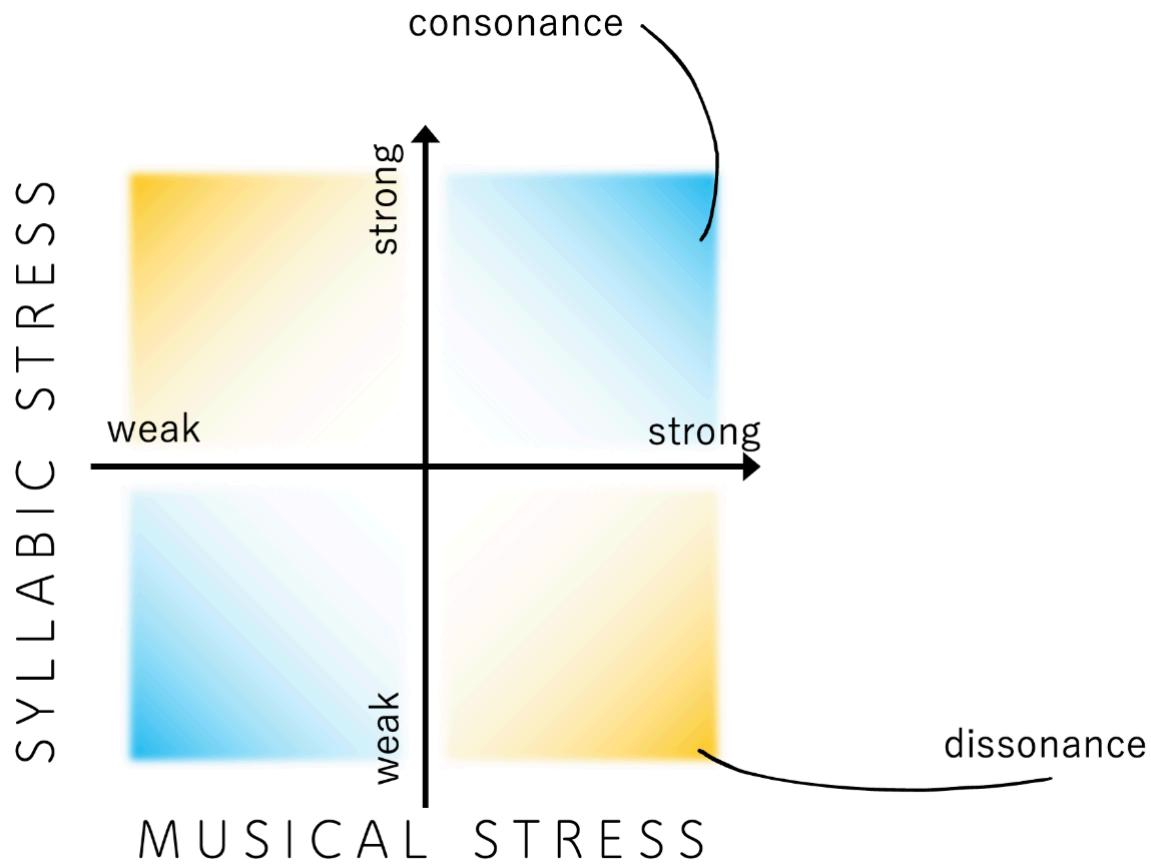


MTO 30.2 Examples: Smith, Prosodic Dissonance

(Note: audio, video, and other interactive examples are only available online)
<https://mtosmt.org/issues/mto.24.30.2/mto.24.30.2.smith.html>

Example 1. A visualization of stress discrepancy and prosodic dissonance



Example 2. A proposed consonant set of lyrics for Taylor Swift's melody (for "You Need to Calm Down", first verse)



Musical notation in G major, 4/4 time. The lyrics are: go - ing for a run in the mor - ning. The melody consists of eighth and sixteenth notes.

