

GROOVE 101

*„It Don‘t Mean a Thing
(If It Ain‘t Got That Swing)“*

Duke Ellington

What do you see?



Lets groove
Get up

What is Groove?

[...] A groove is not just a **beat**. It is a **combination** of a beat and the **varying dynamics** from the **different musical lines** that run **counterpoint** to each other. [...]

[...] an intuitive sense of **style as process**, a perception of a **cycle in motion**, a form or **organizing pattern** being revealed, a **recurrent clustering of elements through time**. [...]

Groove Definition

[...] when [a] groove is established among players, the musical whole becomes **greater than the sum of its parts**, enabling a person [...] to experience something beyond himself which he[/she] cannot create alone. [...]

Groove Elements

Rhythm

- Beat / Puls
- Divisions 4/4, 3/4, 2/4, 6/8, 7/8
- Pattern = Motive / Cell
- Dynamics: Accentuations / Syncopation

Methods / Functions

- Variations, Micro Variations
- Counterpoint / Layering = Contrasting Motives
- Interaction of Elements and Players

Rhythm

Beat, Puls

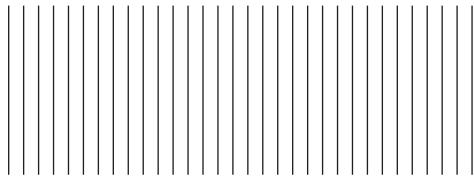
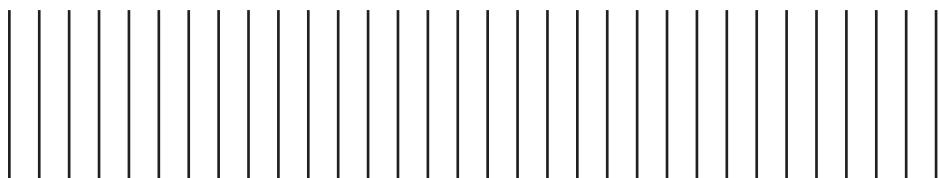
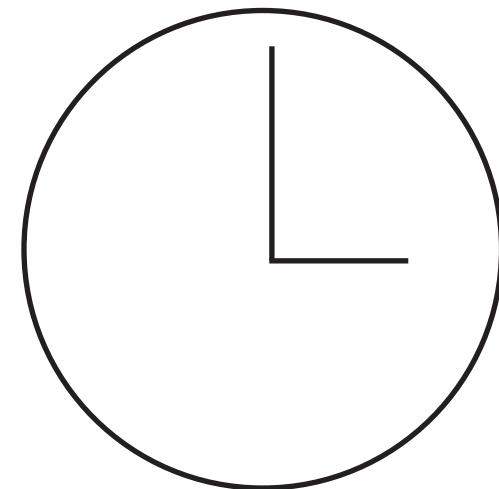


Time =

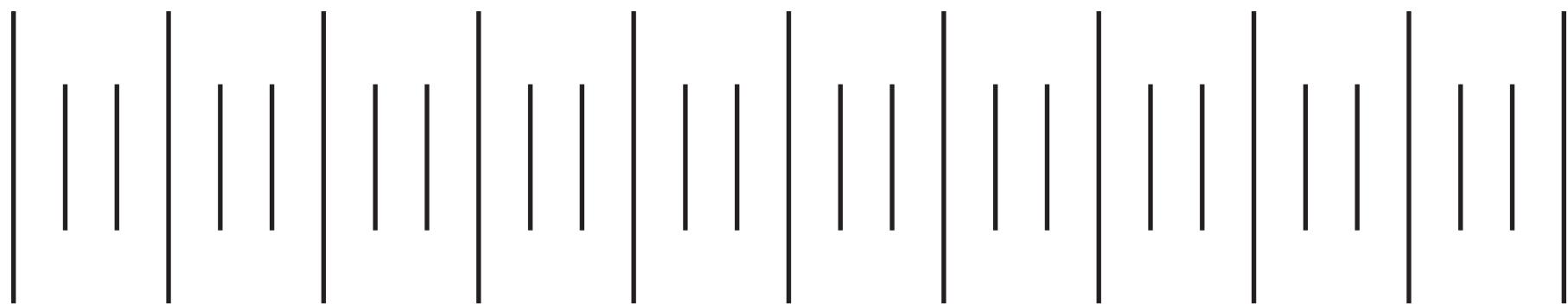
Two Beats create
a Distance (Interval)



Static Rhythm

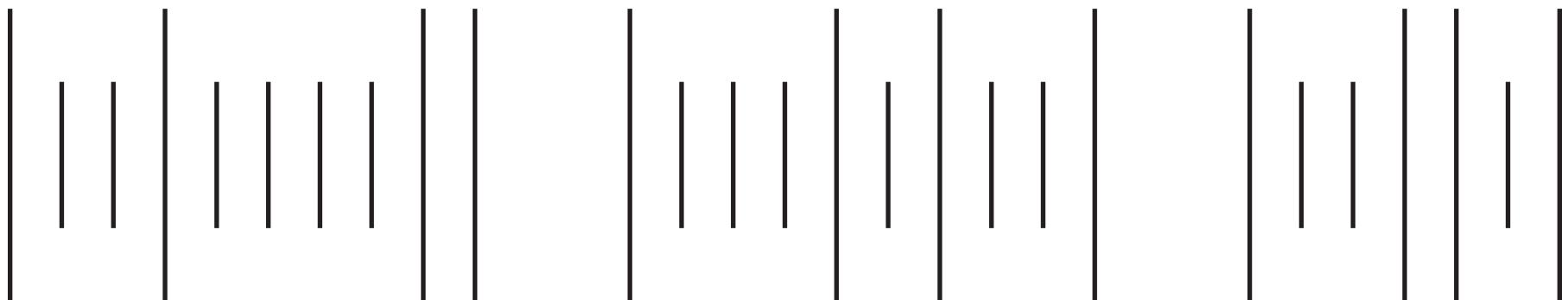
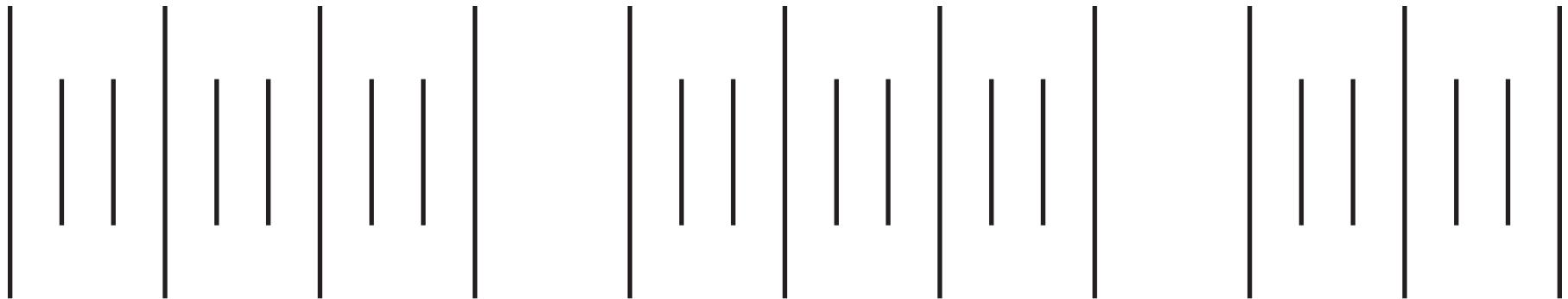


