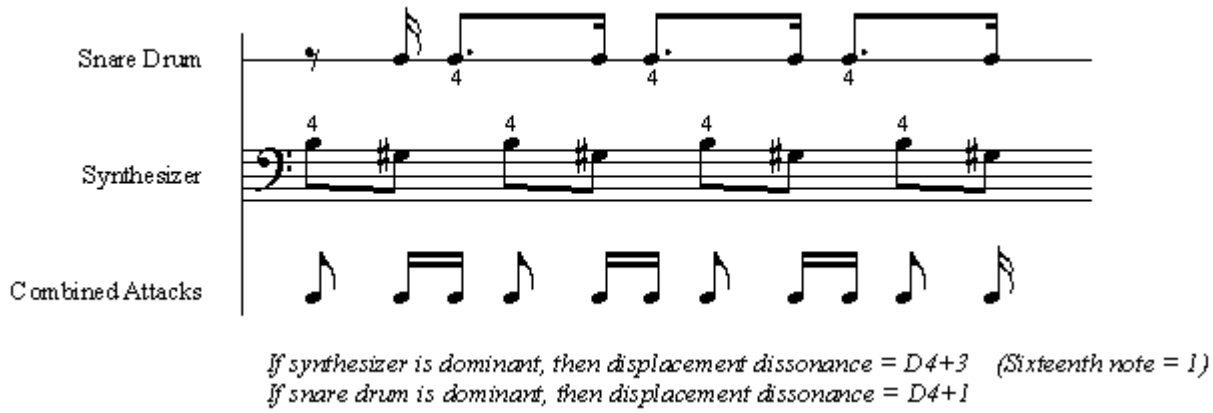
a journal of the Society for Music Theory

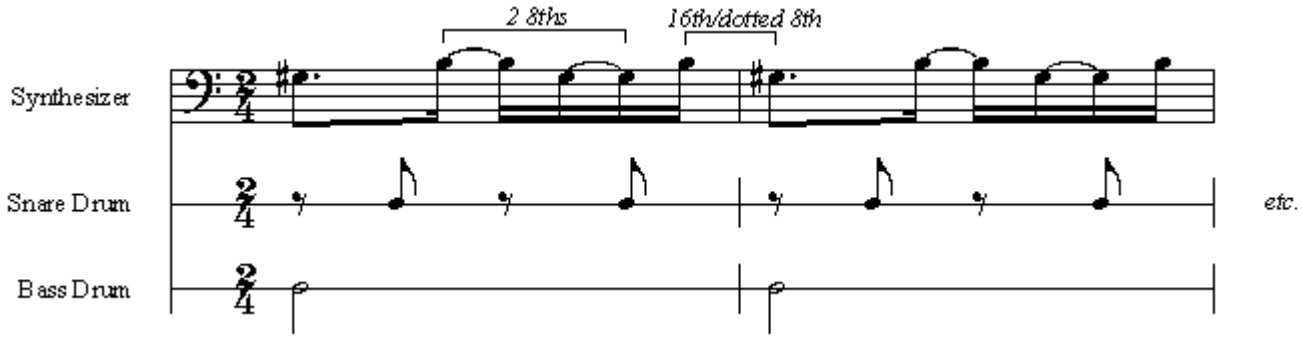
MTO 7.6 Examples: Butler, Turning the Beat Around

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.01.7.6/mto.01.7.6.butler.php

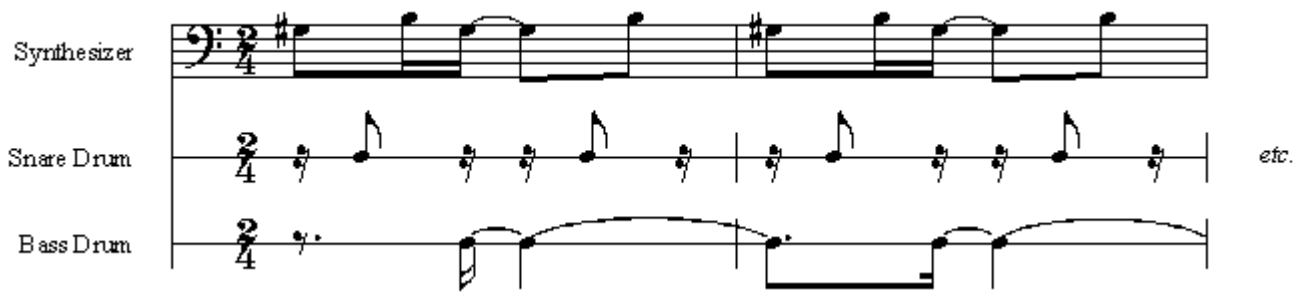
Example 1a. The Chemical Brothers, "Piku"



