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Meter as Projection in Debussy's *Danseuses de Delphes*

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Abstract Kirjallinen työ

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Abstract

The present study examines the ways in which meter and form are interrelated in Claude Debussy's Prélude Danseuses de Delphes: Lent et Grave. The terminology and conceptual apparatus applied in the study is based on the Theory of Projection presented in the book Meter as Rhythm by Christopher F. Hasty (Hasty, 1997). Meter is seen here as an active and creative musical element, and the problems of musical meter/rhythm and form are approached from the perspective of time and process.

The discussion around the Prelude is as much theoretical as analytic; an important function of the study is to present the Theory of Projection to a reader previously unfamiliar with it. The theory is briefly explained in the first chapter of the study, and chapter two is devoted to the analysis of the Prelude. In addition to addressing several key topics of the Theory of Projection, some new concepts are proposed and problematized alongside the analysis.

In the last, third chapter of the study, the discussion of metrical phenomena extends outside the scope of the Prelude, as some ways in which a view of meter as projection could benefit or influence the contemporary composer/theorist are discussed. This reflects another important aim of the study, which is to present some of my personal interests as a composer.

Keywords

Theory of Projection, Meter and Form, Christopher Hasty, Claude Debussy

Other Information

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1. INTRODUCTION

1.1 Aim of the Study

In the present study I examine Claude Debussy's Prélude *Danseuses de Delphes: Lent et Grave*. The main focus is on meter, and particularly on the ways in which meter as process articulates formal aspects of the Prelude. The terminology and conceptual apparatus applied here is based on the Theory of Projection presented in the book *Meter as Rhythm* by Christopher F. Hasty (Hasty, 1997); the problems of musical rhythm and form are approached from the perspective of time and process. The discussion around the inner workings of the Prelude is as much theoretical as analytic—general metrical phenomena discussed arise from the particularities of the Prelude. In addition to addressing several key topics of the Theory of Projection, some new concepts are proposed and problematized alongside the analysis.

An important aim here is to shed light on the ways in which metrical processes are tied to other aspects of music to form musical events—meter is to be understood here as an active, creative process. The objective is to treat meter as an area of study equally complex as rhythm, harmony, or voice-leading, and to underline metrical particularity by giving attention to all the subtleties and intricacies of metrical behaviour.

The study represents the written part of the Final Composition Examination for my Master's Degree, and therefore the starting point of the study is subjective. As important a function of the study as to treat the Prelude from the perspective of meter as projection, is to designate some of my personal interests as a composer. All the analytic remarks in the study are also rather subjective, because of the highly interpretive nature of metrical-projective analysis. Interpretation is, of course, inherent in all music analysis, but metrical and rhythmic phenomena (because of their obvious relationship with temporality) seem to be especially exposed to all kinds of variations (to temporal fluctuations in particular) that take place in both real and imagined music performance. Regardless of the challenges set by the inherent ambiguities of metrical analysis, the aim of the study is to reach as high a level of objectivity as possible, and this is to be achieved by searching for solutions that simultaneously bring forth as many levels of articulation as possible.

The question of subjectivity/objectivity of metrical analysis will be reflected in the ways in which hypothetical experiences are described in the study. In tune with the practice of Hasty, the prular ”we” is used here and there in describing the imagined experiences. In contrast to the first person singular, ”I”, writing ”we” is ”an invitation to the reader to test a written hypothesis against an aural experience” (Hasty 1997, p. 155).[1]

1.2 Researcher's Position

Meter has been in the centre of my musical interests for a long time, both as a composer, and as part of my studies at the Sibelius Academy. What is meter, and how is it intertwined with or inherent in rhythm to create musical meanings? How does meter relate to other aspects of aural phenomena and what are the possibilities of perceiving it as a vehicle of musical energy in a composition? To what extent is meter able to rise to the role of a form-defining energy line in music—especially in the type of contemporary music that inheres an idea of a syntax in which the notion of gesture is being freed from the figurative elements that constitute the gestures. Questions of this sort have occupied me for a long time.

In my studies in theory and analysis, Claude Debussy's music has been one of the central topics. In the scope of several years, my studies have resulted in manifold observations of metrical and temporal organization in the music of Debussy. As a part of my final exam of the course Harmony, Counterpoint, and Model Composition 2, I wrote an informal paper on the metric structures in several Préludes by Debussy. Shortly after writing that paper, I became acquainted with the theories of Christopher Hasty, and ended up reading and studying his excellent book *Meter as Rhythm.* The conceptual reorientation introduced in the book proved salient in further delineating my views on Debussy's meter already developed in my own studies of the topic. The in-depth stance in Hasty's book on metrical problems sharpened my attention to minute details and to metrical particularity, which all contributed to my decision to include only one prelude by Debussy in the present study.

1 See Hasty 1997, p. 154-155 for a more elaborate speculation on the pros and cons of this practice.

1.3 Meter as Process; Theory of Projection by Christopher F. Hasty

In widespread conceptions musical meter is thought of as something devoid of expressiveness, lurking around the ideas of pattern, repetition, and stasis. Compared to musical rhythm—which is considered at least an active process, if not *the* expression of musical activity—meter is conceived of as something existing in a deeper and more abstract level of musical experience. Meter is often regarded as habit, i.e. as passive and given, and it is placed in opposition with rhythm. Furthermore, meter is problematically seen ”as a central feature of rhythm but not itself fully rhythmic” (Hasty 1997, p. 6). As stated by Hasty in the preface of *Meter as Rhythm*:

> It is customary to view rhythm as a rich and fully sensuous embodiment of music's temporal progress and meter as rhythm's shadowy, schematic counterpart—abstract, mechanical, and devoid of any intrinsic expression. (Hasty 1997, p. Viii.)

The disctinction of beats or impulses into strong/accented and weak/unaccented (in connection with periodicity and pattern) is typically considered a central aspect of musical meter: ”a repetitive pattern that combines accented and unaccented beats is called meter” (Aldwell & Schachter 2003, p. 39). Behind many textbook definitions of meter (such as the one quoted above) is an idea of a ”newtonian” time, i.e. a conception of an endlessly flowing time that can be divided into durationless instants/points infinitely. Further, from the same handbook: ”a succession of beats divides the flow of time into equal segments” (Aldwell & Schachter 2003, p. 36). Easily accessible conceptions and definitions are, of course, essential for learning and teaching as temporary scaffoldings. At least they are sometimes unavoidable:

> In thinking about music it is difficult to avoid representing any concrete instance as if it were a stable and essentially pre-formed entity composed of fully determinate and ultimately static objects or relations. (Hasty 1997, p. Vii.)

Nevertheless, from the standpoint of musical experience, the idea of a pre-existing time divided into durationless points is abstract and problematic; all perceived musical events must have a duration—temporal are not only events themselves, but also the activities of perceiving and interpreting them. Music can be seen as an expression of sensible/experienced

temporality, and if this temporality is denied at any level (however subtle or subconscious this may be), the dynamic and unpredictable nature of musical experience will be neglected.

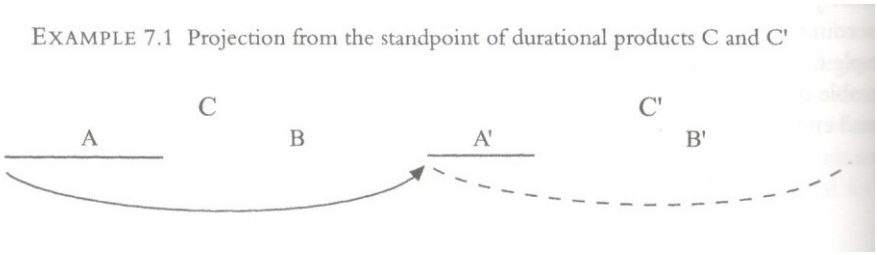
In the Theory of Projection by Hasty, meter (just like rhythm) is understood as an active, creative process constantly susceptible to change and reinterpretation. The focus is on metrical particularity; expressing temporality, musical events emerge, stay, evolve, and disappear continuously in our experience. In this context, not only rhythm but also meter arises from the inner workings of experienced events—i.e. meter gains the energetic qualities usually attributed to rhythm only.

> My contention here is that in conceiving of musical meter as periodicity, we import from scientific theory ideas of time that are incompatible with our intuitions of rhythm as a sensible or aesthetic category. The word ”rhythm” speaks to us, however obscurely, of a time that is not other than the particular course of an event that we follow with interest—a time that can be neither predicted nor recaptured, a time articulated not by points or segments but by the emergence of felt events. (Hasty 1997, p. 6.)

The first part of the book *Meter as Rhythm* contemplates the general opposition of meter and rhythm from various points of view. In a comprehensive review of historical and present-day conceptions of meter and rhythm, manifold conceptual defects are located and the usefulness of various concepts attributed and problematized. Concepts, all in all, are not thought of as absolutes, but as mobile instances open to ongoing (re)interpretation. The conclusions in the book are thoughtful and pervasive, rooted on actual musical experience, and contemplating the philosophical roots of process and temporal experience.

Through a careful survey Hasty arrives at a theory of meter as process, to which the second part of the book is devoted. In the centre of metrical process is the concept of projection. Example 1.1 reproduces Hasty's example 7.1., which illustrates the process, ”in which a mensurally determinate duration provides a definite durational potential for the beginning of an immediately successive event” (Hasty 1997, p. 84).

EXAMPLE 1.1 *Meter as Rhythm*, Example 7.1 illustrating projection



As Hasty continues:

> I will say that a potential duration for the second event (C') is *projected*, and I will represent the projected duration by a dotted line to indicate that this duration is potential rather than actual. When there is an actual duration C' that emerges as a reproduction of the first event's duration, I will say that the projected potential has been realized. The actual duration (C) of the first event, functioning for the potential duration of the second event, I will call ”projective,” and I will represent this function by an arrow aimed at the beginning of the second event. ”Projection” as the act of projecting will refer to the entire process.
>
> To forestall a possible misunderstanding, I should explain that the arrow shown in example 7.1 does not symbolize a first event (C) ”leading to” a second event (C') or a first event implying a second event. Projective potential is the potential for a present event's duration to be reproduced for a successor. This potential is realized if and when there is a new beginning whose durational potential is determined by the now past first event. Projective potential is not the potential that there will be a successor, but rather the potential of a past and completed durational quantity being taken as especially relevant for the becoming of a present event. The arrow, in this sense, points to the possibility for a future relevancy. (Hasty 1997, p. 84.)

Always evolving and thus vulnerable to constant reinterpretation, projection is as indefinite as it is concretely felt; durations have a varying degree of mensural determinacy. The past, the present (or *now)* and the future, as categories of experienced temporality, are tied to concrete musical events. Perceived events create projective/projected potentials constantly beginning,

evolving, and disappearing in manifold metrical levels, i.e. in different levels of temporal *becoming*. Projection (or *projective activity*) in general can be seen as a somewhat automatic procedure; projections are directed towards the future, but not predetermined to be realized in a single specific way.

The metrical-projective issues and concepts in *Meter as Rhythm* are approached from various standpoints, often in connection with the analysis of musical examples. The topics discussed range from areas such as the limits of meter, meter as habit, and different projective types to concepts such as now, duration, measure, level, hierarchy, pulse, and beat. Everything is to be understood from the perspective of time and process, and thus, for instance, duration itself is considered a temporal process, and not a *span of time*. Because of the fully temporal perspective, an open attitude towards conceptual reorientation is for sure a prerequisite for a full comprehension of the matters discussed. As Hasty writes in another context about *Meter as Rhythm*:

> ...my interpretation traverses the claims of a deeply ingrained theory and technical vocabulary. In order to follow my argument it will be necessary for the reader to step outside a conventional (and, I would argue, mechanistic) understanding of meter. This means resisting customary interpretations of terms such as meter, measure, rhythm, beat, accent, beginning, level, and hierarchy. It also, and crucially, means attempting to make connections between my theoretical distinctions and actual musical experiences. (Hasty 1999, p. 275.)

One of the most important concepts related to the Theory of Projection is the notion of *beginning*, which is also seen as processive and temporal. Some serious efforts of reorientation may have to be made in order to let go of a conception of beginning as a point in time. Shortly: instead of focusing on sorting out strong/accented and weak/unaccented beats in the analysis of metrical phenomena, ”the primary distinction is that of *beginning* (symbolized by a vertical line, |) and *continuation* (symbolized by a slanted line, \ or /)” (Hasty 1997, p. x). Continuations are further distinguished:

> ...among those that are anacrustic (/), those that are arsic or non-anacrustic (\) and those that, in the case of triple or unequal measure, are subject to *deferral* (– \ or

> – /). Finally, there is a symbol for the reinterpretation of metrical function (\ –> | or | –> \) and a symbol for metrical *hiatus* (| |) or a momentary dissolution of the projective field. This group of symbols always appears above the staff. Below the staff are shown more specifically projective symbols—pairings of continuous and broken lines that indicate the immediate inheritance of durational complexes accepted or rejected in the new event. (Hasty 1997, p. x.)

A full understanding of all the symbols (and concepts)—including the ones used in the present study—requires a thorough study of the topic. As Hasty continues:

> It must be said that these symbols are very crude devices for pointing to extremely subtle processes that, although vividly registered in hearing, cannot be captured in a graphic representation. Because there are relatively few symbols and because even a brief passage of modestly complex music will present many possibilities for interpretation, an effective analytic use of these notational devices will require a keen aural sensibility exercised in many careful and critical hearings, along with a speculative musical imagination that would attempt to discover some order and function in the ear's judgments. These are, of course, requirements for the use of any analytic technique that recognizes the complexity of musical experience and its openness to interpretation. (Hasty 1997, p. x.)

In addition to the abovementioned concepts, a couple of other terms should be taken notice of. The term *dominant beginning* refers to a metrical-projective beginning that maintains its ”dominance” in relation to other beginnings following it—i.e in relation to beginnings in a lower hierarchical level (Hasty 1997, p. 115). The term should not be confused with dominant harmony. To avoid possible confusion, this metrical term will appear in the present study always in cursive font / italic type. Still another important account is the distinction between *bar* and *measure*. These terms are used in the present study according to the usage of Hasty. A bar always refers to notated bars only, whilst a measure is a much more flexible concept—a felt durational unit that can contain more than one bar,[2] or in some cases, parts of a bar. When a measure corresponds to a bar the two terms are interchangeable. For clarity, though, the term *bar-measure* will be used in these situations.

2 An upper limit for a length of measure is impossible and pointless to define, since mensural determinacy admits of degrees, and is always felt/defined specifically in a particular projective context.

1.4 General Remarks on the Area of Study

In addition to the primary theoretical source, Hasty (1997), only single references to other literary sources will be made in the present study. As far as I know, there exist no previous studies on Debussy's Préludes—or this particular prelude—from the standpoint of meter as projection. From other perspectives, the Préludes, of course, have been studied in great detail. A serious account of all the literature around the topic would exceed the scope of this study, since the main incentive here is nothing but to look at how meter as projection assists in defining some formal aspects of the piece. All kinds of musical qualities (such as tonal, harmonic, contrapuntal etc.) will constantly be addressed in the analysis, as it is impossible to isolate projective actions from the totality of musical events. All the remarks, however, will always be supportive to the metrical-projective analysis. References made to other Préludes by Debussy will also remain sporadic. There definitely exist some similarities between many Préludes from the perspective of meter,[3] but an analytic comparison of several or all the Préludes would require its own study.

In the literature on Debussy, there have been some attempts to explain metrical and temporal phenomena through structures coming from outside the music or musical experience.[4] From a metrical-projective standpoint—i.e. from the perspective of metrical particularity—these kind of studies can be seen as nothing but curiosities. In the present study there will, nonetheless, be some speculation on the relationship between a structure and an experienced event.

In my opinion, some of the biggest challenges in analysing music in the mature style of Debussy (to which the first book of Préludes, written in 1909–10, clearly belongs to) is related to the ways in which musical material is approached. Coarsely expressed, the formal thinking in Debussy's music significantly differs from what is usually encountered in the music of his immediate predecessors, or in some cases, contemporaries. This is related to the

3 From the perspective of tonal organization, the two books of Préludes as a whole are not arranged in any self-evident way. For instance, there exists no evident order in terms of tonalities, in a way similar to preludes of F. Chopin or J.S. Bach, for example. There exist, nonetheless, some tonal connections between *Danseuses de Delphes* and the following one or two preludes. As Väisälä points out: ”*Danseuses de Delphes* is framed by sonorous Bb-major triads (with registrations conforming to the harmonic series)”. Towards the end of the Prelude, new overtones (or precisely, approximations of the overtones, such as Ab [7^{th}] and E [11^{th}]) can be seen to be included in the Bb-major harmony, and this process can interpreted as being extended further to the next prélude, *Voiles*. Furthermore, the third prelude of the first book, *Le vent dans la plaine* still prolongs the same prominent pitch, Bb.

4 For instance, the concept of golden section has been addressed as a central structuring device (See for ex. Howat 1983).

ways in which the compositional tool of variation is utilized: rather, than composing out variations of the ”same” (themes, gestures etc.), in Debussy's music different figurative elements are departed/decoupled from the gestures that originate them (and later brought back together in new, gesturally different constellations). Gestures and figures themselves appear often almost unvaried: for example melodic figures/themes are often repeated as non-transposed; instead of being varied intrinsically (as objects), different characters seem to appear as being shaped by external forces (as events).

I hope that the following analysis will help to delineate what is meant by the vague description above. All in all, the focus in Debussy's music seems to be to a large extent on processes, and for this reason, a view of meter as process feels like a perfect analytic tool for this music.

