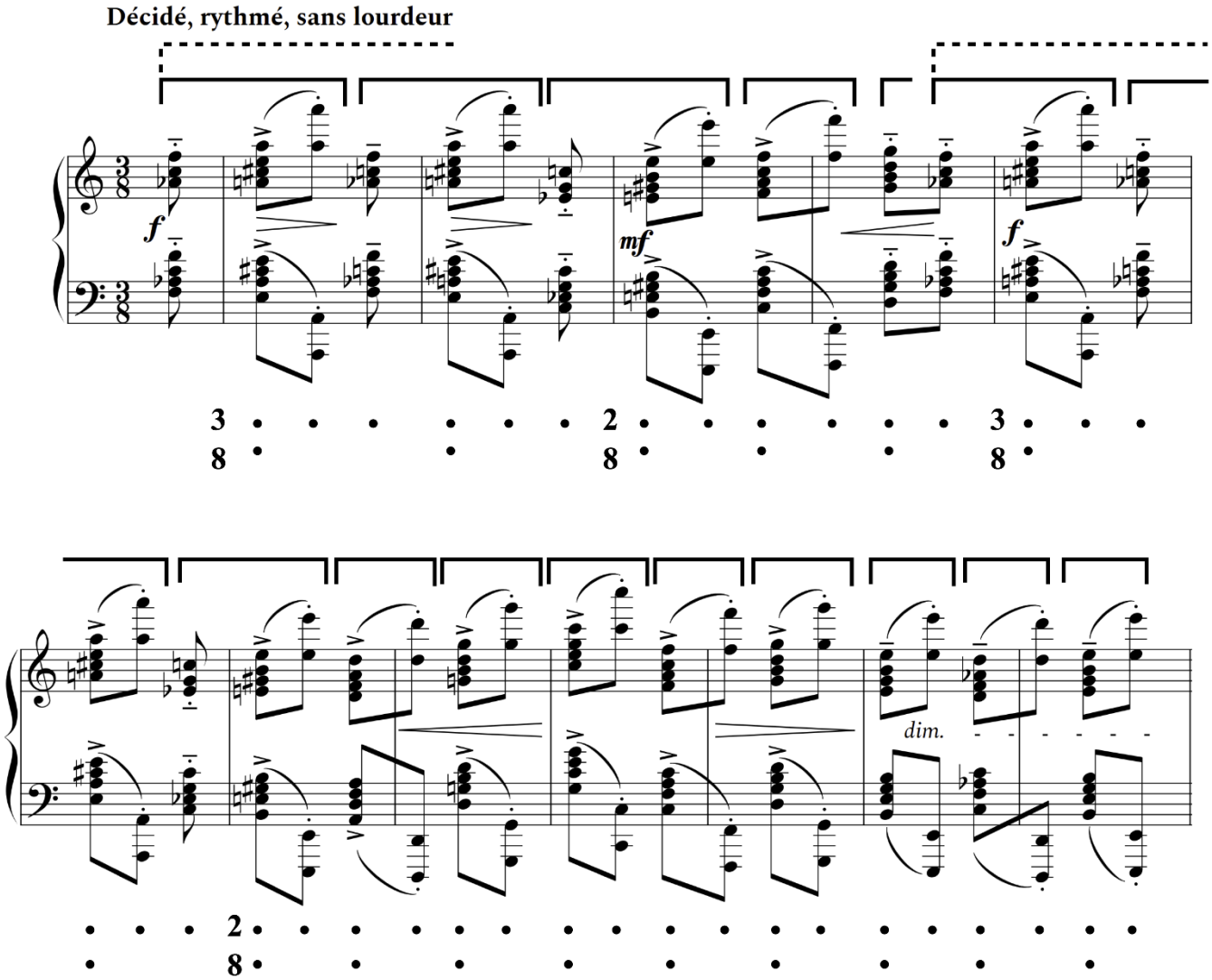
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

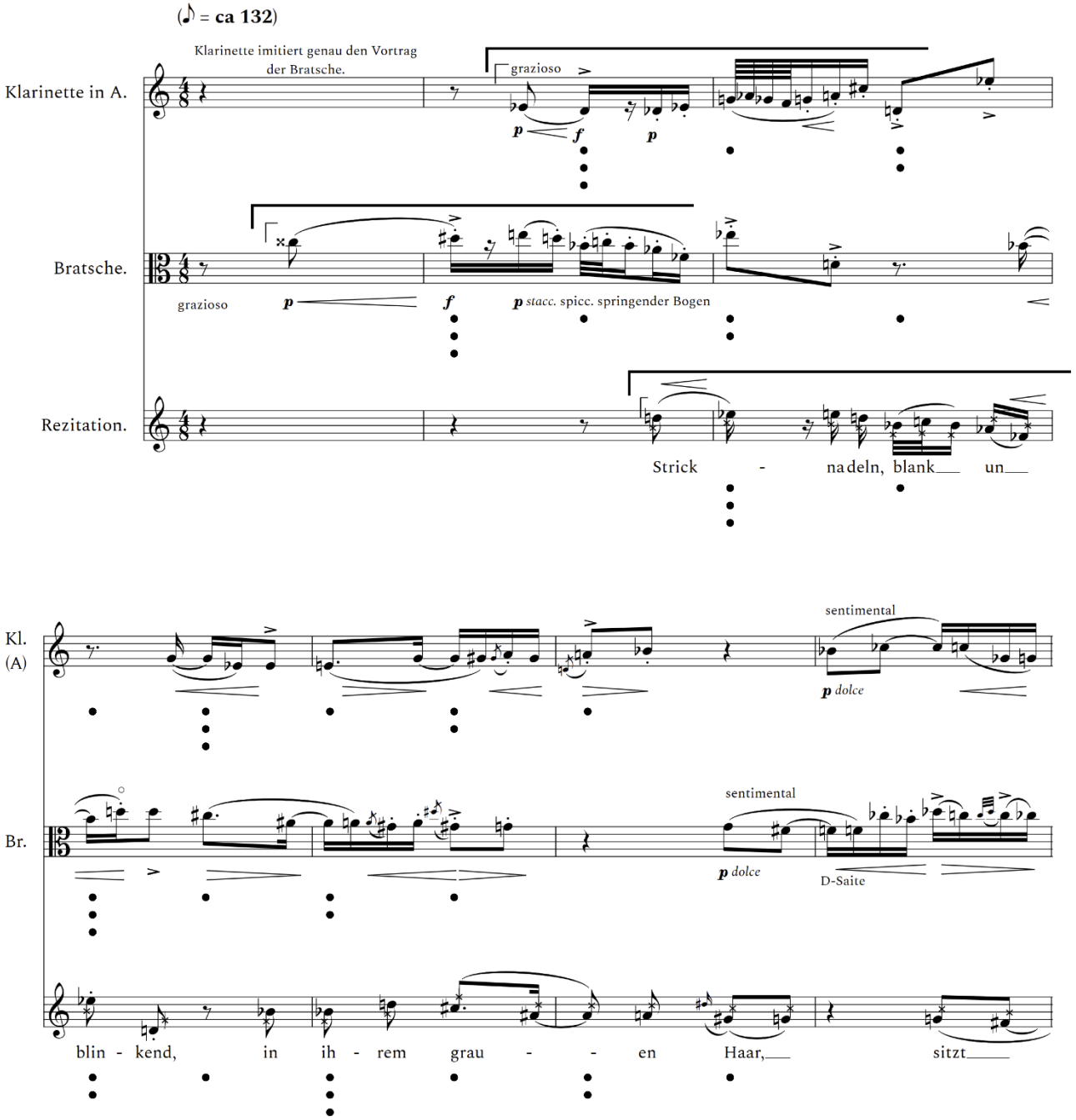
MTO 30.4 Examples: Sullivan, Performing Meter: Toward a Motive-Oriented Performance Practice for Post-Tonal Music

