

A photograph of a person in motion, captured with a blurred background, suggesting dancing or running. They are wearing a dark t-shirt and shorts, and have a white smartphone in their right hand. The phone's screen shows a small video of a person's silhouette against a bright background.

Musikk, rytme og bevegelse

Fra Kristian N.: Oppgaveteksten til
innleveringsoppgave 2 ligger ute på web.

Hans T. Zeiner-Henriksen

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Susanne Sundfør; «Rome» (2012)



Thomas Eriksen



Lars Vaular



FRA TOPP 20, RÅDHUSPLASSEN, 2010



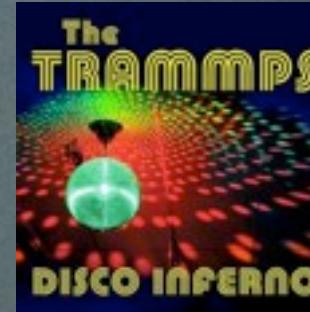
The PoumTchak Pattern: Correspondences Between Rhythm, Sound, and Movement in Electronic Dance Music



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



Cerrone:
Love in C minor (1976)



Trammps:
Disco Inferno (1976)



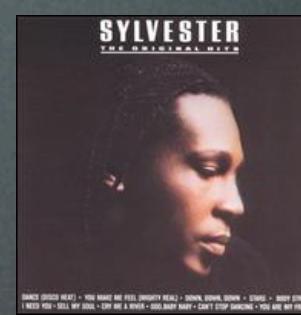
Baccara:
Yes Sir, I Can Boogie (1977)



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

Music notation for Leftfield's "Open Up". The top staff shows a hi-hat pattern consisting of eighth notes and sixteenth note pairs. The bottom staff shows a bass drum pattern consisting of quarter notes.

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)

Röyksopp:
“Poor Leno”
(2001)



Hi-hat

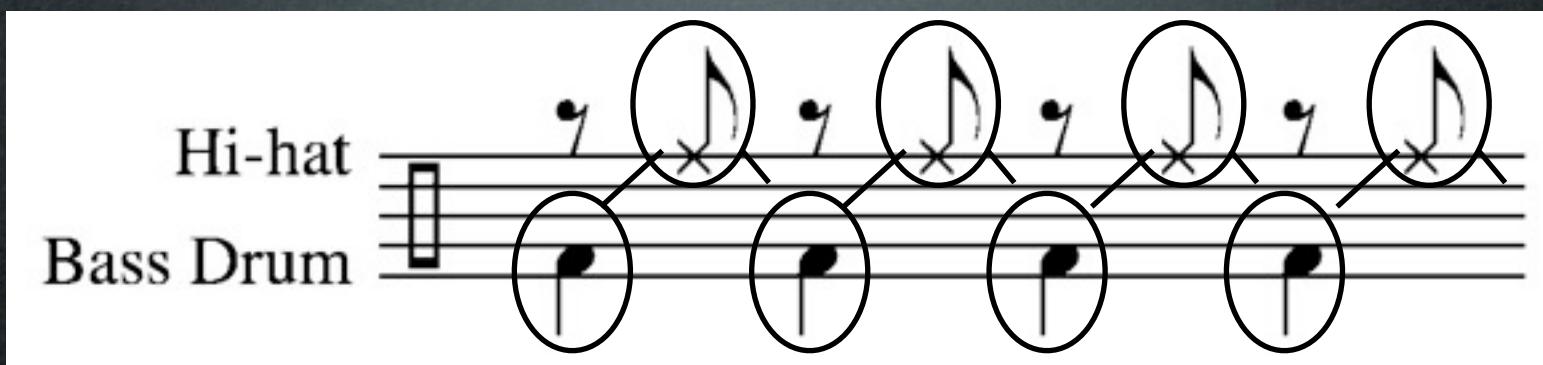
Bass Drum

Music notation for Basement Jaxx's "Red Alert". The top staff shows a hi-hat pattern consisting of eighth notes and sixteenth note pairs. The bottom staff shows a bass drum pattern consisting of quarter notes.

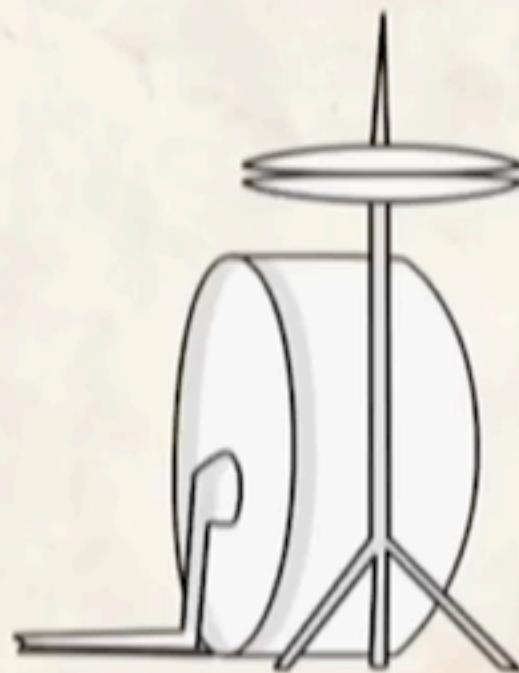


(c) www.PerfectPhoto.CA





THE POUMTCHAK PATTERN



Nettskjema: Svar på Undersøkelse om rytm og bevegelse

<https://nettskjema.uio.no/answer.html?fid=3932&lang=no> Nettskjema: Svar på Undersøkelse om rytm og bevegelse

Nettskjema: Svar på Undersøkelse om rytm og bevegelse

<https://nettskjema.uio.no/answer.html?fid=3957&lang=no> Nettskjema: Svar på Undersøkelse om rytm og bevegelse

Svar på Undersøkelse om rytm 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 sørг for at du har lyd - enten via øretelofoner eller høyttalere.
(høst 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).

[Send besvarelse](#) [Avbryt](#)

1.

- 1.1. Kjønn ***
 Mann
 Kvinner
- 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/telleenhets; 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. Oppleves bevegelsen annerledes etter at hi-hat kommer inn? *

- Ja
- Nei
- Vet ikke

5.5. Hvis ja, hvordan oppleves endringen?

- Sterkere draging oppover
- Sterkere draging 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

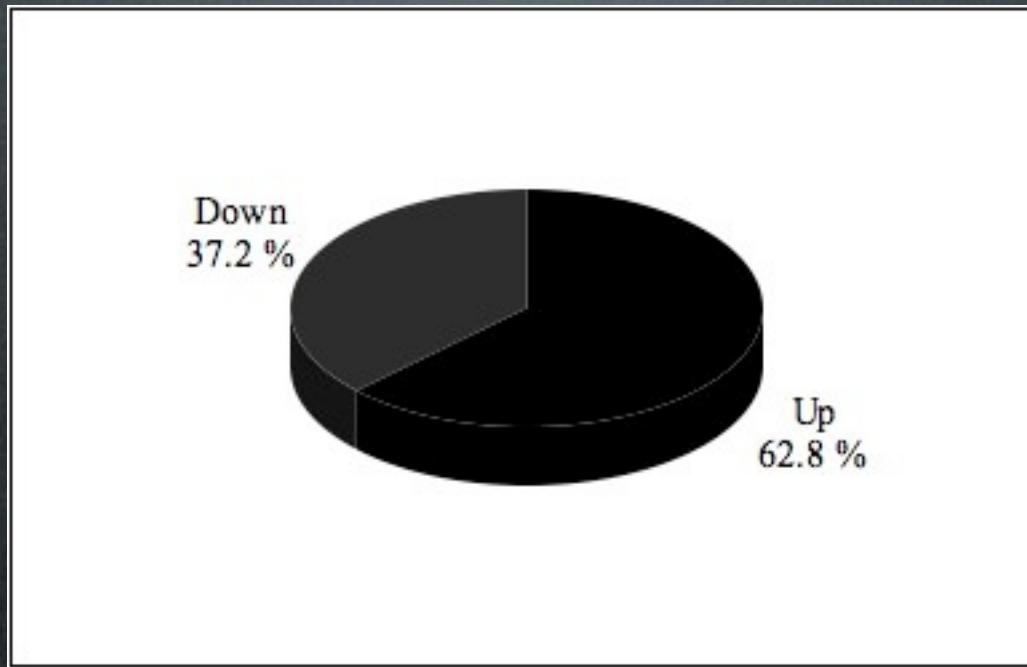
6.2. Oppleves bevegelsen annerledes etter at hi-hat kommer inn? *

- Ja
- Nei
- Vet ikke

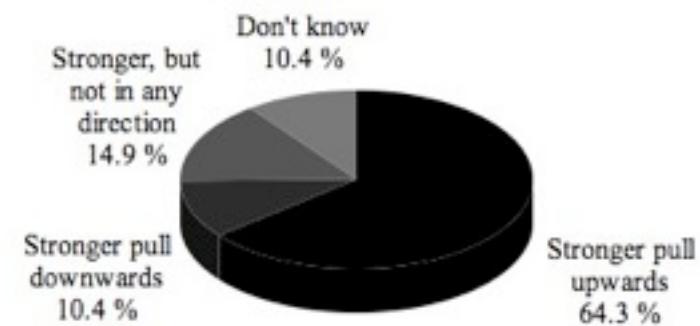
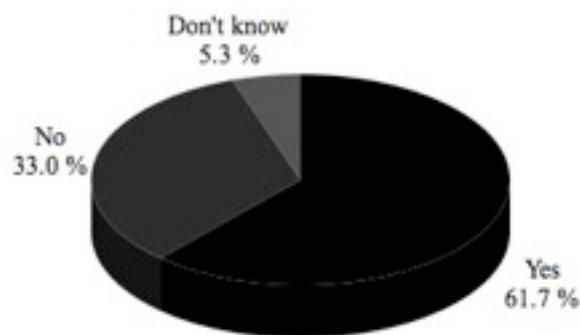
6.3. Hvis ja, hvordan oppleves endringen?

