



Musikk, rytme og bevegelse

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donkeyboy

City Boy





Susanne Sundfør; «Rome» (2012)



Thomas Eriksen



Lars Vaular

FRA TOPP 20, RÅDHUSPLASSEN, 2010



The PoumTchak Pattern:

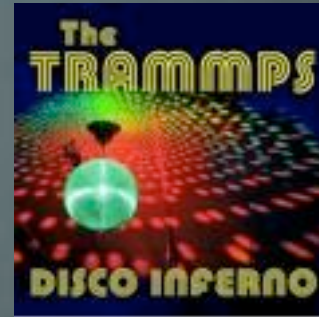
Correspondences Between
Rhythm, Sound, and Movement
in Electronic Dance Music



Thelma Houston:
Don't Leave Me This Way (1976)



Cerrone:
Love in C minor (1976)



Trammps:
Disco Inferno (1976)



Baccara:
Yes Sir, I Can Boogie (1977)



Donna Summer:
I Feel Love (1977)



Dan Hartman:
Instant Replay (1978)



Sylvester:
You Make Me Feel (Mighty Real) (1978)



Gloria Gaynor:
I Will Survive (1979)



Abba:
Gimme! Gimme! Gimme! (A Man after Midnight) (1979)



Leftfield:
"Open Up"
(1995)

Hi-hat

Bass Drum

Chemical
Brothers:
"Star Guitar"
(2002)

Les Rhythmes
Digitales:
"Jacues Your
Body (Make
Me Sweat)"
(1999)



Daft Punk :
"Around the
World"
(1996)

Basement
Jaxx:
"Red Alert"
(1999)

Hi-hat

Bass Drum

Röyksopp:
"Poor Leno"
(2001)



Hi-hat

Bass Drum

The image shows two staves of musical notation. The top staff is labeled "Hi-hat" and contains a sequence of notes: a quarter note, a circled eighth note, a quarter note, a circled eighth note, a quarter note, a circled eighth note, a quarter note, and a circled eighth note. The bottom staff is labeled "Bass Drum" and contains a sequence of notes: a circled quarter note, a circled quarter note, an eighth note, and another eighth note. Lines connect the circled eighth notes in the Hi-hat staff to the circled quarter notes in the Bass Drum staff, indicating that the Hi-hat plays on the off-beats of the Bass Drum's quarter notes.

THE POUMTCHAK PATTERN



Svar på Undersøkelse om rytme og bevegelse

Dette er en undersøkelse i forbindelse med mitt avhandlingsarbeid. Jeg studerer sammenhenger mellom strukturer i musikk og bevegelsesmønstre.

Undersøkelsen utføres ideelt på følgende måte:

Sitt foran datamaskinen og sørg for at du har lyd - enten via øretelefoner eller høyttalere. (helst litt god lyd!)

1. Les spørsmålene.
2. Lytt til musikken og gjør deg kjent med lydene det spørres etter.
3. Start musikken på nytt og beveg hodet og/eller overkroppen uten å fokusere på spørsmålene.
4. Når en bevegelse er etablert fokuserer du på spørsmålene og bestemmer deg for svaralternativ.

Har du problemer med å forstå spørsmålet eller du ikke vet hva du skal svare benytter du Vet ikke-alternativet og går videre til neste spørsmål.

Lykke til!

Svarene i dette skjemaet er anonyme. Spørsmål markert med * er obligatoriske. Du må sende inn besvarelsen eller lagre den i løpet av 60 minutter (hvis ikke nullstilles skjemaet og det du har fylt ut slettes).

1.

1.1. Kjønn *

- Mann
 Kvinne

1.2. Alder *

2.

2.1. Primært utøver av *

- Pop/rock
 Jazz
 Folkemusikk
 Klassisk
 Annet

2.2. Primært lytter av *

- Pop/rock
 Jazz

- Folkemusikk
 Klassisk
 Annet

2.3. Lyttet/danset mye til house/dance/techno? *

- Ja
 Nei
 Noe

3. Chuck Berry: Maybellene (1955)

3.1. Lytt etter skarptrommeslaget. Beveg hodet og/eller overkroppen opp og ned. Går bevegelsen opp eller ned på skarptrommeslaget? *

- Opp
 Ned
 Vet ikke

3.2. Hvis du teller det du oppfatter er puls/telleenhet; ender skarptrommen på 2 og 4 eller mellom slagene (på og'n)? *

- 2 og 4
 Mellom slagene
 Vet ikke

4. The Beginning of the End: "Funky Nassau" (1971)

4.1. Lytt etter cymbalslaget som etter hvert repeteres mellom slagene. Beveg hodet og/eller overkroppen opp og ned. Går bevegelsen opp eller ned på cymbalslaget? *

- Opp
 Ned
 Vet ikke

5. Daft Punk: "Phoenix" (1996)

5.1. Beveg hodet og/eller overkroppen opp og ned. Går bevegelsen opp eller ned på basstrommeslaget? *

- Opp
 Ned
 Vet ikke

5.2. Fortsett bevegelsen når hi-hat kommer inn. Endrer bevegelsen retning? *

- Ja
 Nei
 Vet ikke

5.3. Går bevegelsen opp eller ned på hi-hatslaget? *

- Opp
 Ned
 Vet ikke

5.4. Opplevs bevegelsen annerledes etter at hi-hat kommer inn? *

- Ja
 Nei
 Vet ikke

5.5. Hvis ja, hvordan oppleves endringen?

- Sterkere dragning oppover
 Sterkere dragning nedover
 Kun sterkere, men ikke i noen spesiell retning
 Svakere
 Vet ikke

6. Chemical Brothers: "Star Guitar" (2002)

6.1. Halvveis i dette utdraget kommer en tilsvarende hi-hat-figur (som i forrige eks.) inn. Beveg hodet og/eller overkroppen opp og ned. Beveger du det opp eller ned på hi-hat-slaget? *

- Opp
 Ned
 Vet ikke

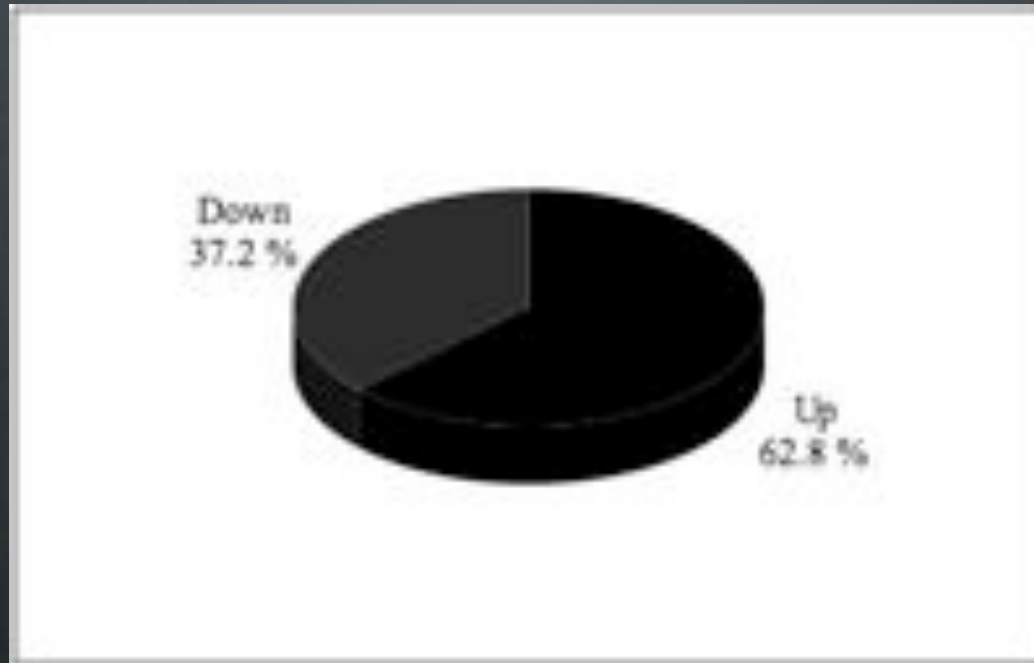
6.2. Opplevs bevegelsen annerledes etter at hi-hat kommer inn? *

- Ja
 Nei
 Vet ikke

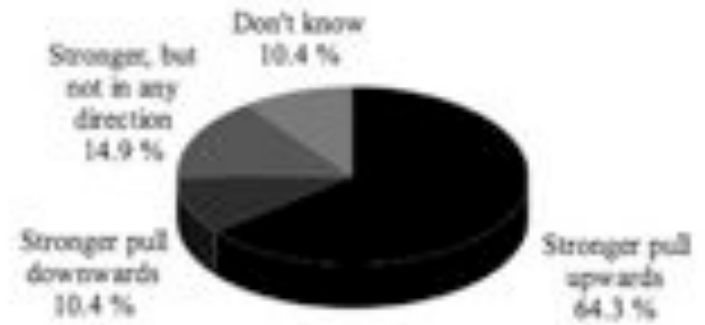
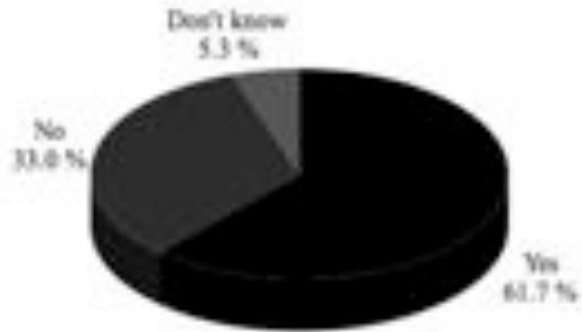
6.3. Hvis ja, hvordan oppleves endringen?

