

# POETIC METER: A VIEW FROM MUSIC THEORY

---

JOSEPH STRAUS AND REBECCA MORANIS  
(CUNY GRADUATE CENTER)

AMS/SMT  
NOVEMBER 9, 2023

# CLASSICAL PROSODY

---

Poetic lines divided into feet (groups of two or three syllables)

Patterns of stressed (/) and unstressed (u) syllables

Iamb:            u /

Trochee:        / u

Anapest:        u u /

Dactyl:         / u u

Spondee:        //

# SCANSION

## METER = NUMBER AND QUALITY OF FEET

---

### Four lines of iambic dimeter

/ u | u / |  
Ros - es | are red, |

/ u | u / |  
Vio - lets | are blue, |

/ u | u / |  
Su - gar | is sweet, |

u / | u / |  
And so | are you. |

### Four lines of iambic trimeter

/ u | u / | u / |  
Na - ture's | first green | is gold, |

u / | u / | u / |  
Her hard | - est hue | to hold. |

u / | u / | u / |  
Her ear | - ly leaf's | a flower, |

u / | u / | u / |  
But on | - ly so | an hour. |

# FATAL FLAWS OF THE CLASSICAL APPROACH

---

Meter = patterns of stressed and unstressed syllables

Meter resides in the language (as pronounced)

Looking for the wrong thing in the wrong place

# REPERTOIRE

---

Traditional, rhyming English verse with four stressed syllables per line

No iambic pentameter; no free verse

# MUSIC-THEORETICAL VIEW OF METER

---

A multi-level grid

Evenly spaced beats at each level (isochrony)

Measures (with downbeats) at each level

A mental construct in the mind of the listener

# MUSIC-THEORETICAL VIEW OF METER

---

Focus on performance (poems read aloud)

Do the performances permit metrical hearing?

Do listeners hear the performances metrically (i.e. infer a metrical grid)?

# REPRESENTING THE METRICAL GRID WITH DOT NOTATION

---





# Anon, Roses are Red

The image displays a musical score for the poem "Roses are Red" in 4/4 time. It is divided into four horizontal sections:

- Couplet:** A single staff with a 4/4 time signature. It contains four measures of whole notes: "red," "blue," "sweet," and "you." Above the staff are the numbers 2, 3, 4, and 1, indicating the syllable count for each measure.
- Line:** A single staff with a 4/4 time signature. It contains eight measures of quarter notes: "Roses", "red,", "Violets", "blue,", "Sugar", "sweet,", "so", and "you." Above the staff are the numbers 2, 3, 4, 1, 2, 3, 4, and 1, indicating the syllable count for each measure.
- Syllable:** A single staff with a 3/4 time signature. It contains 24 measures of quarter notes, each corresponding to a syllable in the line above. Above the staff are the numbers 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, indicating the syllable count for each measure.
- Performance transcription:** A single staff with a 3/4 time signature. It contains 24 measures of quarter notes, each corresponding to a syllable in the line above. The notes are written on a staff with a 3/4 time signature. The text "Ros-es are red, Vio-lets are blue, Sug-ar is sweet, And so are you." is written below the staff. The syllables are grouped by hyphens: "Ros-es", "Vio-lets", "Sug-ar", and "And so are you." The notes are written on a staff with a 3/4 time signature. The notes are written on a staff with a 3/4 time signature. The notes are written on a staff with a 3/4 time signature.

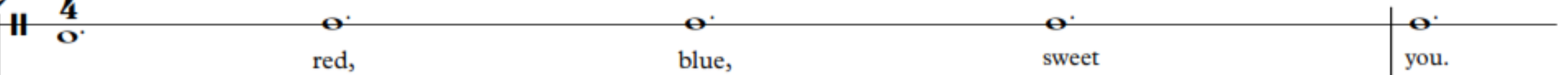
## Performance transcription

Basic Rhythm of Declamation (Krebs 2010)—"the rhythm that we perceive aurally as poetry is recited."

# Anon, Roses are Red

## Couplet

2 3 4 1




4/4

red, blue, sweet you.

Detailed description: A single musical staff in 4/4 time. It contains four measures. The first measure has a whole note on G4. The second measure has a whole note on E4. The third measure has a whole note on C4. The fourth measure has a whole note on G4. The lyrics 'red, blue, sweet you.' are written below the staff.

## Line

2 3 4 1 2 3 4 1



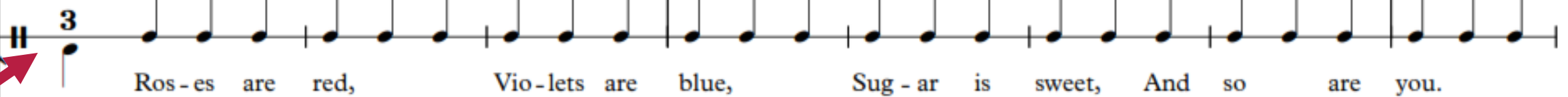
4/4

Roses red, Violets blue, Sugar sweet, so you.