(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.24.30.4/mto.24.30.4.sullivan.html

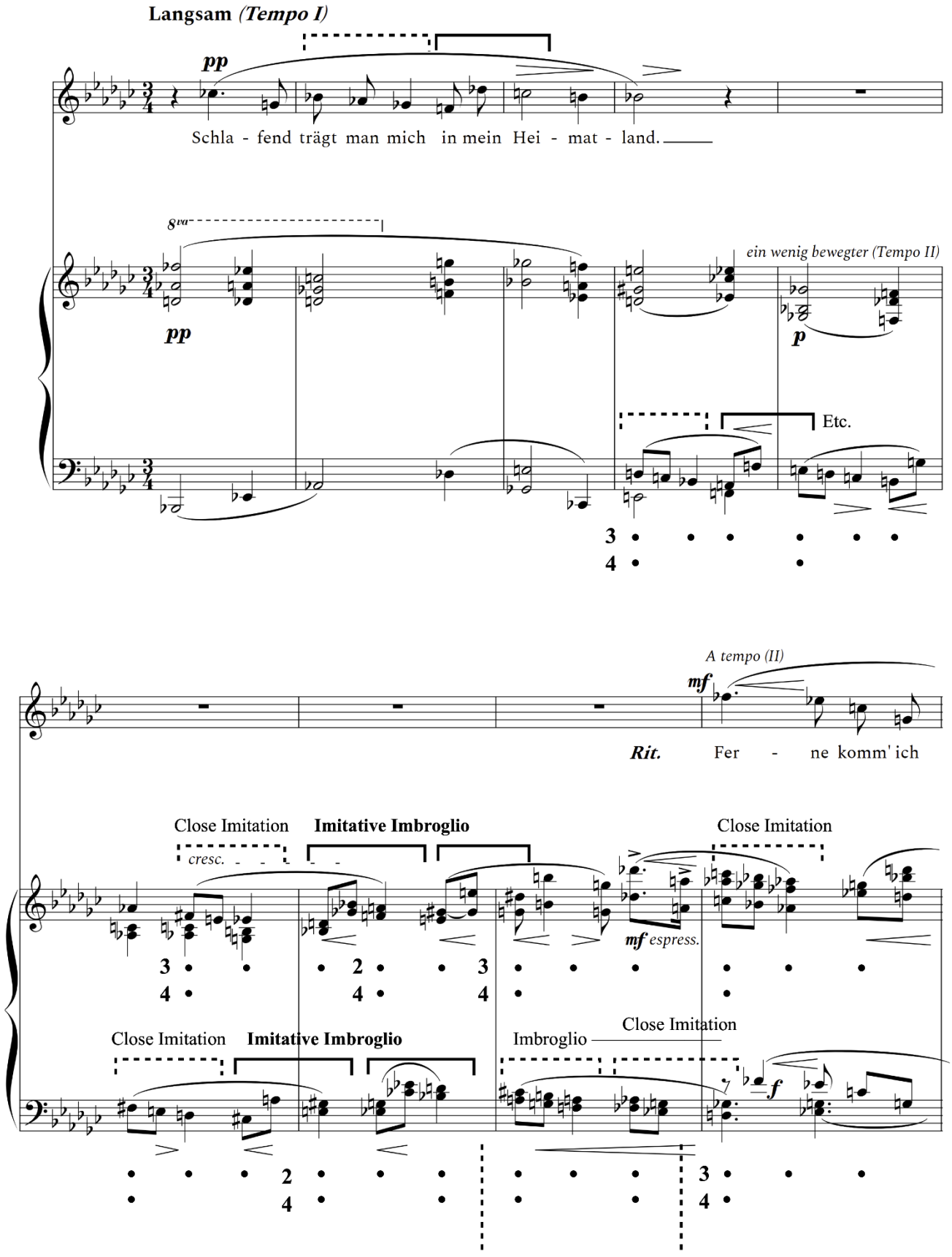
Example 1. Imbroglio in the Opening of Debussy's Piano Etude No. 12 ("Pour les accords")



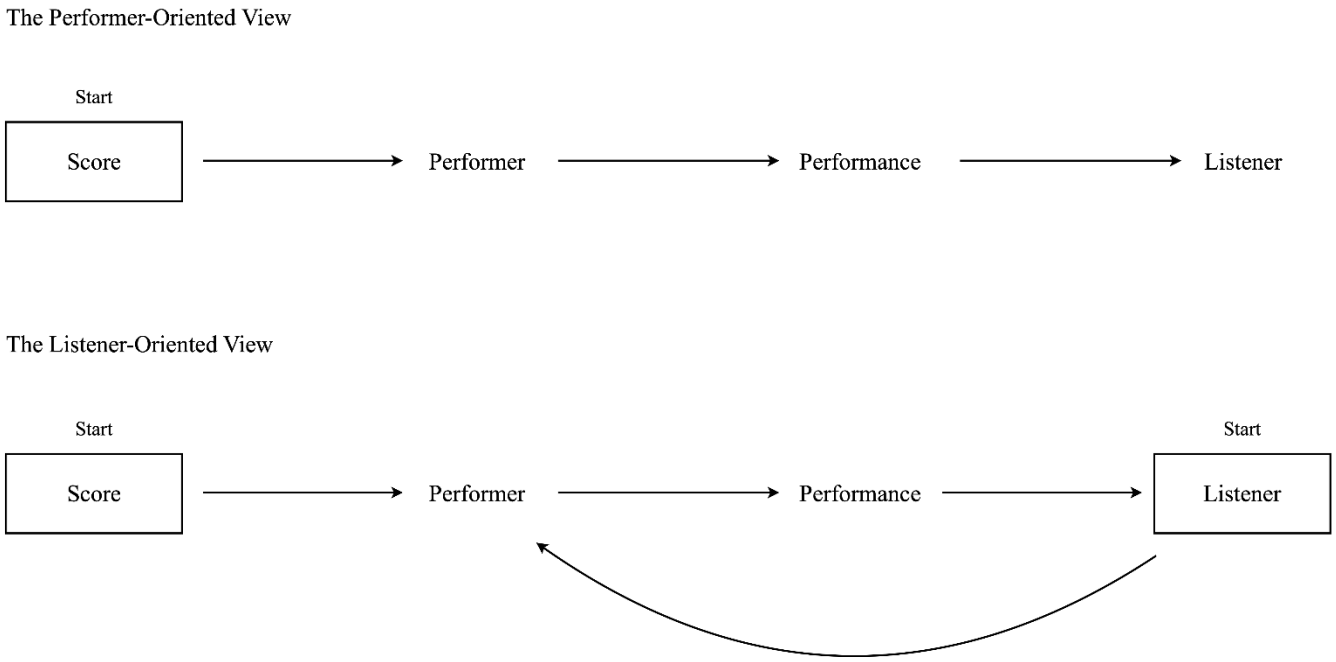
Example 2. Close Imitation in the Opening of Schoenberg's "Parodie" from *Pierrot Lunaire*



