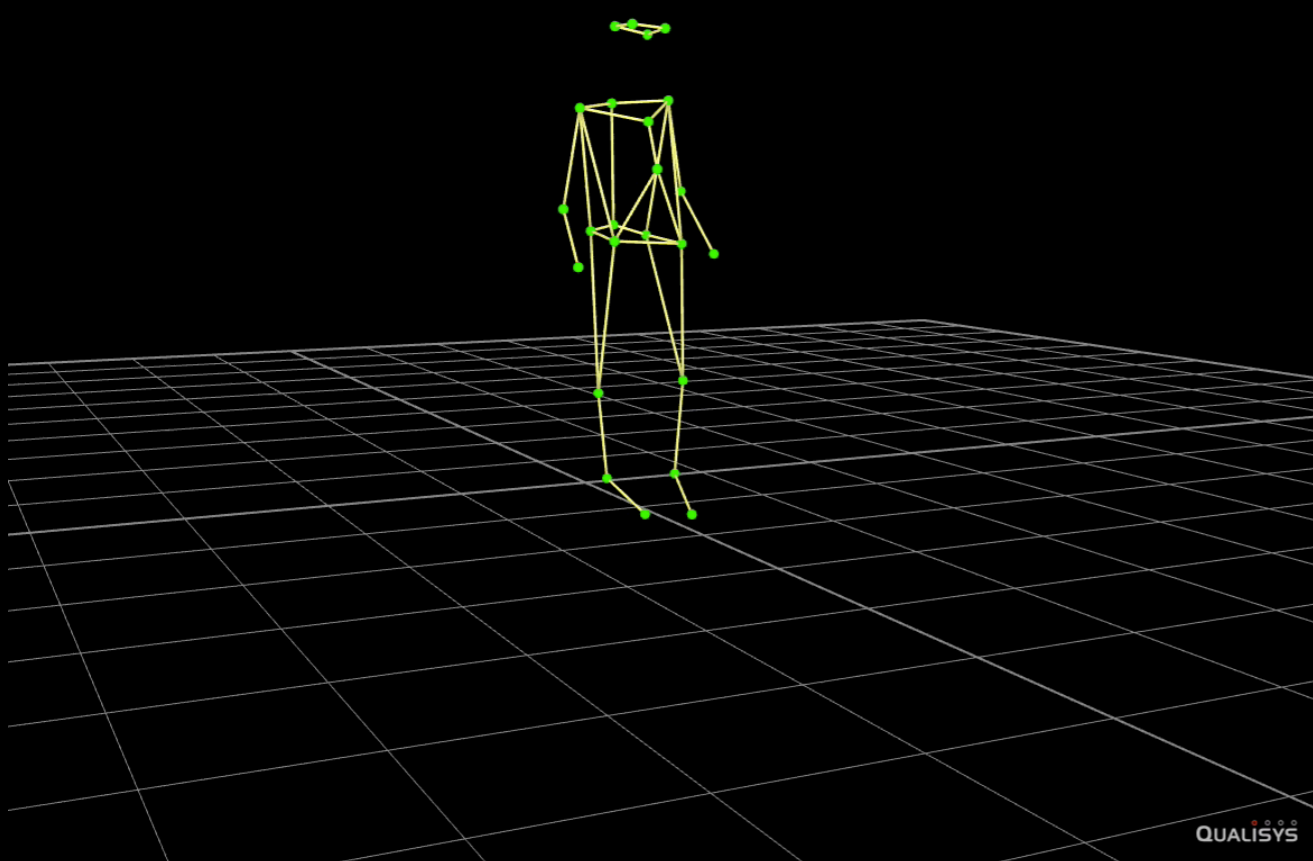


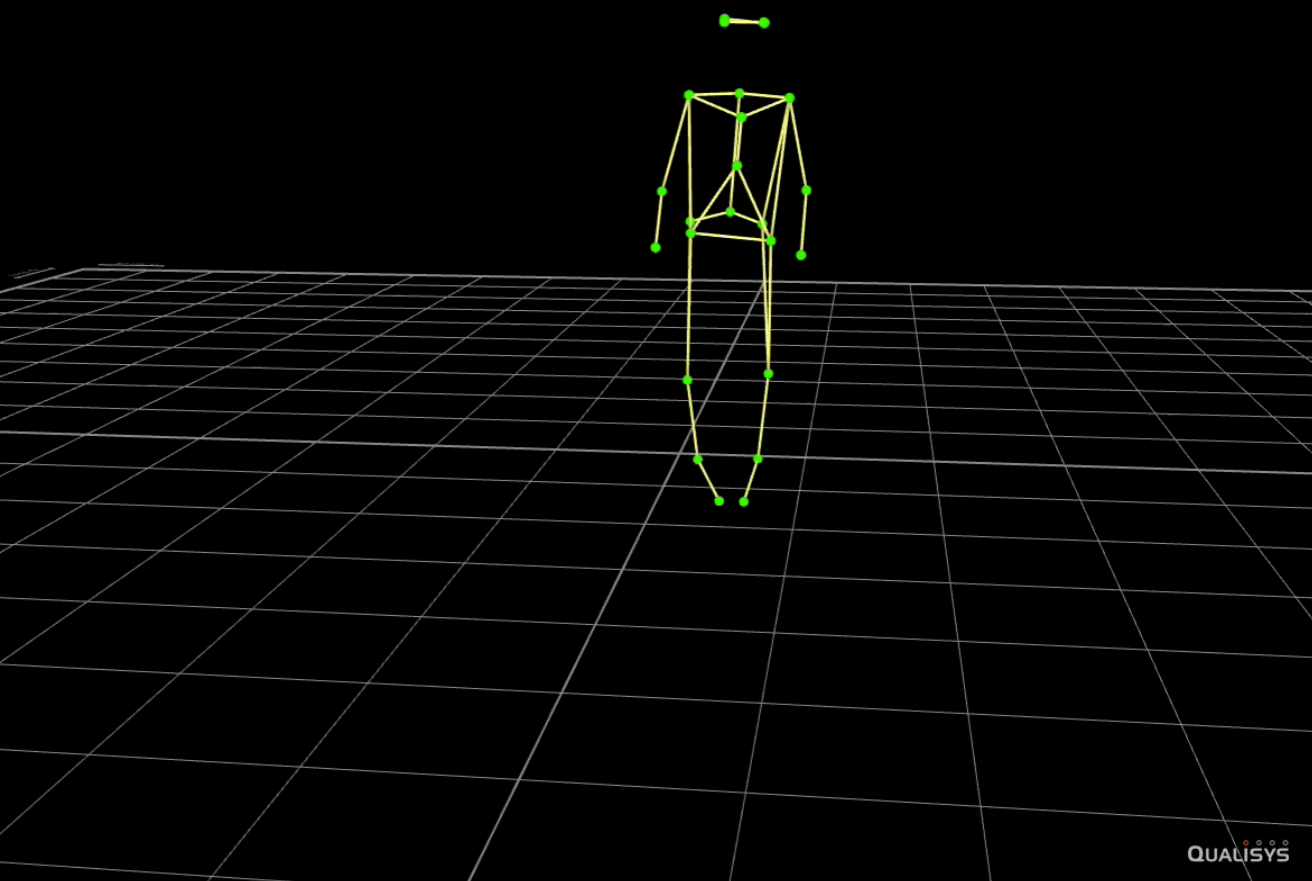
MUS2006 29. September 2017

Entrainment and Pulse

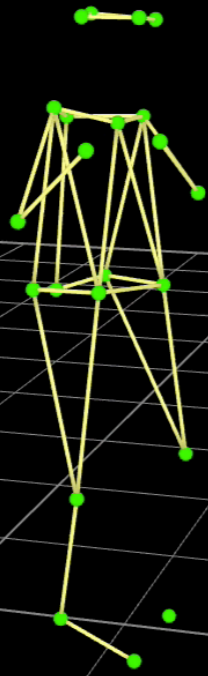
Mari Romarheim Haugen



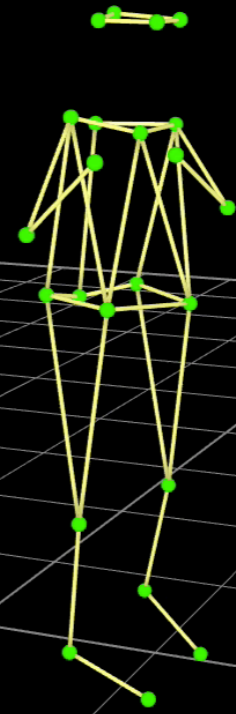
QUALISYS



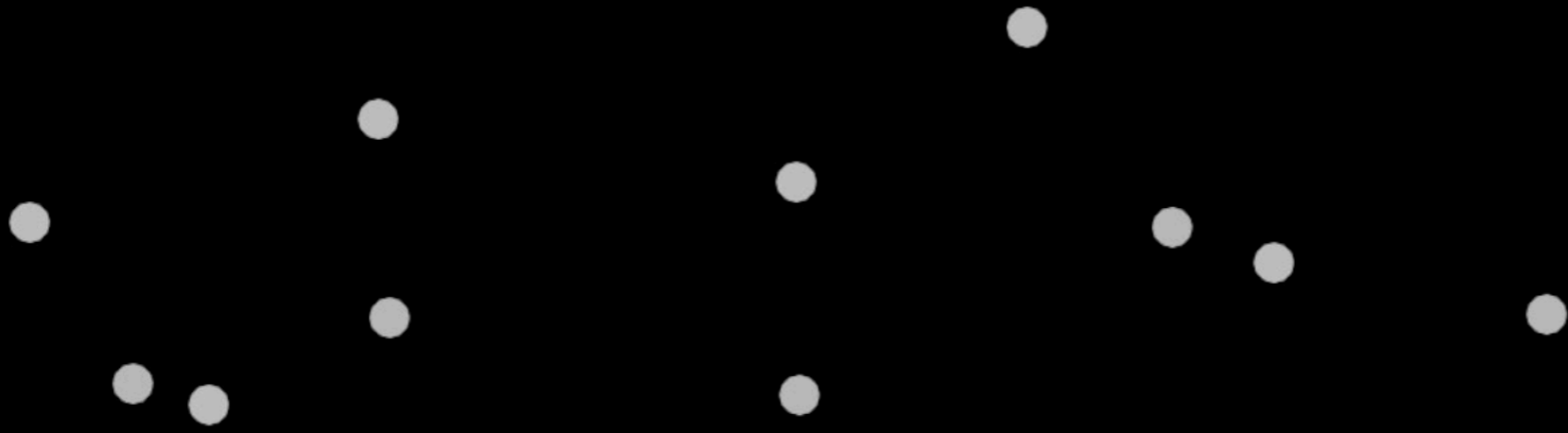
QUALISYS



QUALISYS



QUALISYS

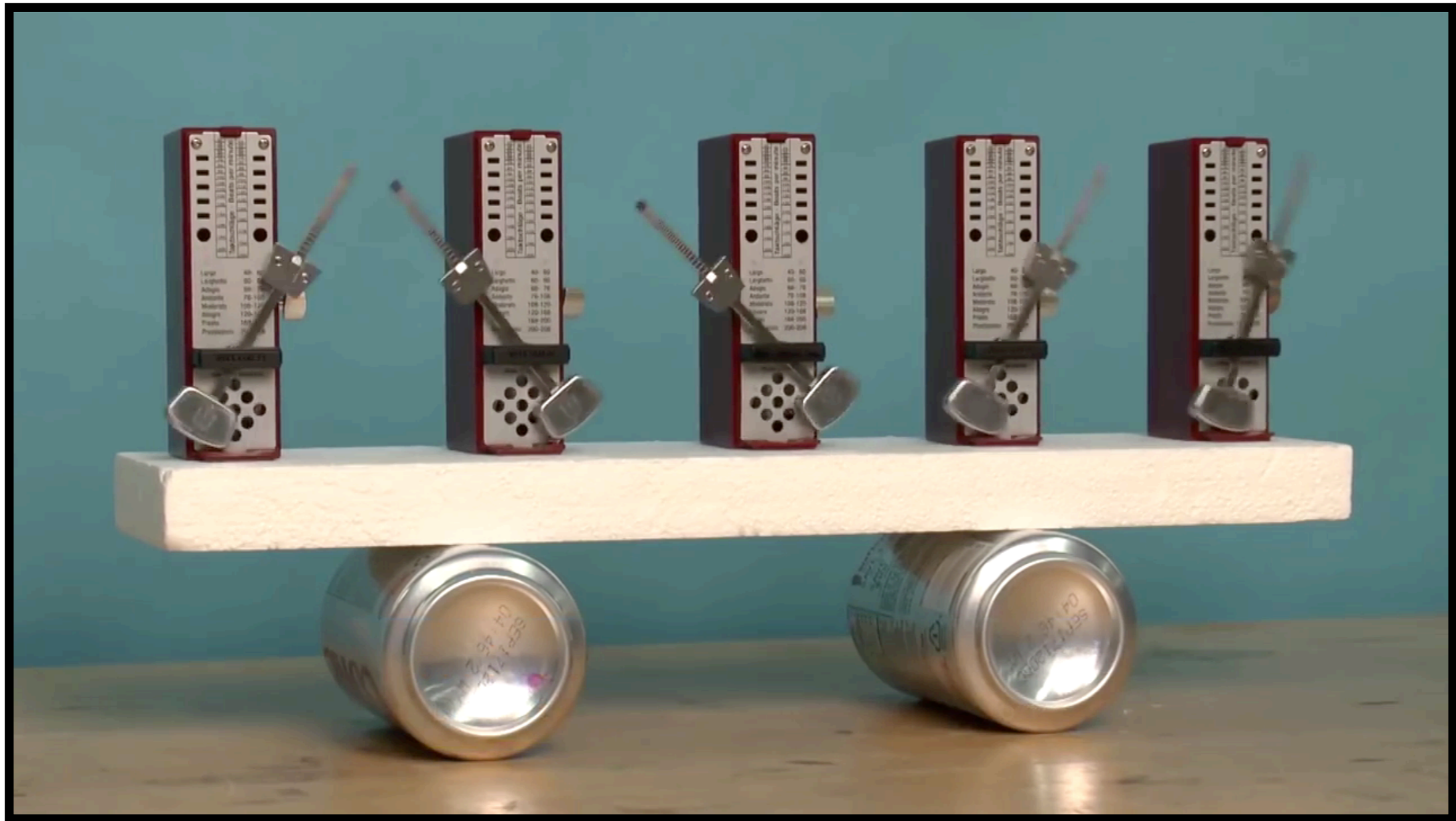


MUS2006 29. September 2017

Entrainment and Pulse

