

Course: Music Now (Music 29 001, Summer 2019), CCN 13851, Units/Credit: 4

Music 29 explores the basic materials and models for present-day musical experiences as understood by today's living composers, musicians, and audio engineers. Students are exposed to terminology and practice new ways of listening and engaging sound (e.g., listening to silence, noise, space, and timbre). In the digital age, composers and musicians continue to explore new ways of organizing sounds into music. Direct engagement through listening and participatory learning is accomplished in part with software created at the Center for New Music and Audio Technologies (CNMAT). The course does not require students to be able to read music nor own a personal computer. Regardless of the level of prior music training, all students can successfully participate and will find the topics different from traditional music instruction.

Instructor: Professor Edmund CAMPION (www.edmundcampion.com)

Lecture-Lab: Tue-Wed-Thur 9:30-12:15 p.m., 125 Morrison Hall (Department of Music) (Class begins promptly at 9:40 a.m.) Office Hour: Thursday, 12:15-1:15 p.m. (outside Morrison 125)

E-mail: campion@berkeley.edu

TEXTBOOK AND FEES

E-TEXTBOOK: Extraordinary Sound is the required e-textbook for Music 29. The e-textbook is only available on a subscription basis from Turning on Music (turningonmusic.com). The cost of the e-textbook is \$20 for students enrolled in the summer session. The subscription for the textbook will expire at the end of the course.

To register for the Extraordinary Sound e-textbook visit: <http://www.turningonmusic.com/etext>

Problems with registration should be addressed to the Turning on Music Technical Support at:

registrationsupport@turningonmusic.com

APPLE MUSIC (iTunes): Each student is REQUIRED to subscribe to APPLE MUSIC for use on iTunes for iPhone, laptops (Windows or Mac) or other devices. The cost of subscription is free to all students who have never registered to APPLE MUSIC and is \$4.99 a month for those who are already registered. NOTE: SPOTIFY or other music streaming services cannot substitute for this requirement as the instructor provides specially designed playlists for the class in APPLE MUSIC only.

A **Course Materials Fee (CMF)** of \$10 will be assessed to students enrolled in Music 29 at the end of the 1st week of instruction. The fee helps cover the cost of maintaining the Music 29 software suite used in the teaching of this course.

CMF fee waivers are available to those who provide the instructor with a photocopy of the financial aid award letter showing an award of a Pell Grant, Cal Grant B's or other awards which demonstrates high financial need. Deadline is the end of the first week of classes.

MUSIC 29 POLICIES and COURSE WORK REQUIREMENTS

Grading is based on a one-hundred (100) point system with no curve. This means that each point credit from any category of grading assessment is equal to one percentage point of the overall grade.

REQUIRED E-TEXT WRITING ASSIGNMENTS 400-600 words (11 chaps. @ 2pts. per chap.)

Writing assignments must be submitted on-line and at the end of each e-textbook chapter. E-textbook written assignments are officially due no later than 10 p.m. each Sunday. A late stamp beyond 11 p.m. will not be credited. All submissions are private communications, not public posts, and will only be seen by the individual student and the instructors. Instructors read all submissions. Cheating of any kind will result in immediate failure for the entire course and may be referred to campus for further disciplinary action. Please note that the e-textbook is equipped with a digital auto-checking mechanism that will flag all examples of text copied from e-text or repeated test.

REQUIRED LECTURE/LAB ATTENDANCE: Attendance will be taken for all classes. One absence is allowed for the entire semester with the final exam not counted as attendance but required. Each unexcused absence beyond the one allowed will result in the deduction of 2 points from the final course grade. Overall there are 18 meetings of the class for the semester. Students gain credit for attending 16 of those meetings along with the final exam. Students who attend all 18 will only earn the full credit for attendance and no more.

REPERTOIRE LISTENING and FINAL EXAM: A full list of audio tracks will be made available in the beginning weeks of the semester through iTunes and Apple Music. Students need to familiarize themselves with this repertoire, as it will be used as part of the Final Exam. More details of this requirement will be discussed in lecture.

