

APPENDIX: CATALOG OF METRICAL COMPLEXITIES IN DREAM THEATER'S MUSIC

Album Title	Song Title	Timestamp	Independent Metrical Expansion	Motivically-Related Metrical Expansion	Independent Metrical Contraction	Motivically-Related Metrical Contraction	Additive or Subtractive Process	Metrical Reinterpretation	Comments	
<i>When Dream and Day Unite</i>	Status Seeker	0:01-0:30		x						
		1:40	x						Chorus is an example of hypermetrical variation and development	
		2:30	x							
		3:42			x				Hypermetrical elision	
	The Ytse Jam	0:22-0:51, 1:46-2:09, 5:21-5:32					x			Contraction every fourth bar
		1:24-1:46		x						Polymeter: 4+3+2+3 over 3/4
		2:09		x						Addition
		2:20, 5:32		x						
		2:47-3:45	x					x		Gradual additive metrical process: 4+4+4+4 becomes 4+4+4+5 then 4+4+4+6
	The Killing Hand	4:56	x						Addition of extra beats	
	Afterlife	0:36, 2:46	x						Addition of an extra beat	
	The Ones Who Help to Set the Sun	3:40	x							Addition of extra beats
		5:28, 8:00	x							Addition of an extra beat
	Only a Matter of Time	0:05-0:55		x						Augmentation every other bar

		3:17	x						Text-related
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<i>Images and Words</i>	Pull Me Under	2:01			x				Hypermetrical elision
	Take the Time	0:33		x					
		2:27		x					
	Surrounded	2:15, 3:10			x				
	Metropolis Pt. I: The Miracle and the Sleeper	2:17		x					Augmentation
		2:43				x			
		4:19-5:02		x					
		7:01		x					
		7:38-7:46		x			x		Maximally even variation pattern
	Under a Glass Moon	2:43		x					
		3:57	x						
	Wait for Sleep	0:01-0:31, 0:46-0:53, 2:03-2:21		x			x		Motivic and metrical variation throughout with addition and subtraction
		0:53-1:10		x					Addition
	Learning to Live	0:06-0:25							Polymer
		0:38-0:46		x					
		2:57		x					
		3:10-4:02					x		
		8:00-8:12		x			x		

	8:12-8:41		x		x			Variation on "Wait for Sleep"
	10:16		x					
	10:17		x					

<i>Awake</i>	6:00	0:39		x			x	Metrical re-interpretation and bar line shift	
	Caught in a Web	1:31	x					Addition of an extra beat	
		2:44-3:13		x			x	Gradual additive metrical process: 4+4+4+4 becomes 4+4+4+6 and 4+4+5+6	
		3:13-3:33		x		x	x	ABAC Additive Metrical Process (ABAC-AMP): 5+6+5+[4+4+4+4]	
	Innocence Faded	1:36			x				
		2:46-2:53			x			Contraction of previously contracted material	
	Erotomania	0:01-0:22, 0:41-0:56, 1:41-1:58, 5:45-6:00				x			Subtraction-related metrical contraction throughout theme
		0:30, 1:02, 6:06	x			x			Metrical liquidation, hypermetrical expansion
		1:14-1:41, 4:25, 6:07				x			Internal subtraction
		2:31		x					
		4:14-4:23						x	Metrical re-interpretation
		4:30		x					Addition, expansion of previously contracted material (1:14)
		5:22					x		Diminution

		5:30-5:44	x			x			Includes long-range polyrhythm: 10+9+9+4 sixteenths over 4/4. Also includes hypermetrical expansion and motivic/metrical contraction
	Voices	3:03, 4:13, 9:06	x						
	Mirror	0:05, 0:14, 0:37	x		x			x	Metrical re-interpretation, bar line shifts throughout
	Lie	3:30			x				
		3:42-4:02		x					Metrical transition following addition: 8+9+8+9, 8+9+8+8
		4:02		x					
	Lifting Shadows Off a Dream	3:34-3:57		x		x	x		ABAC-AMP on the 2-bar level: 8+12+8+13
	Scarred	2:43, 2:51		x					
		9:58		x					Addition of an extra beat