1.5 Chapters Outlined

In Chapter Two, the Prelude is first outlined briefly as a whole, and then examined in greater detail, more or less chronologically from the beginning until the end. In Section 2.3 meter is again observed from the perspective of totality, as the functions of various metrical-projective details for the form of the Prelude are considered. At the end of the Chapter, some questions brought forth by the analysis are discussed more closely, in order to arrive at an even more profound apprehension of the Prelude. Finally, in Chapter Three, the discussion extends further, outside the scope of the Prelude, as some new concepts relevant for the contemporary composer/theorist are proposed and problematized.

A word of caution is appropriate here: as said, the analysis of the Prelude in Chapter Two is as much theoretical as it is analytic. Although the Theory of Projection was briefly explained already in Section 1.3, some key concepts of the theory are presented only towards the end of Chapter Two. The aim of this approach is to create a flowing reading experience, in which an understanding of the theory is reached step by step, alongside the considerations of its implications for the analysis of the Prelude.

2. ANALYSIS: DANSEUSES DE DELPHES

The prelude *Danseuses de Delphes* is a single-movement composition lasting more or less 3 minutes, depending on the performance. It proceeds gently in a slow pace (Lent et grave), and by being the first one of the Préludes, it projects an opening gesture for the whole series. This function is supported by the general character of the Prelude and by the tonal lines connecting it to the next two Préludes.[5] The temporal scope and nature of the Prelude is such that it can be perceived as a single, graspable form where Bb-major tonality and the initial quarter-note motion are gradually departed from, and finally, after a short culmination, returned to. The character of the Prelude is *opening* also in the sense, that it leaves an impression of something being ”left open”, i.e. incompleted. The aim of my analysis is to find out how meter as projection contributes to the forming of these characterisations.

2.1 Structure of the Prelude: Three Dominant Beginnings; Three Periods

The Prelude, as the forthcoming analysis will reveal, is composed of three periods nearly equal in length. All periods are initiated by a prominent dominant beginning—in bars 1, 11, and 21. In the first period (bs. 1–10) a structure of five bars is repeated in written out form, slightly varied. These five-bar phrases are framed by a harmonic progression I–V, concluding with a short tonicization of the dominant harmony.

In the second period (bs. 11–20), in bars 16–17, there is an aim towards a resolution again a fifth higher, in C-major (V/V). This resolution becomes thwarted, and is followed by a re-establishing of dominant harmony at the end of the period. After this, in the third period (bs. 21–31), Bb-major is finally restored.

The second period is separated from the third by a clear metrical hiatus: a projective closure as we shall see (section 2.2.2), supported by a comma with a fermata. The dominant beginning in bar 21, initiated by a Bb-major triad, begins a process of restoring tonic harmony. In regard to tonality, this beginning is ambiguous, and thus the first four bars of the

5 See footnote 3 of this study.

third period (bs. 21–24) emerge as a retransition (this shall be discussed more closely in section 4.2.2.2). Tonic harmony is not clearly re-established until bar 25, in which begins a *referential recapitulation* (bs. 25–28). This recapitulation is finally followed by a small *codetta* (bs. 28–31).

2.2 Periods

The three periods will be examined in this section more or less chronologically from the beginning until the end. As said, the main focus will be on meter—on metrical functions and on projective activity. However, all kinds of musical qualities will be addressed in order to arrive at a detailed analysis of metrical-projective situations, without neglecting the particularities of meter in given temporal contexts.

2.2.1 The First Period (bars 1–10)

As said, the first period of the Prelude is composed of two almost identical phrases. For the sake of clarity, the first phrase (bs. 1–5) will be examined first in greater detail, and its repetition (bs. 1–6) thereafter in its own section.

2.2.1.1 Bars 1–5: Opening to Dominant Harmony

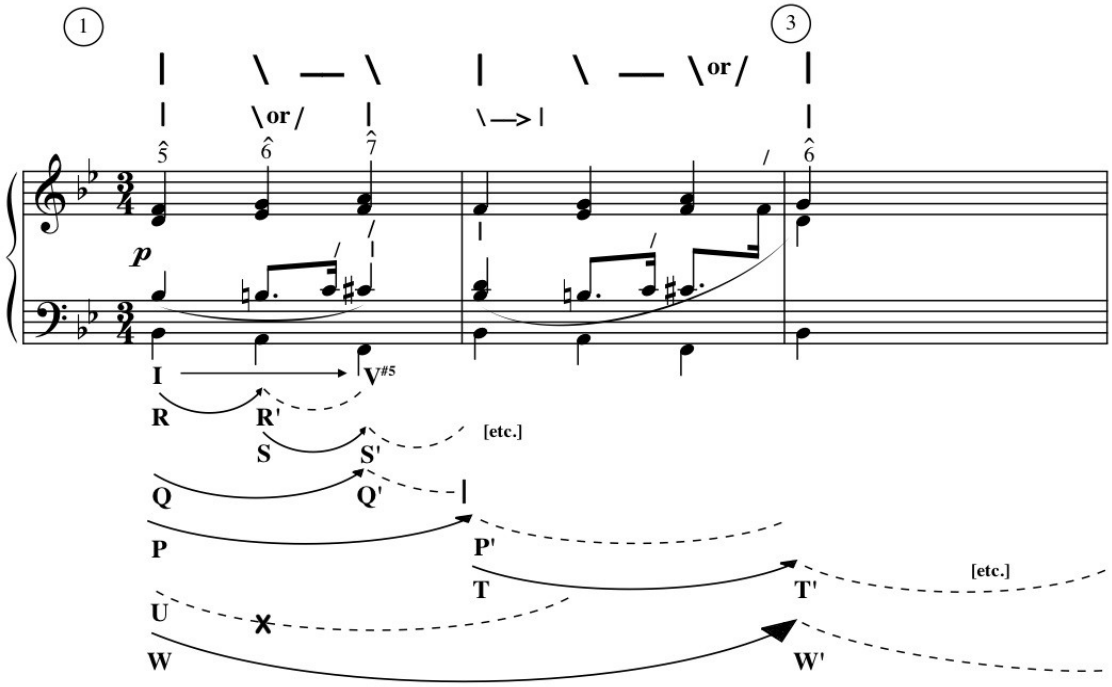
> In a typical parallel period, the first phrase closes with dominant. The phrase is, in fact, closed—it is completed and is made past with the beginning of the consequent. It is tempting to think of this last chord or sonority (V) as the goal of the phrase, and it is most convenient to speak of this chord as the goal. But this chord is itself an event with a beginning and end. It is not the phrase event and is not itself the goal of the phrase. That goal is the becoming of the phrase, which ends in an opening to dominant. (Hasty 1997, p. 221.)

Bars 1–5 form an opening phrase for the Prelude, introducing the initial conditions for tonality and meter. Concluding with a short tonicization of the dominant, it is framed by the progression I–V. Dominant harmony is presented as a tonal goal already in the first bar, where a figure opening into both registral directions projects a movement from the tonic to the $V^{\#5}$. In this *opening gesture* the simple quarter-note motion introduces a clear beat unit (or tactus), and with a new beginning in bar 2—in this case literally a new beginning—a measure is formed (example 2.1).

The inner projective workings of bar 1 contribute to the nature of the projection at the measure-level. The chord on the second beat appears as a passing chord in the harmonic motion from the tonic to the dominant, and thus as a projective continuation of the earlier beginning. Through reinterpretation this continuation can be felt as an *anacrusis* (see Hasty 1997, p. 120) for the third beat (example 2.1), and the gesture appears as an opening to dominant; the projective focus is concentrated on becoming towards end or aim. The gesture could be completed by the return to the tonic in bar 2, in which case a projective potential of four beats, U, would be formed. However, as the whole gesture is repeated, V as a tonal goal is not denied. The last beat of bar 1 becomes interpreted as a *deferral*[6], and a measure of three beats is formed. Instead of U—or Q—a projective potential P is created (example 2.1).

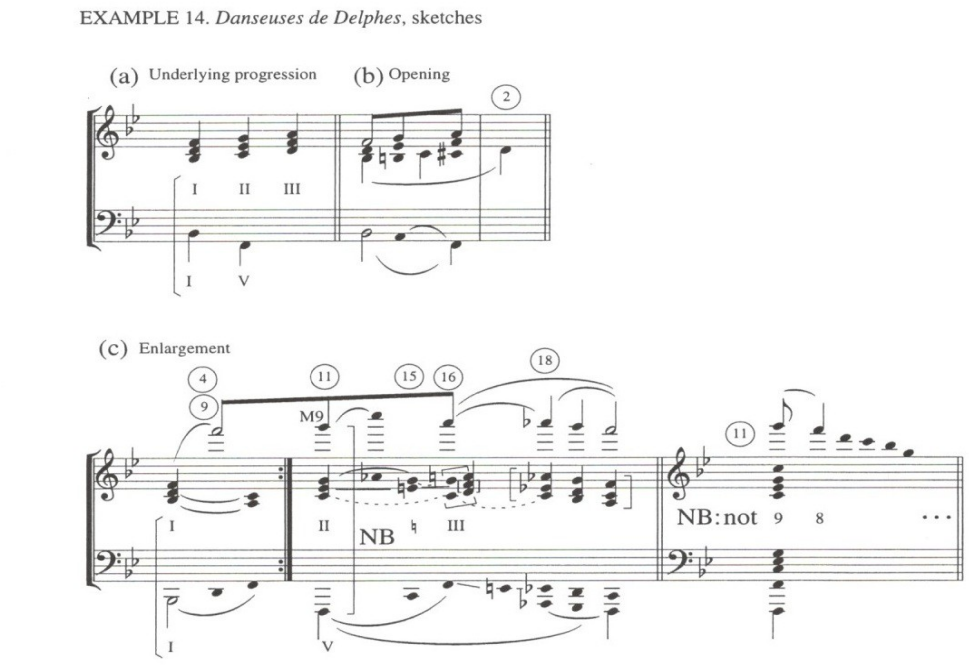
6 The concept of *deferral* is explained and examined more closely in Section 2.4.1.

EXAMPLE 2.1 *Danseuses de Delphes*, Projections and metrical functions, bs. 1–3.



Whether a mere continuation, or an *anacrusis* for the third beat, the second chord has an important function in the Prelude in articulating ”different levels of becoming”. Olli Väisälä has shown how a foreground motive F–G–A in the upper voice ”underlies a deeper top-voice progression” (Väisälä 2004, Article III / p. 24). In example 2.2/14.c we see how the motive is supported by a rising harmonic progression (I–II–III), essentially framed by an elaborated I–V.

EXAMPLE 2.2 Olli Väisälä, *Prolongation in Early Post-Tonal Music, example 14. on page 25 of Article III.*



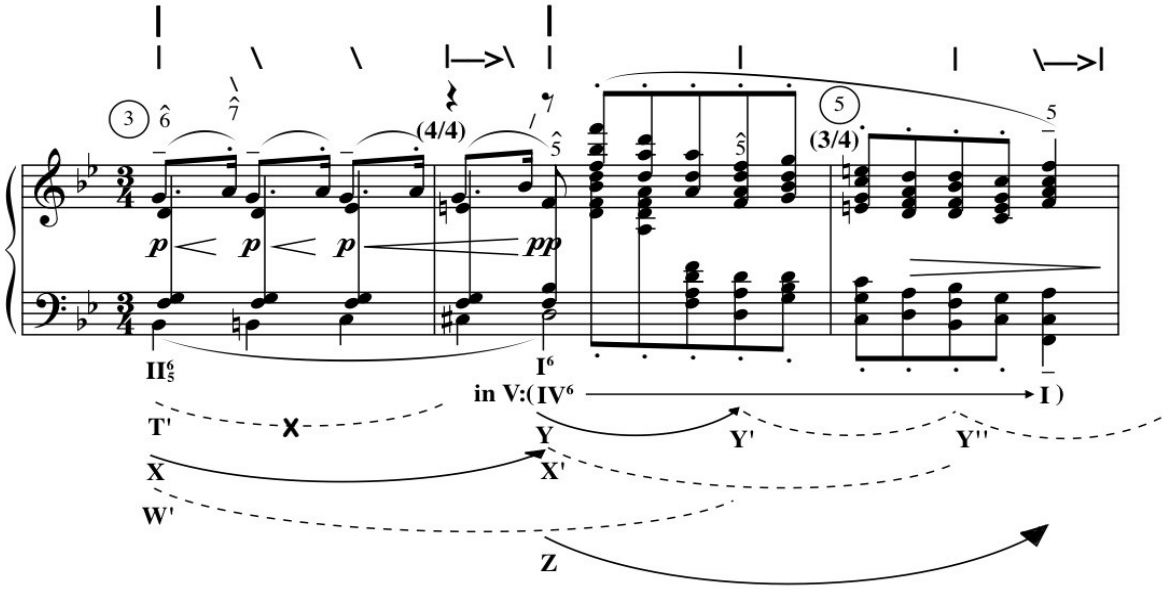
In addition to tonal traits, the forward-looking energy of the projection P is reinforced by the dotted rhythm in the middle voice. The sixteenth-note in bar 1 works as a supporting small-scale *anacrusis* for the third beat, and assists in addressing a chromatic ascending line Bb–B–C–C# aiming towards the D in bar 2. Projective and tonal functions together emphasize end as aim by articulating the anacrustic, ”canonic” upwards resolving half-steps on two different levels (C–C# and C#–D) (example 2.1).

The opening gesture is followed by a ”beginning again” as the same figure is repeated in bar 2. With the new beginning in bar 3 the realization of a projected potential P' is fulfilled, and a whole projection—i.e. projective/projected process (P–P')—is completed. Consequently, a potential for a constant triple meter in the written out measure structure is proposed.

This potential for establishing meter as habit is, however, denied with the next gesture. Because of the complete projection P–P' in bars 1–2, the beginning in bar 3 is predisposed to reproduce a duration of one bar (T')—or two bars (W'). Instead, the first beat of bar 4 is reinterpreted as a continuation, and the present becoming is extended beyond the barline 3–4. (example 2.3). The focus on continuation already inherent in the projections in bars 1–2 is taken advantage of as the ascending chromatic line of the middle-voice (Bb-B-C-C#-D) is augmented and transferred to the bass line. Not until the arrival at the D on the bass of a I^6 chord on the second beat of measure 4 is a new beginning articulated. As example 2.3 shows, the projective potential of three beats (T') is denied, and a new measure of four beats (X) created.

The reinterpretation of the metrical function of a beginning as a continuation on the first beat of bar 4 is interesting in its relation to the concept of *deferral*. What happens here, is perceptually so complicated that it requires in-depth speculation, and thus it will be examined in greater detail in Section 2.4.1.

EXAMPLE 2.3 *Danseuses de Delphes*, Projections and metrical functions, bs. 3–5.



Suffice it to say now, that regardless of the way in which the projective workings around bars 3–4 are interpreted, to my ear the new *continuative gesture* of four beats (shown by the projective potential X) serves adequately to emancipate the effective projective actions from the triple meter, even without much emphasis on denial of projective/projected potential.

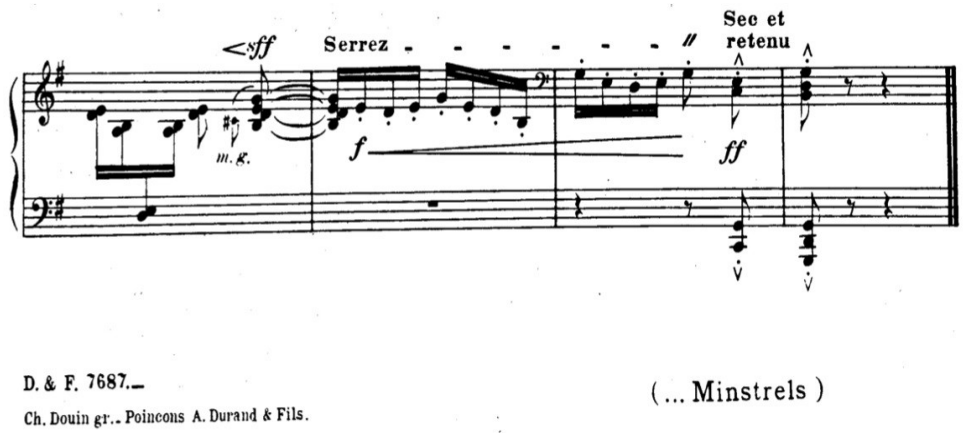
Although the opening gesture is not anymore repeated as such, the *idea* of repetition is carried forward. Not only is the aforementioned ascending chromatic line repeated in a varied form, but also the long-short rhythm of the dotted eight-note and sixteenth-note is now repeated in every beat—already from the second beat of bar 2.[7] As this rhythmic figure draws attention to the beat-level, mensural determinacy at the measure-level (i.e. determinacy of the projected potentials T' and W' and projective potential X) is drawn short, and the whole gesture began in bar 3 emerges as energetic and compressed. There is at the same time a broadening of gesture and a quickening of the pace, and the new gesture seems to grow from the opening gestures of bars 1 and 2 somewhat linearly, without much emphasis on denial of projected potential T'.

The beginning on the second beat of measure 4 makes past a four-beat measure, and initiates a new becoming. The prolongated F is transferred from the primary register to the supporting high register, reaching registrally the highest point so far, and from that point begins a descending figure in eight-note motion.[8] This figure forms a gesture that aims towards a resolution and is concluded with a prominent tonal cadence in V in bar 5. As a single motion the gesture is essentially framed by a plagal progression IV^6–I in F-major, the initial Bb-major I^6 reinterpreted as a IV^6 in the new tonality. Because of the modal-type harmony at the surface, and in regard to the *written* measure structure, this interpretation is perhaps not the most apparent. However, the plagal cadential progression is normative in the general stylistic framework of Debussy (example 2.4 shows a similar plagal progression (IV–I) prolonging the same scale-degrees from the end of the last prelude of book I, Minstrels), and the interpretation is supported by several other factors as well:

7 As pointed out, this rhythm is already repeated in the last beat of the second measure, smoothening the transition between gestures. Worth noticing is that in bar 3 the sixteenth-notes do not function as anacrustic for the following beats, like they did in bars 1–2, but rather as continuations. In the notation, in bar 3, the continuative character of the sixteenth-notes is supported by the articulations emphasizing the ”long-short” -figures (strong–weak), as well as by the little slurs connecting the sixteenth-notes to the preceding beats.