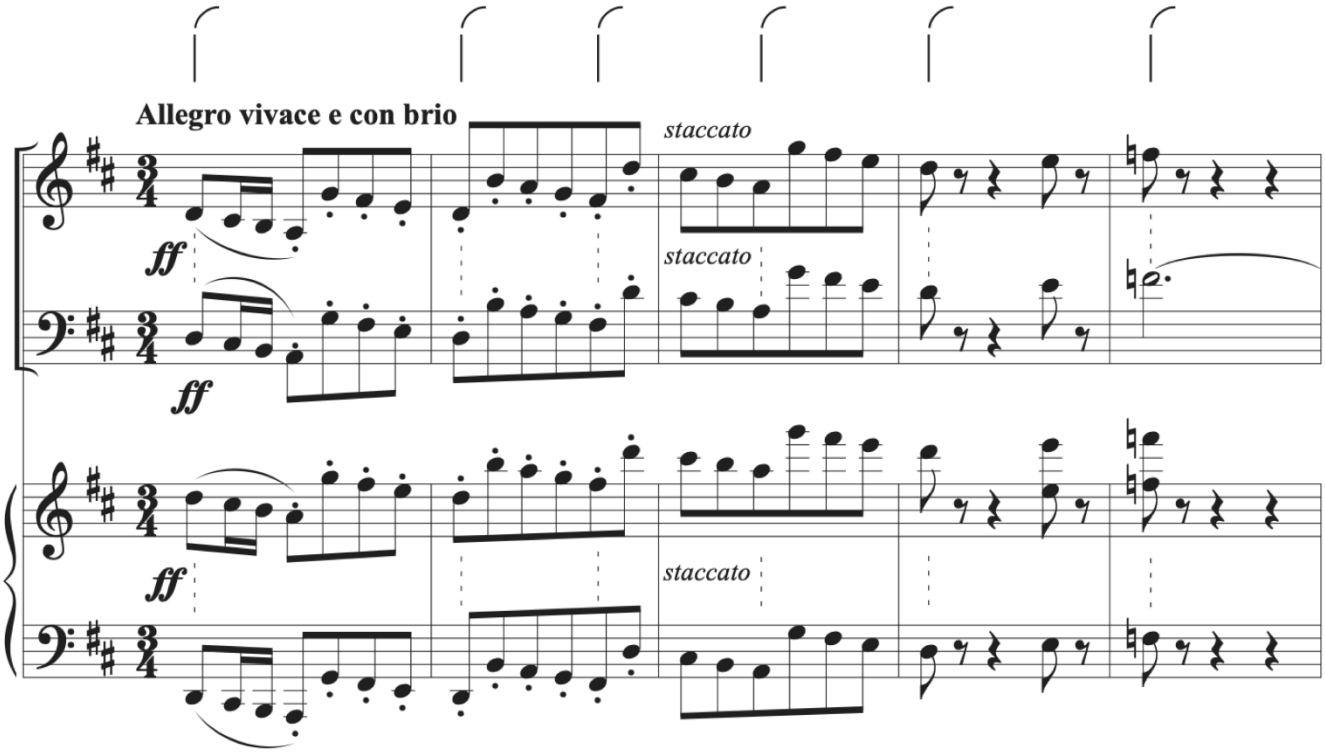
Example 3. Imitative Imbroglio in the Piano Interlude from Berg's "Schlafen trägt man mich," Op. 2, No. 2



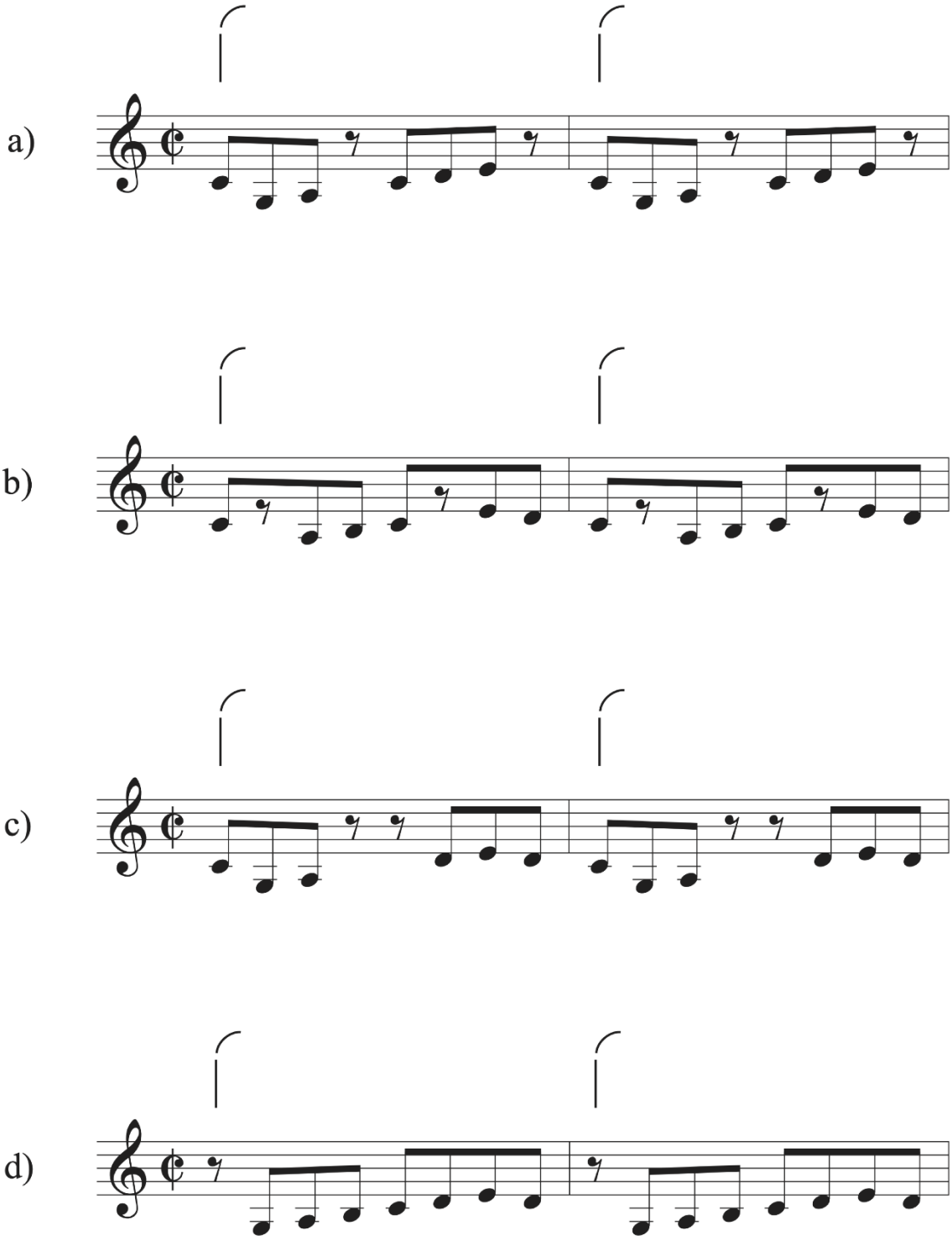
Example 4. Two Interpretations of the Performer-Listener Relationship