Example 3. A proposed consonant melody for Taylor Swift's text (for "You Need to Calm Down", first verse)



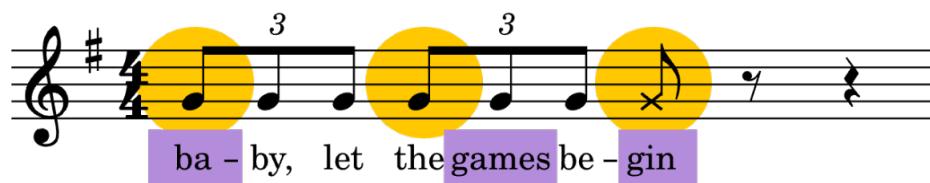
Musical notation in G major, 4/4 time. The lyrics are: you are some - bo - dy that I don't know. The melody includes a measure with three eighth notes (marked '3') and a melodic line ending with a sixteenth note.

Example 4. Taylor Swift's actual text and melody (for "You Need to Calm Down", first verse (0:08))



Musical notation in G major, 4/4 time. The lyrics are: you are some - bo - dy that I don't know. The melody features a prominent eighth note (circled in yellow) and a melodic line ending with a sixteenth note. The lyrics are highlighted with purple boxes.

Example 5. Taylor Swift's actual text and melody for "...Ready For It?", bridge (2:21)



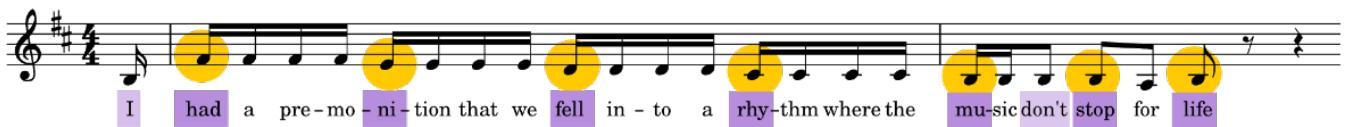
Musical notation in G major, 4/4 time. The lyrics are: ba - by, let the games be - gin. The melody features three eighth notes (circled in yellow) and a melodic line ending with a sixteenth note. The lyrics are highlighted with purple boxes.

Example 6. "...Ready For It?" bridge excerpt, recomposed to be prosodically consonant



ba - by, let the games be - gin

Example 7. Excerpt from Dua Lipa, "Levitating," verse (0:13)



I had a pre-mo - ni - tion that we fell in - to a rhy - thm where the mu - sic don't stop for life

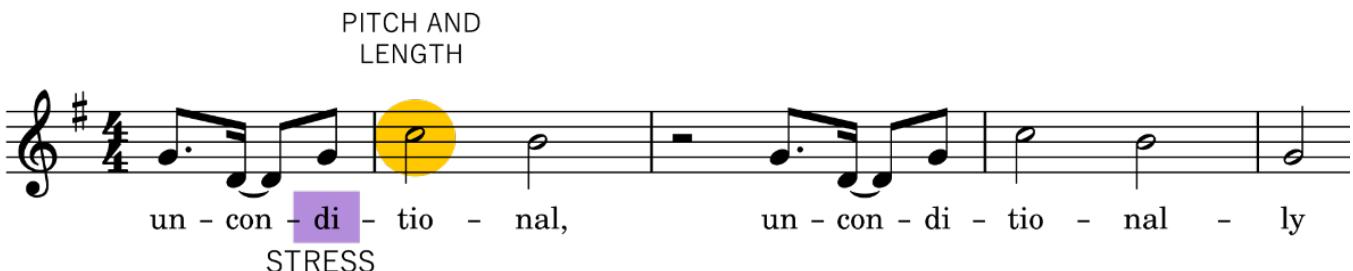
Example 8. Excerpt from Olivia Rodrigo, "good 4 u," verse (0:54)



well good for you I guess you're get-ting eve - ry-thing you want you bought a new car and your ca-reer's real-ly ta-king off

Example 9. Transcription of Katy Perry, "Unconditionally" (see Audio Example 1)

PITCH AND LENGTH



un - con - di - tio - nal,
un - con - di - tio - nal - ly
STRESS

Example 10. Lady Gaga, "Applause," accented schwa in verse 2 (1:21)

HIGH PITCH /
BEAT THREE

I've o-ver - heard your theo - ry, no - stal - gia's for geeks
SCHWA

Example 11. 5 Seconds of Summer, "Easier," created schwa in prechorus (0:40)

it's so hard to blame you 'cause you're so damn beau-ti - ful so damn beau-ti - ful
SCHWA