- Sterkere dragning oppover

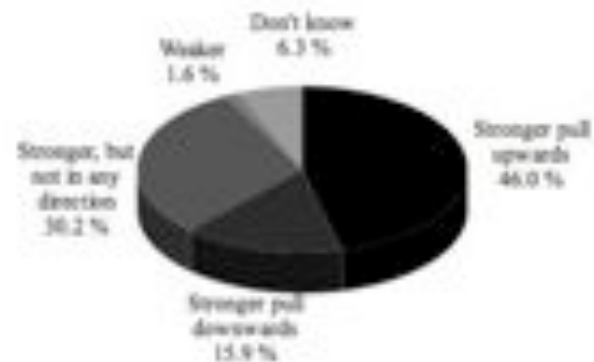
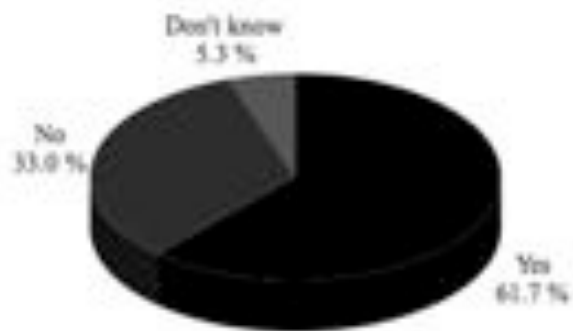
Chuck Berry: "Maybellene" (1955)

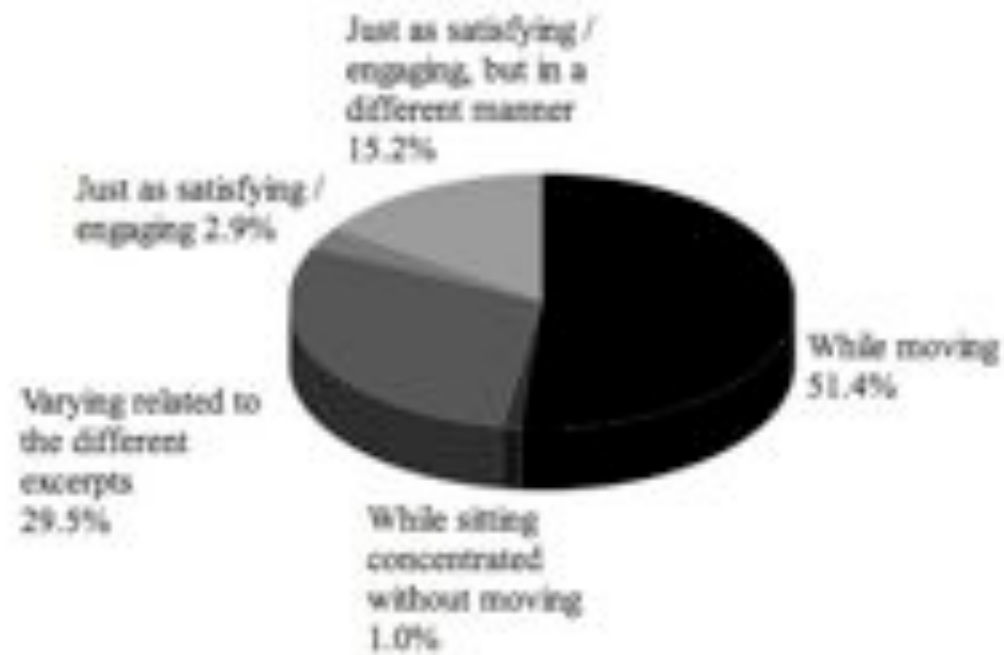


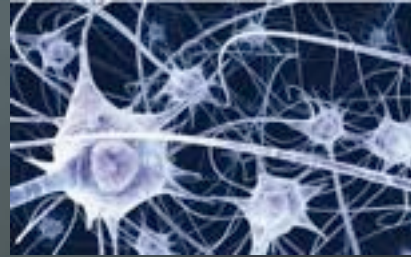
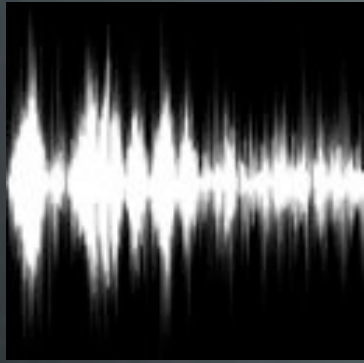
Daft Punk: "Phoenix" (1996)



Chemical Brothers: “Star Guitar” (2002)







Embodied cognition

Lawrence Shapiro,
2011:



1. CONCEPTUALIZATION

The concepts on which an organism relies to understand its surrounding world depend on the kind of body that it has.

2. REPLACEMENT

An organism's body in interaction with its environment replaces the need for representational processes. Cognition does not depend on algorithmic processes over symbolic representations.

3. CONSTITUTION

The body or world plays a constitutive rather than merely causal role in cognitive processing.

Embodied cognition / kroppssorientert tenkning

Lawrence Shapiro,
2011:



1. BEGREPSDANNELSE

De begreper vi bruker for å forstå den verden vi lever i avhenger av hva slags kropper vi har.

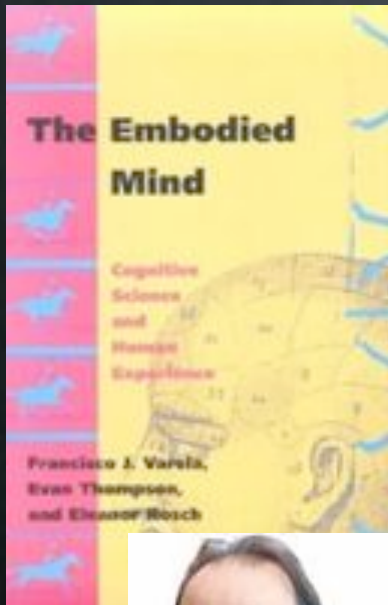
2. ERSTATNING

Vår kropps interaksjon med våre omgivelser erstatter behovet for representerende prosesser. Tenkning baserer seg ikke på algoritmiske prosesser med symbolske representasjoner.

3. OPPBYGNING

Kroppen eller den verden vi omgir oss med spiller en grunnleggende heller en bare årsaksmessig rolle i kognitive prosesser.

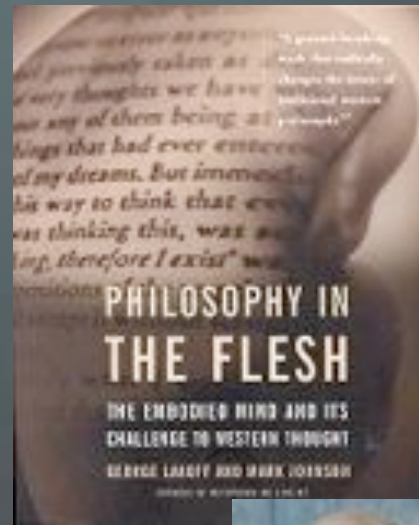
1. CONCEPTUALIZATION



Francisco Varela
(1946-2001)



George Lakoff



Mark Johnson

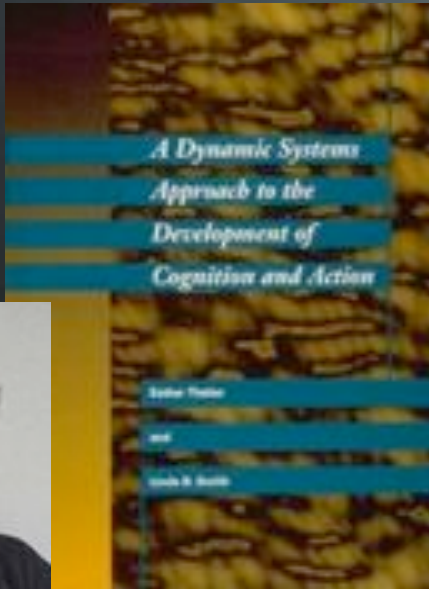


Lawrence Barsalou



Arthur Glenberg

2. REPLACEMENT



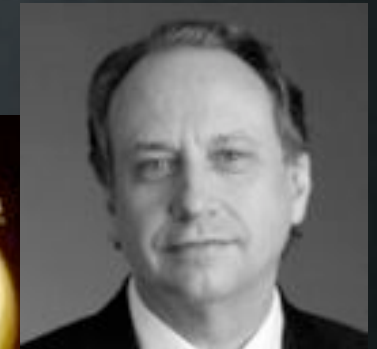
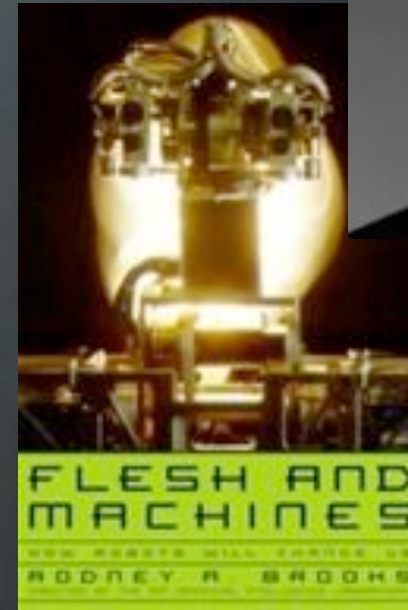
Esther Thelen
(1941-2004)



