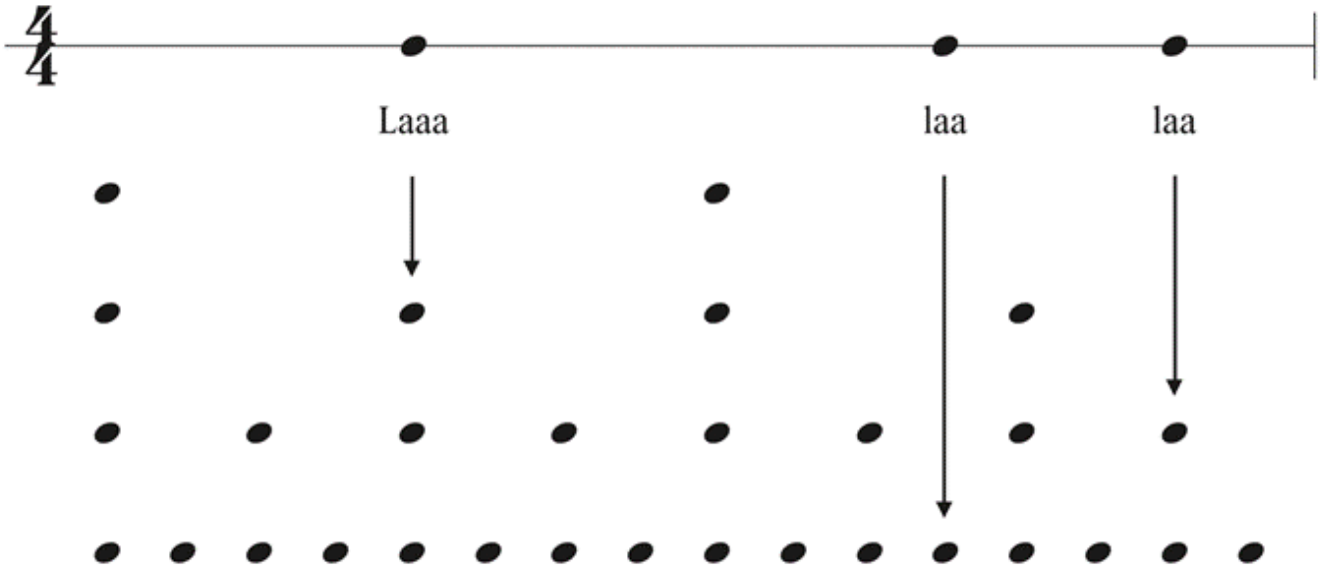
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

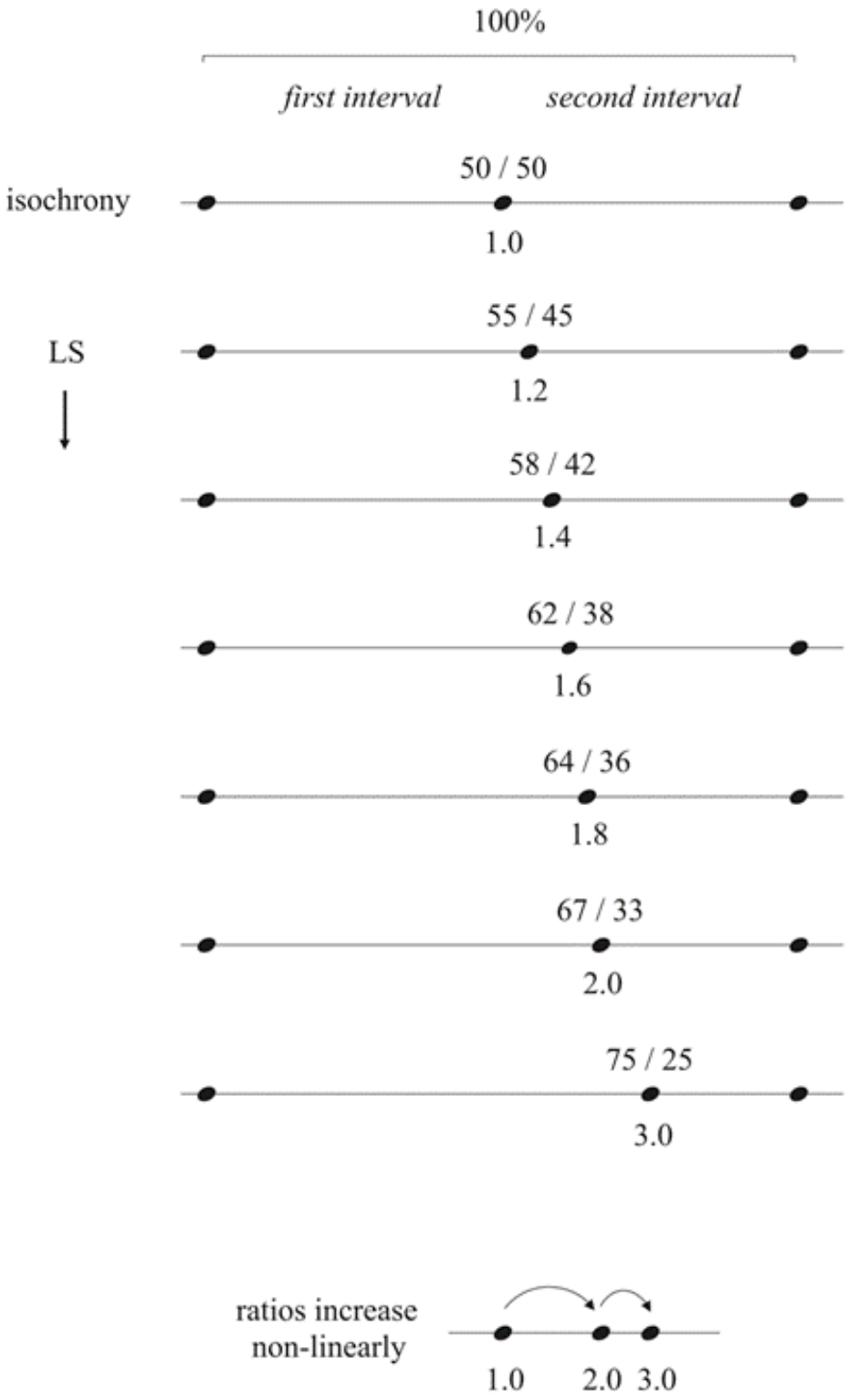
**MTO 31.3 Examples: Smither, Review of *Swinglines***

