

Rhythm and Meter

Cornell University – Music 4130 – Spring 2015 – Dr. Paul Miller – Lincoln 130

Office Hours: M/Tu/W/Th/F 9:00 – 11:00 am and by appointment

Class meetings: Monday & Wednesday, 2:55pm – 4:10pm, Lincoln Hall 140

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Course Description. Through readings from the literature and analyses of musical examples, we will explore the history, notation, theory, cultural significance and phenomenology of rhythm and meter in music. This course make a broad sweep through historical concepts of rhythm and meter in Western music from the Greeks to the present, and conclude with a significant nod to one fascinating non-Western tradition.

Objectives. Upon completing this course, you should have built a specialized vocabulary of terms and concepts useful for evaluating techniques, philosophies, experiences and analytical approaches to rhythm and meter in Western music.

Approach. The course objectives are pursued through weekly readings, seminar discussions, student presentations and written projects.

Pre-Requisites. Students should be fluent in musical fundamentals. There are no other pre-requisites.

Texts. The readings are assembled from a wide variety of sources including primary material, secondary literature, prefaces to critical editions and musical scores themselves. Sound files are chosen based on their aesthetic merits.

Workload. The workload for the course entails 2.5 hours of seminar participation each week, and approximately five hours of reading per week. There are three short summaries (3-5 pages) due during the semester and one final written project (8-12 pages) due at the end of the semester.

Method of Evaluation. Grading will be through three written summaries (15% each), a final written project (40%), and class participation (15%). All readings will be on Blackboard, as well as score excerpts and sound files. All written assignments should be submitted on plain paper (not electronically). Assignments not handed in on time will be returned ungraded except under exceptional circumstances.

Music 4130 – Master Plan

Date	Class Theme	Reading Assignment	Listening Assignment
W 1/21	Introduction	Read Oxford Music Online article:	
Unit 1: Ancient Greece to the Bar Line			
M 1/26	Greek notation and theories of musical rhythm	West, <i>Ancient Greek Music</i> , pp. 129-159. Mathiesen, "Rhythm and Meter in Ancient Greek Music" (Pay closest attention to his Epitaph analysis towards the end.)	Epitaph of Seikilos
W 1/28	Rhythmic modes in Notre Dame polyphony	Strunk, pp. 223-6 ("Johannes de Garlandia") and Apel, pp. 220-229.	Perotin, Viderunt Omnes
M 2/2	Franconian notation and the early motet	Strunk, pp. 226-45 ("Franco of Cologne"), Apel, pp. 310-315.	Las Huelgas Manuscript, Verbo Caro Factum Est/Gaude
W 2/4	Additions to the Franconian system in the Ars Nova	Berger, "The Evolution of Rhythmic Notation," pp. 635-639, Apel, pp. 338-354.	Machaut, Ne pensez pas
M 2/9	Italian and French notation in the late 14 th century	Apel, pp. 390-392, 429-428. Berger, "Evolution," pp. 639-642. Selected front matter from the facsimile edition of the Chantilly Codex.	Guido, Dieux Gart; Galiot, Le sault perilleux; Landini, Se pronto.
W 2/11	The isorhythmic motet	Front matter from the Q15 manuscript (ed. Margaret Bent), and Berger, "Evolution," pp. 642-653.	Dufay, O Gemma Lux
M 2/16	The prolotion canon	Front matter from the Chigi Codex (introduction by Herbert Kellman).	Ockeghem, Missa Prolotionem
W 2/18	Development of the bar line	Virdung, <i>Musica getutscht</i> (selections) and Morley, <i>A Plaine and Easie Introduction</i> , pp. 14-16, 69ff, 92.	
Unit 2: Accent Theory, Consolidation of Time Signatures, New Theories of Rhythm and Meter			
M 2/23	The 17 th and 18 th century – introduction	Caplin, "Theories of Musical Rhythm in the Eighteenth and Nineteenth Centuries," part 1, pp. 657-675.	Summary #1 is due
W 2/25	The origins of conducting; early conducting patterns	Houle, <i>Meter in Music, 1600-1800</i> , chapter 1, pages 1-12.	Listen to Telemann and Rameau suites in preparation for next class
M 3/2	Catalogs of rhythmic schemes	Houle, chapter 3: Rhythmpoeia: Quantitative Meters in Poetry and Music, and Appendix (pp. 135-38).	Rhythmpoeia treasure hunt: Team A = Telemann, Don Quixote Suite and Team B = Rameau, Les indes galantes suite
W 3/4	Accent and stress and the <i>quantitas intrinseca</i>	Houle, chapter 5: Articulation of Quantitative Meter. Assign short presentations for each section of this chapter.	Selected Youtube videos of the Serinette in action
M 3/9	The 19 th century – introduction	Caplin, "Theories of Musical Rhythm...", part 2, pp. 675-691. Please start some of the next assigned reading (Hauptmann).	

