MTO 22.3 Examples: Murphy, Cohn’s Platonic Model and the Regular Irregularities of Recent Popular Multimedia

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.16.22.3/mto.16.22.3.murphy.php

Figure 1. An Euler diagram showing successions of two to six durations of 2s or 3s and some of the features they possess
Figure 2. Alan Silvestri, *Back to the Future Part III*, 38:48, melody

\[
\begin{array}{cccccc}
1 & 2 & 2 & 1 & 2 \\
3 & 3 & 2 & & \\
\end{array}
\]

categorization:

Figure 3. a. Elmer Bernstein, *The Magnificent Seven*, beginning of theme; b. Jerome Moross, *The Big Country*, ostinato from “The Flight” and “The Stalking”; c. A metric interpretation of 3b

\[
\begin{array}{cccccc}
double \\
tresillo \\
& & & & & & \\
tresillo \\
& & & & & & \\
pitch pattern & & pitch pattern (compressed) & & \\
\end{array}
\]

double tresillo hemiola

15/16 comma
Figure 4. Jerome Moross, *The Big Country*, 0:50, melody and bass line

Figure 5. Michael Giacchino, *Inside Out*, 1:04:13, reduction of melody
Figure 6. a. A toroidal view of eight timepoints b. An interpretation of Figure 2’s rhythm as 332 c. An interpretation of Figure 2’s rhythm as 12212