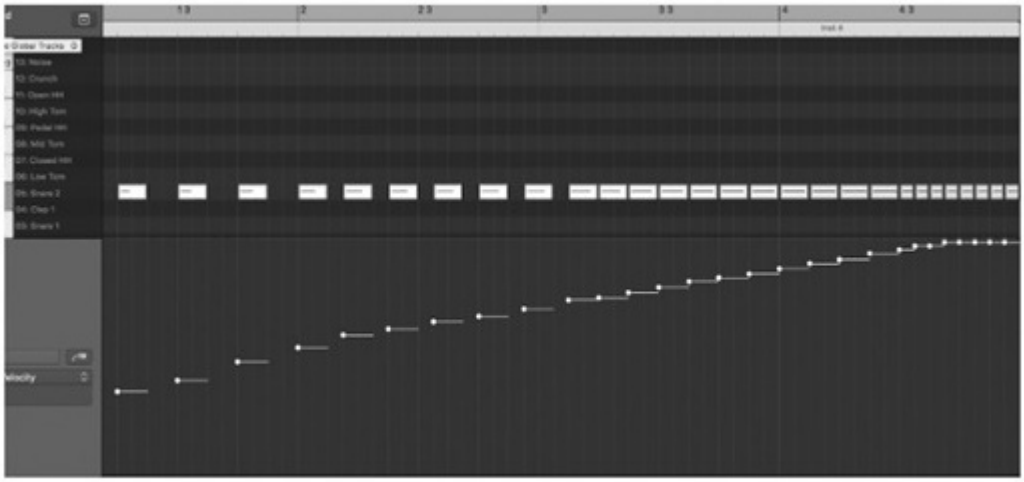
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

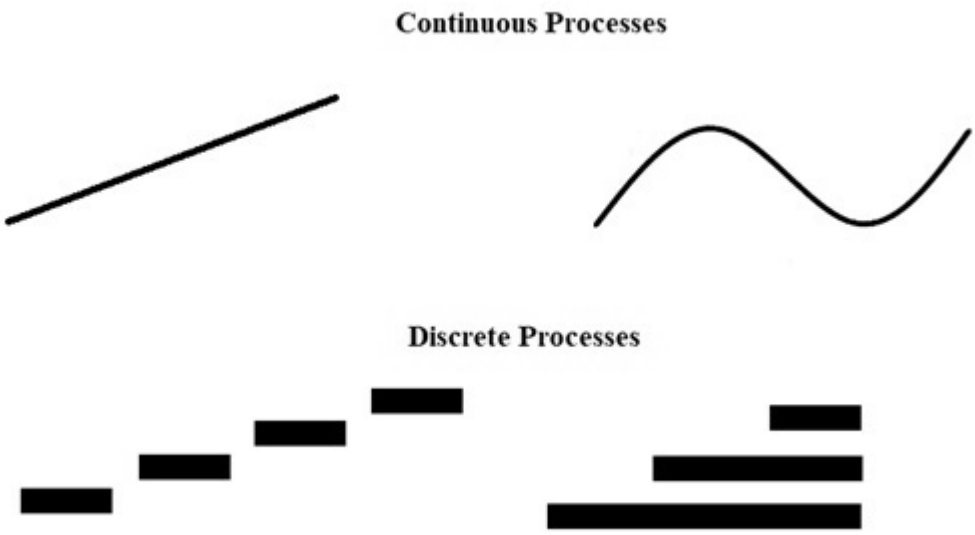
MTO 27.2 Examples: Smith, The Functions of Continuous Processes in Contemporary Electronic Dance Music

(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.21.27.2/mto.21.27.2.smith.html

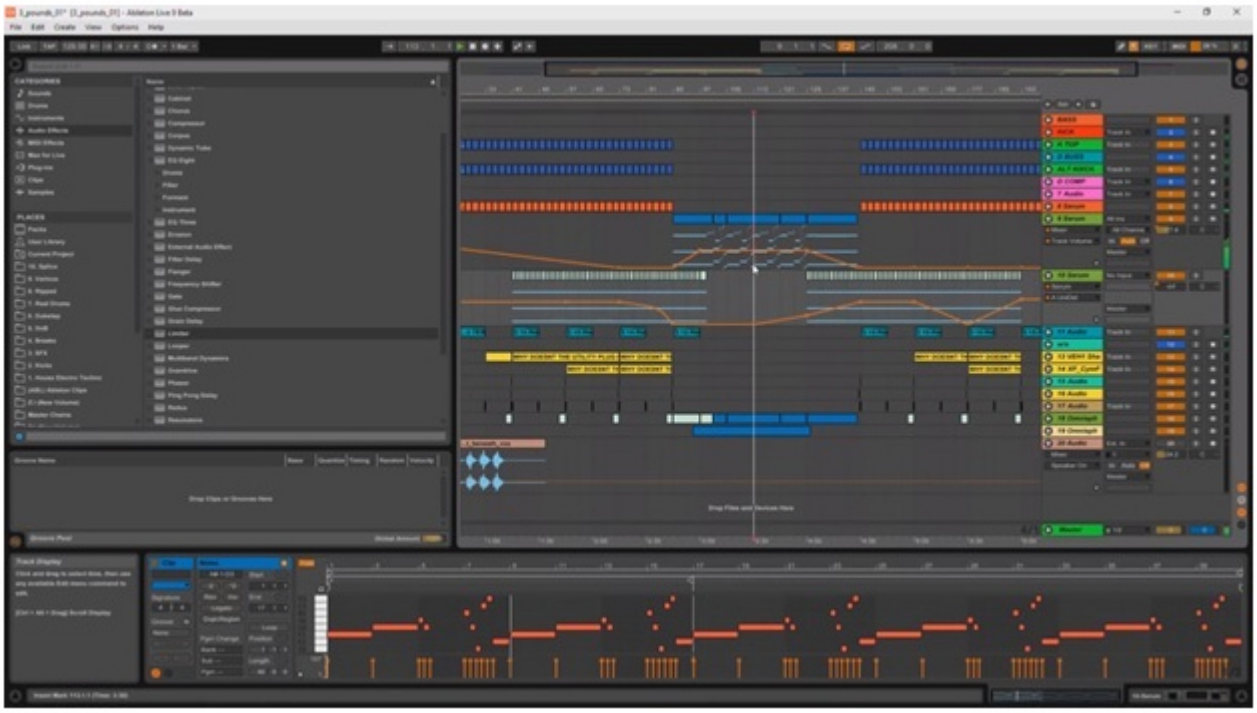
Example 1. Reproduction of Figure 26.4 from Snoman (2019, 333), showing a snare roll in a MIDI editor. The rhythm features discrete acceleration, getting faster in various stages.