(Note: audio, video, and other interactive examples are only available online)
https://www.mtosmt.org/issues/mto.25.31.3/mto.25.31.3.smither.html

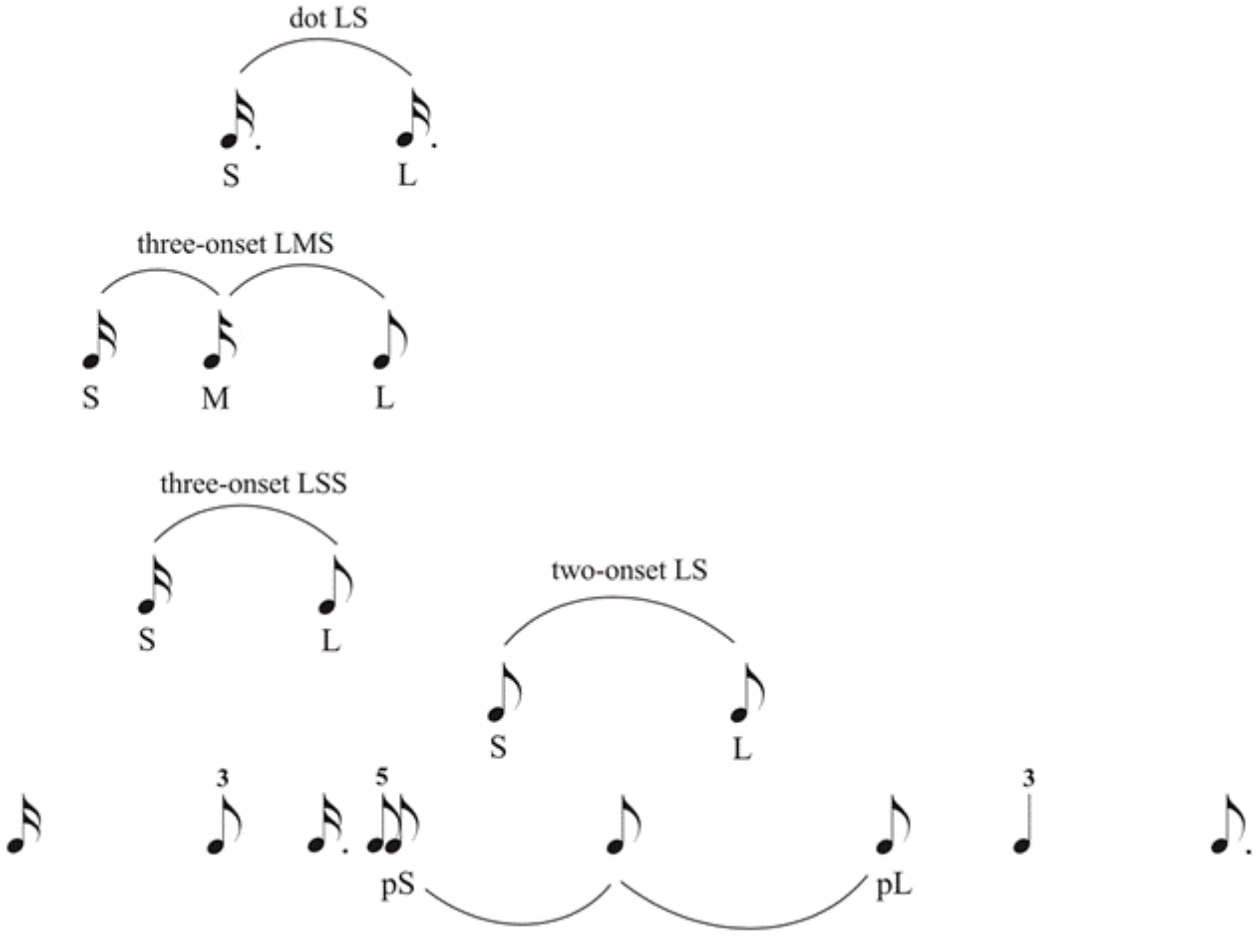