Introduce Order



(212)-992-8200

Variations create Identity, Form =
Motiv, Pattern, Cell



Note

Tone Lengths = ON-State



$$\bullet = 1$$



$$\circlearrowleft = \bullet / 2$$



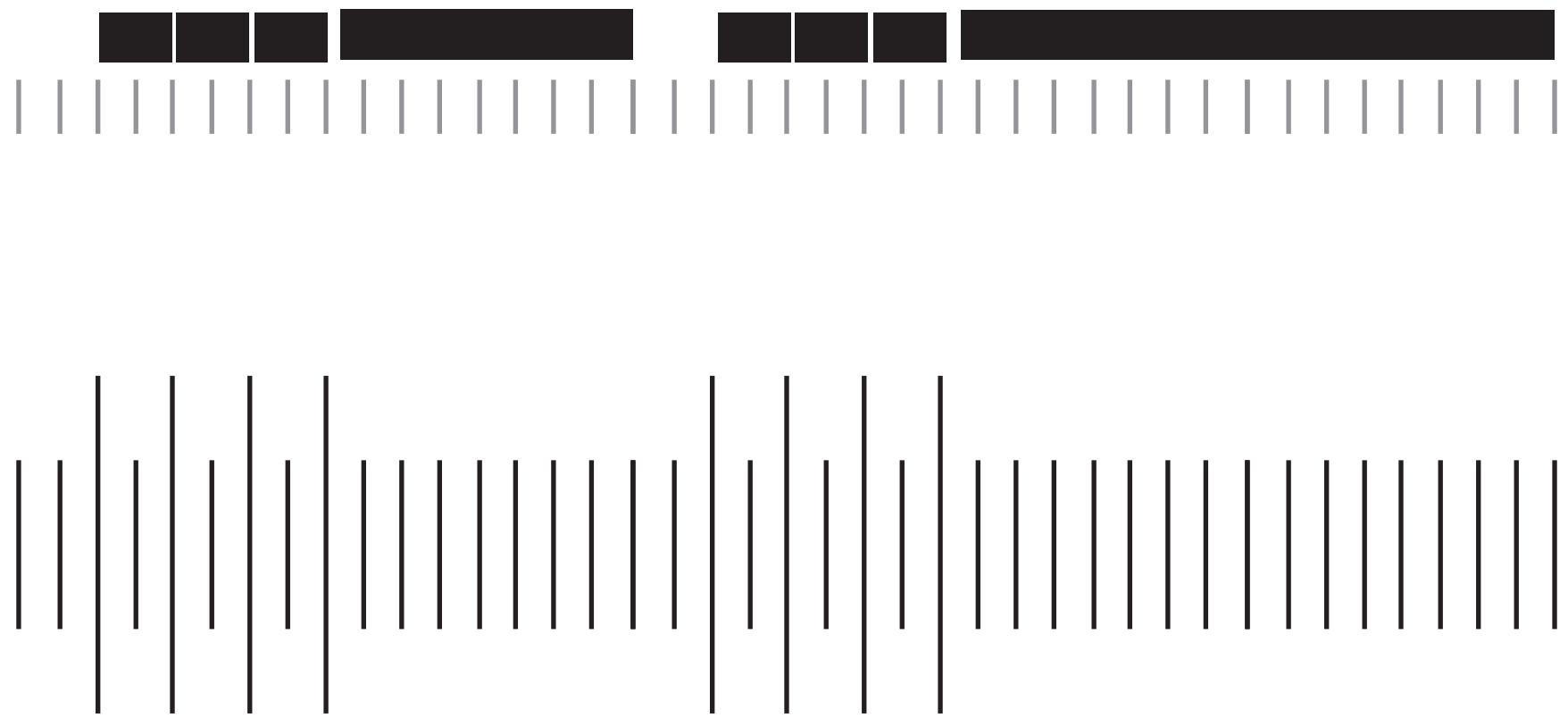
$$\circlearrowleft = \bullet / 4$$



$$\circlearrowleft = \bullet / 8$$

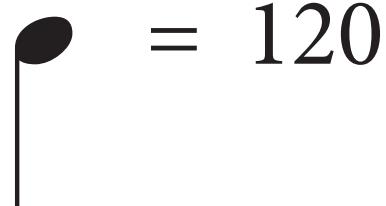


$$\circlearrowleft = \bullet / 16$$

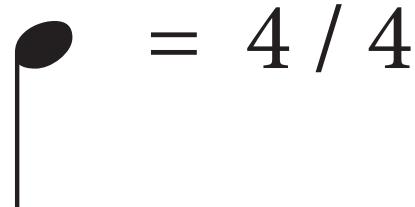


Note = Value

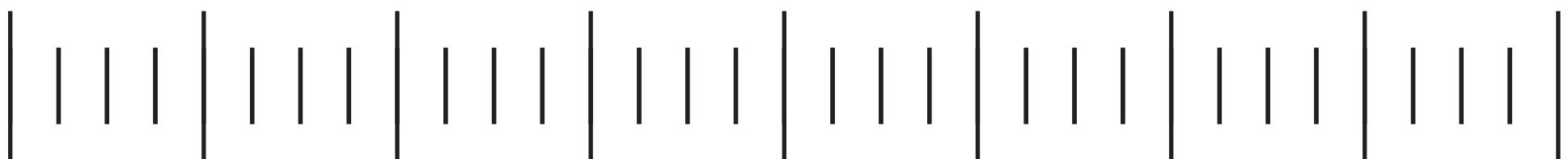
Tempo



Meter (Grid, Grouping)



4 / 4



1, 2, 3, 4, 5, 6, 7, 8, 9, 10



2/4, 3/4, 4/4, 5/4, 6/8, 7/8

(..)|(..)|(..)|(..)

(...)|(...)|(...)|(...)

(....)|(...)|(...)|(...)

