



Musikk, vertikalitet og bevegelse

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Musikkeksampler:

Madeon: Icarus (extended mix) (2012)

Bruno Mars: «Locked Out of Heaven» (2012)

Wolfgang Gartner & Deadmau5: “Animal Rights” 2010

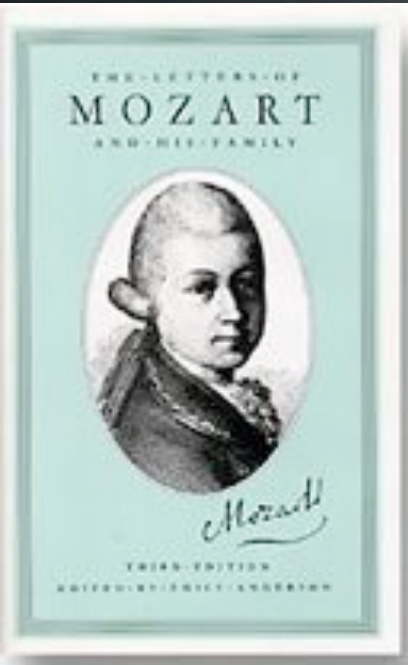
Thomas Dybdahl: Rain Down on Me (2003)

One Day You'll Dance for Me, New York City (2004)

Ane Brun: The Light From One (2011)

Donkeyboy: City Boy (2012)

Odd Nordstoga: «Kva vil du ha for å bli glad?» (2011)



“Just in the middle of the first Allegro there was a passage which I felt sure must please. The audience were quite carried away – and there was a tremendous burst of applause. But as I knew, when I wrote it, what effect it would surely produce, I had introduced the passage again at the close – when there were shouts of ‘da capo’.”

Anderson, Emily, 1966, *The Letters of Mozart and his Family. Chronologically arranged, translated and edited with an Introduction, Notes and Indexes.* (311 Mozart to his Father) P. 558.

The Orchestra of the Eighteenth Century, conducted by Frans Brüggen:

Wolfgang Amadeus Mozart: Symphony No. 31 in D, KV 297 ‘Paris’, I Allegro assai

03:29 - 03:43





“The Andante also found favour, but particularly the last Allegro, because, having observed that all last as well as first Allegros begin here with all the instruments playing together and generally unisono, I began mine with two violins only, piano for the first eight bars – followed instantly by a forte; the audience, as I expected, said ‘hush’ at the soft beginning, and when they heard the forte, began at once to clap their hands.”

Anderson, Emily, 1966, *The Letters of Mozart and his Family*. Chronologically arranged, translated and edited with an Introduction, Notes and Indexes. (311 Mozart to his Father) P. 558.

The Orchestra of the Eighteenth Century, conducted by Frans Brüggen:

Wolfgang Amadeus Mozart: Symphony No. 31 in D, KV 297 ‘Paris’, III Allegro

0:00 - 0:27



Swing Jazz



Benny Goodman



The Charleston



Elvis Presley performing “Hound Dog” at the TV-show “Texaco Star Theater” in 1956

