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One of the defining aspects of music is that it exists in time. From clapping to dancing, toe-tapping to head-nodding, the responses of musicians and listeners alike capture the immediacy and significance of the musical beat. This Companion explores the richness of musical time through a variety of perspectives, surveying influential writings on the topic, incorporating the perspectives of listeners, analysts, composers, and performers, and considering the subject across a range of genres and cultures. It includes chapters on music perception, visualizing rhythmic notation, composers’ writings on rhythm, rhythm in jazz, rock, and hip-hop. Taking a global approach, chapters also explore rhythmic styles in the music of India, Africa, Bali, Latin America and the Caribbean, and Indigenous music of North and South America. Readers will gain an understanding of musicians’ approaches to performing complex rhythms of contemporary music, and revealing insights into the likely future of rhythm in music.

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**David Robertson** is a conductor, artist, and thinker who occupies some of the most prominent platforms in the worlds of opera, orchestral music, and new music. He has served in numerous artistic leadership positions, including with the St. Louis and Sydney Symphony Orchestras, and, as a protégé of Pierre Boulez, the *Ensemble InterContemporain*. He appears regularly with The Metropolitan Opera, Royal Concertgebouw Orchestra, *Bayerischen Rundfunk*, New York Philharmonic, and with major orchestras and in leading opera houses internationally. Robertson is the recipient of numerous awards and serves as Director of Conducting Studies and Distinguished Visiting Professor at The Juilliard School.

**Steven Schick** is a percussionist, conductor, and author who has commissioned more than 150 works, many of which are standard repertoire for percussionists. Schick founded the percussion group red fish blue fish – now celebrating its twentieth anniversary – and was the original percussionist of the Bang on a Can All-Stars. He is currently music director of the La Jolla Symphony and Chorus and artistic director of the San Francisco Contemporary Music Players. Schick is Distinguished Professor of Music at the University of California, San Diego and holds the Reed Family Presidential Chair in Performance.
Adam Sliwinski has built a dynamic career of creative collaboration as percussionist, pianist, conductor, teacher, and writer. A member of the ensemble Sō Percussion since 2002, Adam has performed at venues around the world. He is co-director of the Sō Percussion Summer Institute, an annual intensive course on the campus of Princeton University. He has taught in residencies and masterclasses at more than 100 conservatories and universities in the United States and internationally. Along with his colleagues in Sō Percussion, Sliwinski is Edward T. Cone performer-in-residence at Princeton University. He holds the Doctor of Musical Arts degree from Yale University.

Leslie Tilley is Associate Professor of Music at the Massachusetts Institute of Technology. She received her Ph.D. in ethnomusicology at the University of British Columbia, carrying out fieldwork in Bali, Indonesia. She is particularly interested in exploring analytic approaches to world musics and has published in Ethnomusicology, The Springer Handbook of Systematic Musicology, and the Current Research in Systematic Musicology volume Computational Phonogram Archiving. Her book Making It Up Together: The Art of Collective Improvisation in Balinese Music and Beyond considers collective processes of improvisation across genres and cultures, using close analyses of diverse Balinese practices to establish broad analytic concepts and frameworks.
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From Russell Hartenberger:

I want to thank the sixteen musicians from both Canada and Brazil whose clapping hands appear on the cover of this book. I especially want to thank my wife, Bonnie Shecket, for her design of the cover as well as her help in creating jpegs, tiffs, photoshopping images, and other technical matters. But most importantly, I want to thank Bonnie for her personal support and encouragement throughout the entire project.

As a percussionist, I have always been intrigued by rhythm, however, several musicians have been particularly significant in opening my mind and ears to the greater world of rhythm. James Kippen has long been my “rhythm whisperer” in giving me advice on both scholarly and performative aspects of rhythm, and I will forever be in his debt for his friendship and mentorship. While I was a graduate student at Wesleyan University, Abraham Adzenyah (Ghana), Ramnad V. Raghavan (South India), Sharda Sahai (North India), Prawotosaputro and Sumarsam (Indonesia) introduced me to the rhythms of their individual cultures and showed me that rhythm and percussion could be the foundation of musical structure and performing ensembles. In 1971, I met composer Steve Reich and began performing with his ensemble. Steve’s imaginative use of rhythm in his compositions demonstrates that rhythm and percussion can be prominent...
elements in Western music as well as non-Western music. When I asked him about this, Steve said, “...there is an old tradition of this kind of rhythmic counterpoint [in Africa] ... and in Bali. And more importantly, percussion and the music generated by percussion as the dominant voice – there’s a tradition for that; you’re not all by yourself. Go, both in terms of the contrapuntal structure of the music and the instrumentation of the music. This is a solid well-trodden path; there’s a path and there’s got to be a future.”

From Ryan McClelland:

My academic interest in the study of rhythm stems from my days as a graduate student at Indiana University, where Gretchen Horlacher, Mari- anne Kielian-Gilbert, and Frank Samarotto in particular guided my work on rhythm in the music of Johannes Brahms. Since coming to the University of Toronto in 2004, I have had the privilege several times to offer a seminar on rhythm for our graduate students, and I would like to acknowledge the contributions of these students to my understanding of rhythm and to its role in music of various genres, styles, and traditions. I am fortunate to be part of a lively music research environment at the University of Toronto, and I have profited in ways too numerous to articulate from the insights and encouragement of my colleagues. The fact that I can still find some time for research since I have entered into academic administration is a debt I owe to the administrative staff at the University of Toronto, particularly Faculty of Music Registrar Nalayini Balasubramaniam.

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