

Chapter 1 : Versification in Poetry

SEVEN aRHYTHMIC VERSIFICATION AND MUSIC Rhythmic poetry was, in general, intended to be sung and not to be read. We have, therefore, good reason to examine the relationship between the.

Article Categories In poetry, metre Commonwealth English or meter American English; see spelling differences is the basic rhythmic structure of a verse or lines in verse. Many traditional verse forms prescribe a specific verse metre, or a certain set of metres alternating in a particular order. The study and the actual use of metres and forms of versification are both known as prosody. This webpage is for Dr. To set words to music, start by breaking the words up into their constituent syllables. Any phrase or sentence you come across will have its own metre, such as the iambic pentameter. In a somer seson, whan softes was the sonne, I shoop me into shroudes as I a sheep were, In habite as an heremite unholy of werkes, Went wide in this world wondres to here. A western in rhyming iambic pentameter, you ask? The harmonies by the actors were a pleasure to the ear. Music and lyrics were created by Peter Kellogg and David Friedman. Kellogg wrote the b. Opopular German Composed Classical Music. But his real lov. German composer Max Richter, whose To set words to music, start by breaking the words up into their constituent syllables. Adams cleverly elides the two worlds with dialogue that includes iambic pentameter, rhymes and big helpings of 21st-century slang. SATE reinforces that double perspective with occasional music from to. A sonnet is a poem in a specific form which originated in Italy; Giacomo da Lentini is credited with its invention. By the thirteenth century it signified a poem of fourteen lines that follows a strict rhyme scheme and specific structure. The other big thing to go on the Mini is the sound. About 6 million Jewish people were killed during the Holocaust. One week after the world commemorated the 70th Definition of Meter. Meter is a stressed and unstressed syllabic pattern in a verse, or within the lines of a poem. Stressed syllables tend to be longer, and unstressed shorter. In simple language, meter is a poetic device that serves as a linguistic sound pattern for the verses, as it gives poetry a rhythmical and melodious sound. But it could never write a poem or compose music that would make you weep. A Shakespearean sonnet is basically a high-level algorithm: Damaged goods constituted part of that which was sold at the auction. You may choose which you like. In poetry as well as non-verbal music, regularity of meter. The digit and digit formats both work. On the "math" of a song, and his formal music instruction during his childhood: I got trapped in that for a whi. She passed out journals and asked students to write from the. In poetry, metre Commonwealth English or meter American English; see spelling differences is the basic rhythmic structure of a verse or lines in verse. How many poems do you know by heart? Not nursery rhymes or limericks, but poems of subtle structure and nuance, written in iambic pentameter, dactylic hexameter. But the piano hook is anemic instead of stately, and he indicts an abstraction th.

Chapter 2 : Scansion - Wikipedia

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7 Rhythmic Versification and Music.

A durational pattern that synchronises with a pulse or pulses on the underlying metric level may be called a rhythmic unit. These may be classified as; metricâ€”even patterns, such as steady eighth notes or pulses â€”intrametricâ€”confirming patterns, such as dotted eighth - sixteenth note and swing patternsâ€”contrametricâ€”non-confirming, or syncopated patterns and extrametricâ€”irregular patterns, such as tuplets. A rhythmic gesture is any durational pattern that, in contrast to the rhythmic unit, does not occupy a period of time equivalent to a pulse or pulses on an underlying metric level. It may be described according to its beginning and ending or by the rhythmic units it contains. Beginnings on a strong pulse are thetic, a weak pulse, anacrustic and those beginning after a rest or tied-over note are called initial rest. Endings on a strong pulse are strong, a weak pulse, weak and those that end on a strong or weak upbeat are upbeat Winold , Alternation and repetition[edit] Rhythm is marked by the regulated succession of opposite elements, the dynamics of the strong and weak beat, the played beat and the inaudible but implied rest beat , the long and short note. As well as perceiving rhythm we must be able to anticipate it. This depends on repetition of a pattern that is short enough to memorize. The alternation of the strong and weak beat is fundamental to the ancient language of poetry, dance and music. The common poetic term "foot" refers, as in dance, to the lifting and tapping of the foot in time. In a similar way musicians speak of an upbeat and a downbeat and of the "on" and "off" beat. These contrasts naturally facilitate a dual hierarchy of rhythm and depend on repeating patterns of duration, accent and rest forming a "pulse-group" that corresponds to the poetic foot. Normally such pulse-groups are defined by taking the most accented beat as the first and counting the pulses until the next accent MacPherson , 5; Scholes b. A rhythm that accents another beat and de-emphasises the downbeat as established or assumed from the melody or from a preceding rhythm is called syncopated rhythm. Normally, even the most complex of meters may be broken down into a chain of duple and triple pulses MacPherson , 5; Scholes b either by addition or division. According to Pierre Boulez , beat structures beyond four, in western music, are "simply not natural" Slatkin n. Tempo and duration[edit] See main articles; Duration music , Tempo The tempo of the piece is the speed or frequency of the tactus, a measure of how quickly the beat flows. A rhythmic unit is a durational pattern that has a period equivalent to a pulse or several pulses Winold , The duration of any such unit is inversely related to its tempo. Musical sound may be analyzed on five different time scales, which Moravcsik has arranged in order of increasing duration Moravcsik , These, though rhythmic in nature, are not perceived as separate events but as continuous musical pitch. Musical tempo is generally specified in the range 40 to beats per minute. This time-frame roughly corresponds to the human heart rate and to the duration of a single step, syllable or rhythmic gesture. Thus the temporal regularity of musical organisation includes the most elementary levels of musical form MacPherson , 3. Curtis Roads Roads takes a wider view by distinguishing nine-time scales, this time in order of decreasing duration. The first two, the infinite and the supra musical, encompass natural periodicities of months, years, decades, centuries, and greater, while the last three, the sample and subsample, which take account of digital and electronic rates "too brief to be properly recorded or perceived", measured in millionths of seconds microseconds , and finally the infinitesimal or infinitely brief, are again in the extra-musical domain. See main articles; Metre music , Bar music , Metre poetry Notation of a clave rhythm pattern: Each cell of the grid corresponds to a fixed duration of time with a resolution fine enough to capture the timing of the pattern, which may be counted as two bars of four beats in divisive metrical or symmetrical rhythm, each beat divided into two cells. The study of rhythm, stress, and pitch in speech is called prosody see also: Music inherited the term " meter or metre " from the terminology of poetry Scholes b ; Scholes c ; Latham The metric structure of music includes meter, tempo and all other rhythmic aspects that produce temporal regularity against which the foreground details or durational patterns of the music are projected Winold , The terminology of western music is notoriously imprecise in this area Scholes b. MacPherson , 3 preferred to speak of "time" and

