MPATC-GE 2042:
Psychology of Music

Citation and Reference Style
Rhythm and Meter
APA citation style

• APA Publication Manual (6th Edition) will be used for the class.

• More on APA format can be found in the Project Guidelines and at these links:
  – http://owl.english.purdue.edu/owl/resource/560/05/
  – http://www.library.cornell.edu/resrch/citmanage/apa
  – http://www.apastyle.org
APA reference format

- The following are some examples of references in APA format (journal article by one author, journal article by multiple authors, a book, and an edited volume):


Citing references in your text

- Some examples:

  Cat owners have been found to own houses with smaller yards than dog owners (Smith, 1990).

  Smith (1990) showed that cat owners tend to have smaller yards than dog owners.

  Cat owners feed their pets less table food than dog owners do (Jones & Walker, 2007).

  A study by Jones and Walker (2007) indicated that cat owners feed their pets less table food than dog owners do.

  *If a reference has one or two authors, they are always listed.*
Citing references in your text

• More examples:

The lifestyle of pet owners is significantly influenced by the type of animal they own (Jones & Walker, 2007; Smith, 1990; Zils, 2001, 2005).

*First citation of three or more authors:* The percentage of vegetarians who own dogs is lower than the percentage of vegetarians who own cats (Mercer, Baker, Taylor, & Raine, 1967).

Pet owners with dogs also have pet birds more often than cat owners (Mercer et al., 1967).

Mercer et al. (1967) found that dog owners tend to have keep pet birds more often than cat owners.

- *The first time you cite a paper with 3-5 authors, you list all of their names; subsequent citations include just the first author followed by “et al.”*
- *For 6+ authors, you always only list the first author’s name followed by “et al.”*
APA citations in text: Things to note

• Parenthetical vs. non-parenthetical references
• Differences between single vs. multiple citations grouped together in the text
• Use of “and” versus “&”
• When to use “et al.” and when to list all authors
• Grouping multiple citations is done alphabetically by author name, not date
• Differences between citations in text and listing of authors in the bibliography
Annotated bibliography assignment: Step 1

- *Due October 10 at 11:55pm*

- As a first step, each student, on his/her own, is required to come up with a minimum of 10 references with the following criteria:
  - At least 8 of the references must be peer-reviewed journal articles.
  - The other references can either be additional journal articles or other reference types such as book chapters or books. The books must be fairly specific to your topic area and not just general references (too general would be our Thompson textbook).
  - No references may be magazine/press articles or non-academic-journal websites such as Wikipedia.
Annotated bibliography assignment:

Step 2

- Your group will then meet and agree on a final set of 20 references with the following requirements:
  - At least 15 of the references must be peer-reviewed journal articles.
  - The other references can either be additional journal articles or other reference types such as book chapters or books. The books must be fairly specific to your topic area and not just general references (too general would be our Thompson textbook).
  - No references may be magazine/press articles or non-academic-journal websites such as Wikipedia.
  - The 20 references described above are the minimum, but you may have as many additional references as you like.
  - At least 10 references on your list must be relatively recent - 2008 or later (not 2006 as it says in the guidelines doc).

- Include your project topic and group number at the top of your bibliography.

- All references must be in APA format.
Annotated bibliography assignment: Step 3

• The final 20 references will then be distributed evenly among group members for annotation purposes: each student will write a paragraph-long summary/description. These “annotations” must include the following:
  – A very concise summary of the topic the paper addresses.
  – A very concise description of the main contributions/conclusions of the paper.
  – Why/how the paper is relevant to your research topic (e.g., why specifically is it useful?)

• Final requirements:
  – For this assignment, you must group the references by student. For the final report, references will be listed in alphabetical order by author last name.
  – At the top of your bibliography, include a brief description of your topic area and working research question.
London (2012), Chapters 1 & 2

- We synchronize our attentional energies to the rhythms of the world around us
- Entrainment is a syncing (phase-locking) response to a periodic stimuli
- London’s main point: meter is related to, and may be a complex form of, entrainment behavior
- Entrainment leads us to focus our attention to the most salient temporal locations for events
London (2012), continued

- **Subjective rhythmization** - Our propensity to impose a sense of accent or grouping on a series of identical tones or clicks
- Meter is an entrainment hierarchy
- The *tactus* (pulse) is the primary metrical level
- Metric entrainment can occur only with respect to periodicities in a range from about 100 ms to about 5 or 6 seconds
- We may grasp a sense of beat or tempo in a subrange of 200-250 ms (200-240 BPM) to about 2 seconds (30 BPM), although we have a preference for periodicities around 600 ms (100 BPM)
- London’s hypothesis: beats and subdivisions have a special relationship; in order to hear a beat there must also be at least a latent sense of subdivision
Article discussion: Friberg & Sundström, 2002

• Discussion leaders: Henry Butler and Dhruv Shiva Rao
• Friberg and Subström make a few speculative comments about why jazz musicians seem to have a common rhythmic pattern. For example, they write “The absolute duration of the short note in the long-short pattern was constant at about 100 ms for medium to fast tempi, suggesting a practical limit on tone duration that may be due to perceptual factors” (p333). Might auditory perceptual limits be able to explain the tendencies of the musicians that the data show? For example, is it possible that jazz drummers tend to use higher swing ratios in slower tempos because it is harder to distinguish durational differences between notes that are both held for a relatively long time, and that is why higher swing ratios are required in order for the beat to seem to “swing” in a slower tempo? (Tyler)
Reading question: Ahead of the beat