- Sterkere draging oppover

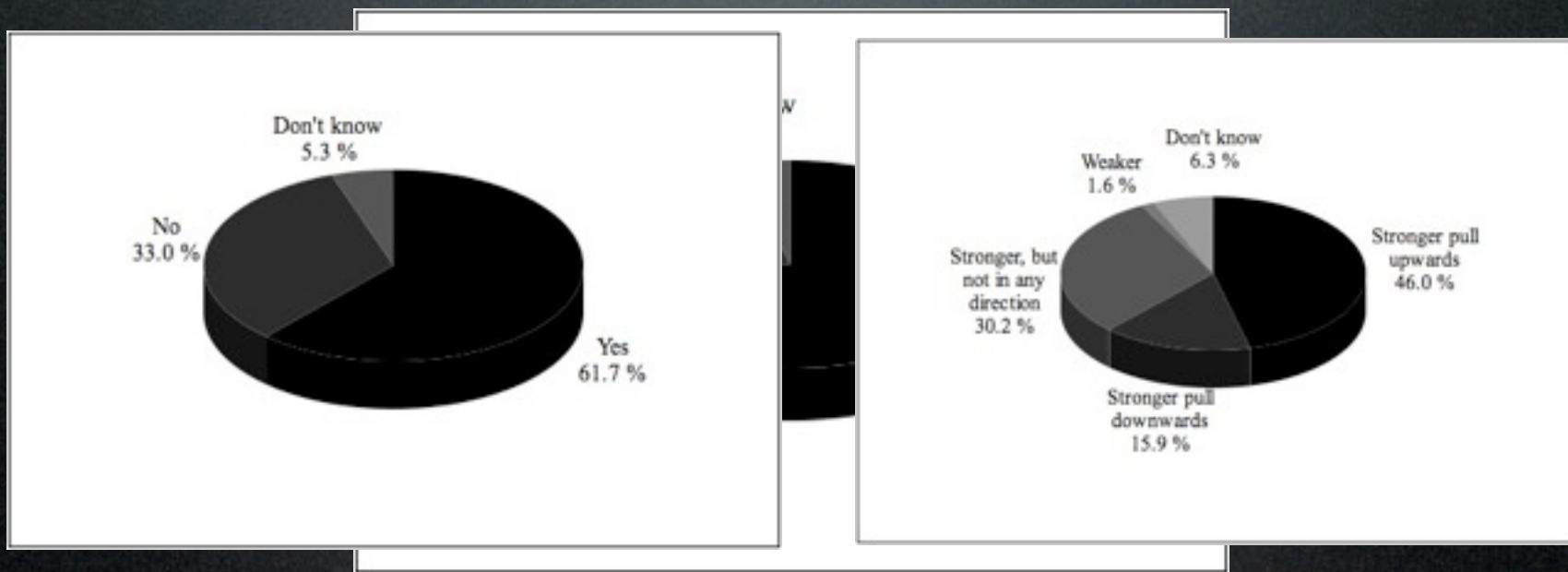
Chuck Berry: “Maybellene” (1955)

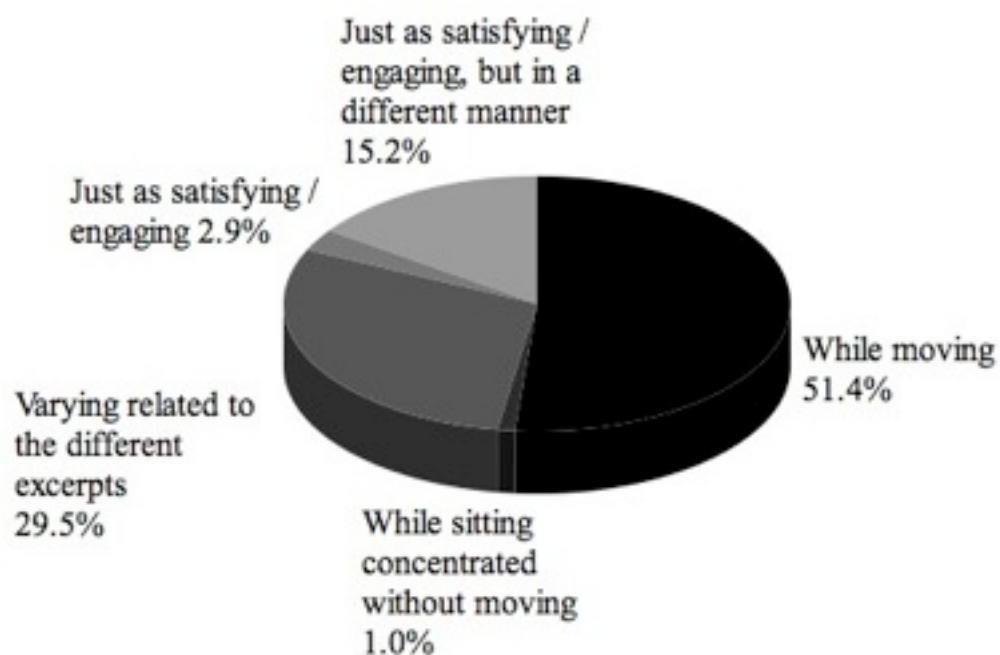


Daft Punk: “Phœnix” (1996)



Chemical Brothers: “Star Guitar” (2002)

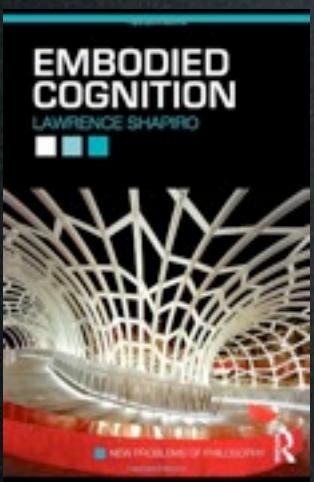






Embodied cognition

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

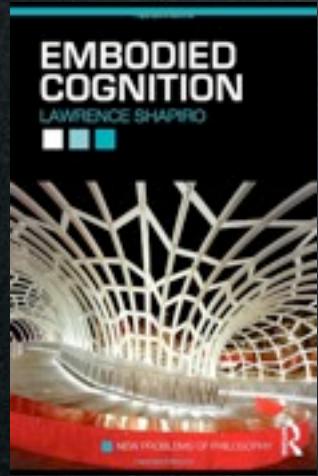
An organism's body in interaction with its environment replaces the need for representational processes. Cognition does not depend on algorithmic processes over symbolic representations.

3. CONSTITUTION

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

Embodied cognition / kroppsorientert 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.

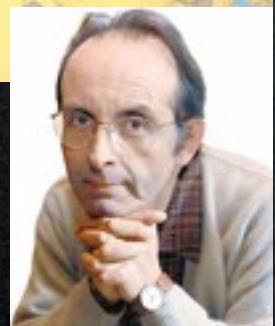
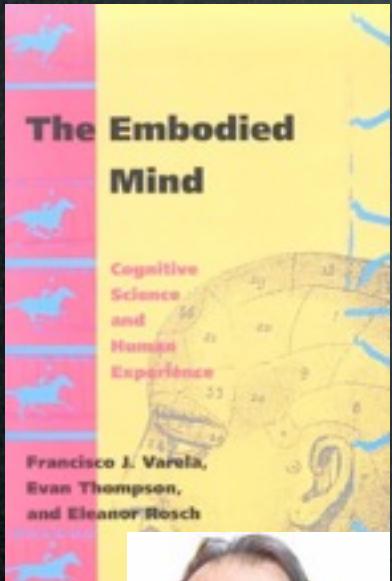
2. ERSTATNING

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.

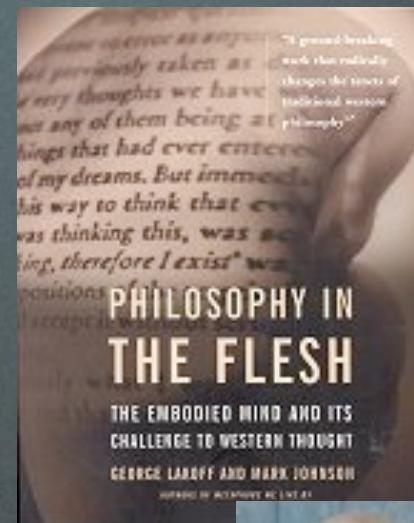
1. CONCEPTUALIZATION



Francisco Varela
(1946-2001)