"rhythmic shape", Imogen Holst Holst , 17 of "measured rhythm". Dance music has instantly recognizable patterns of beats built upon a characteristic tempo and measure. The Imperial Society of Teachers of Dancing defines the tango , for example, as to be danced in 2 4 time at approximately 66 beats per minute. The basic slow step forwards or backwards, lasting for one beat, is called a "slow", so that a full "right"left" step is equal to one 2.

Chapter 3 : An Introduction to the Study of Medieval Latin Versification - Dag Norberg - Google Books

In early music, this term hemiola meant the ratio of 3/2, employed musically in two senses: the ratio of the perfect fifth, whose musical value is 3/2, and the rhythmic relation of three notes in the time of two, i.e. the triplet.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: We have, therefore, good reason to examine the relationship between the melody and the text. Obviously, given the nature of the documents that we possess, this examination will have a hypothetical result in quite a few cases; yet in others it will be more certain; and we are, in any case, compelled to state the problem. At first, we must take note that there is a distinction to be made between syllabic melodies and non-syllabic melodies. In the latter case, the musical embellishments can be more or less rich or more or less simple. They were particularly rich when the song was performed with virtuosity by a soloist and when the text was beautiful prose. But, in this chapter, we are only going to deal with melodies that are relatively simple, that is to say, with melodies that could be sung by those assembled or a choir that was not trained for technical brilliance ; these melodies accompanied a poem in strophes. In a poem intended to be sung, the words may have been written first and the music composed afterwards to accompany the text. The contrary may also have happened, and the structure of the melody then determined the words. If one composes strophes following the syllabic principle for an already-existing melody, one that has a rhythm that is hardly noticeable, the result has to yield verses where it is the number of syllables that matters. In the preceding chapter I proved the existence of poems of this type, of which the earliest, so far as we know, are old Irish hymns; and I showed the relations of this poetic form to ancient quantitative forms. See, for example, P. One scholar has even supposed that melody could have played an important role in the creation of the oldest rhythmic Latin poem with which we are familiar, that is, the *Psalmus contra partem Donati* of St. Augustine imitated a trochaic octonarius, but without caring about the quantity. But this supposition runs into some difficulties. It is, for example, noteworthy that the structure of the verse before the final cadence is entirely free. We can see this from the first three lines of the first strophe: *Abundantia peccatorum nos olet fratres conturbare. Propter hoc Dominus nos admonuit nos praemonere, Comparans regnum caelorum nunc reticulo misso in mare.* Of course, this is not inconceivable in the rhythmic poetry. We found quite a few examples in the preceding chapter, where I called this phenomenon partial imitation of the structure. But in the oldest rhythmic poetry this phenomenon is relatively rare. Thus we are then very surprised to find this use of proparoxytones in the work of St. Fulgentius of Ruspe who, about a century later, imitated the verses of St. The only exception is v. One ought to correct *accipere v. Legite quomodo adulter puniatur in sancta lege; Non enim dicere potest quia peccavit a timore.* You are not currently authenticated. View freely available titles:

Chapter 4 : Dolmetsch Online - Music Theory Online - Rhythmic Variety

Dag Norberg's analysis and interpretation of medieval Latin versification, which was published in French in and remains the standard work on the subject, appears in English with a detailed, scholarly introduction by Jan Ziolkowski that reviews developments since its initial publication.

To understand any form of scansion, it is necessary to appreciate the difference between meter and rhythm. The rhythm of language is infinitely varied; all aspects of language contribute to it: Lewis observes, "[i]f the scansion of a line meant all the phonetic facts, no two lines would scan the same way". It is an ordering of language by means of an extremely limited subset of its characteristics. In English and in many modern languages the language is ordered by syllabic stress. All other aspects of language are present, indeed they are vital to the rhythm of the verse; but they are not ordered by the meter. However, marking stress is not the same as marking meter. A perfectly regular line of iambic pentameter may have anywhere from 2 to 9 stresses, [2] but it is still felt to exhibit 5 pulses or beats. This can most easily be understood through the principle of relative stress: These phenomena are called "promotion" and "demotion". Thus a syllable, regardless of its level of stress, that realizes a beat is ictic; and a syllable, regardless of its level of stress, that does not is nonictic. Ictus refers to the position within a line that is experienced as a beat, or to the syllable that fills it. Brogan issues a stern warning about the temptations of overly detailed scansion: Since meter is a system of binary oppositions in which syllables are either marked or unmarked long or short; stressed or unstressed, a binary code is all that is necessary to transcribe it. It is natural to want to enrich scansion with other kinds of analyses which capture more of the phonological and syntactic structure of the line. But all such efforts exceed the boundary of strict metrical analysis, moving into descriptions of linguistic rhythm, and thus serve to blur or dissolve the distinction between meter and rhythm. Strictly speaking, scansion marks which syllables are metrically prominent -- i. Scansions which take account of more levels of metrical degree than two, or intonation, or the timing of syllables are all guilty of overspecification. For clarity, scansions that mark only ictus and nonictus will be called "metrical scansions", and those which mark stress or other linguistic characteristics will be called "rhythmic scansions". Elements[edit] Minimally, graphic scansion requires only two symbols, designating ictic and non-ictic syllables. These symbols are typically placed over the first vowel in every syllable. Some prosodists indicate only ictic or, in rhythmic scansion, only stressed syllables, but this is not ideal since the number, position, and character of non-ictic syllables is also metrically significant. Additionally, many prosodists divide a line into feet "the minimal repeated units" using the pipe symbol. When feet are thus designated, words that span feet are divided without hyphens, and any punctuation that occurs at a foot break is typically omitted. Foot analysis tends to imply that there is a special relationship among syllables within feet which does not apply across feet, but this is doubtful. Finally, a caesura may be indicated. In the great majority of verse in English caesurae are not part of the metrical pattern, and generally it is better not to include them in English scansion. If they are to be marked: The fourteenner typically does have a metrical caesura; examples of style 1 and 2 are shown below: Because of the variety of stress levels in language, 2-level notation is not adequate for a rhythmic scansion of any sensitivity.

