

Notation and Time in Music

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Andantino.

7. *p dolce e semplice*

Two systems of musical notation for Chopin's Prelude #7. The first system shows the beginning of the piece with a treble clef staff and a bass clef staff. The second system continues the piece with similar textures. The tempo is marked 'Andantino' and the dynamics are 'p dolce e semplice'. The key signature is two sharps (F# and C#) and the time signature is 3/4.

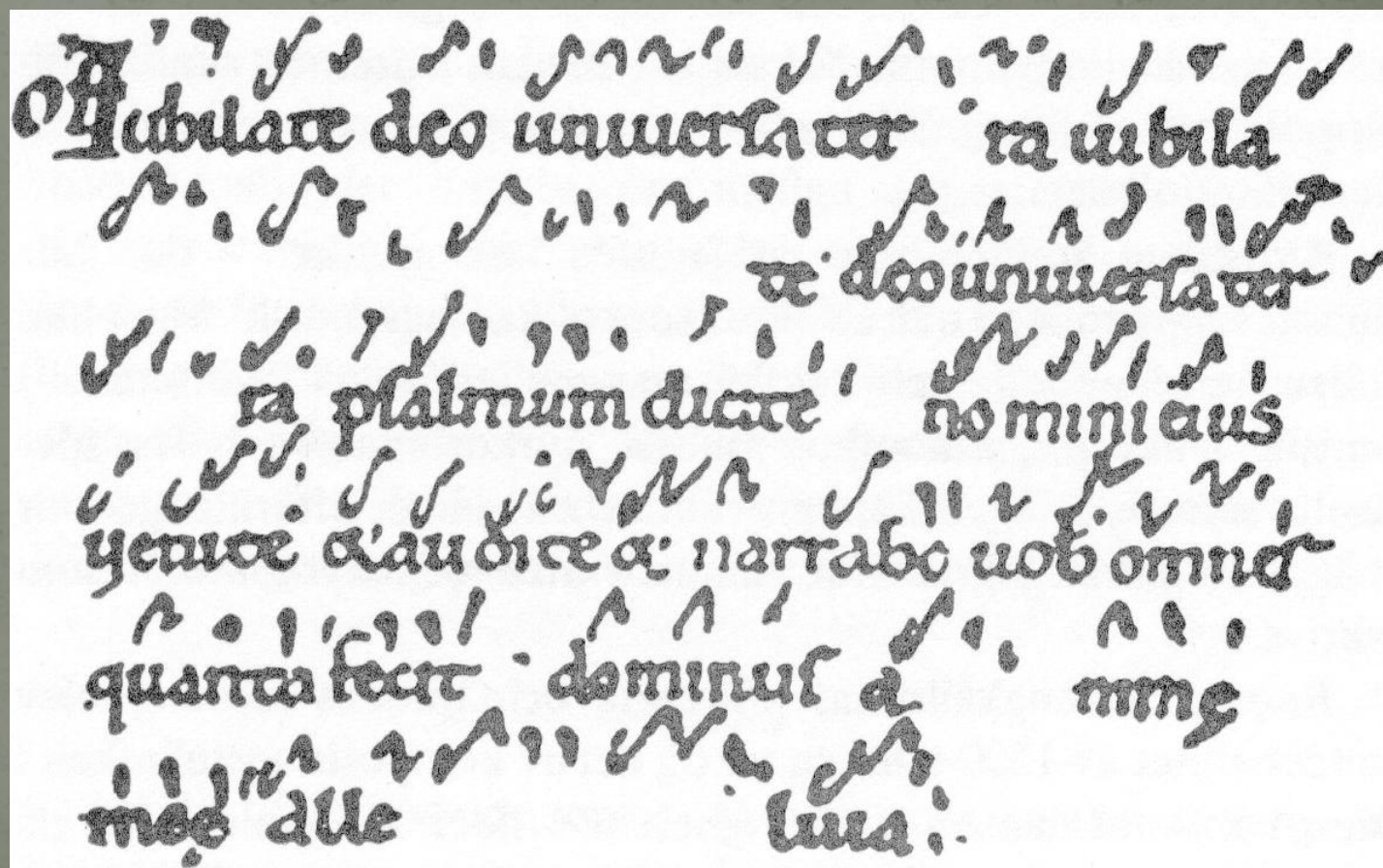
RONDO.
Allegretto.

Two systems of musical notation for Mozart's Piano Trio K.498, Rondo. The first system shows the beginning of the piece with a treble clef staff and a bass clef staff. The second system continues the piece with similar textures. The tempo is marked 'Allegretto'. The key signature is two flats (Bb and Eb) and the time signature is 3/4.