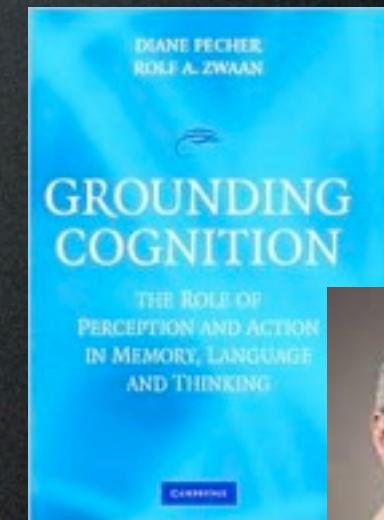
George Lakoff



Mark Johnson



Lawrence Barsalou

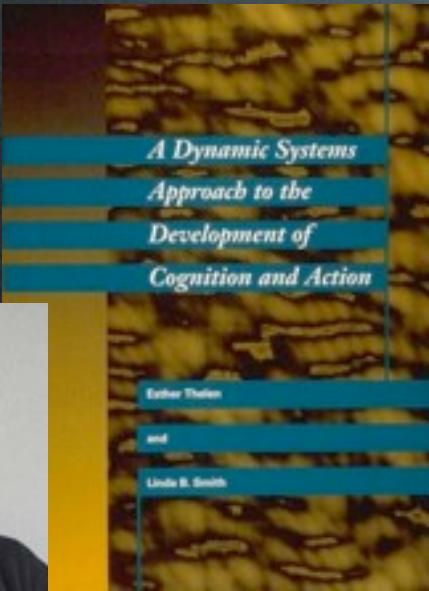


Arthur Glenberg

2. REPLACEMENT



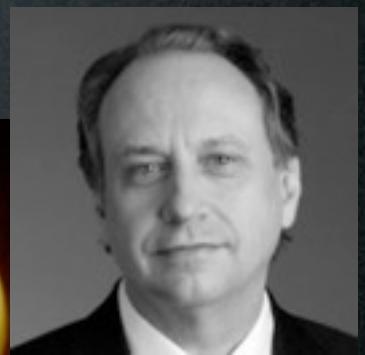
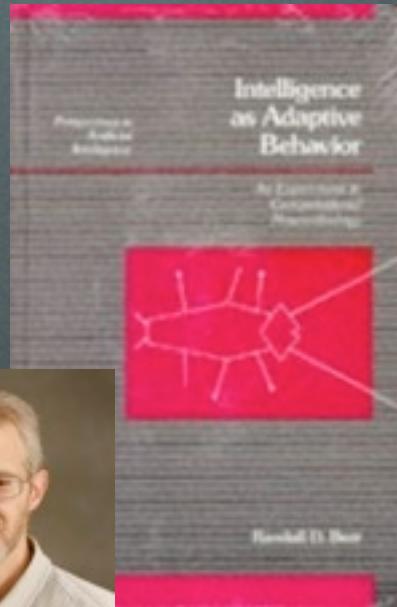
Esther Thelen
(1941-2004)



Tim van Gelder

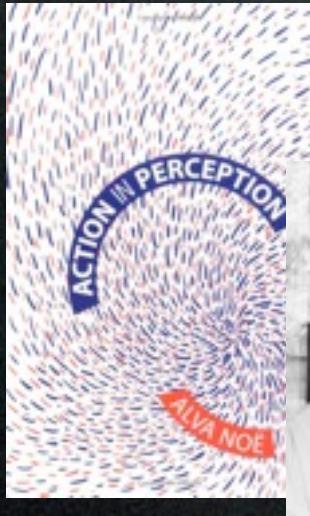


Randall Beer

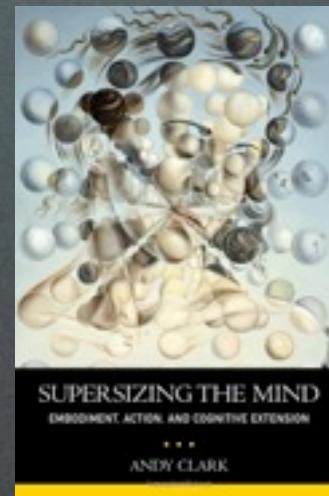
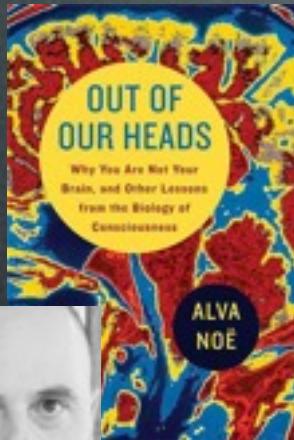


Rodney Brooks

3. CONSTITUTION



Alva Noë



Andy Clark



Robert D. Rupert



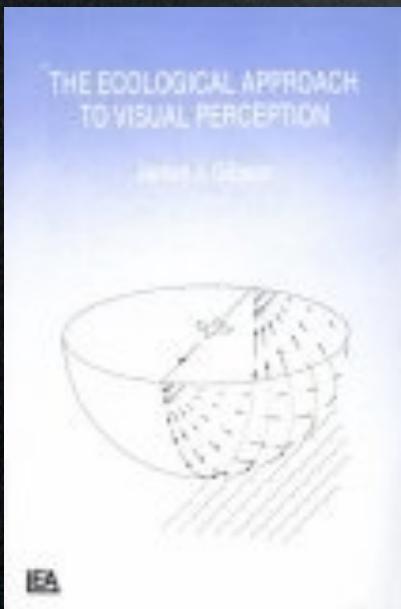
Økologi-orientert persepsjonsteori



James J. Gibson (1904-1979)

* Affordance

* Persepsjon - aksjon

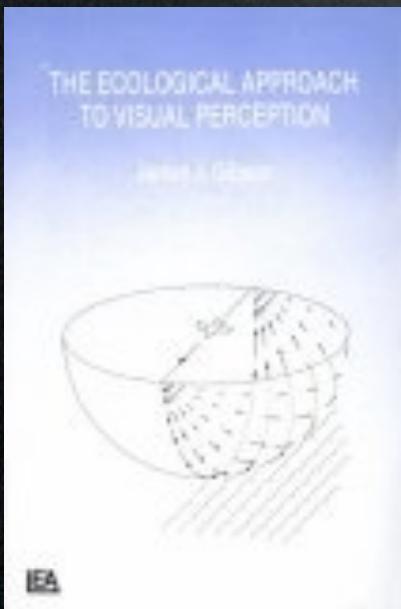


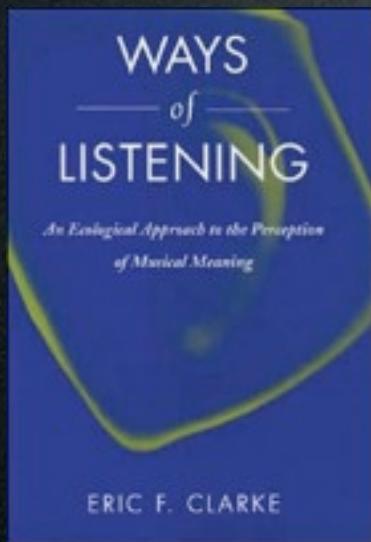
Økologi-orientert persepsjonsteori



“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.





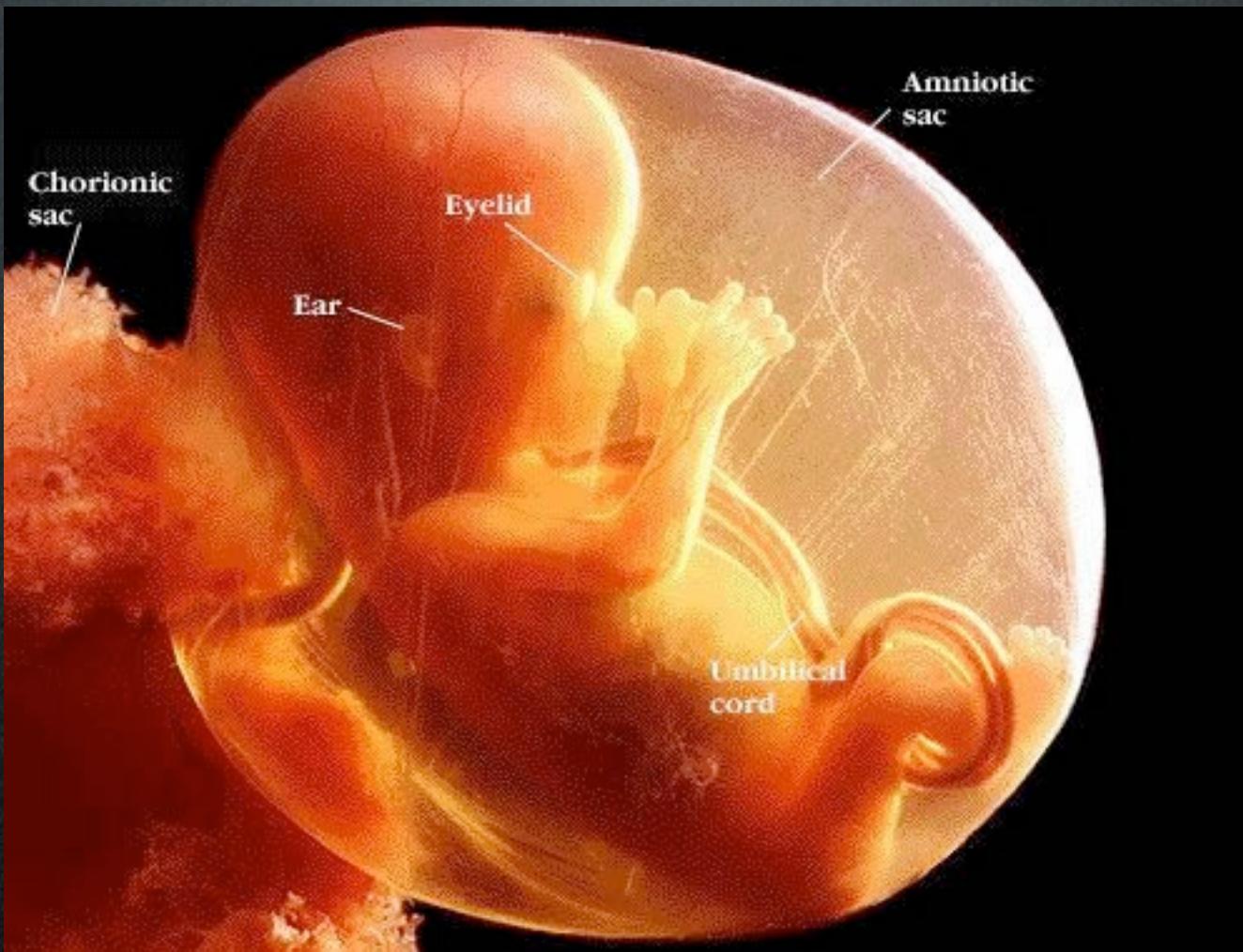
“The interdependence between perception and action that is emphasized in ecological theory suggests that every perceptual experience will bear the trace of an action component. In the case of music, these traces are not hard to find – they are displayed overtly in the foot-tapping, head-nodding and body-swaying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