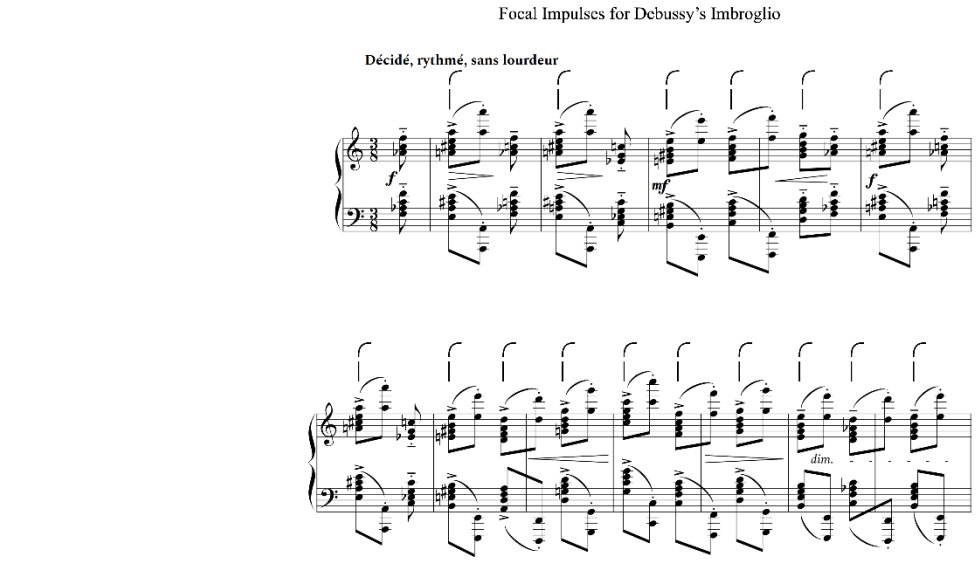
Example 5. Basic Focal Impulse Notation in Beethoven's "Ghost" Trio (Ito, *Focal Impulse Theory*, Example 3.2)

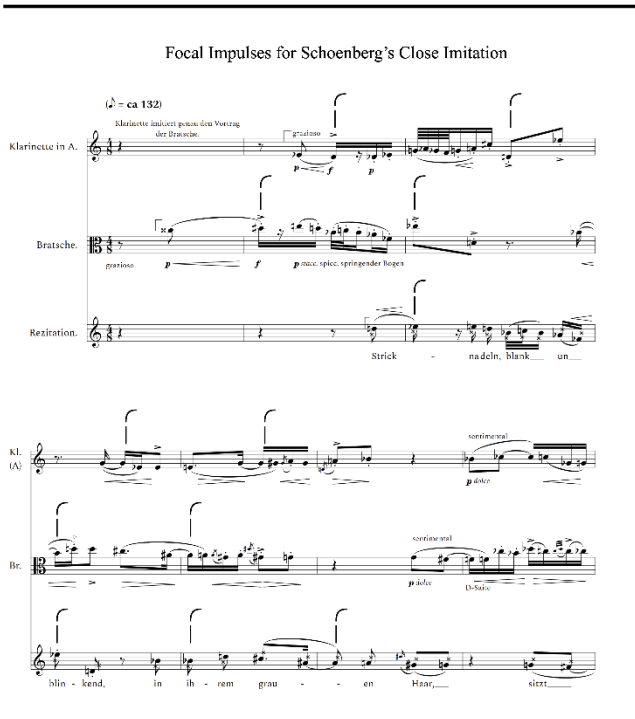


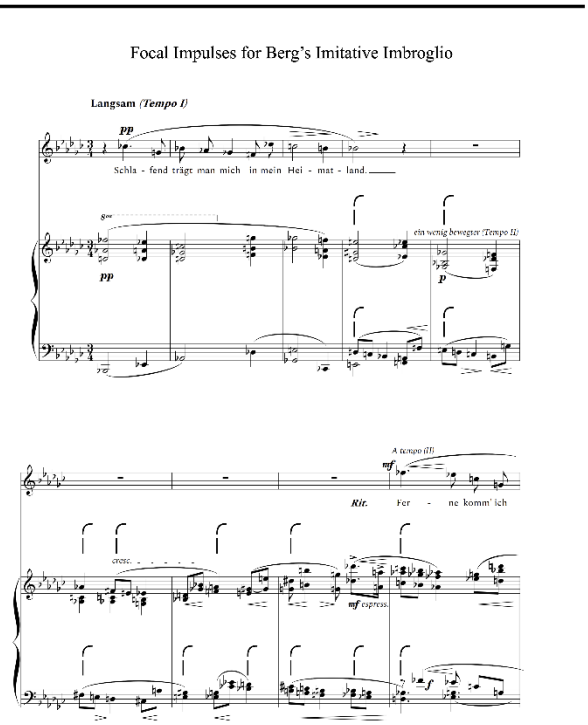
Example 6. Focal Impulse in Some Manipulations of Beethoven's Overture to *The Creatures of Prometheus* (Ito, *Focal Impulse Theory*, Example 3.5)



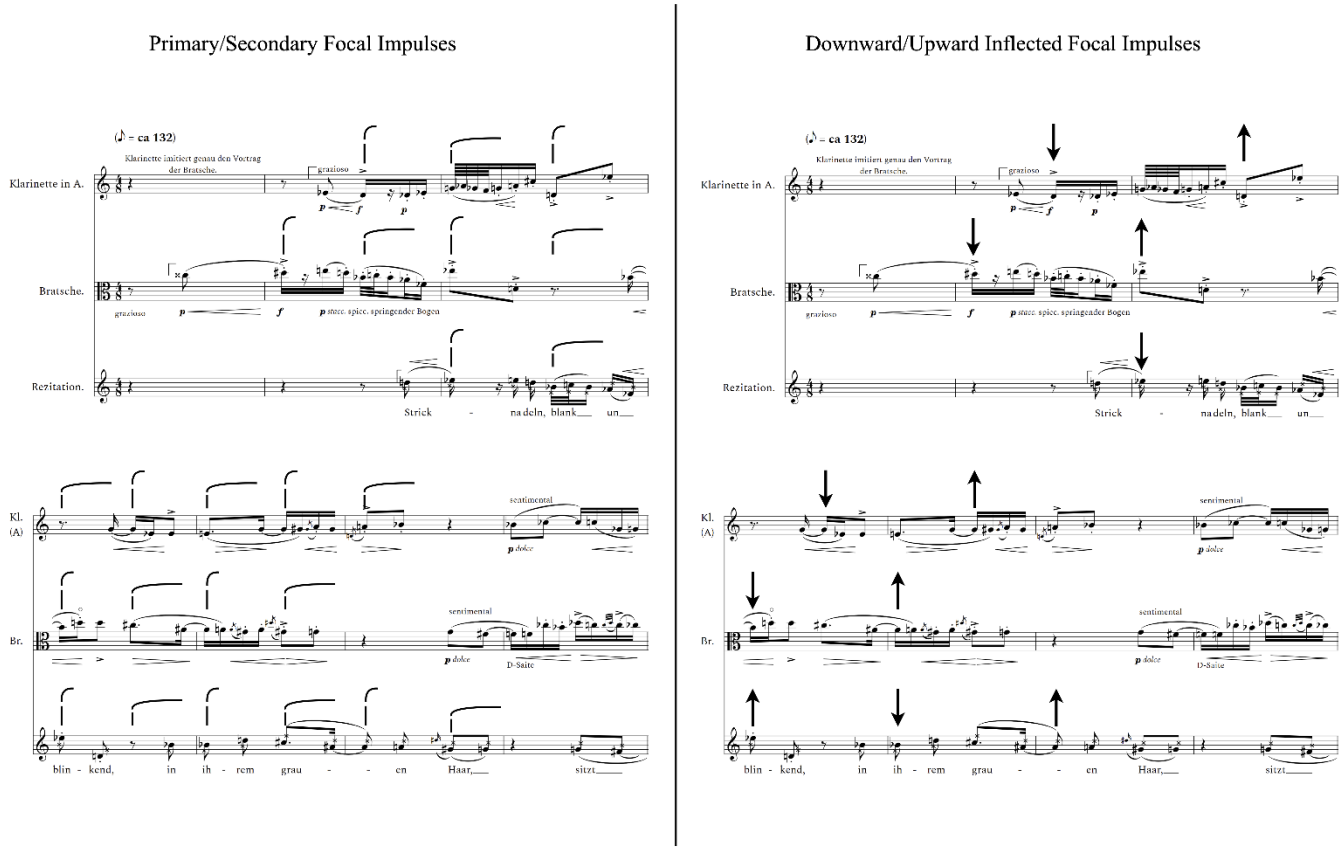
Example 7. Suggested Focal Impulses for Debussy's Imbroglio (Example 1), Schoenberg's Close Imitation (Example 2), and Berg's Imitative Imbroglio (Example 3)