Detailed description: A single musical staff in 4/4 time. It contains eight measures. The first measure has a quarter note on G4. The second measure has a quarter note on E4. The third measure has a quarter note on C4. The fourth measure has a quarter note on G4. The fifth measure has a quarter note on G4. The sixth measure has a quarter note on E4. The seventh measure has a quarter note on C4. The eighth measure has a quarter note on G4. The lyrics 'Roses red, Violets blue, Sugar sweet, so you.' are written below the staff.

## Syllable

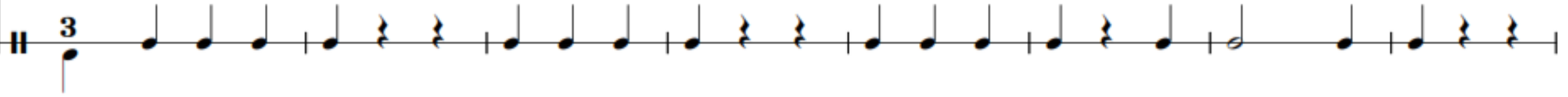
1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3



3/4

Ros - es are red, Vio - lets are blue, Sug - ar is sweet, And so are you.

Detailed description: A single musical staff in 3/4 time. It contains 21 measures. Each measure has a quarter note on G4. The lyrics 'Ros - es are red, Vio - lets are blue, Sug - ar is sweet, And so are you.' are written below the staff. A red arrow points to the first measure.



3/4

Ros - es are red, Vio - lets are blue, Sug - ar is sweet, And so are you.

Detailed description: A single musical staff in 3/4 time. It contains 21 measures. Each measure has a quarter note on G4. The lyrics 'Ros - es are red, Vio - lets are blue, Sug - ar is sweet, And so are you.' are written below the staff.



# Anon, Roses are Red

**Couplet** 2 3 4 1  
red, blue, sweet you.

**Line** 2 3 4 1 2 3 4 1  
Roses red, Violets blue, Sugar sweet, so you.

**Syllable** 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3  
Ros - es are red, Vio - lets are blue, Sug - ar is sweet, And so are you.

3  
Ros - es are red, Vio - lets are blue, Sug - ar is sweet, And so are you.

# Anon, Roses are Red

The image displays a musical score for the song "Roses are Red" in 4/4 time. It consists of four staves. The first staff, labeled "Couplet", features a treble clef and a 4/4 time signature, with a whole note melody: "red," (measure 2), "blue," (measure 3), "sweet" (measure 4), and "you." (measure 1 of the next system). The second staff, labeled "Line", also has a treble clef and 4/4 time signature, with a dotted quarter note melody: "Roses" (measure 2), "red," (measure 3), "Violets" (measure 4), "blue," (measure 1), "Sugar" (measure 2), "sweet," (measure 3), "so" (measure 4), and "you." (measure 1). The third staff, labeled "Syllable", uses a treble clef and 3/4 time signature, with quarter notes for each syllable: "Ros-es are red," (measures 2-3), "Vio-lets are blue," (measures 4-5), "Sug-ar is sweet, And so are you." (measures 6-8). The fourth staff is a rhythmic accompaniment in 3/4 time, with quarter notes and eighth notes with beams, corresponding to the syllables in the third staff.

**Couplet** 2 3 4 1  
|| 4/4  $\overset{\circ}{\circ}$  red, blue, sweet you.

**Line** 2 3 4 1 2 3 4 1  
|| 4/4  $\overset{\circ}{\circ}$  Roses red, Violets blue, Sugar sweet, so you.

**Syllable** 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3  
|| 3/4 Ros-es are red, Vio-lets are blue, Sug-ar is sweet, And so are you.

# Robert Frost, Nothing Gold Can Stay (first stanza)

**Stanza**

**Couplet**

**Line**

**Syllable**

gold, hold. flower; hour.

Nature's gold, hardest hold. early flower; only hour.

Nature's green gold, hardest hue hold. early leaf's flower; only so hour.

Na-ture's first green is gold, Her hard est hue to hold. Her ear-ly leaf's a flo-wer; But on-ly so an hour.



# Robert Frost, Nothing Gold Can Stay (first stanza)

**Stanza**

**Couplet**

**Line**

**Syllable**

gold, hold. flower; hour.

Nature's gold, hardest hold. early flower; only hour.

Nature's green gold, hardest hue hold. early leaf's flower; only so hour.

Na-ture's first green is gold, Her hard est hue to hold. Her ear-ly leaf's a flo-wer; But on-ly so an hour.



# Robert Frost, Nothing Gold Can Stay (first stanza)

**Stanza**

**Couplet**

**Line**

**Syllable**

gold, hold. flower; hour.