**Example 1.** Benadon's Figure I.2



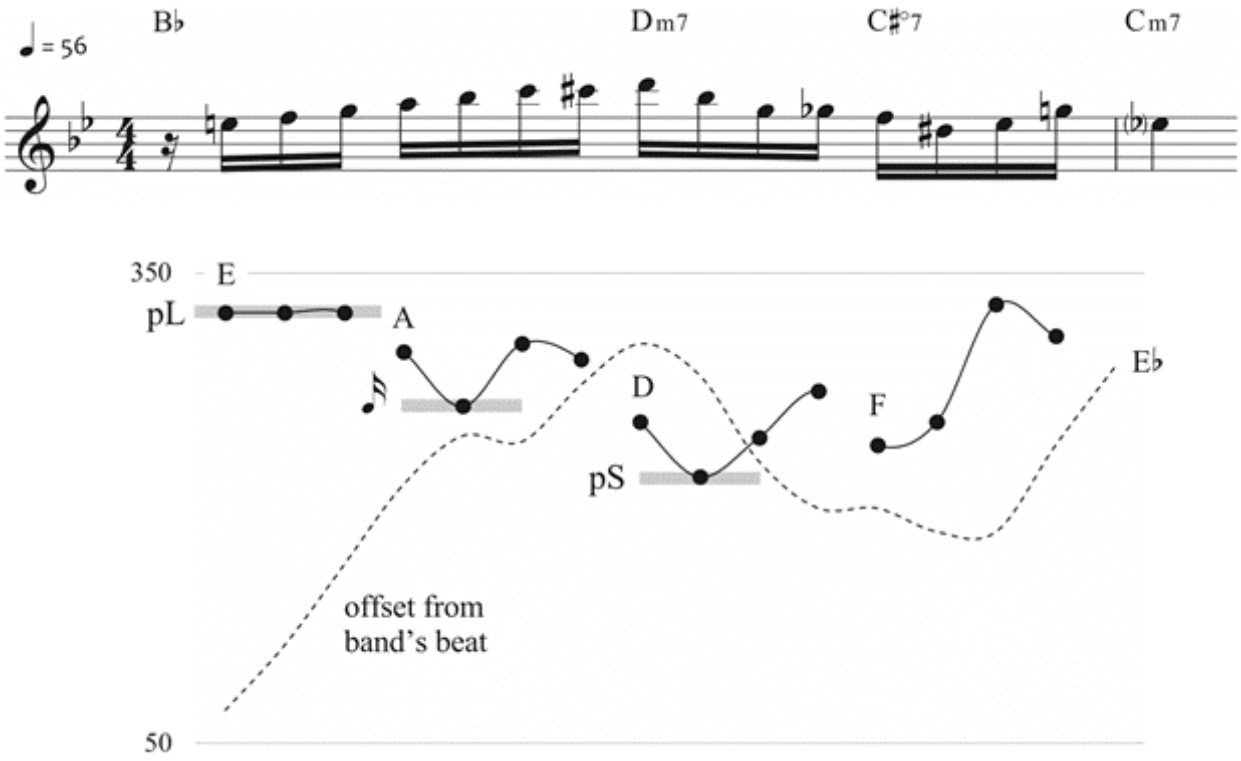
**Example 2.** Benadon's Figure 1.1, a "ratio cheat sheet" showing increasingly large long-short (LS) swing ratios, with ratios rounded to one decimal point