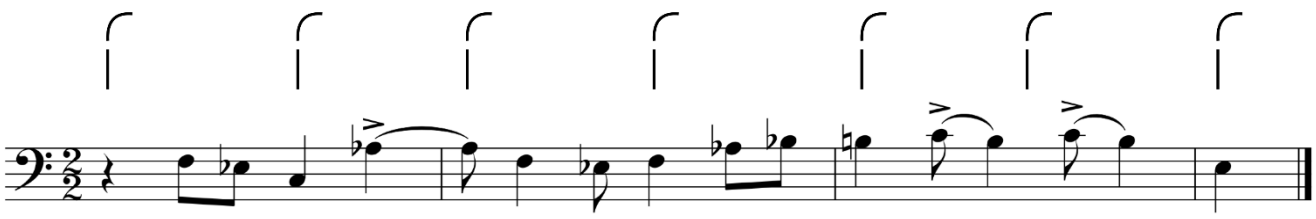


Example 8. Primary/Secondary and Downward/Upward Inflected Focal Impulses for Schoenberg's Close Imitation

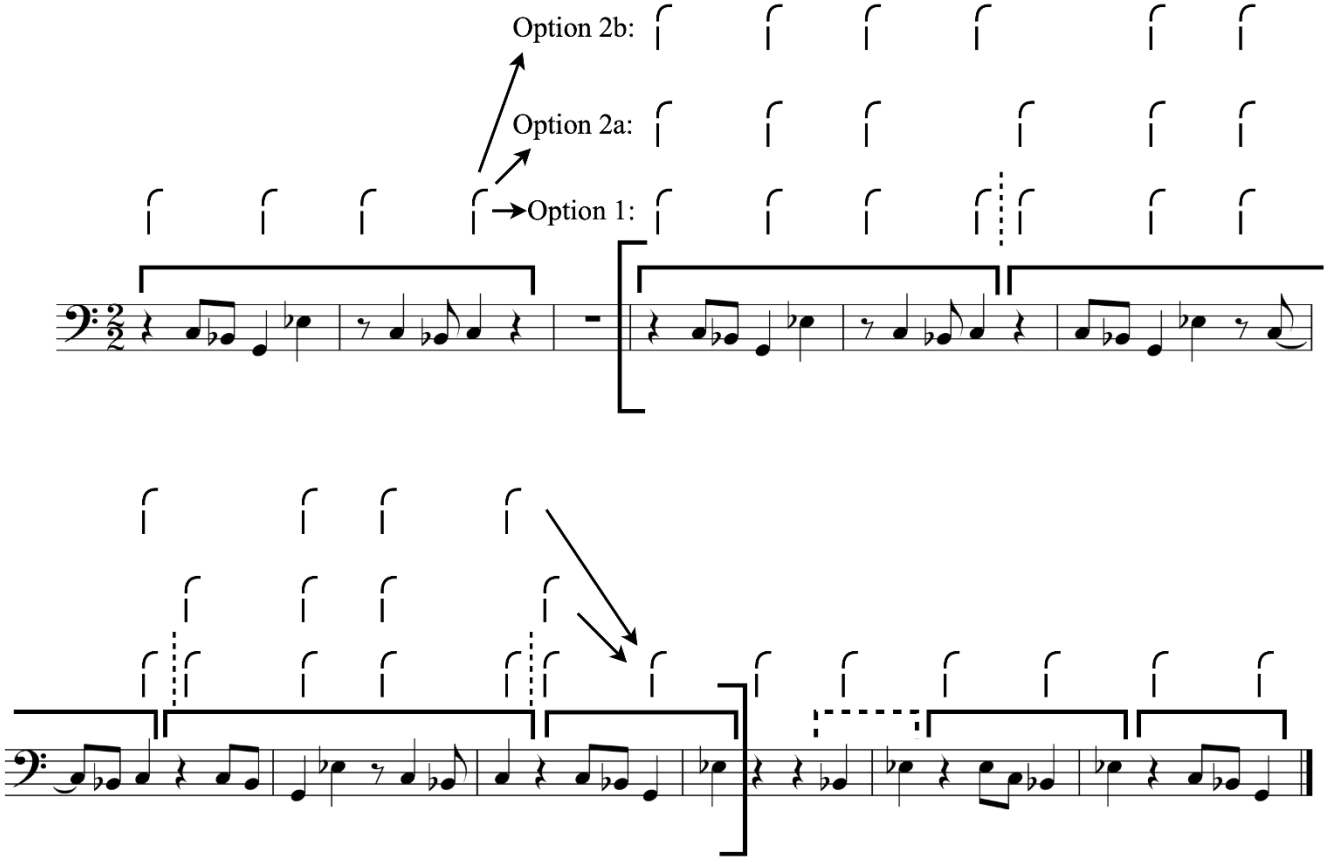


Example 9. Syncopated Fugue Subject from the B Section of Hindemith's *Symphonic Metamorphosis*, Second Movement