Chapter 5 : Classical Music Iambic Pentameter

4 - Versification - What is meter? In this section on versification, we will concentrate our energies on understanding only one of the many different conventional patterns that enable and constrain poetic composition, namely the meter traditionally referred to as iambic pentameter.

A foot is a group of syllables combined in one of several fixed patterns. These syllables, usually one to three in number, have a definite value in relation to each other. In the Classical languages the difference in the value of syllables depended upon what was known as quantity—that is, the amount of time required to pronounce the syllables; the syllables were called long or short and were so indicated in any scheme of metrical analysis. In English poetry, however, the basis of determining the value of syllables is not quantity but accent. Several systems of notating accent are used, including the Classical long and short marks: The iambic foot is the most common in English poetry; it is found chiefly in tetrameter and pentameter lines. In scanning poetry, one must pay attention to the meaning as well as to the rhythm and must be careful not to mispronounce words or to distort the emphasis of the sentence. Reading poetry aloud is one of the best ways to catch the rhythm. The prose sense of the poem indicates the true meter, and in turn the meter heightens the sense. Of course, some words allow more than one pronunciation, and words like heaven and even may be pronounced in one syllable or in two syllables, as the meter demands. Final nonsyllabic edis sometimes pronounced as a separate syllable, and syllabic vowels coming together are very frequently telescoped or elided, into one syllable. Note the scansion of the following lines: Some lines may have two or more pauses, but only the more emphatic one is the caesura. Although it is usual for this pause to come near the middle of the line, it may occur anywhere, between feet or within them. Indeed, variety and effectiveness are gained by a constant shifting of the esura in succeeding lines. As a rule, the caesura coincides with a pause in the sense. If the pause follows an accented syllable, the caesura is said to be masculine; if it follows an unaccented syllable, it is said to be feminine. A caesura is commonly indicated thus Each of the two segments of a line of poetry so divided is called a hemistich. Feminine caesuras occur in lines 2 and 10; the others are masculine. Although widely used in France, it has never become popular in England. It was used in the Chronicle of Robert of Gloucester c. As far as we know, the Earl of Surrey c. Moreover, it is rather consistently end-stopped a natural pause falling at the end of a line , and hence has the quality of conventional couplets without rhyme. With Miltonj blank verse achieves broad rhetorical variety, partly through the run-on line the end of a line does not correspond to a natural pause in speech; see eniamhment, p. Wordsworth shows a certain Miltonic influence, but adapts blank verse to serve his purpose of more simple and direct communication. Tennyson elevates it to a new eloquence suitable for the variety of themes with which he concerned himself. The essential naturalness of blank verse has been felt sufficient justification for its continued use by many modern poets. No other set meter in English lends itself so well to the characteristic expression of individual authors. Who can express the slaughter of that night, Or tell the number of the corpses slain, Or can in tears bewail them worthily? The ancient famous city falleth down, That many years did hold such seignory. With senseless bodies every street is spread, Each palace, and sacred porch of the gods. And if thou pitiest Tamburlaine the Great, Come down from Heaven, and live with me again! It is the east, and Juliet is the sun. Arise, fair sun, and kill the envious moon, Who is already sick and pale with grief That thou, her maid, art far more fair than she. Shall they hoist me up And show me to the shouting varletry Of censuring Rome? Rather a ditch in Egypt Be gentle grave unto me! On one side lay the ocean and on one Lay a great water, and the moon was full. Often you must have seen them Loaded with ice a sunny winter morning After a rain. Indeed, if they were, in a poem of any length the result would be not only obviously monotonous but also rather unnatural in phrasing. Thus variety in metrical pattern is both essential and pleasing. Sometimes a line contains more or fewer syllables than the prevailing number. The addition of one or two syllables at the beginning of a line is known as anacrusis; a weak or feminine ending. The omission of syllables at the beginning of a line is called truncation; at the end of a line, catalexis. A line terminating in an imperfect foot is thus called catalectic. If the line ends with a complete metrical foot, it is acatalectic. In the scansion of a line of verse a caret A may be used to indicate the omission