8 The eight-note rhythm can be perceived as an ”evened” form of the preceding dotted rhythms.

EXAMPLE 2.4 Plagal cadence at the end of the prelude *Minstrels*.



Although the inner workings of projection X are debatable (and will be discussed more closely in Section 2.4.1), the forming of a projective potential Y is evident in the ongoing circumstances. Example 2.5c (an analytic reduction of the gesture began in bar 4) shows how the plagal progression is supported by underlying 6–5 relations articulated by the projections Y–Y and X–X'. The 6–5 figures not only support the felt metrical projections, but also act as responses to the preceding 5–6 relations in bars 1–3—articulated by the projections R-R' and W-W', as shown in examples 2.5a and 2.5b. Together with other factors, this tonal response/fulfillment makes the gesture to appear as *concluding.*

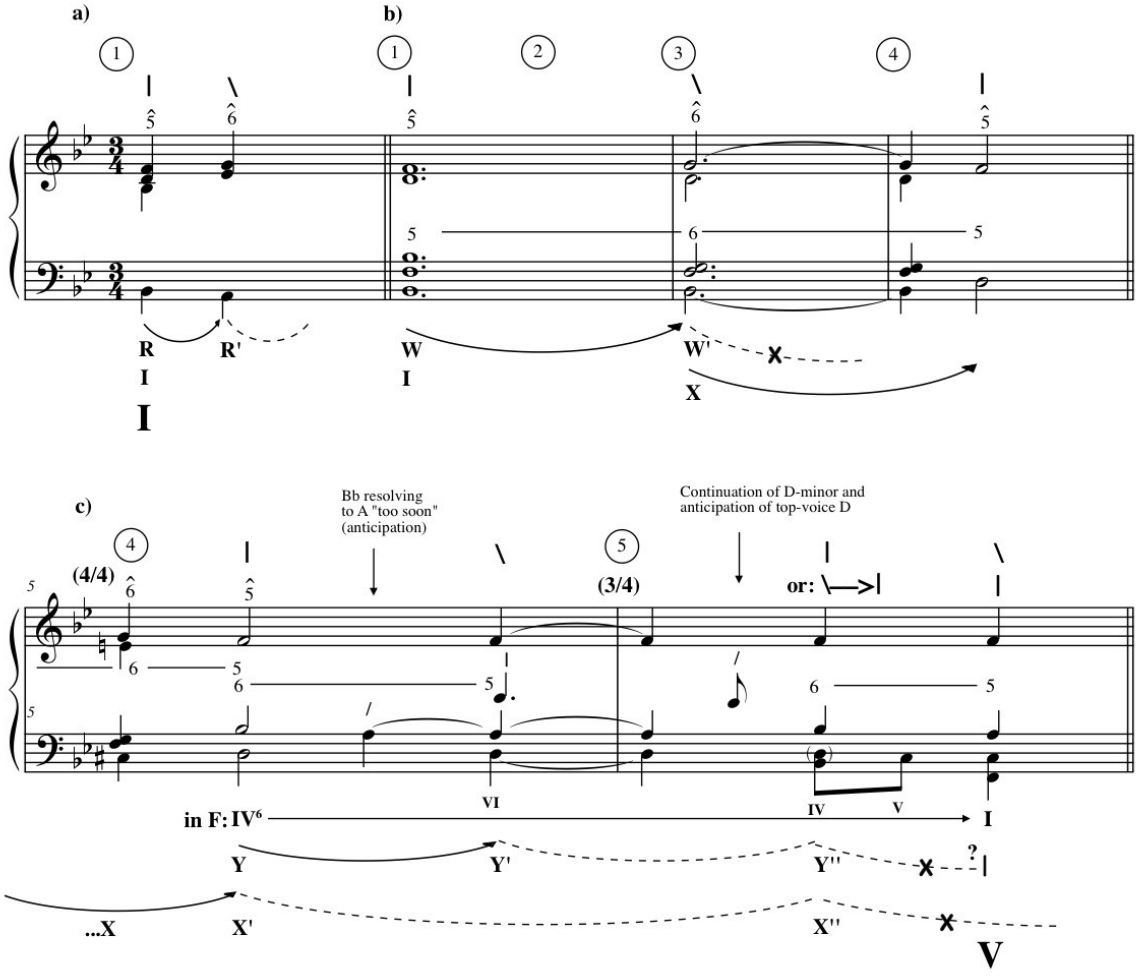
In addition to the ascending line F–G–A pointed out by Väisälä, there is another important motive, F–D, that binds together various levels of tonal organization. The plagal progression is framed by this motive in several ways: it begins the descending figure in the high register, and its inversion (D–F) concludes the gesture in the top-voice.[9] Inversion of the motive also frames the whole plagal progression in the bass.[10] In the middle register, F and D articulate—and are articulated by—the projection Y–Y' as a middle-ground structure (example 2.6). The two pitches prolong the Bb-major I^6 harmony and its subsidiary through a 6-5 relation, the D-minor. The C-major triad at the beginning of bar 5 functions as a continuation of the

9 Precisely, at the conclusion the leap outlines motive D–C–F, a varied version of the motive G–Bb–F that concluded the preceding gesture at the beginning of bar 4 (example 2.6).

10 Appearing now as a descending leap D–F.

projection Y', and is therefore subordinate to the D-minor—regardless of its placement at a beat that in a more conventional (and in this case more abstract) metrical reading of the passage would be considered strong or accented. The C-major chord does gain some local attention through the cancellation of Eb in the top-voice, but in the context of the underlying plagal progression, and the effective projections, the resulting E natural clearly acts as an upper neighbor resolving to the more prominent tone D.[11] As seen from examples 2.5, 2.6, and 2.7, projections Y–Y' and X–X' direct more metrical attention toward the D-minor on the last beat of bar 4, and toward the Bb-major on the second beat of bar 5.

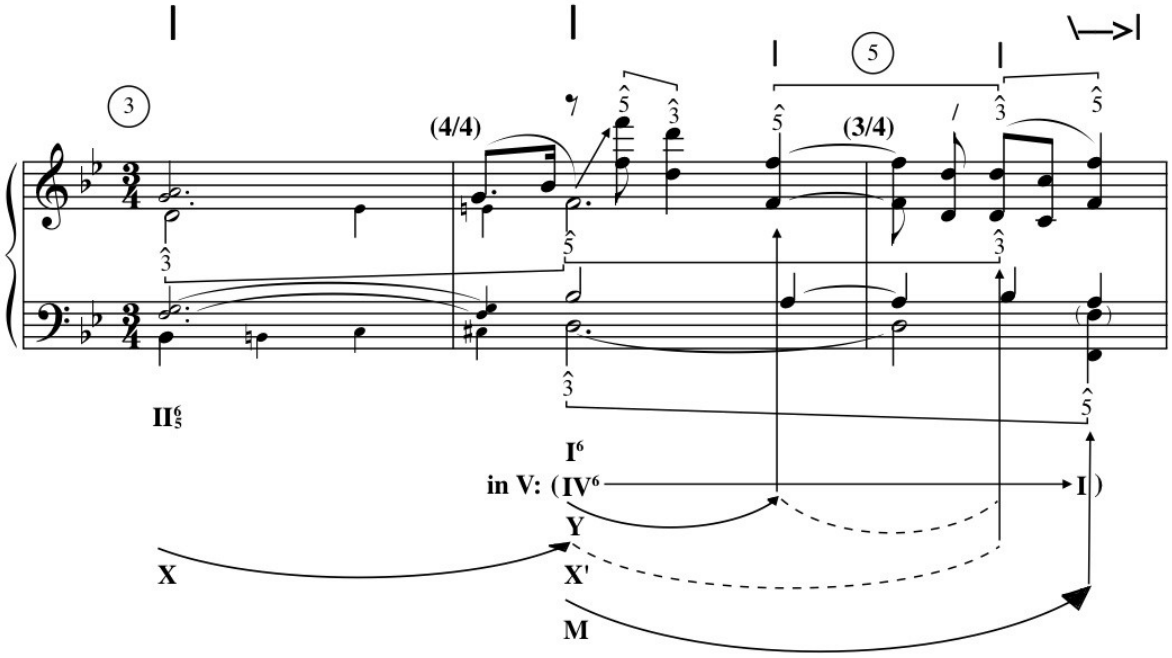
EXAMPLE 2.5 *Danseuses de Delphes*, 5–6 and 6–5 relations underlying projections in bs. 1–5, Sketches.



11 The D is relocated from the upper octave through a descending register transfer.

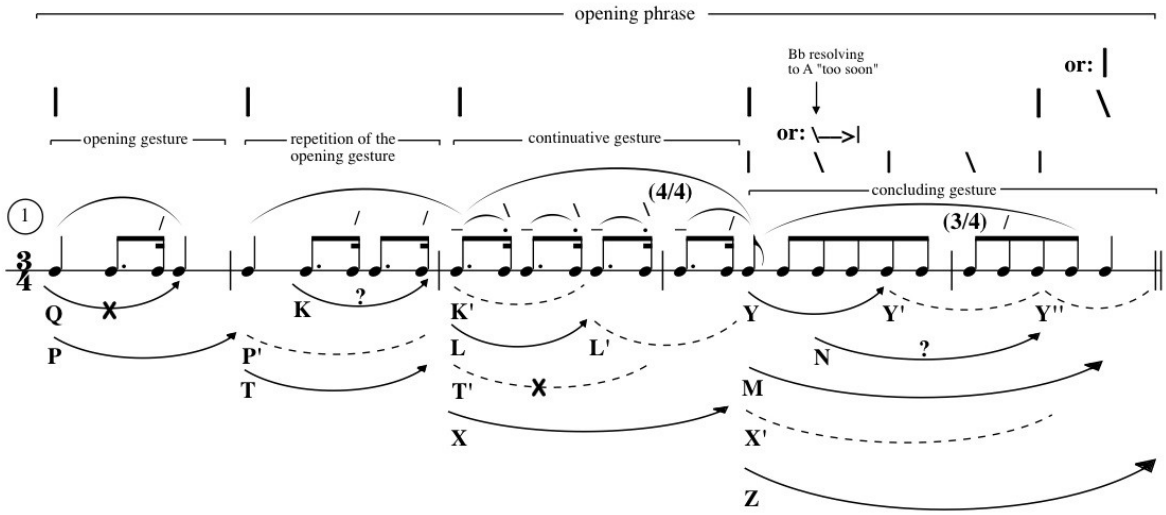
The concluding F-major triad on the third beat of bar 5 deserves some speculation from a projective point of view. Since the projected potential X' created by the preceding four-bar measure is effective, projective attention is directed toward the Bb-major triad that begins the perfect authentic cadence supporting the motive D–C–F on the second beat of bar 5. Therefore, the concluding F-major chord appears locally as a continuation, that is, as subordinate to the beginning of the cadence. However, in the context of the whole concluding gesture it functions as an end or aim, and thus also as a new beginning. From the perspective of a beginning, the dominant chord makes past a projection of five beats, M—i.e. once again a projection one unit longer than the preceding one (example 2.7). Later considerations of contextually similar passages will shed some new light on the projective functions of the F-major chord, and also the issue of lengthening units will be returned to (see sections 2.2.2 and 2.3.2).

Example 2.6 *Danseuses de Delphes*, The motive F–D coinciding with projections on various levels in bs. 4–5, Sketch.



We can now conclude that the opening phrase as a whole is composed of three gestures, the first of which is repeated (this division into gestures is supported by the phrasing slurs).[12] I've identified these gestures as *opening*, *continuative* and *concluding*, both metrical and tonal aspects contributing to these characterisations.

Example 2.7 *Danseuses de Delphes*, Projections and metrical functions in bs. 1–5.



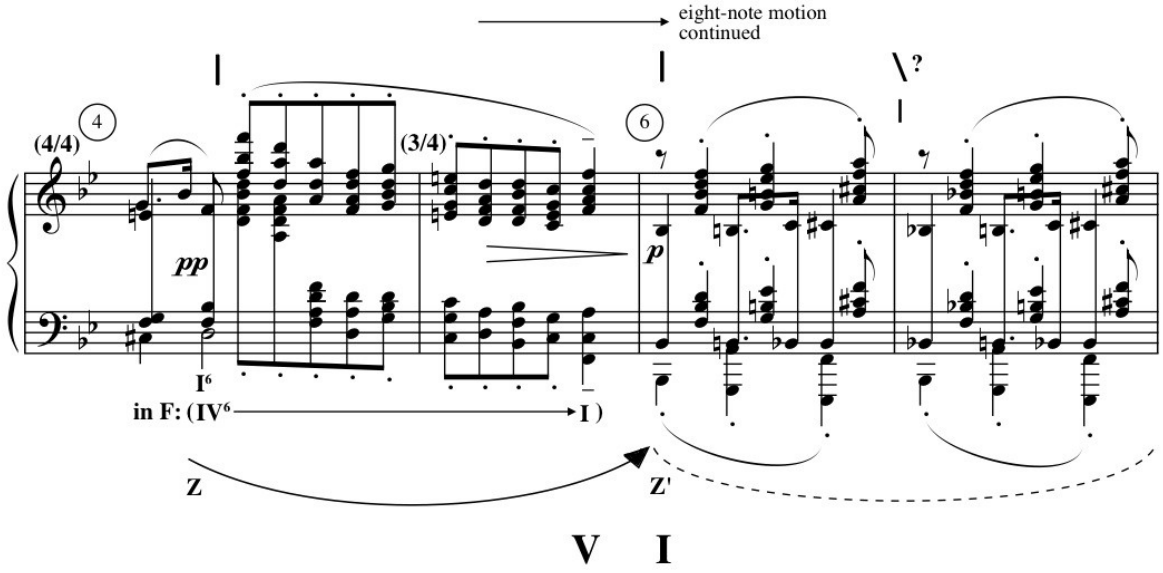
2.2.1.2 Bars 6–10: Repetition as Goal

The tonal goal of V is clearly not denied but re-initiated with the ”beginning again” in bar 6. The double-octave Bb starting the new phrase by articulating tonic harmony is predisposed to reproduce a duration more or less commensurate with the first phrase. As the whole opening phrase is indeed repeated almost literally in bars 6–10, ”a period whose goal is repetition” (Hasty 1997, p. 223) is formed.

12 The manuscript and the critical edition by Henle present a phrasing supporting this division into gestures. In the critical edition by Durand, however, the slur beginning from bar 3 does not extend across the barline to bar 4.

Compared to the opening phrase, the opening and continuative gestures are texturally slightly strengthened in the second phrase, while the concluding gesture is repeated as such.[13] The eight-note motion attained in bars 4–5 is maintained in bars 6–8. The keeping up of rhythmical energy not only smoothens the transitions from one event (and phrase) to the next,[14] but also directs attention toward the immediate projection Z–Z' (of six beats) created by the concluding gesture of the first phrase (example 2.8). As new durations are constantly projected in the emergence of new events, a repetition (even an exact) might gain new qualities in terms of projections, and thus bars 6–7 are open to new projective interpretations. The repeating of the gesture of bar 6 in bar 7 is highly expected, and satisfied. Not only is the expectation of a gestural repetition fulfilled, but also the expectation created by the immediate projection Z–Z'. Therefore, bars 6–7 are easily conceived of as a single two-bar measure completing a projection that overlaps the two phrases. At the local level, however, the double-octave Bb in bar 7 appears quite strongly as a beginning again, instead of a mere continuation, and some relevance is in this respect still given to the projection of one bar. In any case, the projection Z-Z' overlapping the phrases works together with the maintained eight-note motion to keep up the ongoing forward-looking energy.

Example 2.8 *Danseuses de Delphes*, metrical overlapping of phrases, bs. 4–7.



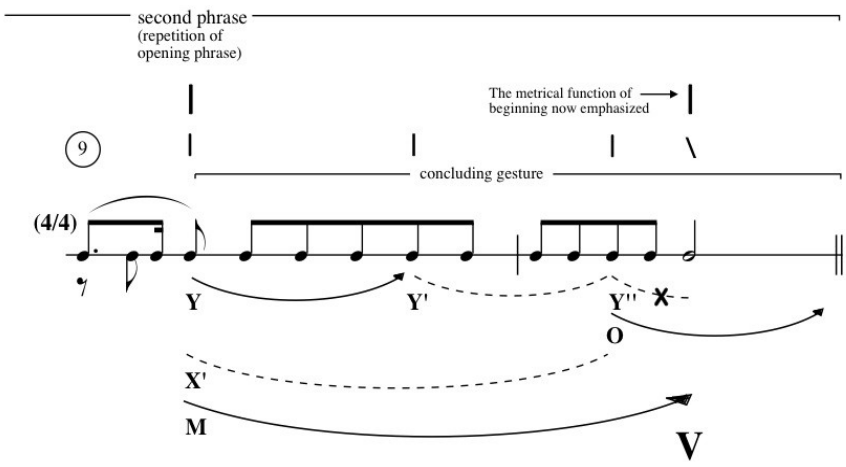
13 To be precise, there is an extra F in the D-minor chord on the last beat of bar 9. This could well be a misprint.
14 The dotted rhythm functioned somewhat similarly in the first phrase.

