**Lecture monday January 15th 2007, Symposium Music and Image**

Welcome Ladies and Gentlemen!

Today you will see a series of presentations in which Music and Image have been combined.This mornings presentations are examples in which images have been added to sometimes long-existing music. We can observe a clear trend in combining music with images with the aim of attracting a broader or younger audience for classical music, for instance. This gives us enough reason for a critical observation of this trend. The presentations you will be seeing this afternoon concern projects in which images and music were conceived together: joint ventures between composers and video or film artists.
In both cases a product arises in which at least two media are joined together after a process of intensive artistic research.

This brings us to another important reason for this day: what research can mean in an artistic environment, what research should mean in art institutes is a hot item nowadays: Post graduate or Masters students at an art institute are required to do research and this may take the form of "Practice-based research" or "Research through practice". Coming April The Royal College of Music in London will organise an international seminar  concerning "Practice-based research". What do we mean by this term, which methods can be developed etc. etc.

Today I would like to propose that we can speak of a "research project" if a musician wishes to add images to pre-existing music, and if  he is willing to explain in a methodic way which choices have been made and why.
Artists often feel no need to make the artistic process explicit, the final result is what counts. But an educational institute has an interest in objectifying artistic processes to prevent students from reinvent the wheel again and again.

Some of you may wonder in advance: why don't we let Music speak for itself? Is music alone not beautiful enough? And do images not distract us from the music? After all, 'real' music doesn't refer to anything but itself, it is autonomous.
The question concerning the meaning of music is a vexing one due to the reputed abstraction of music: the nineteenth century concept of so-called Absolute Music retains a crippling influence on the discussion over the meaning of music.

But as soon as music is combined with text, theatre, dance, film, video or 'games' the claim that music is autonomous cannot be maintained.
What then is the relationship between music and the other medium to which it lends its services?
Or vice versa: what is the relationship between image and music when a video artist supplies existing music with images? Or what considerations do a composer and a video artist have in their co-operation?
By investigating the fusion of Music and Image I may not only learn about the relationship between the media, but it may also further the discussion about the meaning of music.

I would like to take ten minutes to present a theory which can offer a starting point for analysing what I shall with a *sweeping statement* call multimedia. The theory is derived from the field of cognitive linguistics and is applied by the British musicologist Nicolas Cook in his book "Analysing musical multimedia".
He states that the interaction between the media is essential, and that music is more than a serving Muse.

Point of departure for this multi media theory is the concept "cognitive metaphor" and the related human skill of creatively combining different fields of experience. This is done by a process called "mapping".
The concept"cognitive metaphor" has been developed since the eighties in philosophy and linguistics and the book "Metaphors we live by" from 1980 by George Lakoff anf Mark Johnson has played an important role in that development.
The metaphor – the camel that is the ship of the desert – used to be restricted to literature and rhetorics and was considered to be no more than a poetic figure of speech. But meanwhile the concept plays an important role in cognitive linguistics and in some philosophical epistemological theories.

A definition from Wikipedia:
Mappings:
*A conceptual metaphor consists of two conceptual domains, in which one domain is understood in terms of the other.*

This theory states that people continually combine fields of experience at various levels. This capacity is an attribute of the creative manner in which we interact with the world. However, this interaction is made possible by deeper relationships between fields of experience that are, at first glance, separated from one another. Let us remind Eeyore, the old grey donkey in Milne's Winnie-

the Pooh, who stood by the side of the stream and looked at himself in the water :*'Pathetic', he said. 'That's what it is. Pathetic.'*