Example 12. Janelle Monáe, "Make Me Feel," rhyme creation in verse (0:29)

should know by the way I use my com - pression that you got the an - swers to my con - fessions

Example 13. The Kid LAROI and Justin Bieber, "Stay," internal rhymes strengthened through prosody in chorus (0:07)

I do the same thing I told you that I ne - ver would, I told you I'd change, e - ven when I knew I ne - ver could, I know that I can't find no - bo - dy else as good as you, I need you to stay, need you to stay

Example 14. Ava Max's original text and lyrics to "My Head and My Heart," showing parallelism effect in first verse (0:00)

Musical notation for the first verse of "My Head and My Heart" in 4/4 time. The lyrics are: "I think a - bout me now and who I could've been and then I I pic - ture all the per - fect that we lived 'til I cut the strings on your ti - ny vi - o - lin". The words "I cut the strings" are highlighted with purple boxes, and a red bracket groups "I cut" together. A yellow circle highlights the note on "I".

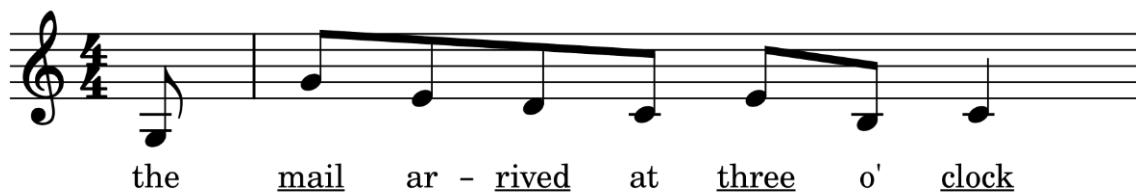
Example 15. Third line of "My Head and My Heart" recomposed to be syncopated and prosodically consonant

Musical notation for the recomposed third line of "My Head and My Heart" in 4/4 time. The lyrics are: "'til I cut the strings on your ti - ny vi - o - lin". The words "I cut the strings" are highlighted with purple boxes, and a yellow circle highlights the note on "I".

Example 16. Excerpt from Billie Eilish, "bad guy," second verse (1:13)

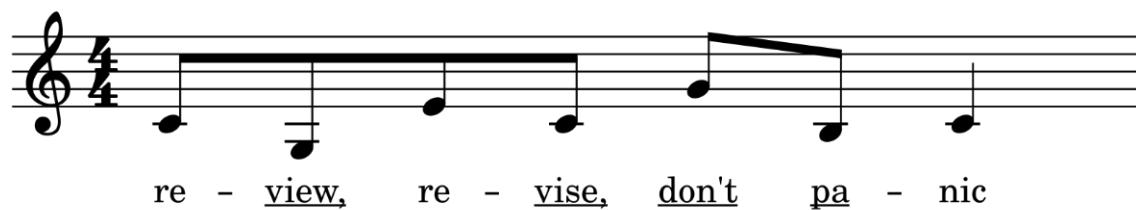
Musical notation for the second verse of "bad guy" in 4/4 time. The lyrics are: "I like it when you take con - trol". The words "take con - trol" are highlighted with purple boxes, and a yellow circle highlights the note on "I".

Example 17. An unsyncopated, prosodically consonant setting



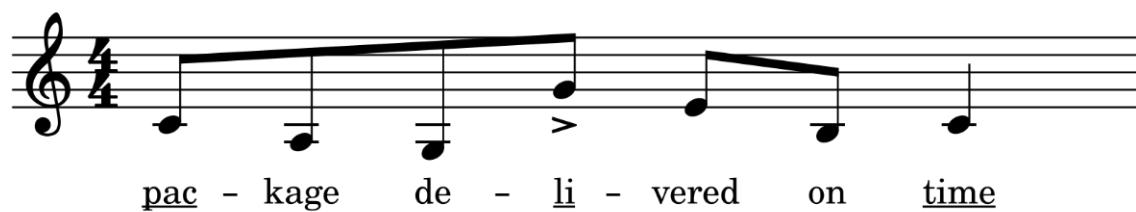
Musical notation in G major, 4/4 time. The melody consists of eighth notes and sixteenth notes. The lyrics are: the mail ar - rived at three o' clock. The note 'mail' is on the first beat, 'arrived' is on the second beat, 'at' is on the third beat, 'three' is on the fourth beat, 'o' is on the fifth beat, and 'clock' is on the sixth beat. The notes are aligned with the syllables of the words.