Tim van Gelder

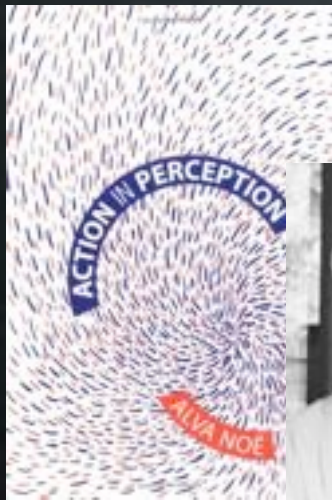


Randall Beer

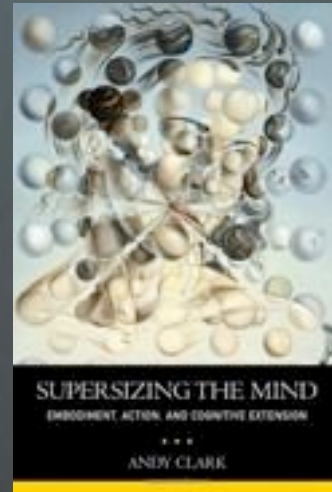
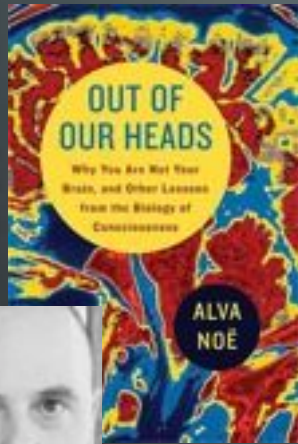


Rodney Brooks

3. CONSTITUTION



Alva Noë



Andy Clark



Robert Rupert

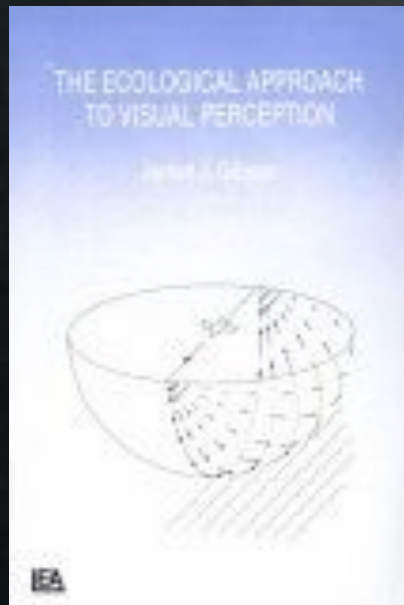
Økologi-orientert persepsjonsteori



James J. Gibson (1904-1979)

* Affordance

* Persepsjon - aksjon

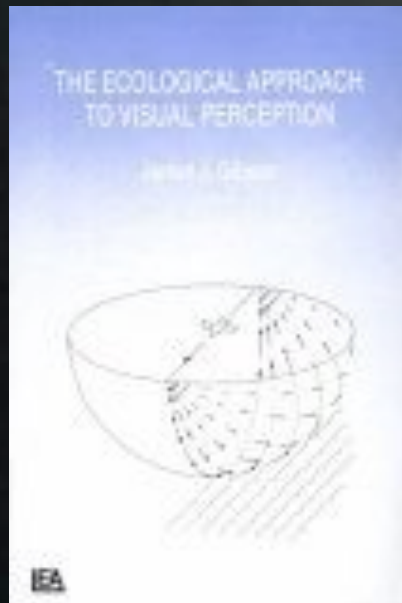


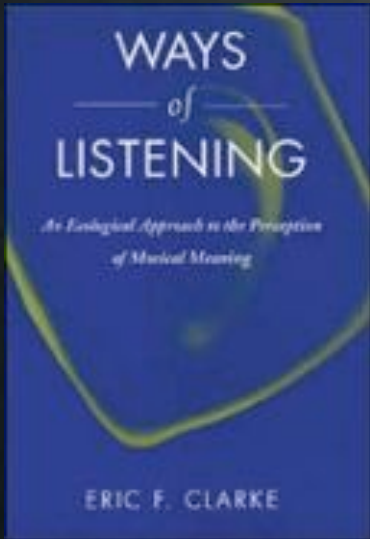
Økologi-orientert persepsjonsteori



“Perceiving is an act, not a response, and act of attention, not a triggered impression, an achievement, not a reflex”

Gibson, J. J., 1979. The Ecological Approach to Visual Perception. P. 127.





“The interdependence between perception and action that is emphasized in ecological theory suggests that every perceptual experience will bear the trace of an action component. In the case of music, these traces are not hard to find – they are displayed overtly in the foot-tapping, head-nodding and body-swaying that are commonly observed in even the constrained circumstances of the Western art music tradition.”

(Eric F. Clarke, 2005, *Ways of Listening*, p.62)



Sandor 7 måneder + Stevie Wonder: "Superstition"







Jessica Philips-Silver and Laurel J. Trainor (2005): “Feeling the Beat: Movement Influences Infant Rhythm Perception”, *Science* 308, 1430 (2007) “Hearing what the body feels: Auditory encoding of rhythmic movement.” *Cognition* 105, 533-546.

“Parallel results from adults and infants suggest that the movement-sound interaction develops early and is fundamental to music processing throughout life.”



Tia DeNora (2000) "Music in Everyday Life"



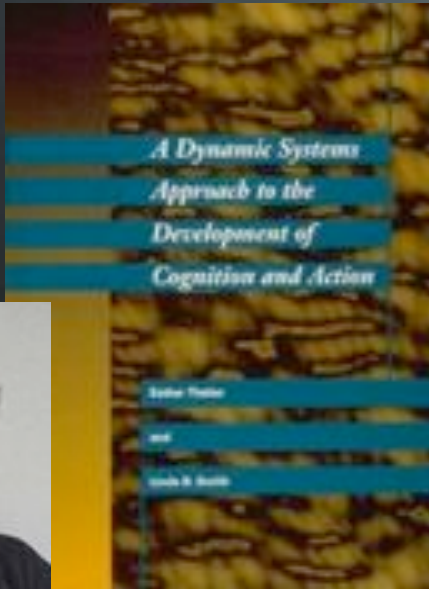
LeeEllen Friedland (1983) “Disco: Afro-American Vernacular Performance” in *Dance Research Journal*, Vol. 15, No 2.

1. Being rhythmic
2. Movement play
3. Dancing





2. REPLACEMENT



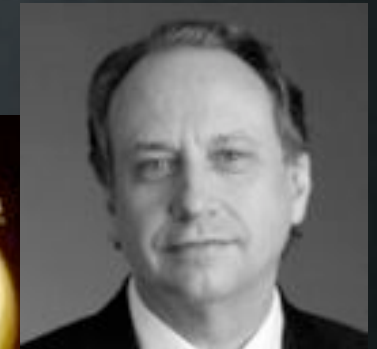
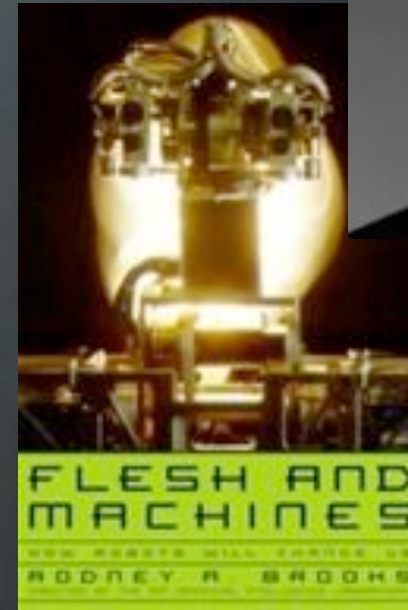
Esther Thelen
(1941-2004)



Tim van Gelder

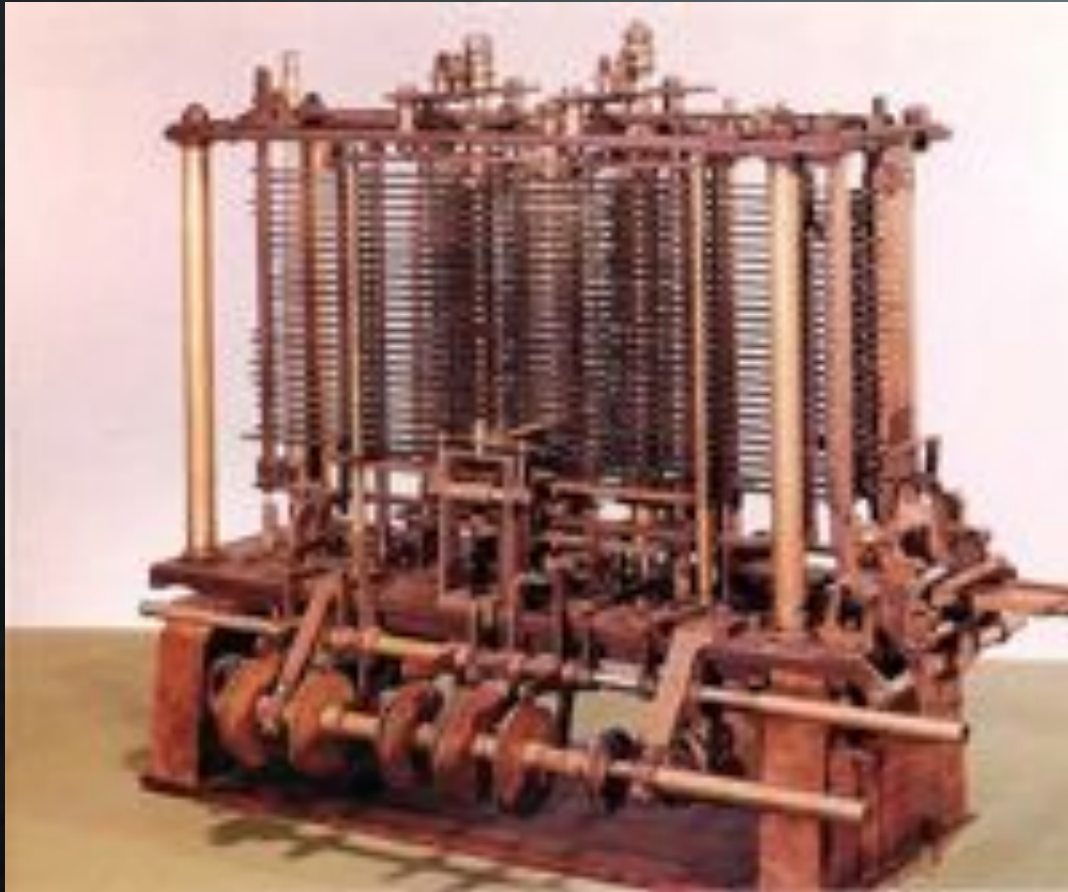


Randall Beer



Rodney Brooks

Turings datamaskin versus Watts sentrifugalregulator



Entrainment





Entrainment

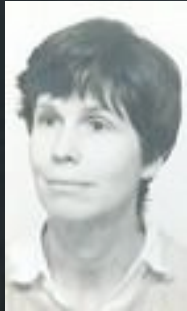


Christian Huygens (1629-1695)

