

The Rhythmic Structure Of Music

Musical Rhythm in the Age of Digital Reproduction presents new insights into the study of musical rhythm through investigations of the micro-rhythmic design of groove-based music. The main purpose of the book is to investigate how technological mediation - in the age of digital music production tools - has influenced the design of rhythm at the micro level. Through close readings of technology-driven popular music genres, such as contemporary R&B, hip-hop, trip-hop, electro-pop, electronica, house and techno, as well as played folk music styles, the book sheds light on how investigations of the musical-temporal relationships of groove-based musics might be fruitfully pursued, in particular with regard to their micro-rhythmic features. This book is based on contributions to the project Rhythm in the Age of Digital Reproduction (RADR), a five-year research project running from 2004 to 2009 that was funded by the Norwegian Research Council.

To be a musician is to "speak music." When you have something to say and the means to say it, your gestures and sounds become both meaningful and free. Offering an innovative, comprehensive approach to musicians' health and wellbeing, Integrated Practice gives you the tools to combine total-body awareness with a deep and practical understanding of the rhythmic structure of the musical language, so that you can use the musical text itself as your guide toward psychophysical and creative freedom. The book shows you how to establish an imaginative dialogue between the relatively inflexible structure of music and your individual personality as a singer, instrumentalist, or conductor, and it explains how you can use the acoustic phenomenon of the harmonic series to make big, beautiful sounds with little muscular effort. Integrated Practice comes with more than a hundred and fifty exercises demonstrated by video and audio clips on an extensive companion website that will inform your daily practice, improvising, rehearsing, and performing. With this array of resources for every learning style, Integrated Practice is the essential handbook to personal achievement in successful, expressive musical performance.

Thought and Play in Musical Rhythm

A Handbook for Music

Psychology and Music

A Study of the Perception of Metrical and Phrase Structure, from a Mechanistic Viewpoint : in 2 Vol

An Analytical Study of Shivan Laoga Collections

This clearly written guide to good listening habits is an excellent introduction to the essential musical knowledge one needs to understand the great musical masterpieces of past and present. Complete with examples and illustrations, this handbook introduces its reader to technicalities such as notation, terminology, and metrics, and will enable him to follow a score, identify instruments, pick out themes, and recognize common musical terms.

What all good musicians have in common is a good rhythm and meter. Some may think that the musicality of professional musicians is unreachable however, in reality, keeping a good rhythm and meter is just a part of developing good musicianship. Rhythm and Meter are complicated ideas but this book will help you to understand them better. Read on for everything you need to know about rhythmic structure or polyrhythmic concepts when starting your creative process and discover how rhythms are subdivided, time signatures, and learning about the compound and odd time. The book is divided into 2 parts: Part 1 is a progressive set of exercises that thoroughly covers Simple and Compound Meters. Starting with basic rhythms in 4/4 time, the book immediately trains the student to play and count rhythms in 2/4, 3/4, and 5/4. The latter half does the same for compound meters such as 6/8, 9/8, 12/8, and 15/8. Part 2 is a progressive set of exercises that covers complex meters. Picking up where part left off, part 2 trains the musician to be able to read and play in Complex Meters such as 7/8, 9/8, 11/8, 7/16, 9/16, and 11/16.

Rhythmic structure in music

The Tonal and Rhythmic Structure of Folk Music of India

Musical Rhythm in the Age of Digital Reproduction

Cognitive Frameworks for the Production of Musical Rhythm

(3. Impr.)

This book deals with the complex cognitive processes involved in understanding two "horizontal" aspects of music perception, melody and rhythm, both separately and together. Focusing on the tonal framework for pitch material in melodies, the first section provides evidence that mere exposure to music organized in a particular way is sufficient to induce the auditory system to prepare itself to receive further input conforming to the patterns already experienced. Its chapters also offer evidence concerning elaborations of those basic schemes that come about through specialized training in music. Continuing themes from the first section -- such as the hypothesis that melodies must be treated as integral wholes and not mere collections of elements -- the second section discusses the integration of melody and rhythm. In these chapters there is an underlying concern for clarifying the relation -- central to aesthetic questions -- between physical patterns of sound energy in the world and our psychological experience of them. The chapters in the third section provide excellent examples of the new, scientific literature that attempts to objectively study early musical abilities. Their data establish that infants and young children are far more perceptive and skilled appreciators of music than was thought a decade ago.

An exploration of rhythm and the richness of musical time from the perspective of performers, composers, analysts, and listeners.

