Example 1. The ostinato in “Bodies We Come Out Of” (Craig Taborn, Light Made Lighter), with two possible higher-level grouping interpretations. Audio example is from 0:06–0:25.

Example 2. “The Broad Day King,” beginning (0:05–0:33)
Example 3. “The Broad Day King,” 0:12–0:33, quarter-note pulse, Orientation 1

Example 4. “The Broad Day King,” 0:12–0:33, quarter-note pulse, Orientation 2
Example 5. Primary dyad series (subject to octave transposition), generated by combining 1-cycle and 2-cycle (“The Broad Day King”)

pitch interval in semitones: 12 11 10 9 8 7 6 5 4 3 2 1 0
interval class: 0 1 2 3 4 5 6 5 4 3 2 1 0

recurring {C, C} dyad
recurring {E, G#} dyad
Example 6. “The Broad Day King,” section A, first presentation of primary dyad series (0:13–1:05)

augmented triad combines [C, E] and [E, G#] major thirds
extra notes highlight [C, E] and [E, G#] major thirds
long [C, C] dyad emphasizes C major
dyad series descends instead of ascends
octave doubling introduced

2-cycle displaced by an octave, emphasizing [E, G#] dyad
octave doubling
ostinato moves to B♭
added E highlights [C, E] major third
Example 8. “The Broad Day King,” formal diagram

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>trans.</th>
<th>B</th>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dyad series:</td>
<td>primary</td>
<td>n/a</td>
<td>secondary</td>
<td>primary</td>
</tr>
<tr>
<td></td>
<td>(1-cycle/2-cycle)</td>
<td>(free chrom.)</td>
<td>(3-cycle/4-cycle)</td>
<td>(1-cycle/2-cycle)</td>
</tr>
<tr>
<td>Ostinato pitches:</td>
<td>E⁵</td>
<td>B⁴–E⁵</td>
<td>E⁵–E⁴–B⁴–E⁵</td>
<td>E⁵+E⁵</td>
</tr>
</tbody>
</table>

Example 9. Secondary series of dyads generated by combining 3-cycle and 4-cycle (“The Broad Day King,” B section)

Example 13. Ostinato 1 as presented at the opening. It is flexible in its performance, but less so in its interpretation. Audio example is from 0:06–0:16.
Example 14. “Avenging Angel,” Ostinato 2 (two alternate orientations)

Orientation 1

Orientation 2

Example 15. Repetition splits Ostinato 2 (shown in Orientation 1) into two halves related by transposition

exceptions to strict $T_{11}$ transformation

$T_{1/11}$ expressed as 11 semitones rather than 1 semitone

identical rhythm and contour

“extra” note
Example 16. Two interpretations of tactus-level beat groups, shown by beams, within Ostinato 2 (Orientation 2). Audio example is from 4:09–4:24.

Interpretation (a)

Interpretation (b)

KEY:

- | | |  parallelism 1 (repeated two-beat rhythmic pattern)
- | | |  parallelism 2 (repeated one-beat rhythmic/contour pattern)
- 5, 6, etc. duration of beat-group in sixteenths
- difference between two interpretations
- beginning of transposed repetition/orientation 1
**Example 17.** An interpretation of tactus-level beat-groups, shown by beams, within Ostinato 2 (Orientation 1). Audio example is from 4:20–4:36.

**Interpretation (c)**

![Notation image]

**KEY:**

- succession of two beat-groups with parallel rhythm and contour

- duration of beat-group in sixteenths

- pitch nadir does not initiate beat

**Example 18.** Ostinato 2, interpretation (d). Interpretation (d) prioritizes an isochronous pulse. Audio examples are from 4:20–4:36 (Orientation 1) and 4:09–4:24 (Orientation 2).

**Interpretation (d), Orientation 1**

![Notation image]

**Interpretation (d), Orientation 2**

![Notation image]

**KEY:**

- stability (on-beat events)
- instability (off-beat events)
- stability (on-beat events)

- single interpolated dotted-quarter beat
- extra eighth/rising line creates increased momentum into downbeat

trajectory within each half of the ostinato
Example 19. Mid- and upper-level metric possibilities for tactus interpretations (a) and (d), both shown in Orientation 2. Because interpretation (d) prioritizes isochrony, its metric interpretations are shown here with conventional time signatures and bar lines.