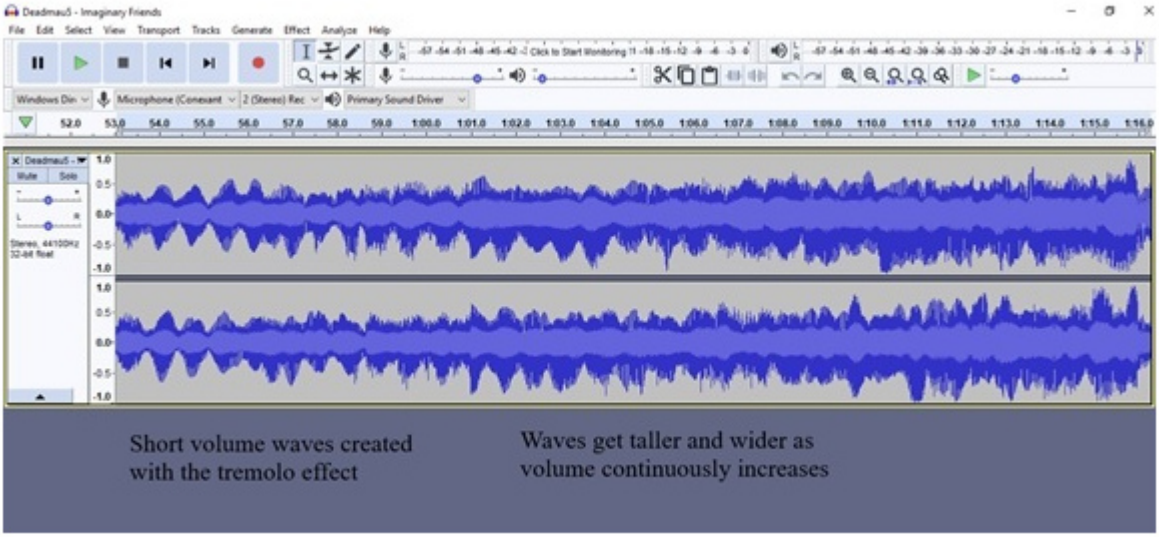
Example 2. Abstract visual representations of continuous and discrete processes



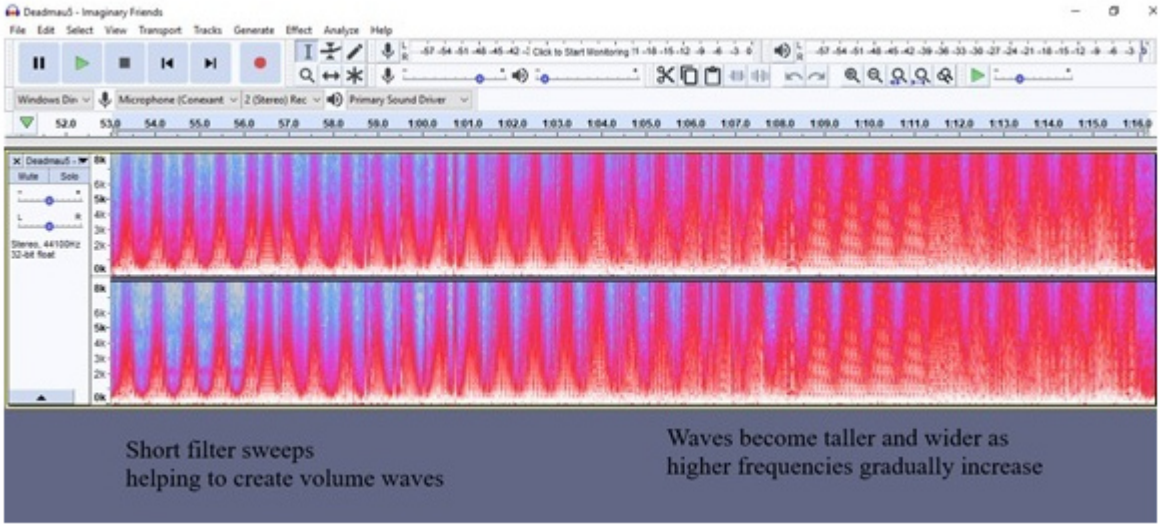
Example 3. Screenshot of the DAW file for "Beneath with Me" by deadmau5 & Kaskade f. Skylar Grey (2016) (MasterClass 2016)