As new, repeated events are made past, ever more attention is directed towards the duration of the whole phrase whose goal is repetition. Therefore, with the new *dominant beginning* in bar 11, a period composed of two phrases of equal length is made past. To be precise, there is a minor durational deviation, as the concluding F-major triad in bar 10 appears one beat longer than in bar 5. However, because with longer durations mensural determinacy decreases, the two phrases certainly appear as equal in duration inspite of this divergence—that is, they are equal enough for this small deviation not to have an effect on the realization of a projected potential at the phrase-level. At the local level, however, the deviation has some importance: as the concluding dominant chord undergoes durational extension, the second phrase (bs. 6–10) as a whole appears projectively more closed than the first (bs. 1–5). Along with other factors, this might be due to the fact that as the duration began with the cadence on the second beat of bar 10 (shown by the projected potential O in example 2.9) is now ”extended” to three beats—when compared to the similar context in bar 5—projection, to some extent, can be felt to be locked back into the triple meter that initiated the prelude. In any event, the durational extension acts as a small metrical hiatus (”a breath point”), directing more projective energy towards the following *dominant beginning*.

In addition to the abovementioned consequences, the durational extension applied to the F-major triad assists to decouple the chord from the concluding gesture,[15] making it appear more as an independent event susceptible to durational variation. This decoupling emphasizes the metrical function of the chord as a beginning that makes past the preceding event, and thus increases the mensural determinacy of projection M (of five beats). This reinterpretation, as we shall see, is taken advantage of in the second period.

15 The function of the concluding dominant chord as a beginning was already speculated in connection with bar 5.

Example 2.9 *Danseuses de Delphes*, Projections and metrical functions, bs. 9–10.



2.2.2 Second Period (bars 11–20)

As the new *dominant beginning* in bar 11 makes past the repetition of the opening phrase, a large-scale projected potential of five measures is realized, resulting in a projective closure. This is not, of course, to be understood as a complete closure in all levels of becoming; rather, the making past of an event on one level of becoming shifts attention to other levels. Hence, the projective process continues further, and with the new *dominant beginning* potentials for new projections are created.

The new beginning in bar 11 is different from the *beginning again* of bar 6 (or that of bar 2) in that it introduces a new sonority, a II chord on top of a dominant pedal supporting the top-voice G. To be exact, this ”II-V” harmony is not completely novel: as suggested by Väisälä in example 2.2, it represents the second phase in an enlargement of a progression underlying the foreground motive F–G–A presented in bar 1. The first tone of the motive, F, which was prolonged through the whole first period, is now followed by the ”dominance” of G. Thus, large-scale projection coincides with tonal potential, and the supporting ”second chord”

promises a potential duration more or less commensurate with the projection prolonging F—or, at least a duration greater than the individual gestures of which the first period is composed of. By looking at the whole second period, we see that a potential on the phrase-level is indeed realized, although it might not be evident in the immediately following events.

The first period began with two almost identical bars. These two bars were repeated (in a slightly modified form) in the second phrase, and reinterpreted there as a two-bar measure. This process goes on, and as expected, also the third period begins with a two-bar measure—albeit with a very different one. Furthermore, this measure is not (immediately) followed by a continuative four-beat measure (as was the two-bar measures in the opening phrases in the first period), but with a replication of itself in a varied form. The *process of repetition* that in the first period became manifested in several metrical levels is now applied to the two-bar measure, as bars 13–14 repeat the gesture of bars 11–12 in a harmonically varied form.

These two-bar measures—forming themselves a four-bar measure framed by a dominant pedal—differ metrically from bars 1–2 and 6–7 in that they are not comprised of two bar-measures, but of two projections of different length.[16] A descending octave-line in the top-voice ends in a half-note D on the second beat of bar 12, and at the same time the G-minor is reached in the inner voice through the familiar harmonic movement of a rising fifth (now from C-minor to G-minor on top of a dominant pedal).[17] Thus, the top-voice G becomes supported by a stable triad, and a new beginning is articulated making past a four-beat measure (example 2.10).[18] The aim towards end/beginning is accentuated by the resolving of the off-beat middle-register chords into constant eight-note motion—resulting at the same time in a speeding up of the harmonic rhythm. At the same time, Eb resolves to D in the inner voice, resembling the 6–5 figures in the plagal progression of the preceding gesture (the concluding gesture of the first period). The tonal potentials are also supported by relevancies of past events: because of a projective potential, F, created by the preceding F-major chord,[19] the duration of two beats initiated by the beginning on the second beat of bar 12 (and

16 Two bar-measures would form a complete projective/projected event, and a projective closure. Therefore, these measures, consisting of two projections of different length, appear as more forward-looking than bars 5–6, and so emphasize projective continuation.

17 The rising parallel progression is underlain again by a plagal progression (example 2.10).

18 As seen from example 2.2/14.c by Väisälä, the outer voice ninth (G) does not resolve to the octave (F). Instead, the underlying harmony becomes resolved into a triad (G-minor) supporting the prolongation of G.

19 The lengthening of the duration of the chord from one beat to two beats was discussed in the previous section.

completed by a new beginning in bar 13), feels projectively somewhat expected.[20] The connection does not as such respond to the requirement of *immediacy* of projection, but the projective/projected potential is abridged via the intermediate projections.[21] The projective context is very different from what happens around the beginning again in bar 6 (which is governed by two-bar projection overlapping the two phrases), but we see that even here, across the two periods, there is in some sense a projective overlap. As shown in example 2.11, this overlap—as well as its projective meaning for the two-beat projection G—is brought forth by the dominant pedal.

In Chapter 13 of *Meter as Rhythm* an elementary distinction is made between two projective types, *opening* and *closing*. Opening types themselves are further distinguished between *accelerative* and *anacrustic.* These distinctions are, however ”far from clearcut”. A coarse distinction is made in that ”acceleration involves repetition, and *anacrusis* does not.” In example 2.11 I have identified the projective type of the two-bar measure 11–12 as anacrustic opening. The interpretation of the latter part as an *anacrusis* might at first seem strange, as it does inhere repetition (the eight-note chords), but this is just a matter of perspective: ”*Anacrusis* can be repeated and there can be an acceleration of anacruses, but *anacrusis* itself is not a product or a process of repetition” (Hasty 1997, p. 226). Furthermore, in example 2.10 I have suggested an acceleration starting in the first projective phase of the two-bar measure. To make it clear, there is an acceleration (involving repetition) in the middle-voice chords overlapping the two phases, but from the perspective of the whole, the two-bar projection does not involve repetition. Thus at the measure-level, the eight-note motion on the half-note projection does not function as an accelerative repetition, but merely ”fills in” the anacrustic half-note as ”division of the same”. Indeed, ”as a continuation that breaks away from the dominant beginning, *anacrusis* is often distinguished by a move to shorter note values” (Hasty 1997, p. 226).

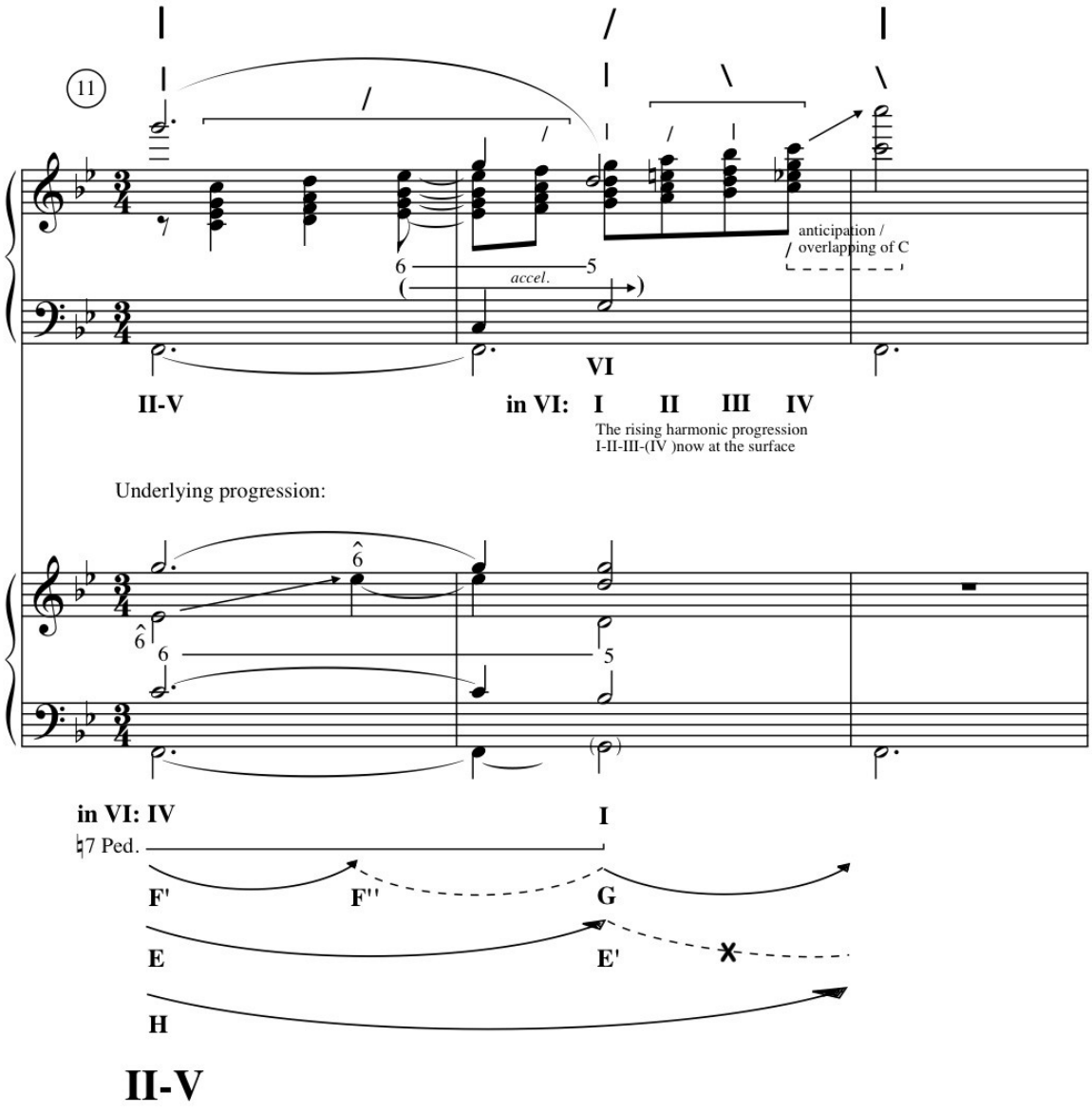
20 It is worth noticing how this situation resembles the projections around the continuative gesture of the opening phrase. There, a projection K–K' overlaps with the four-beat measure (example 2.7).

21 Worth noticing is that the two commensurate durations (of two beats) are connected also harmonically, as the chords F-major and G-minor replicate the beginning of the familiar progression I–II, this time in V.

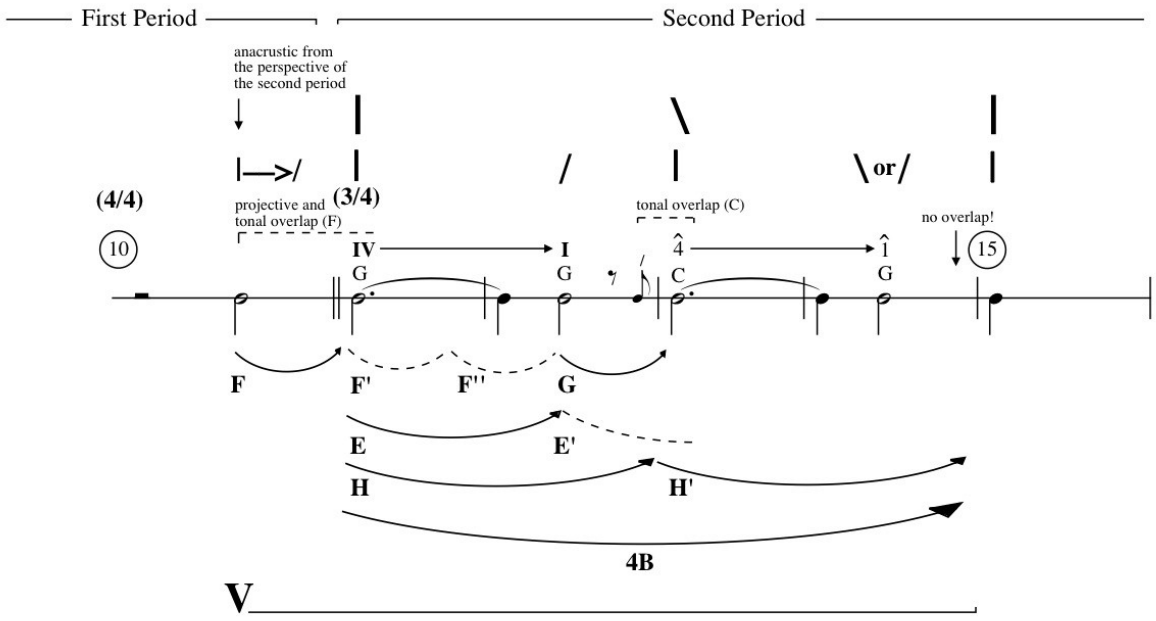
Worth noticing is the tonal/harmonic overlap in bars 12–13. The ”II-V” chord that began bar 11 is shortly returned to at the end of bar 12, and the tones C and Eb sustained to the first chord of bar 13 (Ab-major on top of F). Because of this, the completion of G-minor as a goal is deferred, and the prolongation of G extended. As the descending line targets the half-note G as a goal in bar 14, G becomes the prolonged for the whole four-bar measure and projective energy is directed towards the formation of a projective closure H–H'. The plagal progression IV–I (in G-minor) on top of the dominant pedal in bars 11–12 is echoed in bars 13–14 in the top-voice as scale degrees 4–1, and, in terms of projection, the goal of the descending line becomes the closure of the four-bar measure, 4B (example 2.11).

The prolongation of G is extended further, to the next gesture beginning in bar 15. This gesture projects a duration of four beats — i.e. creates a projective potential that overlaps the barline 15–16. A four-beat measure is expected for two reasons: firstly, it reproduces the durations (and rhythm) of the first measures in bars 11–12 (shown by the projective potential E in example 2.10) and 13–14. Secondly, the four-beat measure follows the same durational pattern that framed the opening phrases in the first period (this pattern now beginning from bar 13), and as a part of this pattern, it represents a continuative phase similar to the ones in the two phrases of the first period (bs. 3–4 and 8–9). As the two-bar measure 13–14 now becomes reinterpreted as the first, opening phase of this durational pattern, (corresponding to bs. 1–2 and 5–6), bars 11–12 are (to some extent) reinterpreted as a ”false beginning”—i.e. as a deferral of the projection at the phrase-level. The projective actions around this false beginning are interesting, and will be discussed more closely in Section 2.4.2.1.

EXAMPLE 2.10 *Danseuses de Delphes*, Projections and metrical functions in bs. 11–12, Sketches.



EXAMPLE 2.11 *Danseuses de Delphes*, Projections and metrical functions, bs. 10–14.



A significant element contributing to the interpretation of the four-beat measure beginning in bar 15 as a continuative phase, analogous to the ones in the opening phrase, is the ascending chromatic line familiar from the beginning of the Prelude (Bb–B–C–C#). In bar 15, a modified version of the line (G–E–F–F#–[B]–G) appears as double-octaves in the middle-register. The line frames the prominent tone G, enhancing its prolongation. Harmonically, the line is supported by parallel major triads that make the gesture appear as tonally unstable, thus contributing to the forward-looking, continuative nature of the gesture. In contrast to the continuative gestures in the first period (bs. 3–4 and 8–9), in which the motive G–Bb–F (alongside with chromatic ascending line) resolved the effective projection *to* the next gesture, the gesture in bar 15 forms itself a projective closure. It begins and concludes with a C-major chord supporting the prolonged tone G (the tonal goal being achieved on the first beat of bar 16). Though it is, perhaps, not immediately evident, this framing bears a resemblance to the C-minor chords that on top of a dominant pedal framed bars 11–13. Moreover, the two chords are connected to each other linearly, with the Eb resolving to the E —a motion already familiar from bars 3–4.