**Ex.**: Human space and donkey space

CROSS–DOMAIN MAPPING
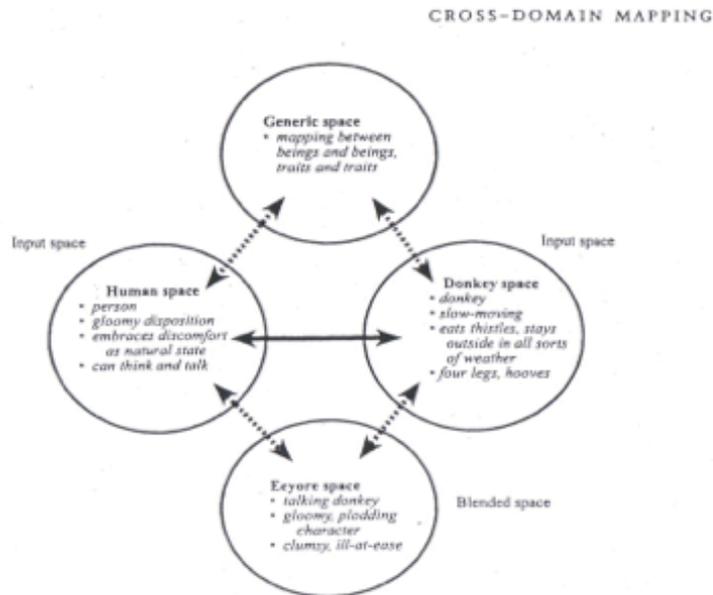


We have a human-space and we have a donkey-space and they have some traits in common; by an act of imagination we create Eyore's space.
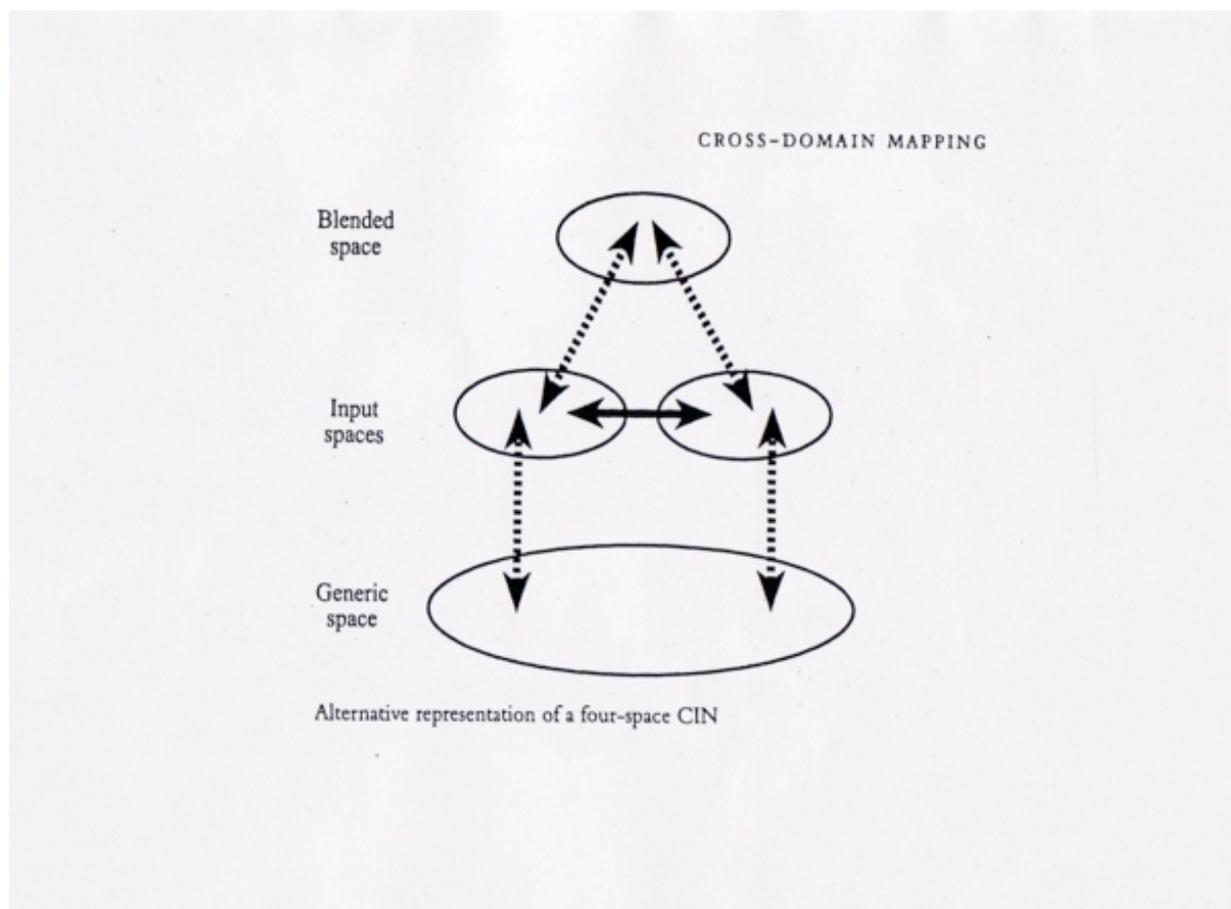
If we apply this idea to multi media then history supplies us with countless experiments in which fields of experience are combined: we may think of Wagners Gesamtkunstwerk and the collaboration between Brecht and Kurt Weill. "Aufstieg un Fall der Stadt Mahagonny" prompted Brecht to write of a new relationship between text and music in his "Epic Theatre". Hans Eisler experimented with a combination between music and silent, virtually abstract film images.

Nicolas Cook stresses the experiments in the first half of the twentieth century in the field of so-called synaesthesia; synaesthesia is the fusion of sensory perceptions: the famous example is Skrijabins light organ, designed to produce a colour pattern synchronously with the music.