of a syllable. Though the number of syllables varies from seven to twelve, there are only four accents. The principle, however, can be seen as far back as Old English poetry. Hopkins noted the existence of reversed feet; these, he said, involved "putting the stress where, to judge by the rest of the metre, the slack should be and the slack where the stress. Hopkins used the sign to denote the existence of such counterpointing. Hopkins pointed out that sprung rhythm emerges when a regular metrical pattern is obscured by the amount of counterpointing. The stress regularly falls on the first syllable of each foot where there is only one syllable the stress falls on that. Sprung rhythm is marked by four principal types of feet—the monosyllabic, trochaic, dactylic, and First Paeonic, marked -xxx. The most obvious feature of sprung rhythm is extreme metrical irregularity. Hopkins felt that two important advantages in this type of rhythm were that "it is nearest to the rhythm of prose" and that it combines opposite, and one would have thought, incompatible excellences, markedness of rhythm. It depends for its effect upon cadence, upon subtle variations in rhythm and in length of line, upon recurring images, and upon what Amy Lowell, an ardent exponent of the form, called "a delicate sense of balance. Some literary prose has a rhythm that makes it almost indistinguishable from free verse. Of equal or more importance in this connection are countless portions of the English Bible, particularly passages from Isaiah, Job, Psalms, the Song of Solomon, and Ecclesiastes. These were originally Hebrew poems, unrhymed but rich in rhythmic flow. The King James translators recaptured much of the Hebrew music, and only the slightest rearrangements are necessary to turn the verses into poetic form. The Lord reigneth; He is clothed with majesty; The Lord is clothed with strength, Wherewith he hath girded himself. The world also is established, That it cannot be moved. Thy throne is established of old: Thou art from everlasting. It is seen in the irregularity and the vigorous swing of Anglo-Saxon verse, with its varying alliterative design; and it appears also in Middle English poems, like *Piers Plowman*, that were written in alliterative pattern. Any poem that relies only upon rhyme as its distinguishing metrical mark and derives its peculiar power from irregularity of rhythm and form suggests a tendency toward the structure of free verse. The American poet Walt Whitman is one of the greatest masters of free verse. When I heard the learned astronomer; When the proofs, the figures, were ranged in columns before me When I was shown the charts and the diagrams, to add, divide, and measure them; When I, sitting, heard the astronomer, where he lectured with much applause in the lecture-room, How soon, unaccountable, I became tired and sick; Till, rising and gliding out, I wandered off by myself, In the mystical moist night-air, and from time to time, Looked up in perfect silence at the stars. Lawrence have been particularly successful. Pound believed that the poet should "compose in the sequence of the musical phrase, not in the sequence of a metronome. Lawrence said there was one type of poetry which concerned itself with the ideal and the abstract, and another which concerned itself with "the immediate present. In free verse, he wrote, "there is no rhythm which returns upon itself, no serpent of eternity with its tail in its own mouth. There is no static perfection, none of that finality which we find so satisfying because we are so frightened. In the deep, strange-scented shade of the great dark rob-tree I came down the steps with my pitcher And must wait, must stand and wait, for there he was at the trough before me. Although it does not appear commonly in English verse until after the Norman Conquest of , it was frequently used in Latin poetry as early as the fourth century along with the traditional quantitative measure. Because rhyme was common in Latin folk poetry, it became a distinctive mark of the Latin hymns of the Church, and as these were early used in Britain, they exerted considerable influence upon English verse, which, before the Middle English period, had employed the Germanic system of alliteration. Rhyme is the similarity of final sounds in two or more words. Words are said to rhyme if the accented vowels have the same sound, if the sounds following those vowels are the same, and if the consonants preceding the vowels are different. Examples are deep sleep, shade-made, orn-forlorn, swallow-follow, snow-flow. Usage allows so-called imperfect rhymes, sometimes referred to as slant rhymes or pararhymes that is, words with slight variations in the accented vowels, such as earth-hearth, heaven-given, love-prove, guest-feast. A rhyme in which only single syllables correspond is called a masculine rhyme, as home--roam; one in which two syllables correspond is called a feminine rhyme, as otion-potion; one in which three syllables correspond is called a triple or multiple rhyme, as tenderly-slenderly. Rhyming words usually come at the ends of lines, but sometimes internal rhymes are used in which the last word in a line rhymes with a word near the middle of the line. And through the drifts the

snowy cliffs Did send a dismal sheen; Nor shapes of men nor beasts we ken The ice was all between. The rhyme scheme of a poem or a stanza is indicated by letters of the alphabet, rhyming lines being designated with the same letter. The rhyme scheme of the stanza quoted above is abcb, with the second and fourth lines rhyming. Two other terms, homonym and homophone, should be noted in connection with rhyme. The Anglo-Saxon line of verse is broken into two parts, each of which contains two strongly stressed syllables. The third stressed syllable in the line alliterates with the first or the second stressed syllable, or with both. Only identical consonants alliterate, but all vowels alliterate. With this prominence given to stressed syllables, there is considerable freedom about unstressed syllables, both in number and in position. Middle English poetry revived for a time, often excessively, the alliterative verse form. It is seen at its best in some of the poetic romances like *Sir Gawain and the Green Knight* and in *Piers Plowman*, the opening lines of which are scanned as indicated below. But trusteth wel, I am a Southren man, I kan nat geeste "rum, ram, ruf" by lettre, Ne, God woot, rym holde I but litel better; And therefore, if yow list, I wol nat glose, I wol yow telle a myrie tale in prose. As such it was used freely in early Elizabethan lyric poetry, and has been commonly employed in subsequent verse; indeed it has been something of a stylistic instinct among all English-speaking peoples. The skillful introduction of alliteration can greatly intensify the effect of even a matter-of-fact passage. Yet the oak is left That grew beside their door; and the remains Of the unfinished Sheep-fold may be seen Beside the boisterous brook of Green-head Ghyll.

Chapter 6 : Rhythm - Wikipedia

seven rhythmic versification and music. seven rhythmic versification and music (pp.).

