

**Music Theory Southeast 23<sup>rd</sup> Annual Meeting**  
**University of South Florida, Tampa, Florida, March 21-22, 2014**  
**Abstracts**

**Bruno Alcalde (Northwestern University)**  
**The Past as a Topical Field in Post-WWII Polystylism**

The avant-garde incursion into total serialism and complexity in the 1950s was met with a new music in the 1960s—one which combined unfamiliar and familiar materials in a way that reintegrated “compositional” and “listening grammars” (Lerdahl, 1992). The use of past references reinvigorated music’s communicative dimension making the familiar a background context for acclimating listeners to innovative ideas and processes. The goal of this paper is to propose an initial framework, based on the topic theory of Hatten (1994), for assessing the use of the past in polystylistic music of the second half of the 20th-century. More specifically, the “reinterpretation of the past” is treated as a topical field with communicative significance. The framework proposed is a combination of three dimensions: (1) the type of relation with the past the composer establishes (proximal or distal), which is understood as providing the basis for further expressive interpretations of the musical past as a topical field in post-war music; (2) the type of music being referenced to (either directly or indirectly); and (3) the musical processes that are used on that material. Polystylism provides an interesting perspective on the problems of New Music, all the more so given the rich associations provided by general Cold War dichotomies that can inform the musical analyses. The analytical example applies Hatten’s oppositional and markedness concepts in order to investigate the expressive potential of the “proximal past” relation in Schnittke’s use of polystylism in the second movement of *Concerto Grosso no. 1* (1976-77).

**Owen Belcher (Eastman School of Music)**  
**Interpreting Double Syntax and Transformation in Two Mussorgsky Songs**

While Neo-Riemannian theory is often employed to analyze brief passages from the nineteenth-century repertoire, few Neo-Riemannian analyses attempt to interpret entire pieces, and Neo-Riemannian theory and traditional analytical tools are often viewed as diametrically opposed. This paper builds on work by David Brown (2002), Steven Rings (2011) and especially the compositional scripts and concept of triadic double syntax developed in Richard Cohn (2012) to craft a possible interpretation of two complete pieces through Neo-Riemannian transformational theory.

The analysis utilizes the concept of triadic double syntax as an interpretative device to elucidating a harmonic conflict in the first two songs of Modest Mussorgsky’s cycle *Sunless*, and to how Mussorgsky’s harmonic choices structure the songs and represent salient aspects of the texts. Both songs engender a conflict between Neo-Riemannian transformations and fifth-related harmonies. In “Within Four Walls,” the opening phrase mixes Neo-Riemannian transformations and fifth-related harmonies to “walls-in” the harmonic space of the song in an allusion to the title. Pessimistic lines of text are set to such “mixed” harmonies, while positive lines of texts are accompanied by harmonies that are either purely fifth-related or purely common-tone preserving. In “You Did Not Recognize Me in the Crowd,” Mussorgsky privileges fifth-related harmonies over common-tone preserving operations and repeatedly reinterprets a “Chord X” at the beginning of each section of the piece.

I conclude that triadic double syntax can function as a powerful analytical concept, capable of unifying seemingly disparate modes of analysis.

**Michael Buchler (Florida State University)**

**When You Wish Upon A Star Your Melody Ascends: Aspirational Disney Songs and the Ascending *Umlinie***

“When You Wish Upon A Star,” “Supercalifragilisticexpialidocious,” and “You Can Fly You Can Fly You Can Fly” all end high, ascending to their respective final tonics, and all explore the upper tetrachord (scale degrees 5-6-7-8) to a far greater degree than the lower pentachord (scale degrees 1-2-3-4-5). Upper-tetrachord songs such as these often depict escalating intensity, anxiety, and joy and they sometimes even marry the conceptual metaphor of pitch height to other metaphors involving height. These songs also run afoul of the well-known core principle (especially attributable to Schenker) that melodic lines descend into the cadence and structural closure is brought about by a stepwise descent to tonic at or near the end of a work. This talk explores both structural and affective trends in upper-tetrachord songs from the mid-century Disney songbook.