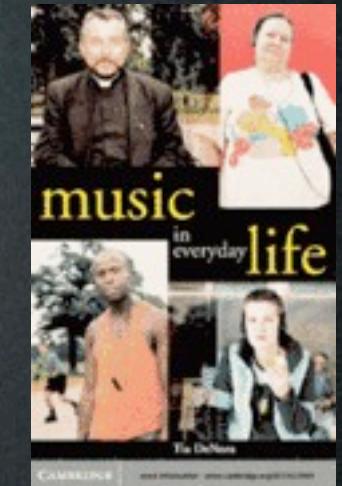


Jessica Philips-Silver and Laurel J. Trainor (2005): “Feeling the Beat: Movement Influences Infant Rhythm Perception”, *Science* 308, 1430 (2007) “Hearing what the body feels: Auditory encoding of rhythmic movement.” *Cognition* 105, 533-546.

“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

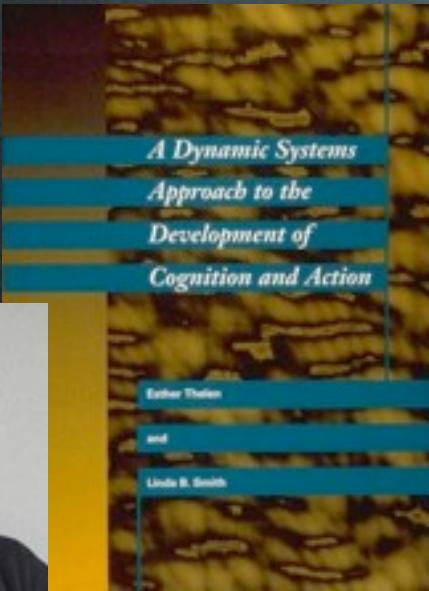




2. REPLACEMENT



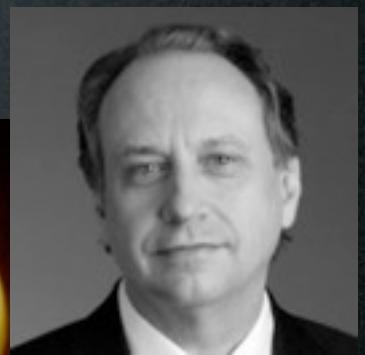
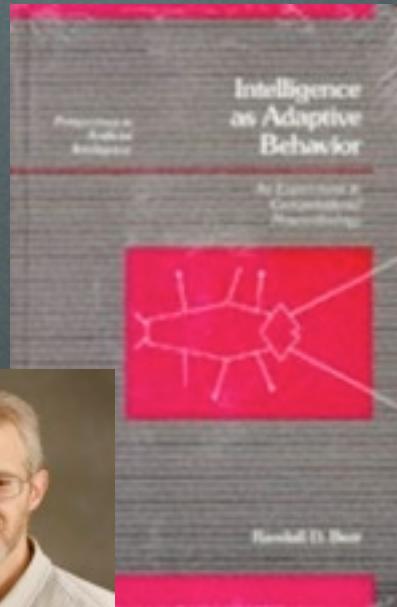
Esther Thelen
(1941-2004)



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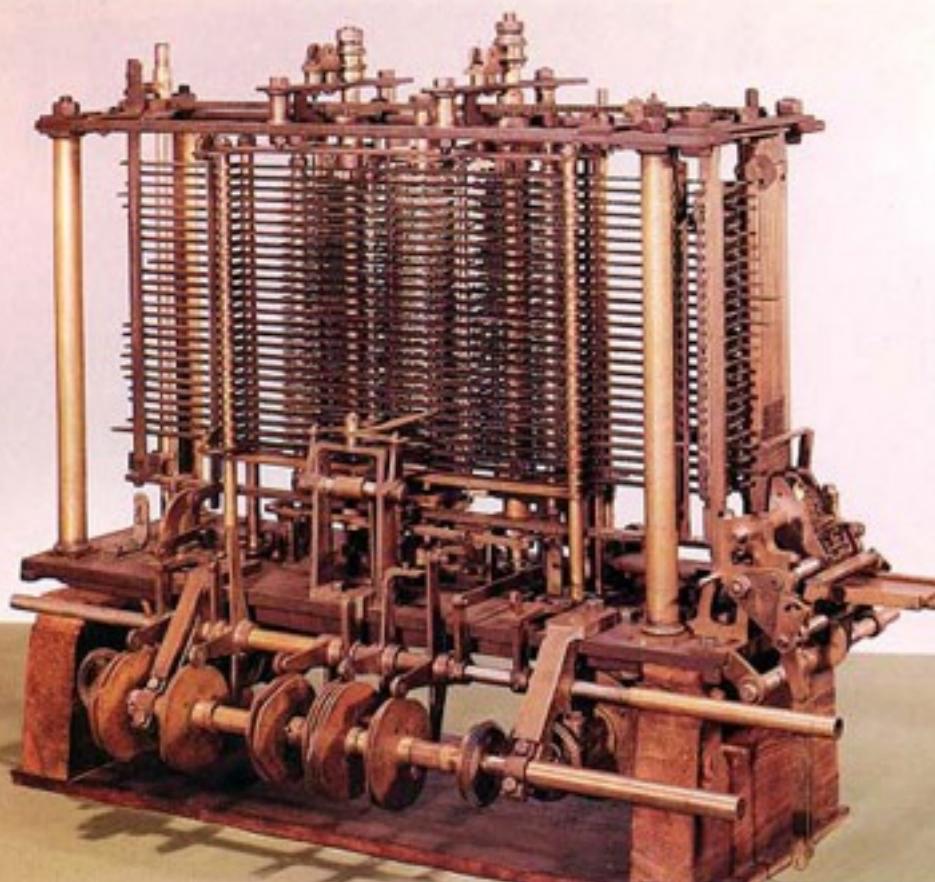


Randall Beer

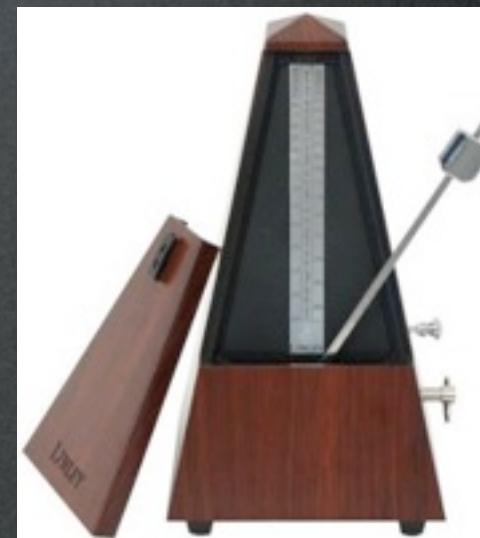


Rodney Brooks

Turings datamaskin versus Watts sentrifugalregulator



Entrainment





Entrainment



Christian Huygens (1629-1695)

Entrainment

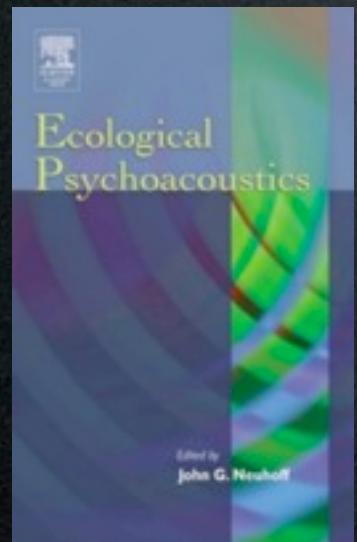
Én rytme drives eller synkes av en annen (ekstern).

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



Mari Riess Jones

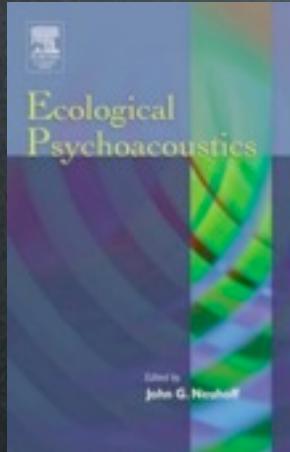
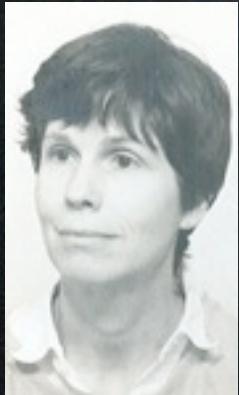
Rhythmic organisms interact, more or less effectively, with dynamic flow patterns of events via *entrainment*: An event's driving rhythm shapes an organism's driven rhythm through adaptations of period and phase. This entrainment process extends to rhythms that reflect the ebb and flow of attending energy.



