

Summary

A survey of the relationship between meter, textual accent, and historical/compositional features in 19th century French and Italian operas.

Metric Types

Franco-Italian
(long anacrusis, strong-beat cadence)

German
(short/no anacrusis, weak-beat cadence)

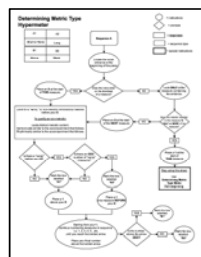
Neutral
(short/no anacrusis, strong-beat cadence)

Method

Analysis of solo voice movements

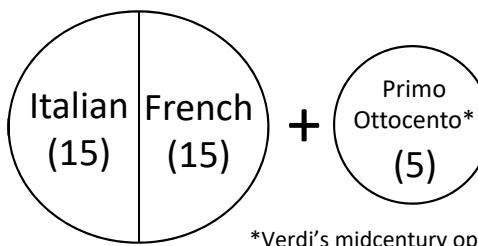
Decision trees determine type:

- Track hypermeter and meter
- Reference textual accent
- Phrase-rhythm-like analysis



Corpus

208 excerpts
35 operas
6 composers
5 decades
23 librettists



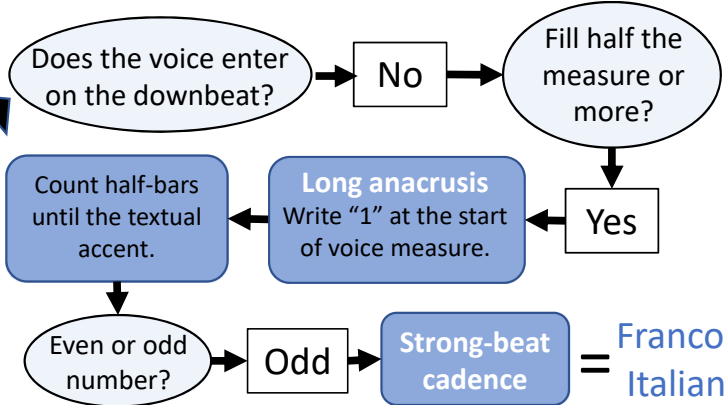
*Verdi's midcentury operas

Analysis

"Je t'ai trompé je fus coupable," *Robert le Diable*, mm. 7–11

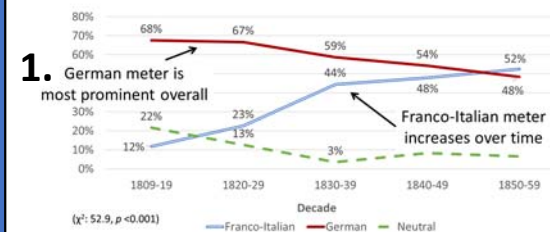
Textual end-accent

"What metric type is this excerpt set in?"

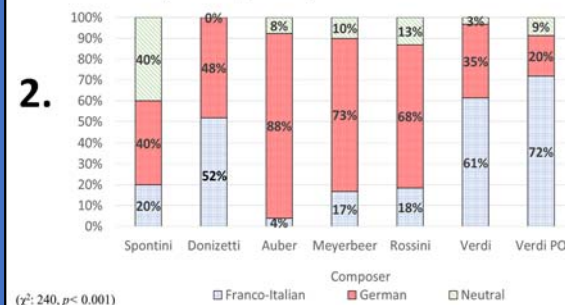


Some Results

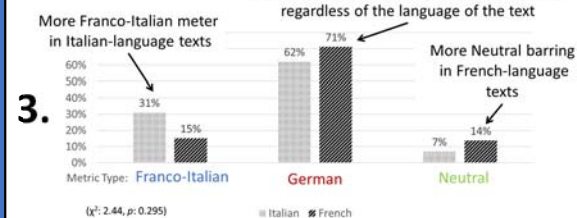
Use of Metric Type per Decade, 1809–1859