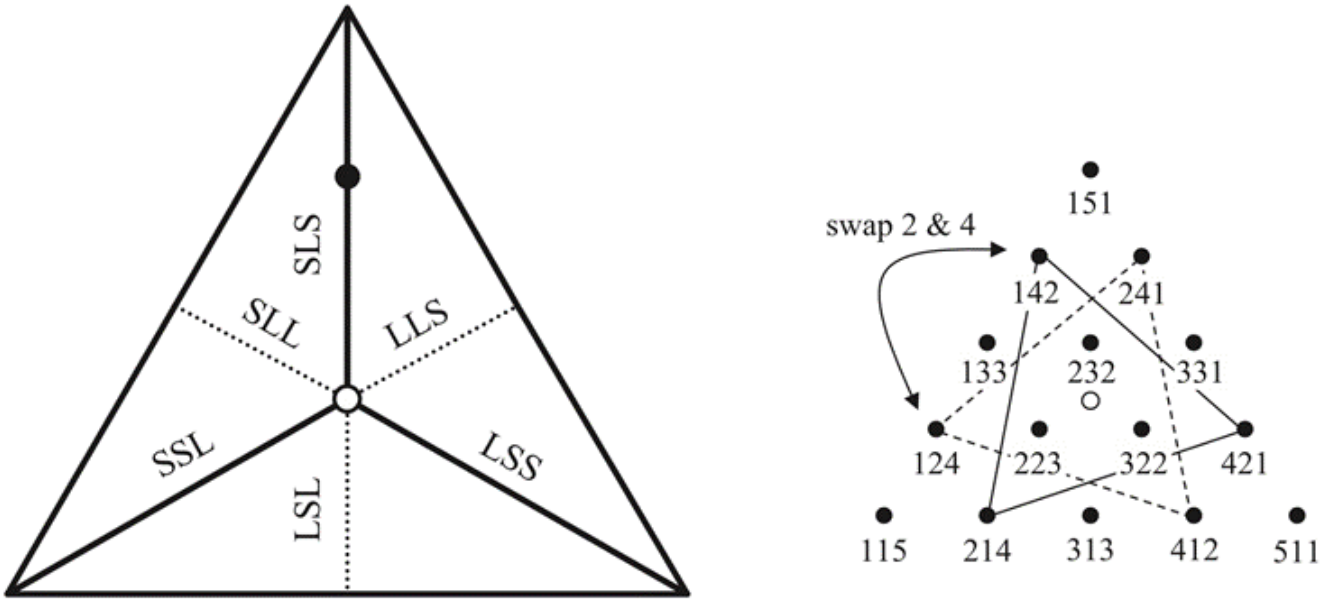
**Example 3.** Benadon's Figure 1.22, showing prototypical ratio relationships between short (S), medium (M), and long (L) durations, complete with "new" durations (pS and pL, two-onset LS, three-onset LSS, three-onset LMS, and dot LS) and their relationship to more familiar duration values. Arcs represent 1.22 ratios



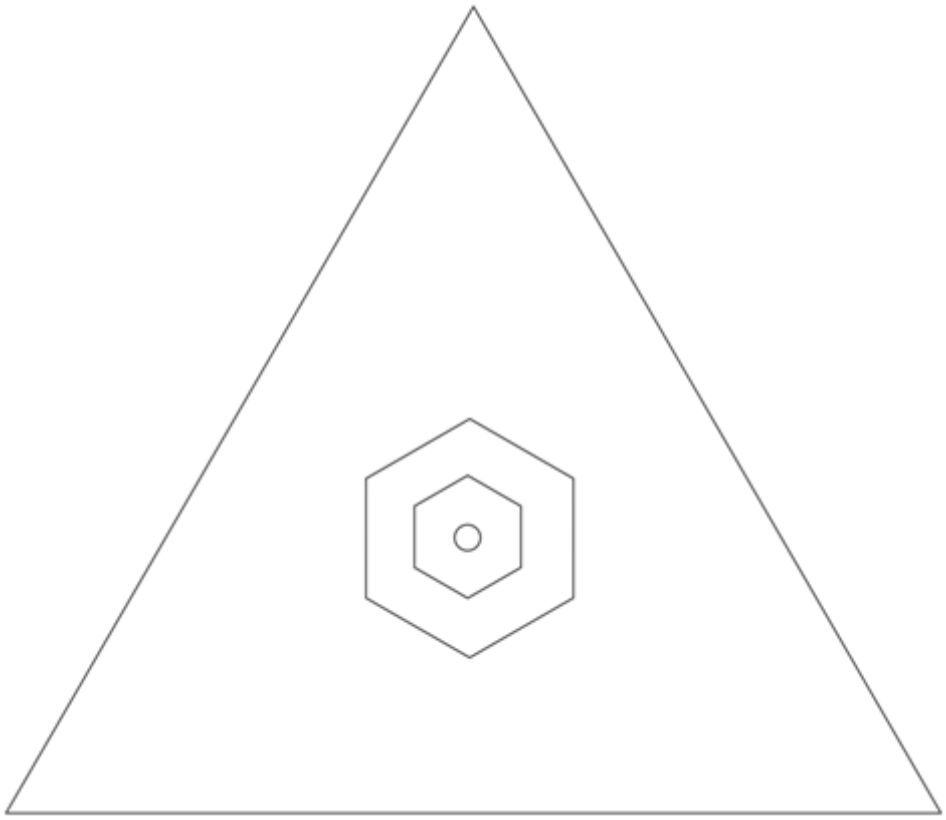
**Example 4.** Benadon's Figure 1.24, an analysis of Anat Cohen's recording of Louiguy and Édith Piaf's "La Vie en Rose," showing how pL and pS serve as reference points for duration length