W 3/11	Hauptmann's dialectical theory of meter	Hauptmann, <i>Nature of Harmony and Meter</i> , pp. 189-248.	
M 3/16	Riemann and <i>Achttakigkeit</i>	Waldbauer, "Riemann's Periodization Revised and Revisited"	Beethoven: Piano Sonata in E-flat, op. 31/3, first movement
Unit 3: Speculative and Analytical Streams in the Twentieth Century			
W 3/18	Introduction to phenomenology: Kurth, Zuckerkandl, Neumann	London, "Rhythm in Twentieth-Century Music," part 1 only, pp. 695-710.	Wagner, Parsifal (overture) Summary #2 is due
M 3/23	Rhythm and Meter in the Second Viennese School	Morgan, review of Jonathan Kramer's <i>The Time of Music</i> and Forte, "Aspects of Rhythm in Webern's Atonal Music"	Schoenberg: op. 18/1; Webern, op. 3/9
W 3/25	Theories of meter and rhythm in the second half of the 20 th century	London, "Rhythm in Twentieth-Century Music," part 2, pp. 716-723; Messiaen, <i>Technique of my Musical Language</i> , pp. 17-18ff.	Messiaen: Mode de valeurs et d'intensités; Quartet for the End of time (6 th movement only)
M 4/6	Unified theories 1	Cowell, <i>New Musical Resources</i> , Part 2, pp. 45-110 (these are very short pages!)	Quartet Romantic, Quartet Euphometric
W 4/8	Strands of serialism; smooth vs. striated time	Babbitt, "Twelve-Tone Rhythmic Structure and the Electronic Medium" (skim please but pay attention to the musical examples) Boulez, "Musical Space" in <i>Boulez on Music Today</i> , pp. 83-98.	Babbitt: Semi-Simple Variations and Boulez, Le Marteau sans Maître, selections.
M 4/13	Unified theories 2; critique of Babbitt and Boulez	Stockhausen, "...how time passes..." (go for the first half more than the second please)	Stockhausen: Kontakte (from 16:00 to 18:00 especially), Gruppen (first 7 structures especially)
W 4/15	Grouping and Meter: a hierarchical approach	Lehrdahl & Jackendoff, <i>A Generative Theory of Tonal Music</i> , chapters 1 and 2.	Mozart, Symphony No. 40 (1 st mvt.) Summary #3 is due
M 4/20	The concept of metric consonance and metric dissonance	Maury Yeston, <i>The Stratification of Musical Rhythm</i> , chapter 4 ("Structures that Arise from the Interaction of Strata", pp. 77-118. Krebs	Beethoven, Piano Sonata No. 8 ("Pathétique") in c minor, op. 13 (2 nd movement, "Adagio cantabile")
W 4/22	Metric dissonance in the late 19 th century	Richard Cohn, "Complex Hemiola, Ski-Hill Graphs and Metric Spaces"	Brahms, Violin Sonata #1, op. 78, first movement; <i>Von ewiger Liebe</i> , op. 43.
M 4/27	Rhythm in Indonesian Gamelan Music – Guest lecturer, Dr. Chris Miller	No reading assignment	As assigned by Dr. Chris Miller
W 4/29, M 5/4 and W 5/6		Final project presentations	