Example 18. An unsyncopated, prosodically dissonant setting



Musical notation in G major, 4/4 time. The melody consists of eighth notes and sixteenth notes. The lyrics are: re - view, re - vise, don't pa - nic. The note 'view' is on the first beat, 'vise' is on the second beat, 'don't' is on the third beat, and 'nic' is on the fourth beat. The notes are aligned with the syllables of the words.

Example 19. A syncopated, prosodically consonant setting



Musical notation in G major, 4/4 time. The melody consists of eighth notes and sixteenth notes. The lyrics are: pac - kage de - li - vered on time. The note 'pac' is on the first beat, 'kage' is on the second beat, 'de' is on the third beat, 'li' is on the fourth beat, 'vered' is on the fifth beat, 'on' is on the sixth beat, and 'time' is on the seventh beat. The notes are aligned with the syllables of the words.

Example 20. A syncopated, prosodically dissonant setting



Musical notation in G major, 4/4 time. The melody consists of eighth notes and sixteenth notes. The lyrics are: de - li - ve - ry at lunch time. The note 'de' is on the first beat, 'li' is on the second beat, 've' is on the third beat, 'ry' is on the fourth beat, 'at' is on the fifth beat, 'lunch' is on the sixth beat, and 'time' is on the seventh beat. The notes are aligned with the syllables of the words.

Example 21. Parallelism in the melody of Lady Gaga, "Applause" (second verse) causing prosodic dissonance (1:21)

I've o-ver - heard your theo - ry, no - stal - gia's for geeks

I guess sir, if you say so, some of us just like to read

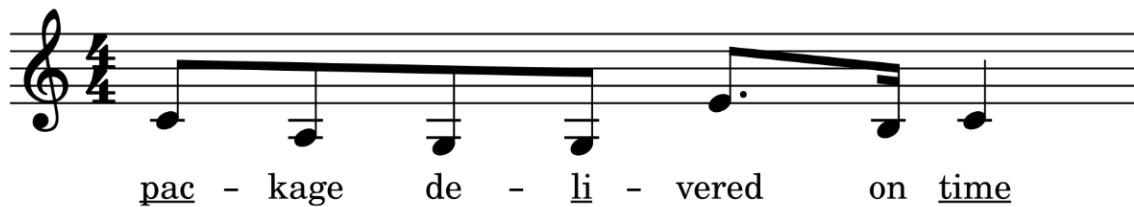
one se - cond I'm a Koons, then sud-den - ly the Koons is me

pop cul - ture was in art now art's in pop cul - ture in me

Example 22. Prosodically consonant syncopation when focusing on the background synth in "Applause"

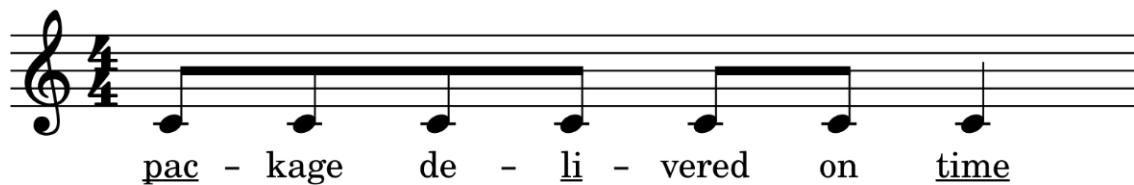
pop cul - ture was in art now art's in pop cul - ture in me

Example 23. Modification of Example 19 increasing musical emphasis on “-vered”



Musical notation on a treble clef staff in 4/4 time. The lyrics are: pac - kage de - li - vered on time. The word "vered" is emphasized with a longer note value and a horizontal line above the notes.

Example 24. Modification of Example 19 demonstrating default prosodic consonance



Musical notation on a treble clef staff in 4/4 time. The lyrics are: pac - kage de - li - vered on time. The word "vered" is not emphasized, and the notes have equal lengths.