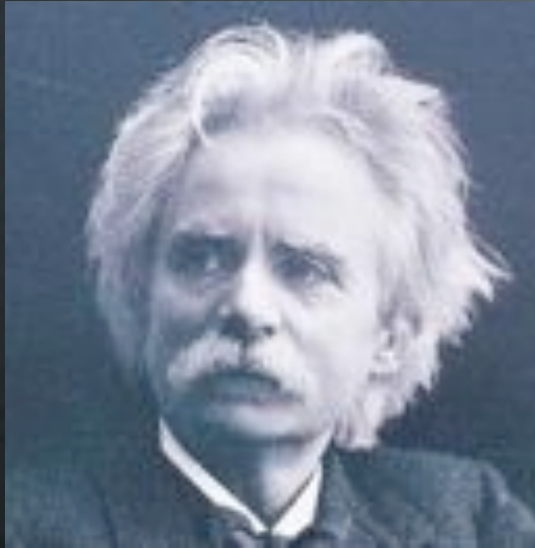




David Sylvian: «Orpheus» 1986

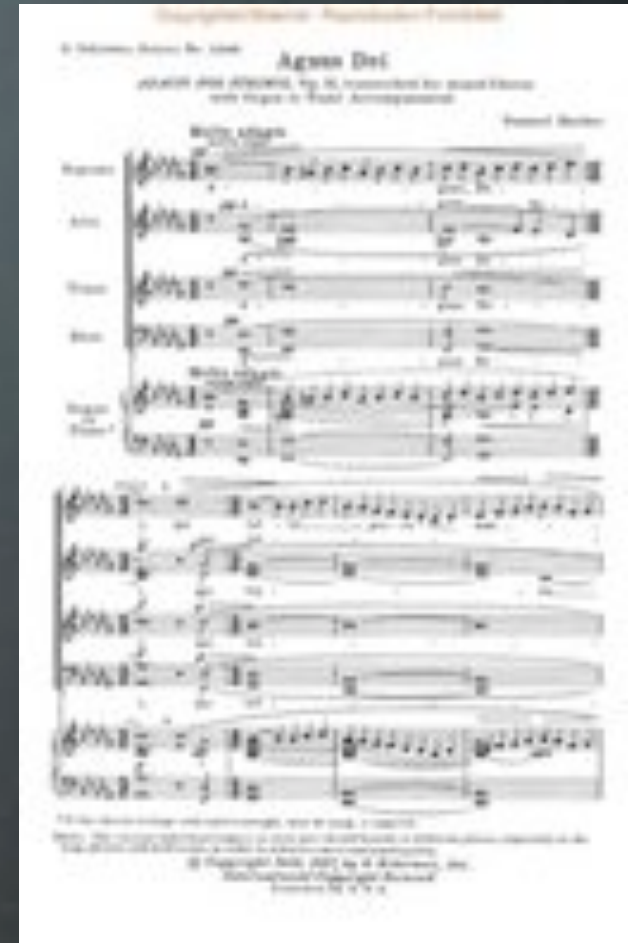


Björk:
“Bachelorette” 1997

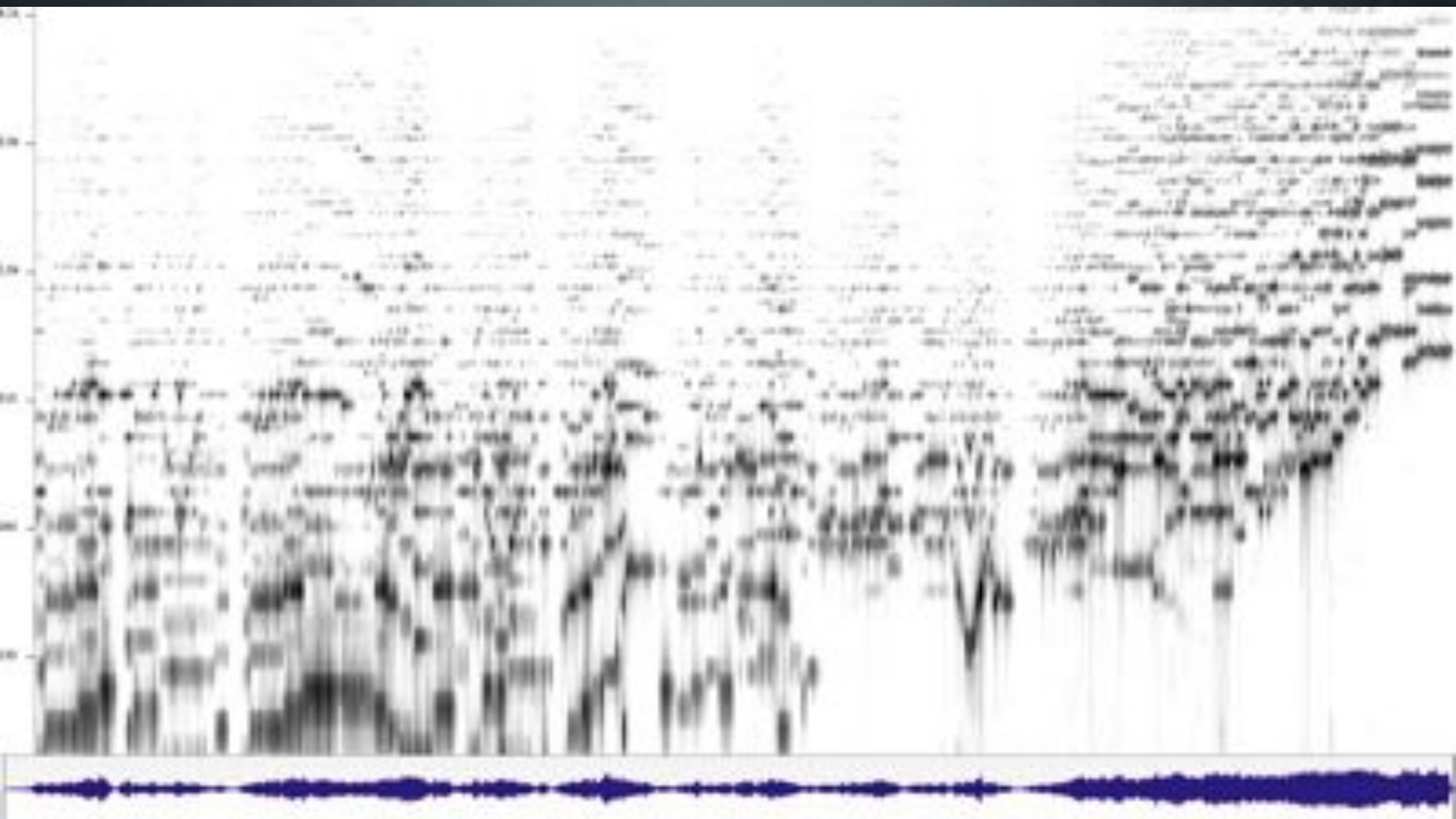


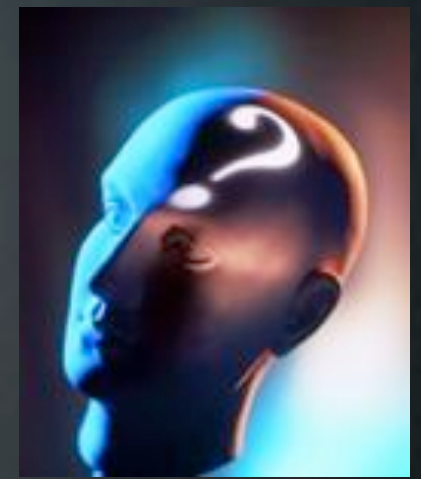
Edvard Grieg: Mor Aases død



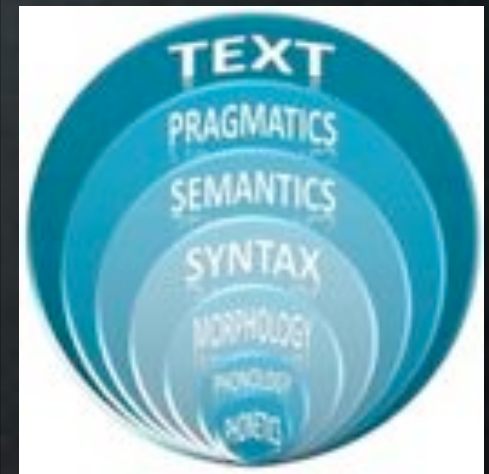
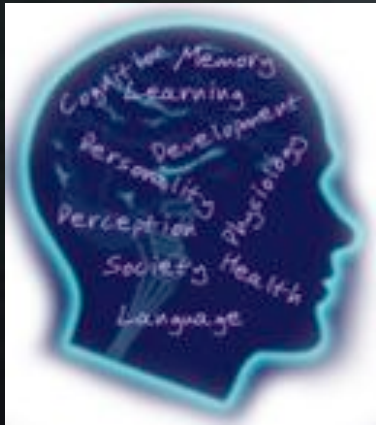


Samuel Barber:
«Adagio for strings» (1936)





Embodied cognition





Hondas robot Asimo