Example 1b. The Chemical Brothers, "Piku"



Example 1c. The Chemical Brothers, “Piku,” transcribed so the synthesizer is less syncopated



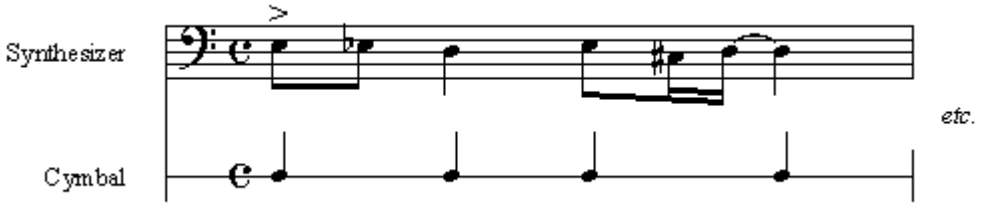
Example 2. Underworld, “Cups”

The three parts of the written example represent the three phases discussed in paragraph 9:

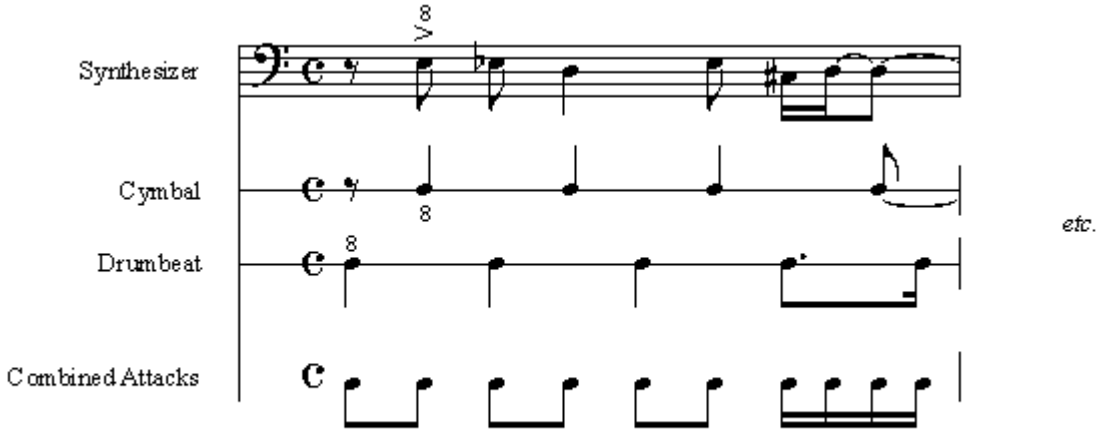
1. The entrances of the synthesizer and cymbal patterns (example 2a)
2. The entrance of the drumbeat, which will sound like a displacement to more “radical” listeners (example 2b)
3. The confirmation of the displacement by an additional synthesizer pattern (example 2c)

The audio file presents these three phases in order.