Nature's gold, hardest hold. early flower; only hour.

Nature's green gold, hardest hue hold. early leaf's flower; only so hour.

Na-ture's first green is gold, Her hard est hue to hold. Her ear-ly leaf's a flo-wer; But on-ly so an hour.

# Tennyson, Break, Break, Break (first stanza)

The image displays a musical score for the first stanza of Tennyson's poem "Break, Break, Break". The score is organized into four horizontal layers, each with a label on the left:

- Stanza:** The top layer shows the first line of the poem: "break sea utter me." with a 4/4 time signature and a treble clef. It features a melodic line with a slur over "break sea" and another slur over "utter me".
- Couplet:** The second layer shows the first two lines: "Break break cold sea would utter thoughts me." with a 4/4 time signature and a treble clef. It features a melodic line with slurs over "break break cold" and "utter thoughts".
- Line:** The third layer shows the first line: "Break, break, break, on thy cold gray stones O sea! And I would that my tongue could utter the thoughts that arise in me." with a 4/4 time signature and a treble clef. It features a melodic line with slurs over "break, break, break," and "utter the thoughts".
- Syllable:** The bottom layer shows the syllables of the first line: "Break, break, break, on thy cold gray stones O sea! And I would that my tongue could utter the thoughts that arise in me." with a 3/4 time signature and a treble clef. It features a rhythmic line with slurs over "Break, break, break," and "utter the thoughts".

A red arrow points to the "Syllable" label on the left side of the score.

# Tennyson, Break, Break, Break (first stanza)

The image displays a musical score for the first stanza of Tennyson's poem "Break, Break, Break". The score is organized into four horizontal layers, each with a label on the left:

- Stanza:** The top layer, in 4/4 time, shows the first four lines of the stanza. Each line contains two half notes with a slur above them. The lyrics are: "break sea utter me."
- Couplet:** The second layer, also in 4/4 time, shows the same four lines. Each line contains four quarter notes. The lyrics are: "Break break cold sea would utter thoughts me."
- Line:** The third layer, in 4/4 time, shows the same four lines. Each line contains eight eighth notes. A red arrow points to the first line. The lyrics are: "Break, break, break, cold stones sea! would tongue utter thoughts arise me."
- Syllable:** The bottom layer, in 3/4 time, shows the same four lines. Each line contains 12 eighth notes, with a 3-beat rest at the end of each line. The lyrics are: "Break, break, break, on thy cold gray stones O sea! And I would that my tongue could ut-ter the thoughts that a - rise in me."

Vertical bar lines separate the four lines of the stanza. The syllable layer includes a 3-beat rest at the end of each line, which corresponds to the final syllable of the line.

# Tennyson, Break, Break, Break (first stanza)

The image displays a musical score for the first stanza of Tennyson's poem "Break, Break, Break". The score is organized into four horizontal layers, each with a label on the left:

- Stanza:** The top layer shows the first line of the poem: "break sea utter me." with a 4/4 time signature and a single note per syllable.
- Couplet:** The second layer shows the second line: "Break break cold sea would utter thoughts me." with a 4/4 time signature and two notes per syllable.
- Line:** The third layer shows the third line: "Break, break, break, cold stones sea! would tongue utter thoughts arise me." with a 4/4 time signature and four notes per syllable.
- Syllable:** The bottom layer shows the full text with individual syllables marked by numbers 1-4 and corresponding notes: "Break, break, break, on thy cold gray stones O sea! And I would that my tongue could ut-ter the thoughts that a - rise in me." with a 3/4 time signature and three notes per syllable.

A red arrow on the left points to the "Couplet" label. The score uses various musical notations including stems, beams, and slurs to indicate the rhythmic structure of the text.

# Tennyson, Break, Break, Break (first stanza)

**Stanza** (indicated by a red arrow pointing to the first line)

**Couplet**

**Line**

**Syllable**

break sea utter me.  
Break break cold sea would utter thoughts me.  
Break, break, break, cold stones sea! would tongue utter thoughts arise me.  
Break, break, break, on thy cold gray stones O sea! And I would that my tongue could ut-ter the thoughts that a - rise in me.

The musical score consists of five staves. The top staff is a vocal line with a treble clef and a 4/4 time signature. It features a melodic line with a slur over the first four measures and a fermata over the fifth. The second staff is a piano accompaniment with a bass clef and a 4/4 time signature, showing a simple harmonic accompaniment. The third staff is a line of music with a treble clef and a 4/4 time signature, showing a more complex melodic line. The fourth staff is a syllable line with a bass clef and a 3/4 time signature, showing the syllables of the text. The fifth staff is a bass line with a bass clef and a 3/4 time signature, showing the bass notes of the text.