**Juan Chattah (University of Miami)**

**Musical Signification Within Film: From Iconic Tropes to Metaphoric Troping**

Like Leonard Ratner and later Kofi Agawu, Philip Tagg provides a universe of topics for popular styles, which he calls the “ethnocentric selection of possible connotative spheres or feels” (Tagg, 1999). Similar to a 19th-century audience member identifying the *Sturm und Drang* topic within a symphony or sonata, nearly every 21st-century audience member would identify the *Spaghetti Western* topic while watching a film. Troping, on the other hand, occurs when “two different, formally unrelated types are brought together in the same functional location so as to spark an interpretation based on their interaction” (Hatten, 1994). Within film music, the compositional decision to fuse two unrelated musical topics within a scene is generally motivated by a convergence of two distinctly opposed elements in the film’s narrative. As a result, topics are used within film for localized purposes (to establish time period, as genre identifiers, etc.), while troping carries large-scale narrative resonances.

This paper aims to establish a clear distinction between various signifying processes used within a film soundtrack by addressing their unique function within a film, as well as speculating about the cognitive process these trigger. The discussion navigates from topics, to themes, to leitmotifs, and finally to troping, thus framing the argument within the Saussurean signifier-signified model, the icon/index/symbol taxonomy proposed by Charles Sanders Peirce, and the Conceptual Integration model by Gilles Fauconnier and Mark Turner. The film-music repertoire analyzed includes soundtracks from *The Red Violin*, *Big Night*, and *Being There*.

**Kaleb Delk (Florida State University)**

**“Metamorphic Anachronism” and Teleological “Sonata-ness” in Berg’s Piano Sonata, Op. 1**

Considering Berg’s Piano Sonata as a token of the “20th-Century Sonata” can be problematic because its language resides somewhere in between Romantic tonality and a later atonal idiom. Hepokoski and Darcy provide myriad descriptive tools that generally apply to mid-eighteenth through late-nineteenth century Sonatas, but how can listeners, musicians, and music theorists understand “Sonata-ness” without a reliable tonal context? 1) What characterizes “Sonata-ness” in a 20th-Century context? and 2) Why compose “Sonata” form without the context of a tonal juxtaposition?

Berg mixes an opening Auxiliary Cadence, harmonic contrast provided by motion to the relative major in measure 11, and a Half Cadence in A major that articulates a Medial Caesura at measure 28 with more progressive elements: “vagrant” harmonies (Shaftel 2011), extended motivic coherence deriving from a *Grundgestalt*, and a quasi-tonal cadential chord that fuses dominant and chromatic supertonic harmonies (Harrison 1994 and Headlam 1996). Thus, Berg’s earliest published work presents a valuable opportunity to investigate “Sonata-ness” outside of a

firmly tonal context.

The analysis and interpretation of 1) motivic coherence, 2) phrase delineation via tempo markings and/or rhythmic figures, and, most importantly, 3) Berg's engagement with the late-nineteenth-century practice of allocating increasing formal agency to transitional materials and rhetoric can lead to a more nuanced hearing of Berg's sonata and allow a reconsideration of the sonata principle as it applies in 20th-century works.

**Benjamin Dobbs (University of North Texas)**

**The Harmonic Chicken or the Contrapuntal Egg: Two Early-Seventeenth-Century Pedagogies for Triadic Composition**

In *Disputatio musica tertia* (1610) and *Synopsis musicae novae* (1612), Johannes Lippius (1585-1612) offered a method for teaching composition from the bass voice using triads. Though this approach seems straightforward and intuitive today, Lippius's didactic process was revolutionary in the early seventeenth century for several reasons, most notably: (1) a focus on homophony, (2) an identification of the bass voice as the "fundamental melody," (3) a use of triads to structure verticalities, and (4) an integration of triadic theory and contrapuntal practice. Two decades later Heinrich Baryphonus (1581-1655) and Heinrich Grimm (ca. 1592-1637) were among the first writers to adopt Lippius's triadic approach. They included an extensive passage on triadic composition from the bass in the second edition of *Pleiades musicae* (1630). Like Lippius, Baryphonus and Grimm focused on homophony, treated the bass voice as a foundation, and combined triadic and contrapuntal approaches, but despite abundant similarities between these texts, subtle differences in methodology emerge. In this paper, I examine the pedagogical approaches of *Synopsis musicae novae* and *Pleiades musicae*, teasing out minute, yet significant variations that hint at Baryphonus and Grimm's fundamentally divergent orientation to composition from that of Lippius regarding the primacy of horizontal and vertical elements. In the process, I highlight two possible methods for reconciling the established field of counterpoint with an emerging theory of harmony in the early seventeenth century, a highly developmental period in music-theoretical thought.

