APPENDIX C

POETRY AND MUSIC
AS METRICAL ANALOGUES

The subject of this Appendix is not music as poetic subject nor musical themes or
devises as poetic motifs nor musical macrostructure as poetic architectonics, nor even music
as a model to describe poetic meter, but rather the fusion of the two analogues musical
meter and verse meter in the setting of texts to tunes, particularly the traditional ballads.
(Cf. the items in the section on Ballad Meter in Chapter Six.) Carefully treated, this area is
both immensely illuminating (in both directions) and also fascinating in itself as a study of
composition.

Perhaps the best place for the interested student to begin, though, is Nicholas R u-
wet's short review essay on "Musicology and Linguistics" tucked away in the International
Social Sciences Journal 19 (1967): 79–87; no one can leave that essay without a profound
sense of our ignorance of "the principles of musical syntax." From that salutary position the
student may then return to leaf through the section on Musical Metrics in Chapter Six
herein for an equally sobering perspective on the equal ignorance (and greater, far greater,
confusion) in the field of versification. From there, if his curiosity still pricks him to know
more about the ways in which poetic and musical substructure can and cannot conjoin, he
may proceed to the works below.

Three relationships of music to verse are discerned: as subject, as structure, and
as element of melopoeia.

N2  Alexander, John M. "'Ut Musica Poesis' in Eighteenth Century Aesthetics." English
This profuse essay treats not the structural correspondences of poetry and music
but rather the similar effects on the emotions which the eighteenth century at-
tributed to them.

N3  Amis, George T. "The Meter and Meaning of Nashe's 'Adieu, Farewell Earths
Yvor Winters took the song's meter as iambic trimeter, J. V. Cunningham as
iambics and amphimacers, but if we recognize the song as song, we will see that
its lines alternate between four and three stresses, the four-stress line being the
norm, as in nearly all Western music.

N4  Armour, Eugene. "The Melodic and Rhythmic Characteristics of the Music of the
Traditional Ballad Variants Found in the Southern Appalachians." DAI 22
Analysis of random tunes of the Child ballads in Cecil Sharp's English Folk
Songs from the Southern Appalachians produced 187 tunes in 14 melodic modes
and extensive statistical information on intervals, contours, syncopation, and
rhythmic figures.

Intent to explicate the relation of lyrics to their accompanying music, Booth differentiates the words in songs from true oral poetry and from written texts of poems. It comes to this: poetry can Make It New, whereas songs can only reinforce the known: they "must say things that are . . . generally familiar simplifications." Long discussion of devices for repetition.

Changes of meter within the performance of a folksong are sometimes improvisations or free variations but also demonstrate the control of text over tune in ballads. The article examines over a hundred examples.

Boswell wishes to compare the pitch-pattern of a ballad tune with that of the vowels in a reading of its text, but since phonetics experts themselves are uncertain of precise vowel heights, he is forced to graph out a number of "formants" (energy fields and levels) both separately and in combination. The lowest formant alone matches most closely.

For sheer compression of specific information on the interaction of linguistic and musical patterns this essay has no equal.


A discursive catalogue of the meters and accompanying time-signatures of the Child ballads, the most common setting by far is 4/4 time, since it points up dipodic stressing. Boswell considers it a moot point that text controls tune.


An analysis of the 1687 "Song for St. Cecilia's Day" as compared to the earlier and less orchestrated "Alexander's Feast," to show how Dryden mastered the techniques of vocal polyphony, antiphony, and sequence in the construction of his choral ode. This meticulous study shows Dryden's grasp of the demands of pure verbal phrasing and of pure melodic structure, and the concessions of the two forms to fit each other when melded, to be a very sure grasp indeed.

See also No. 22, "A Practical Discourse on Some Principles of Hymn-Singing"; No. 24, "English Chanting"; and No. 26, "Psalms Noted in Speech-Rhythm" in the same volume.
Bridges defends the publication of his Ode as a poem (divested of its music) by
denying that "declamatory" music "is able satisfactorily to interpret" poetry. He
adduces eight reasons, generally to the effect that the rhythmic and inflectional
systems for music and speech are different. "The repetitions in music and poe-
try are incompatable."