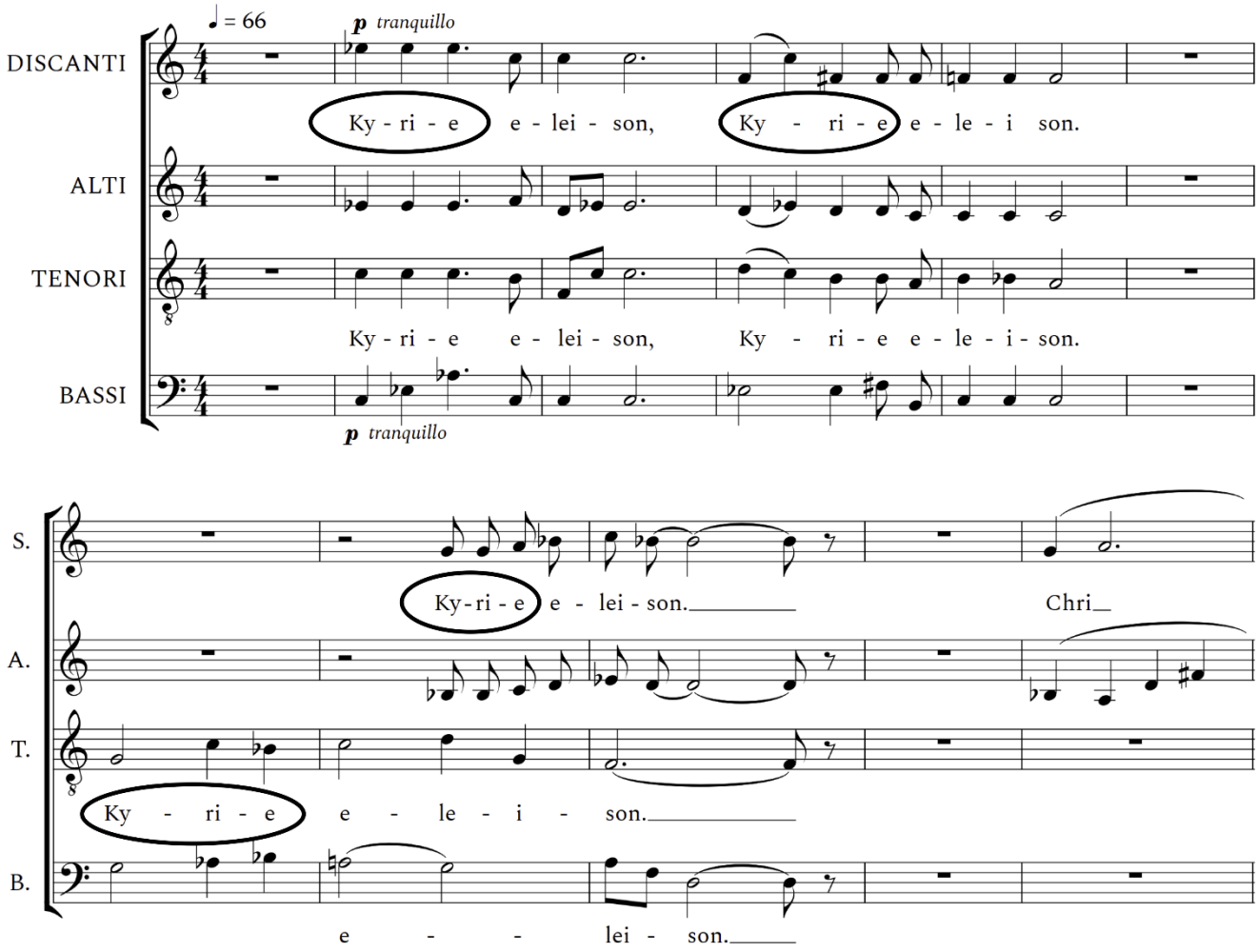
Audio from a 2018 release of a 1947 recording featuring George Szell and the Cleveland Orchestra



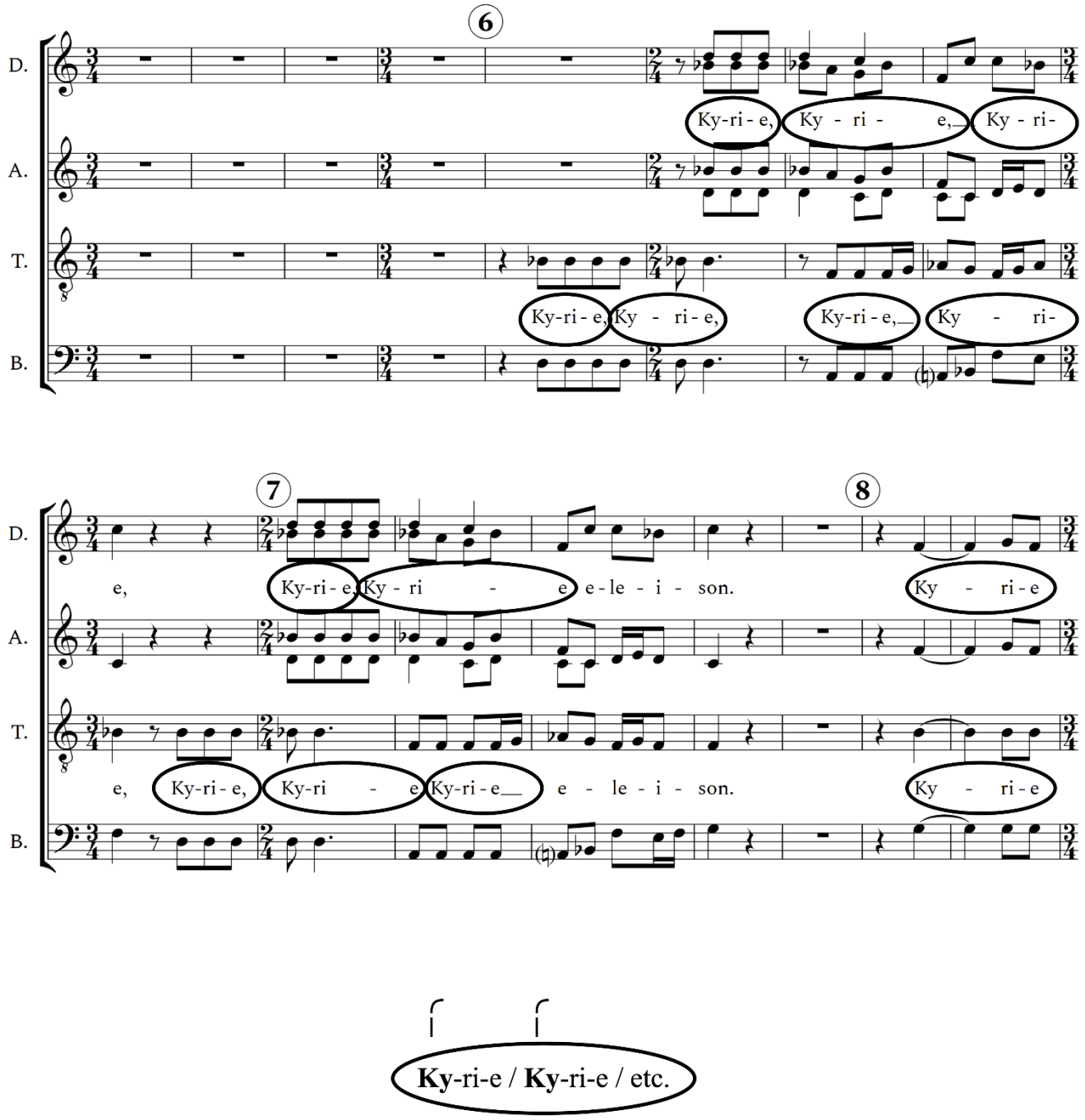
Example 10. Three Motive-Based Focal Impulse Profiles for the Timpani Solo from Hindemith's *Symphonic Metamorphosis*, Second Movement, B Section's Fugal Development