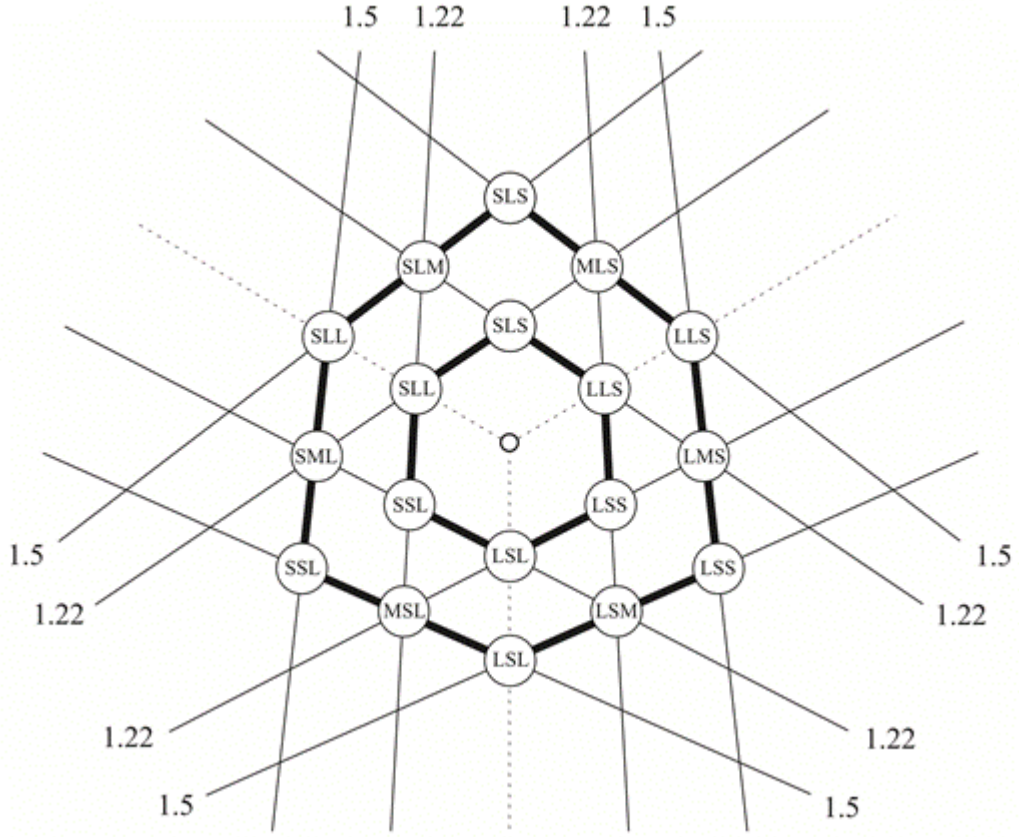

**Example 5.** Benadon's Figure 6.3, depicting the triangular three-onset space



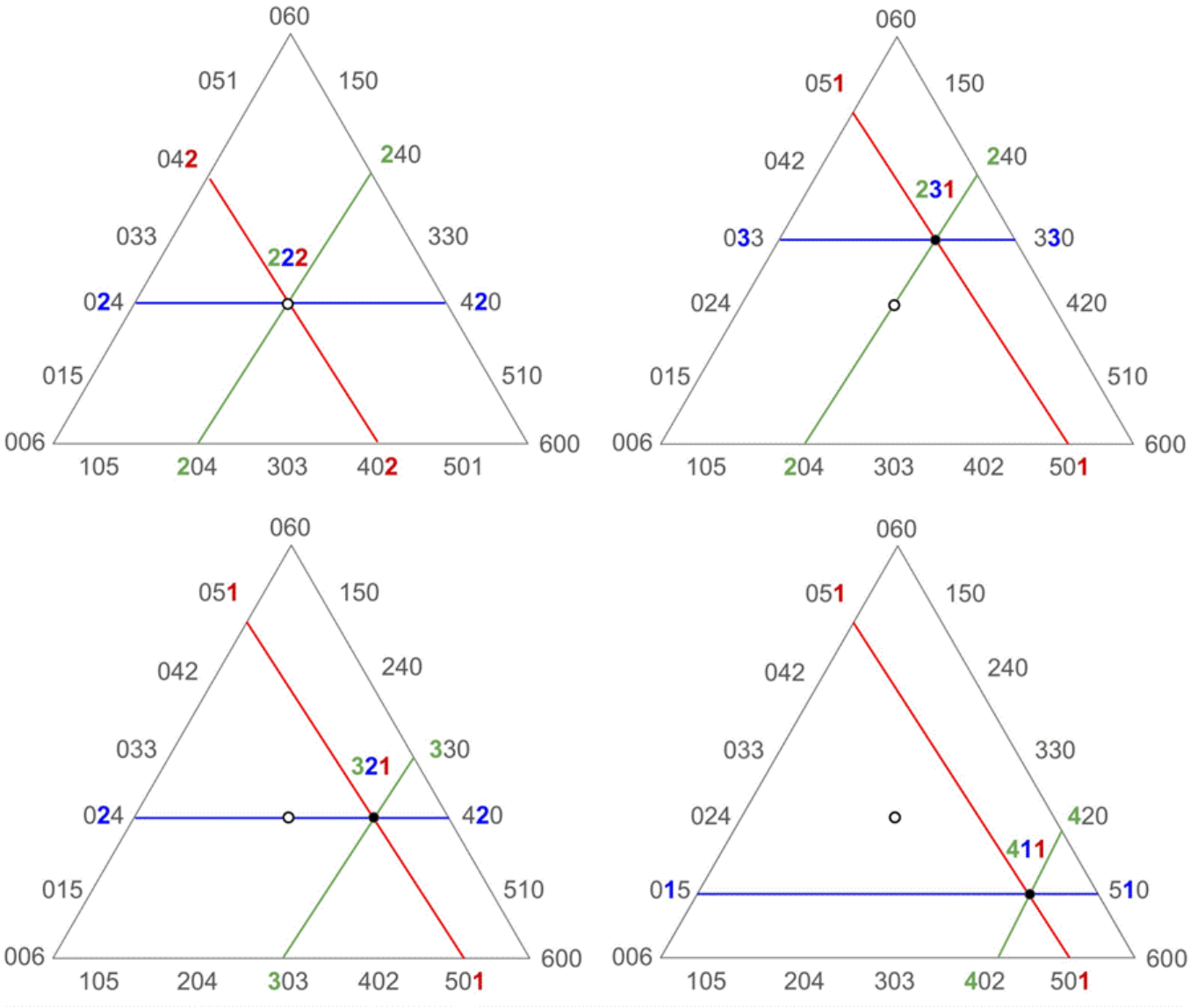
**Example 6.** The superswing hexagon embedded within onset space. The open circle in the middle of the figure again represents isochrony. The green line shows the length of the first duration, the blue line shows the middle duration, and the red line shows the last duration, with shared numbers in each edge ratio highlighted. The white circle in the center of the triangle indicates isochrony.