The reader should see N58 and may then wish to consult:


N14 Bronson, Bertrand H. "The Interdependence of Ballad Tunes and Texts." California
Folklore Quarterly 3 (1944): 185-207; rpt. in The Critics and The Ballad. Ed.
MacEdward Leach and T. P. Coffin. Carbondale: Southern Illinois University

Instances of various sorts of problems in determining form.


See pp. 134-42: Bronson shows to what extremes of felicity and infelicity po-
etic texts can be taken when set to music, and in particular he shows how
much Herrick's poems will suffer when deprived of their unique typographic
form and set to some common meter. Yet on the other hand some Herrick
verses can be set to a ballad tune with unexpected ease, suggesting that perhaps
Herrick knew some ballad music.

N16 -----. "On the Union of Words and Music in the 'Child' Ballads." Western Folklore

Historical scholarship suggests that a tune is not transmitted intact but in a se-
ries of variants, all close relatives of a "melodic family," even as a ballad text
will show considerable variation yet preserve intact a general, kernel idea.
Many texts may be set to a given tune, so that the old Gregorian conception
of musical modes seems not to be borne out. About tempo we know little, but
iambic-trochaic meters usually fall into triple (actually dotted duple) time
when given temporal values, the stresses being naturally lengthened a bit.

Much valuable information in this ranging article. Cf. Coffin (E864).


With graceful erudition, Bronson offers a series of observations on the relations
of text and tune in the evolution of the ballad; some of the remarks are bri-
liant suggestions.

N18 Brown, Calvin S. Music and Literature: A Comparison of the Arts. Athens, Ga.:-
University of Georgia Press, 1948.

The major monograph by the major authority in the field. Chapters 2 and 3
(the first of these on "Rhythm and Pitch") face most directly the metrical fea-
tures in speech, verse, and music; thereafter, chapters 5, 6, and 7 discuss the
setting of words to music.

N19 -----. "Music-Literary Research in the Last Two Decades." Yearbook of Comparative

An invaluable general review essay, cogently organized, assessing the best and
the lastest work in each area. Metrical studies are treated on pp. 24-25.

N20 Brown, John. A Dissertation on the Rise, Union, and Power, the Progressions, Separations,

An early comparative treatise on dance and song in the ancient and modern
languages, both Oriental and Occidental. Section 13 treats the most contemporary forms. There are stray remarks on meter on pp. 228, 235, 236n. See Flasdieck (N 52).

A review article summarizing the most prominent work on Campion's music and metrics.

On the frustrations of writing lyrics to perfectly match a score, including the paucity of rhymes in English, which necessitate certain guiles:
"... tragedy, / ... glad you de-/cided to smile."

A fund of fresh and acute observations based on direct and thoughtful inspection of texts. Though verse and music share the same medium, time, and some of the same inflectional features, their union can only be productive through a series of graceful compromises. The poet cannot express the finest shades of nuance without music, but in music a longer time is required to establish an "idea" or mood clearly. If the verse is isostrophic then the poet's range is severely limited, though the musician's task is conversely simplified. Music can do nothing with rhyme, poetry, the fugue. Apparently, "musical form and verse form can only resemble each other when each is at its loosest." Compromise, then, is the essence of the art. Examples from Campion and Dowland.


Many of the problems besetting prosodic analysis are also problems in musicology: "what is needed is a more powerful and inclusive concept of dealing with the phenomena of stress and articulation in any sound structure." The concept is pulse, "not heard but intensely felt by each performer and intricately bound up in each performer's physiological and psychological sense of time," hence apparently closely related to tempo, and a systemic feature set over against the counterpointed system of rhythm and meter. This aspect of timing may be denoted by the various typographical indicators of pause, though graphic cues are of little assistance to performance. The unit of prominence in any sound structure is an "energy construct," established by pulse, said energy being either direct or expectational. Childs' "notes toward" a fully coherent synthesis are very widely and astutely informed.

Includes metrics: thorough technical comparisons.

Amounts to a comprehensive history of the setting of English lyrics to music:
widely informed, though discursive, hence only occasionally technical. Very close analyses must be looked for elsewhere.


The whole book is well worth a thorough perusal, but chapter 1, "The Nature of the Case," will suffice for those too busy for long reading, and who therefore appreciate succinct but informed explanations--here, of the setting of poems to music.


