



MTO 16.4 Examples: Butterfield, Variant Timekeeping Patterns

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.10.16.4/mto.10.16.4.butterfield.php>

Example 1. The ride rhythm

1a)

ride:

1b)

ride:

hi-hat:

1c)

ride:

hi-hat:

1d)

ride:

hi-hat:

	Beginning
\	Continuation
/	Anacrusis

Example 2. Ride rhythm variant families

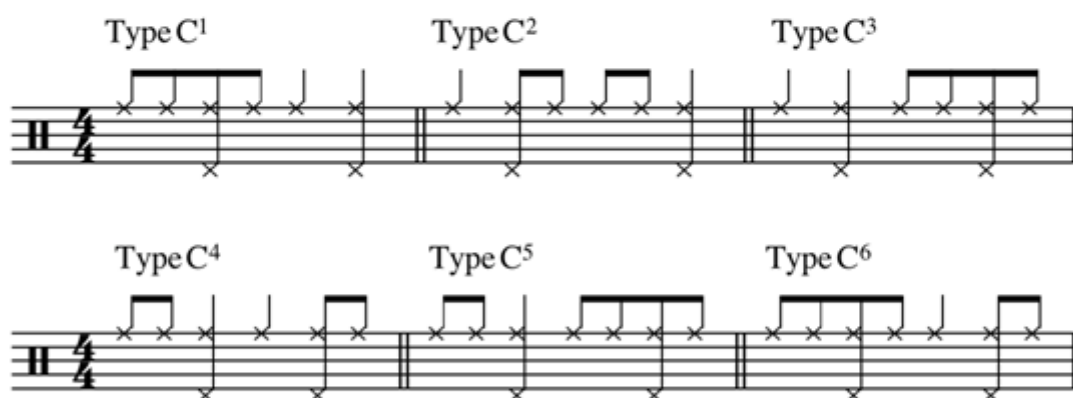
2a) Type A: standard ride-rhythm pattern and variants



2b) Type B: reversal patterns



2c) Type C: hybrid patterns



2d) Type D: neutral pattern



Table 1. Ride rhythm variant usage by Steve Davis in “Tune Up”

Variant type	Total instances	Percentage by type	Percentage by family
Type A ¹	70	24.5%	51.4%
Type A ²	35	12.2%	
Type A ³	42	14.7%	
Type B ¹	2	0.7%	12.2%
Type B ²	7	2.4%	
Type B ³	26	9.1%	
Type C ¹	0	0.0%	9.4%
Type C ²	1	0.3%	
Type C ³	10	3.5%	
Type C ⁴	10	3.5%	
Type C ⁵	4	1.4%	
Type C ⁶	2	0.7%	
Type D	58	20.3%	20.3%
Unclassifiable	19	6.6%	6.6%

Figure 1. Ride rhythm variant usage per chorus in “Tune Up”