Unlocking the Groove

Learning to Listen

Frankie Manning

a study of the perception of metrical and phrase structure, from a mechanistic viewpoint : in 2 vol

The Understanding of Melody and Rhythm

In their 1960 treatise on rhythm entitled The Rhythmic Structure of Music, Grosvenor Cooper and Leonard Meyer provide the fundamentals of an approach to rhythmic analysis that allows the notation of relationships between large-scale rhythmic patterns in music. This method applies a systematic process that can be duplicated from one composition to another. The results from this process can provide insight into the intriguingrelationship between the rhythmic patterns of different musical compositions. This thesis consists of the rhythmic analyses of several musical compositions, each based on the text of one of two poems by the American poet Walt Whitman: Lee Holby's setting Joy, Shipmate, Joy, Ernst Bacon's Joy, Shipmate, Joy, Ralph Vaughn Williams's Joy, Shipmate. Joy; Howard Hanson's Beat! Beat! Drums! Kurt Weill's Beat! Beat! Drums! Each of these compositions will be analyzed by applying Cooper and Meyer's methodical approach to rhythmic analysis. Each composition will be compared and contrasted to the others in order to demonstrate similarities in underlying rhythmic structure. Existing rhythmic analysis of Whitman's poetry will be cited and used as a basis for creating a rhythmic analyses of the poems that can be compared to the newly created rhythmic analysis of each composition. Similarities and dissimilarities will be documented, discussed, and challenged.

This title was first published in 2002. Through analyses of a number of Honegger's compositions, including extended analyses of two of Honegger's orchestral works, "Mouvement symphonique No. 2 (Rugby)" and "Symphonie pour cordes", Keith Waters examines the principles of musical organization in Honegger's music and shows how these principles are based on systematic rhythmic and contrapuntal strategies. Musical form in Honegger's work, the book argues, is articulated by contrapuntal and rhythmic structures rather than by tonal structure, and it is this that provides the source of compositional unity in Honegger's music.

Rhythmic Structure Analysis Using Music Tree Transformer

The Reasons Why They Are So Important In Music: Rhythmic Pattern

The Cambridge Companion to Rhythm

Integrated Practice

Thought and Play in Musical Rhythm offers new understandings of musical rhythm through the analysis and comparison of diverse repertoires, performance practices, and theories as formulated and transmitted in speech or writing. Editors Richard K. Wolf, Stephen Blum, and Christopher Hasty address a productive tension in musical studies between universalistic and culturally relevant approaches to the study of rhythm. Reacting to commonplace ideas in (Western) music pedagogy, the essays explore a range of perspectives on rhythm: its status as an "element" of music that can be usefully abstracted from timbre, tone, and harmony; its connotations of regularity (or, by contrast, that rhythm is what we hear against the grain of background regularity); and its special embodiment in percussion parts. Unique among studies of musical rhythm, the collection directs close attention to ways performers and listeners conceptualize aspects of rhythm and questions many received categories for describing rhythm. By drawing the ear and the mind to tensions, distinctions, and aesthetic principles that might otherwise be overlooked, this focus on local concepts enables the listener to dispel assumptions about how music works "in general." Readers may walk away with a few surprises, become more aware of their assumptions, and/or think of new ways to shock their students out of complacency.

*The Rhythmic Structure of Music*University of Chicago Press

A Study of Rhythmic Tendencies in Musical Settings of Walt Whitmans's Poems "Joy, Shipmate, Joy!" and "Beat! Beat! Drums!"

Rhythm, Tonality, and Form

A Conceptual Model for Analyzing Rhythmic Structure in African American Popular Music

Sight Reading: The Rhythm Book

A Theory of Rhythmic Levels in Tonal Music

In this book, the authors develop a theoretical framework based on a Gestalt approach, viewing rhythmic experience in terms of pattern perception or groupings. Musical examples of increasing complexity are used to provide training in the analysis, performance, and writing of rhythm.

Sight Reading: the Rhythm Book is a graded workbook for instrumentalists and vocalists designed to develop sight reading and rhythmic skills by presenting a course of progressive lessons and studies specifically aimed at these areas. Many different rhythmic groupings and writing styles and clearly presented and analyzed. This book will provide invaluable assistance to all musicians and lead to a greater understanding of the fundamentals of rhythm. Through the development of the counting method employed in this book and the analysis of rhythmic structure-identification of the various notes, rests, groups and signs used-the student will attain greater ease and facility when approaching sight reading material.

Coordination, Rhythm & Sound

Emotion and Meaning in Music

Organized Time

A Consideration of Certain Historical and Philosophical Trends in the Rhythmic Structure of Music

Theory of Rhythmic Perception and Analysis

Unlocking the Groove is a groundbreaking, award-winning, music-driven analysis of electronic dance music (EDM). Author Mark Butler interweaves traditional and non-traditional musical analysis with consideration of the genre's history and social significance, deconstructing several typical examples of electronic dance music and focusing on the interaction of beat and rhythmic structure in creating an overall musical design. Interviews with DJs, listeners, and producers flesh out the book, providing insight into the perceptions and performance world of EDM, and making a vivid case for the musical artistry of EDM disc jockeys. The CD included with the book illustrates the analysis with multiple musical examples, both in excerpts and full songs. Butler's work propels the study of popular music in exciting new directions, and will impact the range from popular music studies, music theory, ethnomusicology, and musicology.