An extremely valuable account, adroitly balanced between the too-general and the too-minute, giving us concrete, informative examples of the same poem (mainly by Goethe) set to music by two different hands and also the variety of aspects within a poem which a composer may choose to emphasize by a certain melodic structure. But the most valuable point here is that a poem has no one "form" which must be adjusted to or discarded for the music; poems have a virtual infinity of latent forms, depending on the perspective, as is the case with architecture.


I am appalled to report that I have seen Cooper and Meyer cited only twice in all the work on versification published since 1960. What is remarkable about their pioneering study is that--reversing the usual trend--they adopt the terminology of verse to explain music. The rhythmic structure (i.e. stress-patterns) of music they conceive as composed of a set of "architectonic levels," the group of each lower level comprising one unit of the group of the next higher level, these groups being termed iamb, trochee, anapest, dactyl, and amphimacer. This is a formidable book for anyone not a professional musicologist, but it must not be ignored by the metrist. But note Yeston (N140).


A pragmatic treatise by an eminent composer.


From Milton's encomium on Lawes' settings, Davidson concludes that Milton was sensitive to the disposition of quantities in verse, as in music.


Two axioms may be established from Renaissance musical treatises: "the music should serve the words, not vice versa," and "a primary consideration was clarity: music should stress words in the development of the lyric's thought." Campion's lyrics show a logical, even dialectical structure of contrasts and balances, whereas Dowland preferred the strategies of repetition and amplification, aiming for continuity and unity.


Would be one whose understanding of music was no less informed or incisive than his grasp of literary form. Demmery reviews the accomplishments of several twentieth- and eighteenth century (Musical) metrists, then indicates some of the characteristics wanted in our Perfect Critic by analyzing Dryden's 1687
"From Harmony, from heavenly Harmony" (pauses, rhymes, meter) and its musical setting by Handel (1739).

N35 Detweiler, Alan G. "Music and Poetry." British Journal of Aesthetics 1 (1961): 134–43. An impressionistic argument that if one views music as a contentless patterning of pure sound, he must view poetry identically, whereas if one admits "thought-content" in poetry, he should admit its presence in music as well. The difficulty, we are told, is that music contains two kinds of content, a "descriptive content" and an "artistic content," and though the first is susceptible to verbalization the second, for some reason, is not: "it is precisely in words that musical thought cannot be expressed. . . . it is only possible to render musical thought-content in terms of its own language, that is, by performance. No other way of expression is open to us." This way anarchy lies.

N36 Doughtie, Edward. "Sibling Rivalry: Music vs. Poetry in Campion and Others." Criticism 20 (1978): 1–16. A discursive examination of Campion's settings, with the aim of a balanced view of his accomplishments and failures, Doughtie suggests that part of the motivation for some of the settings was that other composers had gotten settings of Campion's own songs into print even before he had.

N37 -----. "Words for Music: Simplicity and Complexity in the Elizabethan Air." Rice University Studies 51 (1965): 1–12. Assuming that formal simplicity is a requisite for a successful song, Doughtie analyzes aspects of structural and verbal simplicity/complexity in verse, showing how very weak meter may be overcome by vigorous music, and vice versa.


N 48  -------. "Sidney's Verse Adaptations to Two Sixteenth-Century Italian Art Songs." Renaissance Quarterly 23 (1970): 237–55. Reports the discovery of the Italian musical sources for two of Sidney's Certaine Sonnets; complete transcriptions and discussion of Sidney's skill at molding his English to the meters of both the music and the Italian texts are provided.


N 50  Finney, Oliver J. "Thomas Campion, Music, and Metrics." D A I 36 (1976): 4506A (Kansas). From consideration of the musical settings of the Pléiade, Sidney's abortive experiments in quantitative metrics, Campion's Observations (wherein the term "beat" is used ambiguously for "stress" and "duration") and several of his late airs, Finney concludes that Campion adopted a temporal theory of metrics, using variations in note length in the music to indicate metrical deviations in the text.


N 53  Fowler, Rowena. "Music and Metre: Browning's 'Pietro of Abano.'" M usic & Letters 57 (1976): 47–54. Several features of the poem--eight bars of music Browning appended to its conclusion, special stress marks, outlandish pronunciations required by rhymes, foreign words--jointly indicate that Browning intended the meter of the verse to correspond to a musical meter, and for (intentionally) ludicrous effect.

N 54  Fox-Strangways, A. H. "Words and Music in Song." Essays and Studies 7 (1922): 30–56. The essay explores the relations of word to tune in a broad comparative view, but not technically: the chief interest here is the subjects which seem appropria-
ate or inappropriate for song. The latter judgment rests on his assumption that "the root idea of a song is 'action.'"