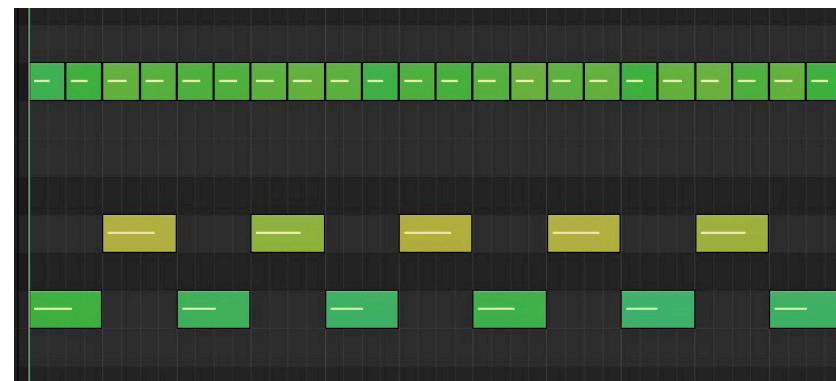
(.....)|(.....)|(.....)|(.....)

(...)(..)|(...)(..)|(...)(..)|(...)(..)

Drumpattern / Notation



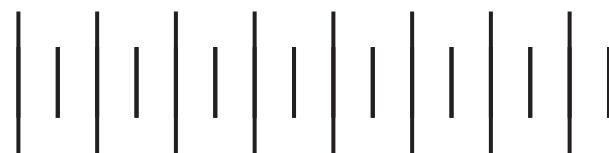
Sequenzer Programm



Colors indicate
Dynamics

Beats and Accents

BEAT



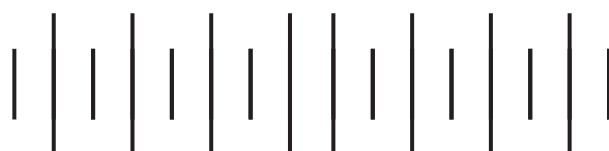
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

OFFBEAT



1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

MIX Of BOTH



1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

BEAT

>	>	>	>	>	>	>	>
1	2	3	4	1	2	3	4

OFFBEAT

>	>	>	>	>	>	>	>
1	2	3	4	1	2	3	4

MIX Of BOTH

>	>	>	>	>	>	>	>
1	2	3	4	1	2	3	4

Motive / Fraction

The Encyclopédie de la Pléiade regards it as a „melodic, rhythmic, or **harmonic cell**“, [...] it remains the smallest analyzable element or **phrase within a subject**. It is commonly regarded as the shortest subdivision of a theme or phrase that still maintains its identity as a **musical idea**. .

[https://en.wikipedia.org/wiki/Motif_\(music\)](https://en.wikipedia.org/wiki/Motif_(music))

Violinen, Klarinetten

Musical score for Violins and Clarinets in 2/4 time. The score consists of two staves. The top staff is for Violins and Clarinets, starting with a treble clef, a key signature of three flats, and a 2/4 time signature. It features eighth-note patterns and a dynamic marking of *ff*. The bottom staff is for Cellos and Basses, starting with a bass clef, a key signature of three flats, and a 2/4 time signature. It features eighth-note patterns and a dynamic marking of *p*.



What makes a Rhythm
come alive?

TENSION AND RELEASE

Inhale/Exhale

How to create Tension?

Groove Methods

- Syncopation
- Motive Development = Iteration
- Rhytmic Displacement
- Counterpoint = Layering
- Foreshadowing / Anticipation

Syncopation / Transformation

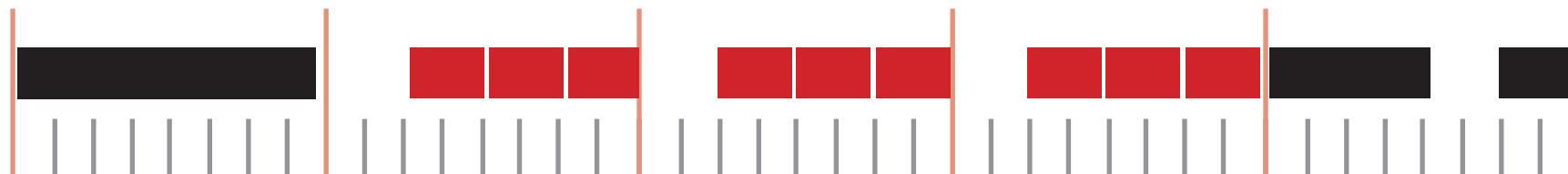
In music, syncopation involves a **variety of rhythms** which are in some way **unexpected** which make part or all of a tune or piece of music **off-beat**. More simply, syncopation is a general term for „**a disturbance or interruption** of the regular flow of rhythm“: a „placement of rhythmic stresses or accents where they wouldn‘t normally occur.“.

Syncopation / Transformation

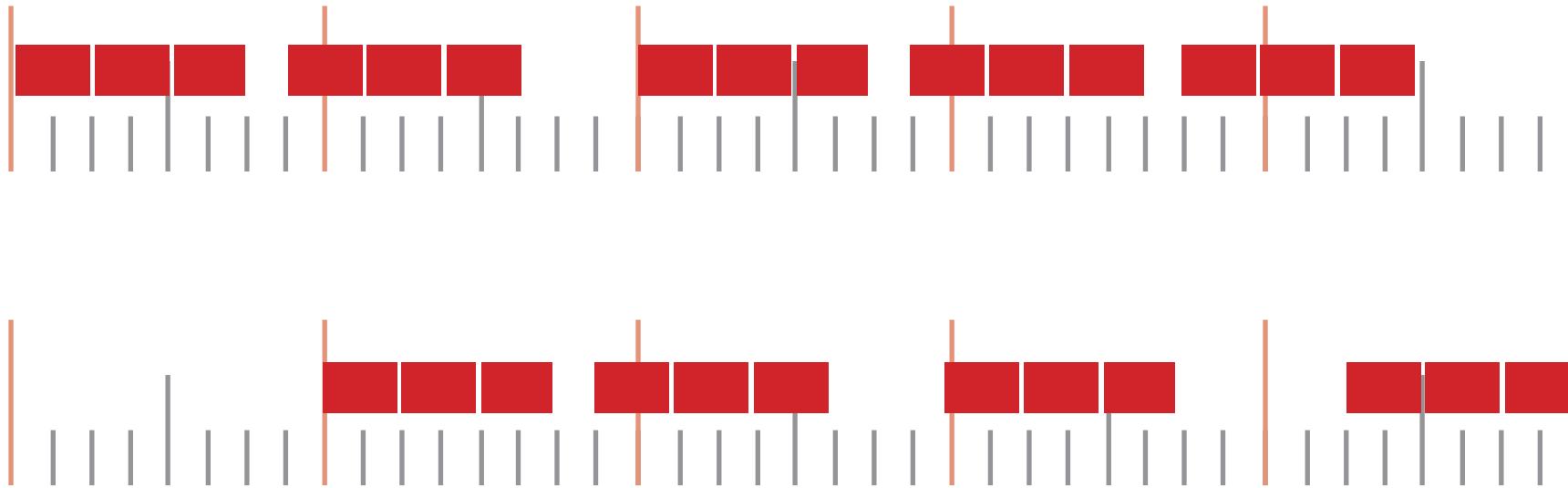
„The syncopated **pattern** is heard ,with reference to‘,
‘in light of‘, as a **remapping** of, its partner.“.