<i>A Change of Seasons [EP]</i>	A Change of Seasons I: The Crimson Sunrise	1:42		x					Augmentation
	A Change of Seasons II: Innocence	4:43-5:01, 6:15-6:31		x		x			Contraction occurs at the end of the phrase: 6+9+6+9+6+9+6+8
	A Change of Seasons VII: The Crimson Sunset	21:08				x			Subtraction

<i>Falling into Infinity</i>	New Millennium	0:29-1:22		x		x				
		6:42-7:12		x		x	x		ABAC-AMP on the hyperbeat level: 8+7, 9+8, 8+7, 9+10	
	Burning my Soul	3:33-3:57		x		x	x		ABAC-AMP: 6+7+6+8	
	Hell's Kitchen	1:20-1:55					x			
		2:19					x			Contraction of previously contracted material
		2:42, 2:47					x			Contraction of previously contracted material
		2:48			x					Expansion of previously contracted material
		3:18-3:40, 3:52-4:10					x	(x)		Diminution and augmentation-related AABC metrical pattern: 12+10+12+10, 12+8+12+12; with first four bars repeated at 3:52-4:10
	Lines in the Sand	4:05	x							
	Just Let Me Breathe	2:00, 2:50	x							
		3:40	x							
	Trial of Tears	3:25-3:53			x		x			Expansion at the end of the section; contraction of the first verse

<i>Metropolis Pt. II: Scenes From a Memory</i>	Overture 1928	2:00	x					Addition of an extra beat	
		2:45-3:00		x			x	Additive process: 4+3, 4+4, 4+6 at the end of the phrase	
		3:06		x					
	Strange Déjà Vu	0:56	x						Addition of extra beats
		1:53		(x)					
		2:02, 4:02			x				Text-related
		2:53	x						Addition of extra beats
	Fatal Tragedy	1:06	x						Addition of an extra beat
		1:57, 3:37				x			Diminution-related metrical contraction creating a varied return of the refrain: 4/4 becomes 3/4 at 1:57, 6/8 at 3:37
		4:12-4:22				x			Polymeter: 4/4 against 6/4
		4:32-5:55	x		x		x		Hypermetrical additive/subtractive process [8-7-5-3-1-5-3-5-7-8], with the final measure in 2/4 instead of 4/4.
	Beyond This Life	0:30, 1:30		x					
		2:18		x					Addition
		4:01		x					Addition
		4:24		x					Text-related
		6:10		x					Addition
		8:26-8:46							Polymeter

Home	11:44-12:53		x		x			Repetition and subtraction
The Dance of Eternity	0:31-0:44, 4:34-4:43				x			Diminution throughout phrases: 8-7-6
	0:58-1:05, 1:19-1:27		x		x			Addition and subtraction, in a different pattern each iteration
	1:37						x	Metrical reinterpretation
	1:44				x			Subtraction
	2:00						x	Metrical reinterpretation
	4:13-4:19				x			Metrical liquidation: 8-7-6 at end of phrase
	4:23-4:30, (5:28-5:30, 5:44-5:56)		x		x			Maximally even variation pattern from Metropolis Pt. I
	4:43-5:13		x					Addition
	5:13-5:27, 5:31-5:44		x			(x)	(x)	Multiple ABAC metrical patterns (none are consistently additive or subtractive), metrical reinterpretation
6:00		x					Addition	
One Last Time	1:52-2:20		x				Addition of an extra beat	
Finally Free	1:41, 2:51		x					Addition of an extra beat
	2:16	x						Addition of extra beats
	5:38-5:53				x			Metrical liquidation: 4+4, 3+3+2, 3+3
	7:18	x						Addition of extra beats
	9:00							Polymer

