

**Music, Poetry, and the Search for Sonic Meaning—MTNA Collegiate Symposium,
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Katie Ostrosky, NCTM**

Premise:

- Music and Speech are inherently linked in the human brain. (Brandt et al., 2012)
 - The brain interprets musical sounds and speech sounds similarly, but musical syntax has an emotional/social function. (Podlipniak, 2020)
- The interrelation of spoken language with musical language is so deeply rooted, that the grammar and syntax present in one’s spoken language is evident within instrumental musical phrases. (Patel & Daniele, 2003)
 - Possibility that the rhythmic patterns and phrase trajectory used in one’s native language influencing rhythms generated while composing.

Making the Most of the Musico-linguistic connection:

- Borrowed ideas from the disciplines of prosody and poetry.
 - Prosody: patterns of sound and rhythm. Can be linguistic, musical, or poetic.
 - Poetic Meter: The basic rhythmic structure of a line or verse
 - a. Accentual Meter: patterns of stress and unstress
 - b. Quantitative Meter: patterns of different durations- short vs. long
- Setting text to music: Be careful that syllabic stress and metrical stress are in alignment.
- Use quantitative meter to teach rhythm proportionally, not abstract numbers of beats.

Poetic Feet or Rhythmic Modes are patterns of long and short, and/or stress and unstressed.

Mode or Foot	Quantitative Meter (long vs. short)	Accentual Meter (stress vs. unstress)
Anapestic	♪ ♪ ♪	˘ ˘ –
Dactylic	♪ ♪ ♪	– ˘ ˘
Amphibrach	♪ ♪ ♪	˘ – ˘
Trochaic	♪ ♪	– ˘
Iambic	♪ ♪	˘ –

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