Entrainment

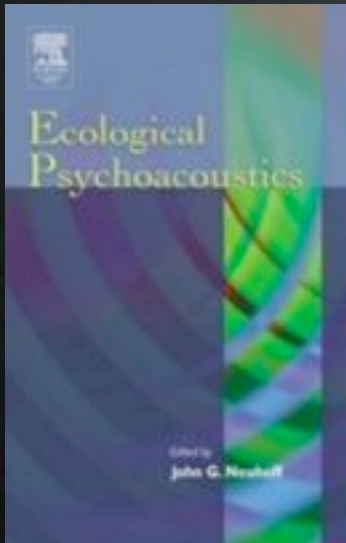
Én rytme drives eller synkes av en annen (ekstern).

Rytmen i musikken (ekstern rytme) setter i gang en rytme i kroppen (intern rytme).



Mari Riess Jones

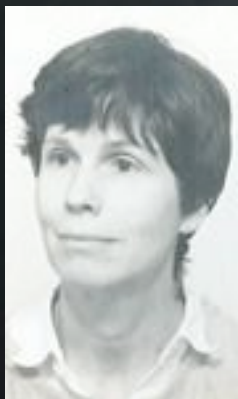
Rhythmic organisms interact, more or less effectively, with dynamic flow patterns of events via *entrainment*: An event's driving rhythm shapes an organism's driven rhythm through adaptations of period and phase. This entrainment process extends to rhythms that reflect the ebb and flow of attending energy.



Jones, M. R., 2004, Attention and timing. In J. G. Neuhoff (ed.): *Ecological psychoacoustics*. 49-85. P. 50

I hvilken grad tar/får de ulike lydene i musikken vår oppmerksomhet?

I hvilken grad tar/får de ulike lydene i musikken vår oppmerksomhet?



Mari Riess Jones:
“Attention and Timing”

* Oppmerksomhet

* Forventning

DAT: Dynamic Attending Theory

Hvilke lyder i musikken er vesentlige?

* Gjentakende lyder, toner, aksentueringer, etc. danner forventninger og former vår oppmerksomhet.

Dynamic system theory: «attractor points»

♩ = 112

standard pattern

Vocal
ca - re I - bout your

Horn section

Guitar

Bass

Baritone sax

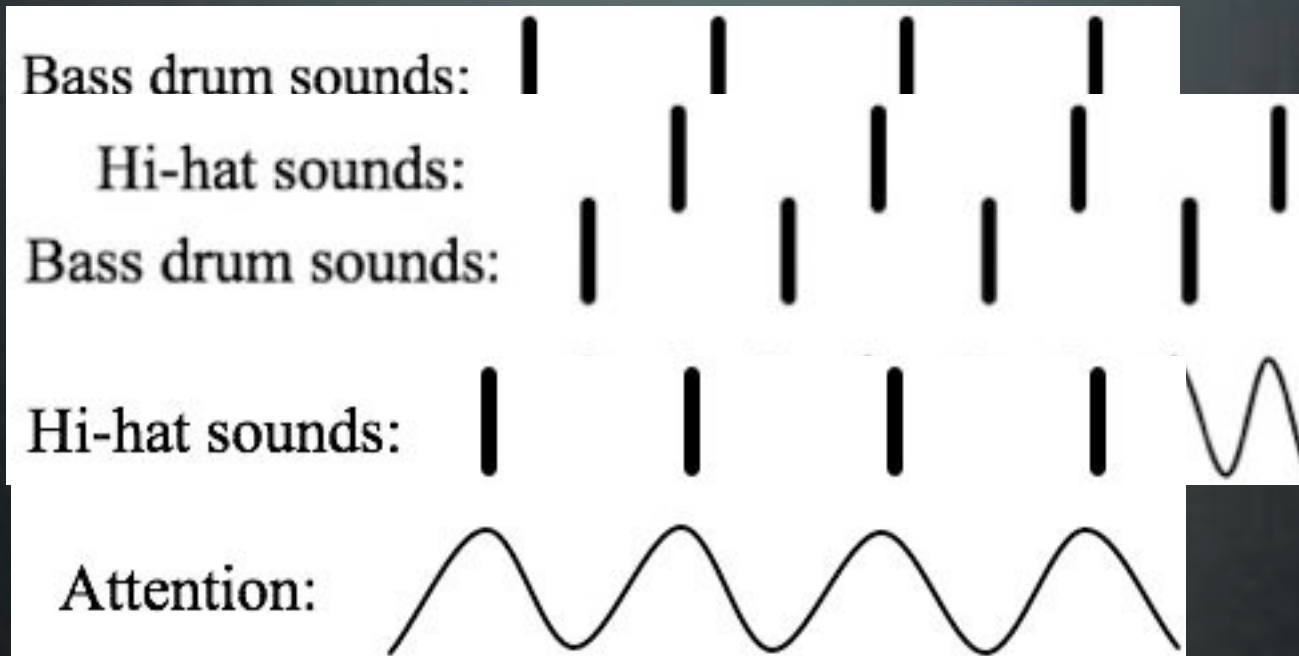
Drums

43 43

Groove from James Brown: Cold Sweat (1967) - tempo 112 bpm

From Anne Danielsen (2006): *Presence and Pleasure. The Funk Grooves of James Brown and Parliament*, p. 76.

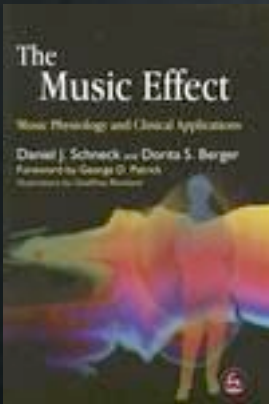
Oppmerksomhetspunkter/ «tiltrekningspunkter» (attractor points):



The image displays a musical score for four instruments: Guit., Tamb., Surdo seg., and Surdo prim. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The Guit. part features a melodic line with several triplets and pairs of notes circled in black, with arrows pointing to the right. The Tamb. part consists of a rhythmic pattern of eighth notes with accents. The Surdo seg. part shows a sequence of eighth notes with accents. The Surdo prim. part is a rhythmic line with numbers 3, 3, 3, 2, 3, 2 written below it, indicating the number of strokes for each beat. The numbers 3 and 2 are circled in black. Large black ovals are drawn across the score, grouping the first three measures and the last three measures. The entire score is overlaid with a grid of black lines.

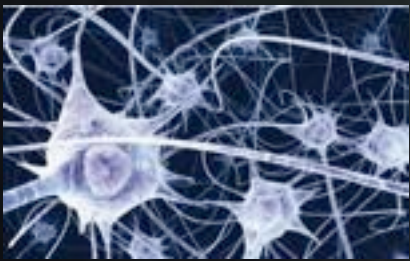
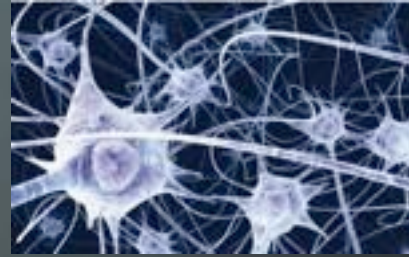
Entrainment -> bevegelser?

Bevegelse skjer ved at nervesignaler gir beskjed til muskelen om å trekke seg sammen.



“Rhythmic pulsation embodies a consistent symmetrical balance of energy output, of fall and rebound . . . of tension and relaxation. Rhythmic vibration in music involves the same steady stream of force-rest-force-rest, of systematic strong and weak impulses, of alternating flexion (contraction), release (relaxation), and extension as in the case for paired and coupled muscular behavior.”

Daniel J. Schneck & Dorita S. Berger. 2006, *The Music Effect: Music Psychology and Clinical Application*. Jessica Kingsley Publisher. S. 139.