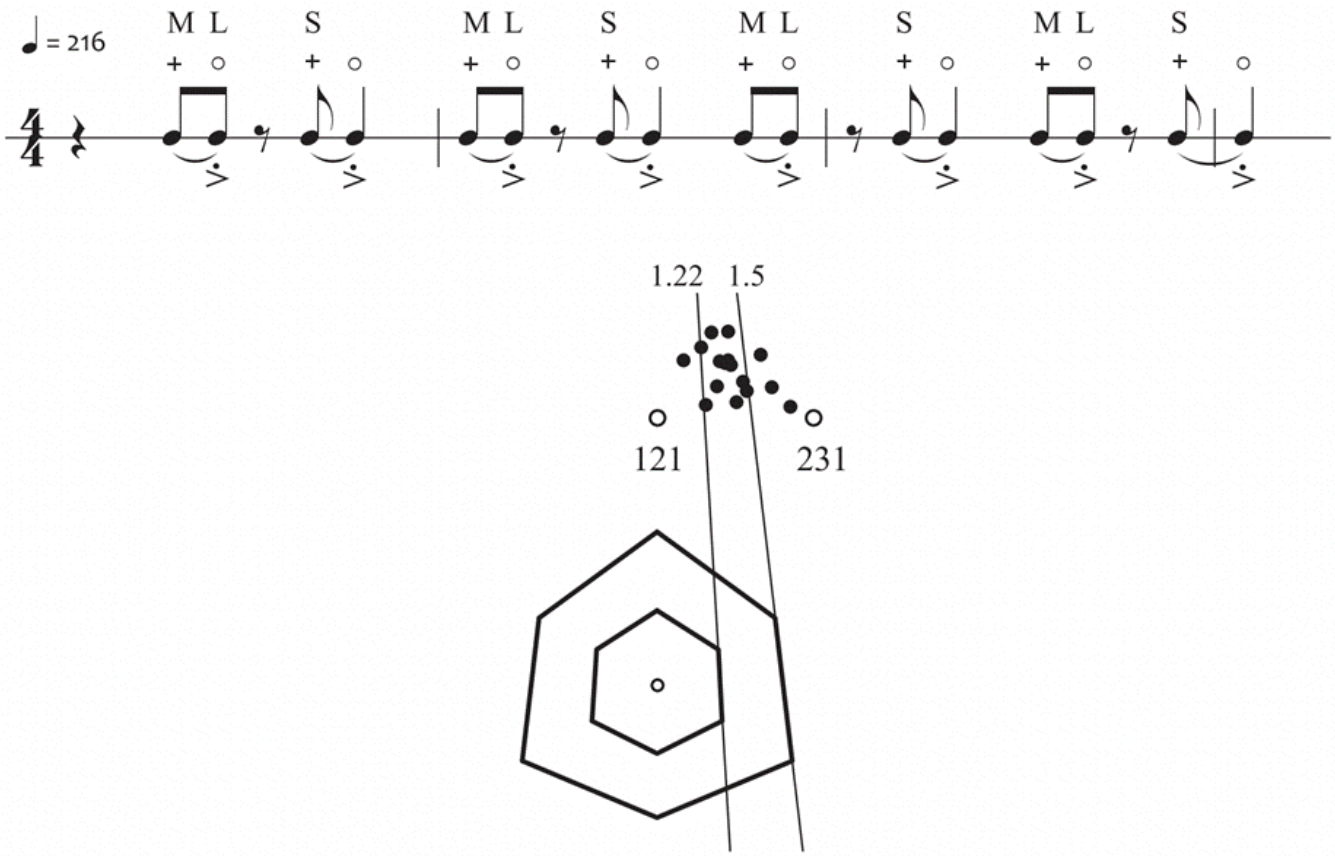
**Example 7.** Benadon's Figure 6.4, showing the derivation of the superswing hexagon from 1.22 and 1.5 ratios within onset space. Rhythms that fall within the hexagonal band are superswung, while those that fall outside it are not.



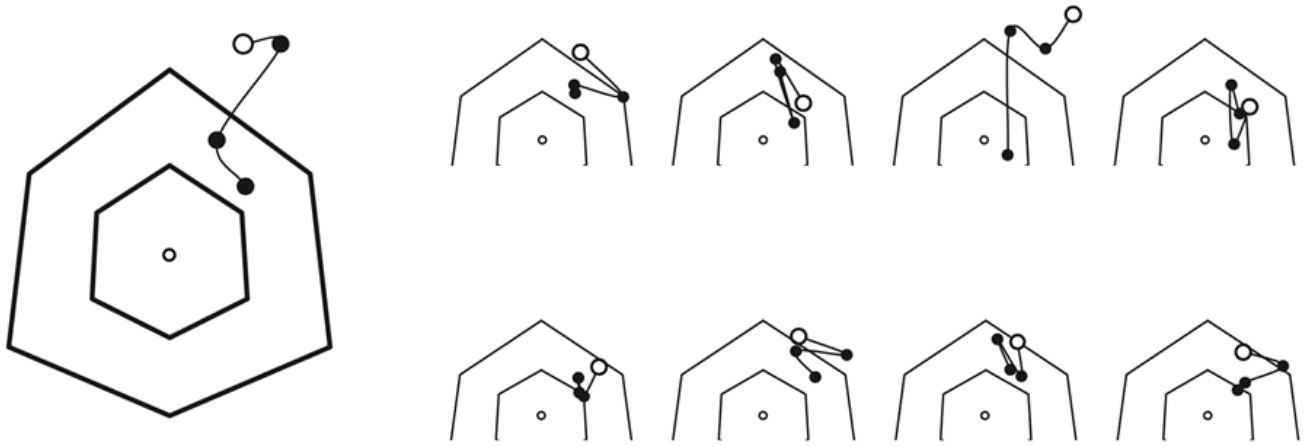
**Example 8.** My rendering of how four different three-onset rhythms (222, 231 and 321) are plotted in three-onset space