**Andrew Gades (Florida State University)**

**The Flowers of Experience: Musical Narrative and Emergent Meaning in Bolcom's *Songs of Innocence and of Experience***

William Bolcom's *Songs of Innocence and Experience* is a polystylistic cycle of 55 songs based on William Blake's collection of poetry of the same name. Based on an unpublished ordering of the poems provided by Blake, Bolcom arranged these poems into nine parts divided between *Innocence* and *Experience*. This paper explores the particularly enigmatic Part IV of *Experience* that contains "My Pretty Rose Tree," "Ah Sunflower," and "The Lilly." Despite pervasive stylistic disjunctions between adjacent songs and oppositional pairings between *Innocence* and *Experience*, these three songs stand as an anomaly, creating a cohesive narrative and musical arc. Additionally, these three poems are from the same illustrated plate in Blake's collection, presenting an interesting compositional challenge given the polystylistic nature of the larger work.

In addition to text and music relationships, implications of stylistic disunity, and oppositional pairings, including Blake's illuminations permits a multi-domain analytical approach. Adapting Zbikowski's application of conceptual integration networks (by adding a third input space) provides a method for blending the domains to uncover emergent meaning. The first of these songs is clearly in A-flat, although it ends tonally open. The second and third songs become increasingly atonal until the last stanza of "The Lilly" transforms the previously atonal material into a clear A-major. The soprano C-sharp at the end of "The Lilly" enharmonically connects back with a prominent D-flat in the first song, providing closure while still emphasizing the transformative process in the poetic narrative.

**Jason Hooper (University of Massachusetts)**  
**Schenker's Conception of Sonata Form before the *Uralinie***

Heinrich Schenker dismissed 19th-century theories of sonata form in *Free Composition* (1935), replacing those approaches with one based on an interrupted fundamental structure and its elaboration. However, in his analyses dating before the first published mention of the *Uralinie* in 1921, Schenker employed a more traditional *Formenlehre*. My paper reconstructs this theory, beginning with the combination of motives into periods and groups, followed by the disposition of these themes within a three-part exposition. Special consideration is given to the different ways the first and second themes might relate to the transition, including cases that resemble a “continuous” exposition. Schenker’s published analyses of Beethoven’s late piano sonatas and unpublished analyses of Haydn’s op. 33 string quartets are used to illustrate these ideas. By rehabilitating his early *Formenlehre*, we are given a new context to reconsider Schenker’s late work and its relationship to more recent theories of form (Caplin 1998, Hepokoski and Darcy 2006).

**Ivan Jimenez (University of Pittsburgh) and Vincent Rossi (University of Pittsburgh)**  
**The Influence of Timbre, Harmony, and Voice-leading on Listeners' Distinction between Popular and Classical Music**

In undergraduate music theory classes, students are often introduced to four-part writing and basic theoretical concepts through the simple texture of block chords. It is important for theory teachers to acknowledge the different ways listeners hear basic progressions when played using that simplified texture. In an experiment, we asked musicians and non-musicians to rate how classical or popular 36 three block-chord progressions sounded. Stimuli were played in piano, electric guitar, or a string quartet and a number of the stimuli included harmonic and voice-leading features that contradicted conventions of Western Art Music of the 18th and 19th centuries and aligned with common practices of popular music. Results suggest that the rhythm and texture of our stimuli (i.e., slow block chord progressions) strongly influenced genre identification by promoting or hindering the association of harmonic and voice-leading patterns to specific pieces of music and repertoires. While music theory teachers may hear the chord progression I-IV-V-I as an aural abbreviation of common practice tonality, our results suggest that undergraduate music theory students may find it challenging to make the same association when this progression is played as bare block chords. We hope that our findings highlight important differences in the ways that teachers and students hear the same musical events. Such acknowledgement can lead to more productive discussions of the relationship between harmony and classical and popular repertoires, as well as the larger goal of instilling in students the habit of connecting theory to listening.

**Edward Klorman (Juilliard School)**  
**Meter as Agency: Performing Metrical Manipulations in Chamber Music**

This study presents a new model for analyzing metrical manipulations in chamber music in relation to performers’ actions and agency. Taking as a point of departure the traditional metaphor of chamber music as a musical “conversation,” this study regards the individual instrumental parts as characters or personas (Cone 1974). This perspective of multiple agency (Klorman 2013) directs analytical attention to the metrical interplay enacted by the players within the ensemble (cf. Lewin’s “transformational attitude”). Instead of examining metrical events as they are experienced by outside listeners, the focus is on metrical manipulations as they are created, in performance, by multiple personas.