The methodological framework for the analysis of the genre is provided by theoretical principles of classical period form, accepted by Koch, Riepel, Marx and Riemann. The investigation centers on the combined action of the basic constituents of period-form, the syntax revealing themselves through Taktordnung with its own symmetry and segmentation that constitute a logical successor to the Taktordnung. In the mazurkas these constituents of the periodic form are treated in an individualized and differentiated manner which is coupled with a degree of relaxation of the connection between syntax and metrics, a connection that lies at the foundation of classical norms. The compositional devices which serve to weaken, mask and display the mid-period caesura have enabled the construction of syntactic entities extending beyond the framework of the segmentation that results from the classical Taktordnung. The varied treatment of the individual constituents of periodic form determines the variety of the mazurkas within the genre. This variety announced its presence in the very earliest opus numbers, reached its widest range in Op. Scholars have considered these works to be a manifestation of Polish ethnicity as well as a most personal form of expression; the homogeneity of form does not preclude the rich variety of content, originality, or uniqueness of style. This study focuses upon musical categories highlighted in its title: Henle Verlag, served as the principal source of the music. In accordance with these basic assumptions, the musical period "modeled after the grammatical period" represents an arrangement of various melodic segments, called sentences. These sentences, taken collectively, express one, complete idea, but in order to achieve closure a sequence of sentences must end with a perfect cadence. According to the theory of H. Charles Koch, the element which differentiates sentences within the period, and also provides it with closure is a cadence "treated here as an equivalent to punctuation in speech. Riepl posits that the ideal dimensions of sentences and larger segments compounded of sentences should be based on the multiples of number four, e. He also recommends the use of sentences that are twelve, twenty, and twenty-four measure long. In his model, Riemann entirely subordinated meter to syntax. Within a continuous musical passage, he first distinguished an individual motif ideally, corresponding to one measure then a group of measures related to this motif Taktgruppe which according to the standard, consists of two measures. Finally he defined groups of measures as semi-sentences Vordersatz and Nachsatz ideally consisting of four measures which, when joined, create an eight-measure sentence Satz identical to the period Periode. The rhythmic fluidity of these compositions, linked to a regular repetitive segmentation which is frequently identical with the classical Taktordnung, requires searching for structural analogies in poetry rather than in prose. This analogy is accentuated by the fact that the segments of the mazurkas that differ in terms of their syntax and function thematic segments are obviously different from segments of a transitory character maintain a generally uniform Taktordnung; thus in detailed analyses for instance by Miketta these segments are usually referred to as periods. This case is best illustrated by the Mazurka in B major Op. Mazurka in B major, Op. Occasionally a sixteen-measure segment, conforming to the norms of the classical Taktordnung and easily divisible into four-measure phrases, may lack a clear-cut punctuation. Such segments usually form a transparent structure with predominately metric-motoric qualities reminiscent of a perpetuum mobile. In the Mazurka in C major, Op. This process is made possible by the elimination of punctuation: In these pieces, the phenomena that disturb the rhythm of phrasing "and consequently also alter the regularity of the strophic structure" may be interpreted as an effect of assigning a dominant role to the syntactic element. Hence, in mazurkas one may observe the diverse and individualized treatment of various factors of periodic structure "syntax identifiable through the differentiation of cadences, characteristically symmetrical Taktordnung, and segmentation which theoretically appears to be a logical outgrowth of the Taktordnung. All this would not have been possible without a certain relaxation in the relationship between the syntax and the meter; this relationship is fundamental to the classical norm. A closer insight into phenomena described above requires a more precise definition of several terms. A phrase may but not necessarily on all occasions correspond to a segment or its portion. An extended section, i. It is clear that the strophe is shaped through the

simultaneous action of two fundamental normative principles: It is generally known that the composer considered the slur to be of great significance and that he accepted different ways of using slurs within the same composition. While undermining the clearly evident punctuation thus undermining the certainty of its significance, the slur exposes elements which otherwise would have remained hidden in the shadows. The various ways in which these elements converge to shape the narrative style of the mazurkas unequivocally determine the means of coordinating and internally unifying the diverse segments creating the whole. Thus, they ultimately define the form of the musical work and provide a musical reference to A. The dominant pattern of the strophe in many mazurkas especially those carrying the main theme is the sixteen-measure segment consisting of four four-measure phrases. The eight-measure period extended to the length of the strophe usually serves as the syntactical core of such a segment. Mazurka in F-sharp minor, Op. The adaptation of syntax to the metric requirements of the strophe sometimes interferes with its symmetry, especially when only one of the segments of the period is subject to expansion. In the Mazurka in A-sharp minor, Op. This expansion results in a syntactic ambiguity due to the neutralization of the caesura between the antecedent and the consequent see Example 3. Mazurka in A-flat minor, Op. A similar effect may be observed in the more metrically diversified twelve-measure strophes, among which the first segment of the Mazurka in B major, Op. While the presence of a periodic structure in this segment is beyond question, the caesura between the antecedent and the consequent is ambiguous enough to be placed at the end of any of the first four verses of the strophe see Example 4 and Figure 5. Mazurka in B-flat major, Op. The syntax of the first segment of the Mazurka in A-flat major, Op. Such partitioning indicates the presence of an eight-measure period with a repeated consequent this type of the syntactical pattern also appears in the first segment of the Mazurka in E minor, Op. Mazurka in E minor, Op. All these features are harmonized with the static form of the mazurkas discussed here. In all the cases the form is cumulative, as it is based on the principle of addition of new segments and the creation of periods of higher order. Repetition is a typical means of integration of the individual segments; it usually results in the creation of a tri-partite overall formal plan. Although repetition joins strophes that differ both thematically and metrically and does so in a seemingly mechanical manner, in the process it presents theme A in a variety of contexts see Figure 8. It also appears twice in Opus In later works this type of repetition appeared in one instance only in the middle section of Mazurka in A-flat major, Op. It seems, however, that on this occasion it served different formal principles. In this particular composition two distinct kinds of melodic material and textures are juxtaposed. The outer sections of the piece contain an extensive melodic line, developed along the latent contour of the twenty-measure, five-verse strophe, divided into 1: The slur, while masking the periodic punctuation, endows the melody with such continuity that it brings to mind the Wagnerian unendliche Melodie as observed by Rothstein. Besides the already defined cumulative or additive form, the early collections of mazurkas feature a different formative technique which strives to increase the dynamic character and dramatize the musical progression while expanding the size of the composition as well. This principle manifests itself in open segments which are frequently connected by the relationship of their motivic material, resulting in a particular continuity of narration. The earliest example of such a formative approach is the Mazurka in F minor, Op. It features the transparent periodic syntax of individual strophes which are arranged according to a clear, concise and comprehensive tonal scheme. Another integrating factor in this technique is versification based on the uniform rhythm of the four-verse strophe consisting of four-measure phrases. Through these means the composition acquires an epic character and is transformed into a kind of miniature ballad. The gradual dramatization of this category of compositions may be observed in the following mazurkas: The Mazurka in B minor, Op. Here the repetition typical of the cumulative form, joining segments A and B mm. The majority of elements serving to dramatize a musical passage derive from the sonata form; in the first half of the 19th century the sonata form was considered to be a musical reflection of drama. Thus, in the Mazurka in F minor, Op. In the Mazurka in A minor, Op. In a similar segment of the Mazurka in B-flat minor Op. In this method homogeneous thematic material is presented against a background of a mobile harmonic foundation, oscillating between the keys of D-flat major, D-flat minor i. It has the effect of energizing the progression and suffusing the entire segment with a developmental character. The structure of the strophe in this segment as well as the rhythm of the