Score excerpts, public domain from [IMSLP](https://imslp.org/).
Top, Chopin "Prelude #7 in A major," from *Preludes Op. 28*. Durand & Cie., 1915
Bottom, Mozart, Piano Trio K.498. Breitkopf & Hartel 1910.

Early Notation and Staffless Neumes

- Unheightened neumes (9th C.) – St. Gall
 - Difficult to decipher



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See MS 1670 at [The Schoyen Collection](#).

From The Schoyen Collection

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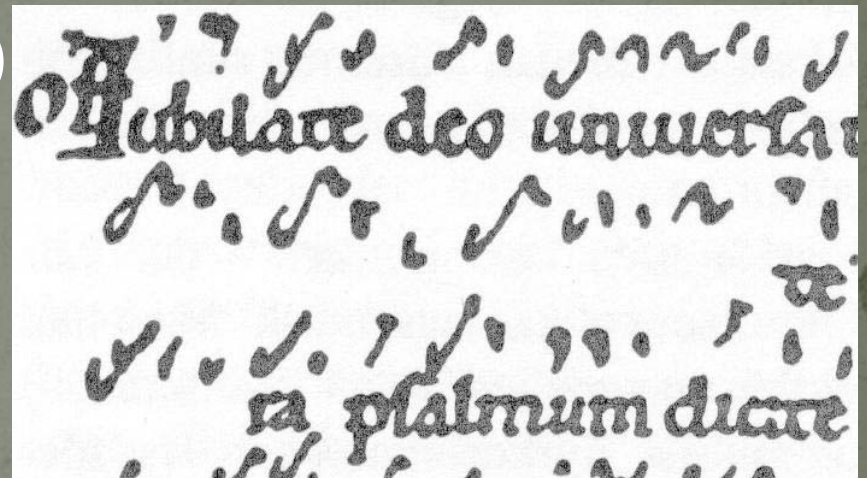
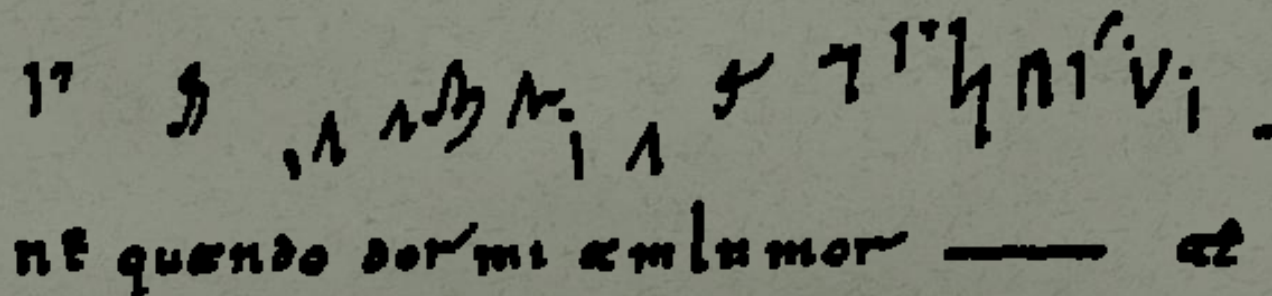


Image (public domain): "Tubilate deo universa terra" ([Wikipedia](#))

- Beneventan neumes (11th C.)
 - Relationship between *itches*
 - Some early notation of duration



From Neumes to Square Notation

- Neumes take more defined shape
- *Liber Usualis* a well known example of square notation (still in print today)

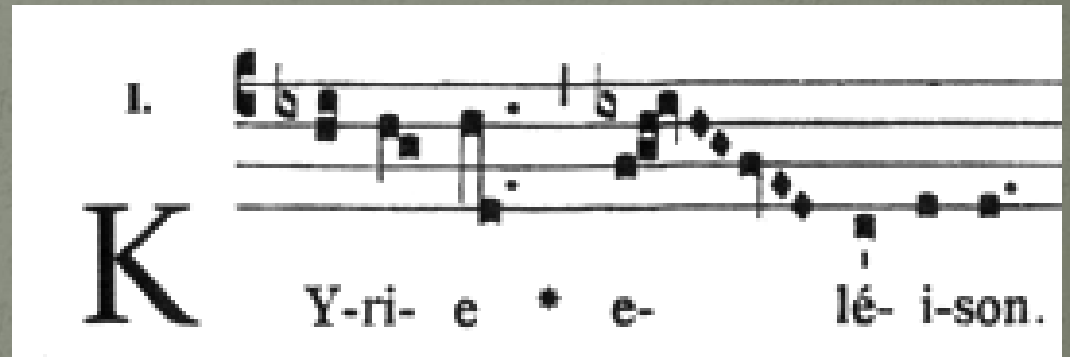


Image (public domain) from [Wikipedia](#)