<i>Six Degrees of Inner Turbulence</i>	The Glass Prison	2:12-2:51, 3:57-4:37		x					
		4:37	x					Addition of extra beats	
		5:23	x					Addition of extra beats	
		7:15, 9:06		x					
		8:04-8:19	(x)					x	Bar line shift
		8:34-8:51		x					Motivic and metrical expansion of previous material
		9:38	x						
		12:27	x						Addition of an extra beat
		12:48	x						Addition of an extra measure and a beat
	Blind Faith	2:58, 4:32, 8:50	x						Addition of extra beats
		4:56				x			Tighter motivic repetitions relate to metrical contraction
		5:00-5:13, 7:32-7:55				x	x		ABAC Subtractive Metrical Process: 8+6+8+5
		5:41-5:56		x		x			5+5+4+5+5+6 pattern performed twice
		5:56-6:05		x		x			Addition-related expansion of previous material: 5+5+5+5, 5+5+5+4
		6:05-7:32		x		x			Alternation between previous patterns of the theme with expansion at the ends of phrases: 5+5+6+6
	Misunderstood	1:49, 3:35, 5:46	x						Addition of an extra beat
		3:32	x						
		5:00, 6:57, 7:23	x						Addition of an extra beat

	7:00, 7:27				x			Diminution
The Great Debate	2:43-2:52				x			Initial riff: 2+2+3, 2+3+2; truncated here as 2+2+3, 2+3
	3:33-3:39, 3:44-3:50		x					Addition: 2+2+3, 2+2+3+2 (creates shadow meter of 4/4)
	4:18-4:46		x					Expansion of previously contracted material: 3+3+3+2+2
	4:58-5:33, 5:45-5:56		x					Expansion of previously expanded material: 3+3+3+3+2+2
	8:50						x	Metrical reinterpretation
	10:54	x						Addition of extra beats
	11:05-11:20		x		x	x		ABAC-AMP
Disappear	0:20, 2:44, 5:50	x						Addition of an extra beat in the third measure of a four measure phrase
	4:27		x					Addition
Six Degrees of Inner Turbulence I: Overture	4:20	x						Addition of an extra beat
	4:51-4:59		x			x		Short additive process
Six Degrees of Inner Turbulence II: About to Crash	0:12				(x)			
	0:34, 1:17		x					Expansion of previously contracted material
	1:43, 3:04	x						Addition of extra beats; text-related
	1:47	x						Addition of extra beats; text-related
	3:07		x					Expansion of an expansion

	3:25				x			Subtraction, text-related
	4:47		x					Addition
Six Degrees of Inner Turbulence IV: The Test That Stumped Them All	0:01				x			Subtraction within the main riff of the song
	1:03, 1:10, 1:15, 2:10, 2:15, 2:19		x					Text-related addition
	3:01-3:17		x					
Six Degrees of Inner Turbulence V: Goodnight Kiss	4:38	x						
Six Degrees of Inner Turbulence VI: Solitary Shell	3:52-4:24, 5:20				x			Diminution
	4:25	x						Addition of an extra division (not motivically related) creates a metrical transition
	5:28, 5:34		x					Addition
	5:41		x					Augmentation
Six Degrees of Inner Turbulence VII: About to Crash (reprise)	0:33	x						Addition of an extra division; not motivically related
	1:24-1:33, 1:40-1:46	x	x					Expansion of material from mvt. II – Augmentation creating a constant 4/4 which eliminates added beats to measures yet creates hypermetrical expansion
	1:48		x					Expansion of material from mvt. II

<i>Train of Thought</i>	As I Am	2:14-2:44, 3:58-4:26		x		x	x		ABAC-AMP on the 4-bar level: 4+4+4+3, 4+5+4+4, 4+4+4+3, 4+5+4+6
		2:50, 4:32, 6:27		x					The chorus features multiple instances of expansion
		2:58-3:10, 4:40-4:53, 6:35-6:47		x					Expansion of previously expanded material
		3:10, 4:53, 5:22, 6:47					x		Subtraction of a beat
		3:38					x		Subtraction
		6:34		x					Addition
	This Dying Soul	0:27-0:40, 4:29-4:42	x		x			(x)	ABAC additive and subtractive metrical pattern
		1:27, 1:43	x						Addition of an extra beat
		3:40	x						Addition of extra beats
		3:41-4:07	x		x			(x)	ABABAC metrical pattern (same as before but with internal repetition)
		5:43-5:59		x			x	(x)	ABAC metrical pattern: 5+5, 6+4, 5+5, 6+6
6:00-6:31		x			x	x	Development of previous section: ABABAC metrical pattern with the final four bars 5+5+6+8 creating an ABAC-AMP on the 4-bar level		