phrase are disturbed two times through the interruption of the harmonic progression after reaching the dominant. In the first instance *m.* In the second case *mm.* Mazurka in B-flat minor, Op. The disturbances in the rhythm of the strophes and phrases, caused by either halting or delaying harmonic progressions might be considered musical analogies to the literary technique of retardation, which relies upon introducing delays in epic development. In the Mazurka in C-sharp minor, Op. Mazurka in C-sharp minor, Op. The technique of breaking off a phrase and interjecting motivic figuration between its repeated fragments, which is used in this segment, leads to the considerable stretching of the consequent while simultaneously creating the effect of suspending movement. This effect appears to be a substitute for ending the period, since the consequent is not closed with a cadence. Such closure does not occur until the following strophe, which also carries new thematic material. The doubled dimensions of the thematic segment and above all, the intense dramatization of the musical progression, exemplify a formal arrangement rare among the mazurkas. It is characterized by the absence of the more or less exact repetitions of the main theme. The Mazurka in E minor, Op. The constant element in this composition is strophe B, whose phrases do not constitute a complete period. The syntactic whole, implied by the presence of an slur, emerges only as a result of connecting strophe B with the theme A which continues to be developed see Figure Here, the opposition of themes A and B corresponds with the question and answer relationship, typical of the periodic form and based on the dominant-tonic relationship reinforced by the melodic shape of theme B, seemingly mirroring the intonation of the voice uttering a question. The juxtaposition of two contrasting segments in one syntactic whole is the main principle of structuring themes in the Mazurkas Opus 41, No. Thus, the main theme of the Mazurka in C-sharp minor, Op. Hugo Leichtentritt has conceded that Mazurkas Op. The above diagrams reveal, on the one hand, the strophic structures underlying the formal outlines of both compositions and, on the other hand, the tendency to blur strophic divisions by clustering strophes into larger segments. Due to the role of these segments in shaping the form, they introduce a new partitioning of the music; this segmentation is of a higher order than the one associated with the strophic structure. In order to mask the caesuras between the strophes the superimposition of themes is also used: The tendency to transcend the strophic structure, resulting in a departure from the regular, formal segmentation of the classical *Taktordnung*, emerges clearly beginning with the Mazurkas opus In the Mazurka in G sharp minor, Op.

Chapter 7 : Recitative - Music - Oxford Bibliographies

Define rhythmic pattern. rhythmic pattern synonyms, rhythmic pattern pronunciation, rhythmic pattern translation, English dictionary definition of rhythmic pattern. Noun 1. rhythmic pattern - a system of versification poetic rhythm, prosody metrics, prosody - the study of poetic meter and the art of versification poem.