Example 2a

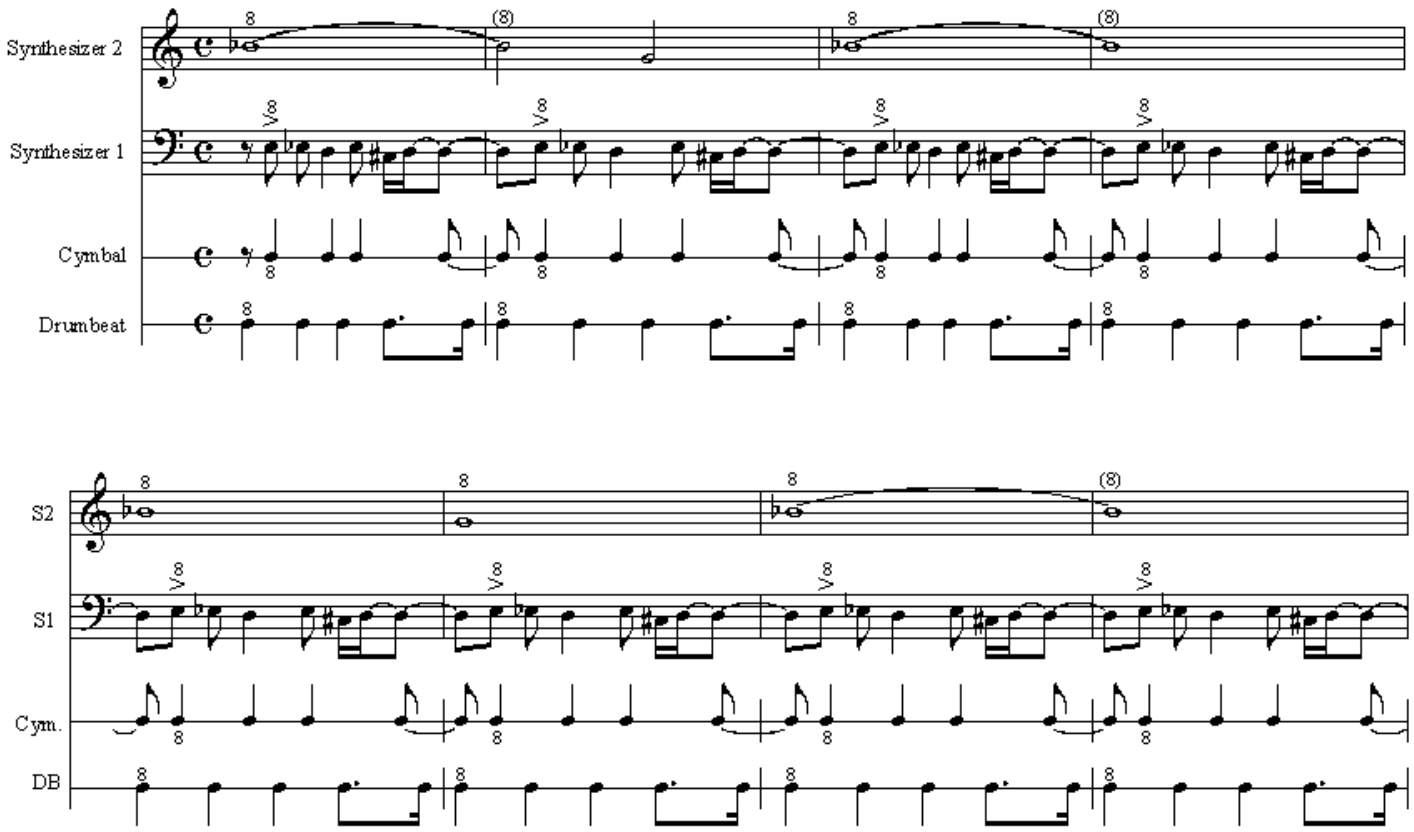


Example 2b



Displacement dissonance = D8+1 (Eighth note = 1)

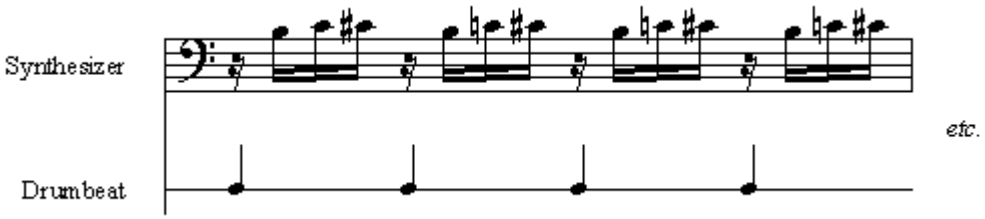
Example 2c



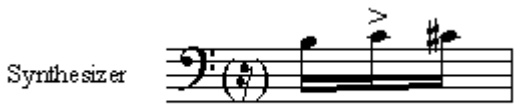
Example 3. Underworld, “Moaner”

The reader is invited to try focusing on different sixteenth notes, and to listen for the timbral change.