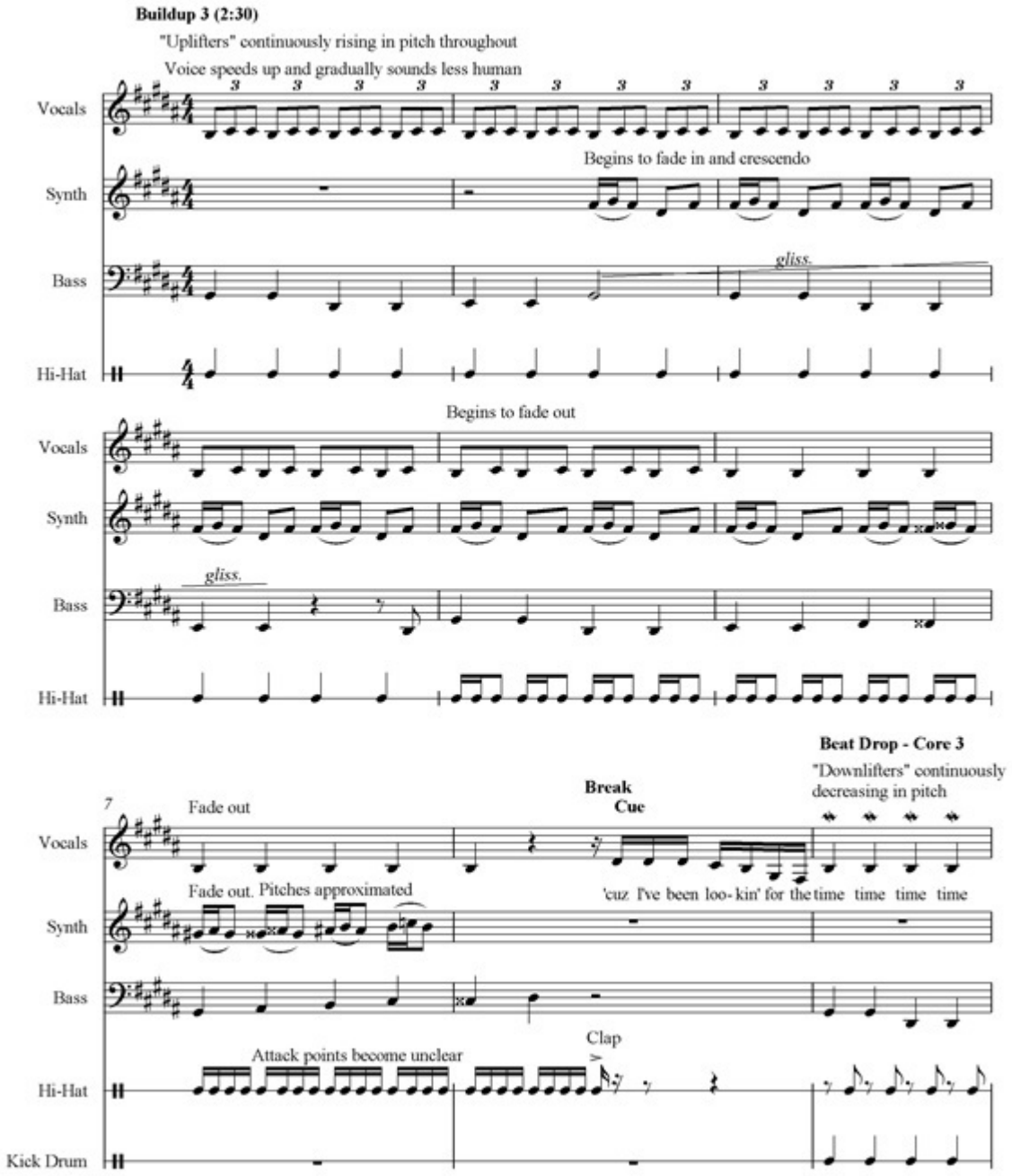
Example 4. Audio file and amplitude graph of 0:53–1:16 in “Imaginary Friends” by deadmau5 (2016)



Example 5. Audio file and spectrogram of 0:53–1:16 in “Imaginary Friends” by deadmau5 (2016)



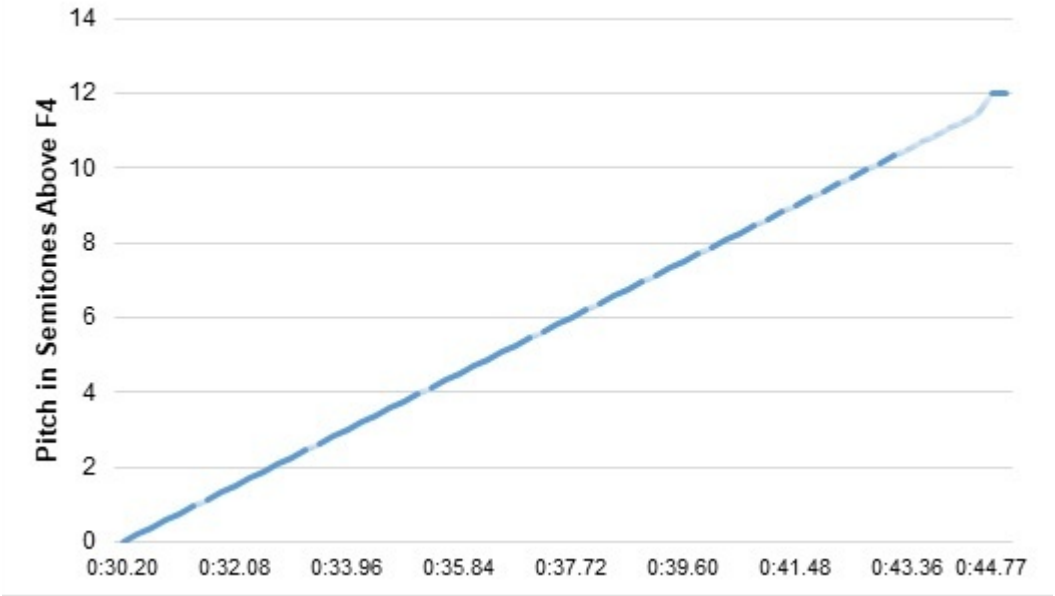
Example 6. Transcription and audio of Buildup 3 (2:14–2:45) in "Find a Way" by Wolfgang Gartner f. Snow Tha Product (2017)