Introduction Versification, art of making verses, or the theory of the phonetic structure of verse. This theory considers the phonetic characteristics of verse both as absolute elements and as relative to the other, nonphonetic elements of verse. Theoretically, any phonetic characteristics of a language, such as the number of syllables in an utterance, the degrees of energy or lengths of time taken to utter them, or even their pitch, may be organized into an orderly and symmetrical pattern. The study of versification in the poetry of different languages and periods must take account of these possibilities. English Versification In the English language the basic system of versification is known as accentual-syllabic. Thus, in English poetry of almost all periods, the verse structure is created both by the fixed or varying numbers of syllables per line and by the constant alternation of accented and unaccented syllables in definite, recurring sequences within each line. The Foot In accentual-syllabic versification the basic unit of measurement is known as the foot. The foot consists of one accented syllable accompanied by one or two unaccented syllables. In each foot of the example above, one unaccented syllable precedes one accented syllable. This type of foot, called the iamb or iambic foot, is the most common in English verse. The other principal types of foot found in English verse are B. The Line In addition to accent, the number of syllables to a line is an important determinant of the theoretical pattern of English verse. This syllabic pattern, or meter, is usually expressed in terms of the number of feet to a line. The example given previously contains five feet and is known therefore as a pentameter Greek penta, "five" line. Iambic pentameter is the most common type of verse line in English. Other types of line frequently encountered in English verse are These lines are illustrated in the accompanying table of the principal versification systems. Although each line of a poem often contains the same number of feet, poets also employ lines varying in length either according to a definite scheme or, less frequently, according to expressive need. Rhyme Another and more obvious way to create a pattern among the various lines of a poem is by the use of rhyme, or identity of sound. Rhyme is established between two or more words or phrases in respect to the vowel of the last accented syllable and to all the sounds following this vowel. Thus, for example, lines rhyme if they end in oar and more, or in table and fable, or in tenderly and slenderly. All of these are so-called perfect rhymes. Imperfect, or slant, rhymes are those in which the phonetic identity is not complete, as in love and remove. Such rhymes are sometimes used to avoid monotony or to support some other purpose in a poem; occasionally they are used as part of a regular pattern. The following is an example of internal rhyme: Once upon a midnight dreary, while I pondered, weak and weary, Rhyme is found commonly in almost all periods of English verse. A notable form, which was used as early as the 14th century by Geoffrey Chaucer and which became very popular in the late 17th and 18th centuries, is the couplet, a recurring unit of two successive rhymed lines: Know then thyself, presume not God to scan; The proper study of mankind is man. Couplets of iambic pentameter, like the above, are the most frequent in English, but iambic tetrameter couplets were popular in the Middle Ages 5th century to 15th century and are used in modern times. They are called octosyllabic couplets Greek okto, "eight" , because each line has eight syllables: For his Religion it was fit To match his learning and his wit. Not all English verse is rhymed. A notable type of unrhymed verse often used in English is blank verse, unrhymed lines of iambic pentameter. It is the basic type of verse found in the plays of William Shakespeare and in the epic poems of John Milton. The Stanza When the pattern of rhymes, or rhyme scheme, extends beyond two or sometimes three lines, the entire group of rhymed lines is called a stanza. In poems containing more than one stanza, the pattern of the first stanza is usually, although not invariably, repeated in each succeeding one. The rhyme scheme of any stanza is commonly indicated by a series of letters, in which each recurring rhyme is designated by one letter, as in this example, in which the rhyme scheme is abab: At daybreak on the hill they stood That overlooked the moor, And thence they saw the bridge of wood, A furlong from their door. Stanzas may be composed of lines of the same length or of varying

length, as in the example above, in which iambic tetrameters alternate with iambic trimeters. Stanzas of four lines, like this one, are called quatrains; when the rhyme scheme and line lengths are as above, the stanzas are called ballad stanzas, because many English and Scottish ballads follow this form. Other traditional stanzaic patterns are used in English verse. Terza rima, a verse form consisting of three-line stanzas in the rhyme scheme aba, bcb,cdc, etc. Quatrains sometimes are arranged in other rhyme schemes, such as abba. A stanza of seven iambic pentameter lines rhyming ababbcc, known as rhyme royal, was frequently used by Chaucer and his followers and was often imitated by later poets. Ottava rima, an eight-line stanza rhyming abababcc borrowed from Italian verse by English poets of the Renaissance 14th century to 17th century, subsequently became highly popular. The sonnet, perhaps the most popular stanza form in English poetry, almost invariably contains 14 lines of iambic pentameter.

Variable Elements The actual appeal of verse to the ear depends only in part on the regular, theoretical patterns of syllables, accents, and rhyme. Even if it were possible in the English language to produce an unvarying pattern in which all of the accents had the same strength, poets would consider such a pattern monotonous and would avoid it. The degree and kind of departures from and additions to the basic patterns of verse vary widely from poet to poet; such variations contribute to the richness and diversity of the English poetic tradition.

Stress Among the possible variations and nonpatterned effects, one of the most important is stress, or differentiation in the degree of accent. Some phoneticians claim that four degrees of stress are distinguished by ordinary speakers of English; others claim that only two degrees are meaningful to speakers and attended to by them. It is usually assumed by students of poetry, however, that degrees of stress intermediate between fully accented and unaccented syllables in a line of verse are important to its verbal music. Thus in the iambic pentameter line accents 2, 4, and 5 are strongest, 1 is weaker, and 3 is weakest. Reading this line with approximately equal stress on each accented syllable produces a monotonous, singsong effect and puts an unnatural emphasis on the less important words *Amid* and *on*. Most good English poets produce an interplay between the natural stresses of speech and the basic verse pattern. Another and more obvious kind of variation in stress is produced by occasionally introducing an extra syllable or a foot differing from the regular ones in the line. In the following example, in which the theoretical pattern is iambic pentameter, the third is made an anapest by introducing a second accented syllable, and one more unaccented syllable is added beyond the regular pattern at the end of the line: A line ending with an unaccented syllable is said to be feminine. Lines ending in accented syllables are called masculine. In the following line, also iambic pentameter in pattern, the accent patterns of the first and second feet are reversed, producing two trochees: Two accented syllables or two unaccented syllables may also be substituted for a conventional iamb or trochee. A foot of two accented syllables is called a spondee, as in the first three feet of this example, in which the theoretical pattern is actually iambic pentameter: A foot of two unaccented syllables is called a pyrrhic foot, as in the fourth foot below: The most extreme departure from the theoretical stress-pattern of English verse is free verse, which is composed in lines of irregular length, according to expressive need, but approximating the balanced cadences of music.