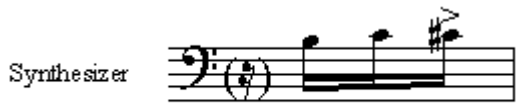
Example 3a



Example 3b



Example 3c

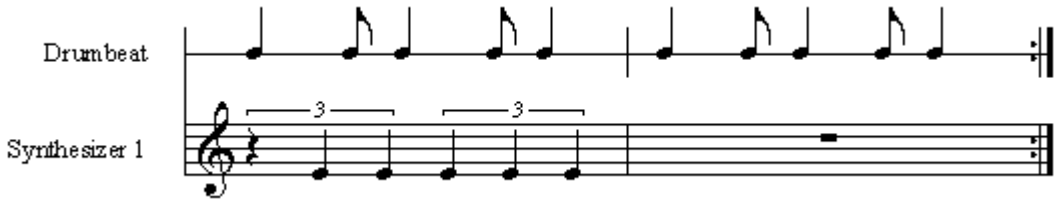


Example 4. Everything But the Girl, “Compression”

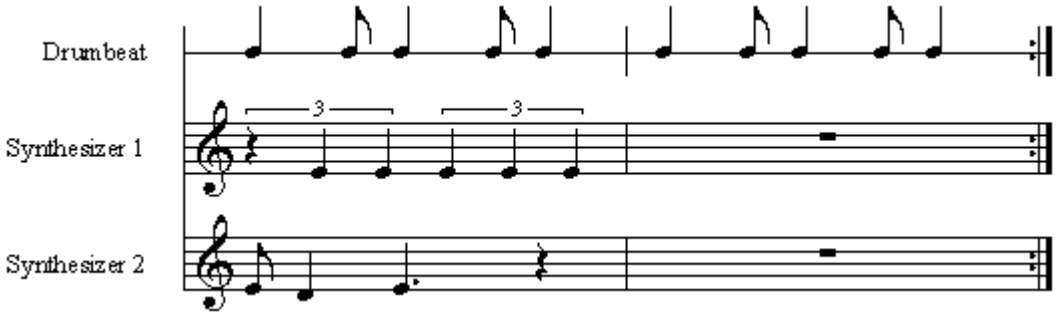
The following excerpts show most of the patterns that occur in “Compression.” They proceed in order from the solo drumbeat that begins the song to a texturally dense passage in the middle. The listener should follow parts a through e down the page as the audio file plays; there are pauses after parts b, c, and d. Please note that some passages have been omitted for the sake of concision.