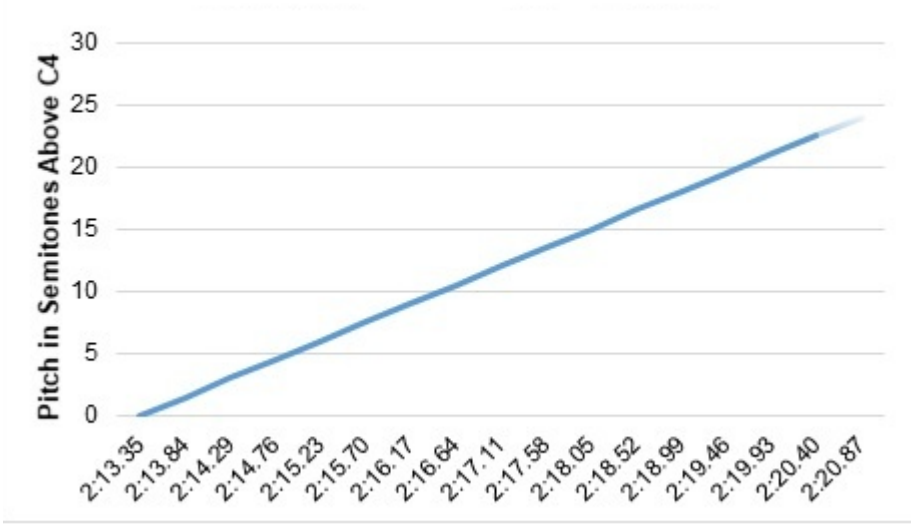
Example 7. Form chart of "Tissot" by Bolivaro (2013)

Time Stamp	Section	Continuous Pitch Slide Type
0:00–0:30	Intro	
0:30–0:45	Buildup 1	Type A (rhythmic), with tonic chord
0:45–1:18	Breakdown 1	
1:19–1:33	Buildup 2	Type A (rhythmic), with chord progression
1:34–1:48	Pre-Core 1	
1:49–2:03	Buildup 3	Type A, with tonic chord
2:04–2:05	"Cue" space	
2:06–2:38	Core 1	Type B 2:14–2:21 and 2:30–2:35
2:38–2:56	Breakdown 2	Type B 2:49–2:56, sharp timbre and attack
2:56–3:11	Buildup 4	Type A, with chord progression
3:11–3:26	Pre-Core 2	Type B 3:20–3:26
3:26–3:41	Buildup 5	Type A, with tonic chord
3:41–3:43	"Cue" space	
3:43–4:15	Core 2	Type B 3:52–3:58 and 4:07–4:13
4:15–4:51	Outro	Type A 4:30–4:45 with no chords

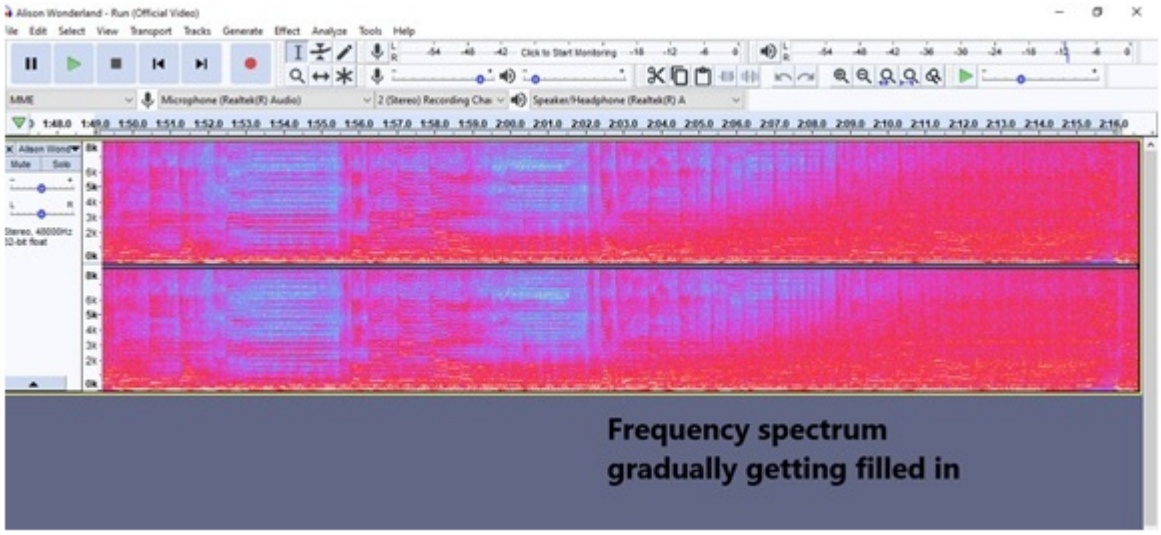
Example 8. Pitch slide type A in "Tissot" by Bolivaro (2013), and accompanying audio example