Catalog of Works Discussed in Unit 1

Name	Approx. Date	Type of Notation	Other	Citations (All recordings and scores on Blackboard)
Epitaph of Seikilos	150 CE	Greek	Short piece; First known complete composition ever notated; carved into a funerary marker. Clear notation.	Pöhlmann, Egert. <i>Denkmäler altgriechischer Musik</i> (Verlag Hans Carl Nürnberg, 1970).
Viderunt omnes	c. 1200	Rhythmic modes	First four-part piece known; Organum; Christmas day; probably composed by Perotin. Notated decades later.	Manuscript: Firenze, Biblioteca Mediceo-Laurenziana, Pluteo 29,I. Fascimile edition edited by Luther Dittmer (Brooklyn, NY: Institute of Mediaeval Music, Ltd., 196-?). Modern Edition: <i>Le Magnus Liber Organi de Notre-Dame de Paris</i> , vol. 1, ed. Edward H. Roesner (Monaco: Éditions de L'Oiseau-Lyre, 1983-).
Verbum Caro Factum Est/Gaude	c. 1280 – 1300	Franconian notation	Short motet, two parts. From the Las Huelgas manuscript c. 1305. Simple rhythms. Tenor repeats three times, 3 x 12 measures long.	Manuscript: <i>Códice de canto polifónico</i> , (Madrid: Testimonio: Patrimonio Nacional, 1997). Modern Edition: <i>The Las Huelgas Manuscript</i> , ed. Gordan A. Anderson (Neuhausen-Stuttgart: Hänssler-Verlag, 1982). In two volumes. In the series <i>Corpus mensurabilis musicae</i> , 79.
Ne pensez pas	c. 1375	French Ars Nova notation	Chanson by Machaut (ballade). Problems with lack of <i>punctus divisiones</i> .	Manuscript: Bibliothèque National 1584, p. 459. Modern Edition: <i>Polyphonic Music of the Fourteenth Century</i> , vol. 3, ed. Leo Schrade (Monaco: Editions L'Oiseaux-Lyre).
O gemma lux	1424	French notation by an Italian. White notes, isorhythmic	Motet by Guillaume Dufay. Mensuration signs. Three sections. Tenor: two halves. Parts 1 and 2 tenor normal. Part 3: tenor in 3:2 diminution. Upper parts are also isorhythmic. Uses <i>punctus divisionis</i> . Elaborate motet. Four parts, only 3 necessary. White (“void”) notation.	Manuscript: <i>Bologna Q15: The Making and Remaking of a Musical Manuscript</i> , ed. Margaret Bent, (Lucca, Italy: Libreria musicale Italiana, Castello. Printed by Genesi Gruppo Editoriale, 2008). Modern Edition: Dufay, Guillaume. <i>Opera Omnia</i> . ed. Henricus Bessler, (Rome: American Institute of Musicology, 1966).

Dieux gart	1385	French Ars Nova	Chanson by Guido (rondeau). Includes many syncopations and consequently the punctus syncopationis. Some red notation. Ars subtilior.	Manuscript: Bibliothèque du Château de Chantilly, Ms. 564, ed. Yolanda Plumley and Anne Stone, (Turnhout, Belgium: Brepols, 2008). Modern Edition: <i>Polyphonic Music of the Fourteenth Century</i> , vols. 18-20, ed. Gordon K. Greene (Monaco: Editions L'Oiseaux-Lyre).
Le sault perilleux	1385	French Ars Nova	Chanson by Galiot (ballade). Extremely complex French Ars subtilior composition, especially in B section. Many mensuration sign changes; red notation.	Manuscript: Codex Chantilly. Modern Edition: As above.
Se pronto	1390	Italian "mixed" notation	Chanson by Landini. Apel calls this "mixed" Italian notation. In fact it is a later type of Italian notation where the void (white) notes indicate perfect division. No syncopation possible in this notation, but it is nevertheless very rhythmically intricate.	Manuscript: Squarcialupi Codex, Florence, Biblioteca Medicea Laurenziana, Ms. Mediceo Palatino 87, (Firenze: Giunti Barbèra, Libreria Musicale Italiana, 1992). Modern Edition: <i>Der Squarcialupi-Codex</i> , ed. Johannes Wolf, (Lippstadt: F. Kistner & C. F. W. Siegel, 1955).
Missa prolationem	c. 1498-1503	Mensural notation, Prolation canons	Mass setting of the ordinary. Features systematic use of prolation or "mensuration" canons throughout.	Manuscript: Vatican City, Biblioteca apostolica vaticana, MS Chigi C VIII 234,. In the series "Renaissance Music in Facsimile," vol. 22, introduction by Herbert Kellman, (New York: Garland, 1987). Modern Edition: Ockeghem, Johannes. <i>Collected Works</i> , ed. Dragan Plamenac, (New York: American Musicological Society, 1947).

Bibliography

**All these volumes are on reserve at the Music Library, Lincoln Hall, OR
they are scanned on Blackboard.**

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