# METER AND RHYTHM

---

Meter = underlying grid

Rhythm = duration of syllables and position on the grid

All syllables will be on a beat at one or more levels, but many beats will not take a syllable (= rests)

# METER AND GROUPING

---

Poetic feet are groupings (as are words, lines, couplets, stanzas).

Poetic feet are **NOT** metrical phenomena.

# METER AND HIERARCHICAL LEVELS

---

At every level, the beats within a measure have distinctive qualities (e.g., downbeat, afterbeat, upbeat).

Usually triple at the level of the syllable and quadruple above (at the levels of the line, the couplet, and the four-line stanza).

The quadruple groupings are end accented, with the metrical downbeat coming at the end of each line, couplet, and stanza.



# POETRY PERFORMANCE

---

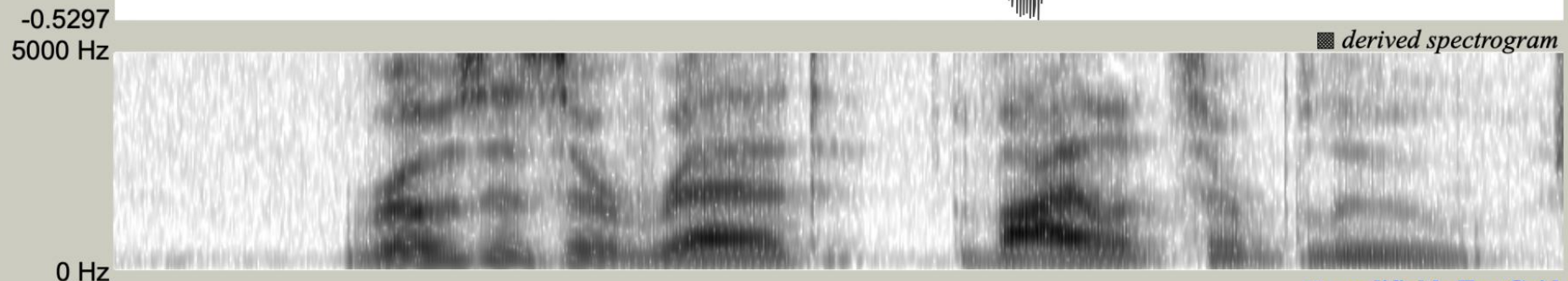
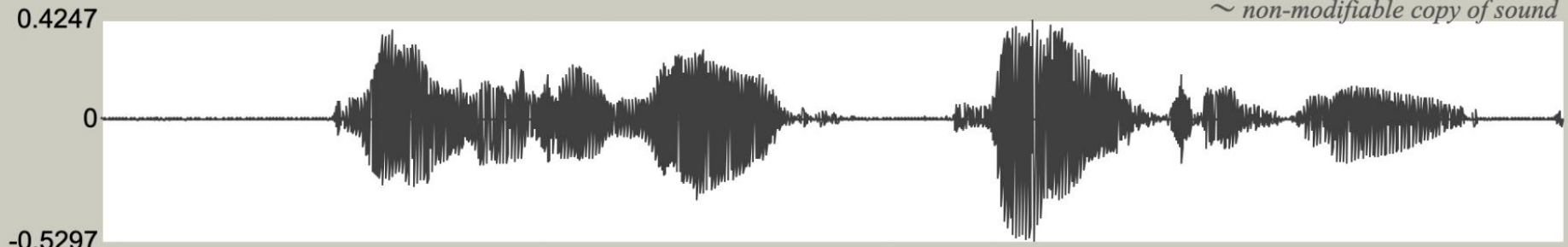
We do not claim that the *poems* are metrical.

Performances permit metrical hearings.

People generally do hear them metrically.

Beat isochrony?