	6:38, 6:57					x	Metrical reinterpretation
	7:20, 7:26, 7:34, 7:40		(x)				Text-driven
	8:05-8:35	x				x	Addition of extra beats creating an ABAC-AMP: 8+9+8+11. Also, one bar is added after the first section, and two after the second, furthering the additive nature of the formal section.
	9:43-10:25	x				x	Addition of an extra beat every fourth measure, metrical reinterpretation
Endless Sacrifice	0:01-1:42, 2:50-3:41		x			x	ABAC-AMP on the 2-bar level: 4+4, 4+6, 4+4, 4+7
	1:53-2:07, 3:41-4:06	x	x				Addition of a beat, addition of a measure
	5:43-5:55					(x)	Additive rhythmic grouping
	10:55-11:00	x					Addition of measures
Honor Thy Father	0:13, 8:04					x	Metrical reinterpretation, polymeter
	1:27-1:47, 1:58-2:17, 3:19-3:39, 3:50-4:09		x				Addition
	2:22, 2:32, 4:14, 4:24, 8:49, 8:54, 8:59		x				Augmentation

	4:50		(x)		(x)	x		ABAC-AMP: 4+2, 4+4, 4+2, 4+multiple measures
	6:32-7:55		x		x			6+5+6+6 pattern gradually obscured and reinterpreted
	7:55-8:05		x					The final four bars of the long section are all in 6, furthering the metrical development
	9:00	x						Addition of extra beats
Stream of Consciousness	0:01-1:17, 1:44-2:03, 7:32-8:10, 10:20-10:35				x			Diminution of the theme from the previous song, "Vacant"
	1:17-1:38, 8:10-8:30		x					Addition every first and third measure
	1:38-1:44, 8:31-10:20		x					Addition every measure
	3:52-4:11, 4:28-4:48		x					Addition
	4:11, 4:49	x						Addition of an extra measure
	5:48-5:57, 6:38-6:47				x			Subtraction every other bar
	5:57, 6:47	x						Addition of an extra beat
	9:51, 10:17	x						Addition of an extra measure
	10:35	x						Addition of an extra beat

In the Name of God	5:51-6:07							Portnoy's infamous Morse Code rhythm
	7:14-7:19	x						Addition of measures and techno "breakbeat"
	8:08-8:36		(x)			x		Additive metrical pattern: 5+5+5+(5x3) becomes 5+6+5+5

Octavarium	These Walls	1:10-1:45, 2:37-3:21, 4:44-5:07			x			Subtraction every fourth measure; not motivically related	
		1:45-2:04, 3:21-3:37, 5:07-5:23		x				Expansion of previously contracted material, polymeter	
		4:15, 4:29				x		Subtraction	
		4:22		x				Addition, expansion of previously contracted material	
	Panic Attack	0:40, 0:50		x				Addition	
		1:26	x					Addition of extra beats	
		4:46-4:57, 5:09-5:20, 5:33-5:43				x		x	Metrical reinterpretation and contraction: 3+3+3+3+2+2 rhythm in 4/4 becomes 3+3+3+3 in 12/8
		4:57-5:09, 5:20-5:32						x	Metrical reinterpretation: 12/8 becomes 4/4 with grouping dissonance
	Sacrificed Sons	0:57-1:16						x	Metrical reinterpretation: bar line shift
		4:38-4:42		x		x			Metrical liquidation, hypermetrical expansion