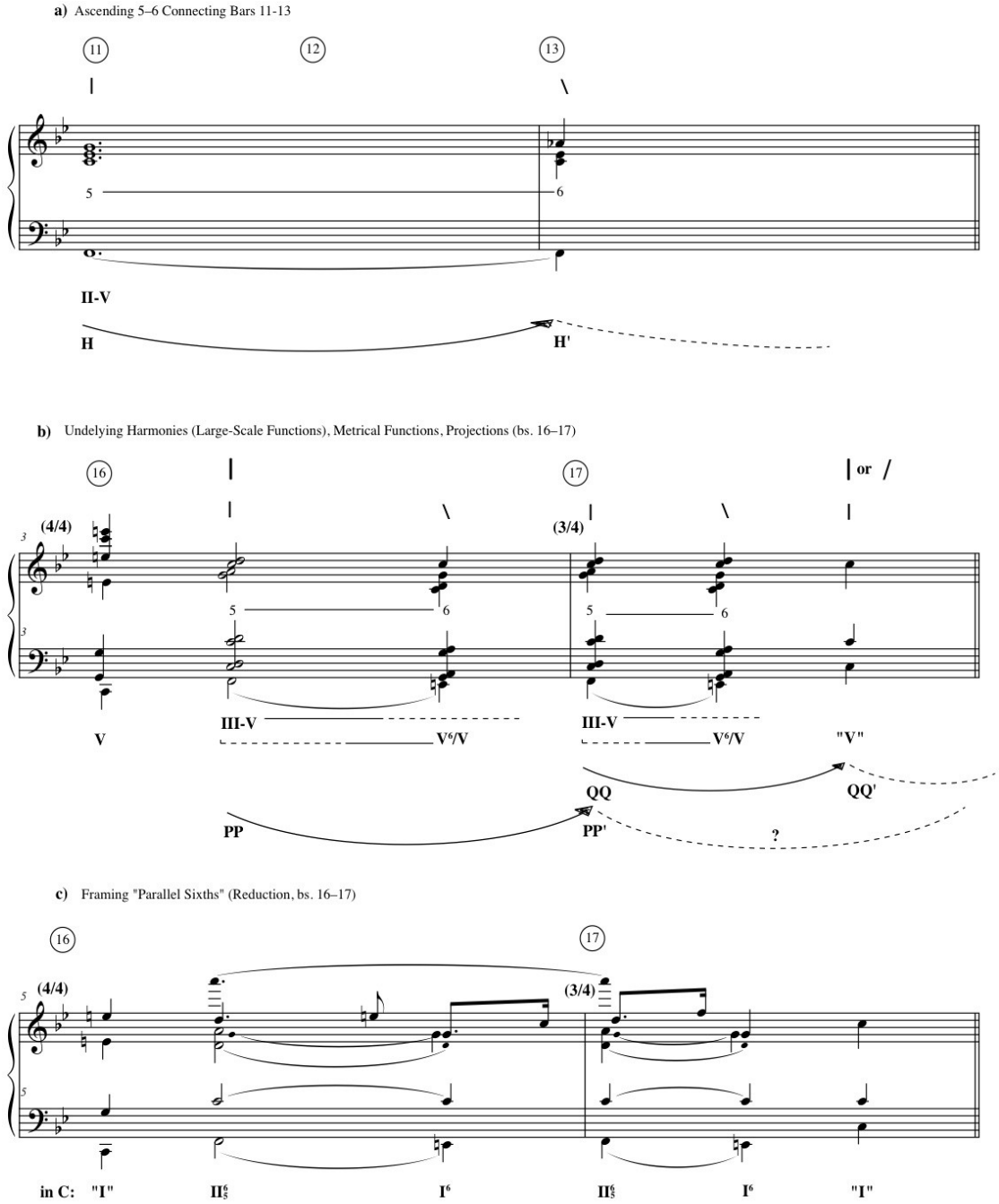
Following the durational pattern, the continuative gesture began in bar 15 is made past with a new beginning on the second beat of bar 16. This new beginning is targeted harmonically and figuratively, as well as dynamically, and it initiates itself a new becoming, a duration that is effectively made past by the hollow double-octave C on the last beat of bar 17. Because of projective workings familiar from the concluding gestures of the opening phrases, the now-formed five-beat unit is highly expected. However, in its inner projective behaviour it differs from the concluding gestures of the first period. Projections of five beats are usually perceived as two, mensurally more determinate, smaller projections (Hasty 1997, p. 130–147). This particular unit is outlined by two similar gestures that are framed by a descending upper-neighbor figure, F–E, in the bass line, and as I have interpreted in example 2.12, underlain harmonically by an embellished parallel sixth-chord motion.[22] The first gesture projects a duration of three beats, while the latter one is contracted to two beats. The gestures can be seen as framed by a similar 6–5 relation (the bass line figure F–E against C, example 2.12b) as the concluding gestures in the first period (Bb–A against F, as in example 2.5c). Furthermore, these figures are preceded by a 5–6 relation in bars 11–13—in a way similar to the corresponding 6–5 figures in the opening phrases (the 5–6 figure in bars 11–13 corresponding to the one in bars 1–3, shown in example 2.5b). Worth noticing are also the 6–5 figures in example 2.10.

As a whole this concluding five-beat gesture aims towards a resolution in C-major and indeed, at the local level the contraction of the harmonic gestures directs projective energy toward the double-octave C on the third beat of bar 17.[23] On the other hand, from the standpoint of the durational patterns, this contraction makes the gestures fit properly into an expected projective space. In any case, the inner division of the gesture into 3+2 beats emphasizes the written out metric structure by directing more attention toward the first beat of bar 17. By comparing this unit to the corresponding gestures in bars 5 and 10, we can see that this metrical-projective possibility was already latent in the first period, in the written out metric structure, albeit deliberately denied by the articulation of other, more effective projections.

22 The harmony initiating the five-beat unit is familiar from bar 3, but this connection does not have much structural meaning (example 2.12). The harmonic situation in general will be examined more closely in section 2.3.1.

23 The process of contraction can be seen to start already from the beginning of bar 15 with a four-beat measure.

EXAMPLE 2.12 *Danseuses de Delphes*, bs. 11–13 and 16–17, Sketches.



As shown in example 2.12, the prolongation of G is extended further within the new harmonies in bars 16–17—underneath a prominent top-voice A in the high register. Along with G, prolonged is also C, making the linear connection of the ”II-V” chord (that initiated the second period) to the C-major (that is, the tonal goal of the period) ever more pronounced.[24] This way, moreover, the role of the C-major/minor (i.e. the progression ”II-V”–”V/V” expressed via the Eb–E motion) as a key harmony in the second period is emphasized. Because of these prolongations, both ”seconds C–D and G–A appear in bars 16–17 as simultaneities” (Väisälä 2004, p. 24/footnote / Article III), as shown in example 2.2.[25] Regardless of the continuing of the ”second harmony”, the repeated gestures of the five-beat unit (with A in the top-voice) clearly signal a transition into a next projective phase in the enlargement of the top-voice progression F–G–A, and thus the whole unit emerges as concluding and culminating. As pointed out by Väisälä: ”if we regard these seconds [C-D and G-A] as ’blurring’ the voice leading, the registral consistency of the top-voice nonetheless ensures the primacy of the line F-G-A” (Väisälä 2004, Article III / p. 24, footnote).

In addition to the harmonic and projective tendencies mentioned, several other factors contribute to the appearance of this five-beat unit as concluding and culminating. Indeed, the directionality of the repeated harmonic figure, the activation of the rhythmic surface and its division into superimposed layers, as well as the forte dynamic, all make the gesture to act not only as the culmination of the second period, but moreover, as the high-point of the whole prelude.

The resolution to C-major becomes, however, thwarted, and the zenith is left short. In the last beat of bar 17 the sudden double-octave C initiates a *relenting* phase, in which C-major as a tonal goal is denied by a harmonic motion restoring F-major tonality (bs. 17–20). This ten-beat phase, essentially a prolongation of C in the middle-register, functions as a—newly interpreted—conclusion for the second period, just as did the single F-major chords at the end of the opening phrases function as a conclusion for the first period. As the F-major is (re-)established in bar 20, the C-major becomes reinterpreted as a local goal within a larger prolongation of dominant harmony. This interpretation was already suggested by Väisälä in example 2.2/14.c.

24 The connection between the two harmonies is further enhanced by the (dominant) F in the bass.
25 They already appeared as ”almost simultaneities” in the dotted top-voice figures in bar 3.

When related to the larger durational pattern familiar from the opening phrases, the relenting phase began with the prominent C in bar 17 can be seen, functionally, as an enlargement of the concluding F-major phase that already in the first period underwent durational extension. The metrical function as beginning of the F-major chords was already discussed in connection with the first period, and it was pointed out, that the durational extension applied to the chord in the second phrase (in bar 10) emphasized its role as an independent, concluding event. Here, this emancipation is taken advantage of, as the corresponding phase is extended to ten beats and elaborated in various ways. In contrast to the conclusions of the opening phrases, in bars 16–17 the F-major chord, as a tonal (and metrical) end/aim, is not reached immediately. Projective activity is extended further as neither harmonic, nor rhythmic motion is arrested until bar 20. The metrical-projective hiatus on the ”barline” 20–21 (signalled by a dot with a fermata) ends the relenting phase, and the second period as a whole. Not only is the relenting phase extended to ten beats, but it is also divided into smaller measures articulated by the motive C–D–F, a permutation of the motive D–C–F[26] that concluded the opening phrases in the first period, making the connection between these projective phases ever more explicit. First, there is a four-beat measure (bs. 17–18), and then, two three-beat measures (i.e. bar-measure, bs. 19–20) that restore the original triple meter and lock projective action back into the written metric structure. The phase (which, in essence, functions as a ”becoming of conclusion”, or completion at the local level) is therefore articulated by inner metrical-projective activity. When we compare the phase to the single F-major chords that concluded the opening phrases, we see a process taking place of meter being decoupled from a gesture. Hence, we are offered a good, concrete example of how meter is able to rise to the active and creative role usually attributed to rhythm.

The projective potential created by the preceding culminating phase (in bs. 16–17) permits different projective interpretations for the relenting phase. First of all, because of the projective actions discussed, the beginning of the relenting phase on the last beat of bar 17 can either be perceived as articulated ”too soon” or ”just in the right place”. In the first interpretation, the written out metric structure and the projected potential PP' (example 2.12b) —created by the first of the repeated gestures in bar 16—are foregrounded; in this interpretation the attack on C is heard as anacrustic for the ”silent beginning” on the first beat

26 As mentioned, this motive is itself a transposed permutation of the G–Bb–F that concluded the continuative gesture in the opening phrase.

of bar 18. In the second interpretation, then again, more weight is given to the *completion* of the repeated figures (despite of the durational contraction) as well as to the large-scale durational pattern familiar from the first period that has ”predicted” a five beat unit. Therefore, in this interpretation, the attack on C on the last beat of bar 17 is quickly—and perhaps irreversibly—reinterpreted as a beginning. In this latter interpretation the projective potential QQ is realized (and the projected potential PP' denied) and the C becomes predisposed to reproduce a duration of two beats (i.e., the projected potential QQ'). To some extent, the realization of this potential becomes fulfilled, since the following four-beat measure can be seen as consisting of two two-beat projections.

As seen from the reduction by Väisälä in the example 2.2, the descending parallel harmonic motion re-establishing F-major tonality supports a top-voice line Ab–G–F that restores the initial tone F. Therefore, not only C-major tonality, but also the continuing or resolving of the ascending line further upwards, is denied as a goal of the second period. The most evident continuation or goal for the line upwards would probably be the first scale degree, Bb. A tendency towards Bb is, indeed, deliberately suggested already in bar 4, where a dotted figure G–A is concluded with the motive G–Bb–F.

The parallel harmonic progression begins somewhat abruptly with an Ab-major triad in the outer voices, on the ”off-beat” of the first beat of bar 18. This abruptness is, in part, due to mensural indeterminacy, as there is projective uncertainty in the becoming of the new duration began with the C. Nevertheless, the Ab-major chord is not completely unprepared: a duration of three eight-notes is delicately implied by the first culminating gesture (in the double-octave line in the middle-voice) in bar 16, although, in the lack of immediacy, we cannot speak of a proper projection. Also tonally/harmonically the chord is deliberately prepared: as a sonority Ab-major is familiar from the beginning of bar 13, and linearly, the tone Ab can be felt, to some extent, as realization of a tonal potential created by the ascending chromatic line (G)–E–F–F#–(B)–G that began in bar 15. The prolongation of G, as mentioned, is continued until the last beat of bar 17, and thus Ab can be felt as being resolved to not only from A, but from the second G-A.[27]

27 The connection to Ab is strengthened by the register transfer of G to the higher octave in bars 16–17.

When the F-major chord is reached in bar 20, dominant harmony is re-established as a tonal goal. This ”return” is coupled with the restoring of triple meter, and supported by the dynamics (diminuendo to pp). As mensural determinacy ceases in the metrical hiatus following bar 20, projection becomes halted—at least temporarily. This arrest opens a perceptive window to reinterpreting the second period as an extention of the tonal goal of the first period, i.e. the opening to dominant harmony.

2.2.3 Third Period (bars 21–31)

Despite the arrest at the metrical hiatus, projection is not totally annihilated—completion is still in action on several levels of becoming. At the immediate level, a potential for a two-bar measure is created by the third *dominant beginning* (bar 21) making past two bar-measures (projective potential 2B, example 2.13, bs. 19–20). This potential is realized in bars 21–22 and carried forward as a similar projection into bars 23–24. In the formed four-bar measure[28] (4B', bs. 21–24) a Bb-major chord beginning with an octave D, initiates a process of re-establishing main tonality. This restoring of tonal stability is coupled with an affirmation of triple meter, as projections are being locked back into the written out measure structure: in bars 25–31 the two-bar measures are ”halved”, while different one-bar figures are repeated, and more projective attention is therefore directed to the bar-level that began the Prelude. Bars 25–28 form another four-bar measure (4B''), which can be perceived as a *referential recapitulation*; bars 25–26 mirror the gestural/harmonic content of the first two bars of the Prelude,[29] and in the next two bars (27–28) there are references to the continuative gesture of the opening phrase.[30] Therefore, both tonal and projective behaviour assist in interpreting bars 21–24 as a retransitive phrase, and the last phrase (25–31) as its goal. The third period as a whole, nonetheless, forms a single, large phrase: a gradual process where projective, tonal, figurative,[31] as well as rhythmic activity is ceased.

28 The forming of a four-bar measure is discussed extensively on page 229 of *Meter as Rhythm*.
29 Moreover, they can be perceived as a ”variation” of bars 1–2.
30 Tones G and A appear in bars 27–28 as simultaneities, in the off-beat chord of the first beat, together with C# which in bar 4 appeared in bass.
31 Bars 21–22 begin with the familiar motive D–F–C and end with an ascending line/figure. Thereafter—from bar 23 until the end—the ascending figure is effaced step by step.

At the end (bs. 29–31, *codetta*), a repeated Bb-major chord articulates a prominent top-voice D in the same (primary) register that began the third period.[32] A prominent D is found also in the beginning of bar 23, and thus the whole third period can be felt as a prolongation of D. Indeed, as the enlargement of the motive F–G–A descended back to F in second period (through the line Ab–G–F) both first and second periods appeared as a prolongation of F. When the third period is perceived as a prolongation of D, we see that the whole form of the prelude is framed by an enlargement of the other important motive discussed earlier, F–D.

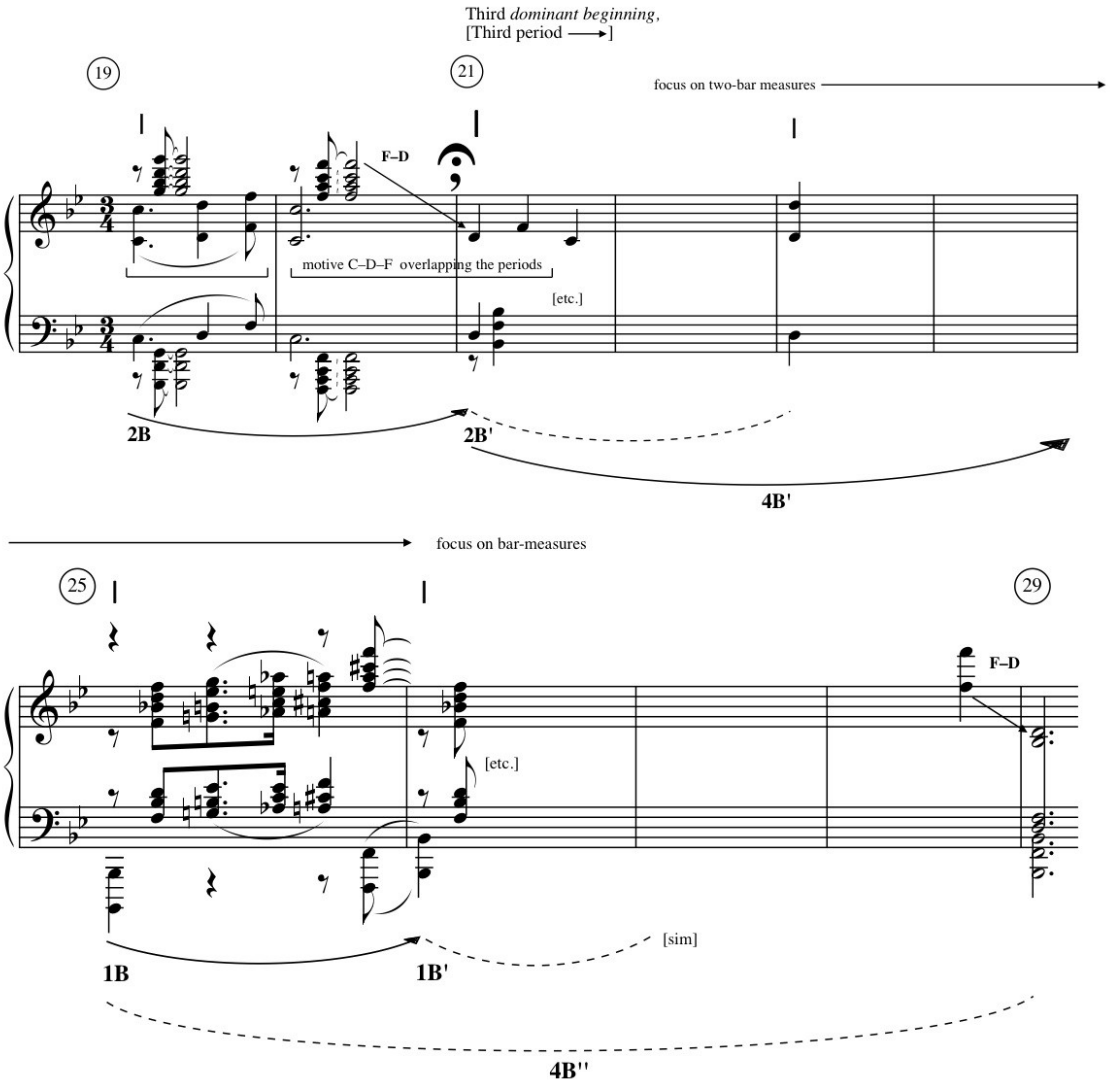
This motive is ”reminded of” in bar 28, with prominent F-octaves in the outer registers preceding the fortissimo chord with top-voice D in bar 29. In the repeating of this concluding chord, Bb-major and the top-voice D are confirmed as a tonal goal, and tonal completion is achieved at the period-level[33]. The repetition itself is projectively meaningful: the act of *beginning again*[34] appears in the Prelude on various levels of becoming as almost like a projective motive that demands for the Prelude to be concluded with a simple repetition.