As the self-determining authors of their own utterances, the personas possess agency to trigger metrical preference rules (Lerdahl/Jackendoff 1983) that either support or oppose the prevailing meter— as well as one another. Metrical manipulations can thus arise not only from neutral conflicts among

inanimate musical elements but from the purposive actions of musical personas. This study examines passages by Mozart and other composers in which the characters apply their agency toward opposing ends, in order to surprise, dispute, or tease one another in a lively metrical interplay. This method—which reveals some metrical manipulations that are masked by traditional, unitary perspectives—suggests performance nuances that are consistent with some eighteenth-century performance treatises and may inspire more dynamic performances.

**Micah Lomax (Florida State University)**

**Prokofiev's 'Haydn'skiy' Symphony: Accounting for both Western and Russian Musical Features in Analysis**

“If Haydn had lived to our day, he would have retained his own style. This is the kind of symphony I wanted to write: a symphony in classical style.” It was this motivation in 1917 that prompted Sergei Prokofiev to title his first symphony “Classical Symphony.” While this title bears implicit harmonic and formal expectations associated with a multi-movement work, an analytical investigation reveals the presence of many features discordant with these expectations.

Theorists including Rifkin, Harter, and Bass have attempted to explain these non-normative features in Prokofiev’s music as surface-level alterations of disguised diatonic structures. Their analyses attempt to demonstrate that the expected formal or harmonic structures exist underneath the chromatic surface, resulting in the dismissal of these deviations. But if it can be shown that these deviations are actually Prokofiev’s Russianization of Haydn-esque musical techniques, analytically accounting for them can reveal significant musical relationships previously overlooked.

In this paper, it will be argued that the use of Russian analytical tools alongside Western models results in a more nuanced reading of Prokofiev’s “Classical Symphony.” By using Hepokoski and Darcy’s sonata principles, Schenkerian voice-leading graphs, and the theories of Rimsky-Korsakov, it will be demonstrated that certain musical features previously dismissed in analysis are structurally significant and stylistically normative for Russian music. Because accounting for both Western and Russian musical features produces a significant additional layer of depth and understanding, this analysis may also serve as a preliminary model encouraging an “East-West” approach to subsequent analyses of Russian music.

**Joshua W. Mills (Florida State University)**

***Partimenti, Imitatio, and Exempla: Exploring (and Applying) the Pedagogical Parallels between Rhetoric and Composition***

One feature of the partimento tradition that closely ties it to other historic methods of compositional training is its reliance upon *exempla*—models worthy to be imitated. Similarly, the emphasis on *exempla* and on *imitatio* (imitation) is a cornerstone of rhetorical pedagogy. Techniques of imitation fall into four categories as the student studies and seeks to emulate the various *exempla*: 1) memorization of the texts; 2) verbatim copying of the texts; 3) paraphrasing a passage or sentence for the purpose of conveying a different meaning, frequently in as many ways as possible, and often by utilizing different *figures* of speech; and 4) the translation of a text from one language to another. Analogs to each of these can be found in different techniques of seventeenth- through nineteenth-century compositional pedagogy, including methods seen in or practiced by: partimenti, J. S. Bach, Handel, Niedt, and Czerny. Considering rhetoric’s importance in that age and the frequent similarities in language between rhetorical and musical treatises, it is reasonable to conclude that these pedagogical correspondences are not accidental. Viewing these different approaches to compositional training in light of their shared humanist tradition of rhetorical pedagogy and its disciplines of *imitatio* can provide an additional perspective on their interrelationships, functions within their cultural context, musical utilities, and potential applications, both historical and contemporary.

**Nathan Pell (Mannes College, The New School for Music)**

**Key Profiles in Bruckner's Symphonic Expositions: 'Ein Potpourri von Exaltationen'?**

After 100 years, Bruckner's music is finally receiving more than a grudging acceptance into the concert hall and analytic canon. But because of their novel harmonic and formal tendencies, his symphonies are often subjected to extravagant analytical practices reflecting their fringe tonality. Schenker, himself a Bruckner student, viewed them as sublime, but ultimately unworkable, harmonic jumbles: "a potpourri of exaltations." But, the few extant Schenkerian studies of Bruckner seem to stretch the analytic method too far. This paper argues that Bruckner's music should be viewed as more deeply rooted in the tonal tradition and can be analyzed using more orthodox applications of Schenkerian principles.