Music 29 Summer 2019 Grading Policy:

The points to letter grade translation policy is as follows and without exception:

A+ (98-100)	B+ (< 90 to 87)	C+ (< 80 to 77)	D+ (< 70 to 67)	F (< 60 to 0)
A (< 98 to 94)	B (< 87 to 83)	C (< 77 to 73)	D (< 67 to 63)	
A- (< 94 to 90)	B- (< 83 to 80)	C- (< 73 to 70)	D- (< 63 to 60)	

Attendance:	32 points (16 classes @ 2 pts. (1 excused + final not counted))
E-Text Writing:	22 points (11 writing assignments @ 2 points each)
Analysis Homework:	6 points (2 assignments @ 3 points each)
Mid-term Exam:	20 points (1.5 hours) (Wed. July 25)
Final Exam:	20 points (2 hours) (Thurs. Aug. 9)

TOTAL 100 points

Mid-term Exam: 20 points (Exam covers E-textbook chapters, terminology/glossary, and lecture materials. Exam is multiple choice and short answer format.)

Final Exam: 20 points (Exam involves applying concepts, terminology, and analytic tools gained in music 29 to respond in writing to sound examples both known and unknown.)

Extra Credit: maximum of 4 points

Students can earn a maximum of 4 points of extra credit by attending approved concerts @ 2 points per concert. All concerts on this list are approved and many of them are inexpensive or free: <http://www.bayimproviser.com/>

A special opportunity to earn 2 of the 4 points is scheduled for Saturday, July 13 in downtown Berkeley at 8:30 - 9:30 pm. Professor Campion has been commissioned by the City of Berkeley to create a surround-sound installation for the open-air plaza located above the newly renovated BART station. The city is inviting you to a special presentation that evening. Professor Campion will explain more in class.

MUSIC 29, SUMMER 2019, LECTURE/LAB SCHEDULE (subject to change)

WEEK 1 ++++++

READING AND WRITING ASSIGNMENT WEEK 1 (Due by Sunday, July 14, 10:00 p.m.)

Extraordinary Sound: Preface and Chapter 1. Modes of Listening

Extraordinary Sound: Chapter 2. Hearing and Frequency

Extraordinary Sound: Chapter 7. Mechanics of the Ear

Extraordinary Sound: Chapter 10.1 and 10.2. The Frequency Domain

(access e-textbook at: www.turningonmusic.com/etext)

(all writing assignments must be submitted in the e-textbook by the deadline, no makeups allowed)

APPLE MUSIC PLAYLISTS: Cognition, Mode (follow “music29now” browser link)

<https://itunes.apple.com/us/playlist/cognition-anticipation/pl.17f4409a3281409897cd3758f8258d30>

Select “listen on Apple Music” (switch to i-tunes and then follow all of “music29now”)

July 9 (Tu.) MUSIC 29-Introductions Part I

July 10 (Wed.) Introduction- Part II

July 11 (Th.) LAB 1 Hearing and Frequency, Mechanics of the Ear

JULY 13 (Saturday, 8:30-9:30 p.m.) EXTRA CREDIT OPPORTUNITY (earn 2 points)

What: Outdoor multi-channel audio sound installation

Where: Downtown Berkeley BART Plaza (Professor Campion will provide details)

WEEK 2 ++++++

READING AND WRITING ASSIGNMENT WEEK 2 (Due Sunday, July 21, 10:00 p.m.)

Extraordinary Sound: Chapter 6. Terms, Gauges, Descriptors

Extraordinary Sound: Chapter 8.1/8.2 Physical World and the Sound Source

Extraordinary Sound: Chapter 9. Event Morphology

Extraordinary Sound: Chapter 11. Timing in Music

APPLE MUSIC PLAYLISTS: Gauge, Frequency, Events

July 16 (Tue.) Loudness, Listening, Evolution of Tones, and class discussion

July 17 (Wed.) The Frequency Domain

July 18 (Thur.) LAB 2 Describing Sound and Event Morphology

WEEK 3 ++++++

READING AND WRITING ASSIGNMENT WEEK 3 (Due Sunday, July 28, 10:00 p.m.)

Extraordinary Sound: Chapter 3. Music and Emotions

Extraordinary Sound: Chapter 4. Intent: Composer and Listener

Extraordinary Sound: Chapter 5. Position, Construction, Production, Situation

APPLE MUSIC PLAYLISTS: Studio, Terrain, Performance, Production, Human

July 23 (Tu.) The Event Domain and Musical Structures

July 24 (Wed.) The Note to Noise Continuum; Tuning, Temperament, The Tonal Pitch Space.