# Praat



modifiable TextGrid

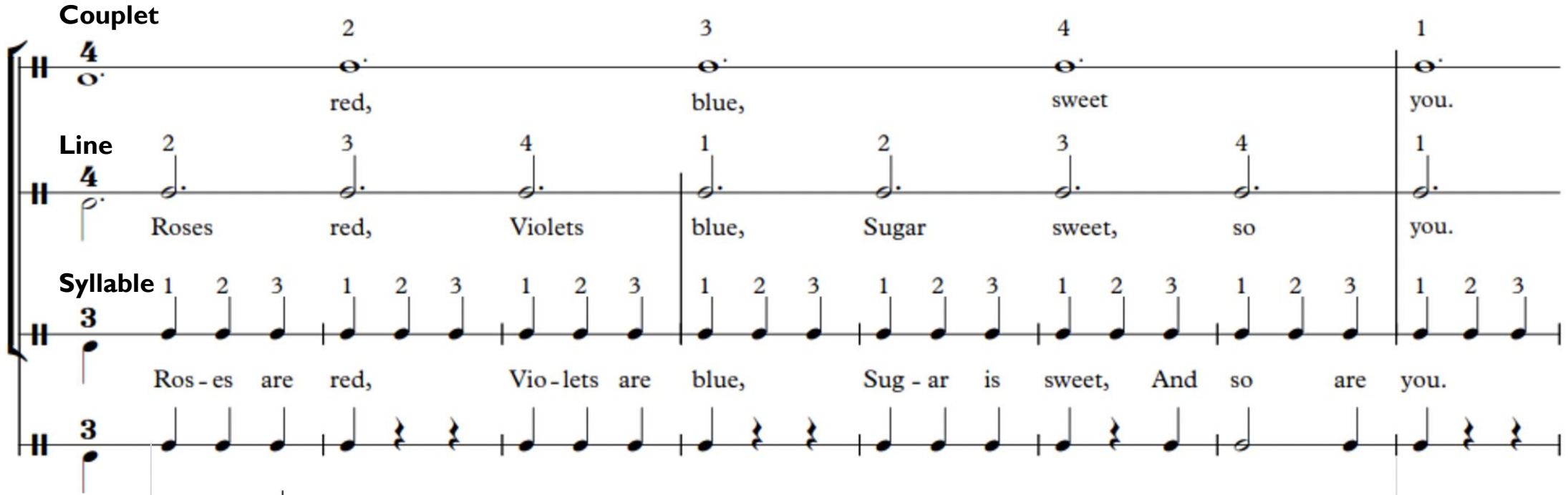
1	Ros	es	are	red,	Vio	lets	are	blue,	syl (10/17)
2									word (1)

0.186300 0.186300 Visible part 2.865051 seconds 3.051351 3.158649

Total duration 6.210000 seconds

# Anon, Roses are Red

**Couplet**



2 3 4 1

red, blue, sweet you.

Line 2 3 4 1 2 3 4 1

Roses red, Violets blue, Sugar sweet, so you.

Syllable 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Ros - es are red, Vio - lets are blue, Sug - ar is sweet, And so are you.

**Starry Schor**  $\text{♩} = 68$



Ros es are red, Vio lets are blue, Su gar is sweet, And so are you.

**Annie Beliveau**  $\text{♩} = 76$



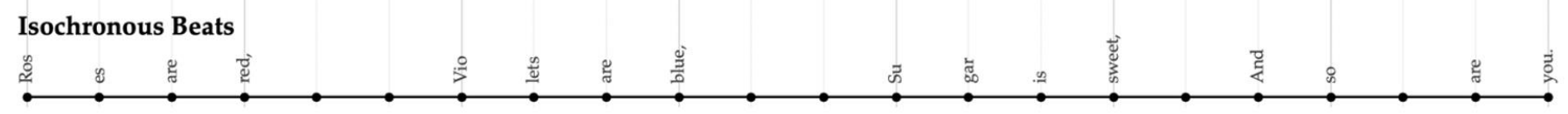
Ros es are red, Vio lets are blue, Su gar is sweet, And so are you.

**Lizzy Straus**  $\text{♩} = 101$



Ros es are red, Vio lets are blue, Su gar is sweet, And so are you.

**Isochronous Beats**



Ros es are red, Vio lets are blue, Su gar is sweet, And so are you.

# Robert Frost, Nothing Gold Can Stay

**Stanza**

4/4

2 3 4 1

gold, hold. flower; hour.

**Couplet**

4/4

2 3 4 1 2 3 4 1

Nature's gold, hardest hold. early flower; only hour.

**Line**

4/4

3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2

Nature's green gold, hardest hue hold. early leaf's flower; only so hour.

**Syllable**

3/3

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Na-ture's first green is gold, Her hard est hue to hold. Her ear-ly leaf's a flo-wer; But on-ly so an hour. Then

## Mike Fleming $\text{♩} = 86$



## Russ Kick $\text{♩} = 91$



## Robert Frost $\text{♩} = 94$



## Isochronous Beats



# Tennyson, Break, Break, Break

**Stanza**

4 2 3 4 1

break sea utter me.

**Couplet**

2 3 4 1 2 3 4 1

Break break cold sea would utter thoughts me.

**Line**

3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2

Break, break, break, cold stones sea! would tongue utter thoughts arise me.

**Syllable**

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1

Break, break, break, on thy cold gray stones O sea! And I would that my tongue could ut-ter the thoughts that a - rise in me.



Audio 2

**Jean Aked** ♩. = 56

Break, break, break, On thy cold gray stones, O Sea! And I would that my tongue could ut-ter The thoughts that a rise in me.



Audio 1

**Arthur Wood** ♩. = 67

Break, break, break, On thy cold gray stones, O Sea! And I would that my tongue could ut-ter The thoughts that a rise in me.

**Annie Beliveau** ♩. = 75

Break, break, break, On thy cold gray stones, O Sea! And I would that my tongue could ut-ter The thoughts that a rise in me.

**Isochronous Beats**

Break, break, break, On thy cold gray stones, O Sea! And I would that my tongue could ut-ter The thoughts that a rise in me.