Meter by Composer, 1809–59



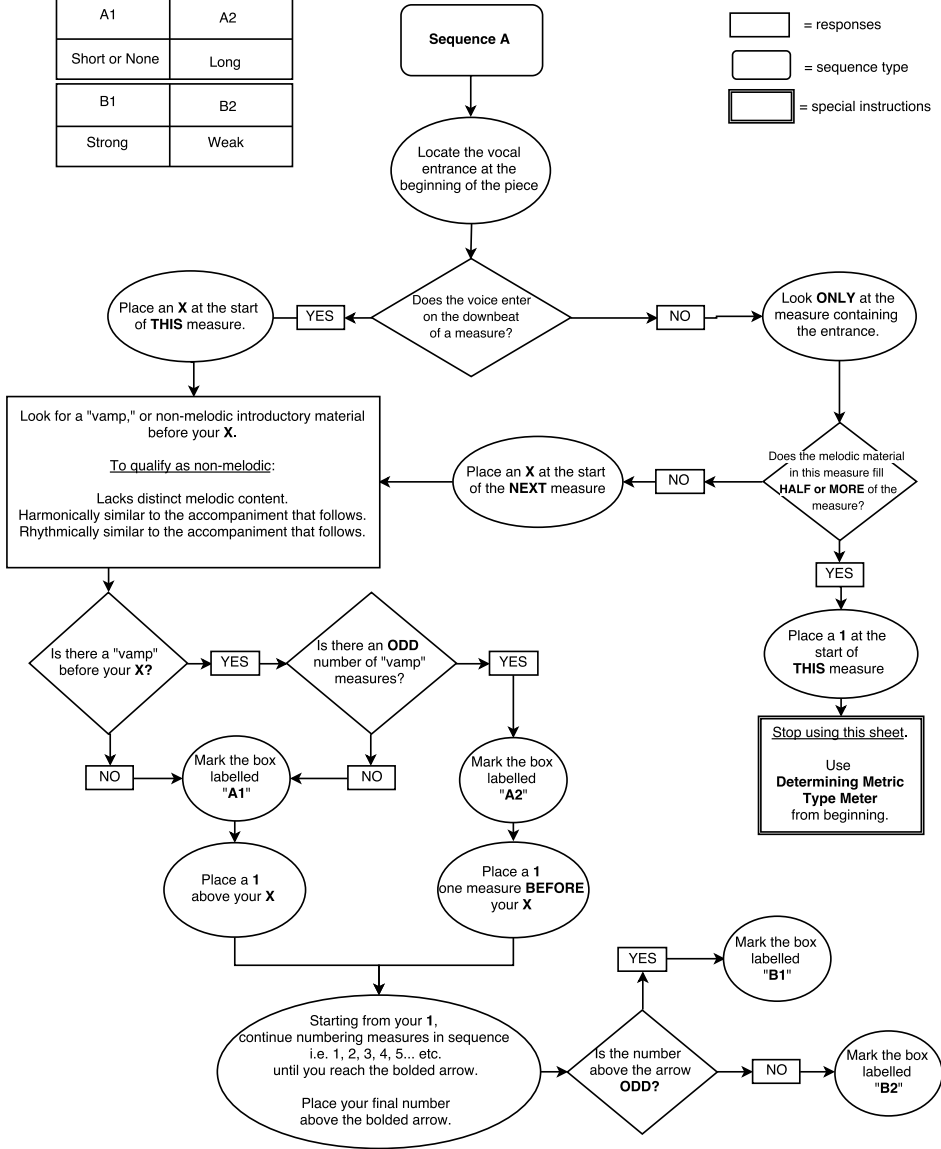
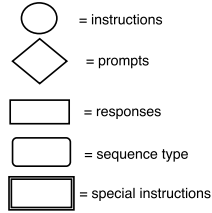
Meter and Language
Verdi removed



Decision Trees

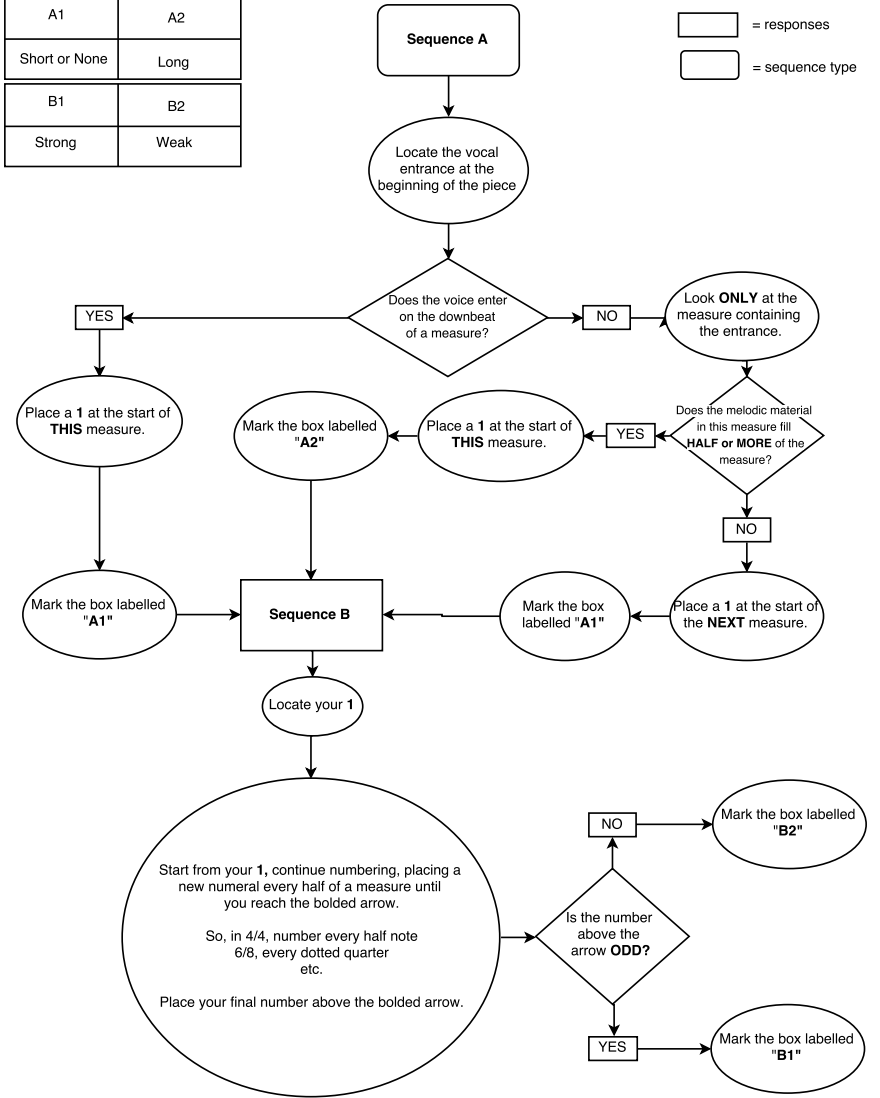
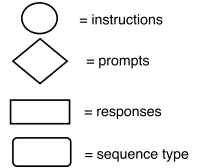
Determining Metric Type Hypermeter