	4:43-4:52, 6:02-6:22		x					Addition every other measure
	4:52-5:04		x			x		ABAC-AMP
	5:04-5:21, 5:46-6:02							Reich's rotation technique
	5:21-5:46		x		x	x		Multi-level ABAC-AMP
	6:22		x				x	Addition, metrical reinterpretation
Octavarium	6:32			x				
	7:53	x						Expansion of previously contracted material
	13:35, 13:40		x					
	13:41-13:49				x			Metrical liquidation with diminution
	14:08-14:28, 14:49-15:19				x			Subtraction every fourth measure
	14:30-14:49, 15:19-15:40		x		x			Addition and subtraction: 5+6+6+5 three times, then 5+6+6+7 (text-related)
	15:51, 16:18		x					Addition
	15:59, 16:27					x		Hypermetrical contraction with motive repetition

			x		x	(x)		ABAC metrical pattern: 7+6+7+8
			x		x	x		ABAC additive and subtractive metrical pattern with ABAC-AMP on the 2-bar level; a continuation of the previous material with an expansion in the final bar: 7+6+7+8, 7+6+7+12
			x					Addition of an extra beat every other measure
		x						
			x		x	x	x	Quasi-ABAC-AMP on the 2-bar level: 5+6, 5+5, 5+6, 5+12+12 with metrical reinterpretation in the final two bars
			x		x		x	7+6+7+7, 7+6+7 with elision into 4/4 section
			x					Addition
		x						

<i>Systematic Chaos</i>	In the Presence of Enemies Pt. 1	0:01-0:04, 2:05-2:10		x					
		0:29, 0:45		x					
		0:46-1:27		x			x	ABAC-AMP on multiple levels: 9+10+9+11, 9+10+12+14	
		4:24-4:51						Polymer	
		5:04-5:32, 6:18-6:45			x			More metrically determined 7+6 with beat subtraction than in the introduction	
		7:48-8:02		x		x		Subtraction of previous material (6/8 to 5/8) followed by addition in the final bar of the section back to 6/8	
	Forsaken	0:10		x					
		1:07		x					
		2:18		x					
	Constant Motion	0:01-0:41		x		x	x	ABAC-AMP on multiple levels	
		6:36-6:55		x		x	x		
	The Dark Eternal Night	0:27, 6:53		x					
		0:32, 0:42, 1:34, 1:45, 2:36, 2:42, 2:47, 2:53		x				x	Addition creating ABABAC additive metrical process during the transition
		1:50, 2:20	x						Text-related addition of an extra beat
		2:30	x						Addition of extra beats
		3:30-4:01, 4:20-4:30		x			x	(x)	ABAC metrical pattern
		4:02-4:20		x			x	x	ABAC-AMP on multiple levels

	4:38-4:49, 4:59-5:10		x		x			Expansion of previous material
	5:20-5:40		x					Internal addition
Repentance	1:25-2:12, 3:10-3:57	x						Addition of an extra beat at the end of each phrase
The Ministry of Lost Souls	1:26, 1:55, 2:20, 3:45, 4:11, 4:36, 5:45, 11:17, 12:30, 13:28, 14:14	x						
	10:07	x						
In the Presence of Enemies Pt. 2	2:36-3:21, 4:17-4:40				x			Diminution in the first verse, subtraction second verse
	4:40-5:01				x			Contraction of previously contracted material
	6:16-6:23, 7:30, 8:43- 8:50, 9:14- 9:17							Polymer
	6:27-6:30, 6:37-6:43, 6:50-6:57, 7:37-7:44, 7:51-7:57, 8:04-8:10			x				Text-related subtraction of a measure: 4+4+2, 4+2
	8:51-9:10				x			Diminution
	9:11-9:17		x					Expansion of previously contracted material with augmentation and extension
	9:35-10:17		x		x	x		ABAC pattern with polymer in the last iteration
	10:35-10:58		x		x	x		ABAC-AMP every other phrase
	11:19-11:47, 12:02-12:29		x		x	x		ABAC-AMP; same as Pt. 1 at 0:46
	13:08-13:13		x					Same as Pt. 1 at 0:01