N 55 Fuller, Roy. "Fascinating Rhythm." Southern Review 9 (1973): 857–72; rpt. in his Professors and Gods. London: Andre Deutsch, 1973. pp. 81–97. The allusion to Gershwin is emblematic: the subject of this article is the connection between the rhythm of lyrics (words, poems) and the rhythm of their musical scores. This leads to the larger question of text and performance, fixity and variation, meter and meaning--treated here in the work of Campion, Gershwin, Coward, and Lowell. Remarks on free verse, scansion.

N 56 Gibbon, John M. "The Influence of Music on Metre." Transactions of the Royal Society of Canada 23 (1929): 115–23. Seven of Sir Philip Sidney's poems have extant annotations indicating the tune they were set to, one of which is that of the current Dutch national anthem. Another is the Huguenot Battle Hymn in the Geneva Psalter (edited by Calvin), which was also used by Ben Jonson.


N 58 Green, Andrew J. "Bridges' Odes for Music." Sewanee Review 49 (1941): 30–38. Bridges' essay "The Musical Setting of Poetry" is essential to a right understanding and judgment of his two odes for music, for Bridges believed that the music should carry half, or more than half, the burden of meaning, leaving the text not as autonomous poetry but as "verse which should adumbrate a setting, blending perfectly with the music thereof."

N 59 Greer, David. "'What if a day'--An Examination of the Words and the Music." Music & Letters 43 (1962): 304–19. The song is perhaps Campion's; see pp. 312–14 for remarks on its musical rhythm, which is relatively faithful to the normal speech-rhythm of the words.

N 60 Gross, Harvey. "Music and the Analogue of Feeling: Notes on Eliot and Beethoven." The Centennial Review of Arts and Sciences 3 (1959): 269–88. The "music" of poetry is not a matter of sound-effects but of a pattern of abstract relationships, such as in syntax and prosody, which create structures of "tension, ambiguity, expectation, and fulfillment." These relationships exist in "affective states below the level of explicit meaning." Eliot's four-stress lines underneath his pentameters touch these more primitive, pre-cognitive levels in us.


N 62 Hanscombe, Gillian. "John Donne and the Writing of Lyrics." Studies in Music 6 (1972): 10–26. A very precise and extensive metrical/musicological analysis demonstrates exactly why and how "Donne's poems are too complete for melody." But has it ever been proven, in fact, that "he expected most of them to be set to music," as the author claims?

N 63 Hayes, Alfred. "The Relation of Music to Poetry." Atlantic Monthly 113 (1914): 59–69. "If [the musician] had adhered closely to the poet's metre, the musical effect would soon have become monotonous, and he is bound to make the musical..."
effect his first consideration."


The Restoration dramatic lyric, having lost its earlier, Renaissance weld to music based on the Humanist cosmology, deteriorated in power and effect under foreign influences, the "equivalence of note for syllable" being lost, and verse-rhythm in general being "submerged or dismembered." Imaginative language too is enslaved to convention.


"We may feel that there is some essential fusion between a poem and a successful setting, but if we try to describe that fusion we cannot do so precisely. We in fact can speak only of a series of events in the musical medium for which we are able to posit analogous events in the verbal medium."


Speaks of "the one essence in another kind."


A capsule history of the relations of the two modes from their earliest origin in the unified performances of music and dance through their long, gradual disassociation and eventual separation.


Section 2 of the essay reproduces the substance of E358. Section 3 offers further valuable reflections on the historical relations of music and poetry, particularly in the Renaissance settings, the madrigals and ayres. The fallacy of musical scansion is also discussed.


Required reading, though the subject is not metrical adjustments in setting verse to music or even versification but rather that great metaphysics or ideology of music which lay embedded in the Renaissance mind, residue of the long accretion of classical and medieval philosophy, and which informed so much of Renaissance poetry both in theory and practice. But see especially the Introduction and pp. 140–43, 206–20.


Praising Hendrickson (E175), Hunter shows how "the difficulty of singing Elizabethan airs and madrigals, in the absence of regularly distributed accents, using the normal accentuation of the words as the main guide to the rhythm, is exactly parallel to the difficulty of reading English hexameters by word-accent."