<https://en.wikipedia.org/wiki/Syncopation#Transformation>

Motive Development

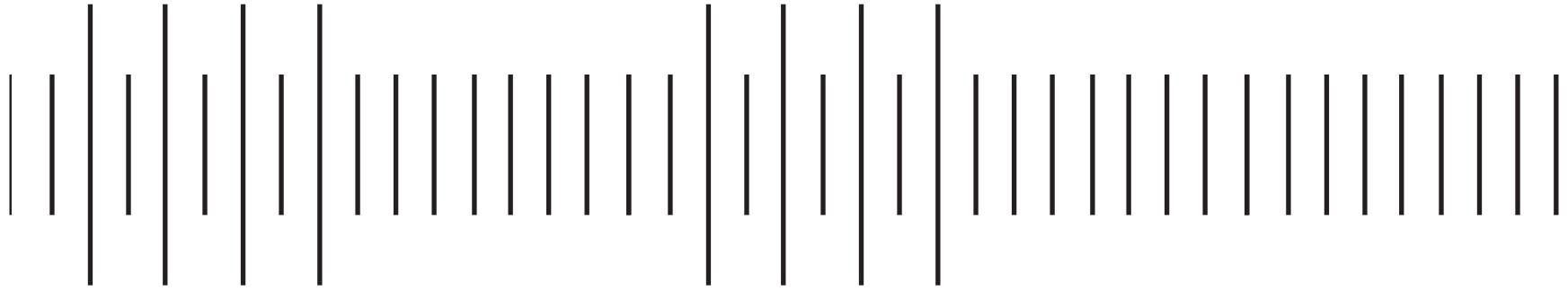


Rhythmic Displacement

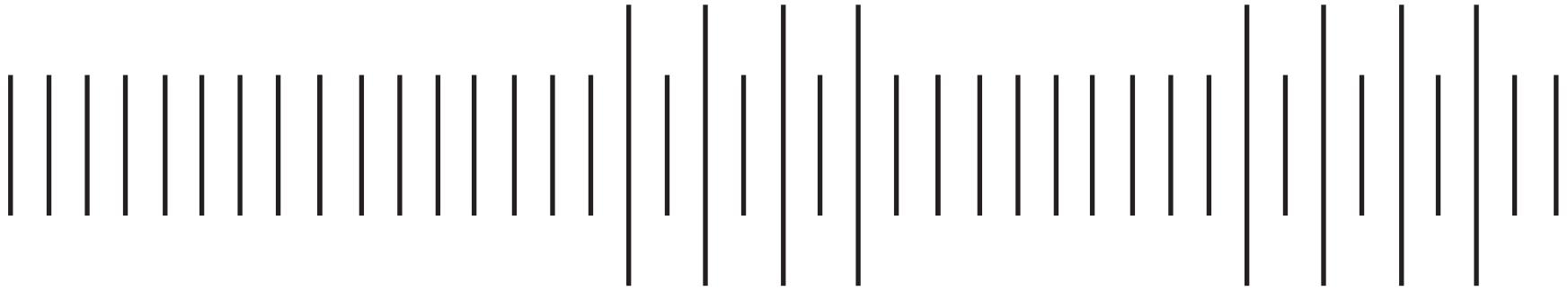


Counterpoint / Layering

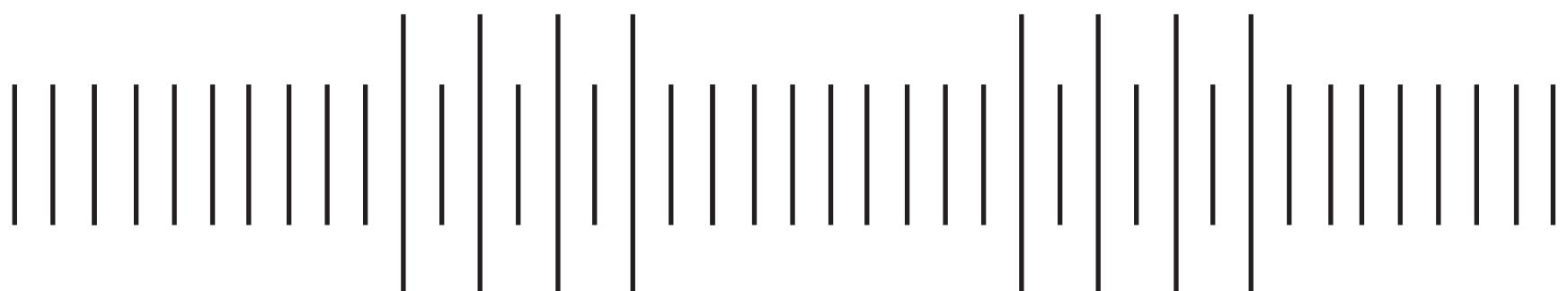
1



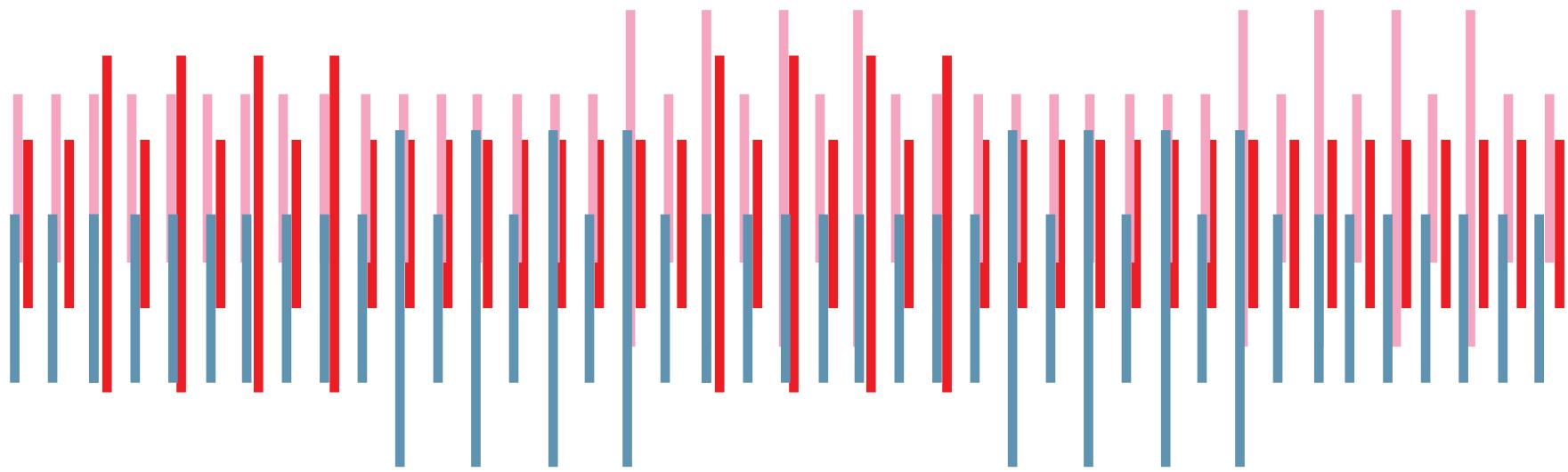
2



3



[1,2,3]