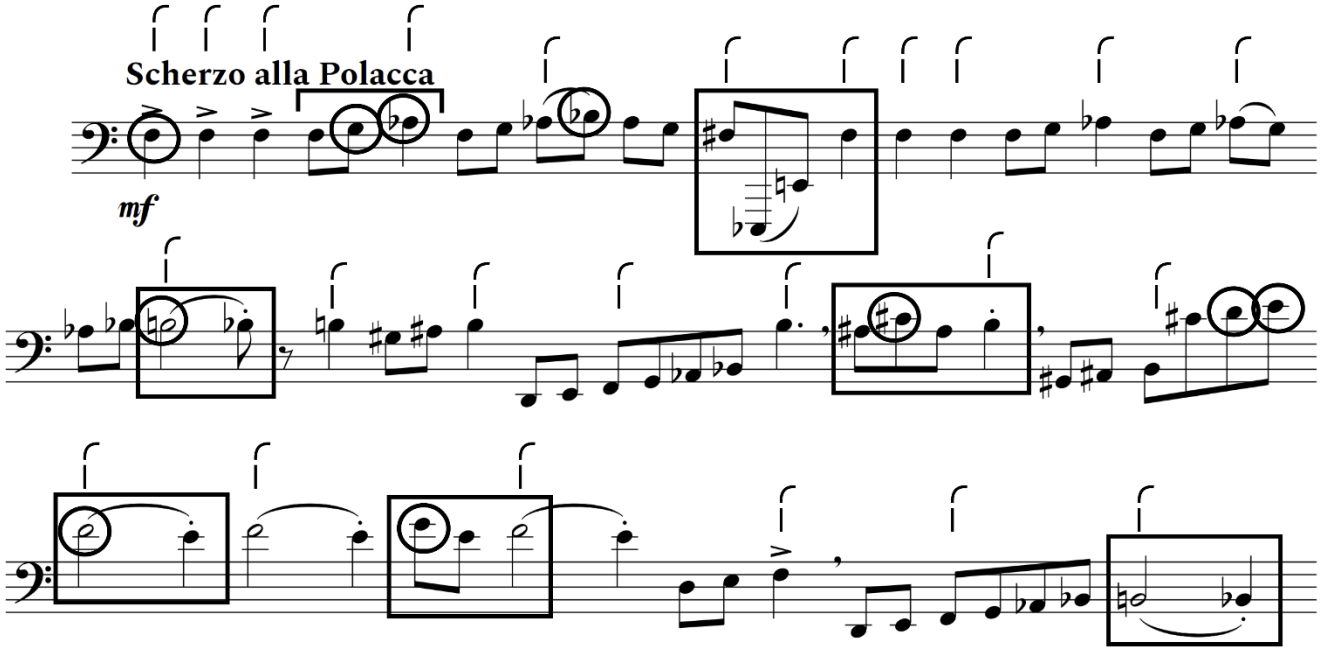
Example 11. Opening Kyrie Section from Stravinsky's Mass, Movement 1



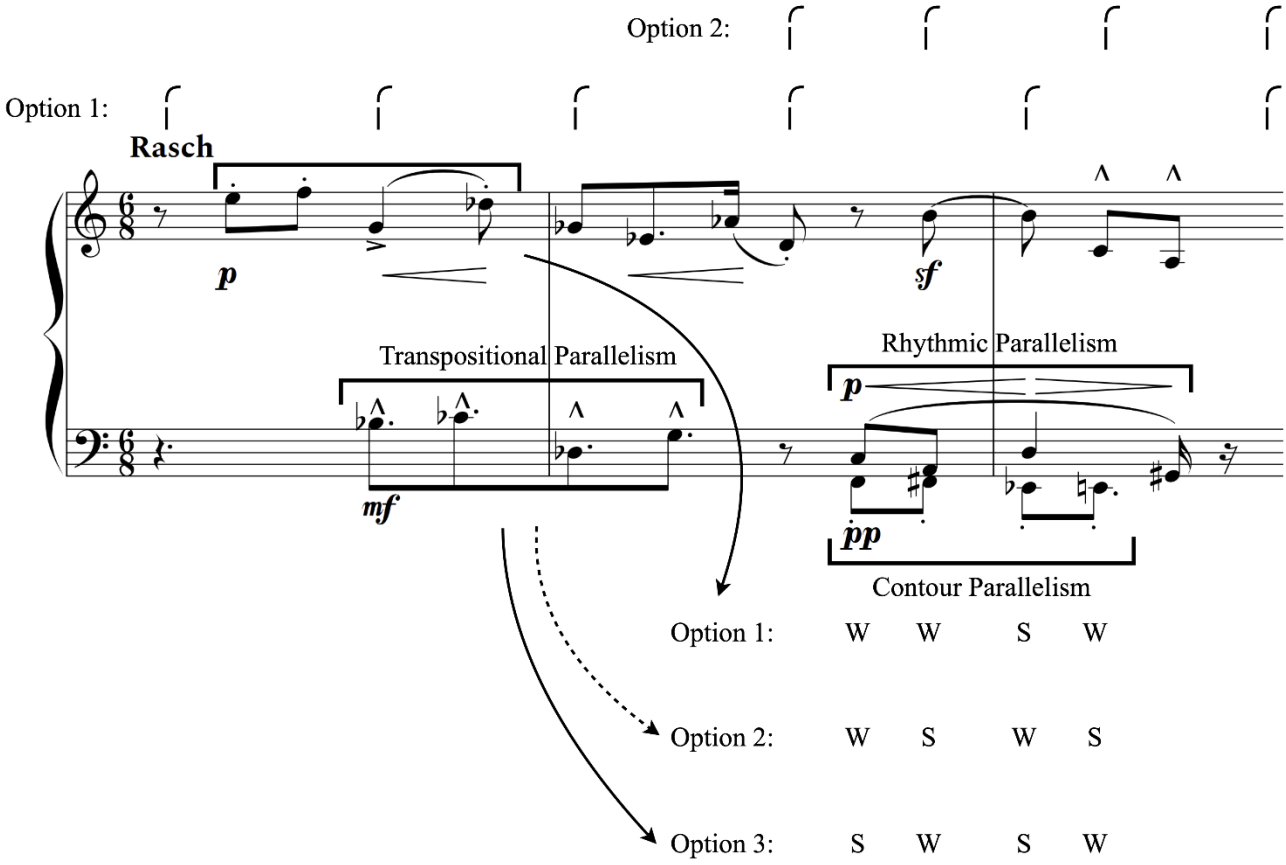
Example 12. A Textual-Motive Interpretation of Focal Impulse for Rehearsals 6 and 7 from Stravinsky's Mass, Kyrie Movement



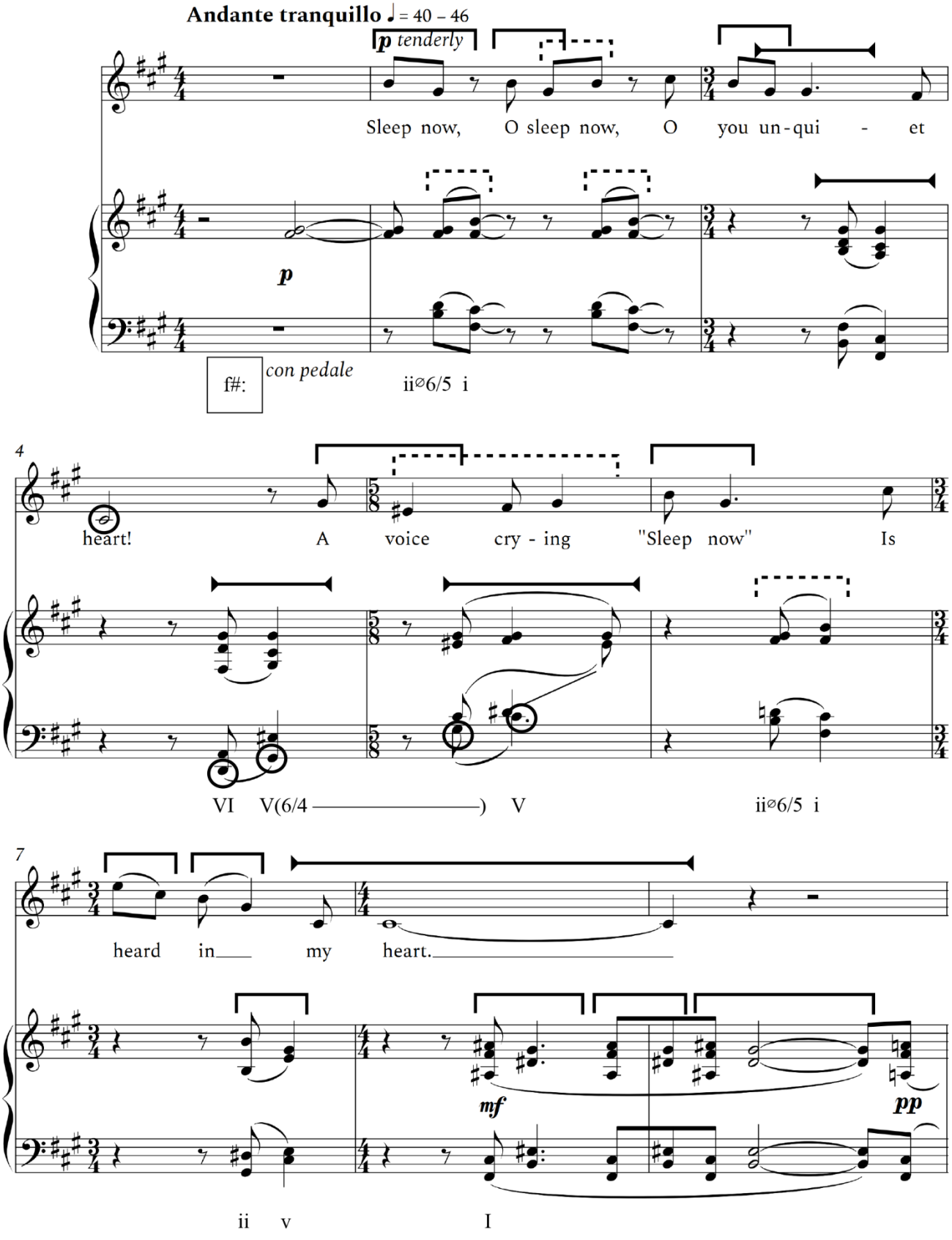
Example 13. A Motive-Based Focal Impulse Profile for the Opening of Penderecki's Capriccio for Solo Tuba