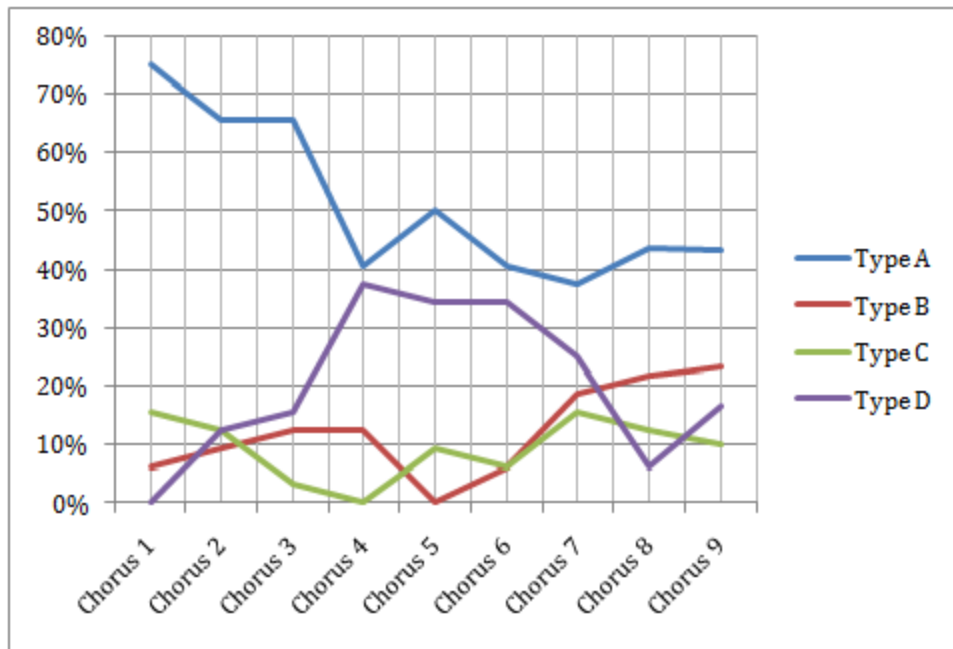
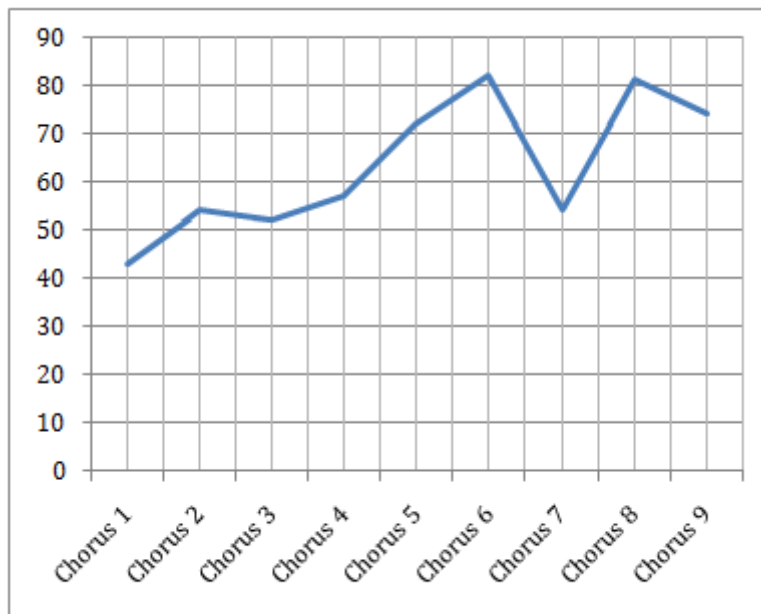
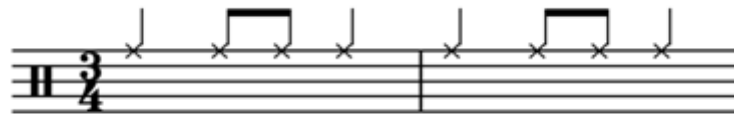


Figure 2. Total number of non-ride cymbal/hi-hat comping events per chorus in “Tune Up”



Example 3. Common ride cymbal pattern for a jazz waltz



Example 4. Three prototypical uses of the jazz waltz figure in “Tune Up”

4a)

Jazz waltz figure

Type A² Type C⁴ Type B³

4b)

6 6 6 6

4c)

3 3 3 3 3 3 3 3

Example 6. More extended uses of the jazz waltz cross-rhythm in “Tune Up”

6a)

245 Dm⁷ G⁷ C

249 Cm⁷ F⁷ Bb

253 Em⁷ A⁷ D


6b)

205 Em⁷ F⁷ Bb A⁷

209 Em⁷ A⁷ D

Example 7. The jazz waltz figure at the end of "Tune Up"

273 Em⁷ A⁷ D



277 Dm⁷ G⁷ C



281 Cm⁷ F⁷ B^b



285 Em⁷ A⁷ D



(Extended ametrical closural fills
not notated here.)