# Anon, Roses are Red

**Couplet**

2 3 4 1

red, blue, sweet you.

2 3 4 1 2 3 4 1

Roses red, Violets blue, Sugar sweet, so you.

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Ros - es are red, Vio - lets are blue, Sug - ar is sweet, And so are you.

**Starry Schor**  $\text{♩} = 68$

Ros es are red, Vio lets are blue, Su gar is sweet, And so are you.

**Annie Beliveau**  $\text{♩} = 76$

Ros es are red, Vio lets are blue, Su gar is sweet, And so are you.

**Lizzy Straus**  $\text{♩} = 101$

Ros es are red, Vio lets are blue, Su gar is sweet, And so are you.

**Isochronous Beats**

Ros es are red, Vio lets are blue, Su gar is sweet, And so are you.



# Anon, Roses are Red, Lines

## Couplet

4 2 3 4 1

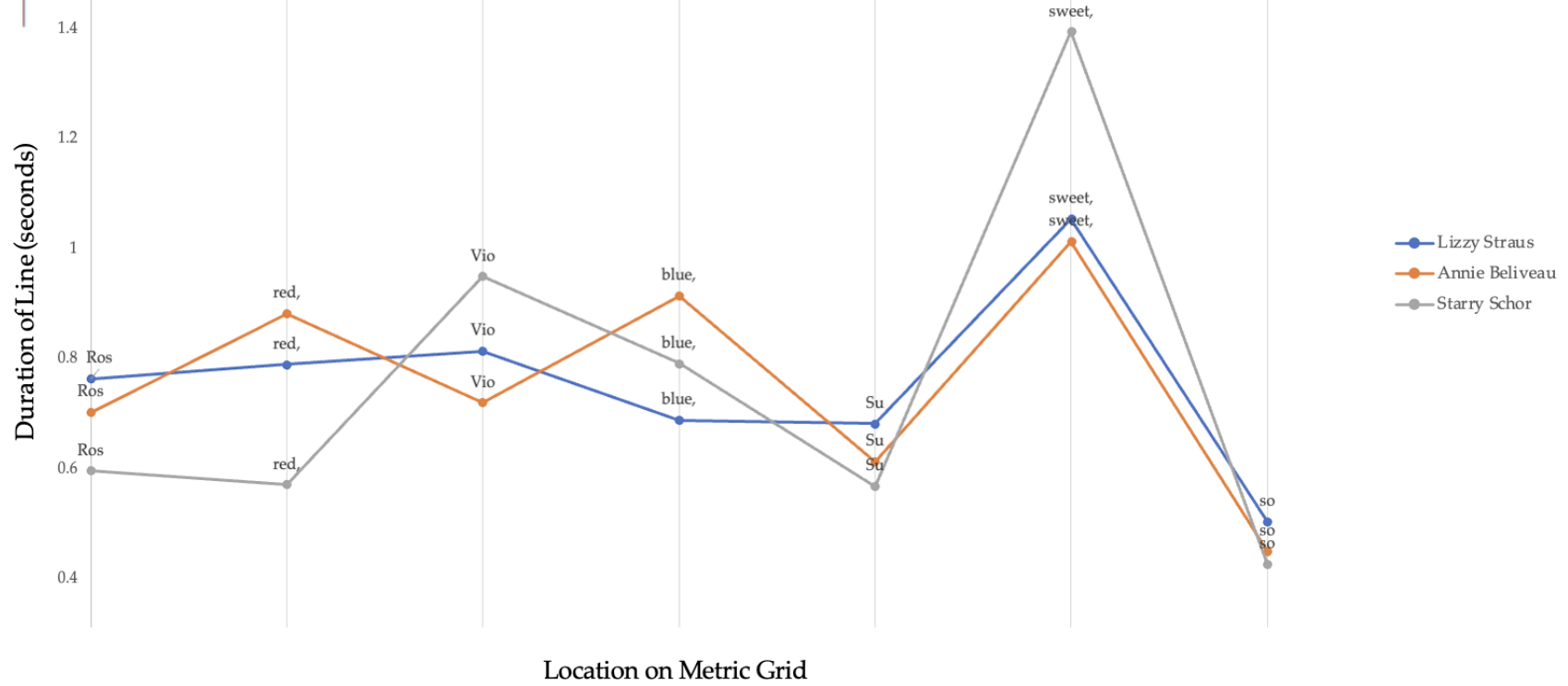
|| 4/4 0. red, blue, sweet you.

Line 2 3 4 1 2 3 4 1

|| 4/4 p. Roses red, Violets blue, Sugar sweet, so you.

Syllable 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

|| 3/4 Ros-es are red, Vio-lets are blue, Sug-ar is sweet, And so are you.





# Robert Frost, Nothing Gold Can Stay, Stanzas

**Stanza**

2 3 4 1

gold, hold. flower; hour.