N 73 Irwin, John T. "Thomas Campion and the Musical Emblem." Studies in English Literature 1500–1900 10 (1970): 121-41. Irwin believes, curiously, that previous characterizations of Campion as a "musical poet" are forms of condescending special pleading; to restore the balance, he demonstrates complex phonemic patterning, a musical thematic structure, and the idea of music as constant symbol in "Now Winter Nights Enlarge." A complex essay, with an astonishingly minute explication, written from a subtle point of view.


N 76 Jones, Bill. "Is Music a Language?" British Journal of Aesthetics 10 (1970): 162–68. Collateral reading. A rejection of the premisses of Deryck Cooke's The Language of Music; Jones denies the existence of specific musical "modes" which can be correlated to specific emotions or moods and described by precise adjectives or, indeed, any verbal formulation.

N 77 Jones, John A. "The Analogy of Eighteenth Century Music and Poetry: Bach and Pope." The Centennial Review of Arts and Sciences 21 (1977): 211–35. In the Baroque era, the analogies were: (1) "representative meter" in poetry to "word-painting" in music; (2) the parallelisms of rhyme to the line-by-line echoing of thorough bass; (3) thematic development in poetry by variation, addition, or illustration, to motif development in music by expansion; and (4) balanced antithesis in poetry to simplified two-part composition in music. In the Classical era, the balance and closure of the heroic couplet was formally analogous to the Classical phrase in music, but functionally the analogue was not the couplet-form but the introduction of the first-person-subjective point of view. See pp. 219–21 on representative meter.


N 79 Kenyon, Max. "Modern Metres." Music & Letters 28 (1947): 168–74. Though his definitions of meter and rhythm are disappointing (the former is "bare mathematical time succession of sounds," the latter "what the soul makes of them"), Kenyon suggests, more centrally, that the relationship of musical
meter and rhythm to simplicity and complexity is inverse; as meters are simplified the possibilities for rhythmic complexity and subtlety expand.


A wide-ranging though not unified discussion of: the modes of union between poetry and music in the eighteenth century, especially the libretto; the theoretical work of Beattie and others on musical mimesis, music as a language, and association of ideas; the classical ideal of simplicity in lyric; and the work by Burns in traditional songs and folk-poetry.

Musical ideas and scores were for WHitman more a subject than a method—more a source of emotional inspiration than a structural pattern for rhythm.

Extensive close analysis of the verbal-melodic "fit."

An inductive study of the successful use of word-painting, conjunction of meter in text and music, stanza-structure, melodic patterns, and syntax in fitting words to music. Short, but dense.

A synoptic study of the career and works of England’s greatest composer-poet. Persons interested specifically in the intriguing question of how metered verse is set into (or against) a musical score, and with what effects, should go directly to Chapter 3. Chapter 5 explicates and places in context the Observations in the Art of English Poesie (E134); Chapter 11 gives the same for Campion’s other work on musical theory. In between the whole oeuvre is surveyed. Bibliography.


A long and very widely informed study of the process whereby the doctrine of rhythmus [metrical mimesis, the expression of emotion by appropriate metrical variation] came to replace harmony in the Restoration as the ideal for poetry set to music and hence as the informing principle of Dryden’s great Odes. Mace shows rhythmus to be a crucial concept in subsequent eighteenth-century prosodic theory, and he traces in detail its antecedent development in England, France, and Italy. An impressive and important study.

Notwithstanding the dates cited in its title, this thesis surveys the influences of Boethius' *musicae instrumentalis, humana, and mundana* on Chaucer, Campion, Spenser, Shakespeare, Dryden, and Auden. Detailed analysis of Handel's settings of Dryden's St. Cecilia odes and Britten's settings for Auden's similar odes.

Treats the parallel of music to poetry without any direct consideration of prosody at all. For a review essay, see Music & Letters 33 (1952): 226-31.

Examination of rhyme-schemes shows that the forms of the early madrigal were extremely diverse and irregular.

A wide-ranging search of the three major collections of Elizabethan songs, compared with Wyatt's verses, reveals the extraordinary difficulty of trying to match tunes to texts (Maynard is reticent about his criteria for acceptability of fit), though it does appear that about fifty of Wyatt's lyrics were definitely meant to be sung. Since many tunes match many texts more or less acceptably, we must rely on the correspondence of several kinds of evidence taken together to establish matchings. One wants to see a musicologist rewrite this study.