Example 4a

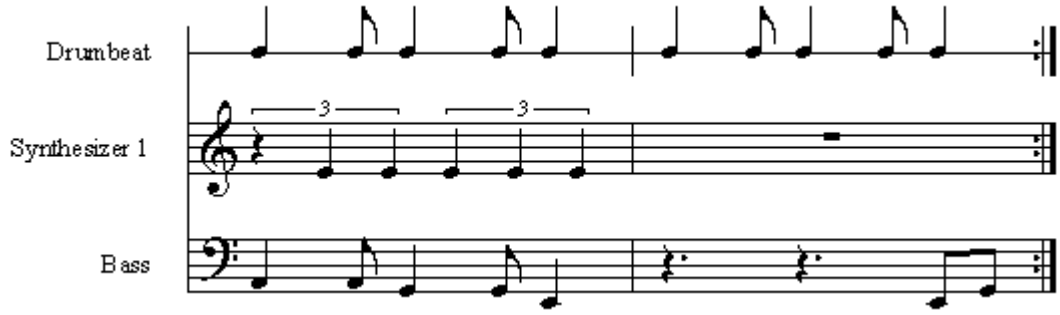
Example 4b



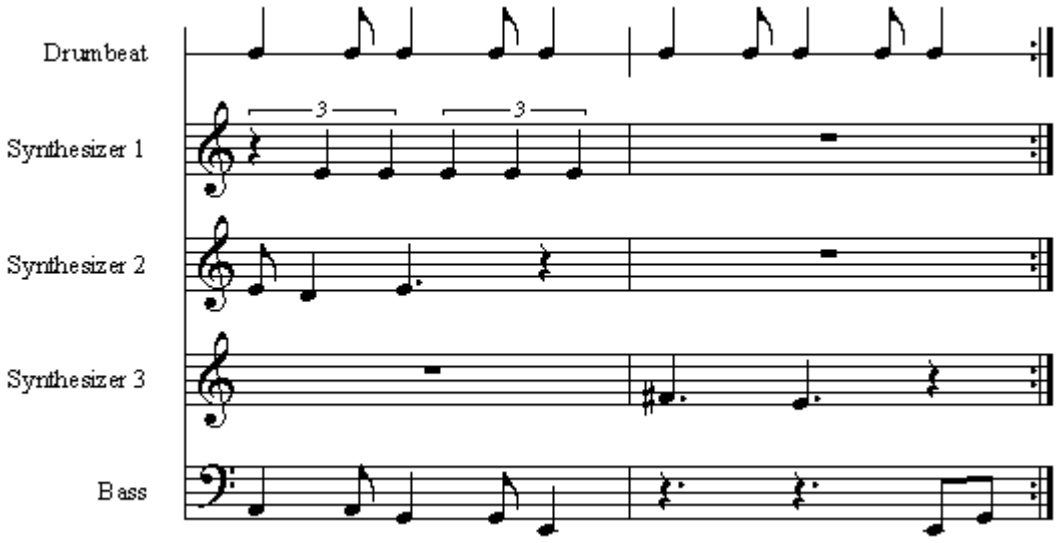
Example 4c



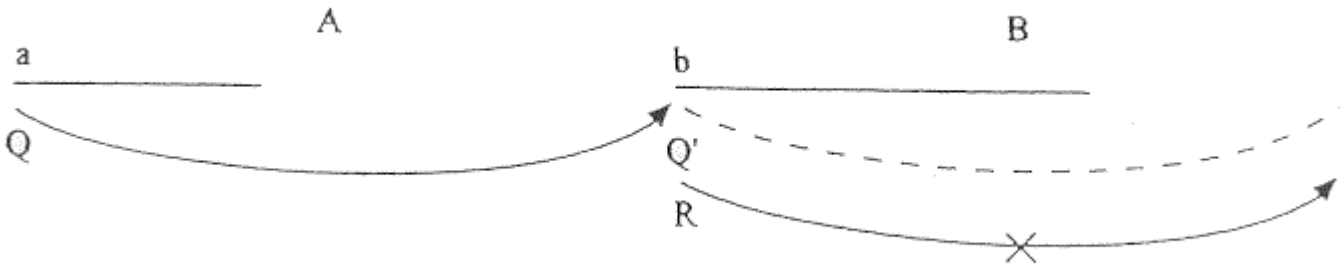
Example 4d



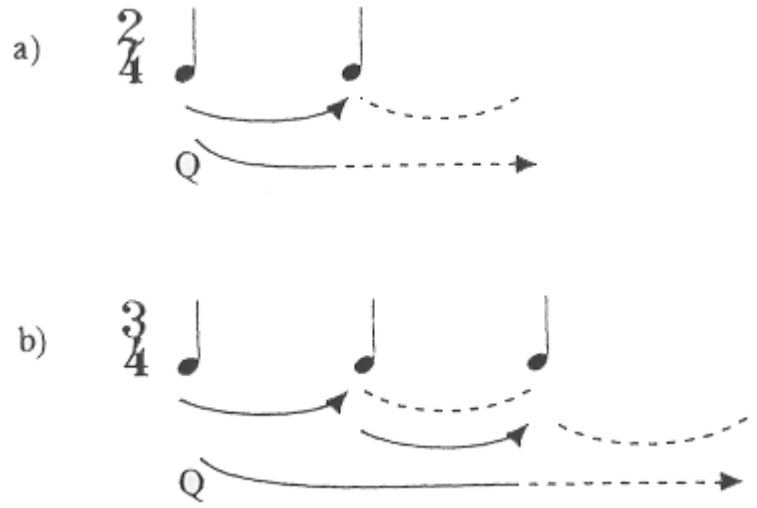
Example 4e



Example 6. Projected Potential (Hasty, Example 7.2, p. 85)