Ancipation / Foreshadowing

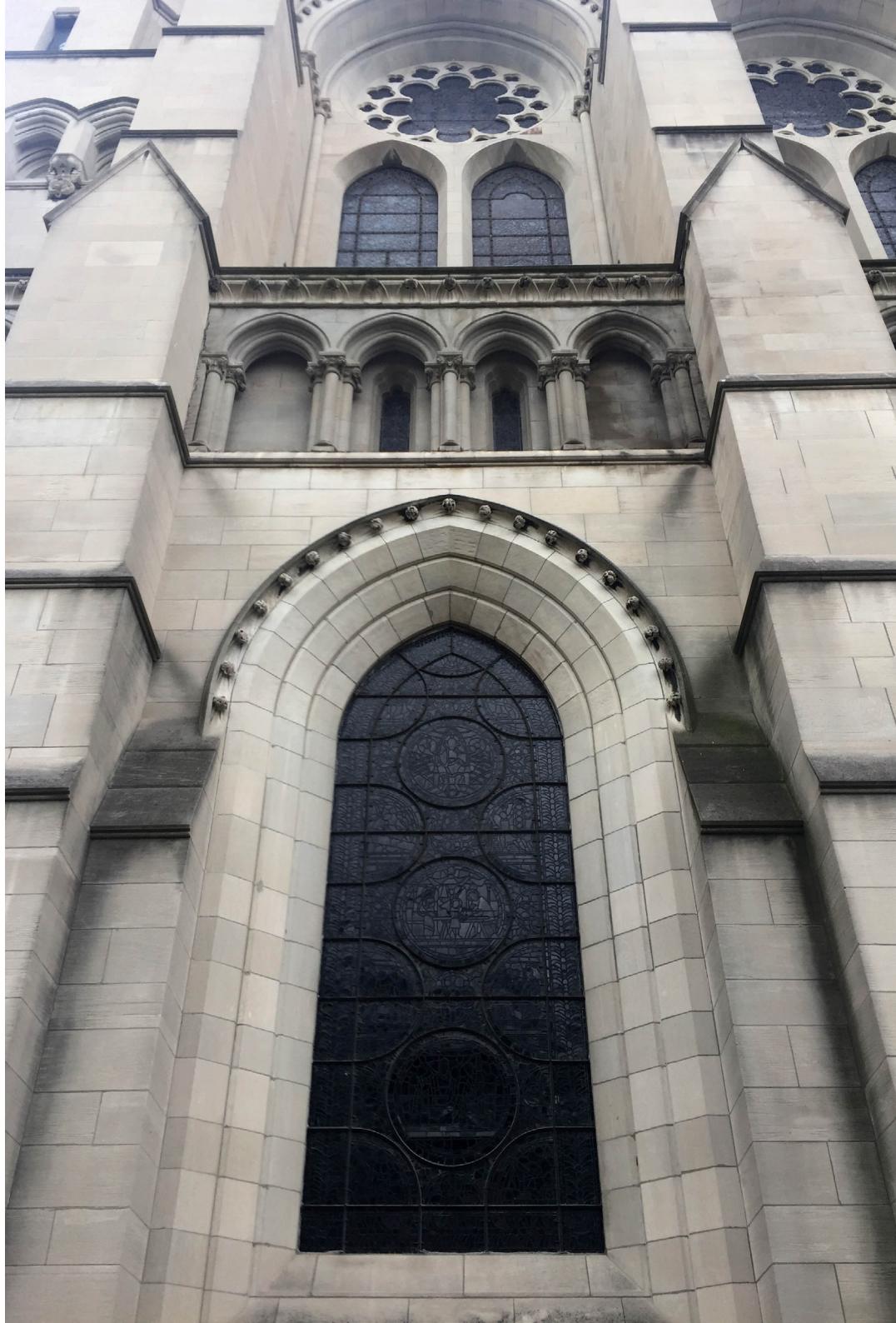
- Play an Accent / Note earlier
- Introduce Elements from the next Section at the end of the current section.



What do you see?



Rhythm in Architecture







Rhythm in Artprojects







<https://rrenoir.myportfolio.com/light-and-structure-2000-exhibition>

Rhythm in Paternodesign

Linear Symmetry

2.1 Translation [p.40]



2.2 Translation + Vertical Reflection [p.42]



2.3 Translation + 180-degree Rotation [p.44]



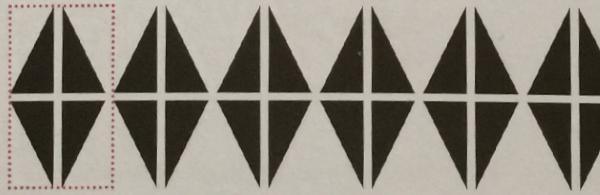
2.4 Translation + Glide Reflection [p.48]



2.5 Horizontal Reflection [p.50]



2.6 Vertical Reflection + Translation
+ Horizontal Reflection + 180-degree Rotation [p.52]

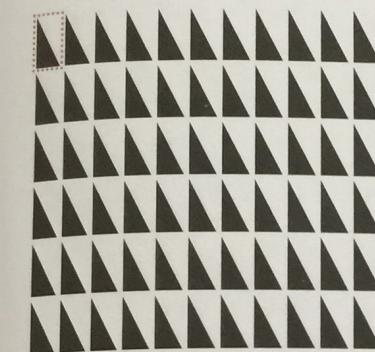


2.7 Translation + Vertical Reflection
+ 180-degree Rotation + Vertical Reflection [p.54]

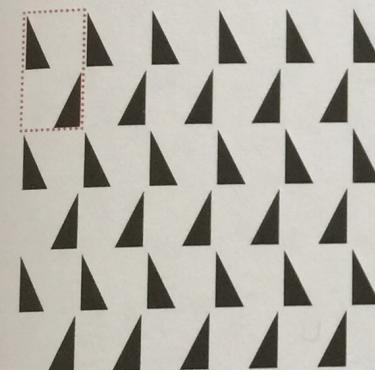


Planar Symmetry

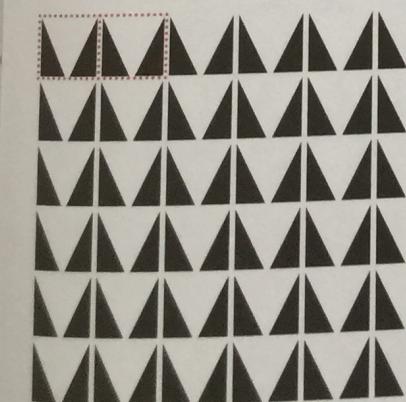
3.1 Translation [p.58]



