

The Cambridge Companion to Rhythm

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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PETER MANUEL has researched and published extensively on musics of India, the Caribbean, Spain, and elsewhere. His several books include *Caribbean Currents: Caribbean Music from Rumba to Reggae*, *Cassette Culture: Popular Music and Technology in North India*, and *Tales, Tunes, and Tassa Drums: Retention and Invention in Indo-Caribbean Music*. He has also produced three documentary videos, including *Tassa Thunder: Folk Music from India to the Caribbean*. Formerly an amateur performer of sitar, jazz piano, flamenco guitar, and highland bagpipes, he teaches ethnomusicology at John Jay College and the Graduate Center of the City University of New York.

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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.

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From Russell Hartenberger:

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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, Marianne 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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