July 25 (Th.) Review of glossary terms for mid-term

WEEK 4 ++++++

APPLE MUSIC PLAYLISTS: Time

July 30 (Tues.) Time in Music: Grid-time and Open time

July 31 (Wed.) Mid-Term Exam (glossary terms and listening)

August 1 (Thur.) LAB 4: Grid Time and Structural Analysis

TAKE-HOME ANALYSIS ASSIGNMENT (Due Tuesday, August 6, 9:30 a.m.)

WEEK 5 ++++++

August 6 (Tues.) Organized Sound Part 1

August 7 (Wed.) Organized Sound Part 2

August 8 (Thurs.) TBD

TAKE-HOME ANALYSIS ASSIGNMENT (Due Tuesday, August 13, 9:30 a.m.)

WEEK 6 ++++++

Aug. 13 (Tues.) Final Exam Review and Practice

Aug. 14 (Wed.) Listening and Discussion

Aug. 15 (Thur.) FINAL EXAM (Listening and Analysis)

ON-LINE TEXTBOOK COPYRIGHT NOTICE: The access to the on-line textbook (Extraordinary Sound) is limited to enrolled students in Music 29. Subscribers are allowed to copy text and links to their personal computers but are not allowed to download sound examples or distribute the text in any form.

DIGITAL MUSIC COPYRIGHT NOTICE: The Department of Music is committed to upholding copyright law. As a student enrolled in this music class, you are being provided with access to copyrighted music that is directly related to the content of this course. It is our expectation that you will utilize these digital recordings during the course of the semester that you are enrolled in this class, and that you will delete these recordings after the close of the course. The purpose and character under which these recordings are being provided to you is for nonprofit educational purposes only.

The student community at UC Berkeley has adopted the following Honor Code:

“As a member of the UC Berkeley community, I act with honesty, integrity, and respect for others.” My expectation is that you will adhere to this code.

Collaboration and Independence: Reviewing lecture and reading materials and studying for exams can be enjoyable and enriching things to do with fellow students. This is recommended. However, unless otherwise instructed, homework assignments are to be completed independently and materials submitted as homework should be the result of one’s own independent work.

Cheating: A good lifetime strategy is always to act in such a way that no one would ever imagine that you would even consider cheating. Anyone caught cheating on a quiz or exam in this course will receive a failing grade in the course and will also be reported to the University Center for Student Conduct. In order to guarantee that you are not suspected of cheating, please keep your eyes on your own materials and do not converse with others during the quizzes and exams.

Plagiarism: To copy text or ideas from another source without appropriate reference is plagiarism and will result in a failing grade for your assignment and usually further disciplinary action. For additional information on plagiarism and how to avoid it, see, for example: <http://gsi.berkeley.edu/teachingguide/misconduct/prevent-plag.html>

Academic Integrity and Ethics: Cheating on exams and plagiarism are two common examples of dishonest, unethical behavior. Honesty and integrity are of great importance in all facets of life. They help to build a sense of self-confidence and are key to building trust within relationships, whether personal or professional. There is no tolerance for dishonesty in the academic world, for it undermines what we are dedicated to doing – furthering knowledge for the benefit of humanity.

Your experience as a student at UC Berkeley is hopefully fueled by a passion for learning and replete with fulfilling activities. And we also appreciate that being a student may be stressful. There may be times when there is a temptation to engage in some kind of cheating in order to improve a grade or otherwise advance your career. This could be as blatant as having someone else sit for you in an exam, or submitting a written assignment that has been copied from another source. And it could be as subtle as glancing at a fellow student’s exam when you are unsure of an answer to a question and are looking for some confirmation. One might do any of these things and potentially not get caught. However, if you cheat, no matter how much you may have learned in this class, you have failed to learn perhaps the most important lesson of all.

PLAYED IN CLASSROOM

<https://music.apple.com/us/playlist/repertoire-played-in-class-sm19/pl.u-zPyLY5XuZG7VrP>

COGNITION

<https://itunes.apple.com/us/playlist/cognition-anticipation/pl.17f4409a3281409897cd3758f8258d30>

<https://itunes.apple.com/us/playlist/cognition-auditory-scene/pl.eaaba34587df4939b599d003c6e93f2d>

<https://itunes.apple.com/us/playlist/cognition-emotion/pl.u-yZyVP1XuYbGLya>

<https://itunes.apple.com/us/playlist/cognition-entrainment/pl.u-4JomKWbuaRDqxN>

<https://music.apple.com/us/playlist/cognition-lines-and-streams/pl.u-qxylABYu2NWov9>