Interpretation (b): primarily duple upper-level beat groups motivated by initial rhythm/contour parallelism

Interpretation (d): duple and triple possibilities for mid-level metric level

- mostly descending contour
- mostly ascending contour
- mostly descending contour
- mostly ascending contour

strong on-beat arrival

extension
Example 20. “Avenging Angel,” first phase (0:00–1:30), based solely in Ostinato 1

Ostinato 1 introduced

simple melody begins; ostinato varies only slightly

pitches of ostinato begin to change, often moving in chromatic lines

six-beat phrase extension

six-bar phrase begins

characteristic cluster chords begin

melody drops out for transitional passage
Example 21. “Avenging Angel,” start of second phase (1:30–2:15). Increasingly clear allusions to Ostinato 2 occur, but these incursions are interrupted by returns of Ostinato 1’s characteristic rhythm and texture.
Example 22. “Avenging Angel,” beginning of final phase, first two cycles of Ostinato 2. The transcription is beamed here according to interpretation (d). The audio example (4:04–4:20) begins just before this.

Example 23. Final phase, last four cycles (6:16–end). The ostinato is shown beamed here according to interpretation (c).
Example 24. An elusive and flexible ostinato in “Neverland” (2:56–3:34): (a) a paradigmatic pitch series to which each iteration of the cycle refers, (b) the nine iterations. Black noteheads indicate pitches drawn from the paradigmatic series and gray noteheads indicate other pitches.
Example 25. “Neverland,” first three iterations of the cycle (2:56–3:10), both hands. The sustained chords rarely align with ostinato onsets, and do not feature regular durations.
Example 26. Distinctive beginning and ending gestures in the first four iterations (2:56–3:15)

Example 27. Number of pitches from the paradigmatic series included in each iteration. Darker shading indicates higher numbers, and thus a clearer allusion to the cyclic repetition.

<table>
<thead>
<tr>
<th>Iteration</th>
<th>Number of Pitches from Paradigmatic Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>9</td>
</tr>
<tr>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>9</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>7</td>
</tr>
</tbody>
</table>
Example 28. Duration (in eighth notes) of each iteration, based on the beginning / ending boundaries shown in Example 24). Darker shading indicates longer duration. (Since no new cycle begins after Iteration 9, its precise duration is not salient.

<table>
<thead>
<tr>
<th>Iteration</th>
<th>Total Duration in Eighth Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>19</td>
</tr>
<tr>
<td>2</td>
<td>19</td>
</tr>
<tr>
<td>3</td>
<td>21</td>
</tr>
<tr>
<td>4</td>
<td>22</td>
</tr>
<tr>
<td>5</td>
<td>22</td>
</tr>
<tr>
<td>6</td>
<td>21</td>
</tr>
<tr>
<td>7</td>
<td>16</td>
</tr>
<tr>
<td>8</td>
<td>10</td>
</tr>
<tr>
<td>9</td>
<td>(18)</td>
</tr>
</tbody>
</table>

Example 29. Percentage of eighth beats with note onsets in each iteration. Darker shading indicates a higher density of onsets; that is, an overall faster rhythm.

<table>
<thead>
<tr>
<th>Iteration</th>
<th>Percentage of Eighth Beats with Note Onsets</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>68</td>
</tr>
<tr>
<td>2</td>
<td>58</td>
</tr>
<tr>
<td>3</td>
<td>71</td>
</tr>
<tr>
<td>4</td>
<td>73</td>
</tr>
<tr>
<td>5</td>
<td>77</td>
</tr>
<tr>
<td>6</td>
<td>95</td>
</tr>
<tr>
<td>7</td>
<td>88</td>
</tr>
<tr>
<td>8</td>
<td>80</td>
</tr>
<tr>
<td>9</td>
<td>89</td>
</tr>
</tbody>
</table>
Example 30. Transposed segments of the paradigmatic pitch series

a) paradigmatic pitch series

b) nine cycles through the series (2:56–3:34)

1) 

2) 

3) 

4) 

5) 

6) 

7) 

8) 

9) 

(transposed ending gesture)

(partial transposed ending gesture)

descending fifths from paradigmatic series

descending fifths at other transposition levels

(ascending octaves at other transposition levels or in wrong position)

(asc. octave from series without preceding desc. fifth)

(only occurs late in the passage)