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?

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

Dynamic system theory: «attractor points»

(♩ = 112)

standard pattern

Vocal

Horn section

Guitar

Bass

Bariton sax

Drums

ca - re

a - bout your

standard pattern

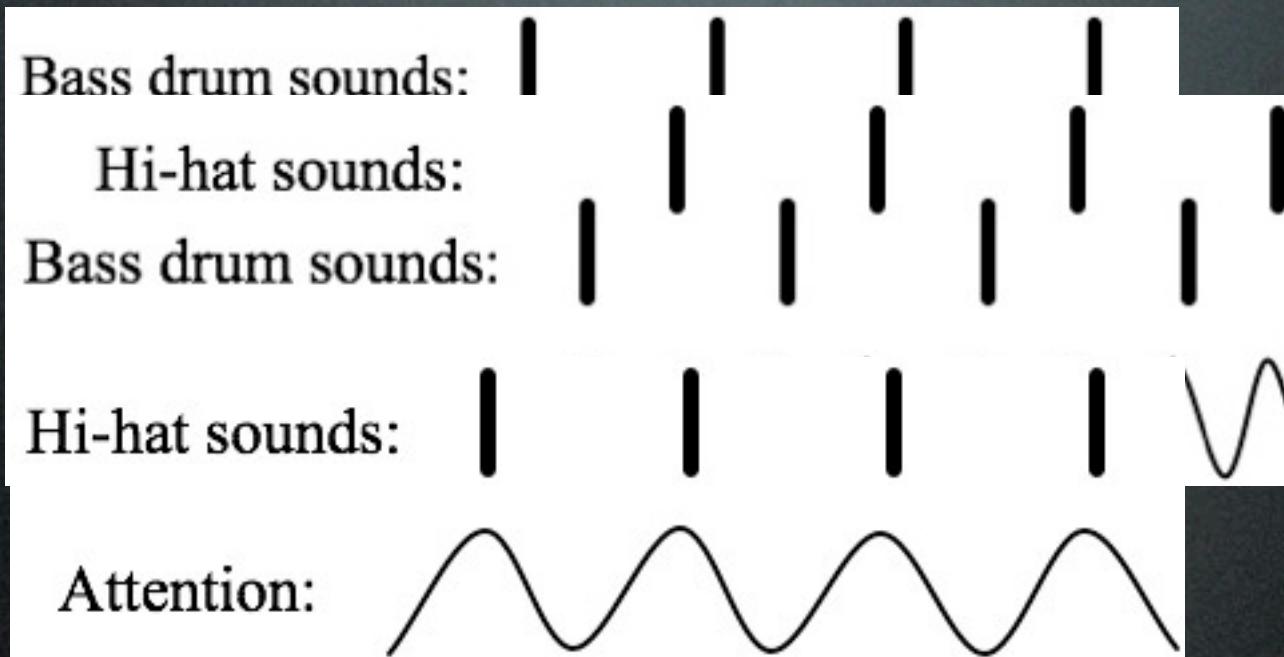
4:3

4:3

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):



Guit.

Tamb.

Surdo seg.

Surdo prim.

c

c

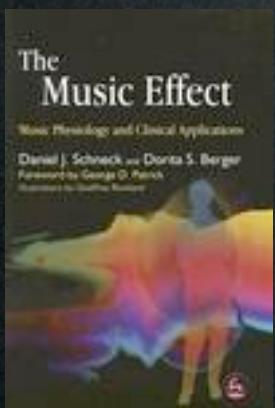
c

c

3 3 3 | 2 3 2

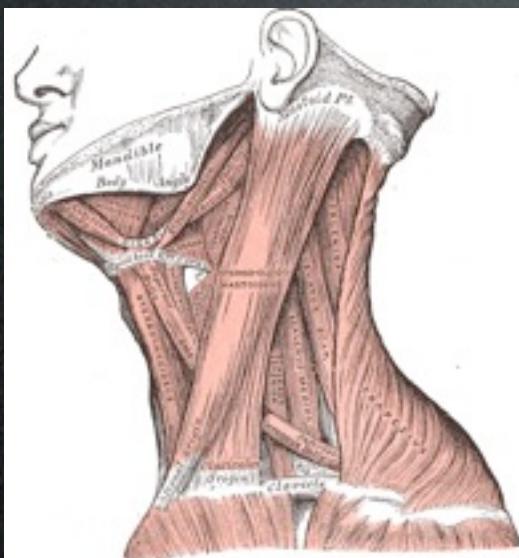
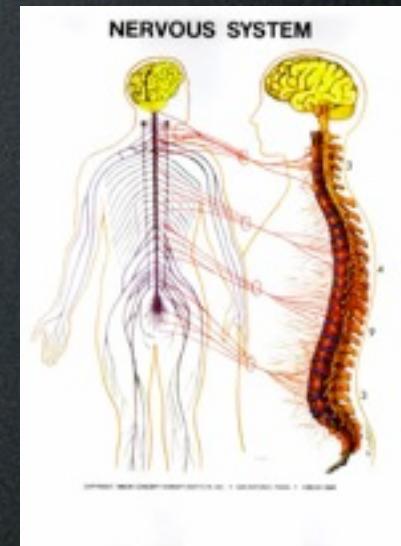
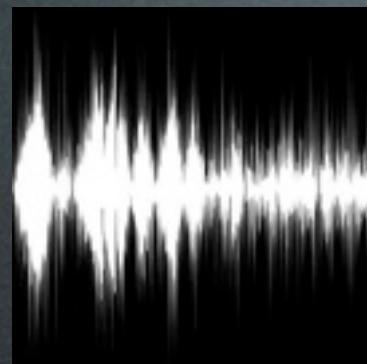
Entrainment -> bevegelser?

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.

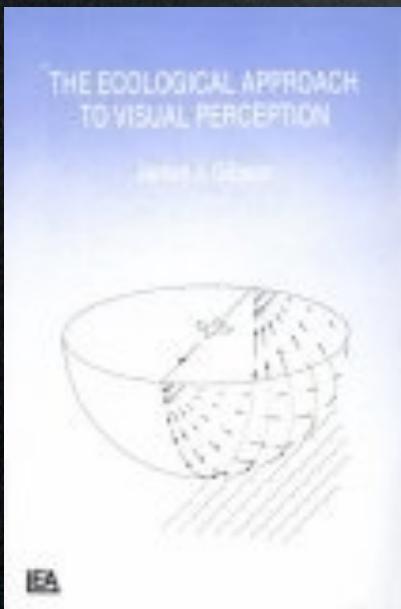


Persepsjon relatert til økologi



James J. Gibson (1904-1979)

* Perseptuell læring



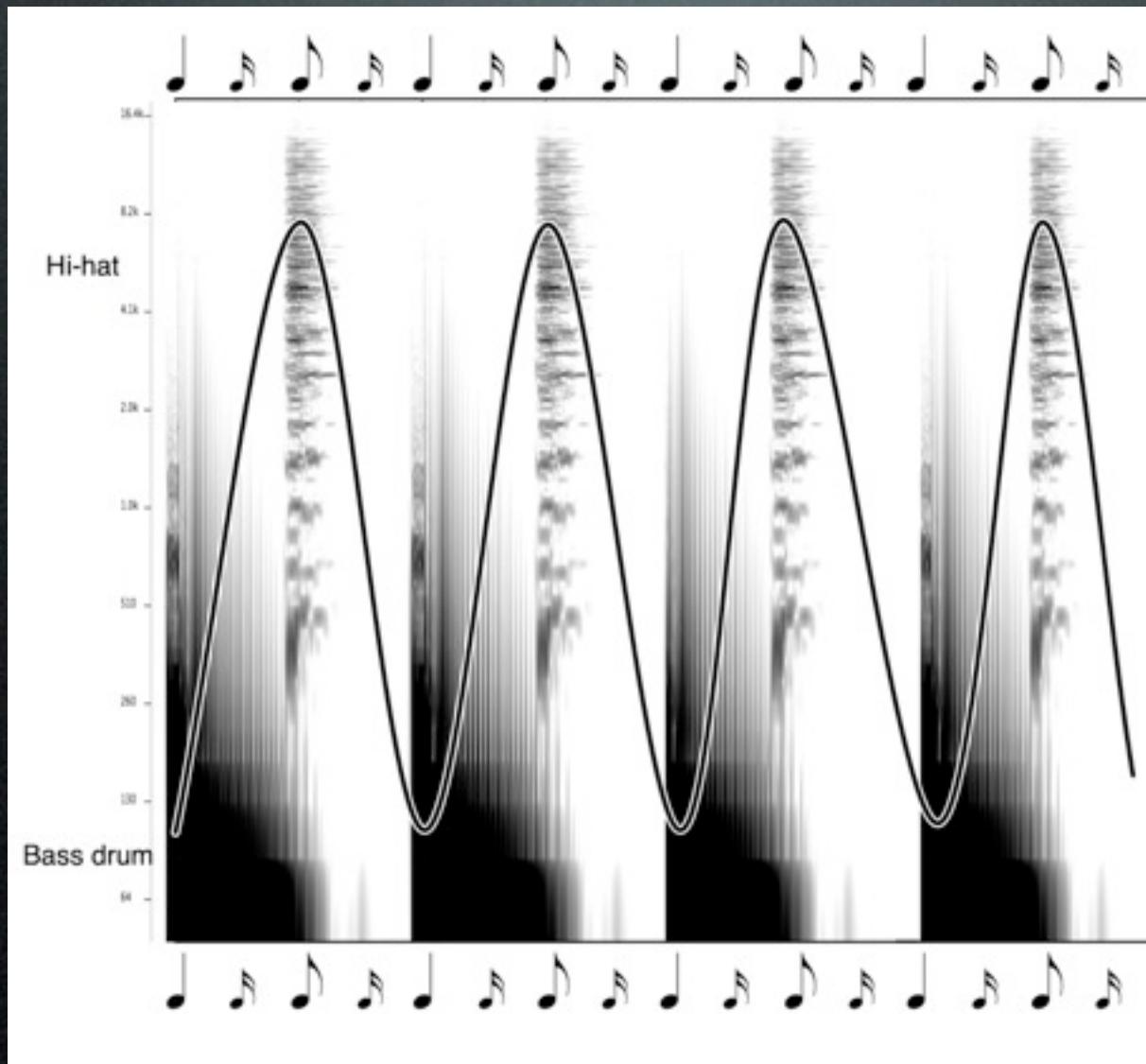
Analyse av musikk basert på
teorier om musikk og bevegelse.