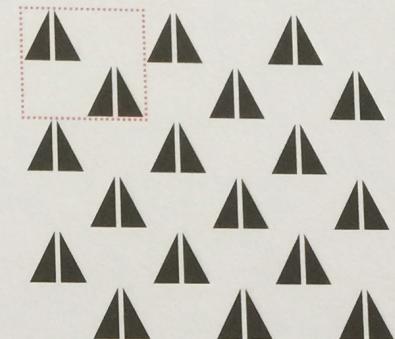
3.2 Glide Reflection [p.60]



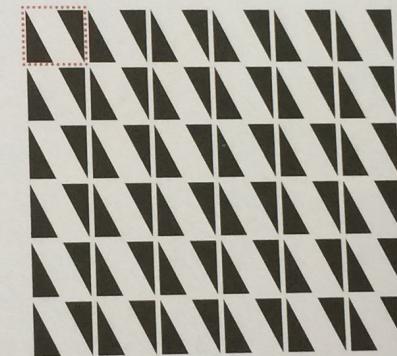
3.3 Double Reflection [p.64]



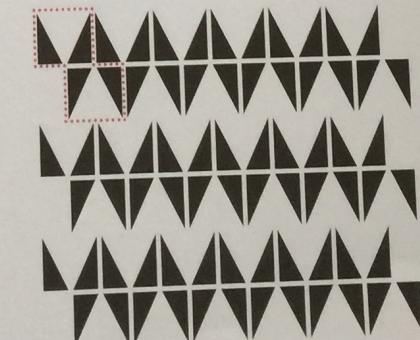
3.4 Reflection
+ Parallel Glide Reflection [p.66]



3.5 180-degree Rotation [p.70]



3.6 Reflection
+ Perpendicular Glide Reflection [p.72]

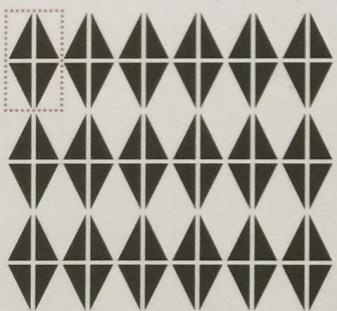


Symmetry Operation Reference Finder

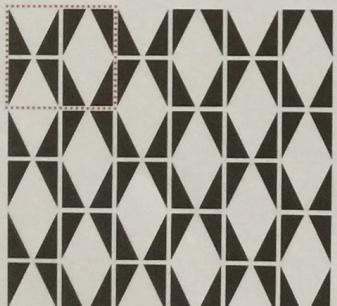
3.7 Two Perpendicular Glide Reflections [p.76]



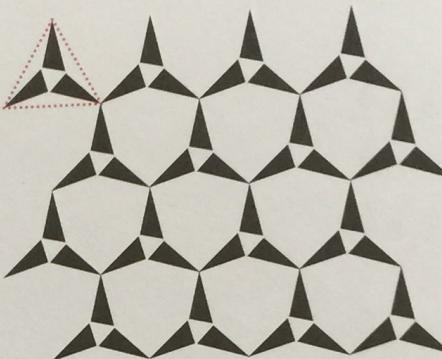
3.8 90-degree Reflections around a Point [p.78]



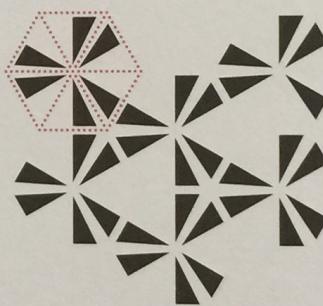
3.9 Reflection + Rotation + Reflection
+ Perpendicular Reflection [p.82]



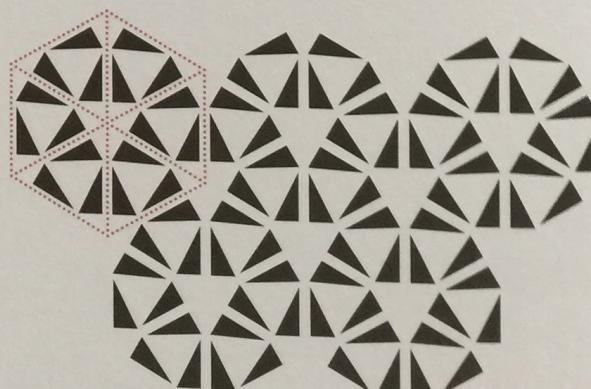
3.10 Three 120-degree Rotations [p.84]



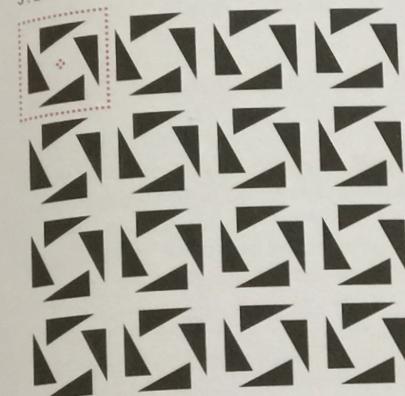
3.11 Reflections in an Equilateral Triangle [p.88]



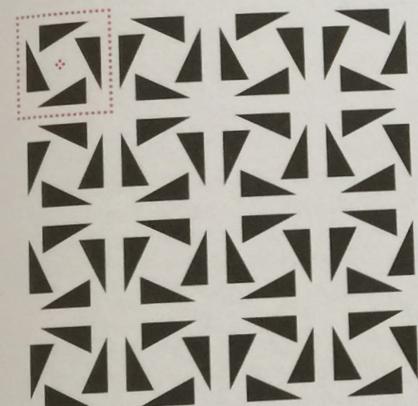
3.12 Reflections of 120-degree Rotations [p.90]



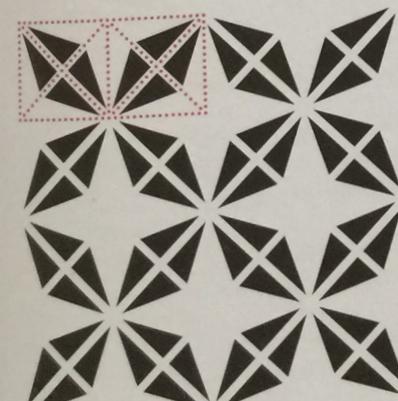
3.13 90-degree Rotations [p.94]