**Couplet**

2 3 4 1 2 3 4 1

Nature's gold, hardest hold. early flower; only hour.

**Line**

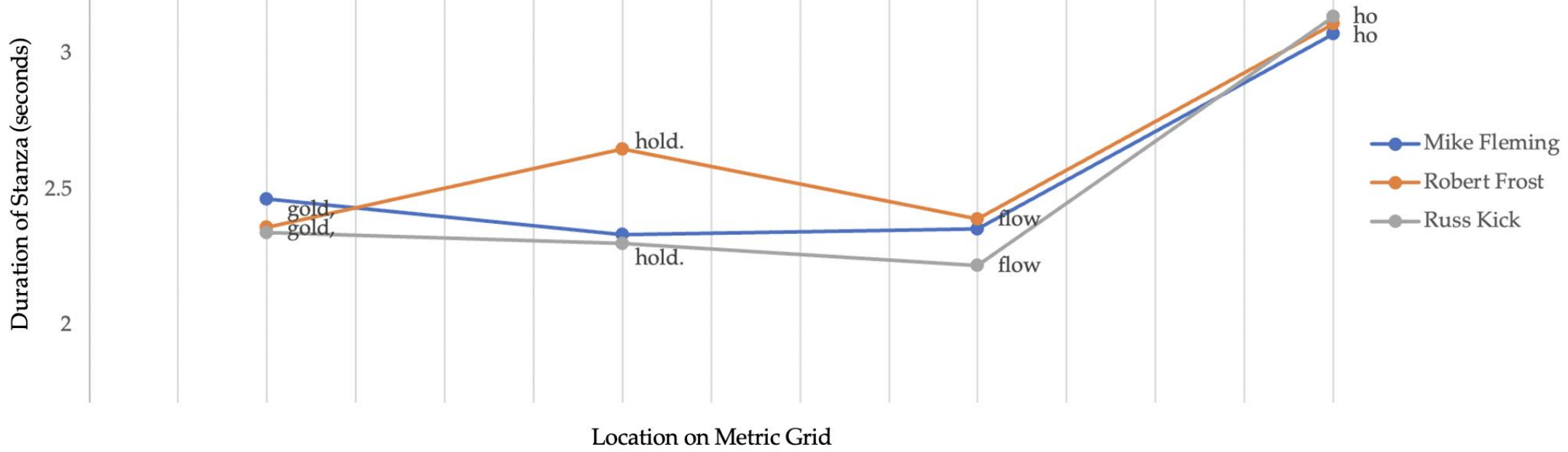
3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2

Nature's green gold, hardest hue hold. early leaf's flower; only so hour.

**Syllable**

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Na-ture's first green is gold, Her hard est hue to hold. Her ear-ly leaf's a flo-wer; But on-ly so an hour. Then



# YEATS, LAKE ISLE OF INNISFREE

---

I'm going to read my poems with great emphasis upon the rhythm, and that may seem strange if you are not used to it. I remember the great English poet, William Morris, coming in a rage out of some lecture hall, where somebody had recited a passage out of his "Sigurd the Volsung." "It gave me a devil of a lot of trouble," said Morris, "to get that thing into verse." It gave *me* a devil of a lot of trouble to get into verse the poems that I am going to read, and that is why I will not read them as if they were prose.



# YEATS, LAKE ISLE OF INNISFREE

---

I will a - rise and go now, and go to In - nis - free

And a small cab-in build there of clay and wat-tles made;



# YEATS, LAKE ISLE OF INNISFREE

Stanza 4 2 3

Couplet 2 3 4 1 2 3 4 1

Line 3 4 1 2 3 4 1 2 3 4 1 2

Syllable 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

I will a - rise and go now, and go to Inn is free, And a small ca bin build there, of clay and wat tles made;

William Butler Yeats  $\text{♩} = 96$

I will a rise and go now, and go to Inn is free, And a small ca bin build there, of clay and wat tles made;

Starry Schor  $\text{♩} = 97$

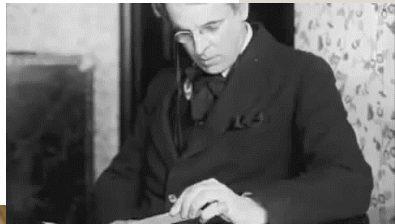
I will a rise and go now, and go to Inn is free, And a small ca bin build there, of clay and wat tles made;

Tom O'Bedlam  $\text{♩} = 98$

I will a rise and go now, and go to Inn is free, And a small ca bin build there, of clay and wat tles made;

Isochronous Beats

I will a rise and go now, and go to Inn is free, And a small ca bin build there, of clay and wat tles made;



# CONCLUSIONS

---

Classical prosody looks for the wrong thing (patterns of stressed and unstressed syllables) in the wrong place (the language of the poem).