Kap. 6: Rytme

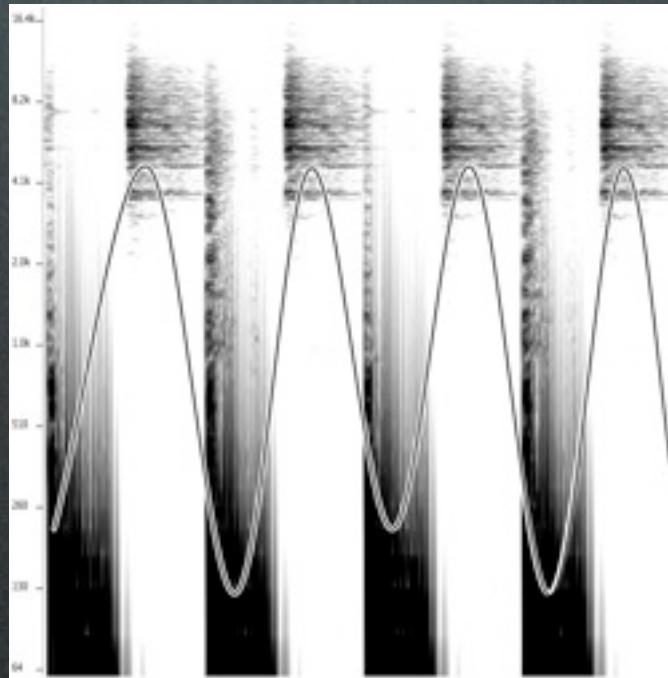
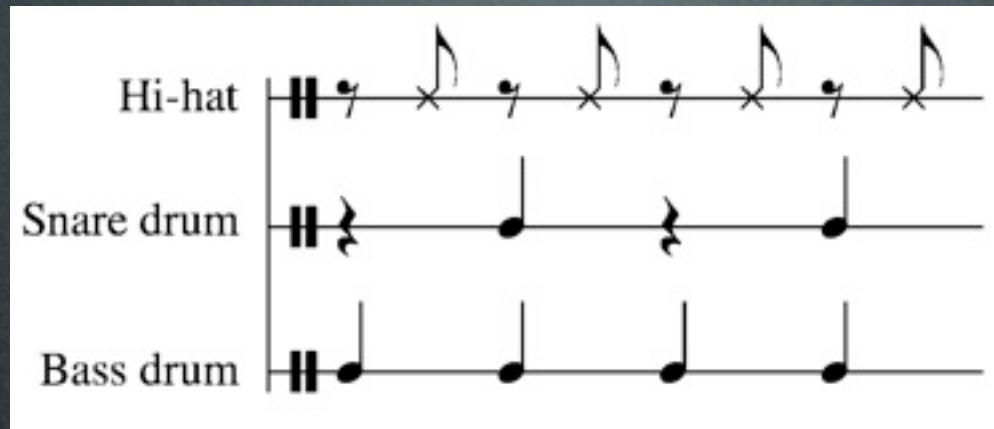
Kap. 8: Sound/lyd

Entrainment - Vertikalitet

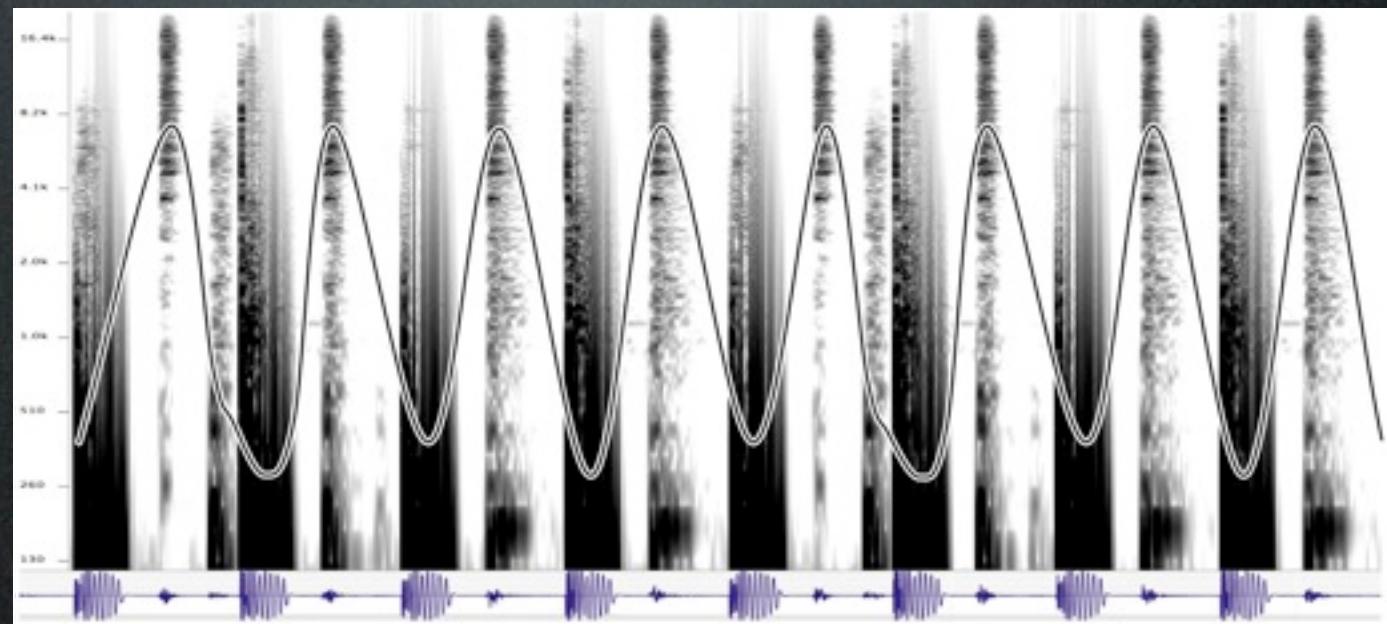
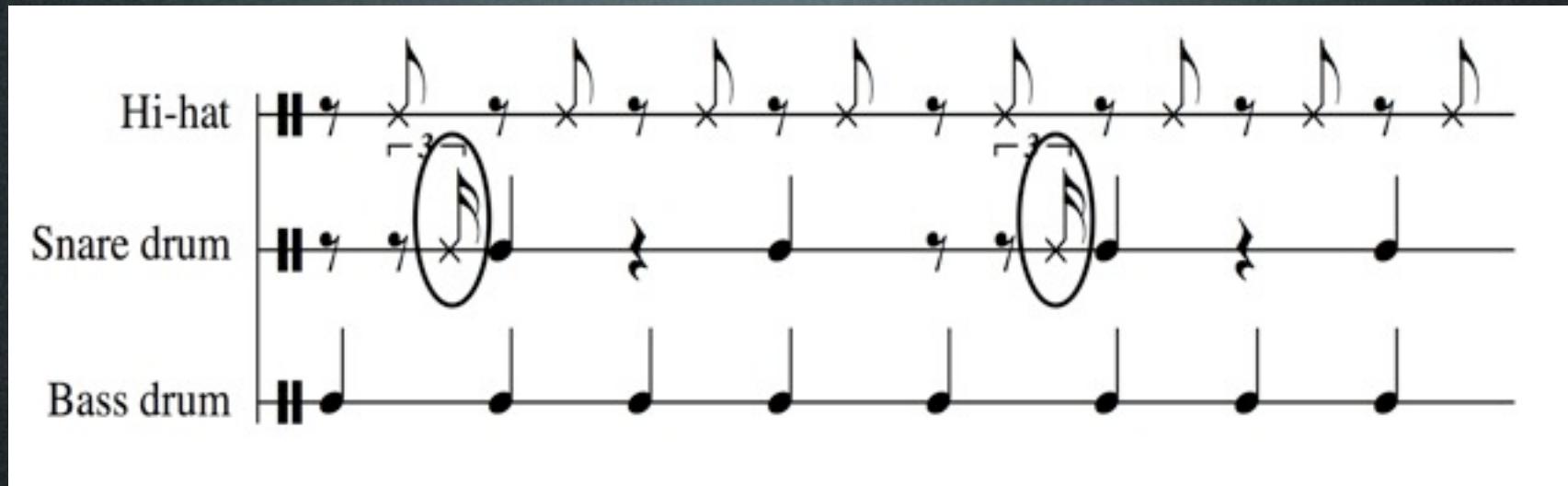
Oppmerksomhetspunkter:



Variasjon

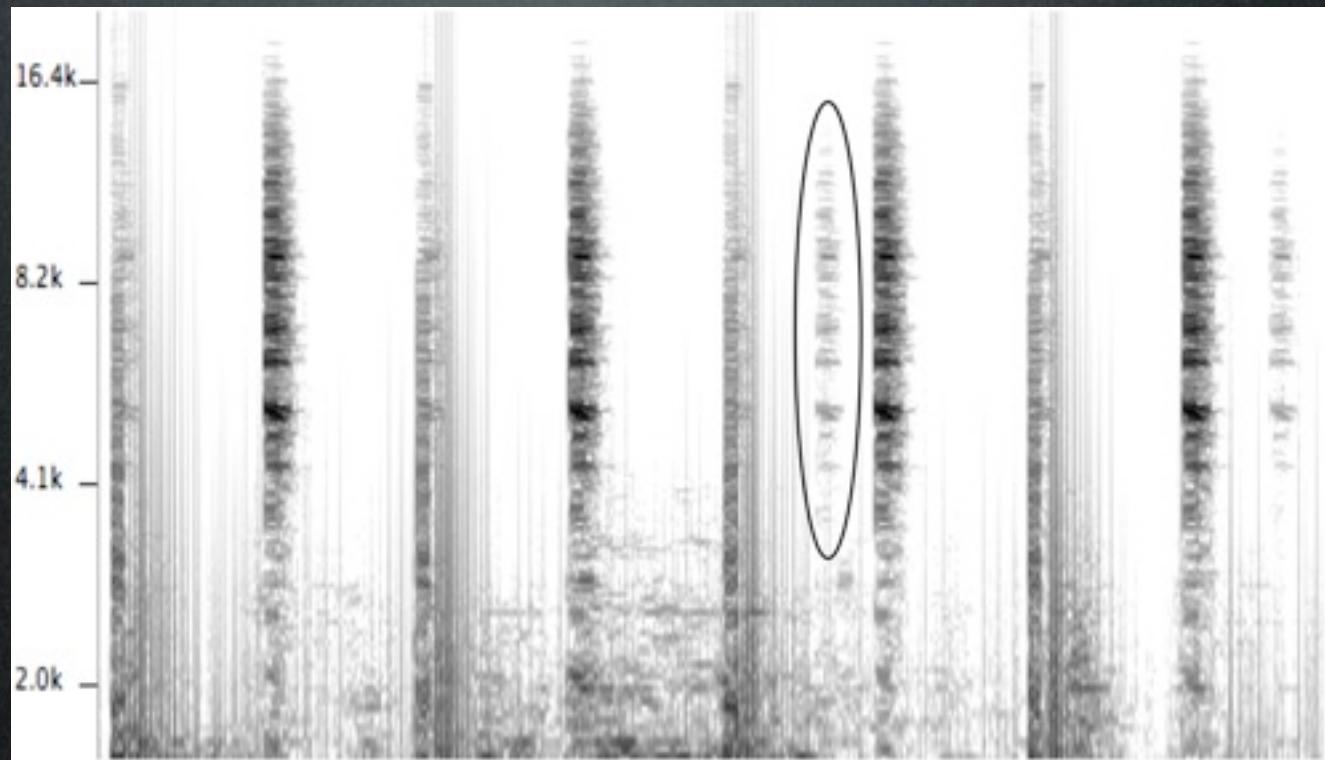
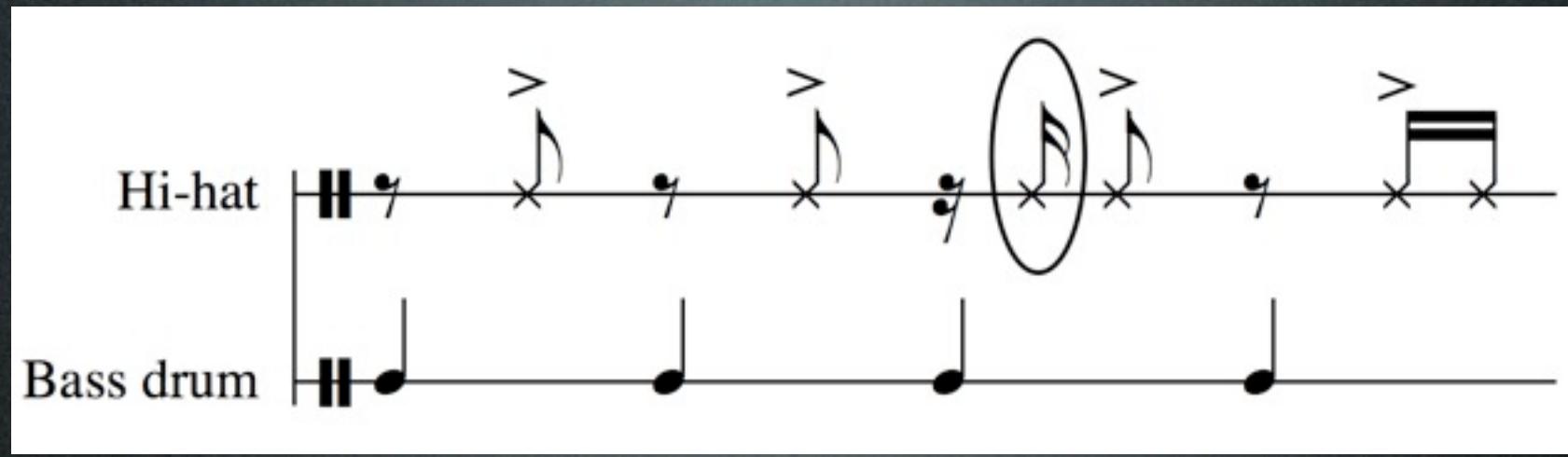


Deep Dish feat. Everything but the Girl: "The Future of the Future (Stay Gold)" (1998)



Shazz: “Fallin’ In Love” (PT. G Remix) (2001)

Bpm: 127



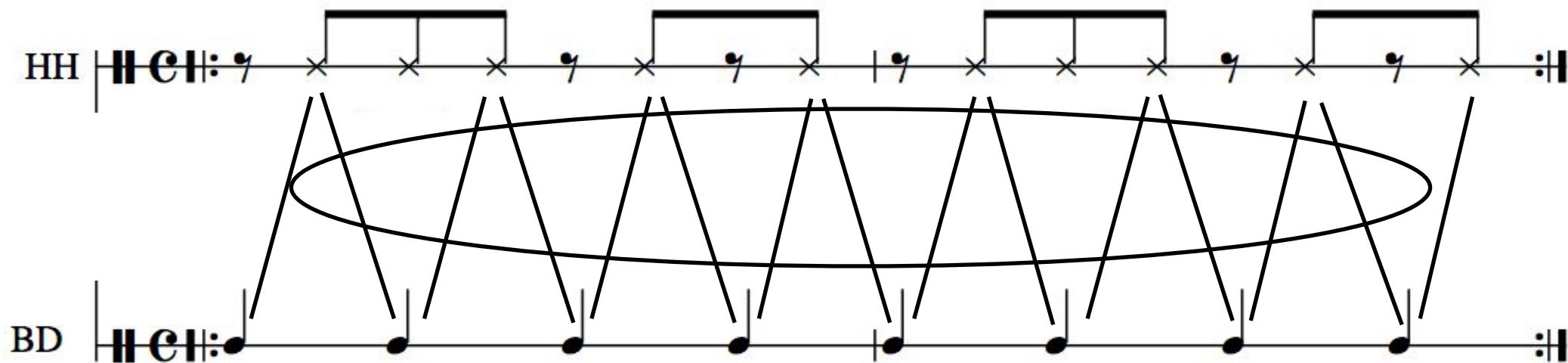
Boogie Drama: "Hypnofunk" (2002)