3.14 Reflections of 90-degree Rotations [p.96]



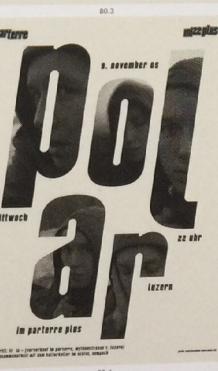
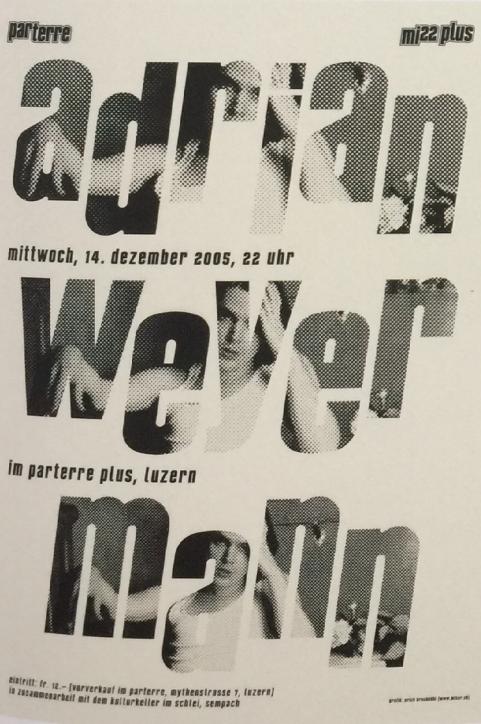
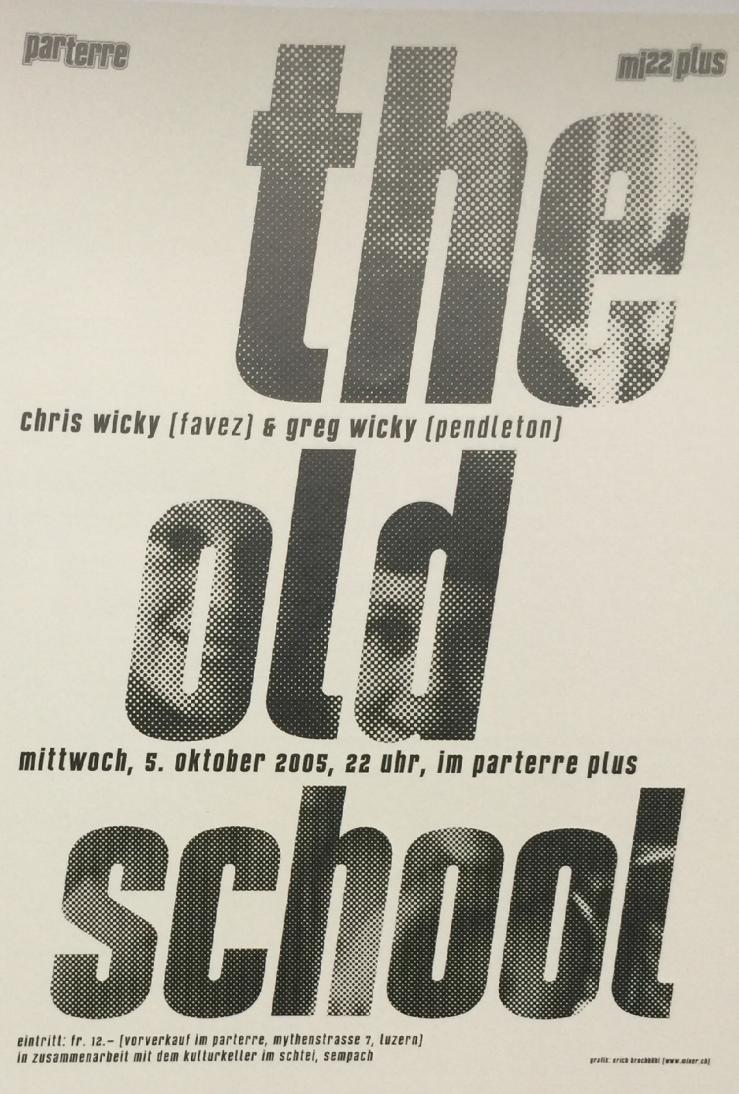
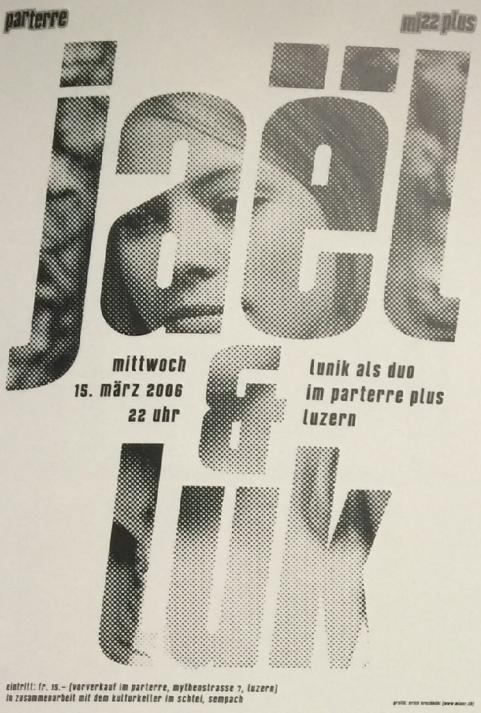
3.15 Reflections of a 45-45-90-degree Triangle [p.100]