32 The D is allocated by a middle-voice C# from the preceding chords, similarly as in bars 2 and 3. The whole ascending chromatic line Bb–B–C–C# outlines the gestures of bars 25–26, now fully harmonized.

33 The completion in the meaning of ”restoring” tonic harmony is supported by the pp dynamic on the last chord, which signals a return to the gentle atmosphere of the beginning of the Prelude. Similarly, the contrasting forte dynamic of the preceding chord alludes to the short culminative passage of bars 16–17.

34 The one-bar measures of bars 2, 7, 26, and 28, the two-bar measure of bars 11–14, and the repetition of the opening phrase in the first period, can all be perceived as a ”beginning again”. This issue will be addressed later, in section 2.4.2.

Example 2.13 *Danseuses de Delphes*, bs. 19–28, Sketches.



2.3 Meter and Form

At the end of the first period a projection is completed at the phrase-level, and attention is thus directed towards larger projections; the end of the period signifies completion. The metrical hiatus at the end of the second period, then again, exemplifies a different sort of

ending: a temporal ceasing of mensural determinacy in a projective halt. The end of the third period as an end for the whole Prelude, once again, signifies completion, but this completion is very different from the projective closure of the first period.

A projection of four plus four bars is completed as the Bb-major chord in the beginning of bar 29 makes past the projected potential 4B" (example 2.13). Triple meter is already restored in the becoming of the third period (with mensurally determinate projections articulating one-bar units), and the repetition of the tonic chord at the beginnings of bars 29 and 30,[35] in the now-formed codetta, affirms its dominance. Therefore, projection at the measure-level is to a great extent frozen. At the same time, a larger and thus mensurally more indeterminate projection, that is, the duration of the whole period, is made past. As mensural determinacy admits of degrees, it would, however, be pointless to try to define an exact moment when this making past happens. Moreover, large projections are realized mostly in the realm of vague and rather indefinite tonal potentials—e.g. in the realm of harmonies rather than sharply articulated pitch-attacks—and thus they appear as eluding. Therefore, it could be said that the duration of the third period is made past by the repeating of the Bb-major chord in the codetta, the chords therein perceived not as definite points of articulation, but together as an event realizing the tonal goal of the whole prelude, that is, the closing of tonic harmony.

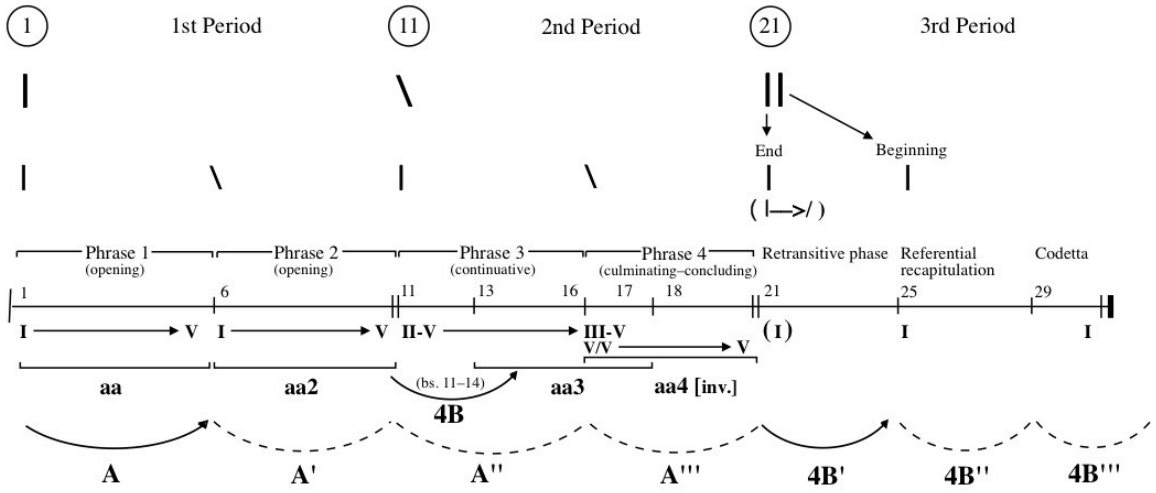
That said, it should be reminded that the three periods are almost equal in length. To be precise, the lengths are 33–31–33 in quarter-notes. Since numerical representations of durations always are abstractions that may or may not have much to do with perceived durations, these exact numerical equalities in length should not be taken as *the* defining element of projective completion in the period-scale. Moreover, because of the differences in their inner projective workings (including the fermatas that increase mensural indeterminacy), the three periods are not *perceived* as equal, but rather as commensurate. Against the tempting beauty of the simplicity of numerical representation, it should be noted outright that because of the immediate potential created by the successive four-bar projections, in reality—i.e. in experience—the duration of the third period exceeds notation by at least one ”bar”.[36]

35 Together with the final attack on low Bb, at the beginning of bar 31.
36 This lengthening is suggested in the notation with the fermatas in bar 31.

Nevertheless, numbers—and this applies to all concepts—do not have to be taken as something absolute and immobile. Therefore, numbers (when regarded more as metaphores) can, in any event, reflect in some ways the *relationships* of perceived durations. Keeping this in mind, the mentioned equalities in units can tell us at least something about the sensed equality of the periods.

As the becoming of new events is made extinct at the end of the Prelude by a decision—made by the composer, by the performer, and by the listener—the whole Prelude becomes conceived of as an object/event. This decision, rather than any concrete event, results in an almost complete realization of all potential—in the scope of the material. What is still left, is a potential for reproducing the attained projections (as fixed objects of the mind) ”forever”, and thus the music relents to the eternity from which it has sprung.

EXAMPLE 2.14 *Danseuses de delphes,* Representation of large-scale projections and metrical functions.



2.3.1 Tonal and Projective Analogies

In section 2.2.1.1 I identified the gesture in bar 1 (and bar 2) as *opening*. I have also spoken of the first phrase as opening, and in section 2.1, while sketching an elementary structure of the Prelude, I used the same word in characterising the whole form. Indeed, as said, the Prelude forms an opening gesture to the series of Préludes, and this character of the whole is reflected in its parts. All in all, there are manifold connections between different levels of becoming in the Prelude—in terms of expression/character (although I do not suggest any kind of omnipotent structural analogy guiding all the levels of the material).

The openness of both the first gesture and the first phrase are manifestations of the tonal goal of the whole first period: an opening to the dominant. This opening is articulated by the top-voice progression F–G–A—both within the gesture and within the phrase, albeit in a different way. Supporting this tonal potential, the two levels are also connected via a projective analogy: both the opening gesture and the opening phrase is repeated. The gestures following the opening I identified as *continuative* and *concluding* (bs. 3–5). The tone G represents continuation in the progression—as the second beat of the opening gesture (shown by projection R–R' in example 2.1), and as the third measure / continuative gesture of the opening phrase (shown by the projection W–W'). The next tone, A, represents conclusion: On the third beat of the opening gesture A is supported by a dominant ($V^{\#5}$) chord—”structurally” a ”III-V” chord. At the phrase-level (i.e. in the concluding gesture), then again, the top-voice line returns back to F (via the ”concluding motive” G–Bb–F) after an attempt to reach to tone A in the continuative gesture (bs. 3–4). To some extent, however, A can be heard as being prolonged in the middle-voice of the underlying plagal progression, articulated by the 6–5 figures presented in example 2.5 (Bb's resolving to A). When comparing the two levels, we see that at the measure-level all the three phases (beats) of the line appear as equal in duration, but at the phrase-level the third phase (represented by A) becomes ”too soon”.

These tonal potentials are reflected in a third, still ”slower” level of becoming, already suggested by Väisälä in example 2.2/14.c (Väisälä 2004, Article III / p. 24). As the resolving of the line F–G–A upwards is evaded in the beginning of bar 4, the opening phrase and the whole first period (opening period) appears as prolongation of F. The second *dominant*

beginning in bar 11, as pointed out, signals a transition to the continuative phase on this third level of becoming of the line, and thus a large-scale projection coincides with tonal potential. If we look further, we see that the connection between tonal and projective potentials is maintained: The second beat of bar 16 begins the third, concluding phase in the enlargement of F–G–A, with an off-beat chord articulating a prominent top-voice A. It was concluded that this signals the beginning of a ”culminative gesture”, and similarly, it is reasonable to conceive of it also as a beginning of a new phrase. This new phrase is completed in the projective arrest following the restoring of F-major tonality, and therefore, in this interpretation, the whole second period is perceived as composed of two phrases of almost equal length.

The first one of these phrases (phrase 3, example 2.14) prolongs G, supported by the harmonic motion of the ”II-V”-chord[37] opening to C-major, via the line Eb–E. Similarly, the latter phrase begins with a prolongation of A.[38] However, A is not sustained through the whole phrase, since in the ”relenting” phase (starting from the last beat of bar 17), the top-voice line descends back to F (via the line Ab–G–F). This contraction of the final phase of the ”fundamental line” intensifies tonal energy and contributes a lot to the impression of this passage emerging as a culmination for the whole prelude. The contraction of the line is supported by projective contractions at the local level (in quarter-notes 4–3–2, discussed in section 2.2.2) and the culminative character of the passage is articulated also by the ”suddenness” of the appearing of the Ab-major chord. Worth noticing is also the structural signaling power of the ”culminating motive”, which ended both the continuative gesture in bar 4 (in the form G–Bb–F) and the whole opening phrase (in a varied form D–C–F) in bar 5: in the relenting phase it reinforces the culmination/conclusion of both the fourth phrase and the second period, as it is now repeated in a permutated form C–D–F.[39]

The latter, culminating or concluding phrase (phrase 4, example 2.14) begins with a situation of harmonic ambiguity on the second beat of bar 16 (example 2.12b). As suggested by Väisälä, the A is essentially supported by a ”III-V” chord, familiar from the first bar of the Prelude. However, there is a blurring of harmonies, as the tones C and G (as well as E) are

37 i.e. the second harmony in the underlying progression (bar 11–).
38 In connection with the analysis of the second period it was noted that the G is prolonged underneath A.
39 The repetition of the motive eventually overlaps with the third period.

sustained from the preceding C-major (”V/V”) chord. I have interpreted the harmonies in the culminative gesture as taking a foreground form of an embellished parallel sixth-chord motion aiming at a resolution to C-major (bs. 16–17, example 2.12c). As a whole, the phrase is thus outlined by an attempt of this resolution ”collapsing” back to V (in bar 20).[40]

From example 2.14 it can be seen that the two phrases in the second period are not only themselves commensurate, but almost equal in length to the opening phrases in the first period. Expressed in numbers/beats the lengths of these four phrases are 16–17–16–15, respectively.

As concluded, the third period is simpler in terms of projection. Shortly, it can be conceived of as three four-bar projections, the last one of which exceeds the notation by one ”bar” (this missing bar can be seen as ”being expressed” in the fermata on the last chord of the prelude). These four-bar measures can be seen to form a large, single phrase, whose tonal goal is the restoring of tonic harmony. It was also noted, that the large-scale realization of the initial tonal potential is continued in the third period via the other important motive, F–D. Since the third period as a whole prolongs D, the whole Prelude becomes framed by an enlargement of the motive F–D—the same motive that frames the concluding gesture of the opening phrase in various levels. Since large-scale projections realize more immediate levels of becoming also in the last period, the interaction of projective and tonal potentials becomes sustained throughout the whole Prelude.

At the beginning of Chapter 2 I brought forth that the Prelude can be perceived as one entity, projecting a single, graspable form—a ”round arc”—in which tonic harmony and the initial quarter-note motion are gradually departed and finally, after a short culmination, returned to. It can now be concluded, that in addition figurative details, a great deal of this impression of *returning* or *restoring* has to do with the projections departing from (in the first and second periods) and returning to (in the third period) the initial projective conditions. This returning ”projective form” of the Prelude is supported by the tonal potentials created by the (compound-)motive F[–G–A(–Ab–F)]–D appearing on different levels of becoming, as well as by the organization of tonalities (essentially framed by a movement departing from and

40 A partial resolution is attained with the double-octave C on the last beat of bar 17.

returning back to the tonic). The analogies of tonal/metric functions between different levels of becoming would not, as such, be significant, if the intermediate levels were not so systematically projected.

Furthermore, it was pointed out that the character of the Prelude is *opening* also in the sense that, as a whole, it makes the impression of something being ”left open”, i.e. incompleted. This impression is, once again, created by both projective and tonal potentials. From the perspective of tonality, the most important factor in this is the evading of a proper resolution to C-major in the second period. Another potential left unrealized—a potential suggested in bar 4—is the potential of the line F–G–A to resolve upwards to Bb.[41] Worth noticing is that the fundamental line itself is ”opening” in character—i.e., ascending, compared for instance to a descending schenkerian *urlinie*. From the perspective of projection, the feeling of something being left open is perhaps manifested in the thwarted attempt to depart from the initial triple meter. Locally, this does happen on several occasions, but in the third period the initial conditions of meter are re-established quite extensively.[42]

All in all, as local projections assist in grasping longer durations, a coherent web of tonal and metrical potentials/realizations is formed in the Prelude. It might be pointless to try to define *the form* of the whole Prelude in a precise way; nonetheless, on the basis of our analysis, it could be stated that the form of the Prelude is the interaction of the aforementioned levels of becoming, in which meter as projection works together with tonal potentials to define events with more or less definite durational and tonal goals.

2.3.2 Structure versus Projection

I've identified the three gestures of the opening phrase as *opening*, *continuative,* and *concluding.* The becoming of these gestures is guided by a process of projective denial, resulting in a ”durational pattern” of lengthening measures/projections. If we return to the realm of numbers, we can express this scheme in quarter-notes as: opening (3+3, the gesture

41 This is, of course, only one possible imaginative realization.
42 There are several ways in which the process of departing could be extended further. The process could, for instance, lead into establishing a clear duple meter.

repeated)–continuative(4)–concluding(5+1). This durational structure is presented in example 2.14 as ”aa”. The last, concluding gesture is experienced as smaller measures, since we are apt to perceive projections of five or more beats as composed of smaller, mensurally more determined projections (Hasty 1997, p. 130–147). In section 2.2.1 I suggested that the concluding chord can be perceived as a unit of its own[43] (thus, a division into 5+1 beats), and the five beat unit preceding it I interpreted as composed of 2+2+1 beats (as in example 2.9). In spite of this, I argue that the process of lengthening units as such has some perceptual significance. The process can be expressed as a realization of the projective potentials P–T–X–M(or Z), as in example 2.7, implying a denial of the respective projected potentials P'–T'–(X').

In the first two phrases the concluding F-major chord undergoes the same process of lengthening by one beat. For the reasons discussed, this durational extension separates the chord ever more from the preceding gesture. Thus, the durational pattern of the second phrase becomes 3+3+4+5+2, expressed in quarter-notes (presented in example 2.13 as ”aa2”).

In the second period the same structure appears in bars 13–17(or 20). As was mentioned, here the last ”chord” is even more separated from culminative/concluding phase (i.e. from the unit of five beats), as it is extended to form a *relenting* phase (from the last beat of bar 17 to bar 20) in which dominant harmony is restored. This structure is presented in example 2.14 as ”aa3”. It was pointed out, that this relenting phase is divided into measures as 4+3+3 beats. Now it can be seen, that the structure/pattern of lengthening durations is overlapped by its own inversion (example 2.14 aa4 [inv.]), resulting in a pattern of 3–3–4–5–4–3–3 (starting from bar 13).

Expressed in quarter-notes, with the respective phases aligned, the durational pattern of the whole prelude becomes as in example 2.15. As can be seen, the whole form of the Prelude is, in essence, constructed *upon* two different grids: one of lengthening durations (i.e. *opening* to longer durations) and one of equal durations (structurally representing the static triple meter).

43 In the repetition of the opening phrase, and in the second period we saw it departing from the conluding gesture to project longer durations.

EXAMPLE 2.15 *Danseuses de Delphes*, Durational patterns/grids.

Phrase 1 / aa (bs.1–5):	3–3	4–5	1	(beats/quarter-notes)
Phrase 2 / aa2 (bs. 6–10):	3–3	4–5	2	
aa3 (bs. 11–20):	3–3 3–3	4–5	4–3–3	
an inherent scheme of contracting durations:	[	4–3–2	]	
4B'/retransitive phase (bs. 21–24):	3–3–3–3			
4B"/ ref. recapitulation (bs. 25–28):	3–3–3–3			
4B"'/codetta (bs. 29–31):	3–3–3–(3)			

Although an inclusive comparative analysis exceeds the scope of this study, it should be mentioned here, that the durational structure fo the Prelude bears a resemblance with similar structures underlying many other Préludes by Debussy. For example, the total durational structure of the next prelude, Voiles, can be expressed similarly in three cycles/grids—expressed in bars:

EXAMPLE 2.16 *Voiles*, Bar cycles/grids.

Cycle 1 (bs. 1–22):	$6_{(4+2)}$+2+6+4+4	(bars)
Cycle 2 (bs. 23–41):	$6_{(4+2)}$+ 4+5+4	
Cycle 3 (bs. 42–64):	$6_{(3+3)}$+2+4+4+4+3(Codetta)	

It should be emphasized outright that these durational patterns do *not* as such represent meter —at least if meter is seen as process. Rather, these patterns form grids, against to which meter as projection can be established. The initial conditions for both the patterns/grids and projective actions are, nonetheless, the same. In example 2.14, we can see how large-scale projections do correlate with the grids in the first period (projection A correlating with the grid aa [correlating with phrase 1], and A' with aa2 [and with phrase 2]). However, in the second period, large-scale projection is first decoupled from the grid (compare A"/phrase 3 to aa3), and then recoupled with the inversion of the grid (projection A"'/phrase 4 correlating with aa4 [inv.]).