Mari Romarheim Haugen

Entrainment



2



Entrainment

In a musical context

Entrained body motion

- Foot tapping
- Head nodding
- Body swaying
- Dancing

Three levels of entrainment

1. *Intra-individual*: takes place within a person. *The dynamic attending theory.*
2. *Inter-individual*: between individuals in a group.
3. *Inter-group*: between different groups.

(Clayton, 2012)

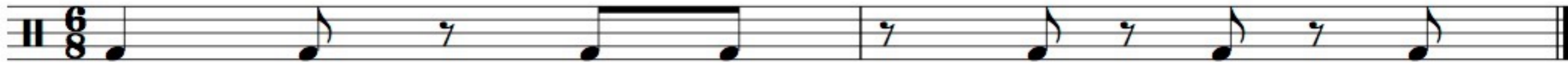
Pulse

Can be represented by sonic events, but not necessarily. The pulse does not need to be sounded in order to be experienced.

Standard rhythms/Time lines

A genre-specific rhythmic pattern that identifies the pulse, though it is not aligned with it.

Unambiguous pulse



Unambiguous pulse

I

Staff I: A musical staff in 6/8 time with a treble clef. The notes are circled in red. Fingerings are indicated by the number 3 below the circled notes.

3 3 3 3

II

Staff II: A musical staff in 6/8 time with a treble clef. The notes are circled in red. Fingerings are indicated by the number 2 below the circled notes.

2 2 2 2 2 2

III

Staff III: A musical staff in 6/8 time with a treble clef. The notes are circled in red. Fingerings are indicated by the number 4 below the circled notes.

4 4 4

Figure–Ground