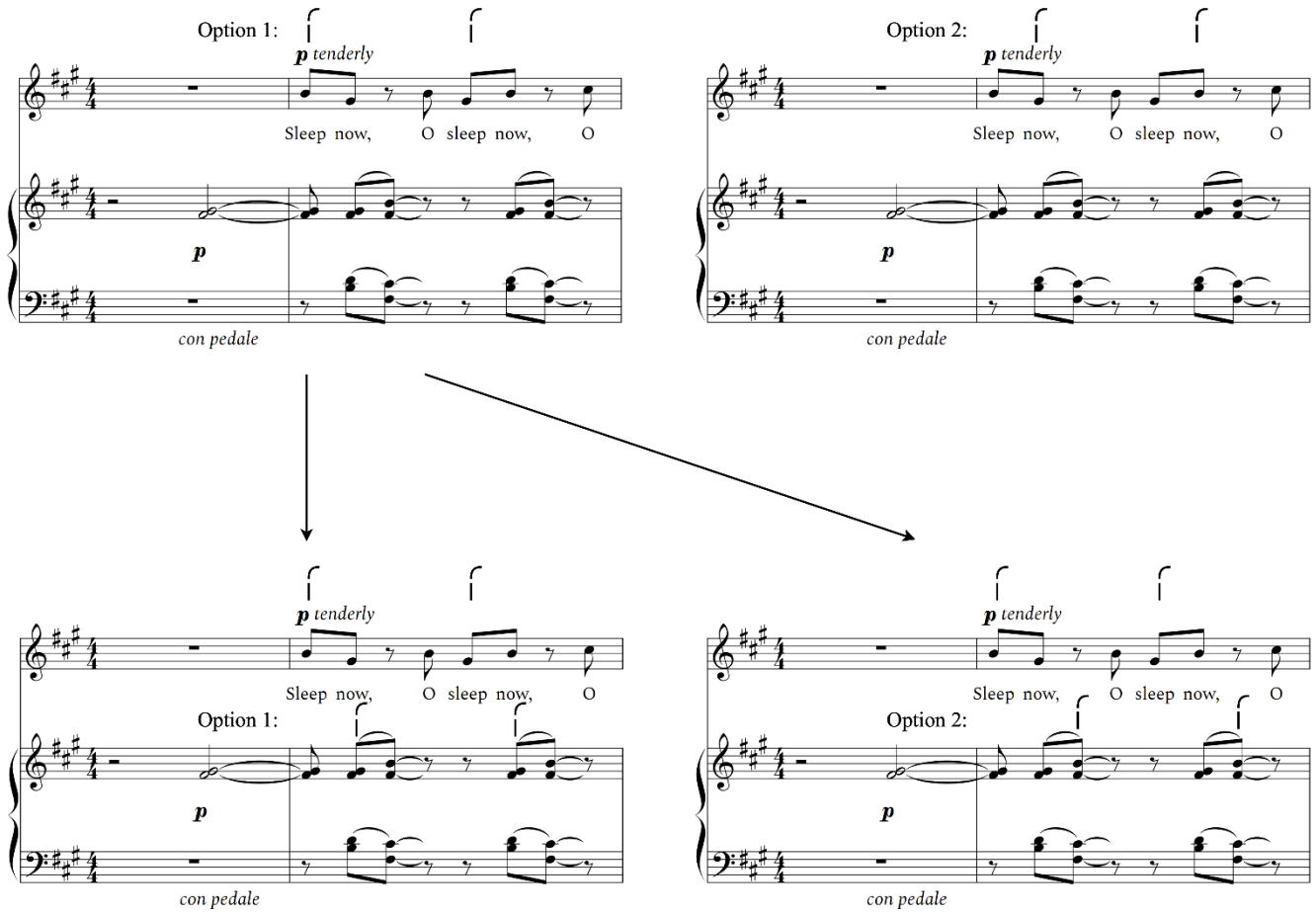
Example 14. Motivic and Metric Ambiguities in the Opening of the Prelude from Schoenberg's Piano Suite, Op. 25



Example 15. Motivic and Metric Ambiguities in the Opening of Barber's "Sleep Now"

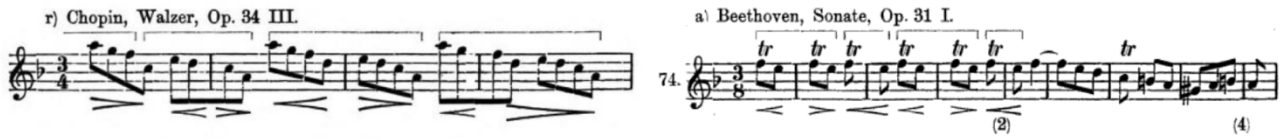


Example 16. Focal Impulse Choices and Their Implications in the Opening of Barber's "Sleep Now"

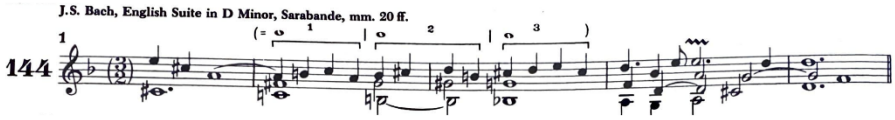


Example 17. Passages of Imbroglio in Three 20th-Century Treatises

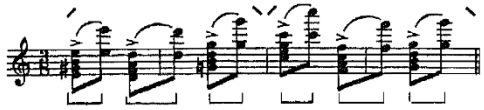
Riemann, *System der Musikalischen Rhythmik und Metrik* (1903) — "Contradiction between Motive Length and Measure"



Schenker, *Der freie Satz* (1935) — "Ametric Rhythmic Situations: Hemiola"



Creston, *Principles of Rhythm* (1964) — "Regular Subdivision Overlapping"

b. *Valse Brillante, Op. 34 No. 3* – Chopin

h. *Etude No. 12 from 12 Etudes pour piano* – Debussy