Pause Apart from degrees and shifts of stress, another kind of variation from the theoretical pattern must be accounted for in terms of the length and phonetic character of the pauses, or intervals, between syllables of verse. Almost any particular line of iambic pentameter, no matter how regular, will depart slightly in rhythm from the absolutely regular pattern that can be produced by uttering "da-dum, da-dum, da-dum, da-dum da-dum. Traditionally, however, poets, hearers, and readers have thought of this interval simply in terms of time. A strong pause in a line is called a caesura, indicated by double bars in the following lines of iambic pentameter: When the pause comes at the end of the line, the line is said to be end-stopped, as in the second line above. When the sense of the poetic statement continues from one line into the next, however, so that no pause occurs at the line end, the first line, as in the example above, is said to be a run-on, or enjambed, line. The tension and complex interplay created when a syntactic unit does not coincide with a ten-syllable line unit is especially featured in blank verse. **Sound Quality** Like the variations in the stress of syllables and in the character of the intervals between them, a third factor independent of the theoretical pattern becomes very important to its enrichment. This factor is vowel and consonant quality. In general the quality or coloration of sounds has much to do with the effect of a line or of a poem in ways that have not been fully investigated. Harsh sounds, for instance, like the word *harsh* itself, may suggest pain or

effort; soft ones, like the word pure, may suggest joy or peace. Specifically, however, the patterns resulting from resemblances between vowel and consonant sounds are based upon traditional or conventional interpretations. The repetition of the same sounds in the first syllables, or first accented syllables, of words is called alliteration: Looking and loving our behaviors pass The stones, the steels and the polished glass, The repetition of the same stressed vowel sounds with different consonants is called assonance: And all the summer through the water saunter. Here the n-sound in saunter prevents the two words from rhyming perfectly, which would spoil the effect. The repetition of consonantal sounds when the vowel sounds differ is called consonance: And feed deep, deep upon her peerless eyes. The use of sounds that supposedly echo or suggest the meaning is called onomatopoeia: The moan of doves in immemorial elms. Finally, rhyme, which was discussed as part of the theoretical pattern of English verse, is of extreme importance in contributing to the sound quality of poetry.

Other Systems of Versification Other systems of versification include the quantitative, the syllabic, and the accentual.

Quantitative Versification The versification of classical Greek and Latin poetry is said to be quantitative because its main principle of patterning is the length of time taken to utter syllables, in contradistinction to the stress, or degrees of energy with which they are uttered, as in English. In the typical foot of a dactylic hexameter, for example see Latin example in the accompanying table, the first syllable is thought of as being longer than the other two and not as being accented more strongly than the others. End rhyme was not used in such verse. This system is called syllabic because within the line the number of syllables, and not their accent or length, is the most important factor. In French poetry the line most often used is the alexandrine, which contains 12 syllables with a caesura after the sixth syllable. Although the line is not constructed on a pattern of accents, two basic stresses are felt. These stresses fall on the final syllable of the line and on the syllable preceding the caesura see accompanying table. End rhyme is a frequent feature of Romance-language verse. In all probability the features of syllable counting and rhyme in English verse are a heritage from French and Italian verse.

Accentual Versification The verse of the ancient Germanic peoples, including Old English verse, was accentual. Four stress accents are distributed through each line of Old English verse, but the number of unaccented syllables to the line is not fixed, so that a variable number of unaccented syllables, or none, may intervene between stresses see accompanying table. Furthermore, alliteration in two or three of the four stresses per line, another invariable feature of this verse, was both a guide to the accent and an embellishment. Accentual verse remained popular in English as late as the 15th century. It exhibited end rhyme only in the later phases of its history, when its rules had become considerably relaxed.

Chapter 8 : Project MUSE - An Introduction to the Study of Medieval Latin Versification

Music, versification and soliloquy at times were mixed by the performers, almost equally represented by girls and boys, in the tableaux or short plays, and all performances were generously appreciated by the packed audience including parents, teachers and government officials.

Although recitatives and songlike segments were quite distinct in the earliest Florentine operas, Roman and Venetian operas and chamber cantatas from the 1600s through the 1700s frequently feature fluid shifts among more or less expressive recitative, either declamatory or embellished arioso, and short segments in various songlike aria styles. Correlations between various types and degrees of recitative style on the one hand and various poetic meters and voices dramatic, narrative, lyric on the other are not always predictable during this period. French recitative of that time used changing meters, more precisely notated rhythm and more melodic interest; its poetry is normally set out as vers libres but avoiding the short, metrical lines sometimes found in French airs. Spanish recitado could be in either triple or duple meter and frequently contains recurring rhythmic formulas, distinctive melodic contours, melodic sequences, and expressive devices that do not depend on declamation; its poetry is always metrical. English recitative beginning in the 1700s is typically free of metrical pattering, like Italian recitative, but precise in rhythmic notation like the French kind; and English imitation of French vers libres is often employed. During the course of the 18th century, Italian-style recitative supplanted the other national varieties. Declamatory vocal writing parlante accompanied by continuous orchestral music became a defining element in 19th-century opera. Distinctive, language-specific declamatory styles developed in the opera repertoires of eastern Europe and Russia. The Sprechstimme used by Arnold Schoenberg descends, in spirit, from recitative. The neoclassical movement during the mid-19th century brought with it a self-conscious imitation of 18th-century recitative. The imitation of recitative in instrumental works can be traced back at least to 1700.

General Overviews No monographic history or global survey of recitative has been undertaken. Surian in *Dizionario enciclopedico universal della musica e dei musicisti* contains further details about recitative in Italian opera, especially of the 19th century, but is very thin in covering other national types and other genres. Neumann, a short monograph, is a much more detailed and extensive survey of period commentaries with more summaries and discussions. Every history of opera, either general or limited to a single nation or period, is useful for placing recitative in the context of each type of opera as a whole. Grout and Williams is included as a major, representative, English-language survey of this type. Grove Music Online provides an indispensable overview and starting point for an orientation to the various relations between versification and recitative in several major opera languages. Available online by subscription. A Short History of Opera. Columbia University Press, Zur Theorie des Rezitativs im 18. und 19. Jahrhundert Edited by Hans Heinrich Eggebrecht, 1977. Does not attempt detailed descriptions of types of recitatives, but is a very useful finding list of sources. Edited by Ludwig Finscher, 1977. Edited by Alberto Basso, 1960.

Chapter 9 : Versification, Syntax and Form in Chopin's Mazurkas - Polish Music Center

Now it is plain that rhythm is one of the ultimate facts of nature and one of the universal principles of [viii]art; and thus versification, which is the study of the rhythms of verse, is both a science and an art.