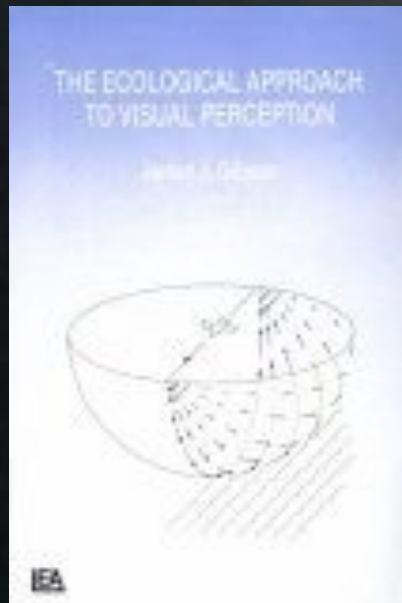


Persepsjon relatert til økologi



James J. Gibson (1904-1979)

* Perseptuell læring



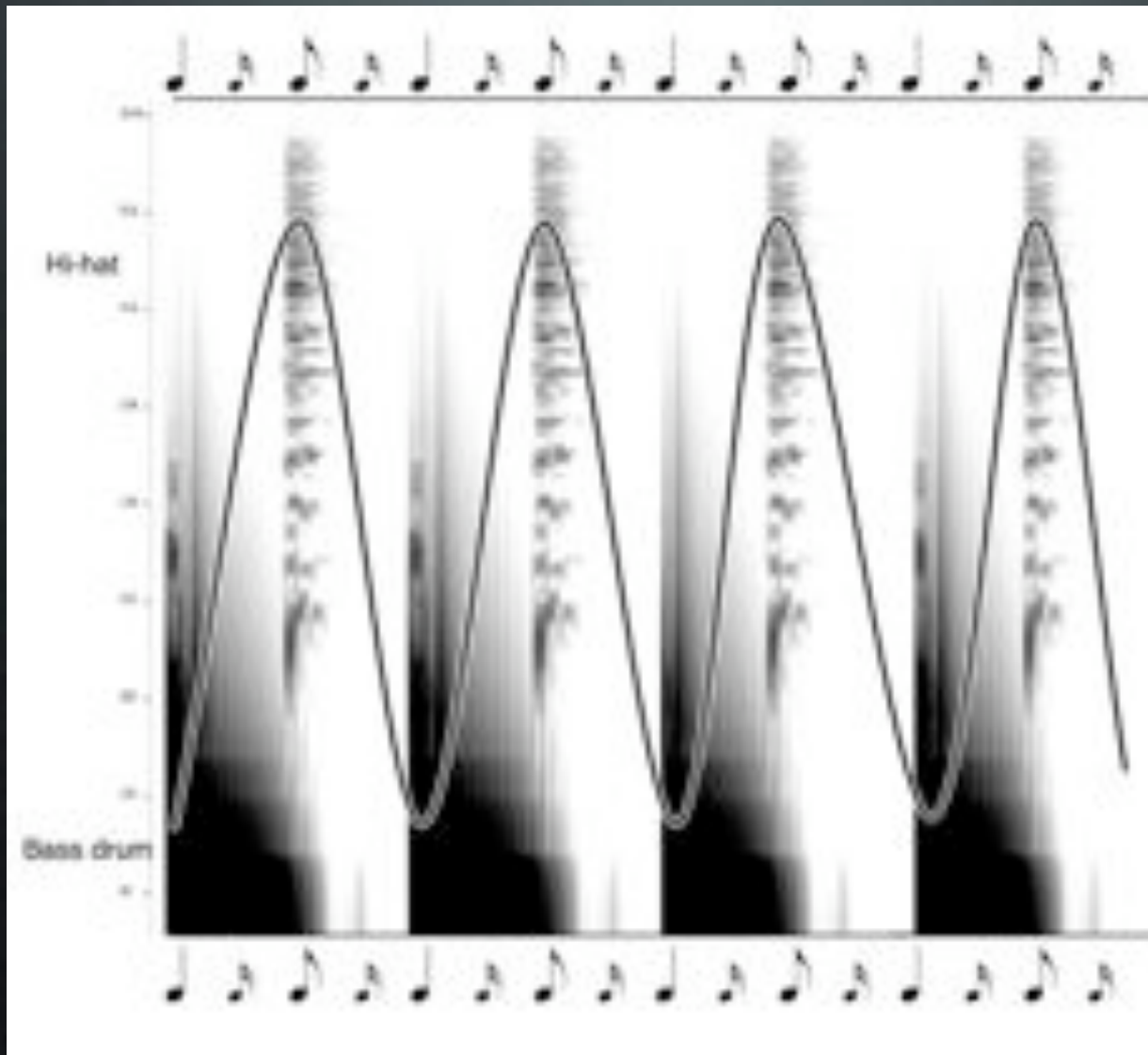
Analyse av musikk basert på
teorier om musikk og bevegelse.

Kap. 6: Rytme

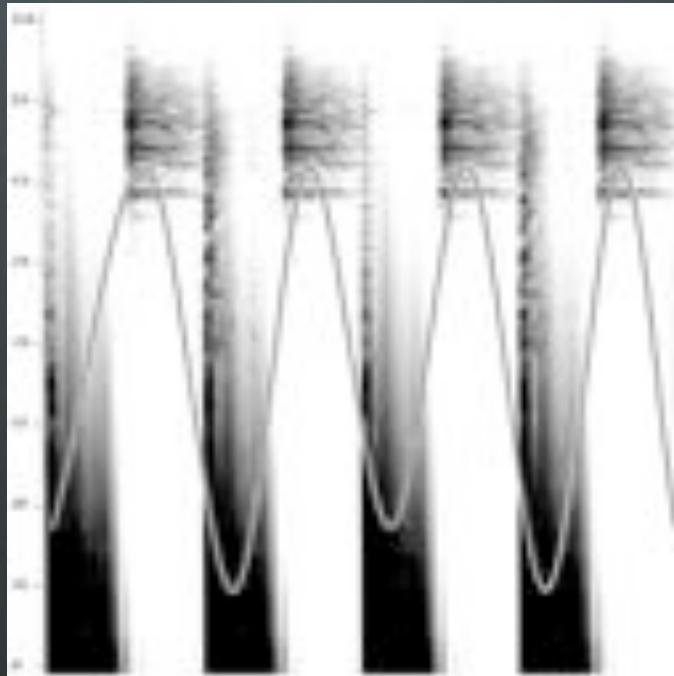
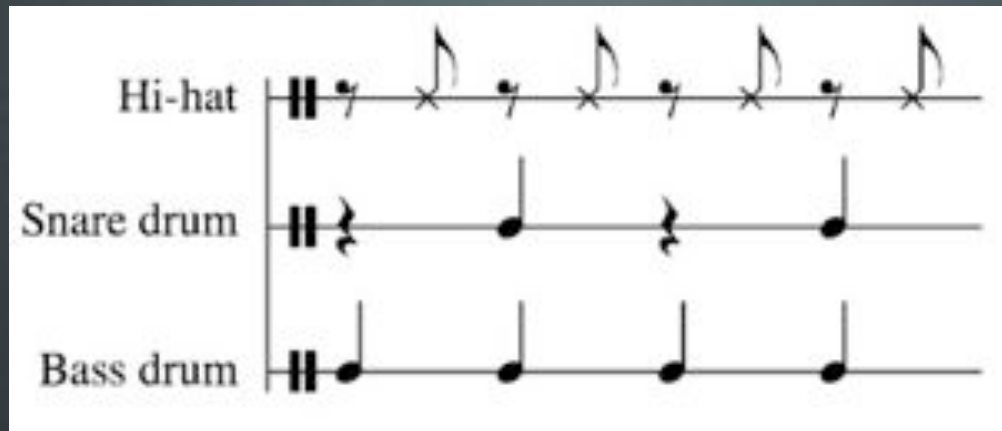
Kap. 8: Sound/lyd

Entrainment - Vertikalitet

Oppmerksomhetspunkter:



Variasjon



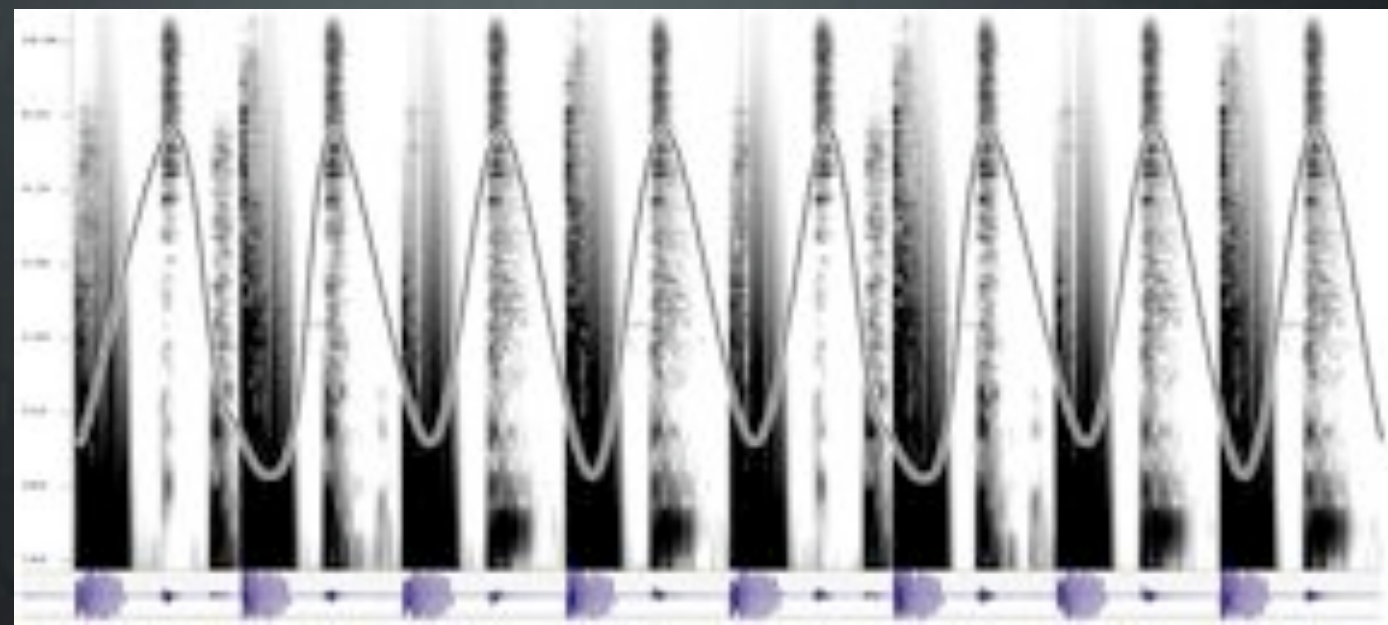
Deep Dish feat. Everything but the Girl: “The Future of the Future (Stay Gold)” (1998)

Hi-hat

Snare drum

Bass drum

The image shows a musical score for three drum parts: Hi-hat, Snare drum, and Bass drum. The Hi-hat part consists of a series of eighth notes with 'x' marks above them, indicating a closed hi-hat sound. The Snare drum part features a pattern of eighth notes, with two specific notes circled in black. The Bass drum part consists of a steady eighth-note pattern.



