



**Figure 2.** Alan Silvestri, *Back to the Future Part III*, 38:48, melody



inter-onset intervals: 1 2 2 1 2  
 categorization: 3 3 2

**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

a.

double tresillo | 3 | 3 | 3 | 3 | 2 | 2 |

tresillo | 6 | 6 | 4 |

pitch pattern | pitch pattern (compressed)

double tresillo hemiola

b.

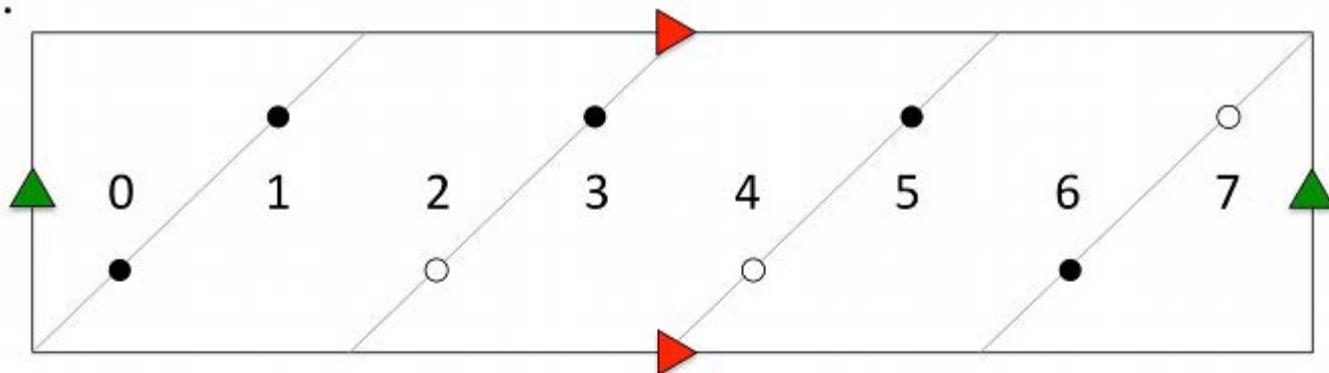
c.

15/16 comma

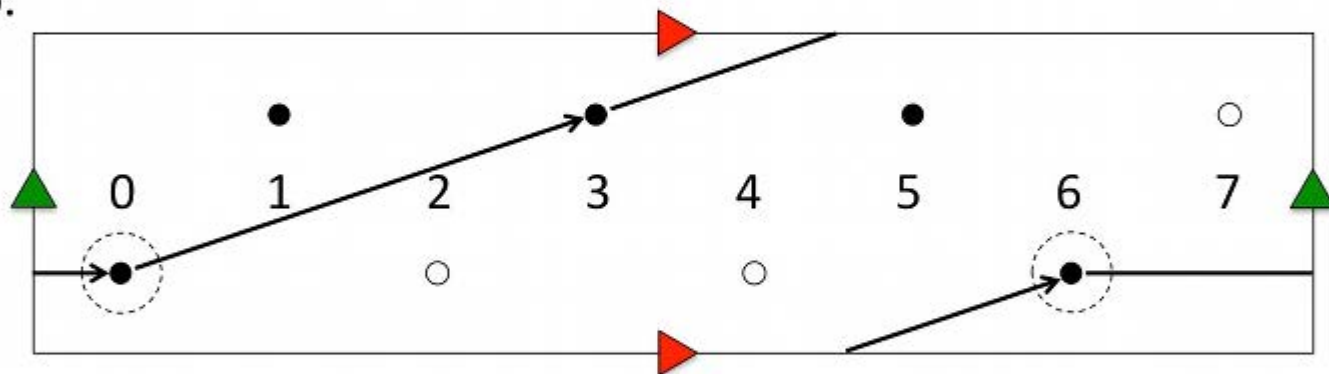


**Figure 6.** a. A toroidal view of eight timepoints b. An interpretation of Figure 2's rhythm as 332 c. An interpretation of Figure 2's rhythm as 12212

a.



b.



c.