In addition to the grid of lengthening (or contracting) durations, we can see projections of four-bar measures forming in the prelude.[44] As said, the grid of equal durations underlying the four-bar measure is structurally representing triple meter, but—and this is crucial I think—it is not the triple meter itself. Rather, it too represents a grid against to which projections can be defined. A clear example of a deviation from the triple meter within this grid is in bars 11–14, in which a four-bar measure is formed without any emphasis on bar-measures—i.e. to triple meter proper. Metrical particularity thus works against the established/projected structures. Against this speculation it could be pointed out that the representation of the durations of bars 11–14 (in example 2.15) as 3–3–3–3 is artificial, or even ”wrong”.[45] However, it should be noted that the numbers here are not to be taken as absolute durations, but more as metaphores that tell us something about the relationships of the different phases to each other in a fully temporal context (the lengthening grid (3–)3–4–5 is also an abstraction). Therefore, what these grids tell us, is merely a context in which metrical-projective action is taking place. Further, this context is itself largely defined by expectations, that is, by potentials created by previous events, and thus we see that escaping the efficacy of projection is difficult even on this very fundamental ”structural” level.[46] In any event, the durational pattern presented in the example 2.15 is but one of many possible interpretations.[47]

How meter as projection acts against the durational grids contributes a lot to the way in which we conceive of the form of the Prelude. An immediate conclusion is that the ”arc” formed by the tonal goals (tonic opening to dominant and then to the ”dominant of the dominant”, and then returning back the same way) is supported not only by a motion away from and back to the triple meter, but—more specifically—by projections departing from and locking back into the initial durational grids/potentials. The grid/pattern of lengthening durations appears itself

44 This four-bar measure connects the beginnings of the second and third periods to each other. The connection is further supported by various factors, for instance by similarities in rhythm.

45 A more ”right” representation of the durations in bars 11–14 would intuitively be 4+2+4+2 in quarter-notes.

46 In the case of bars 11–14, for example, a ”durational space” of at least two bars in triple meter proper is expected because of the repetition of the opening phrase that began with two measures in triple meter.

47 Worth noticing here is that neither the most effective projections in the Prelude, nor the grids I have presented, correlate with the written out bar structure of the Prelude. This is interesting, since it evokes a myriad of further questions, which of course, cannot be addressed in the scope of this study. Most importantly, it brings forth questions about the meaning and function of musical notation: why has the composer chosen the particular written bar structures in situations where perceived measures work against it? A case in point is how the written out bars 3–5 and 8–10 deliberately suggest—via notation, and only via notation?—a metrical pattern, which is (partly) realized in bars 16–17. Therefore, locally, bars 3–5 or 8–10 do not seem to be very ”effectively” notated (and this is interesting, because the questions of the ”effectiveness” of notation seem to occupy composers a lot)—i.e. locally, the written bars do not seem to be ”audible”. But on the other hand, when the bars are examined in the context of the whole Prelude, the chosen notation seems to have a lot more meaning.

as ”opening” (i.e. as opening to longer durations), and thus supports the opening to dominant in phrases 1 and 2. Similarly, the ”concluding” or ”culminating” character of the phrase 4 (ending with the discussed relenting phase) is reinforced by the ”closing”, inversional grid.

Also the four-bar grid/projection assists in characterising the different phases of the form, since the projective actions inside the grid are varying. For instance, the projective actions in the four-bar measure 4B (bs. 11–14) contribute a lot to the way we perceive it as ”continuative”. The somewhat expected forming of bar-measures is evaded, and instead, two two-bar measures functioning as ”anacrustic openings” are created. The forward-looking projective energy of these measures is reinforced by the contracting tonal overlappings—first the half-note F (in the bass line) in bars 10 sustained across the periods (example 2.11), and then the eight-note anticipation and overlap of C and Eb in bars 12–13)—as well as by the acceleration in the rising middle-register chords (example 2.10).

In the third period, as pointed out, a stabilizing character is supported not only by the phrases being locked into the unambiguous four-bar measures/grids, but also by the articulation of the static one-bar projections—i.e. triple meter proper. The four-bar projection (4B') in bars 21–24, (comprised of two two-bar measures) appear as ”retransitive” not only harmonically, but also in regard to projections at the measure-level.

It can now be concluded that meter, as a process of continuous projective activity in which smaller projections become to form larger ones, contributes a lot to the form of the Prelude. By realizing or denying large projections that themselves are comprised of rich inner projective activity, meter works together with tonal potential to define a web of expectations that can be realized and fulfilled, or denied.

2.4 Discussion

In regard to the large-scale aspects of the form, there are still some interesting metrical phenomena that deserve more detailed speculation. These will be discussed in the next two sections.

2.4.1 Ambiguity of Meter; Deferral of Beginning in Bar 4

The projective workings around the continuative gesture in bars 3–4 are complex. As pointed out in Chapter 2.2.1, especially interesting is the reinterpretation of metrical function from a beginning to a continuation on the first beat of bar 4, as it brings forth the concept of deferral. Before speculating the specifics of that projective situation, the concept of deferral should be briefly explained:

Deferral is related to the particular way in which we perceive triple meter / unequal measures. It ”involves the cancellation of a prior and definite projective potential” (the denial of projective potential Q in example 2.2), but it is a ”special sort of denial—different from continuation as a denial of ending” (Hasty 1997, p. 133). The deferral of *projective* potential is only one characteristic of triple meter. As Hasty explains,

> The other aspect of deferral directly involves not the expansion of projective potential, but the expansion of a projection. Of these two aspects of deferral, the second—expansion of a projection (or what I shall call the deferral of *projected* potential)—is conceptually the more difficult to grasp and will therefore require closer analysis. (1997, p. 133)

In bar 1 a triple meter is formed, as the possibility for a ”half-note measure”—that is, the projective potential Q as in example 2.2—is denied. The third beat reproduces the duration of the second beat as a continuation, and moreover, it reproduces ”something of the specific form of this continuation—a continuation that completes a projection” (Hasty 1997, p. 134). Thus, in addition to the deferral of the projective potential (from Q to P), there is deferral of a *projected* potential R'. The triple meter is reaffirmed in bar 2, which undergoes a similar metrical-projective process.

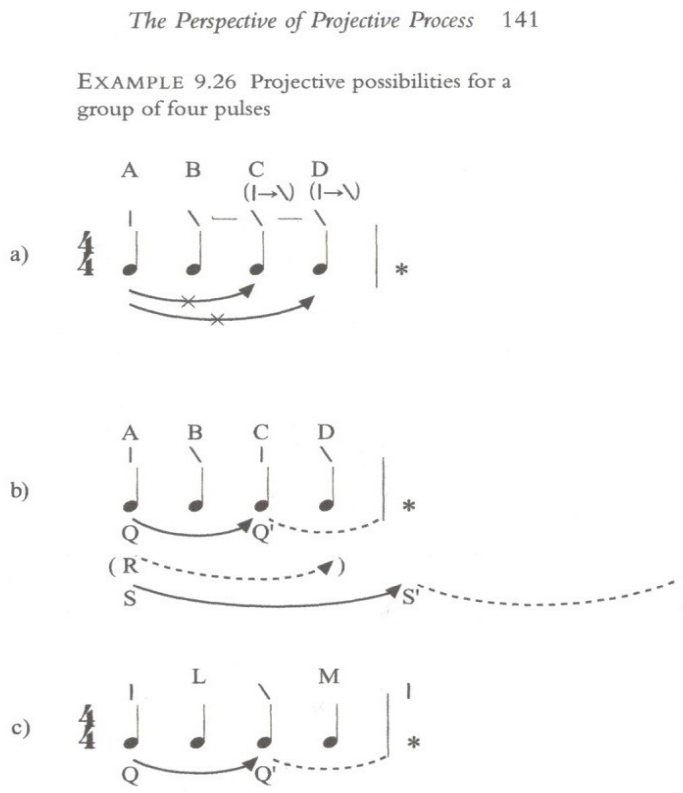
The beginning of bar 4 is different from the beginnings of the first three bars. As always, the precise projective workings of the situation are totally open to interpretation, but it is evident that a new beginning is not articulated on the first beat of the bar—a beginning in the same sense as in previous measures. As explained, the new gesture shown by the projective potential X (example 2.3), emancipates the effective projective actions from the triple meter, and, for some reason, this seems to be without a strong emphasis on denial of the projected potential T'. An important factor contributing to this is the rhythmic figure of a dotted eight-note and a sixteenth-note. As the repeating of this long-short rhythm emphasizes projections at the beat-level, the gesture appears energetic and compressed, and mensural determinacy is drawn short.[48] Since projections at the measure-level become mensurally more indeterminate, the continuative gesture *feels* durationally more commensurate with projected potential T, despite it being ”one beat longer”. Therefore, the gesture seems to grow from the opening gestures of bars 1 and 2 somewhat linearly (or ”organically”) without much emphasis on denial of the projected potential T'.

Deferral in measures longer than three beats is addressed thoroughly in chapter nine of *Meter as Rhythm*. Example 2.17 shows the example 9.26 from *Meter as Rhythm*, illustrating projective possiblities for four-beat measures. As explained by Hasty:

> If we extend our measure to include four beats (example 9.26) and allow that there are definite projective potentials greater than the potentials for reproducing individual beats and smaller than the potential for reproducing the bar measure (i.e., the potentials that were disallowed in example 9.25a), there will be no reason to speak of deferral. (Hasty 1997, p.141–142.)

48 The focusing on the beat-level is, besides, supported by the slow tempo of the Prelude.

EXAMPLE 2.17 *Meter as Rhythm*, Example 9.26 showing projective possibilities for a group of four pulses



It is easy to see that this description fits with the Debussy example, in which a three-beat measure is concretely extended to a four-beat measure. As Hasty continues:

> Although, as in example 9.26a, it is conceivable that there might be two deferrals before there is a beginning of a second measure (if for any reason there should be a reinterpretation | —> \ of C and D), these deferrals cannot be maintained once there is a bar measure. As example 9.26b shows, with the advent of a new beginning *, Q is, in fact, realized in the projection Q–Q', and so there can be no definite potential, R. Now if there is a measure of four beats, it must have a single beginning. Since the projection Q–Q' creates two durations, L and M in example 9.26c, the second of these, M, must function as continuation. In this case, all projective potentials are realized, as are all projections. (Hasty 1997, p. 142.)

Hasty's example 9.26a, represents exactly the projective workings of the continuative gesture in bars 3–4 of the Prelude. Furthermore, there is no arguing that a metrical reinterpretation presented in Hasty's example 9.26b would *not* occur in the Debussy example. Indeed, I have already suggested this projective possibility with projection Y–Y', as indicated in examples 2.3 and 2.7. Once there is a bar-measure, a projection L–L' is to some extent created (example 2.7), and a projection of three beats denied.

However, in the particular projective environment of the opening phrase, not only a projective potential of three beats (potential R in Hasty's example 9.26b), but also a *projected* potential T' (example 2.7) must be denied. Therefore, there seems to be a possibility in this context for the deferrals on the last beat of bar 3 and the first beat of bar 4 to be maintained exeptionally steadfastly—that is, even once there is a four-beat measure.

Because bar 3 is preceded by two definite and irreversible bar-measures in triple meter forming a complete projection P–P', not much projective attention is directed towards the third beat of bar 3. It is not perceived as a beginning at the measure-level; in other words, it does not make past a ”half-note measure” as an end/beginning, since there are stronger expectations for a projected potential T´. When also the first beat of bar 4 is interpreted as continuation, instead of beginning, also the projected potential T' is denied. There is again a deferral, i.e. a cancellation of a prior definite projective potential, and so two deferrals in a row.[49] The projective possibility presented in Hasty's example 9.26a is realized.

This interpretation is further supported by the ascending chromatic line Bb–B–C–C# that appears in the middle-voice of the two preceding measures. In the four-beat measure the line is augmented and transferred to the bass line, and the beats with deferred beginnings (the last beat of bar 3 and the first beat of bar 4) articulate C and C#. Not merely the line is being repeated and augmented, but also the potentials of its individual tones. Because of this, the deferred beats are predisposed to reproduce something of the anacrustic projective functions of the upwards-resolving half-steps (C–C# and C#–D). Therefore, the tonal expectations

49 Another possibility would be to interpret the deferral at the beginning of bar 4 as denial of deferral. But as deferral itself is a special sort of denial, this would be to speak of a double denial. A denial of deferral is indeed mentioned in connection with projective possibilities for ”quintuple deferral” in example 9.27 of *Meter as Rhythm.* In any event—in regard to the Debussy example—the projected possibility of two successive deferrals (presented in Hasty's example 9.26a) feels more descriptive.

become to support the projective predispositions and emphasize the function of both beats as continuation—or as anacrustic continuation.

Against this interpretation, another projective process should be addressed: In bar 2, the metrical process of deferral of the *projected* potential becomes highlighted as the third beat concretely reproduces the anacrustic sixteenth-note (example 2.7) of the second beat. This repeated rhythmic figure introduces (”beforehand”) the rhythmic profile of the next gesture, and so smoothens the transition to it. Furthermore, by replicating something of the anacrustic metrical function of the second beat, the third beat becomes more directed towards the beginning in bar 3, and the overlapping of the gestures appears even less disjunct. Therefore, it could be argued, that also a projective potential of two beats, K (example 2.7), is created. This again would create a projected potential K', and further, influence the creation of the projection L–L', which would all act against the projection T–T'.

I think that it is not necessary to decide between these interpretations. The ambiguity of projection is precisely what is interesting here: The complexes of the projective situation decrease mensural determinacy on a level between individual beats and larger projections created by the gestures. The clearly articulated figurative elements (such as the ascending chromatic line) direct attention toward gestures, while at the same time other factors draw attention to the beat-level. In relation to the two opening bars, in bars 3–4 there is at the same time a broadening of gestures and a quickening of pace. Although the whole projective procedure presented by Hasty in example 3.3/9.26a–c does (eventually) take place in the four-beat measure created by the continuative gesture, there seems to be a moment of predictive uncertainty—perhaps, a moment in which projections similar to Q and R of Hasty's example 9.26b ”cancel each others out”, making this particular level of projective activity mensurally indeterminate, and thus directing projective attention toward other levels.

What this means, in essence, is that Debussy, quite remarkably, has managed to compose out a fine moment of projective ambiguity, a situation in which duple and triple meters become blurred—or perhaps, are equally present. This is not to be confused with the kind of situations the classical repertoire is full of, where duple and triple meter exist ”on top of each

other", as "divisions of the same".[50] In those type of contexts a primary metrical level can usually be identified—or at least, the listener is "free to choose" between two or more options.[51] The listener, of course, is always free to choose in that sense; projections can and do co-exist simultaneously on different levels, and the listening process, to some extent, always involves choosing between superimposed interpretations.

Our Debussy example, on the contrary, presents a situation of metrical ambiguity in a much more profound level. The listener is encountered with a moment in which the deciding between different projective options is made either very difficult or unnecessary. Composing out a context like this on *all* levels of becoming would not, however, be a very difficult task; it would imply a music that is (in general) mensurally indeterminate. Rather, what is remarkable here, is that at the same time as there is projective ambiguity on one level, on other levels of becoming the projections are nothing if not definite. The projective situation, although ambiguous, does not represent durational indeterminacy.

It is tempting to see connections between the described projective behaviour and the tonal tendencies in Debussy's music. What happens with mensural determinacy is analogous to what happens in many situations within harmony[52]: both, projection and harmony, are blurred on an intermediate level of becoming, whilst at the same time all the details at the local level emerge as lucid and clear-cut. Furthermore, despite the ambiguities at the intermediate level, a pronounced and organised execution of both projective and tonal potentials takes place at a larger level of becoming.

2.4.2 False Beginnings—Reinterpretations of Large-Scale Metrical Functions

The durational limits of metrical-projective potential are defined particularly in every event and composition. Similarly, the more complex the metrical functions, the less relevant they become with larger durations where mensural determinacy is attenuated. Mensural determinacy admits of degrees, and so do all the metrical functions ascribed to durationality.

50 Take, for example, the beginning of the Minuet from Mozart's 40th Symphony, KV 550.
51 Projection in those type of situations could be described as "dissonant", rather than ambiguous.
52 See, for example, the overlapping of harmonies in bars 16–17, as in example 2.12b (and c).

In section 2.3 we already looked at some formal aspects of the Prelude from the perspective of large projections. We identified durational patterns, and saw how phrases—defined mostly by harmonic, figurative, dynamic, and metrical details—formed large projections that either coincided or not with these durational grids (i.e. with the underlying projective expectations). The interaction of these two intertwined, but essentially independent formal aspects defines to a large extent *the form* of the piece. Tonality as such, of course, is crucial to the form of the Prelude, but as concluded, the phrases (i.e. large-scale projections) at least coincide rather systematically with tonal goals, if are not formed by them. In any event, there are still a couple of phenomena related to meter and form that deserve further examination:

In the Prelude, as pointed out, there are several situations that could be described as a ”beginning again”. The beginning of the second second measure (an exact repetition of the first measure) is a beginning again, and so is the beginning of the second phrase in bar 6 (as a beginning of an almost exact repetition of the first phrase). In the third period the beginning again (i.e. repetition) arises, perhaps, to the role of the most important formal element.