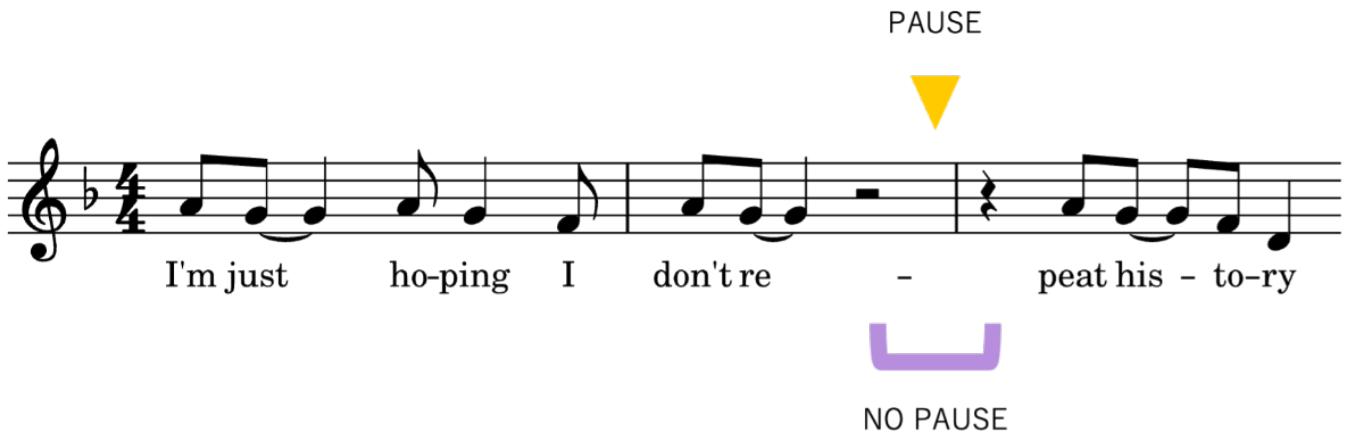
Example 25. Frankie Bird, “Paper Doll,” enjambment dissonance through omission of “line break” in first verse (0:02)



Musical notation on a treble clef staff in 12/8 time. The lyrics are: wake up in the mor-ning got no make-up on, that's fine by me. A yellow bracket above the staff is labeled "NO PAUSE". A purple triangle below the staff is labeled "PAUSE".

Example 26. Ariana Grande, “positions,” enjambment dissonance through addition of “line break” in first verse (0:04)

