

## VLADIMÍR TICHÝ

	Introduction	014
I	TIME FLOW OF MUSICAL STRUCTURE AND ITS ARTICULATION. THE TERM KINETICS	018
I.1	Musical structure as a temporally arranged and articulated whole	018
I.2	Musical time	020
I.3	Orientation in temporal articulation of a musical whole. Tectonics and kinetics.	021
II	BASIC TERMS OF KINETICS	025
II.1	Rhythm	026
II.1.1	Definition of the term	026
II.1.2	Order in a sequence of rhythmic impulses	028
II.1.2.1	Application of distance hierarchy	029
II.1.2.2	Application of centric hierarchy	037
II.1.3	Quantification and notation of the rhythmic flow of a musical structure	038
II.1.4	Density and motion-rate of rhythmic impulses	040
II.1.5	Arrhythmy	048
II.2	Meter	049
II.2.1	Definition of the term — relation of meter and rhythm	049
II.2.2	Basic metric formation — measure	051
II.2.3	Inner organization of the basic metric formation	057
II.2.4	Types of meter and their classification	059
II.2.5	Ametry	064
II.3	Tempo	065
II.3.1	Definition of the term and its relationship to meter and rhythm — speed	065
II.3.2	Types of tempos and their classification	068
II.3.3	Atempia	071
III	INDIVIDUALIZATION OF A TEMPORAL SEQUENCE OF IMPULSES	072
IV	MORE COMPLICATED RELATIONSHIPS IN THE ORGANIZATION OF KINETIC COMPONENTS IN MUSICAL STRUCTURES	077
IV.1	Hierarchical levels in the organization of kinetic components in musical structures	077
IV.1.1	Basic hierarchical level of meter-rhythmic organization	078

## TOMÁŠ KUHN

IV.1.2	Subordinate hierarchical level of a meter-rhythmic organization	082
IV.1.3	The superior hierarchical level of a meter-rhythmic organization	086
IV.2	The mutual coordination of hierarchical levels of a meter-rhythmic organization in the kinetic component of a musical structure	089
IV.3	Meter-rhythmic transposition	094
V	POLYPHONY FROM THE VIEWPOINT OF KINETICS	099
V.1	Polyrhythmy	099
V.2	Polymetry	109
	Appendices	119
	Conclusion	148
	Bibliography	150
	Discography	152
	Introduction	156
I	METER-RHYTHMIC PHENOMENA OF AFRICAN MUSIC REFLECTED IN JAZZ	161
I.1	Polyrhythmy	162
I.2	Off-beat	166
I.3	Syncope	168
I.4	Cross-rhythms	169
II	APPLICATION OF CHARACTERISTIC RHYTHMIC PATTERNS OF AFRO-LATIN DANCE MUSIC IN RAGTIME AND THEIR STRUCTURAL VARIATIONS	171
II.1	Principles of the formation and inner organization of characteristic patterns of Afro-Latin dance music	171
II.1.1	Use of afro-latin patterns in ragtime	177
II.2	Basic metric unit in afro-latin dance music	185
II.2.1	Hierarchical levels of meter-rhythmic organization	186
II.2.2	Basic metric unit in polyrhythmic structures	188

III	SPECIFIC FEATURES AND SCHEMES OF JAZZ MUSIC IN TERMS OF MUSICAL TIME	190
III.1	Beat	190
III.2	Temporal distribution of accents in jazz as a hierarchizing and singularizing principle	192
III.3	Classification of cross-rhythms	197
III.3.1	Classification of cross-rhythms according to the value of the basic metric unit	197
III.3.2	Classification of cross-rhythms according to the relationships among hierarchical levels	199
III.4	Types of irregular meter in jazz	200
III.5	Jazz phrasing: a factor contributing to music expressiveness as a holistic, integral expression	202
IV	TEMPO	209
V	ANALYSES OF TWO JAZZ COMPOSITIONS BY WOODY SHAW	211
V.1	Rosewood	211
V.2	Rahsaan's run	219
	Conclusion	223
	Bibliography	224
	Discography	225
	Introduction	228
	Ethnic music within the classifications of kinetics	229
	Ethnic music and europe-centrism	230
I	ON METHOD	232
I.1	An introduction to the realization of rhythm	234
I.2	Alternatives in expression and the realization of rhythm	236
I.2.1	Differentiation of time intervals	237
I.2.2	Differentiation of tempo — sense for a regular pulse	239
I.2.3	Rhythmic abilities — the inner representation of rhythm	240
I.2.4	Motor skill	242

VLASTISLAV  
MATOUŠEK

I.3	Problems in analyzing ethnic music	245
I.4	Ethnic music — oral tradition	246
I.5	Issues of music fixation	247
I.6	Alternatives of music fixation	248
I.7	Problems in transcribing ethnic music	250
I.8	What can be objectively determined from a recording	252
I.8.1	Ambiguities in interpreting structural arrangements in ethnic music	253
I.8.2	Criteria that can provide direction when deciding	254
I.9	Problems in transcriptions of conceptual compositions	257
II	TECTONICS AND KINETICS IN ETHNIC MUSIC	260
II.1	Linkages with extra-aesthetic functions	261
II.2	Time in ethnic music	261
II.3	The "third" time	262
II.4	Ethnic music and tectonics	264
II.5	More complicated kinetic phenomena are not very frequent even in ethnic music	266
II.6	Kinetic phenomena in music do not usually exceed the european framework	267
II.7	Structural principles are universal and common	267
II.8	Ethnic music — open forms	268
II.9	Hierarchical levels of segmentation	268
III	ETHNIC MUSIC IN EUROPE	271
IV	KINETICS IN THE MUSIC OF THE ARABIAN REGION	274
IV.1	Basic principle of rhythm — dum and tak sonorities	275
IV.2	Arabian rhythmic instruments	276
IV.3	Rhythmization in practice	277
IV.4	The specifics of folk music rhythm	277
IV.5	Marbu	278
V	TALA: KINETIC CONCEPT OF CLASSICAL MUSIC IN INDIA	279
V.1	Vedas	279
V.2	Classical music	280
V.3	Rhythm	281
V.3.1	Matra and the laya tempo	281
V.3.2	Tal	282
V.3.3	Tin tal	283

V.3.4	Bol and theka	285
V.3.5	Theka — a summary of the most used tals	286
V.3.6	Tabla	287
V.3.6.1	Khaida	288
V.3.7	Some further important formalized structural formations	289
V.4	Tal and its place in the kinetics system	289
V.5	A brief summary	289
VI	KINETICS IN THE TRADITIONAL MUSIC OF AUSTRALIA	291
VI.1	Characteristic features of musical expressions	292
VI.2	Rhythmic instruments	292
VI.3	More complicated kinetics are rare	294
VI.4	Acculturation	296
VII	KINETICS IN THE TRADITIONAL MUSIC OF JAPAN	297
VIII	THE RATTLE — AN INSTRUMENT OF FIVE CONTINENTS	301
VIII.1	Kesh-kesh	302
IX	LULLABY FROM CENTRAL AFRICA	305
X	KINETICS IN ETHNIC MUSIC FROM THE VIEWPOINT OF KINETIC PHENOMENA SYSTEMATICS	307
XI	CONCLUSION	312
	Bibliography	317
	Discography	319
	List of appendices	321
	Subject index	346