I focus on Bruckner's use of sonata form, particularly the key structure of his expositions. Darcy has argued that most of Bruckner's second themes are presented in the "wrong" key, creating a nontraditional "suspension field...[isolated] from the main line of the default symphonic discourse." Taking this view as a point of departure, I will show (1) that Bruckner's second theme key choices do not break from tradition—they have precedent in earlier, more canonic literature;; and (2) that distinct "profiles" emerge from them: Bruckner uses I-to-V in opening movements, I-to-III-to-V in finales. These profiles suggest both that Bruckner conceived of deep structure as chromatically saturated, and that he varied the degree of saturation to differentiate one type of movement from another. Thus, Bruckner's chromatic second themes—far from "suspending" a movement's trajectory—represent powerful events en route to the dominant that energize his finale expositions.

**John Peterson (Florida State University)**

**Intentionality and Agency: A Case Study of Schubert's Piano Sonata in A, D. 959**

Studies of musical agency have been growing in the field of music theory since the publication of Edward T. Cone's book *The Composer's Voice* (1974). Indeed, recent publications by scholars such as Robert Hatten and Seth Monahan demonstrate that musical agency continues to be a topic worthy of investigation today. These authors tend to explore the function of agents within a piece, virtually ignoring the way agents arise in music. One question that deserves more attention, then, is: By what criteria can one locate musical agency in a given work?

I propose that the concept of musical intention provides music theorists with a possible answer to this question. Action Theory, a robust subfield active in philosophy and sociology, views intentionality as a focal point in research on human agency—research that deserves more attention in studies of musical agency. Following assertions by action theorists Donald Davidson and Alfred Mele, I argue that an entity only attains the status of an agent when it performs an intentional act. With respect to music, then, I outline seven categories of intentionality that can offer support to an agential hearing. Further, I suggest that certain passages of music can be interpreted as intentional acts performed by virtual musical agents.

After defining each category of intentionality, I demonstrate their use in an agential analysis that adds nuance to Hatten's (1993) and Charles Fisk's (2001) readings of Schubert's Piano Sonata in A, D. 959. Fisk, for example, anthropomorphizes the first phrase of the first movement by claiming that it yearns for the complete state achieved by the fourth movement's Rondo theme, and yet his agent does not appear until the first movement's second phrase. Adding depth to Fisk's argument, I suggest that two agents are present at the beginning of the movement, and I investigate how these agents act throughout the piece. Not only does an understanding of intentionality in music clarify earlier work on musical agency, but it also provides opportunities for richer interpretive analyses.

**Gillian Robertson (Florida State University)**

**Brahms's Emergent Identity: A Narrative Interpretation of *Variations on a Theme by Paganini* Op. 35, Book I**

In recent years scholars have adopted theories of musical narrative in order to interpret large-scale trajectories in various genres of common-practice piano music, including an assortment of character pieces, first movements of sonatas, and other forms from multi-movement works. Despite this growing literature they have refrained from tracing narrative trajectories across theme and variations. Does the recursive nature of the genre render narrative analysis moot?

In this paper I seek to address this question through a narrative analysis of Brahms's *Variations on a Theme by Paganini* Op. 35, Book I for solo piano. My interpretation relies on an eclectic methodological approach, one that draws primarily on Byron Almén's theory of musical narrative (Almén, 2008) and Heinrich Schenker's theory of tonal structures. Details of agency (Monahan, 2013), musical borrowing (Burkholder, 1994), topics, and voice-leading supplement my analysis. Rather than discussing each variation in succession, my analysis focuses on tracing a number of marked events across a selection of the variations.

Brahms borrows the theme from Paganini's Caprice in A minor Op. 1, No. 24 for his Op. 35 variations. The pronounced association of this borrowed theme with its original composer and his image as a virtuoso violinist effectively initiates a narrative conflict between two "fictional composers:" "Paganini" (representing order) and "Brahms" (representing transgression). My examination of Brahms's variations reveals a comic archetype featuring emergence as a discursive strategy, in which Brahms's persona (the transgressive element) grows in importance across the set, acquiring a higher rank value over Paganini's virtual presence.

