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~~Rhythm and Meter~~ *Intro to Rhythms and Rhythmic Notation Odd Meter Fridays Episode #8: Pickups to \"1\" on Tunes in 7/4* **Rhythm Reading 101, Module 1** 2/13/21 LIVE Stream Replay - *Connecting Mixolydian Patterns Up The Neck*

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Gary Chaffee - *How to use Rhythm and Meters Patterns Ep1? Groove Guitar Lesson - Quartet Groove: Breakdown- James Hogan Bust a Groove Review (PS1) - JOGO On Researching Extreme Metal and Expanding Music Theory* — Dr Olivia R. Lucas — XPol #3 **[GLIVE] Groove Pre-Launch Week: Groove-A-Thon, Live Training, Content Events (With Surprise Session)** *How to develop a much stronger sense of rhythm Discovering Funk and Groove Rhythm On Guitar: 2 5 Progression Bill Bruford's Iconic Beelzebub Groove | Study The Greats*

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The \"Secret\" to Improving Your Rhythm and Time by Chick Corea Official Guitar Hero III Guinness Record 899,703 *Interval Numbers - Intervals Made Easy (Part 1) - Easy Music Theory* Josh Smith teaches Soul and Rhythm Playing

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Early Motown - *Rhythm Guitar* Curtis Mayfield Lesson - *5 Essential Soul Guitar Techniques You Must Know* Acoustic Blues Guitar Lesson - *Open Position E Run and Licks* Oz Noy: *Get Down with Keith Carlock, Will Lee and John Medeski (Twisted Blues Vol 2)*

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White Kid Sing The Blues In Guitar Shop Like

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RHYTHM GUITAR: Fundamental Groove Skills

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Polyrhythm Bass Groove #1 - 4:3 Polyrhythm

Rhythm and Groove Book of Grooves: \"Dance

Groove Drifting\" by Alejandro Vinao

Unlocking The Mixolydian Puzzle *HOW TO READ*

*ANY RHYTHM* 75 \u0026 742 Band Programs -

Music Level 2 - Rhythms demonstration 1 to 15

*Super Funky Rhythm Guitar Groove*

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.

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Popular styles of electronic dance music are pervasively mediated by technology, not only within production but also in performance. The most familiar performance format in this style, the DJ set, is created with turntables, headphones, twelve-inch vinyl records, and a mixing board. Going beyond simply playing other people's records, DJs select, combine, and manipulate different parts of records to form new compositions that differ substantially from their source materials. In recent years, the "laptop set" has become equally common; in this type of performance, musicians use computers and specialized software to transform and reconfigure their own precomposed sounds. Both types of performance are largely improvised, evolving in response to the demands of a particular situation through interaction with a dancing audience. Within performance, musicians make numerous spontaneous decisions about variables such as which sounds they will play, when they will play them, and how they will be combined with other sounds. Yet the elements that constitute these improvisations are also fixed in certain fundamental ways: performances are fashioned from patterns or tracks recorded beforehand, and in the case of DJ sets, these elements are also physical objects (vinyl records). In Playing with

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Something that Runs, author Mark J. Butler

explores these improvised performances, revealing the ways in which musicians utilize seemingly invariable prerecorded elements to create dynamic, real-time improvisations. Based on extensive interviews with musicians in their studios, as well as in-depth studies of particular mediums of performance, including both DJ and laptop sets, Butler explores the ways in which technologies, both material and musical, are used in performance and improvisation in order to make these transformations possible. An illuminating look at the world of popular electronic-music performance, *Playing with Something that Runs* is an indispensable resource for electronic dance musicians and fans as well as scholars and students of popular music. Readership: Scholars and students of popular music interested in contemporary electronic music, fans of electronic dance music (EDM), and EDM DJs and musicians.

Canadian progressive rock band Rush was the voice of the suburban middle class. In this book, Chris McDonald assesses the band's impact on popular music and its legacy for legions of fans. McDonald explores the ways in which Rush's critique of suburban life -- and its strategies for escape -- reflected middle-class aspirations and anxieties, while its performances manifested the dialectic in prog rock between discipline and austerity, and the desire for spectacle and excess. The

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band's reception reflected the internal struggles of the middle class over cultural status. Critics cavalierly dismissed, or apologetically praised, Rush's music for its middlebrow leanings. McDonald's wide-ranging musical and cultural analysis sheds light on one of the most successful and enduring rock bands of the 1970s and 1980s.

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

The Routledge Companion to Popular Music Analysis: Expanding Approaches widens the scope of analytical approaches for popular music by incorporating methods developed for analyzing contemporary art music. This study endeavors to create a new analytical paradigm for examining popular music from the perspective of developments in contemporary art music. "Expanded approaches" for popular music analysis is broadly defined as as exploring the pitch-class structures, form, timbre, rhythm, or aesthetics of various forms of popular music in a conceptual space not limited to the domain of common practice tonality but broadened to include any applicable compositional, analytical, or theoretical concept that illuminates the music. The essays in this collection investigate a variety of analytical, theoretical, historical, and aesthetic

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Commonalities popular music shares with 20th and 21st century art music. From rock and pop to hip hop and rap, dance and electronica, from the 1930s to present day, this companion explores these connections in five parts: Establishing and Expanding Analytical Frameworks Technology and Timbre Rhythm, Pitch, and Harmony Form and Structure Critical Frameworks: Analytical, Formal, Structural, and Political With contributions by established scholars and promising emerging scholars in music theory and historical musicology from North America, Europe, and Australia, The Routledge Companion to Popular Music Analysis: Expanding Approaches offers nuanced and detailed perspectives that address the relationships between concert and popular music.

This volume provides a comprehensive introduction to foundational topics in sound design for linear media, such as listening and recording; audio postproduction; key musical concepts and forms such as harmony, conceptual sound design, electronica, soundscape, and electroacoustic composition; the audio commons; and sound's ontology and phenomenology. The reader will gain a broad understanding of the key concepts and practices that define sound design for its use with moving images as well as important forms of composed sound. The chapters are written by international authors from diverse

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backgrounds who provide multidisciplinary perspectives on sound in its linear forms. The volume is designed as a textbook for students and teachers, as a handbook for researchers in sound, media and experience, and as a survey of key trends and ideas for practitioners interested in exploring the boundaries of their profession.

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.

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"Good" Rhythm Good? is the first book to provide a systematic and accessible computational geometric analysis of the musical rhythms of the world. It explains how the study of the mathematical properties of musical rhythm generates common mathematical problems that arise in a variety of seemingly dispa

Discos, clubs and raves have been focal points for the development of new and distinctive musical and cultural practices over the past four decades. This volume presents the rich array of scholarship that has sprung up in response. Cutting-edge perspectives from a broad range of academic disciplines reveal the complex questions provoked by this musical tradition. Issues considered include aesthetics; agency; 'the body' in dance, movement, and space; composition; identity (including gender, sexuality, race, and other constructs); musical design; place; pleasure; policing and moral panics; production techniques such as sampling; spirituality and religion; sub-cultural affiliations and distinctions; and technology. The essays are contributed by an international group of scholars and cover a geographically and culturally diverse array of musical scenes.

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