| | |
|---------------|------|
| A1 | A2 |
| Short or None | Long |
| B1 | B2 |
| Strong | Weak |



Determining Metric Type Meter

| | |
|---------------|------|
| A1 | A2 |
| Short or None | Long |
| B1 | B2 |
| Strong | Weak |



Repertoire and Sources

Operas Used in this Study

| Decade | Year | Opera Title | Composer | Librettist 1 | Librettist 2 | Language | |
|---------|----------------------|-------------------------|--------------|--------------|---------------|-----------|---------|
| 1809-19 | 1809 | Fernand Cortez | Spontini | de Jouy | | French | |
| | 1812 | La pietra del pargone | Rossini | Romanelli | | Italian | |
| | 1813 | Tancredi | Rossini | Rossi | | Italian | |
| | 1814 | Pélage | Spontini | de Jouy | | French | |
| | 1816 | Il barbiere di Siviglia | Rossini | Sterbini | | Italian | |
| | 1819 | Olimpie | Spontini | Dieulafoy | Brifaut | French | |
| 1820-29 | 1823 | Semiramide | Rossini | Rossi | | Italian | |
| | 1824 | L'ajo nell'imbarazzo | Donizetti | Ferretti | | Italian | |
| | 1828 | Le siège de Corinthe | Rossini | Balocchi | Soumet | French | |
| | 1828 | La muette de Portici | Auber | Delavigne | | French | |
| | 1828 | La Regina di Golconda | Donizetti | Romani | | Italian | |
| | 1829 | Guillaume Tell | Rossini | de Jouy | Bis | French | |
| 1830-39 | 1831 | Robert le Diable | Meyerbeer | Scribe | Delavigne | French | |
| | 1833 | Gustave III | Auber | Scribe | | French | |
| | 1834 | Gemma di Vergy | Donizetti | Bidera | | Italian | |
| | 1836 | Les Huguenots | Meyerbeer | Scribe | Deschamps | French | |
| | 1838 | Maria de Rudenz | Donizetti | Cammarano | | Italian | |
| | 1839 | Oberto | Verdi | Solera | | Italian | |
| 1840-49 | 1841 | Les diamants | Auber | Scribe | Saint-Georges | French | |
| | 1842 | Linda di Chamounix | Donizetti | Rossi | | Italian | |
| | 1843 | Don Pasquale | Donizetti | Donizetti | Ruffini | Italian | |
| | 1846 | Atilla | Verdi | Solera | Piave | Italian | |
| | 1847 | Haydée | Auber | Scribe | | French | |
| | 1847 | Macbeth | Verdi PO | Maffei | Piave | Italian | |
| 1849 | 1849 | La battaglia di Legano | Verdi PO | Cammarano | | Italian | |
| | 1849 | Le prophète | Meyerbeer | Scribe | | French | |
| | 1850-59 | 1850 | Stiffelio | Verdi | Piave | | Italian |
| | | 1850 | L'enfant | Auber | Scribe | | French |
| | | 1851 | Rigoletto | Verdi PO | Piave | | Italian |
| | | 1853 | Il trovatore | Verdi PO | Bardare | Cammarano | Italian |
| 1853 | | La traviata | Verdi PO | Piave | | Italian | |
| 1854 | | L'etoile du nord | Meyerbeer | Scribe | | French | |
| 1857 | Simon Boccanegra | Verdi | Piave | | Italian | | |
| 1859 | Dinorah | Meyerbeer | Barbier | Carre | French | | |
| 1859 | Un ballo in maschera | Verdi | Scribe | Somma | Italian | | |

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