



Musical Rhythm in the Age of Digital Reproduction (Ashgate Popular and Folk Music Series)

By Anne Danielsen

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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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Editorial Review

Review

'The largely contemporary focus of both the musical case studies and the technological developments covered in the volume mean that 'Musical Rhythm in the Age of Digital Reproduction' is of great potential interest to researchers currently working in a number of fields. The intersection between disciplinary areas, which is at the heart of the underlying questions that have driven the research represented, ensures that there is useful material here for musicologists, technologists, performers and cultural studies scholars, amongst others.' *Journal of Music, Technology and Education* '... a precise, lucid and superbly edited compendium and a rich source of literature on rhythm and groove that lends itself as advanced teaching material... the selection of musical material is brilliant.' *Dancecult, the Journal of Electronic Dance Music Culture* 'Musical Rhythm in the Age of Digital Reproduction is a welcome addition to an underrepresented facet of musicology. The book will be a valuable resource for musicologists involved in research in the area of popular groove-based music and musicologists researching rhythm and microrhythm. The text could also be a useful source of inspiration for composers and producers, as it could provide them with ideas for rhythmic motifs that could be explored in their own music or give them the impetus to add more rhythmic complexity to their compositions.' *Popular Music*

About the Author

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