<i>Black Clouds and Silver Linings</i>	A Nightmare To Remember	3:43, 13:42					x	Double time feel, grouping 2+2+2 subdivisions into 3+3 going from 6/8 to 12/8
		4:56-5:31		x				Addition-related metrical expansion every third bar, then, further expansion via augmentation before the cadence to end of the section
		7:17-7:52				x		Diminution-related metrical contraction for second verse's riff relative to the first verse in this section (4+4 becoming 4+3)
		7:52		x				Addition in the last bar of the phrase (4+3 reverting back to 4+4)
		8:13-8:29					x	Extended hemiola
		9:03-9:31, 9:57-10:25		x		x		5+6 riff becomes 6+5 via augmentation in the first bar of the group and subtraction/variation in the second bar of the group
		9:31, 10:25		x				Augmentation (6+5 becomes 6+6)
		12:37		x				Addition
		12:37-13:14					x	Reinterpretation of previous material, polymer
		A Rite of Passage	4:53-5:18, 5:31-5:46, 6:00-6:12, 6:25-6:41, 6:53-7:05	x		x		
The Shattered Fortress	1:10					x	Double time feel, grouping 2+2+2 subdivisions into 3+3 going from 6/8 to 12/8	

	6:30, 6:36						x	Reinterpretation of previous material (3+3+3+3 becomes 4+4+4), then back to initial state
The Best of Times	4:17, 5:24	x						Addition of extra beat
The Count of Tuscany	1:03-2:01, 17:56-18:16		x			x		ABAC-AMP (6+9+6+12) as main riff
	2:18-2:36		x			x		Developed version of previous ABAC-AMP
	2:37-3:03						x	Reinterpretation of song's initial riff (2+2+2 becoming 3+3)
	3:19-3:55, 6:47-6:58				x			Subtraction (3+2+2+3 becoming 3+2+3)
	3:55-4:04, 4:05-4:17, 4:22-4:31, 4:33-4:42, 5:10-5:18, 5:20-5:29						x	Polymeter (2+2+2+2+2+2+2+2 over previous 3+2+2+3+3+2+3 overall pattern)
	4:04, 4:17, 4:31, 4:42, 5:18, 5:29				x			Subtraction (3+2+2+3+3+2+3 becomes 3+2+3+3+2+3 in last hyperbeat)
	6:30-6:47, 8:47-9:37		x					Repetition of beat divisions every other bar (6 becomes 9)
	6:58-7:07						x	Polymeter (4+4+4+4+2 over previous 3+2+2+3+3+2+3 pattern)
	7:09-7:31						x	Polymeter (constant groupings of 4 in the crash cymbal over previous 3+2+2+3+3+2+3 pattern in a cycle that is adjusted to realign at the end of the phrase)
	7:31-7:50				x			3+2+2+3+3+2+3 pattern becomes 3+2+2+3+2+2+2 (4/4)

		9:37-10:16		x			x		Multi-level ABAC-AMP	
<i>A Dramatic Turn of Events</i>	On the Backs of Angels	0:15-1:01		x					Addition every fourth bar	
		1:01-1:29				x			Subtraction, condensing the riff into 4/4	
		1:34, 1:48		x					Addition of an extra beat	
		2:59-3:14	x		x		(x)		ABAC metrical pattern on the hyperbeat level (8+8, 8+7, 8+8, 8+8+8)	
		4:22-4:36, 7:39-8:07		x				(x)	ABCB metrical pattern (14+16+17+16 at the division level, with the group of 17 being 7 groups of 2 plus an extra 3)	
		8:07-8:35						x	x	Developed version of previous ABCB metrical pattern with a bar line shift, resulting in an ABAC-AMP that sounds as 14+16+14+19 on the division level (the final 16 divisions in the previous ABCB pattern were grouped as 4 groups of 2; here, they are grouped as 3+2+3+4+4, and the "extra" group of 3 from the previous version's third hyperbeat is heard as belonging to the fourth hyperbeat)
	Build Me Up, Break Me Down	0:31, 1:57		x						Addition
		1:01, 2:37		x						Addition
		1:47, 3:44, 5:37, 5:53		x						Addition
	Lost Not Forgotten	2:14, 2:30	x	x			(x)		Addition	