<https://music.apple.com/us/playlist/cognition-mood/pl.u-pMyINqYf4dqA1E>

<https://itunes.apple.com/us/playlist/cognition-power/pl.e93abafecdc94886ac34b3cc2961e4de>

<https://music.apple.com/us/playlist/cognition-predictability/pl.u-XkD0jDLCDX9Mva>

<https://itunes.apple.com/us/playlist/cognition-rupture/pl.u-XkD0YYkuDX9Mva>

<https://itunes.apple.com/us/playlist/cognitionsalience/pl.01372bab2355416fa13acfb74c9f3395>

<https://itunes.apple.com/us/playlist/cognition-semantic/pl.u-06ox7rNsW40kRA>

<https://music.apple.com/us/playlist/cognitionsurprise/pl.3af49ed4f6d54296a071d7736ce8a080>

CONTRUCTION

<https://music.apple.com/us/playlist/construction-complex/pl.u-r2yBLmPTPymDvr>

<https://music.apple.com/us/playlist/construction-composed/pl.3fa4b60760ca49a79c5779b4bb02286d>

<https://music.apple.com/us/playlist/construction-composed-form/pl.u-pMyIN3Ec4dqA1E>

<https://music.apple.com/us/playlist/construction-free-improvisation/pl.u-pMyIDLIS4dqA1E>

<https://music.apple.com/us/playlist/construction-planned-improvisation/pl.u-pMyIA7MC4dqA1E>

<https://music.apple.com/us/playlist/construction-layers/pl.u-yZyVlpATYbGLya>

<https://music.apple.com/us/playlist/construction-repetition/pl.u-yZyVPbVuYbGLya>

<https://music.apple.com/us/playlist/construction-silence/pl.u-zPyLAz3uZG7VrP>

<https://music.apple.com/us/playlist/construction-texture-homophonic/pl.u-4JomGyNsaRDqxN>

<https://music.apple.com/us/playlist/construction-texture-monophonic/pl.u-XkD0j2JHDX9Mva>

<https://music.apple.com/us/playlist/construction-texture-polyphonic/pl.u-55D67o6H8myAdB>

EVENTS

<https://itunes.apple.com/us/playlist/events-continuant/pl.48ac0804c516421bacc519a3b0bb92d>

<https://itunes.apple.com/us/playlist/events-attack-decay/pl.u-MDAWeWGFWNo1pL>

<https://itunes.apple.com/us/playlist/events-common-fate/pl.53735d4c2ef649f0b606b6a198df088a>

<https://itunes.apple.com/us/playlist/events-complex/pl.u-yZyVJ4VuYbGLya>

<https://itunes.apple.com/us/playlist/events-concrete/pl.u-MDAWeBDuWNo1pL>

<https://itunes.apple.com/us/playlist/events-duration/pl.u-qxylVoMs2NWov9>

<https://itunes.apple.com/us/playlist/events-impulse/pl.u-06oxrxCW40kRA>

<https://itunes.apple.com/us/playlist/events-musical-objects/pl.u-XkD03ppIDX9Mva>

<https://itunes.apple.com/us/playlist/events-soundscape/pl.ff8434a4bd02413ab220d28d87f71cea>

<https://itunes.apple.com/us/playlist/events-transients/pl.u-yZyVJoXsYbGLya>

FREQUENCY

<https://music.apple.com/us/playlist/frequency-bands/pl.u-qxylAzBs2NWov9>

<https://itunes.apple.com/us/playlist/frequency-drone/pl.u-06oxxd3FW40kRA>

<https://music.apple.com/us/playlist/frequency-microtonal/pl.u-4Jom8JJCaRDqxN>

<https://itunes.apple.com/us/playlist/frequency-noise/pl.431c40f947ca45a7908ce0bc08a2dfcb>

<https://music.apple.com/us/playlist/frequency-note-to-noise/pl.u-55D6xk7f8myAdB>

<https://itunes.apple.com/us/playlist/frequency-resonance/pl.u-qxylVoDI2NWov9>

<https://music.apple.com/us/playlist/frequency-spectral-density/pl.u-qxyl9jYu2NWov9>

<https://itunes.apple.com/us/playlist/frequency-spectral-fusion/pl.fc7cbb6dff70418eaf97cb8b6045b6a>

<https://itunes.apple.com/us/playlist/frequency-spectral-harmony/pl.d6b5925ac6a44d7d980213dbd524c6bc>