A noteworthy review of the published proceedings of two conferences held in Paris in 1953 and 1954 on poetry and music in Renaissance England, Musique et Poésie du XVIe Siècle and La Musique Instrumentale de la Renaissance.

See p. 221 for a scansion of some lines from Campion. Bibliography.


Wyatt alone, of the English Petrarchists, attempted the canzone, and in so doing seems for the first time content to express the subject-matter independently of the prosodic scheme. He altered the form so radically because of complex metrical and musical requirements in the Italian.

Settings (in various stages of corruption) are extant for only five of Surrey's po-
ems; the author gives full details of transmission.

N 98  -----. "Musical Settings to the Poems of Sir Thomas Wyatt." Music & Letters 37 (1956): 315–22; 39 (1958): 262–64. The tunes for two of the lyrics--"Hevyn and erth and all" and "Blame not my lute"--having only recently been discovered, they are here submitted to analysis.


N 102 Nash, Winifred H. "The Inter-Relations of Music and Poetry." Diss., Boston University, 1931.


N 105 Pattison, Bruce. Music and Poetry of the English Renaissance. London: Methuen, 1948. A standard source having much broader scope than its title indicates. It should be read entire, but probably chapter 5 will most directly interest the metrist. See N 129.


N 108 Pollock, Georgiana. "The Relationship of Music to Leaves of Grass." College English 15 (1954): 384–94. Rejects the view that Whitman used music as an analogue for the form of his poetry; rather, we are told, what he took over from opera was the techniques of the recitative, including hovering stress and extra-metrical syllables. "The relationship of music to Leaves of Grass lies in the resemblance of Whitman's rhythm to the semi-musical rhythm of recitative rather than to the even-measured rhythm of pure music."

poetry and music as being similar in that both are "composed of elements of sound appealing to the ear in the order of time." His conception of meter is Accentual rather than Quantitative. Chapters 2–11 concern poetry, though on the whole, they represent little more than a primer of verseform inflated by grandiose metaphysical speculations. Chapter 13, however, on 'Analogies between the Use of Quality and Pitch in Poetry and Music' is worthy of note, as are the remarks on clucking hens in Beethoven's Third, p. 316.


These are mainly structural, of course, but Rhoads gives considerable attention to rhythm (and meter) as well, finding jazz rhythms in Sweeney Agonistes, for example, and a sophisticated counterpointing of accentual against syllabic rhythms in the mature verse.


N 113 Roberts, David R. "The Music of Milton." PQ 26 (1947): 328–44. A wide-ranging study which explicates the key components of Milton's poetic rhythm--variety and continuous movement--in order to set them against the composers of his day (and in the century following). The similarity is apparent, even had we not already known of Milton's considerable training and interest in music.

Whereas the French seventeenth-century theories of the relations of these arts were based on the concept of mimesis, the British eighteenth-century theorists preferred the concept of expressiveness.


N 118 Scher, Steven P. "How Meaningful is 'Musical' in Literary Criticism?" Yearbook of Comparative and General Literature no. 21 (1972), pp. 52–56. A penetrating critique of critical abuse of the descriptive term "musical" as applied to poetry; Scher agrees with René Wellek that literary criticism's adoption of terms from another field has had very unfortunate consequences. Dis-
cussion of several examples of usage is followed by Scher's own scheme: the
term may refer to poetic qualities of "the acoustic, the evocative, or the struc-
tural." In general he finds the two arts not very similar.

N 119 Schleiner, Louise. "The Composer as Reader: A Setting of George Herbert's
The musical structure of John Playford's 1671 setting mimes the architectonic
and metrical structure of the pattern-poem.

N 120 Schueller, Herbert M. "Literature and Music as Sister Arts: An Aspect of Aesthetic
Actually the relationship is better described as "mother-daughter" (respec-
tively). The Augustan conception was not at all that music has a meaning of its
own to express, different from meanings communicable by words, but rather
that music could embellish or augment the sense of poetry by expressive
sounds imitating the tones of the human voice (joy, grief, tenderness, etc.). On
correspondences of structure (meter and measure) in the two "languages," the
two organizations of pure sound, see p. 197.