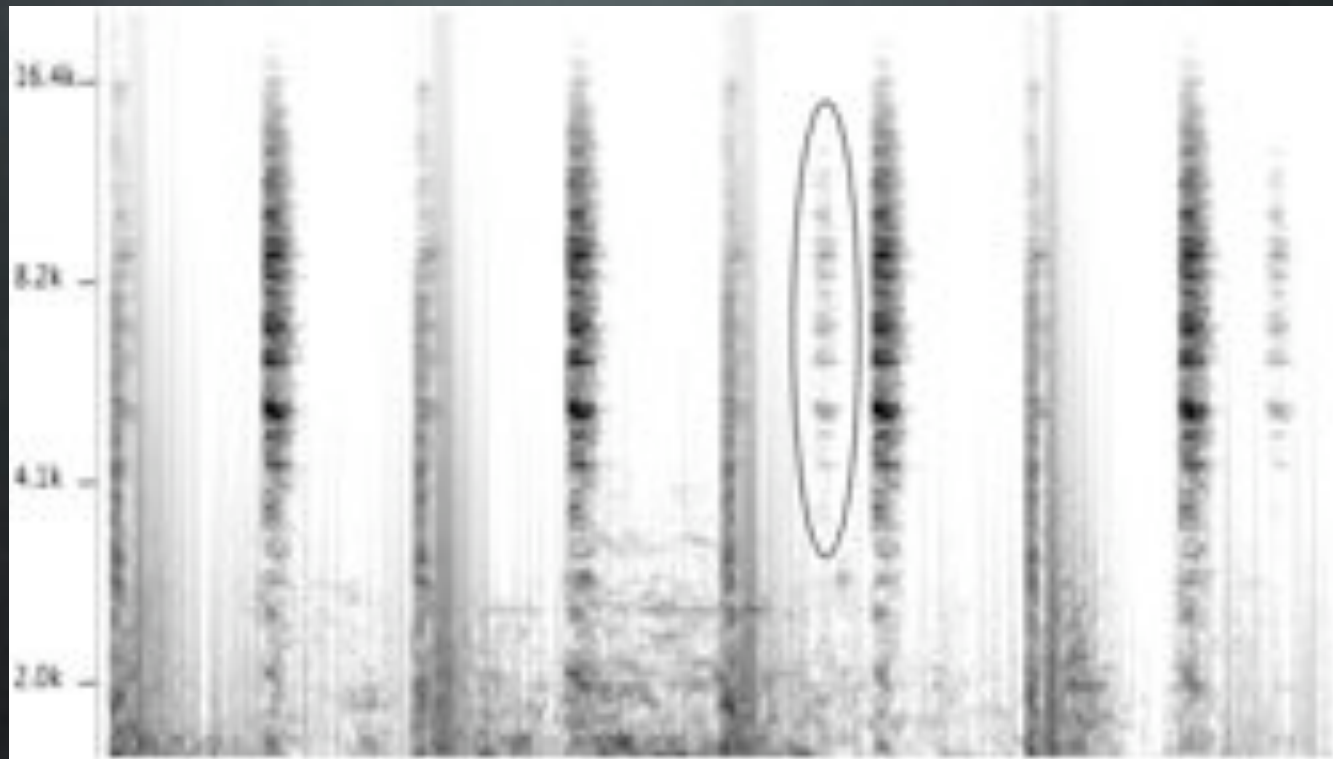
Shazz: "Fallin' In Love" (PT. G Remix) (2001)

Bpm: 127

Hi-hat

Bass drum

The image shows two staves of musical notation. The top staff is labeled 'Hi-hat' and the bottom staff is labeled 'Bass drum'. Both staves begin with a double bar line. The Hi-hat staff contains a sequence of notes: a quarter note, a quarter note with an accent (>) and a 'v' symbol above it, a quarter note, a quarter note with an accent (>) and a 'v' symbol above it, a quarter note with an accent (>) and a 'v' symbol above it, a quarter note with an accent (>) and a 'v' symbol above it, a quarter note with an accent (>) and a 'v' symbol above it, a quarter note, and a quarter note with an accent (>) and a 'v' symbol above it. The fifth note in the Hi-hat staff is circled. The Bass drum staff contains a sequence of four quarter notes.



Boogie Drama: "Hypnofunk" (2002)

Bpm: 125

Utfyllende temaer / Spenningspunkter:

Basement Jaxx: "Jump'N'Shout", 1999

Takt 1-4:

The image shows two staves of musical notation for the first four measures of a piece. The top staff is labeled 'HH' (HiHat) and the bottom staff is labeled 'BD' (Bass Drum). Both staves are in 7/8 time, indicated by the '7' over the '8' in the time signature. The HiHat staff shows a rhythmic pattern of eighth notes with beams connecting them in groups of three, and a cymbal symbol (an 'x') above each note. The Bass Drum staff shows a rhythmic pattern of eighth notes, with a dot below each note. A large, hand-drawn oval encircles the notes in both staves, and several lines connect the notes in the HiHat staff to the notes in the Bass Drum staff, illustrating the relationship between the two parts.

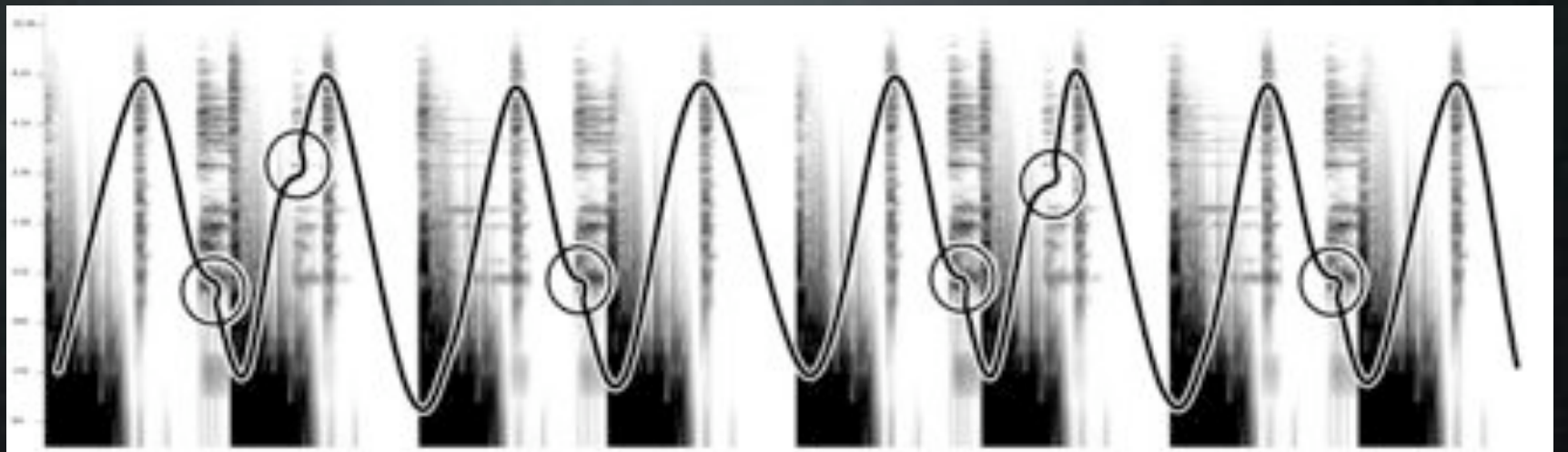
1. Original
2. Cymbal fjernet
3. HiHat fjernet

