

## On Irregularity in Baroque Phrase Rhythm

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It is usually assumed that many of the metrics and much of the phrase rhythm of the high Baroque are largely irregular, residing outside the metrical grid. While this may be true of some allemandes, courantes, gigues, and fugues, most “irregular” Baroque temporalities fall into several well-defined categories that are set in their ways. 1) An evenly moving, underlying contrapuntal line each of whose tones is composed out differently (Handel); 2) turns of phrase at which the rhythmic and tonal structures are at odds (Handel); 3) material suitable for triple meter that is composed in duple meter (Vivaldi, Blavet, Corrette, Telemann); 4) unevenly divided quadratic phrases and periods (F. Couperin, Handel); and 5) compression and recombination of familiar phrase idioms centering on repetition into new, unfamiliar ones (Telemann).