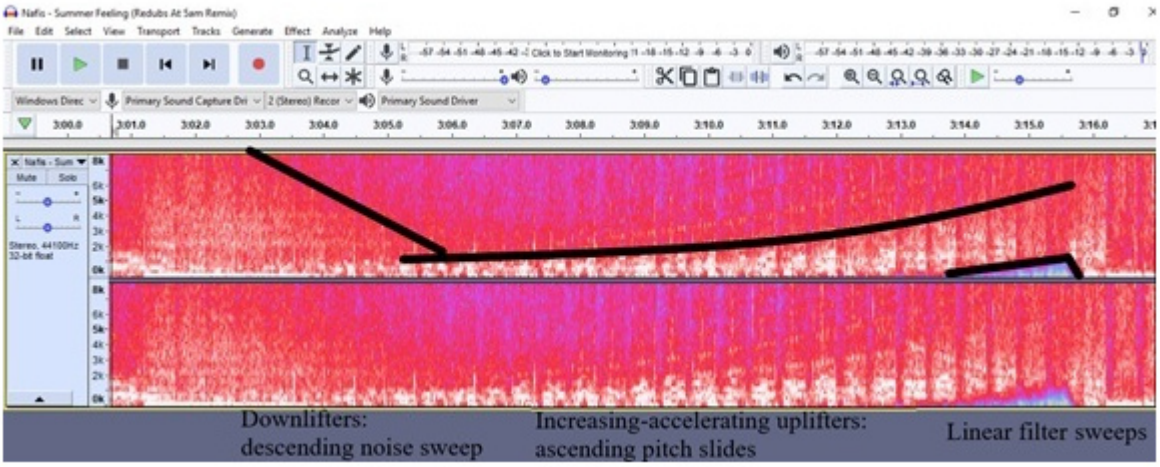
Example 9. Pitch slide type B in “Tissot” by Bolivaro (2013), and accompanying audio example



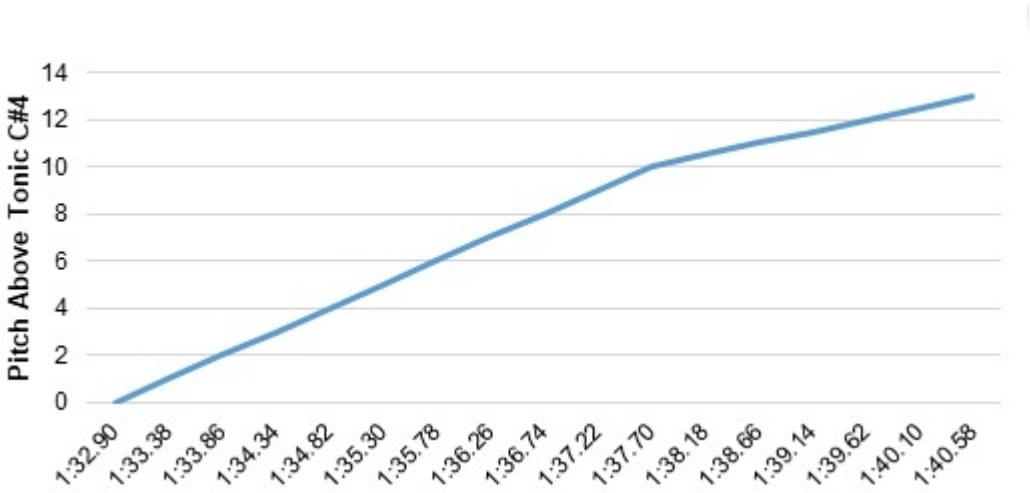
Example 10. Audio file and spectrogram of Buildup 2 (1:50–2:15) in “Run” by Alison Wonderland (2015)



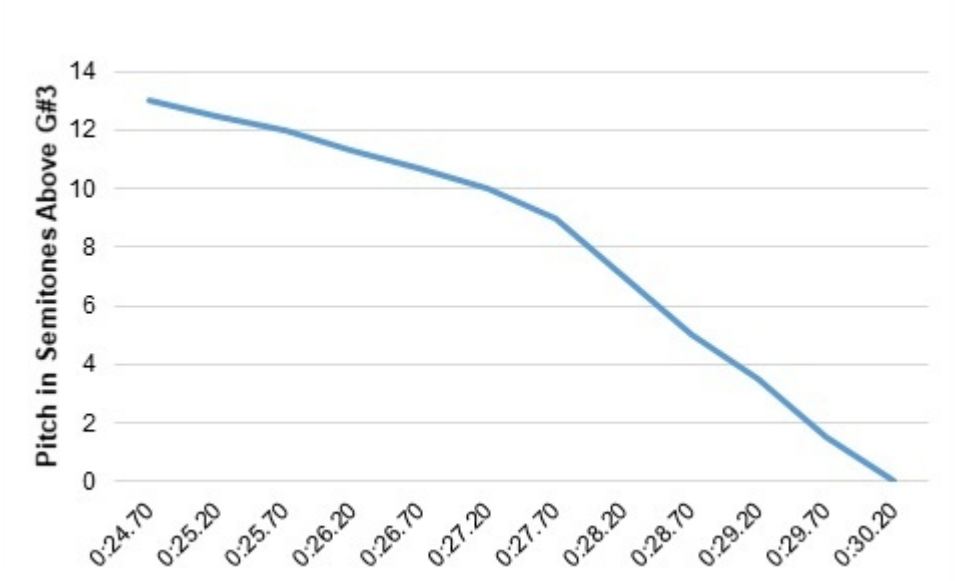
Example 11. Linear and exponential shapes for filter sweeps and pitch slides from 3:00 to 3:16 in "Summer Feeling" (Redub's at 5am remix) by Nafis (2013), and accompanying audio example.