<https://music.apple.com/us/playlist/frequency-timbre/pl.u-yZyVP0VtYbGLya>

<https://music.apple.com/us/playlist/frequency-tone-harmonic/pl.c39560eb7825492c8cef741a230c3989>

<https://music.apple.com/us/playlist/frequency-tone-inharmonic/pl.2d39eed833a4f0ab84a915e8ac14b76>

<https://music.apple.com/us/playlist/frequency-tone-stability/pl.u-55D6ze2C8myAdB>

GAUGE

<https://itunes.apple.com/us/playlist/gauge-simple-complex/pl.u-pMylA2mc4dqA1E>

<https://music.apple.com/us/playlist/gauge-dry-wet/pl.643de1a8c19b4efb99d45741c3483a55>

<https://itunes.apple.com/us/playlist/gauge-dull-bright/pl.u-zPyL1N5sZG7VrP>

<https://itunes.apple.com/us/playlist/gauge-low-high/pl.12568ee48eb14d6192f3f5d616d56d22>

<https://itunes.apple.com/us/playlist/gauge-short-long/pl.u-MDAW2z3IWNo1pL>

<https://itunes.apple.com/us/playlist/gauge-slow-fast/pl.u-yZyVP43uYbGLya>

<https://itunes.apple.com/us/playlist/gauge-smooth-rough/pl.u-4Jomzy2taRDqxN>

<https://itunes.apple.com/us/playlist/gauge-soft-loud/pl.u-06ox7KgsW40kRA>

<https://itunes.apple.com/us/playlist/gauge-thin-thick/pl.u-4JomzxJIaRDqxN>

HUMAN VOICE

<https://music.apple.com/us/playlist/human-instrument-as-voice/pl.u-XkD03y0cDX9Mva>

<https://itunes.apple.com/us/playlist/performance/pl.u-zPyLBovsZG7VrP>

<https://music.apple.com/us/playlist/human-performance-score-brandenberg/pl.u-r2yBBvEsPymDvr>

<https://music.apple.com/us/playlist/human-virtuosity/pl.u-EdAVxDrCaVzk8B>

<https://music.apple.com/us/playlist/human-vocal-expression/pl.u-XkD0YmMiDX9Mva>

<https://music.apple.com/us/playlist/human-voice/pl.091bdf536a1b4e6e9f04318d85126289>

<https://music.apple.com/us/playlist/human-voice-as-instrument/pl.u-yZyVJVXuYbGLya>

<https://music.apple.com/us/playlist/human-voice-as-machine/pl.u-XkD0j0ZtDX9Mva>

MODES of LISTENING

<https://itunes.apple.com/us/playlist/mode-active/pl.u-55D6x96C8myAdB>

<https://music.apple.com/us/playlist/mode-ambient/pl.u-pMylEmLc4dqA1E>

<https://music.apple.com/us/playlist/mode-auditory-scene/pl.u-EdAVYNdCaVzk8B>

<https://music.apple.com/us/playlist/mode-live/pl.u-zPyLYzPIZG7VrP>

<https://music.apple.com/us/playlist/mode-narrative-connotative/pl.504be093edfe4e0fbb9be3e33a1a1b8a>

<https://itunes.apple.com/us/playlist/mode-source/pl.3cca2e799e3c4aea91af9f87fea51e02>

<https://itunes.apple.com/us/playlist/mode-structural/pl.a28e1a8550ee4c668ce660dec6e69554>

PITCHSPACE

<https://music.apple.com/us/playlist/pitchspace-distorted/pl.u-yZyVlXLsYbGLya>

<https://music.apple.com/us/playlist/pitchspace-non-tonal-complex/pl.u-XkD0ZrBSDX9Mva>

<https://music.apple.com/us/playlist/pitchspace-semiotic/pl.u-MDAWqzjFWNo1pL>

<https://music.apple.com/us/playlist/pitchspace-tonal-bass-motion/pl.u-yZyVDJ1uYbGLya>

<https://music.apple.com/us/playlist/pitchspace-tonal-complex/pl.u-06oxNabFW40kRA>

<https://music.apple.com/us/playlist/pitchspace-tonal-simple/pl.u-EdAV7xrtaVzk8B>

<https://music.apple.com/us/playlist/pitchspace-microtonal/pl.fdf7ff52124549f3b2d9b7a74cf996d6>

PRODUCTION LIVE

<https://music.apple.com/us/playlist/production-live/pl.0f345449d1d3445bab0f4179fe5afbb2>

