



# Hearing in Time: Psychological Aspects of Musical Meter

*Justin London*

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Our sense that a waltz is "in three" or a blues song is "in four with a shuffle" comes from our sense of musical meter. *Hearing in Time* explores the metric aspect of our musical experience from a psychological point of view. Musical meter is subject to a number of fundamental perceptual and cognitive constraints. These constraints are the cornerstones of *Hearing in Time*'s account of musical meter. *Hearing in Time* also takes into account the fact that listening to music, like many other rhythmic activities, is something that we do a lot. It also approaches meter in the context of music as it is actually performed, with nuances of timing and dynamics, rather than as a theoretical idealization.

*Hearing in Time*'s approach to meter is not based on any particular musical style or cultural practice, and it discusses musical examples from a wide range of musical styles and cultures--from Beethoven and Bach to Brubeck and Ghanaian (Ewe) drumming. In taking this broad approach a number of fundamental similarities between a variety of different metric phenomena--such as the difference between so-called simple versus complex or additive meters - become apparent.

Requiring only a modest ability to read a musical score, *Hearing in Time* is written for musicians, musicologists, and music theorists, as well as psychologists, linguists and cognitive scientists who are interested in rhythm and meter.

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