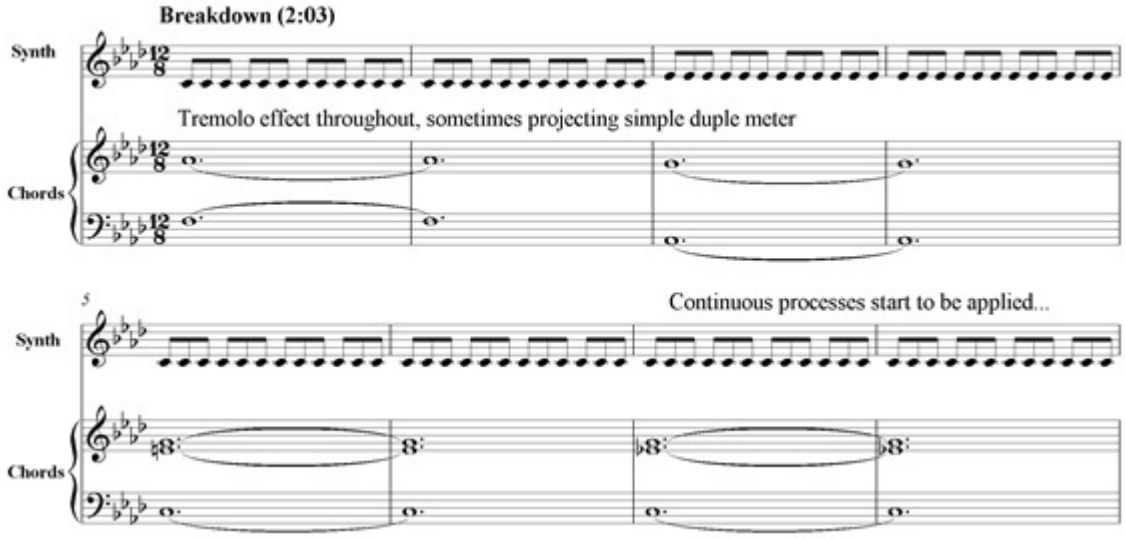
Example 12. An increasing-decelerating pitch slide in "Everything is Bright" (Aback Remix) by Stoned Butterflies (2012). Audio example goes from 1:30 to 1:45.



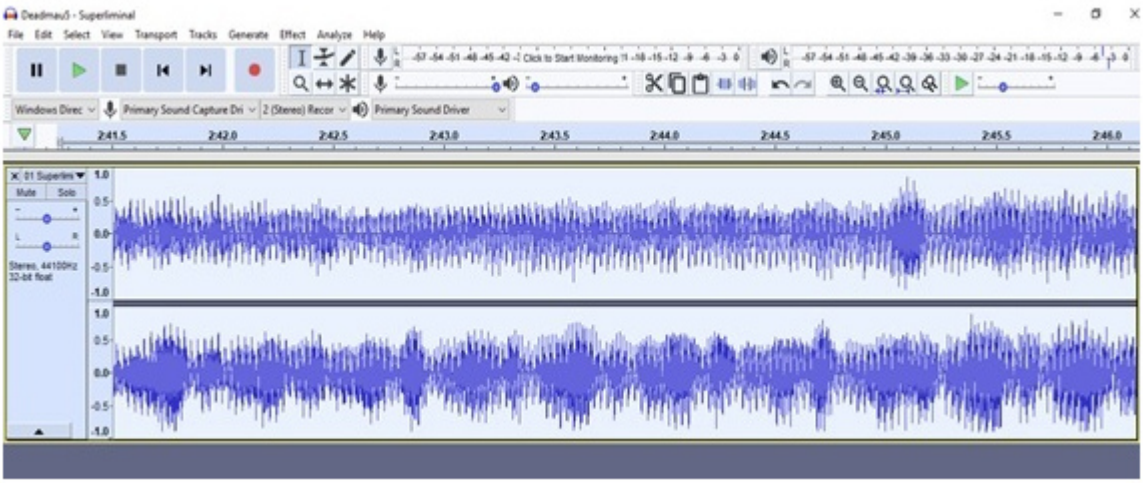
Example 13. A decreasing-accelerating pitch slide in "Star Guitar" by The Chemical Brothers (2008). Audio example goes from 0:22 to 0:30.



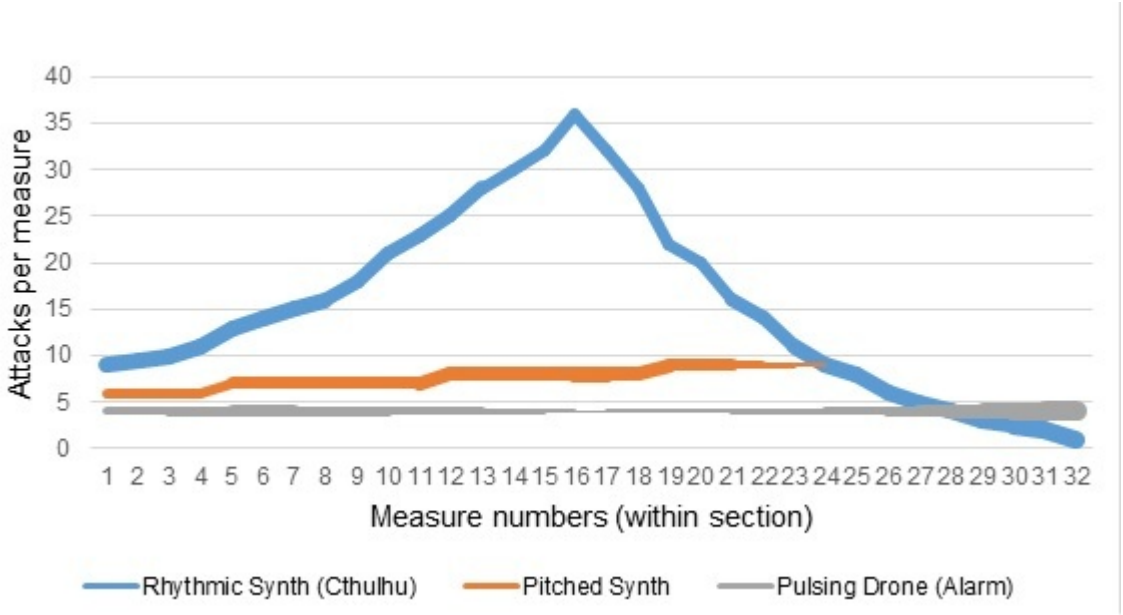
Example 14. Transcription of the beginning of the breakdown (2:03) in "Superliminal" by deadmau5 (2012). Audio example goes from 2:03 to 2:59.



