

Supplementary Materials

MPR #	(...) Prefer a metrical structure in which...
2	...the strongest beat in a group appears relatively early in the group.
3	...beats of level L_i that coincide with the inception of pitch-events are strong beats of L_i .
5a	...a relatively strong beat occurs at the inception of (...) a relatively long pitch-event.
5d	...a relatively strong beat occurs at the inception of (...) a relatively long pattern of articulation.
5e	...a relatively strong beat occurs at the inception of (...) a relatively long duration of a pitch in the relevant levels of the time-span reduction.
5f	...a relatively strong beat occurs at the inception of (...) a relatively long duration of a harmony in the relevant levels of the time-span reduction (harmonic rhythm).

Table 1: Select Metrical Preference Rules Numbers and Definitions

MPR5a:	% of pieces
At play	13%
Sometimes at play	33%
Not at play	53%

Table 2: Applicability of MPR5a in limited corpus study

$\text{♩} = 102$

The diagram illustrates the applicability of MPR rules to a marimba introduction. The notation shows four measures of music. Below the notes, a series of dots and numbers (2, 3, 5a, 5d, 5e, 5f) indicate the applicability of various metrical preference rules (MPR) to specific beats and pitch events. Blue text highlights instances where MPR5a is applicable.

Example 1: MPR applicability in marimba introduction to “¿Lo que suena qué será?”

Se se we we wi-gue le i e-i e-i we we wi-gue le e se se we we wi-gue le i e-i e—

♪ level

♪ level

↓ level

↓ level

Example 2: MPR applicability in introduction to “Wigue”

♩=137

1 2 3 4 5 6 7 8

Lead Singer (Call)

Sar - ma-ra - ba Sar - ma-ra - ba Sar - ma-ra - ba Sar - ma-ra - ba Sar

Chorus (Response)

Wei-a Wei-a Wei-a Wei-a

ma-ra - ba Sar - ma-ra - ba Sar - ma-ra - ba Sar - ma-ra - ba Sar - ma-ra - ba Sar

Wei-a Wei-a Wei-a Wei-a Wei-a

Both plausible

♪ level

♪ level

↓ level

↓ level

Example 3: “Kuraya-Kuraya” opening with both plausible interpretations of beat-level

The image shows a musical score for the opening of 'Toro Mata'. It consists of three staves: Guitar, Cajón, and Voice. The Guitar staff is in 12/8 time, with a tempo marking of ♩ = 84. It features a melodic line with several blue arrows pointing to specific notes. The Cajón staff is in 12/8 time and provides a rhythmic accompaniment. The Voice staff starts at measure 5 and includes the lyrics 'To - ro ma - ta y to - ro'.

Example 4: Transcription of “Toro Mata” opening

Select Bibliography

Arom, Simha. 1991. *African Polyphony and Polyrhythm: Musical Structure and Methodology*.

Translated by Martin Thom, Barbara Tuckett and Raymond Boyd. United Kingdom:
Cambridge University Press.

Jones, A.M. 1959. *Studies in African Music: Volume I*. London: Oxford University Press.

———. 1959. *Studies in African Music: Volume II*. London: Oxford University Press.

Lerdahl, Fred and Ray Jackendoff. 1983. *A Generative Theory of Tonal Music*. Cambridge, MA:
MIT Press.

London, Justin. 2012. *Hearing in Time: Psychological Aspects of Musical Meter*. 2nd ed. London:
Oxford University Press.

Scherzinger, Martin. 2010. “Temporal Geometries of an African Music: A Preliminary Sketch.”
Music Theory Online: 16/4.