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Nota di contenuto	Contents; Introduction; Note on Terminology, Language, and Musical Examples; 1 Musical Meter between Composition and Perception; 1.1 The Concept of Meter in the Late Eighteenth Century; 1.2 The Revival of the Hierarchical Concept of Meter in the Twentieth Century; 1.3 Toward a Dynamic Model of Meter; 1.4 Borrowing from a Different Model; 2 Finding Meter; 2.1 Statistical Parameters; 2.2 Harmony; 2.3 Streaming and the Role of Bass; 2.4 Cadence (Structural Accent); 3 Sustaining Meter-Challenging Meter; 3.1 Metrum and Regularity of Beats; 3.2 Missing Beats; 3.3 General Pauses; 3.4 Fermatas 3.5 Syncopations4 Changing Meter I: Change of Period; 4.1 Imbroglio; 4.2 Submetrical Dissonance; 4.3 Hemiola; 5 Changing Meter II: Change of Phase; 5.1 Chains of Rhythmical Dissonances; 5.2 Other Parameters in Displacement Dissonances; 5.3 Imitation; 5.4 Ligaturae, Retardation, Anticipation; 5.5 Syncopated Accompaniment; 5.6 A Remark on Subliminal Dissonances; 6 Changing Meter III: Change of Tactus; 6.1 Changes of Takteile in Compound Meters; 6.2 Changes of Takteile in Double Measures; 6.3 Perceptual Factors; 6.4 Takteile and the Tactus; 7 Analyses of Long-Range Metrical Strategies 7.1 Haydn, String Quartet in C Major, Op. 50 No. 2, First Movement7.2 Haydn, String Quartet in F Minor, Op. 55 No. 2, Finale; 8 Wit, Comedy,

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Sommario/riassunto

Focusing on the period of most intense metric experimentation in the work of both Haydn and Mozart, author Danuta Mirka presents here a systematic discussion of the composers' metric strategies. Combining historical music theory with the cognitive study of music, Mirka's award-winning book sheds new light on this repertoire and redefines the role of meter and rhythm in Classical music.