HiHat

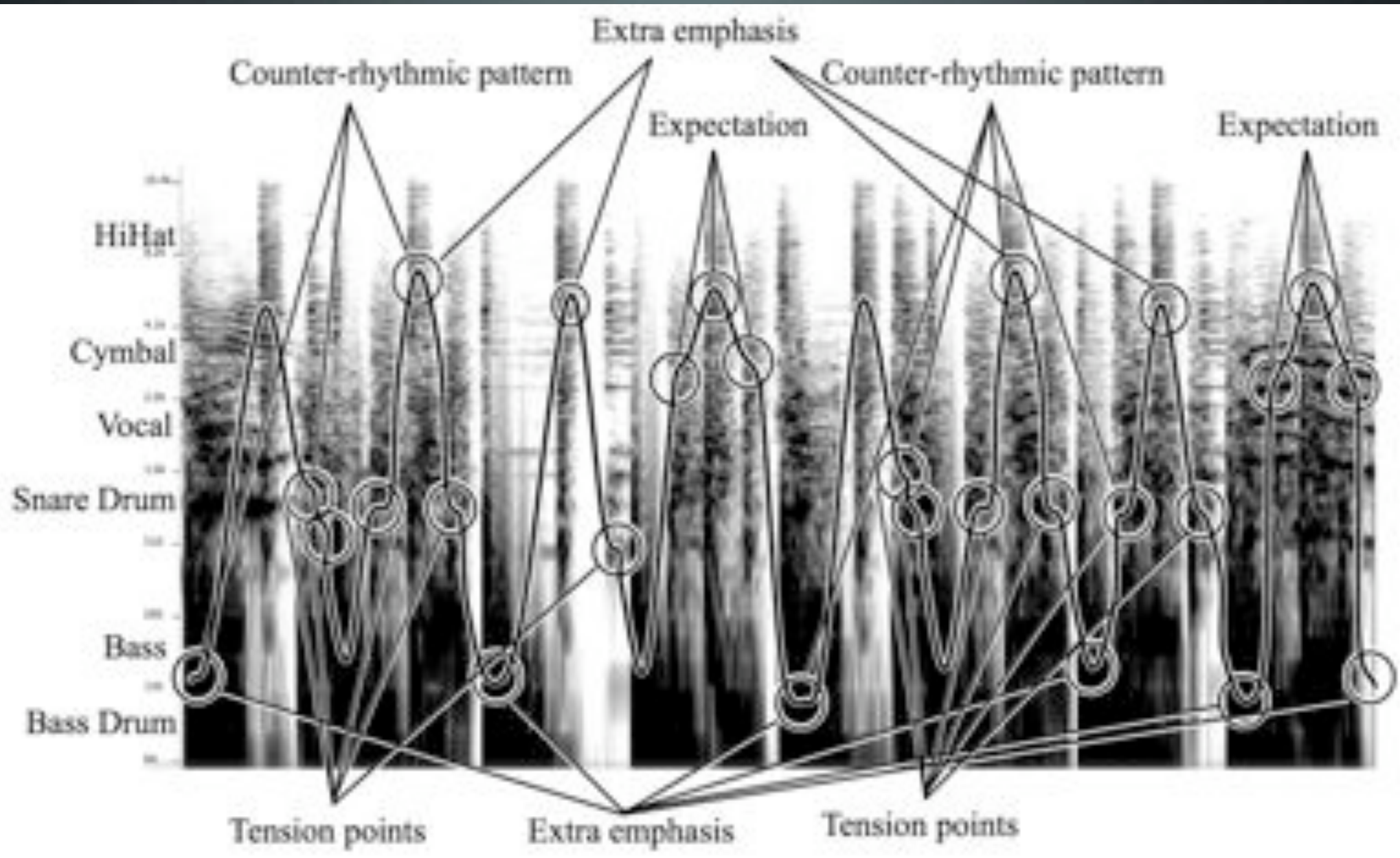
Cymbal

Bass Drum

A musical score for three drum parts: HiHat, Cymbal, and Bass Drum. The score is written in 4/4 time with a common time signature (C). The HiHat part features a steady eighth-note pattern with occasional accents. The Cymbal part features a pattern of eighth notes with accents and some triplet markings. The Bass Drum part features a steady eighth-note pattern. The score is divided into four measures by bar lines, with repeat signs at the end of each measure.



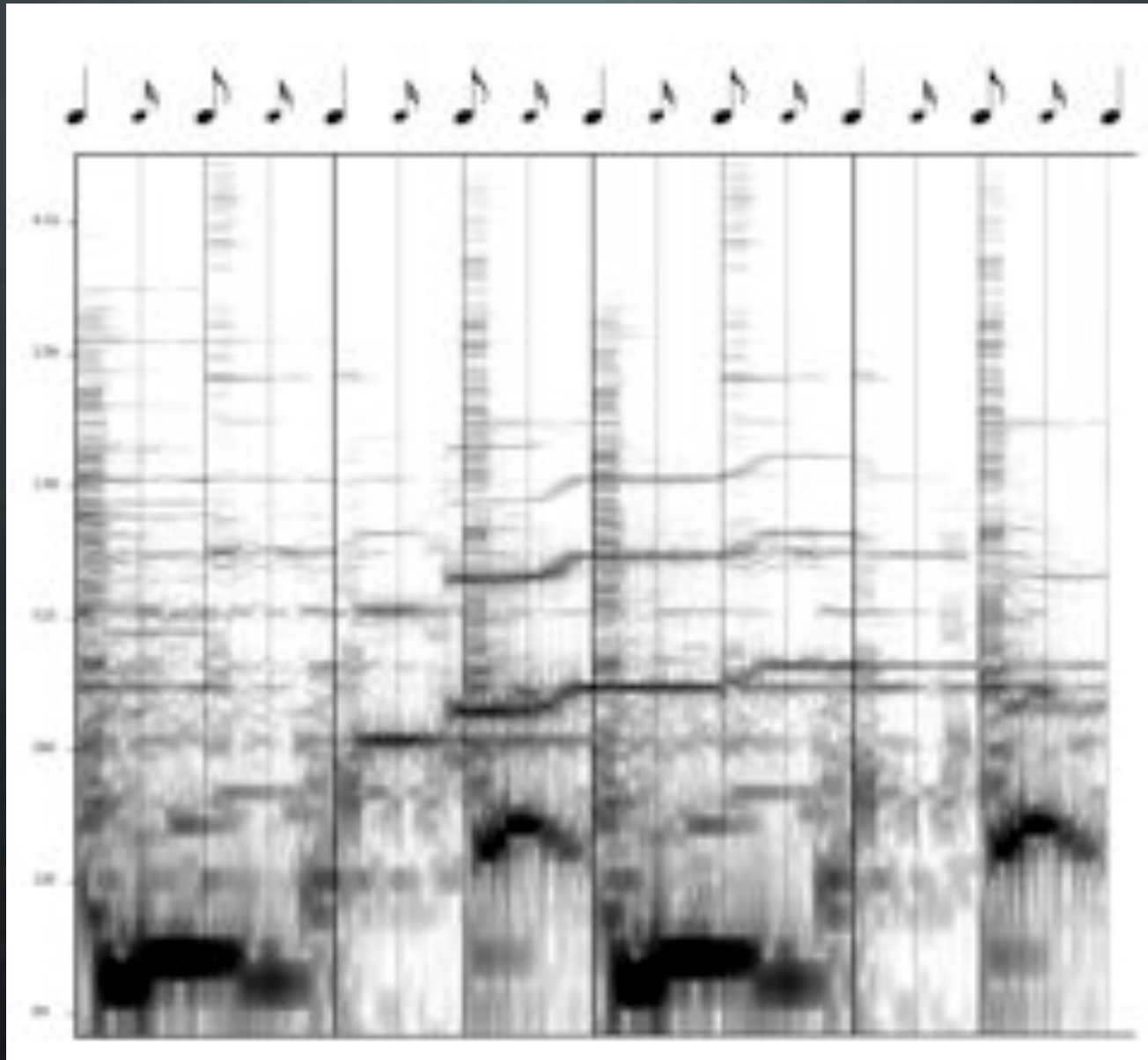
The image displays a musical score for four drum parts: HiHat, Snare Drum, Cymbal, and Bass Drum. The score is organized into six measures, each with a specific annotation below it: Tension, Extra emphasis, Expectation, Tension, Extra emphasis, and Expectation. The HiHat part features a consistent rhythmic pattern of eighth notes with accents. The Snare Drum part shows a sequence of eighth-note pairs, with some pairs circled to indicate emphasis. The Cymbal part consists of eighth notes, with some notes circled and connected to the Snare Drum notes by lines, suggesting a relationship between the two parts. The Bass Drum part has a simple pattern of quarter notes. The annotations 'Tension', 'Extra emphasis', and 'Expectation' are placed below the measures and are connected to specific notes in the other parts by lines, indicating how these elements are realized across the drum set.



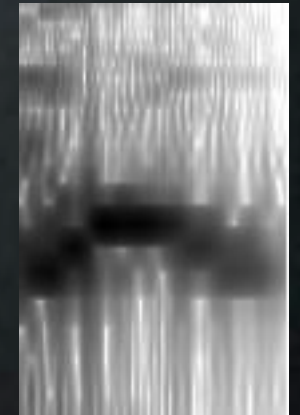
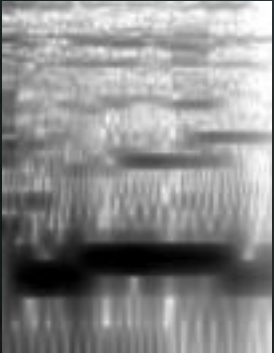
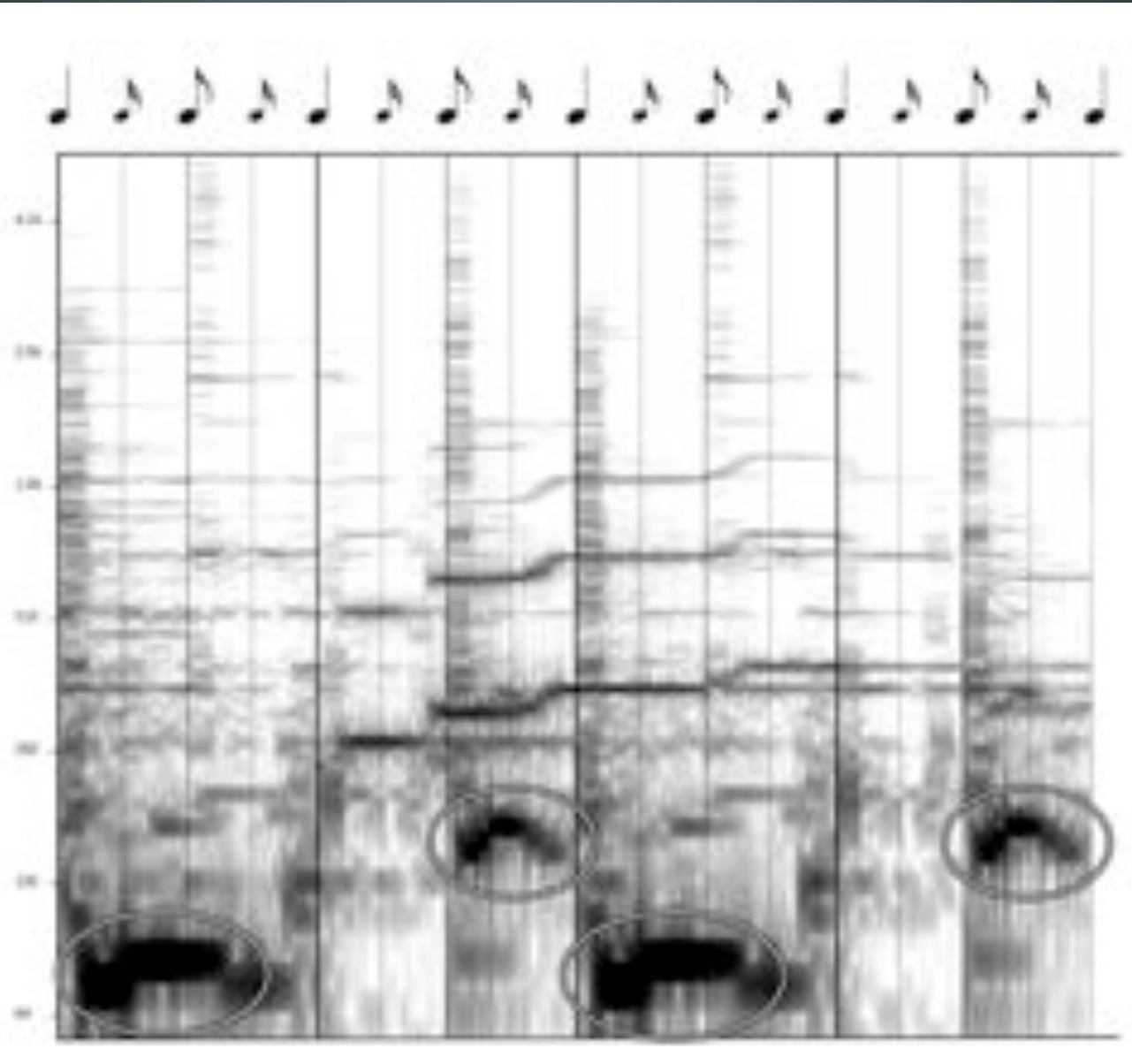
Gotye: «Hearts a Mess» (2007)



