
Contents

Preface · ix

Part I. Experiencing Time

NICHOLAS COOK, University of Cambridge
Time and Time Again: On Hearing Reinecke · 3

LAWRENCE M. ZBIKOWSKI, University of Chicago
Musical Time, Embodied and Reflected · 33

STEPHEN BLUM, City University of New York
Ethnomusicologists and Questions of Temporality · 55

Part II. Knowing the Score

ROBERT MORRIS, Eastman School of Music, University of Rochester
*Notation Is One Thing, Analysis Another, Musical Experience a
Third: What Can They Have To Do With One Another? · 71*

EUGENE NARMOUR, University of Pennsylvania
The Modern Score and Its Seven Modes of Performance · 109

Part III. The Passage of Time, Holding Time Still

SCOTT BURNHAM, Princeton University
On the Last Measure of Schubert's String Quintet · 155

JANET SCHMALFELDT, Tufts University
*In Time with Christopher Hasty: On Becoming a Performer
of Robert Schumann's Davidsbündlertänze, op. 6 · 169*

JEANNE BAMBERGER, Massachusetts Institute of Technology

Shaping Time · 191

***Part IV. Finding Time: The Body and
Parsing Rhythm and Meter***

EUGENE MONTAGUE, The George Washington University

Meter, Entrainment, and Voice in The King's Speech · 219

SUSAN MCCLARY, Case Western Reserve University

Doing the Time Warp in Seventeenth-Century Music · 237

MATTHEW BUTTERFIELD, Franklin and Marshall College

*When Swing Doesn't Swing: Competing Conceptions of
an Early Twentieth-Century Rhythmic Quality* · 257

Part V. "Thisness" and Particularities

BRIAN HULSE, College of William and Mary

Off the Grid: Hasty and Musical Novelty in Smooth Time · 281

MARTIN BRODY, Wellesley College

Theory, as a Music · 293

NOTES ON CONTRIBUTORS · 315

BIBLIOGRAPHY · 319

GENERAL INDEX · 339