**Jayne Wagner (University of Cincinnati College-Conservatory of Music)**

**Rhythmic and Metric Dissonance in Brahms's *Liebeslieder Walzer*, Op. 52**

While Brahms's *Liebeslieder Walzer*, Op. 52 are frequently performed, they have received little analytical attention in the literature. In this paper, I will discuss many rhythmic and metric dissonances present in selected pieces from the waltzes and interpret how they reflect the meaning of the text. I will investigate both grouping and displacement dissonances, as formulated by Harald Krebs; trace the progression of these dissonances using Richard Cohn's ski-hill graphs; and, using Yonatan Malin's method, correlate my analytical results with textual accents and poetic meanings in these waltzes.

In each example, I will analyze the coordination among metric dissonance, melodic contour, and techniques of word painting to interpret how Brahms ingeniously uses a variety of musical elements to animate poetic meanings. For instance, grouping dissonances in the sixth waltz depict the struggle of a small bird, caught by lime twigs in a garden. Grouping and displacement dissonances in the second waltz help emphasize the struggling of water against rocks or other obstacles. The rest of the *Liebeslieder Walzer* are replete with further cases of grouping and displacement dissonances at both metrical and hypermetrical levels.

**Robert Wells (Eastman School of Music)**

**Liszt and the "Macabre Search": A Topic-Theoretic Approach to "Pensée des morts"**

In the early 1840s, Liszt completed the fourth piece in his *Harmonies poétiques et religieuses*, a set for solo piano inspired by a collection of Lamartine poems. This piece, entitled "Pensée des morts," is one of the most unusual in the set, with its irregular meters, displaced downbeats, suspended harmonic regions, and stark affective contrasts. Because the piece's form emerges from programmatically driven musical transformations, the semiotic discipline of *topic theory* can help unravel its musical processes. While topic theory emerged in the context of Classic music, Márta Grabócz and Keith T. Johns apply topical ideas to Liszt analysis, Grabócz developing a system of hierarchical, historically determined units

of meaning and Johns deriving a self-contained set of topics from the Symphonic Poems (Grabócz 1996; 2009; Johns 1997). The primary goals of this paper include synthesizing Johns's and Grabócz's ideas into a unified topic-theoretic system for Liszt analysis and applying this system to an analysis of "Pensée des morts."

I will first introduce Grabócz's and Johns's contrasting analytical systems and present my adaptation of their methods, which favors Grabócz's terminology, with some exceptions, but draws heavily on Johns's notion that topic can generate musical transformations. Next, I will analyze "Pensée" using this integrated methodology, focusing on how Liszt's topical progressions, which are closely tied to the structure of Lamartine's original poem, shape the piece's thematic, tonal, rhythmic/metric, and key signature transformations. Overall, this Lisztian topic-theoretic approach not only helps explicate an unusual masterpiece, but suggests exciting possibilities for further Liszt analysis.

**Andrew Wilson (CUNY Graduate Center)**

### **Metrical Consonance and Dissonance Reconsidered: Evidence from Sarabandes**

Metrical dissonance has been defined as the consistent, periodic non-alignment of phenomenal accents; however, this definition is inadequate. The very metaphor of *dissonance* hinges on the need, or at least the desire, for a resolution. Metrical dissonance is thus a dependent, embellishing state subject to a structurally deeper metrical consonance. Harald Krebs has described the prototypical sarabande, a triple-meter dance with frequent emphasis on beat two, as involving displacement dissonance, but the notions of dissonant embellishment and consonant resolution are inappropriate for the sarabande as a whole. The sarabande's non-aligned accents do not represent an imperfect, abnormal, or impermanent state; instead, they simply articulate a particular way of moving through time. Thus, while the periodic non-alignment of accents may *characterize* metrical dissonance, it is insufficient to *define* the latter. Further contextual and stylistic considerations are necessary to distinguish the two. But if the prototypical sarabande is not dissonant, neither is it consonant in the traditional sense. The concept of metrical consonance must therefore be broadened to include a new category: a *complex metrical consonance* is a metrical consonance marked by the presence of a clearly articulated phenomenal-accentual shape on one or more metrical levels. After a few iterations of a complex-consonant shape, a sensitive listener may entrain to it, using the pattern to predict the temporal locations and the relative weights of future events. The complex-consonant shape thus becomes an integral aspect of meter in many sarabandes.