The Ars Nova and the Ars Subtilior

- New *figurae* (de Caserta)
 - Different proportions of minims give greater control over the duration of notes.
- Exploration of “polymer” in the Ars Subtilior



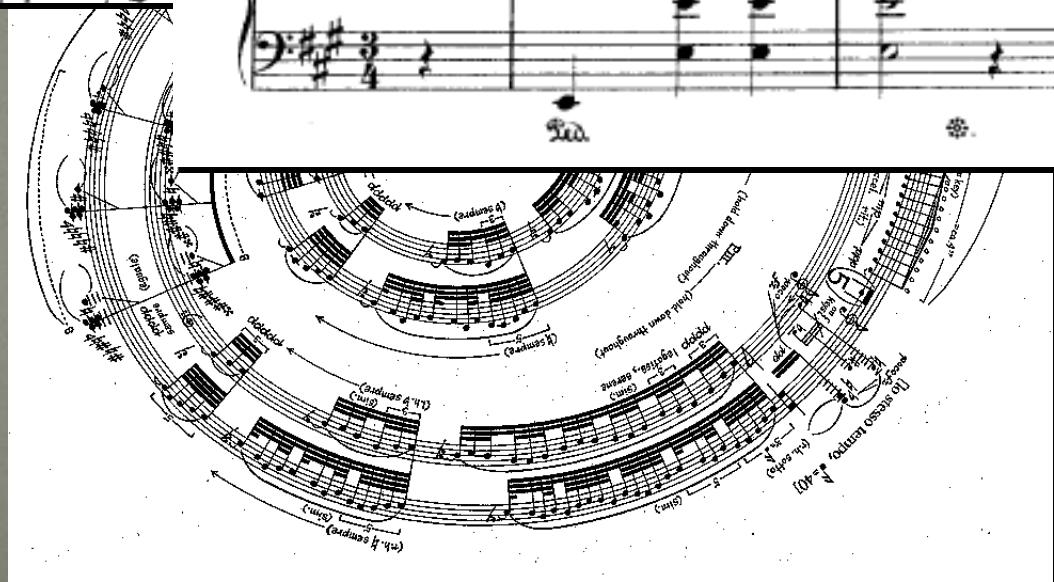
Image (public domain): Baude Cordier, “Belle, bon, sage” from *The Chantilly Manuscript* (ca. 1350-1400) ([Wikipedia](#))

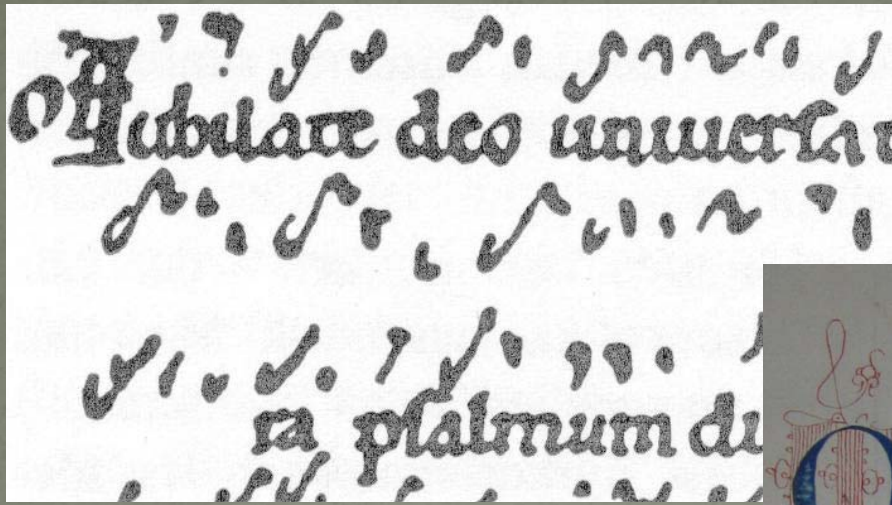
Problems with Duration and Tempo

- General progression
 - Before the 12th century
 - Lack of rhythmic notation
 - Before the 15th century
 - Notated duration all relative
 - Before the 17th century
 - No tempo markings
 - Before the 19th century
 - No exact BPM prior to metronome

Modern Notation (and beyond)

- Early Baroque music
- Tempo markings
- Proliferation of notation software
 - Standardizing effect
- Innovation still occurs
 - Crumb, Jazz, etc...





Images, clockwise from upper left (all public domain): "Jubilate deo universa terra" ([Wikipedia](#)); Dunstaple "Quam pulchra es" (15th c.); Chopin, "Prelude #7 in A major (from [IMSLP](#)), Baude Cordier "Belle, bon, sage" from *The Chantilly Manuscript* (ca. 1350-1400) ([Wikipedia](#))

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