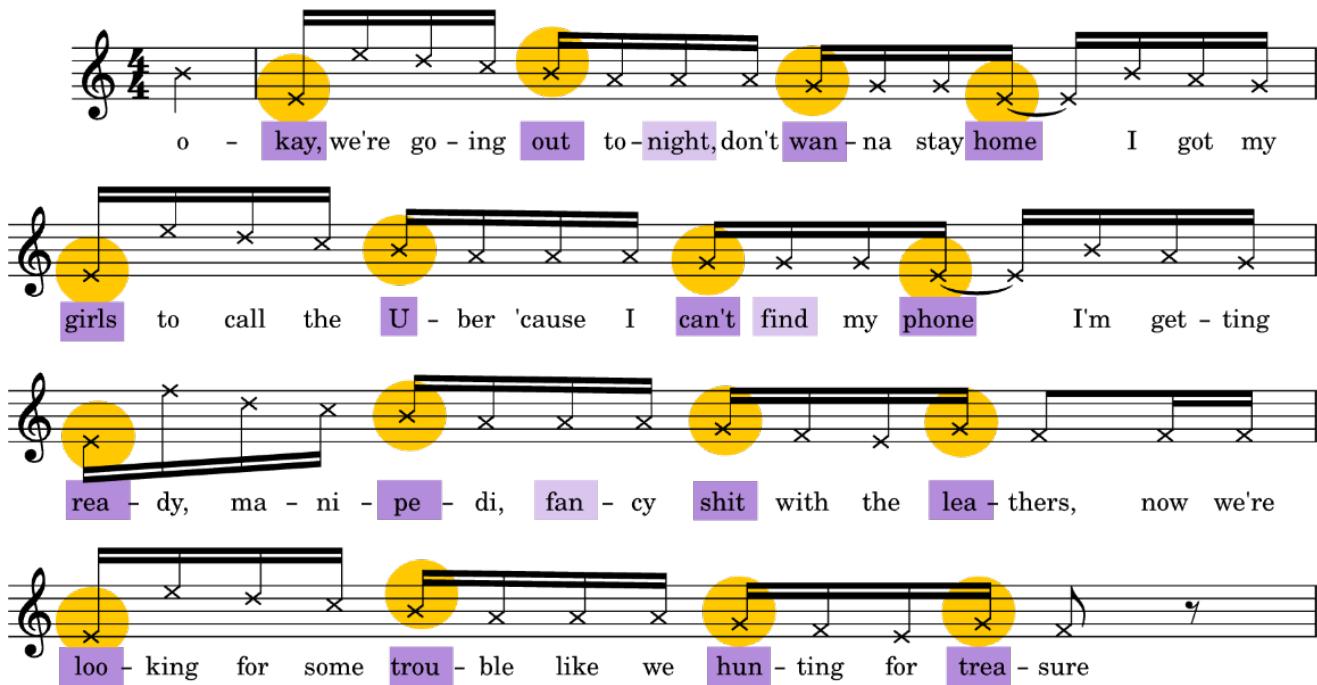
PAUSE



I'm just ho-ping I don't re - peat his - to-ry

NO PAUSE

Example 27. Contour and rhythm for first verse of Kesha, “Tonight” (0:48)



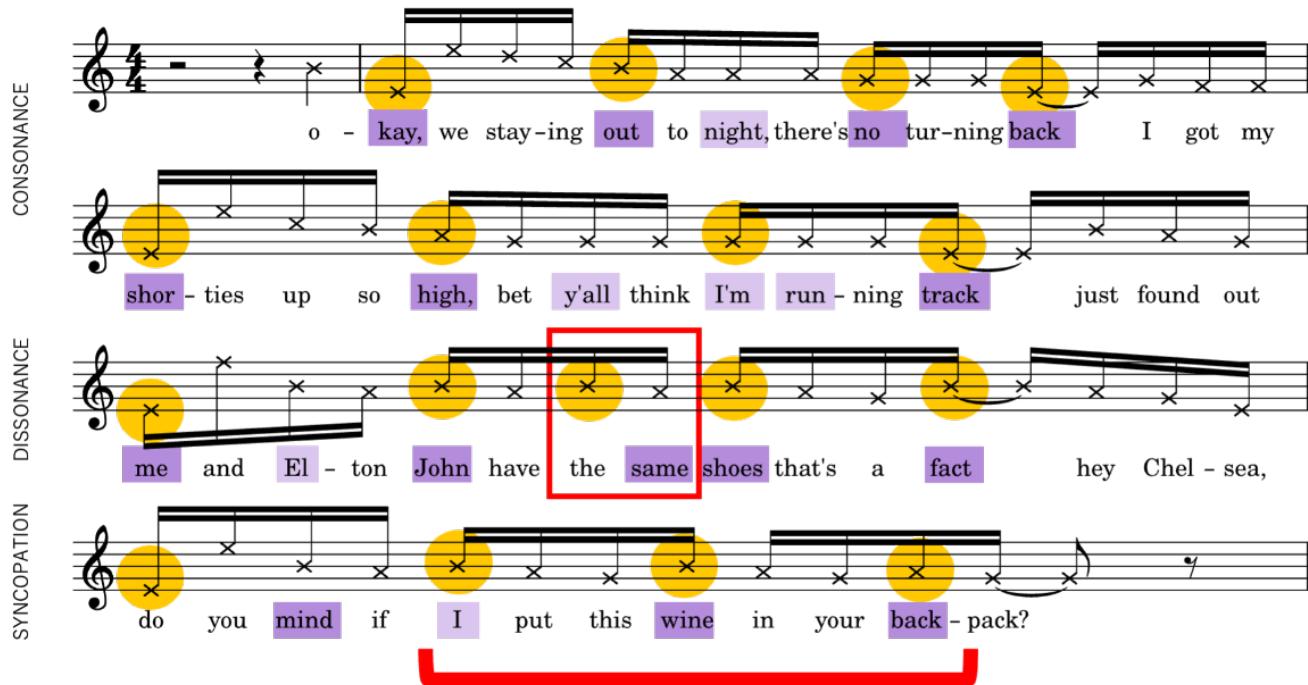
o - kay, we're go - ing out to - night, don't wan - na stay home I got my

