

# About the CMDess Groove Shadows Album

Nearly 20 years have gone by, it's time for more Groove Shadows. 😊

Groove Shadows consists of thousands of found sounds (sound design and custom recordings) programmed and performed into new kinds of rhythms. The grooves are inspired by the inner suggested rhythms / motions and tone of the source sounds.

Nothing in this collection comes from any kind of previously released commercial recording from other artists. However it may appear that way because of the sheer amount of processing involved in creating these.

The GS work to serve a lot of processes in production esthetics. They can mask, they can dub (harmonically), they can make boring sounds more interesting, they can work alone, lead or compliment. They provide a “magic” touch when used strategically. When they blend, you may believe what you are hearing is the focal sound but in reality it would not be as prominent or interesting without them.

If you think about the power of the TB-303 it's easy to understand where these are a game changer and now in many ways beyond that from the spectral side of production. That TB-303 was used to help drive many millions of compositions and live performances because it was a wild bass tone, a pattern generator and had a unique quality that could be applied to many things to make them more interesting. The GS are like the spectrum of a production

flipped inside out. One can blend GS loops in wild ways and in many different approaches and scales.

GS are used as inspirations and blending tools for DJ performances or productions. This release is intended to spread and further articulate the genre of groove shadows and the development of new kinds of rhythmically spectralized beds for productions.

## **Building Your Own Groove Shadow Arsenal**

With the power of today's apps it's easier than ever to take control and reshape groove shadows. A release like this can be dubbed by DJs in live performances or by creative listeners or mixtape makers looking for something more out of mixology. To build them from scratch you just need some abstract sounds that are percussive and to modify those sounds to your creative aspirations. FM synthesis and the morphing tools of today are an amazing place to start. Generally the sound sources come from just about anything one can imagine, they are then processed and soundbytes arranged into patterns, sometimes random, sometimes methodically. In some cases I'm following the source sound and in others I have an idea or they are needed for a project. How normal sounds are spliced and processed help to cultivate good building blocks.

If you have a home audio system with multitrack capability, these sounds can be contoured to fit all your recordings. It is simply a case of auto-tuning to the song's key and synchronizing the groove BPM as much as is desired.

Grooves of this collection have a tempo but the tempo wasn't quantized in many cases to keep the sounds flowing in certain ways ( instead of organically, mechanically ).

Another way to approach them is simply to design your own groove around the subtleties of the shadow. In this way, new ideas for rhythmic treatment become available. Placing your percussion around the accents or dips of the grooves can enable a sort of template to explore and develop new groove models.

## **History**

I came up with the label of Groove Shadows to describe a phenomena of production. This utilization of texture to steer the quality of a production has been used for a long time in many different ways. This can be heard in many hundreds of popular recordings in subtle or obvious ways. Dubstep for instance actually makes use of this in the more industrial varieties. The best producers have utilized more basic "dubbing" of sounds to create complexity in what you think you hear. Pop music of all walks utilize sounds that crackle (and pop) and atmospheric sounds of nature (water, wind etc...) as a method of creating an underworld of these tones to support the environment of the production. When wavetable and wave sequencing became available (WaveStation) producers began using inner grooves to enrich the outer groove.

It's all about zooming in and out of focus. How much do you hear when you listen. There is the outer melody but also the inner

underscore melody provided by the chord arrangement. Each element of a percussive and drum bed is providing inner grooves from the parts. The combination of the grooves from the various parts of a production enable the “sum” groove experience which can drastically change the energy. When you hear sounds in motion, that motion can have a quantization to form a musicalized pattern. When an acoustic and electronic instrument are heard, there are more sounds being produced than the intended noises. The clicking of tone holes on the sax, the sounds of the fingers striking a key, the noises the person performing makes, each additional groove shadows, let alone the modifying of instruments to extend on the capabilities of the instrument. Then there are things like the guitar, with so much randomized noise potential, which brings us to XRIFFz when taken to the thematic extremes.

**Keywords**

PolyRhythms  
Sound Design  
Aleatoric Rhythm  
UFC  
Horror Sound Design  
Wave Sequencing  
Stomp Pedals  
Native Instruments  
Formant  
FM Synths  
Wave MOD  
Wavetable Synthesis  
Wall of Sound  
Beat Building  
John Cage  
Iasos  
Found Sounds  
William Orbit  
Robert Divine