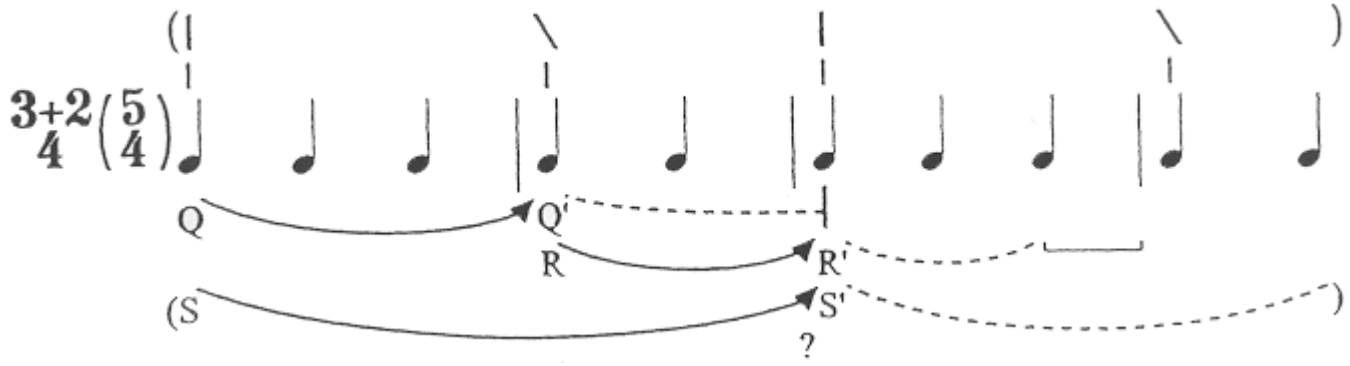
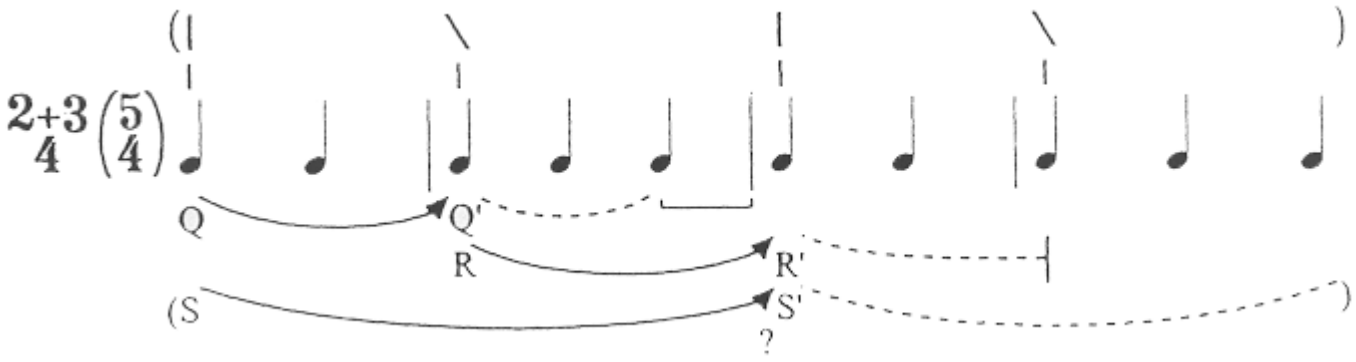


Example 7. Continuation in Duple and Triple Meter (Hasty, Example 9.17, p. 131)



Example 8. Deferral (from Hasty, Example 9.18f, p. 132)

Example 9. Denial of Q′ in 3+2/4 (Hasty, Example 9.28d, p. 146)



Example 10. Denial of R′ in 2+3/4 (Hasty, Example 9.28c, p. 146)