Example 15. Amplitude graph for 2:41–2:46, showing panning in "Superliminal" by deadmau5 (2012)



Example 16. Continuous acceleration and deceleration in the second part of the intro (2:00–3:00) in "Cthulhu Sleeps" by deadmau5 (2010). The thickness of the lines represents perceived volume and salience. Audio example goes from 1:52 to 3:07.

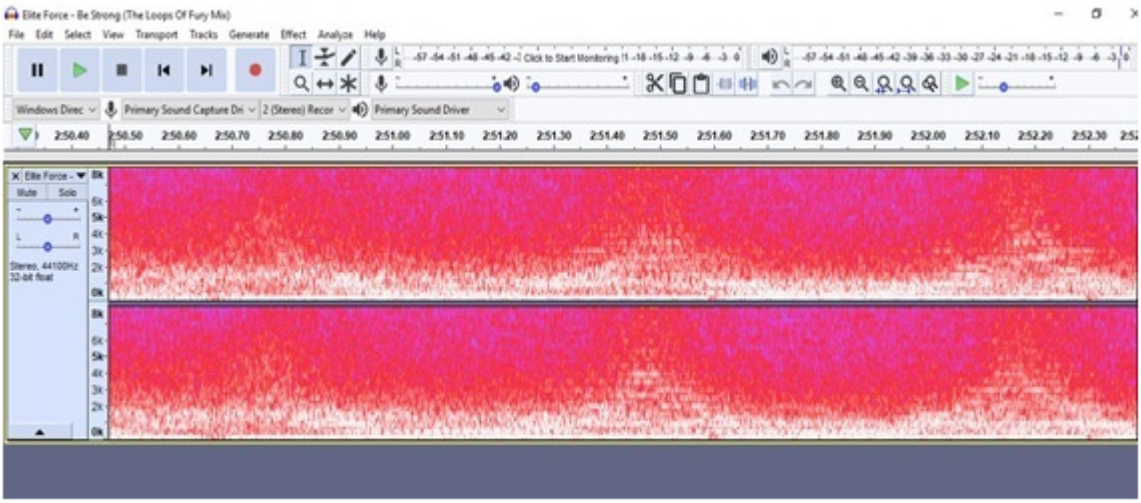


Example 17. Form chart of "Be Strong" (The Loops of Fury Mix) by Elite Force (2011)

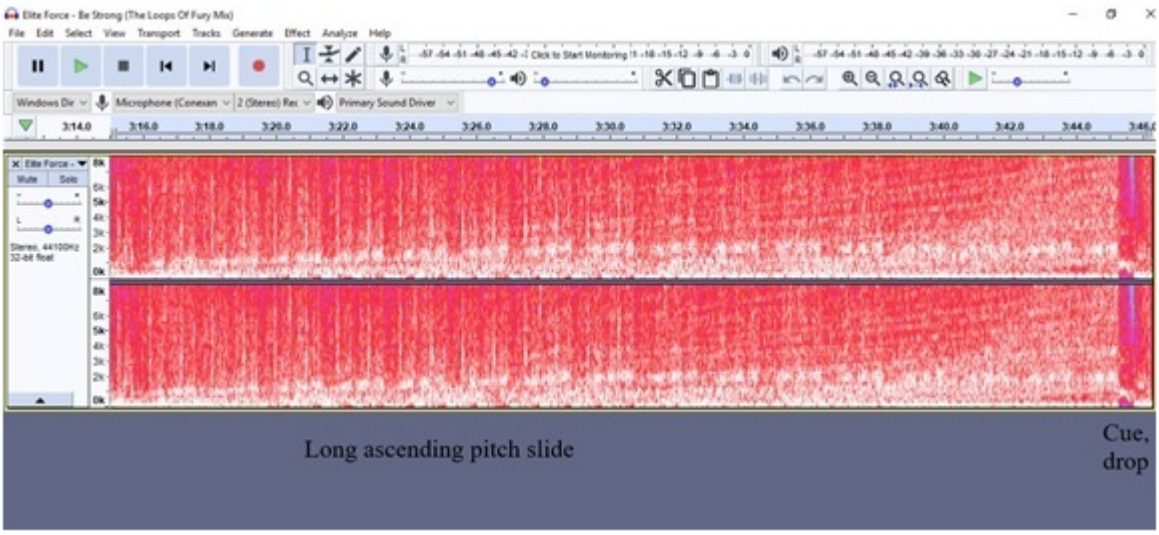
Time Stamp	Section	Functions of Continuous Processes	Continuous Processes
0:00–0:44	Intro	Ornamentation	Short pitch slides at two levels of scale.
0:45–0:59	Buildup 1	Orientation	Many short pitch waves. Overall acceleration and long pitch ascent. Filter sweep.
1:00–2:44	Core 1	Ornamentation and orientation.	Short pitch slides at two levels of scale. Anacrustic pitch waves and filter sweeps before hypermetric downbeats.
2:45–3:14	Breakdown	Orientation, then disorientation.	Uplifters and downlifters immediately preceding and following 2:45. Repeated fade-outs of the hook. Metrically dissonant filter sweeps.
3:15–3:44	Buildup 2	Orientation	Long, loud, ascending pitch slide of an entire chord, with noise sweep at the end. Short, metrically dissonant pitch slides. Break and cue just before Core 2.
3:45–4:59	Core 2	Ornamentation and orientation.	Short pitch slides at two levels of scale. Anacrustic pitch waves and filter sweeps before hypermetric downbeats.
5:00–5:30	Outro	Orientation	Downlifters (descending noise sweep)

Example 18. Audio file and transcription of the opening loop in "Be Strong" (The Loops of Fury Mix) by Elite Force (2011)