girls to call the U - ber 'cause I can't find my phone I'm get - ting

rea - dy, ma - ni - pe - di, fan - cy shit with the lea - thers, now we're

loo - king for some trou - ble like we hun - ting for trea - sure

Example 28. Kesha, "Tonight," prosodic dissonance shifting to syncopation in second verse (1:30)



Example 29. Royal & the Serpent, "Overwhelmed," line breaks for first verse excerpt as one would expect it to be spoken (0:10)

*Turn off the TV
It's starting to freak me out
It's so loud, it's like my ears are bleeding*

Example 30. Royal & the Serpent, "Overwhelmed," line breaks for first verse excerpt as sung

*Turn off the TV
It's starting to freak me
Out(,) it's so loud, it's like my ears are bleeding*

Example 31. Royal & the Serpent, "Overwhelmed," strong syllables in second half of first verse (0:16)

*What am I feeling? Can't look at the ceiling
The light is so, bright it's like, I'm overheating*

Example 32. Royal & the Serpent, "Overwhelmed," second verse (0:55)

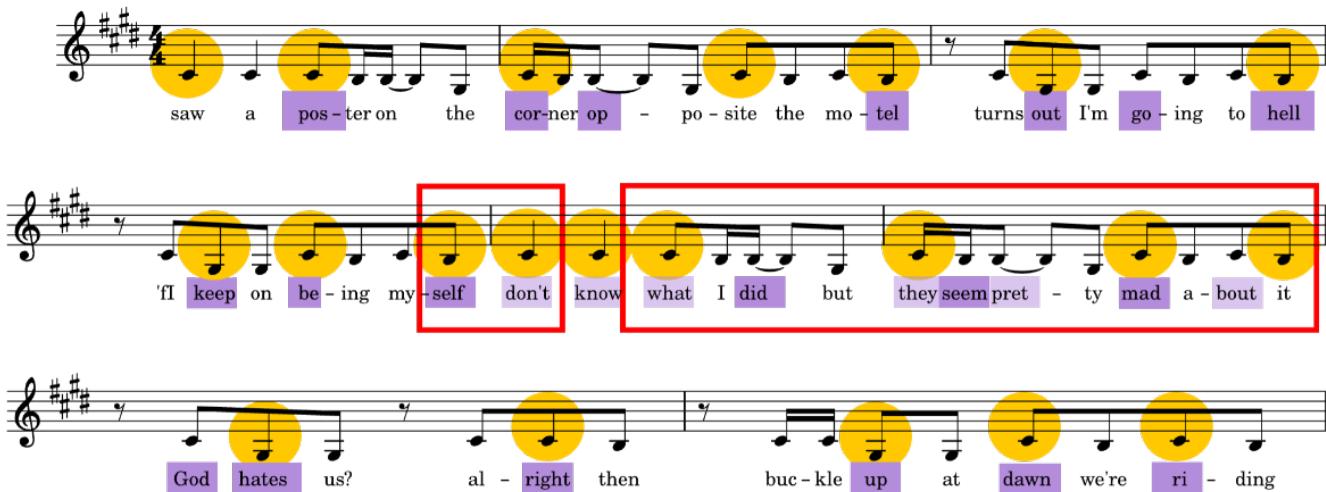
all of these fa-ces who don't know what space is and crowds are shut down, I'm o - ver-sti-mu-la-ted

no-bo-dy gets it they say I'm too sen-si - tive, I can't lis-ten 'cause I'm eye-ing the ex-its

Example 33. Rina Sawayama, "This Hell," shifting perceptions of prosody at the start of the first verse (0:20)

saw a pos-ter on the cor-ner op - po-site the mo - tel turns out I'm go - ing to hell

Example 34. Rina Sawayama, "This Hell," prosody across the whole first verse (0:20)



Example 35. One possible visualization of accent-based prosodic dissonance, with > showing sample musical stress and x showing syllable stress