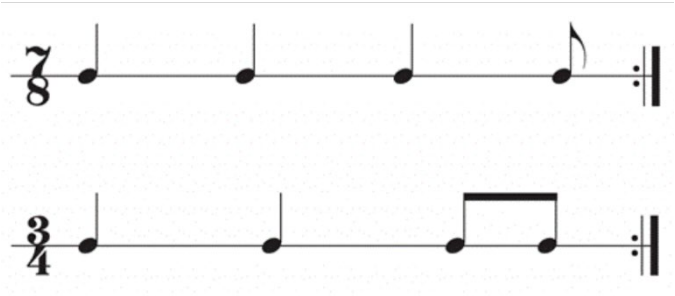
**Example 9.** Benadon's Figure 6.6, showing MLS (medium-long-short) rhythms plotted in onset space in Ellington's initial recording of "It Don't Mean a Thing (If It Ain't Got That Swing)," with the superswing hexagon shown for reference. The open circle in the middle of the diagram represents isochrony, while the white circles labeled 121 and 231 serve as points of reference, showing where the plotted rhythms fall between even SLS and MLS rhythms. Above the noteheads in the rhythmic transcription, + = plunger on and o = plunger off.



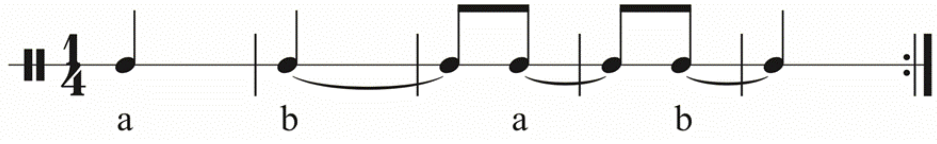
**Example 10.** Benadon's Figure 6.7, showing traversals of MLS (medium-long-short) rhythms through the superswing hexagon in Thelonious Monk's rendition of Ellington's "It Don't Mean a Thing (If It Ain't Got That Swing)." Here, the open circle shows the first plot point, with each proceeding plot point connected by a curved or straight line.



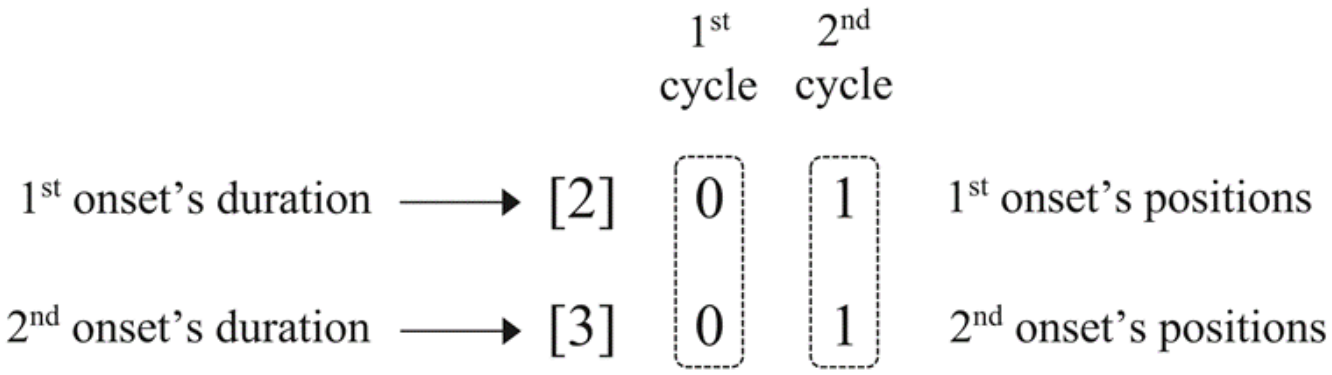
**Example 11.** Benadon's Figure 7.1, two ostinatos featuring similar distributions of onsets



**Example 12.** Benadon's Figure 8.14, a loop of two iterations of 23 in a 1/4 metric framework



**Example 13.** Benadon's Figure 8.15, an attack matrix for the 23 rhythm shown in Example 12




**Example 14.** Benadon's Figure 8.17, an analysis of Zakir Hussain's tabla tihai in "Jail Taal," (starting at 11:32)

[2] 0 3 *2* **1**
[3] 2 1 *0* 3
[2] 1 0 *3* 2