<https://music.apple.com/us/playlist/production-media-saturation/pl.u-4Jom8XGIaRDqxN>

REPERTOIRE

<https://music.apple.com/us/playlist/repertoire-covers/pl.u-qxylDRxu2NWov9>

<https://music.apple.com/us/playlist/repertoire-electronic/pl.d2efe08b0a9945c993a345284bd7cfda>

<https://music.apple.com/us/playlist/repertoire-played-in-class-sm19/pl.u-zPyLY5XuZG7VrP>

<https://music.apple.com/us/playlist/repertoire-sm19/pl.u-EdAVR1WCaVzk8B>

SOURCE

STUDIO

<https://itunes.apple.com/us/playlist/studio-depth-frontal/pl.u-55D6x5KS8myAdB>

<https://itunes.apple.com/us/playlist/studio-effects/pl.u-EdAV7d3CaVzk8B>

<https://itunes.apple.com/us/playlist/studio-electronic/pl.u-qxyIVr5u2NWov9>

<https://itunes.apple.com/us/playlist/studio-headphone-mix/pl.87b8192b6a934fae9c862398f9941891>

<https://itunes.apple.com/us/playlist/studio-mic-close-up/pl.u-MDAWmDGTWNo1pL>

<https://itunes.apple.com/us/playlist/studio-production/pl.3239af6ce51442be9c3d85f45c6dcf90>

<https://itunes.apple.com/us/playlist/studio-room-simulation/pl.u-06ox7A6sW40kRA>

<https://music.apple.com/us/playlist/studio-sampling/pl.u-pMylG0bh4dqA1E>

TERM

<https://music.apple.com/us/playlist/term-glissando/pl.u-qxyIDzat2NWov9>

TERRAIN

<https://itunes.apple.com/us/playlist/terrain-complex/pl.u-XkD0jGMtDX9Mva>

<https://itunes.apple.com/us/playlist/terrain-flowing/pl.u-EdAV79btaVzk8B>

<https://itunes.apple.com/us/playlist/terrain-patterned-gesture/pl.u-zPyLBy9CZG7VrP>

<https://itunes.apple.com/us/playlist/terrain-resonance-blur/pl.b4222bf02fb643a8ab6c1cc0669136ee>

<https://itunes.apple.com/us/playlist/terrain-rough/pl.u-yZyVJ1xuYbGLya>

<https://itunes.apple.com/us/playlist/terrain-slow-motion/pl.u-06oxrLACW40kRA>

<https://itunes.apple.com/us/playlist/terrain-suspended/pl.u-qxyIVJxF2NWov9>

TEXT

<https://music.apple.com/us/playlist/text-connotative/pl.u-qxyIDBII2NWov9>

TIME

<https://music.apple.com/us/playlist/time-beat-sub-divisions/pl.u-55D6Aayc8myAdB>

<https://itunes.apple.com/us/playlist/time-carrier-modulator/pl.u-MDAW2a9tWNo1pL>

<https://music.apple.com/us/playlist/time-clocks-and-clouds/pl.u-yZyVILsYbGLya>

<https://music.apple.com/us/playlist/time-connotative/pl.u-zPyLY56sZG7VrP>

<https://music.apple.com/us/playlist/time-engines/pl.u-yZyVP4AtYbGLya>

<https://itunes.apple.com/us/playlist/time-feel/pl.8ac02b67e68447ae9898e56f53dd68a9>

<https://itunes.apple.com/us/playlist/time-grid-flexing/pl.u-qxylVW6t2NWov9>

<https://music.apple.com/us/playlist/time-grid-phase/pl.u-06ox7mWsW40kRA>

<https://itunes.apple.com/us/playlist/time-grid-strict/pl.u-MDAWmbDtWNo1pL>

<https://itunes.apple.com/us/playlist/time-meter/pl.40cf551181a54e98892fdf738ce2aeff>

<https://itunes.apple.com/us/playlist/time-microtiming/pl.u-yZyVDKmuYbGLya>

<https://itunes.apple.com/us/playlist/time-periodic/pl.e32594b474674e91a675536c421fa29a>

<https://itunes.apple.com/us/playlist/time-placement/pl.u-06oxvxyFW40kRA>

<https://itunes.apple.com/us/playlist/time-rhythm-meter/pl.033e3fcee3a45afbc26f92e4f0280d9>

<https://itunes.apple.com/us/playlist/time-tempo/pl.6f0b06fec06c40918d8c10ee576f432b>