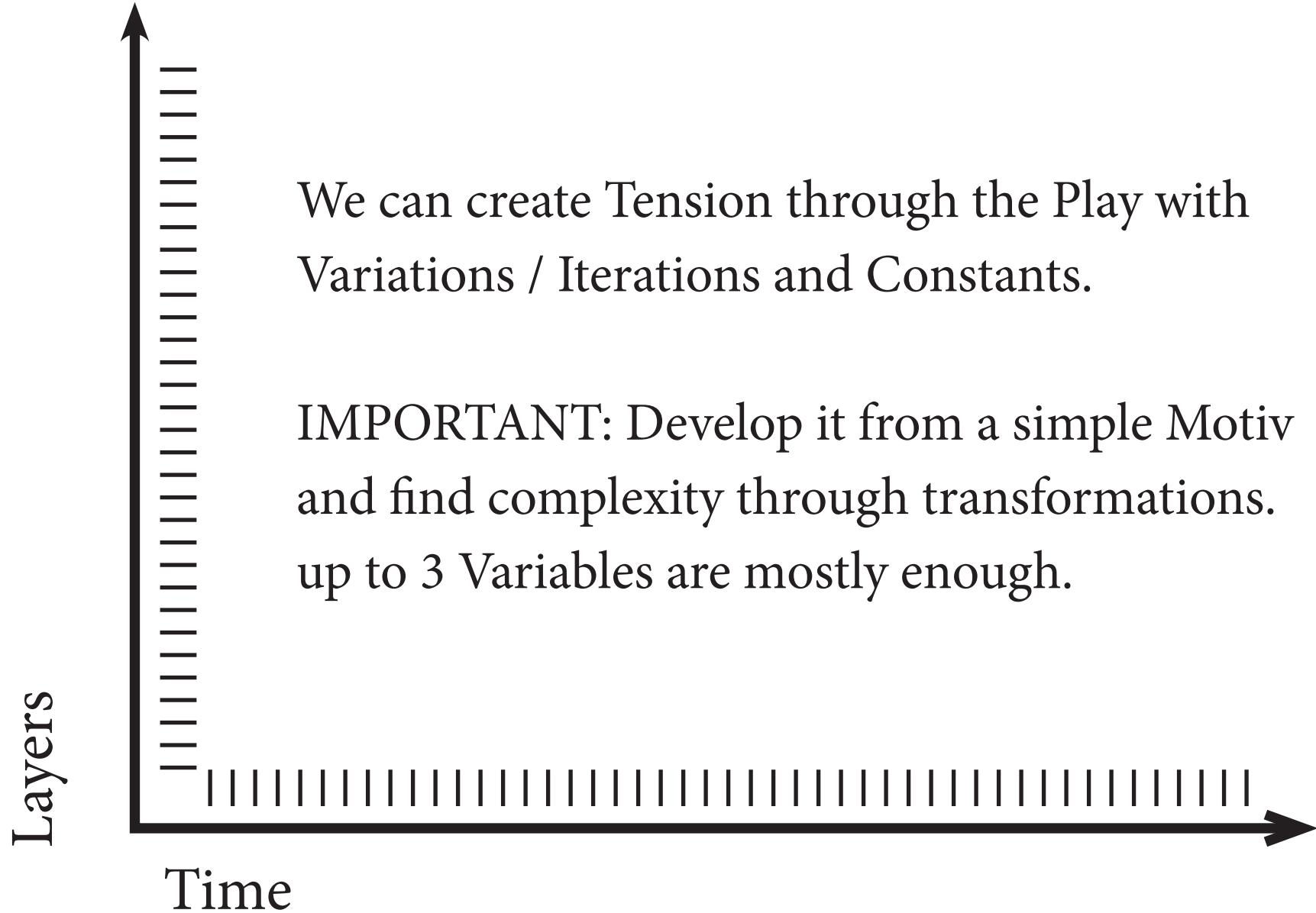
Rhythm in Grafik Design



Variable: Color, Image
Constant: Typography, Realisation



Variable: Image, Composition
Constant: Color, Typography, Realisation

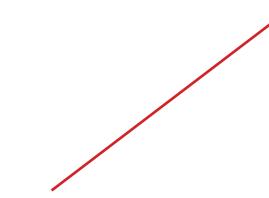


Layers: Variations and Constants



THIS COULD BE :
A LOOP IN A PROGRAMM, LAYERS IN PHOTOSHOP /AFTER EFFECTS, A LYRIC FORM (a, b, a, b)

Motive
Motive
Motive
Counter Motive



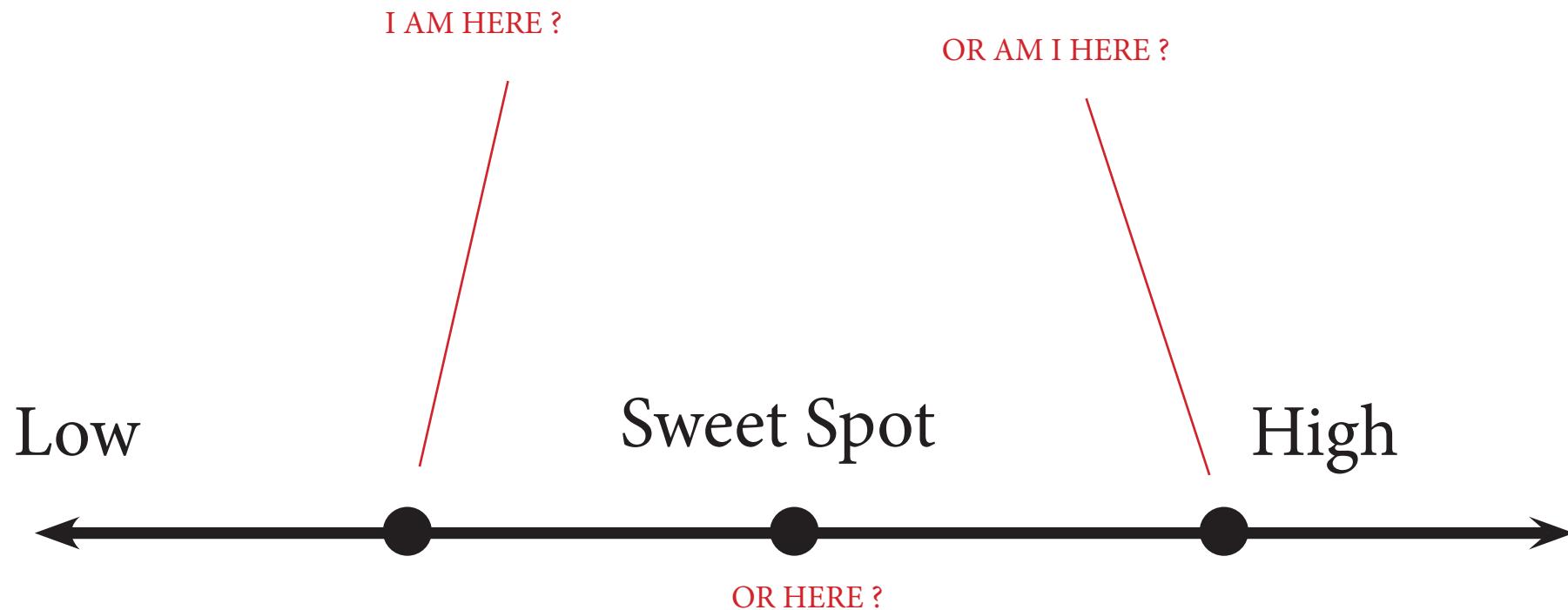
THIS COULD BE:
VARIATIONS OF COLORS, TRANSITIONS, DYNAMIC CURVES ECT:::



Time: Variations and Constants

Problem:

How much Tension is enough
and where are we anyway?



Solution:

Find the Extremes. Then
you will know your center.



HOW
ARE
YOU?

THANK
YOU

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