We are looking for meter as music theorists understand it: a hierarchical grid in the mind of the listener.

# CONCLUSIONS

---

By shifting analytical attention to performance and hearing we show that

- The beats are sufficiently isochronous at all levels to permit metrical hearing.
- Departures from isochrony frequently have an expressive purpose.
- Listeners hear English verse metrically.
- Especially when the performance is more music-like and less prose-like.

# CONCLUSIONS

---

Classical poetic prosody has not served music well.

It has also not served poetry well.

Both prosodists and music theorists who write about poetry should rethink poetic meter in light of current research in music theory.

# BIBLIOGRAPHY

---

## 1. Classical prosody for poetic meter

- Baker, David, ed. 1996. *Meter in English: A Critical Engagement*.
- Beum, Robert and Karl Shapiro. 1965/2006. *The Prosody Handbook: A Guide to Poetic Form*.
- Carper, Thomas and Derek Attridge. 2003 *Meter and Meaning: An Introduction to Rhythm in Poetry*.
- Corn, Alfred. 2008. *The Poem's Heartbeat: A Manual of Prosody*.
- Eagleton, Terry. 2007. *How to Read a Poem*.
- Hollander, John. 2014. *Rhyme's Reason: A Guide to English Verse*, 4th ed.
- Oliver, Mary. 1994. *A Poetry Handbook: A Prose Guide to Understanding and Writing Poetry*.
- Pinsky, Robert. 1998. *The Sounds of Poetry: A Brief Guide*.
- Winslow, R. 2012. "Meter." In *The Princeton Encyclopedia of Poetry and Poetics*, fourth ed.

## 2. Music-theoretical literature on meter

- Cohn, Richard. 2019a. "Meter." In *The Oxford Handbook of Critical Concepts in Music Theory*.
- Cohn, Richard. 2019b. "Damaged Cargo: Concerning the Unfortunate Voyage of Poetic Meter to the Land of the Modern Music-Theory Textbook."
- Ito, John Paul. 2013. "Hypermetrical Schemas, Metrical Orientation, and Cognitive-Linguistic Paradigms."
- Klorman, Edward. 2016. "Notes on Metrical Theory," in *Mozart's Music of Friends*.
- Krebs, Harald. 1999. *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann*.
- Krebs, Harald. 2010. "Fancy Footwork: Distortions of Poetic Rhythm in Robert Schumann's Late Songs."
- Lerdahl, Fred and Ray Jackendoff. 1983. *A Generative Theory of Tonal Music*.
- London, Justin. 2001. "Rhythm." *The New Grove Dictionary of Music and Musicians*.
- London, Justin. 2004. *Hearing in Time: Psychological Aspects of Musical Meter*.
- Rothenstein, William. 2008. "National metrical types in music of the eighteenth and early nineteenth centuries."

## 3. Empirical studies of rhythm and meter

- Chew, Elaine. 2018. "Notating Disfluencies and Temporal Deviations in Music and Arrhythmia."
- Cureton, Richard D. 1994. "Rhythmic Cognition and Linguistic Rhythm."
- Devaney, Johanna and Daniel P. W. Ellis. 2009. "Handling Asynchrony in Audio-Score Alignment."
- Kotz, Sonja A., Ravignani, Andrea, and W. Tecumseh Fitch. 2018. "The Evolution of Rhythm Processing."
- Krumhansl, Carol L. 2000. "Rhythm and Pitch in Music Cognition."
- London, Justin. 2012. "Three Things Linguists Need to Know About Rhythm and Time in Music."
- Ohriner, Mitchell S. 2012. "Grouping Hierarchy and Trajectories of Pacing in Performances of Chopin's Mazurkas."
- Patel, Aniruddh D. and Joseph R. Daniele. 2003. "An Empirical Comparison of Rhythm in Language and Music."
- Repp, Bruno. 1996. "The Dynamics of Expressive Piano Performance: Schumann's 'Träumerei' Revisited."

## 4. Use of musical models for poetic meter

- BaileyShea, Matt. 2022. *Lines and Lyrics: An Introduction to Poetry and Song*.
- Lanier, Sidney. 1880. *The Science of English Verse*.
- Leech, Geoffrey. 1969. *A Linguistic Guide to English Poetry*.
- Lerdahl, Fred. 2001. "The Sounds of Poetry Viewed as Music."
- Lerdahl, Fred. 2003. "Essay: Two ways in which music relates to the world."
- Steele, Joshua. 1779. *Prosodia Rationalis: Or, an Essay Toward Establishing the Melody and Measure of Speech, to be Expressed and Perpetuated by Peculiar Symbols*.



# POETIC METER: A VIEW FROM MUSIC THEORY

---

JOSEPH STRAUS AND REBECCA MORANIS  
(CUNY GRADUATE CENTER)

AMS/SMT  
NOVEMBER 9, 2023