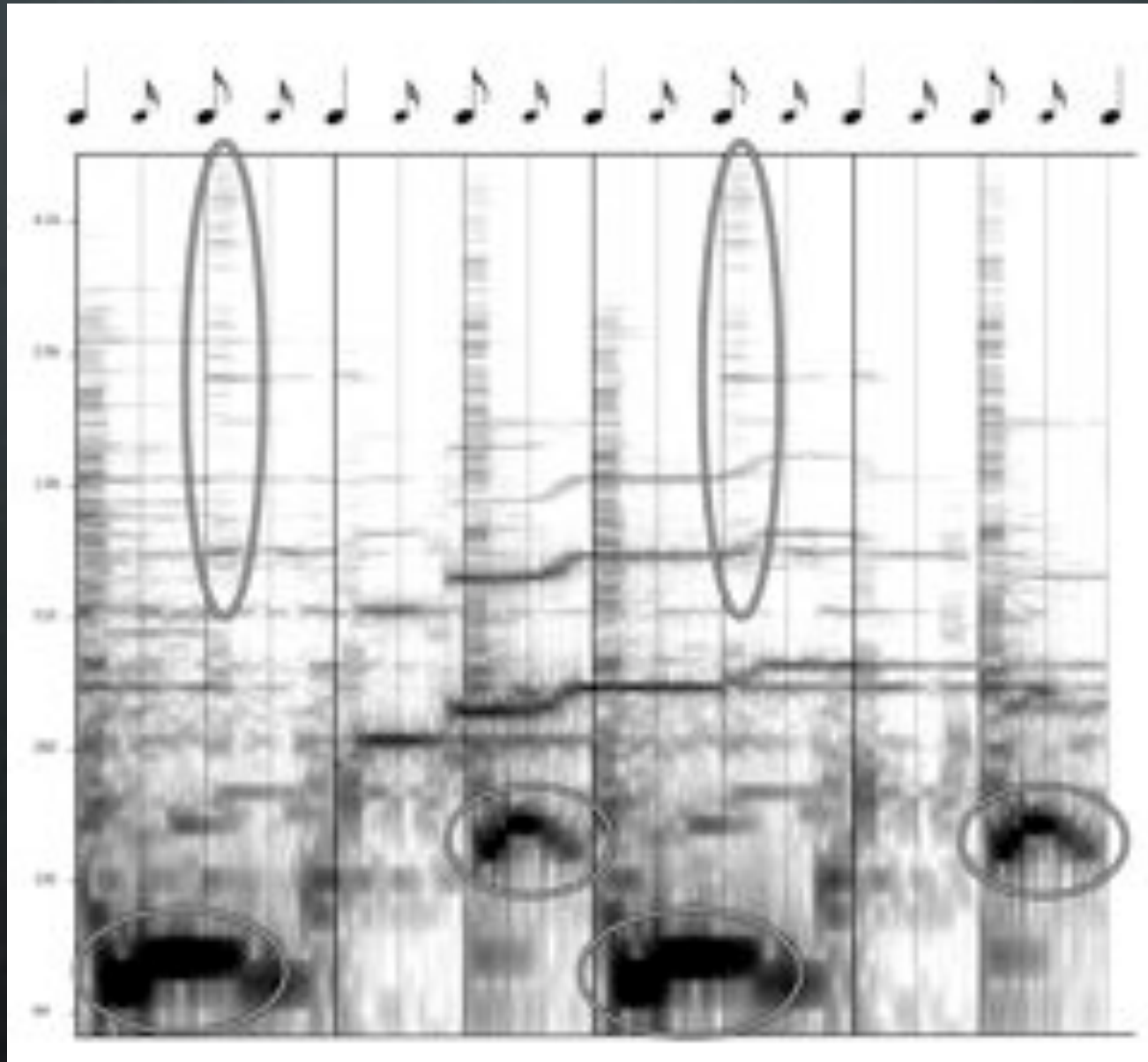
Gotye: «Hearts a Mess» (2007)



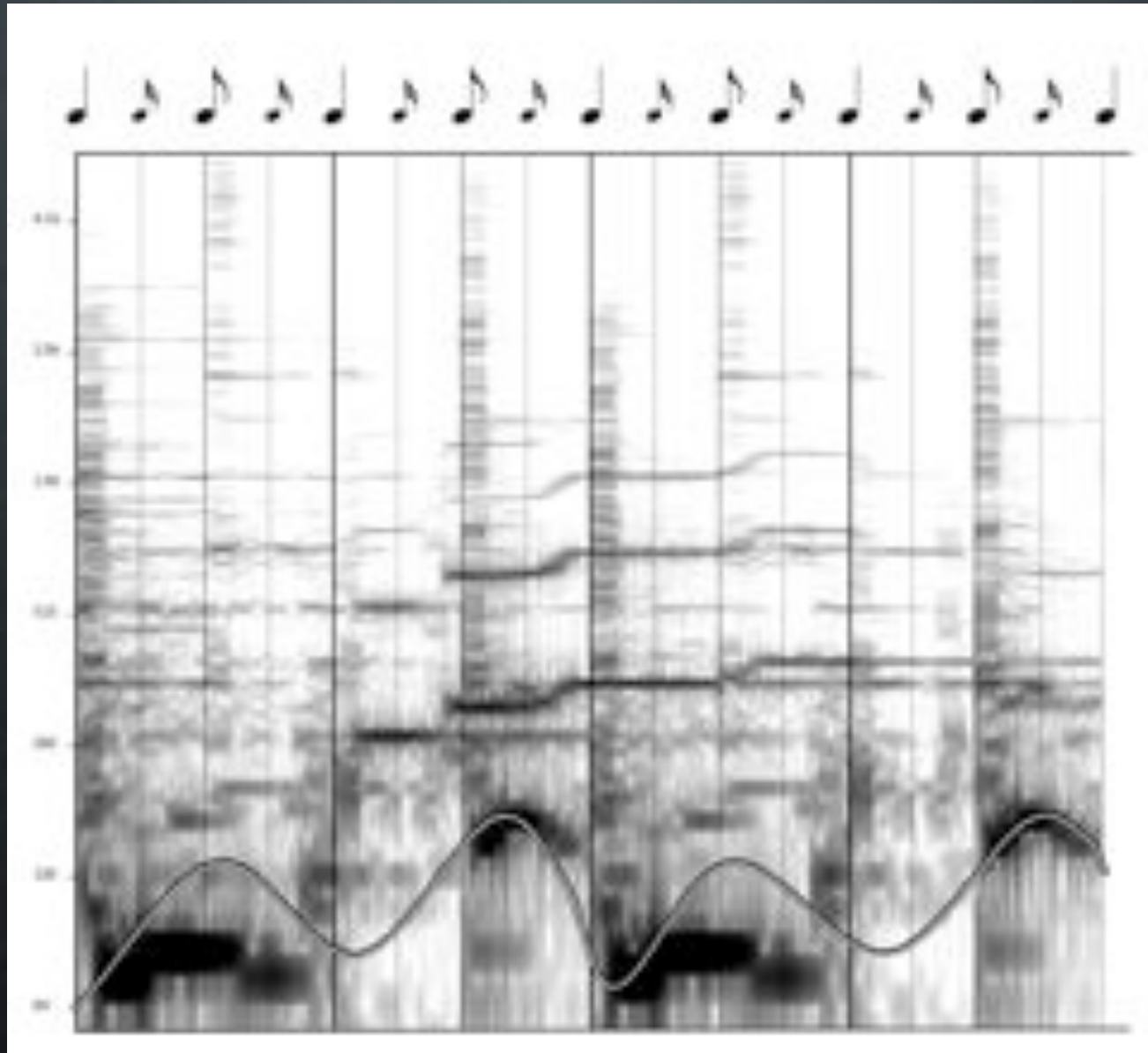
Gotye: «Hearts a Mess» (2007)



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