N 121 -----. "The Renaissance Forerunners of the Neoclassic Lyric." *MLN* 62 (1947):
310–16.
The Neoclassical conception of the lyric is derived in part from the Renais-
sance madrigal and air, since these embodied, in their shortness of line, close
rhyme, and metrical/stanzaic regularity, the qualities of "conciseness, polish,
and cadence."

N 122 Schuman, Sharon. "The Myth of Spontaneity: Musical and Metrical Rhythms in
the Songs of Thomas Campion." Diss., University of Chicago, 1975.

N 123 Sharp, Cecil J. "Rhythmical Forms and Melodic Figures." *English Folk Song: Some

N 124 Siemens, Reynold. "If Music and Sweet Poetry A gree: T homas Ford's 'Sine
An exhibition of the graceful strength and simplicity of both the verse and the
music of Ford's well-known air: each can stand alone without support though
both fit together well: the melodic contour enhances the semantic develop-
ment without becoming over-obvious or extreme. An informed explication.

The fifth chapter gives a summary of the relations of "Poetry and Music," with
some remarks on quantitative verse at pp. 50–54, 270–72.

N 126 Srawley, Stephen. "A Note on Musical and Poetic Rhythm." *A genda* 10, 4–11, 1
Discusses the use of repetition in music as it varies from that in verse, con-
cluding with the author's musical score for Charles Tomlinson's "D a Capo"
and discussion.

54.
Identifies three types of relation: (1) a musical tune in the mind of the poet,
preceding, shaping, and perhaps generating the poem (especially where a new
text is set to an old melody; (2) other musical techniques which the poet is in-
directly aware of and may employ (e.g. irregular lineation); and (3) music as
theme or symbol in verse. Diverse examples.
| N 128  Stetson, R. H. | "The Teaching of Rhythm." | Musical Quarterly 9 (1923): 181–90. Proposes employing the terminology of versification (iambs, trochees, etc.) to facilitate the teaching of musical rhythms. Frequent examples from nursery rhymes and stress-verse. |
| N 129  Stevens, John E. | "The Elizabethan Madrigal: 'Perfect Marriage' or 'Uneasy Flirtation'?" | Essays and Studies 11 (1958): 17–37. A revisionist critique of Pattison (N 105) ten years after: Stevens, skeptical of any "union" of words with music in the Renaissance, argues that poems were only rarely written to be set to music by showing that for Elizabethan composers literally "any words would do." In fact, "no poet with half an ear could have learnt anything about poetry from hearing his verses set to madrigal music." |
| N 132  Wade, Bonnie C. | "Prolegomenon to the Study of Song Texts." Yearbook of the International Folk Music Council 8 (1976): 73–88. Beginning on p. 79 the author discusses structure, particularly the crucial question whether structure per se is meaningful. A full "poetic scansion" of Child #13 is compared to a marking of a performance, and though Wade does not clearly differentiate stress and duration, she can show that singing alters the stress-patterns in the verse. |
| N 133  Wallaschek, R. | "On the Difference of Time and Rhythm in Music." Mind n.s. 4 (1895): 28–35. The first two paragraphs at least--distinguishing the subjective "time-sense" from objective rhythm--are essential reading. |
| N 136  Wilson, Katherine M. | Sounds and Meaning in English Poetry. London: Jonathan Cape, 1930. 353 pp. Rev.: by Empson in New Criterion 10 (1931): 529–34; in London Mercury 24 (1931): 181; in TLS, 2 October 1930, p. 777. Pace the title, this is a book mainly about music, and only less so about poetry. Its central premise is that music arises from the natural inflections of speech, and thus poetry also shows a residue of inflection (pitch) and cadence patterns. Much of what is found here will be recognized as technical even though presented as urbane conversation. Much on Campion and Spenser, pitch-patterns, and devices of sound. Well worth an afternoon digression. See also E 411. |
The author reinforces his opinion that "on the whole, the ballad tune is a more potent shaping force than its verbal counterpart" with examples of wrenched prose accents in lines resulting from the musical stressings, then reverses himself, when he realizes that auditors generally don't mind wrenched accents in the lines of songs, concluding that "the forces of musical and spoken rhythms are too evenly matched to generalize about domination by one or the other."

Identifies a "Law of Symmetry" in the musical rhythm of ballads: no significant unit is not repeated, counterpoised, or matched. The problem of verse- and musical-accent is discussed on p. 155 ff.


Should be consulted after Cooper and Meyer (N30), whose work is criticized on pp. 28–32 here.