2.4.2.1 Bars 11–14

The two-bar measure 13–14 in the second period is also a beginning again, but very different from the ones mentioned above. As bars 13–14 repeat the gesture of the preceding two-bar measure with new harmonic content, the G-minor at the end of bar 13 becomes denied as tonal goal, and harmonic motion is continued further. Worth noticing is also how the tonal overlap of C and Eb across the barline 12–13 helps to articulate the 5–6 relation connecting the beginnings of bars 11 and 13 (example 2.12a). Through the tonal relationships, and various other factors, the two two-bar measures, 11–12 and 13–14 appear as projectively and functionally commensurate.

Because of the harmonically related but varied repetition, the first two-bar measure (bs. 11–12) becomes reinterpreted as a ”false beginning”. This interpretation is further supported by the underlying projections: The *dominant beginning* in bar 11 is predisposed to realize not only the projective potential A" (as in example 2.14)—which it does, indeed, realize—but

also something of the special quality of this large projection. This something is the durational pattern discussed in section 2.3 and represented as aa3 in example 2.14. As we see, the projection becomes realized only with the beginning in bar 13—a beginning, which simultaneously denies the realization of a potential similar grid with the preceding *dominant beginning* in bar 11.

The projective situation is interesting in that within the becoming of the second period there clearly is a reinterpretation of metrical function: bar 13 is reinterpreted as new beginning. On a ”deeper” level of becoming, then again, such reinterpretation does not take place—the dominance of the beginning in bar 11 is not ended by the beginning in bar 13; that is, bar 13 emerges as a continuation for the second period—and for the continuative phrase. This is partly due to the ”signaling power” of the ”II-V” chord (”second chord” of the underlying structure) as a structurally significant element. Because of its structural significance it takes the role of a ”macro-harmony”, and inheres an expectation of a more proper developing/realization. Moreover, as the 5–6 relation (together with the harmonic/tonal overlap) connects the new beginning in bar 13 to the ”II-V” chord, its dominance is extended further. A proper realization of the ”second harmony” becomes first via the Eb-E motion, as the chord resolves to the V/V chord in the third phrase,[53] and finally, via the re-establishing of dominant harmony at the end of phrase 4.

When the second period is completed with the third *dominant beginning* in bar 21, a complete projection is formed at the phrase-level, realizing properly all the tonal goals. As shown in example 2.14, this is a projection composed of four commensurate phrases, quite regardless of the reinterpretation that took place on the local scale at bars 11–14. The situation could be described as a temporary projective denial, following a ”deferred”[54] fulfilment and reinterpretation of metrical-projective expectations.

53 Or, alternatively, the ”II-V” chord can be seen to lead to the ”III-V” chord in bars 16–17.

54 This ”deferral” of metrical function is, nevertheless, significantly different from the special kind of deferral (discussed in 2.4.1) in a three-beat measure (in the context of a triple meter).

2.4.2.2 Bars 21–24

Equally interesting in terms of projection is the beginning of the third period, which aligns with the beginning of the second in that it also begins with a four-bar measure. The metrical functions of this retransitive phase are somewhat unclear. After a projective closure at the period-scale is reached in the metrical hiatus ”between” bars 20–21, the third *dominant beginning* in bar 21 is predisposed to realize a duration more or less commensurate with preceding periods. Eventually, this does take place, and a form with three commensurate periods is created. However, locally, there is again a reinterpretation of metrical function, while bars 21–24 are unable to realize the tonal potential of re-establishing tonic harmony. The reasons for this were partly discussed earlier. Worth noticing is that the gestures in the four-bar measure do not associate with the gestures of the first period, but instead bear resemblance with material of the second period. There is, though, a trait of the initial material of the Prelude: the progression I–II–III underlying the top-voice of the opening gesture is now composed out linearly in the main voice/line. Nevertheless, the harmonisation of this line, moving in parallel triads, is figuratively similar to the continuative gesture in the second period (bs. 15–16). At the same time, the relentless parallel chords create harmonic instability, and therefore prevent an explicit restoring of tonic harmony.

Bar 25, realizing not only the tonal goal of the whole Prelude, but also a potential of returning to the gestural/figurative ”vocabulary” of the first period, emerges as a new beginning. This beginning denies in some sense the effectiveness of the *dominant beginning* in bar 21, and moreover, when compared to the previously discussed projective situation, it denies it to a greater extent that the beginning again in bar 13 denied the *dominant beginning* of bar 21. Once again, from the perspective of a deeper level of becoming, the dominance of the beginning of bar 21 is, however, not denied, and in the end the Prelude becomes to project a form of three commensurate periods.

A spontaneous reading of the projective situation would simply be to interpret bar 21 as a *dominant beginning*, and bar 25 as its continuation. Due to various reasons, the projective situation is, however, more complicated. As said, instead of gestures supporting a re-establishing of main tonality, the floating parallel chords in bars 21–24 associate with the

continuative gesture in bars 15–16, and therefore clearly—instead of signaling a recapitulation—belong more to the ”vocabulary” of the second period. This assimilation is reinforced by the projections at the measure-level: just like bars 11–14, bars 21–24 project distinct two-bar measures, but not bar-measures similar to the beginning of the Prelude. The gestures in bars 21–24, belonging to the realm of the second period, have the potential for realizing a new beginning comparable to the beginning of the second period, at least in two different ways: either as a beginning again of a new duration that aligns with the whole second period—and this duration is, eventually, realized as a third period—or, as a beginning of smaller four-bar duration/projection that forms a closure for the second period by responding to the four-bar measure (bs. 11–14) at the beginning of the second period.

This latter projection (and the closure) is first denied, but then, to some extent, realized with the beginning in bar 25. This has, mainly, to do with tonal goals: The Bb-major triad in the beginning of bar 21 suggests a tonal completion in the scale of the whole Prelude, and thus signals immediately an ending of the second period, i.e. a beginning of a new period in which —plausibly—tonic harmony will be re-established. However, as bars 21–24 emerge as harmonically ambiguous, the possibility of tonal closure proposed by the Bb-major chord in bar 21 is denied. In some sense this implies that the duration of the second period is extended, and this interpretation is supported by the other factors connecting the emerging four-bar measure to the realm of the second period. This means that a *projected* potential created by the first period becomes realized (i.e. is made past) with bar 21, but at the same time, a *projective* potential emerging as a second period is not made past.

In example 2.14 I have labelled (in brackets) the beginning of bar 21 as a beginning that is reinterpreted as an *anacrusis*. What is meant by this, is that it is anarustic as ”a continuation that breaks away from the dominant beginning to promise a new beginning” (Hasty 1997, p. 226). In the context of the whole Prelude, the retransitive phase comes so late that it is ”not needed” for the realization of the projected pontential (i.e. the second period), but ”early enough” for the listener to have time to prepare for a new beginning (in bar 25). Not to conceive of this as contradicting requires a hearing of the durations (in this case periods) temporally as processes—i.e. not to think of them as spans of time. Only from this perspective it is possible to see how the four-bar measure 21–24 in many ways belongs to the

third period, although it at the same time acts as a continuation for the second. That is to say, it is anacrustic from the perspective of the third period, but at the same time, an end from the perspective of the second period. Shortly: the second and third periods overlap.

At the largest level of projection (example 2.14), I have interpreted the projective situation around bars 21–24 as a decoupling/separation of the (large-scale) metrical functions of end and beginning. From the perspective of the Theory of Projection (as presented by Hasty), this is an unconventional solution. It might, indeed, seem like a misleading interpretation, because essentially there is a ”conflict” of two projections effective on different levels taking place. However, my interpretation of separated functions does, in my opinion, describe rather well the *end result* of what is happening in large-scale projection (or, at the level of form). That is to say, the separation of the metrical functions—or the deferral of beginning—is precisely what makes the four-bar measure 4B' (bs. 21–24) to appear as retransitive. It is not, though, a retransition in a similar way as in a classical sonata-form: in terms of tonality, there is no transition towards a goal (quite the opposite, actually). Rather, since the achieving of a tonal closure is being deferred, the passage becomes to function as a dreamy/outlandish ”attachment” to the whole form.[55] It could be said that there is a *tonal hiatus* accompanying the preceding metrical hiatus.

With the new beginning in bar 25, a completion of the main tonal goal of the Prelude is achieved. Despite it being also a strongly directed metrical closure—this directedness being reinforced by the projected potential created by the preceding ”anacrustic”, retransitive four-bar measure—it does not, however, signal an ending for the whole prelude. The projected potential created by the two, now completed periods—that is, a third period—is still to be realized. Moreover, the uncertainties in the projective workings around the beginning of the third period almost necessitate the period to be completed in a straightforward and underlined manner. This claim is responded to in the repeated four-bar measures of the third period, which reaffirm both the main tonality and the triple meter through the projectively definite, repeated gestures that resemble—figuratively and harmonically—the beginning of the Prelude.

55 This ”dream-like” impression is probably emphasized by the familiar parallel progression I–II–III appearing now linearly in the main line in the middle register.

3. FURTHER DISCUSSION: METER AS PROJECTION TODAY— A COMPOSER'S VIEW

Compared to fixed or mechanical conceptions of meter, an assimilation of a view of meter as process might enormously benefit a composer/theorist of today. Moreover, an understanding of meter as a lively and creative aspect of musical experience will almost certainly bring clarity for any practicer of music, quite regardless of musical style. All in all, any kind of questioning of learned conceptions of fundamental matters is essential for creation, and meter, if anything, is a fundamental concept in music.

Projection of durations from the past, in the present, and to the future is something so vital for all temporal experiencing, that an understanding of its finesses can lead to nothing if not to a more palpable sense of temporality. The notion of projection as the conductive element in temporal experience is profound in that it applies to all different musical styles or practices. Being sensible, it also helps to bring many inert and rigid conceptions closer to the reality of musical experience. The understanding that all music (before establishing its own projective tendencies) is, in essence, free from metrical habit, is necessary for anyone aiming at achieving a high level of expression in a profession that operates extensively with subtle temporal details.

Against a temporal and process-oriented view, a conception of meter as something fixed or mechanistic is tempting and thus persistent. Indeed, all conceptions, if viewed as something absolute and immutable, offer stability, security, and perhaps comfort—and therefore one is reluctant to change them. Over and over again, one tries to search for law and order, necessity, expressiveness, or beauty in areas that are already familiar. However, to a composer with a clear conscience, only a liberation from the constraints of a fixed, ”given” order can provide a fertile ground for creation. True beauty, or satisfaction will only be achieved in a domain full of uncertainties and risk-taking.

A world constantly susceptible to change might feel uncomfortable or even dangerous. However, it is possible to achieve assurance in an environment not neglecting time, process, and eventually, life itself. Conceiving of music and the world (and music is a part of the real world) in a rhythmic and spontaneous way does not have to lead to irrationality or chaos; quite the opposite: the acknowledging of all musical phenomena in their actual, processive and temporal context, can be vital for achieving confidence and clearly articulated ways of expression. In any event, if music is to be appreciated in its full potential—that is, both as an art form of intrinsic value, and as a pioneering/predictive discipline—it has to be regarded as an expression of human experience, and moreover, as the expression of experienced, sensible temporality.

Some details in the analysed Prelude provide a window into what meter as projection might be in some contemporary music—in particular in music that does not strive to establish a single, primary metrical-projective level/field. In Debussy's music (accompanying the departure from stable tonalities) meter deliberately departs from forming a static field on the measure-level. As revealed by the Theory of Projection, meter, of course, is always (in any music) mobile and susceptible to change, but the Prelude analysed turned out to be an especially fit example for ”conretizing” some ways in which meter can be felt as an active process.

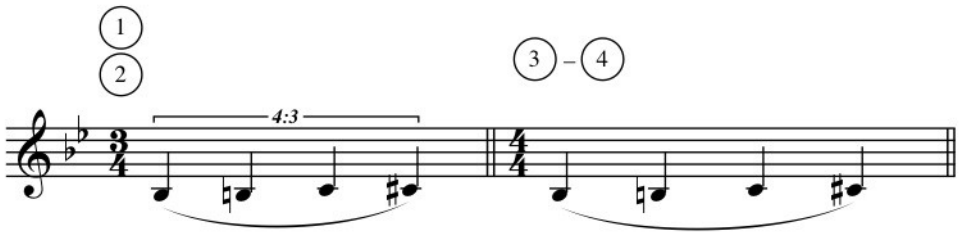
3.1 Projection and Ratio Relationships

An interesting case is the projective situation encountered in the first few bars of the Debussy example, discussed thoroughly under the section 2.4.1 *Ambiguity of Meter; Deferral of Beginning in Bar 4*. The way how Debussy, quite remarkably, manages to achieve a projectively ambiguous situation in bars 3–5 is interesting for a contemporary composer. Although the main factor in achieving this ambiguity is probably the ”contraction of mensural determinacy” that directs projective attention (from the measure-level) towards the beat-level, a large part of the perceptual ”undecidedness” of the situation has something to do with the chromatic ascending line, which in bars 3–4 is augmented and transferred to the bass line. Because of this figure—alongside with the manifold details discussed in section 2.4.1—

perceptual interests are focused more on the *process* of augmentation, than to the denial of a projective/projected duration (for example, the denial of projected potential T'). This is interesting, because in terms of perception, the underlying process resembles a situation where ”iterative rhythm and metric structure” (Ferneyhough 1995, p. 51)—or, that is, different metrical-rhythmic levels with varying degrees of mensural determinacy/ predictability—are interrelated through ratio relationships. The use of ratio relationships as a compositional tool is somewhat common in contemporary repertoire, and as stated by composer Brian Ferneyhough, ”Expressions of ratio relationships and proportionally-related structures are, in essence, expressed by means of different categories of perceptual mechanisms” (Ferneyhough 1995, p. 52).

I would not claim, that the ascending chromatic line—or, to be precise, its process of transformation—in bars 1–4 would be perceived in the same way as expressions of ratio relationships. However, it is evident that what is underlying our perception of the musical event in question, is not far from the way we perceive the relationships presented in example 3.1.

EXAMPLE 3.1 Ascending line in bars 1–4 of *Danseuses de Delphes* ”recomposed”.



Every composer working with meter and rhythm has to deal with the phenomenon of projection, either consciously or unconsciously. It is clear, that great possibilities for achieving an articulated expression in music utilizing ratio relationships instead of or alongside proportionally-related structures as a metrical-rhythmic compositional tool, could be brought forth by a careful applying of the projective perspective to temporal organization.

This way, perceptual clarity could be achieved also in—perhaps, perceptually otherwise complex—situations where ”absolute metrical duration and impulse density are decoupled” (Ferneyhough 1995, p. 53). A possible, desirable goal would be a lucid but rich ”polyphony” of projections.

3.2 Secondary Projective Process

Another case in point is the way in which triple meter is departed in the Prelude. In section 2.3.2 patterns of lengthening (and contracting) durations underlying the forming of phrases were identified. Expressed in numbers/quarter-notes the basic grid underlying the opening phrase of the piece is 3–3–4–5(–1). The process of lengthening can also be expressed as a realization of the projective potentials P–T–X–M(or Z), as in example 2.7—implying a denial of the respective projected potentials P'–T'–(X'). As was pointed out in section 2.3.2 this pattern does not as such represent meter, nor even measures; but it does provide an approximation or reduction of some active projections, and in that way a consistent grid against/in which meter proper (i.e. all projection) is able to act. The pattern thus works in a similar way as a static meter (that is usually expressed as a ”written out meter”/time signature), which, essentially, is nothing more than an expression of a projective field created by the most effective projections.

The process of lengthening durations/projections provides a scheme that is consistent and perceivable, but essentially different from a static (primary) meter. I'm not suggesting that the beginning of the Prelude as such would be an example of a situation where projections create a ”lengthening meter”; rather, as concluded, there is ambiguity of duple/triple meter. But, the process identified in the passage is thought-provoking: could it be possible, in other circumstances, to establish a meter that is consistent and predictable but not constant? The question is interesting, since it seems that our concept of measure is grounded in the notion of repetition or sameness: in measuring music we are apt to apply a constant metrical unit (an invariable meter) as the tool of measurement. This, of course applies also to music where the length of measures is constantly changing—a situation almost a standard in contemporary music. What I'm suggesting with ”a meter that is not constant”, would not be a series of

lengthening (or otherwise consistently changing) measures. Rather, I'm speculating on a meter that would be consistent in its change, that is, a possible field in which meter in the meaning of ”a unit of measurement”—i.e. a meter against which we are measuring—would be constantly (and consistently) changing. And further, if meter is projection, this would mean that the constantly changing ”unit of measurement” would be perceivable as realized and denied projective/projected potentials. Therefore, we would be speaking of a field in which projection—which is itself a temporal process—would be controlled by another, sensible temporal process. In a durational pattern of 3–4–5–6–etc. the durations are not only becoming longer, but lengthening consistently by one unit. If these durations were perceived as projections, we could arrive at a situation where meter—when regarded a habit—would not be duple, or triple etc., but x+1. There would be a projective process controlling the process of projection—i.e. a secondary projective process.

The two examples presented in sections 3.1 and 3.2 should not be taken as definitions or conclusions; rather, they are merely vague ideas of some ways in which meter as projection could be deployed in today's music. At least the latter one of the proposed concepts might be unrealistic, since the idea of a constant meter is deeply rooted in our understanding of music; it is not easy to defy inert perceptual mechanisms of the mind. In any event, the single musical example analysed in the present study does not provide a firm enough basis for deciding upon the relevancies of the phenomena presented above. Therefore, the examples presented should be seen as nothing but nonspecific propositions for the contemporary composer/theorist for further studies—studies, that would explore these phenomena in practice. So far, the examples can work merely as suggestions for new analytic tools for a theorist or new compositional tools for the contemporary composer. Perhaps, these ideas, or something lurking behind them, could provide assurance or clarity of expression in a projective world that is vague and complex, and susceptible to falling into durational indeterminacy.

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