Nicolas Cook discusses these experiments in detail because they are in a certain sense based on a misconception: if a colour pattern runs completely parallel to the music we cannot speak of interaction but rather of duplication (doubling?). We may even question the existence of metaphorical relationships, because the characteristic of a creative metaphor is a tension between the two domains that are combined. It is exactly this tension that leads to new insights. Of course a camel is not a ship, and of course the desert is not a sea. But by an act of imagination we can combine the elements and thus create new meanings. And we are able to combine these elements because at a deeper level there are similarities between for instance music and language, music and image, music and colour, music and movement/dance etc.etc.

In recent literature this process is also called -- in a more general way -conceptual blending.

**Ex.:** cross-domain mapping, conceptual blending



CROSS-DOMAIN MAPPING

Blended space

Input spaces

Generic space

Alternative representation of a four-space CIN

The nature of the interaction between the media is further described by Cook in the following model:

**Ex.:** See Cook page 99

With the help of this model the extent of the similarity between the media, the type of interaction is studied:
The example of confórmance: Scriabins light organ that – according to the composers original plan – shows colours in the rhythm of the music that "coincide" with the colour of the music. That is after all the characteristic of synaesthesia and the synaesthesist: an one on one relationship between sound and colour. The real synaesthesist will always see the same colour with the same chord.
Usually however there will be a form of coherence in the combination of the media. This means that there are similarities but at the same time there are

differences that are at some level coherent. There is – I like to say – a "common ground" but no confórmance. The tension in the differences is what makes the combination of Music and Image interesting.

In order to analyse these differences Cook was inspired by the so-called Greimas quadrangle.

**Ex.:** Greimas quadrangle
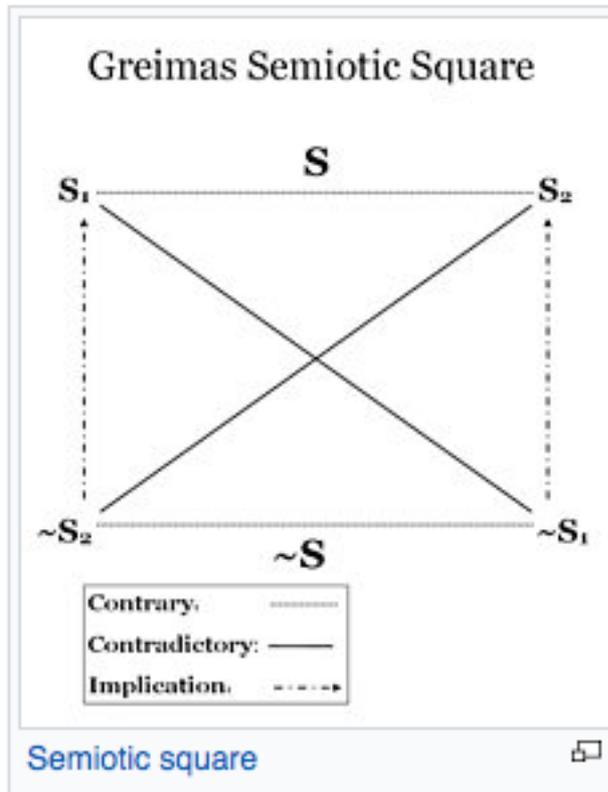


Life and Death are each others cóntraries, but also each others complements: one does not exist without the other. Not-Death implies more than Life and Not-Life is not identical to Death. They do complement each other in a certain way, but Life and Not-Life exclude and contradict each other: Contest.

Much more can be said, but let me sketch with a few examples how Music and Image can be analysed using this model.

## 1. Walt Disney: Fantasia: Tsjaikowksi's Notekraker-suite

Definition ot the Micky Mousing concept: direct imitation of movement into sound: Micky ascends a stair and the music goes up: Conformance.

We all know it of coures since music rhetorics: Ascending scales when Christ goes up.

The descending motiv in the clarinet in Tsjaikopwski is translated by Disney in a movement which enklarges the fysical aspect in space by conformance. Sofar it is also an example of primitive Mickey Mousing.

But "cross-domain mapping" is functioning on much more sophisticated en complex levels: We all know the feeling of an escalator going down too fast: This fysical experience is alo mapped by Disney onto the clarinet-melody who aquires a strong fysical impact.

So I would like to say that Disney's Image "analyses the melody" just as well as any so- callled technical musical analysis, pretending to preserve the autonomy of the music. And vice versa: Our understanding of Tsjaikowski's clarinet-melody is now influenced by Disney's visual interpretation of the melody.


## 2. Jean-Luc Godard en Lully

**Ex.:** partituur

## 3. Louis Andriessen: Zinc, Altvioolsolo in twee versies.

**Ex.:** partituur