Bpm: 125

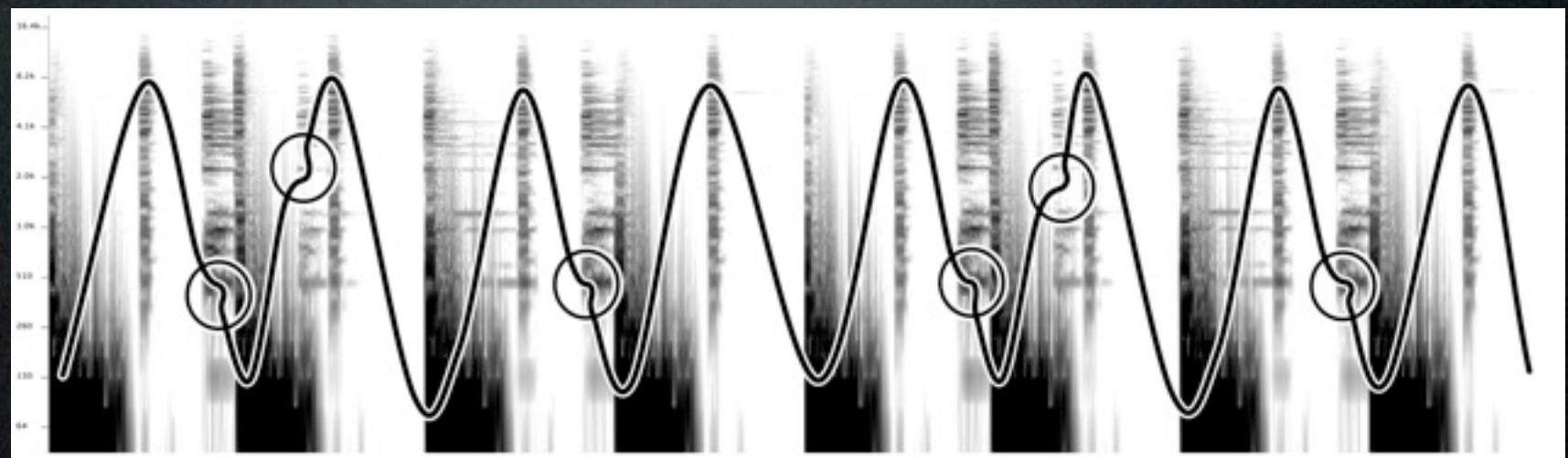
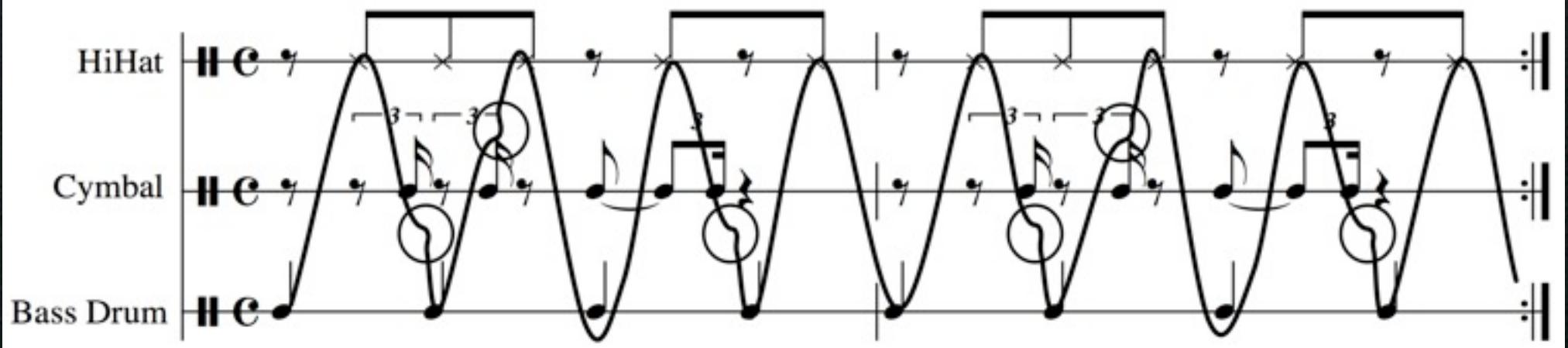
Utfyllende temaer / Spenningspunkter:

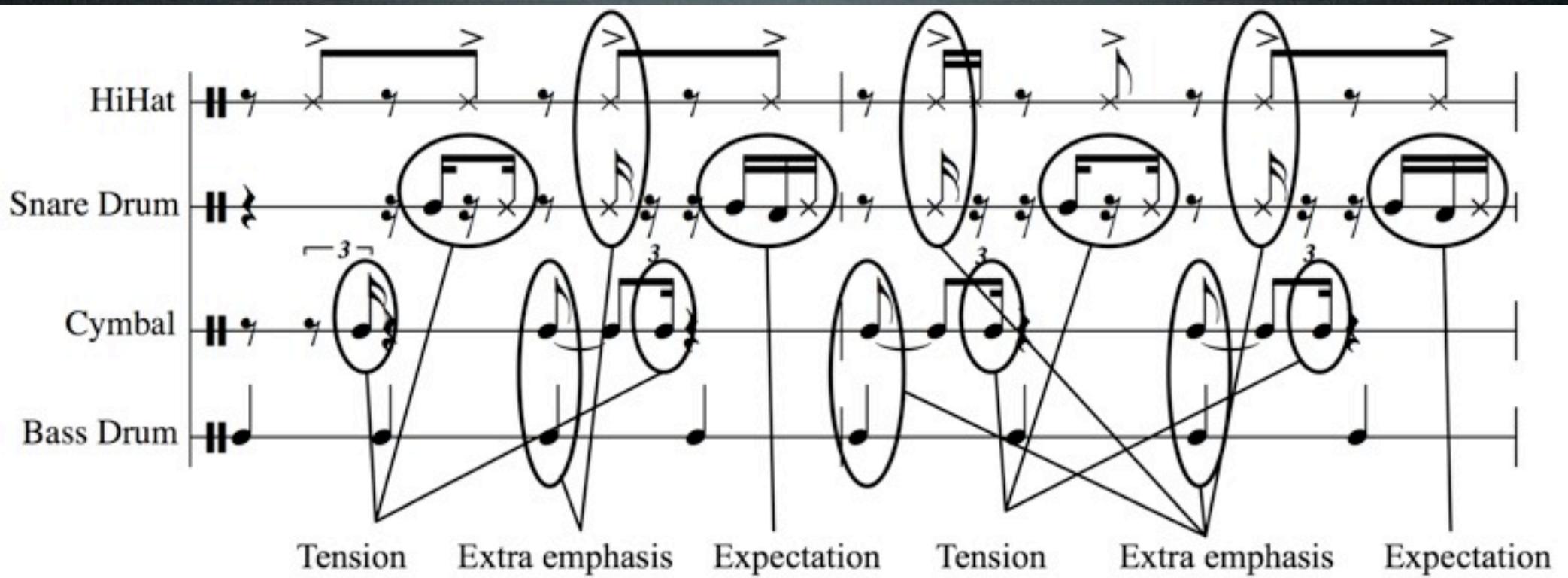
Basement Jaxx: “Jump’N’Shout”, 1999

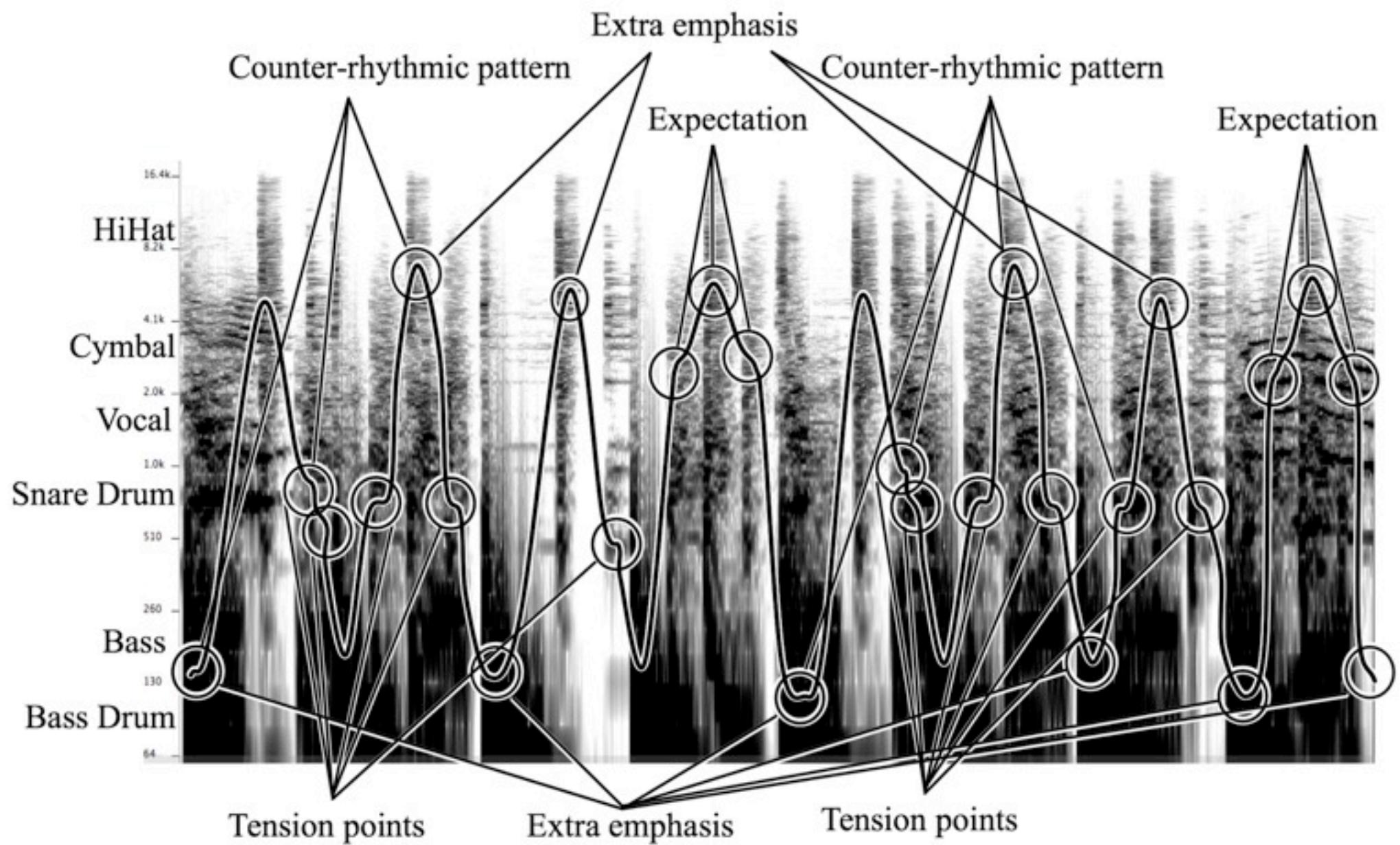
Takt 1-4:



1. Original
2. Cymbal fjernet
3. HiHat fjernet









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

Bpm: 131



Synth

1.

2.

Madonna: “Give It 2 Me” (2008)



Bpm: 127



Svein Berge og Torbjørn Brundtland



Röyksopp: “Remind Me” (Someone Else’s Radio Remix) (2002)