	3:46-4:27	x				x		Linear additive process in the chorus (5+5+5+4, 5+5+5+5, 5+5+5+8, 5+5+5+3+3+4)
	4:27-4:46	x		x				ABA`B` metrical pattern (alternating groups of 33 and 40 subdivisions, with each group starting as a measure of four beats and then deviating into four separate beat patterns)
	5:40-6:22	x	x			x		Expansion of linear additive process in the chorus (5+5+5+4, 5+5+5+5, 5+5+5+8, 5+5+5+3+3+4+3.5)
	8:52-9:04				x			Subtraction (7+7, 7+7, 7+7, 6+4)
	9:05-9:41				x			Contraction of previous linear additive process in the chorus (5+5+5+5, 5+5+5+5, 5+5+5+5, 5+5+5+5), with the 3+3+4 "tail" from the previous iterations of the chorus attached on the end but sounding as a separate hypermeasure
This Is The Life	0:35, 2:02, 6:07, 6:25		x					Augmentation (6+5 pattern becomes 6+6)
	0:42, 1:15, 2:35		x					Addition
Bridges In The Sky	1:36-2:01, 4:33-4:44		x		x	x		ABAC-AMP on the surface level (9+12+9+15) that is repeated, with subtraction the last time through the pattern (9+12+9+12)
	2:14-2:29		x					Addition yielding 12+18+12+12 pattern

	3:26		x				Repetition
	5:31-5:39		x			x	ABAC-AMP on the surface level (12+15+12+18)
	6:01-6:05					x	Metrical Reinterpretation (tactus moves from dotted eighth to quarter to dotted quarter in a transition to half time (e.g. from a fast 12/16 through 3/4 and into a half time 6/8))
	7:14-7:38		x		x		Augmentation and diminution creating ABC hypermetrical pattern (5+5+6+5, 5+6+6+6, 5+5+6+6)
	7:38-7:55, 8:42-8:47		x				ABAA' metrical pattern (3+2+2+3, 3+2+2+2+2, 3+2+2+3, 3+3+2+2)
	7:55-8:42		x		x		5+5+6+5 pattern from previous material used as accompaniment to guitar and keyboard solos
	8:47-8:57		x			x	Section features a repetition-related expansion of previous material to yield an ABAC-AMP (3+2+2+3, 3+2+2+2+2, 3+2+2+3, 3+3+2+2+3+3+2+2+3+3+2+2+3+3)
Outcry	2:32-2:50, 4:25-4:43		x			x	ABAC-AMP on the surface level (9+14+9+18)
	4:53-5:05, 5:05-5:17, 5:57-6:09		x			x	ABAC-AMP on the surface level (7+8+7+11)
	6:37-6:45		x			x	Additive process (9+10+11+12)
Breaking All Illusions	0:01-0:49, 4:22-4:38, 5:02-5:10		x				Addition yielding 8+9+8+8+7 pattern (repeated at 5:02) that is then varied further to

							create 8+9+8+8+9 pattern (repeated at 4:22)
1:13-1:31		x					Expansion of previously expanded material
1:34-3:03		x		x	(x)		Addition and subtraction yielding ABCA (7+6+5+7) metrical pattern
4:20-4:22	x					x	Addition of extra beats and metrical reinterpretation
5:10-5:38		x		x			Addition and subtraction
5:38-5:45		x					Addition every other measure
5:45-5:50		x					Repetition-related ABAC pattern (7+10+7+9)
8:51-9:07		x		x			Addition and subtraction yielding 5+5+5+8 pattern that is then repeated with more subtraction (5+5+8)
9:07-9:51		x		x			Addition and subtraction
9:51-10:36		x		x			Addition and subtraction
10:56						x	Metrical modulation (dotted sixteenth note in fast 5/4 becomes eighth note in slower 4/4)