

Acknowledgments

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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 Sheckter, 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, 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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