With Music as a Script: Intermedial narrative between classical art music and

moving image.

The purpose of this presentation is to interpret and visualize art musical form and content

with the help of moving image. The moving imagery focuses on the playing musician

and the gestures that arise when the music is played. The basic scope and the preliminary questions in the project are related to how musical content may be explored using film as an intermediary tool, and in what way the film may be reused for new compositions on a remediated and transmediated level.

A recurring statement is that classical art music should be consumed as it is and usually

does not need any further stimulation of the mind. In the way we use are senses the moving picture has a tendency to dominate, partly due to the enormous impact film and video has today, but also because the visual perception accounts for 80% of the impressions the brain processes. The result is that the recipient's attention to the musical process deteriorates or is disturbed, thus reducing the musical intrinsic value.

This project attempts to avoid this using moving imagery that has the task of

highlighting musical form and content. With the help of multiple small cameras able to capture angles that not even the performer is used to see, this is investigated in the one of the authors artistic practice. For authentic reasons all the shots involved in the film are from the same performance with the same musician playing. The different tracks of camera angles are then placed on top of each other with different opacity and are edited in a way that reflects the form of the music.

The finished video (without sound) is then given to the composer who composes an electronic track to the film without knowledge of the original music. The new music can then be correlated with the original piano music which gives an indication of the power of the visual representation of the musical form. By extension, the problem formulations are also based on the new intermedial aspects that arise when the music and, the film intended for the music, interact with each other. To what extent does each of the media retain their musical identity and when, and to what extent, does something new arise that was not there from the beginning?

Biography

Henrik Frisk is an active performer (saxophones and electronics) of improvised and contemporary music and a composer of acoustic and electroacoustic music. He is professor at the Royal College of Music in Stockholm at the department for electroacoustic music composition, and his research is concerned with improvisation, interactivity, spatialisation and experimental electroacoustic music. Among other research projects he is currently involved with Musical Transformations, a project exploring musical traditions and change. He has contributed to the /Routledge companion to research in the arts/ and is the co-editor and contributor of /Acts of Creation/, an anthology on artistic research supervision.

Henrik has performed in many countries in Europe, North America and Asia including performances at festivals such as the Bell Atlantic Jazz Festival, NYC. As a composer he has received commissions from institutions, ensembles and musicians mainly in Scandinavia. He has made numerous recordings for American, Canadian, Swedish and Danish record labels and is currently a member of the collective Kopasetic Productions.