In the discussion, the author points out that contrary to jazz (at least at slow to medium tempos), in classical music the melody is often played *ahead* of the accompaniment. I wonder how this plays out in other styles of music. For example, in punk rock, I would guess that the drumset is usually ahead of the other instruments since in creating a feeling of loud, frenetic energy it must speed forward forcing them to try and keep up. Furthermore, I wonder if there is a pattern in how producers choose where their accompaniments and melodies fall in relation to each other and to the beat. Since production software like Logic or ProTools allows one to precisely specify the location of attacks, do producer's unique sounds correlate with where they place notes? (Willie)
Reading question: Different jazz styles?

• Also, I don’t think the study took into account for the various styles of jazz. So a bossa nova would feel differently than a ballad and I wonder if they would find more variance in the samples if they included more styles in the study? (Mark)

• Friberg, A., & Sundström, A. (2002) chose a prodigious sampling of drummers for their study. Many jazz musicians would agree that these four drummers (Adam Nussbaum, Tony Williams, Jack DeJohnette, and Jeff "Tain" Watts) are arguably the best in their field. However, they also come from the same tradition and have relatively similar playing styles. Williams and DeJohnette played in many of the same ensembles, such as with Miles Davis, Herbie Hancock, McCoy Tyner, etc. Would it be valuable to test this hypothesis with drummers that come from other traditions in jazz, such as Poppa Joe Jones (swing era), Elvin Jones (modal), Max Roach (bebop), and Brian Blade (modern)? Would the results still hold if the drummers represented a wider pantheon of jazz styles? (Johnny)
Reading question: Effect of instrument type

- Would there be a noticeable trend in swing ratios if they were tested for different solo instruments on a larger scale i.e. hundreds of trumpets vs. saxophones vs. trombones vs. pianos, etc.? And would these potential differences be rooted in the different style of playing common to each instrument or perhaps be due to the differences in the physical nature of actually playing the instruments and the amount of time it takes for an instrument to produce a sound? (Max)
Reading question: Why triple-feel?

• Why do we perceive swing in a triple-feel if in fact the swing ratio differs greatly (in drummers) between tempi and rarely favors 2:1? (Jess)
Reading questions: Increasing tempo

• Why do you think there was an overall trend to increase the tempo throughout a song? (Rebekah)
Reading question: Other percussion instruments?

- Friberg, A., & Sundström, A. (2002) make some interesting findings in regards to drummers' swing ratios, namely that the "swing" ratio decreases in relationship to increased tempi. In their test method, Friberg and Sundström strictly base their data on measurements of the ride cymbal pattern played by each drummer. However, they later site drummer Peter Erskine in a workshop in Stockholm in 1997 who found that a "behind-the-beat" playing style can be obtained by delaying the rim shot while the other hand plays even quarter notes on the ride cymbal. This additional detail suggests that only recording the rhythm of the ride cymbal leaves out other elements that might be of interest to this study. What would we find if we were to test the timings of rim shots, snare hits, hi-hat (played with left foot), and bass drum (played with the right foot)? Would there be additional layers of rhythmic complexity or would these findings concur with their current results? (Johnny)
Reading question: Features affecting swing

• Do pitch, tonality, or emotional content inspire different swings? For instance, in a song in harmonic minor vs a song in major, if the tempo was just “swung” would it innately be the same swing? (Jake)
Reading question: Inaccuracies

• Since the perceptual experience of a short impulse perhaps persists for a longer time than its actual physical duration, how quickly can soloists perceive and adapt to changes in swing ratios since there will be always slight inaccuracies? (Eugenio)
Reading question: Sample size

• The study included only 5 songs, each by different artists and with different speeds and tempos. Was this a large enough sample size to determine the beat ratios? What could be added or taken away from their sample size to make the results even more accurate? (Shannon)
Reading question: Pedagogy

• With the discoveries made in this study (which confirm the results in other similar studies), what could change in the way jazz pedagogy is approached? The article says that even though the field acknowledges these ratios as being different, that often times swing is still taught in triple rhythm. What are some ways that could be used to teach the different ratios of swing to beginning jazz musicians? (Shannon)
Reading question: Picking excerpts

• In the drummers’ swing ratio part, the way or rule for choosing excerpts is not clearly mentioned. I think some biases may be introduced in the results of experiment if there is no common rule for choosing the excerpts in different songs. So I am wondering if there is a way to do this systematically and objectively. (Wei-Tsung)
In their text, Friberg and Sundström mention that “In comparing drummers, it can be noted that Williams had large variations in swing ratio, particularly in the slow excerpts, whereas Nussbaum had considerably lower variations.” Since Tony Williams, jazz drummer who played with the famous trumpeter Miles Davis, is the only musician from the list that dates from the 60’s (while the rest of them belong to the 80’s). Could this mean that the “swing feel” has transformed over the years? Would we then require more excerpts form the same decades to be included in the analysis before drawing conclusions about a “common rhythmic pattern”? What was the input of the bassist Ron Carter towards the swing feel, considering that he played with both the drummers with the largest and the lowest swing ratio variations? (Julian T.)