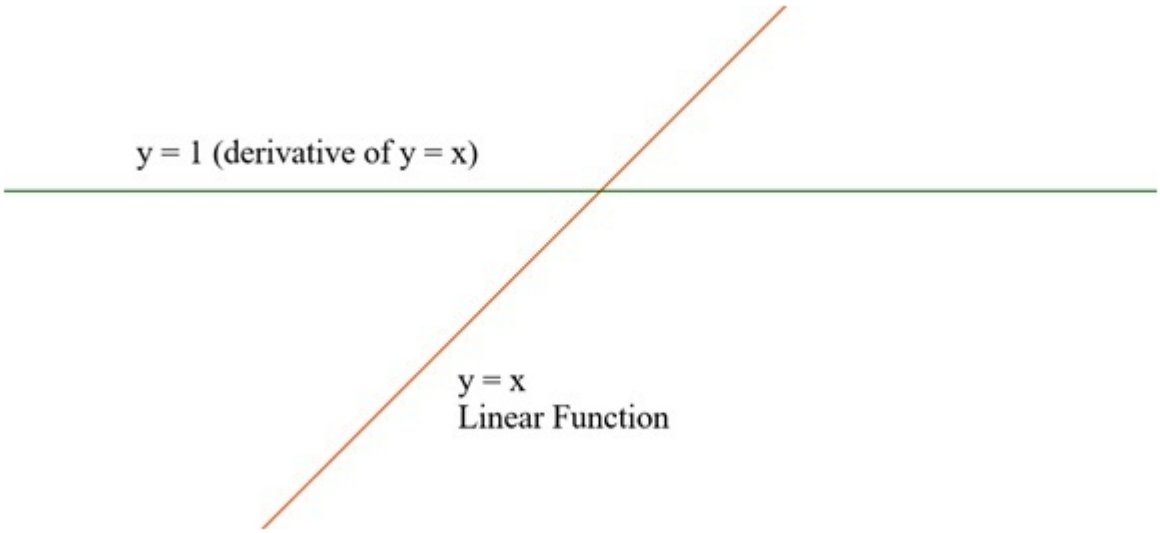
Example 19. Spectrogram of 2:50–2:52, showing waves created by filter sweeps in the breakdown of "Be Strong" (The Loops of Fury Mix) by Elite Force (2011). Audio example goes from 2:45 to 3:15.



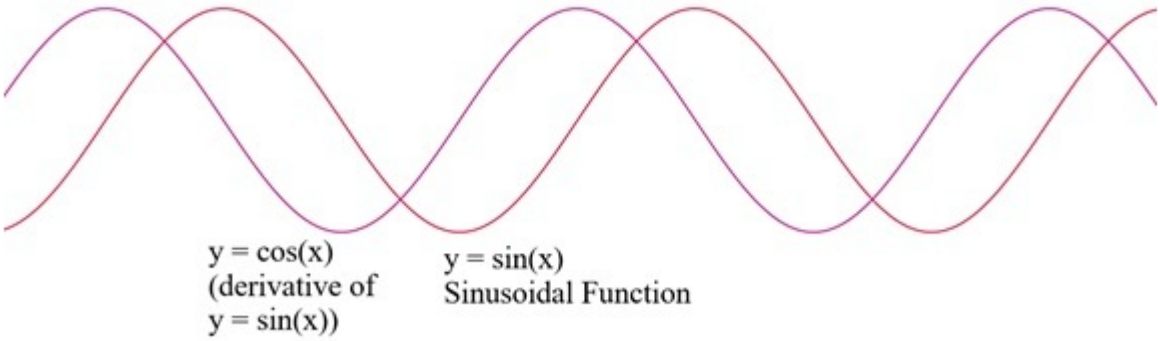
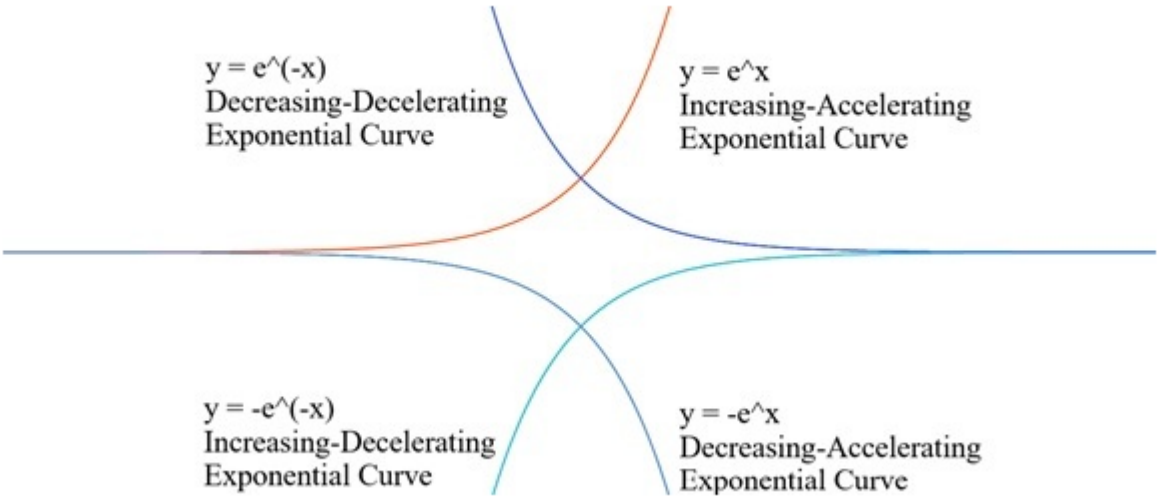
Example 20. Audio file and spectrogram for 3:15–3:46 showing continuous processes in the buildup of "Be Strong" (The Loops of Fury Mix) by Elite Force (2011)



Example 21. A simple linear function and its derivative



Example 22. A simple sinusoidal function and its derivative



Example 23. The four basic types of exponential functions. The derivatives of the increasing-accelerating exponential function and the decreasing-accelerating function are themselves. The increasing-decelerating function and the decreasing-decelerating functions are derivatives of each other.