In this influential book on the subject of rhythm, the authors develop a theoretical framework based essentially on a Gestalt approach, viewing rhythmic experience in terms of pattern perception or groupings. Musical examples of increasing complexity are used to provide training in the analysis, performance, and writing of rhythm, with exercises for the student's own work. "This is a path-breaking work, important alike to music students and teachers, but it will make profitable reading for performers, too."--New York Times Book Review "When at some future time theories of rhythm . . . are . . . as well understood, and as much discussed as theories of harmony and counterpoint . . . they will rest in no small measure on the foundations laid by Cooper and Meyer in this provocative dissertation on the rhythmic structure of music."--Notes ". . . a significant, courageous and, on the whole, successful attempt to deal with a very controversial and neglected subject. Certainly no one who takes the time to read it will emerge from the experience unchanged or unmoved."--Journal of Music

Theory The late GROSVENOR W. COOPER, author of Learning to Listen, was professor of music at the University of California at Santa Cruz.

Mathematical Rhythmic Structure of Chinese Percussion Music

Comparing Rhythmic Structures in Text and Music

Rhythm, Meter, and Musical Design in Electronic Dance Music

Rhythmic and Contrapuntal Structures in the Music of Arthur Honegger

Rhythmic Structure in Music

"Altogether it is a book that should be required reading for any student of music, be he composer, performer, or theorist. It clears the air of many confused notions . . . and lays the groundwork for exhaustive study of the basic problem of music theory and aesthetics, the relationship between pattern and meaning."—David Kraehenbuehl, Journal of Music Theory "This is the best study of its kind to have come to the attention of this reviewer."—Jules Wolfers, The Christian Science Monitor "It is not too much to say that his approach provides a basis for the meaningful discussion of emotion and meaning in all art."—David P. McAllester, American Anthropologist "A book which should be read by all who want deeper insights into music listening, performing, and composing."—Marcus G. Raskin, Chicago Review

Rhythm and Transforms is a book that explores rhythm in music, its structure and how we perceive it. The book will be bought by engineers interested in acoustic signal processing as well as musicians, composers and computer scientists. Anyone interested in the scientific basis of music from psychologists to the designers of electronic musical instruments will be interested in this book.

Rhythm in the Theory and Music of Paul Hindemith

The Rhythmic Structure of Music. [With Musical Illustrations. A Reduced Photographic Reprint of the Edition of 1960.].

The Rhythm Book

Rhythmic Structure of Music

Organized Functions in Music

Organized Time is the first attempt to unite theories of harmony, rhythm and meter, and form under a common idea of structured time. Building off of recent advances in music theory in essential subfields-rhythmic theory, tonal structure, and the theory of musical form--author Jason Yust demonstrates that tonal music exhibits similar hierarchical organization in each of these dimensions. Yust develops a network model for temporal structure with an application of mathematical graph theory, which leads ultimately to musical applications of a multi-dimensional polytope called the associahedron. A wealth of analytical examples includes not only the familiar tonal canon-J.S. Bach, Mozart, Schumann--but also lesser known masters of the musical Enlightenment such as C.P.E. and J.C. Bach, Boccherini, and Johann Gottlieb Graun. Yust's approach has wide-ranging ramifications across music theory, enabling new approaches to musical closure, hypermeter, formal function, syncopation, and rhythmic dissonance, as well as historical observations about the development of sonata form and the innovations of Haydn and Beethoven. Making a forceful argument for the independence of musical modalities and for a multivalent approach to music analysis, Organized Time establishes the aesthetic importance of structural disjunction, the conflict of structure in different modalities, in numerous analytical contexts.

A brilliant investigation into musical structure through a systematic exploration of tonality, melody, harmony, texture, and rhythm. Discusses early madrigals and Gregorian chants through Bach, Beethoven, and Brahms to Ravel, Bartok, and Berg."

Rhythm and Transforms

The Rhythmic Structure of Music

An Analysis of the Perception of Rhythmic Structure in Music in Free Rhythm with a Focus on North Indian Classical Alap

Ambassador of Lindy Hop

Rhythm Pattern Perception in Music [microform] : the Role of Harmonic Accents in Perception of Rhythmic Structure

In the early days of swing dancing, Frankie Manning stood out for his moves and his innovative routines; he created the "air step" in the Lindy hop, a dance that took the U.S. and then the world by storm. In this fascinating autobiography, choreographer and Tony Award winner (Black and Blue) Frankie Manning recalls how his first years of dancing as a teenager at Harlem's Savoy Ballroom led to his becoming chief choreographer and a lead dancer for "Whitey's Lindy Hoppers," a group that appeared on Broadway, in Hollywood musicals, and on stages around the globe. Manning brings the Swing Era vividly back to life with his recollections of crowded ballrooms and of Lindy hoppers trying to outdo each other in spectacular performances. His memories of the many headliners and film stars, as well as uncelebrated dancers with whom he shared the stage, create a unique portrait of an era in which African American performers enjoyed the spotlight, if not a star's prerogatives and salary. With collaborator Cynthia Millman, Manning traces the evolution of swing dancing from its early days in Harlem through the post-World War II period, until it was eclipsed by rock 'n' roll and then disco. When swing made a comeback, Manning's 30-year hiatus ended. He has been performing, choreographing, and teaching ever since.

Rhythmic structure in Iranian music

Understanding Rhythm And Meter