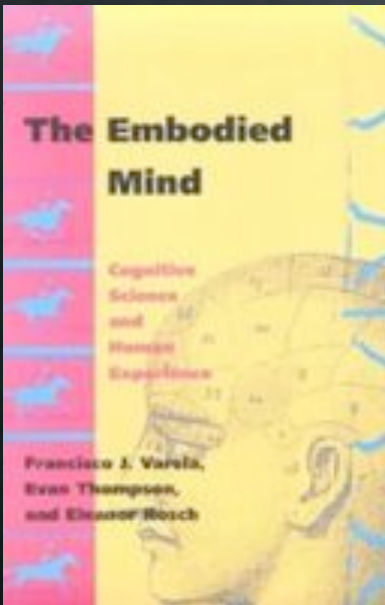
Lawrence Shapiro, 2011: Embodied Cognition: New Problems of Philosophy



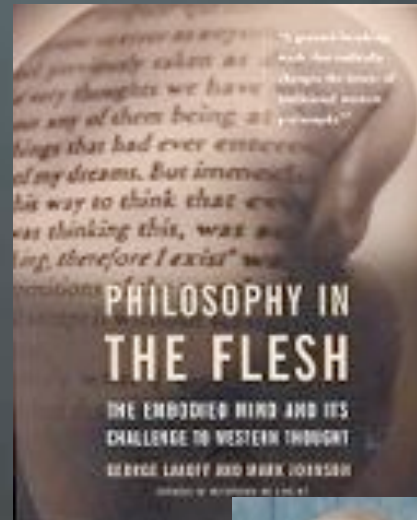
1. Hvordan er vår forståelse formet av kroppslige opplevelser?

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The Embodiment of Color



The Embodiment of Metaphor

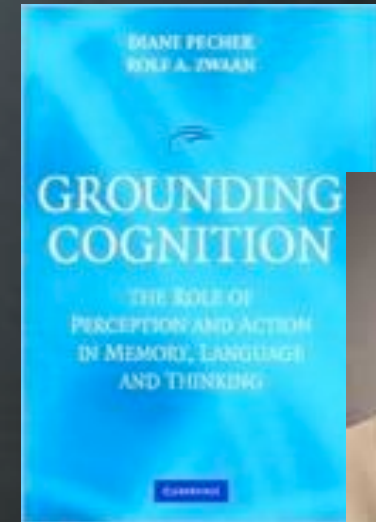


George Lakoff



Mark Johnson

The Indexical Hypothesis



Arthur Glenberg



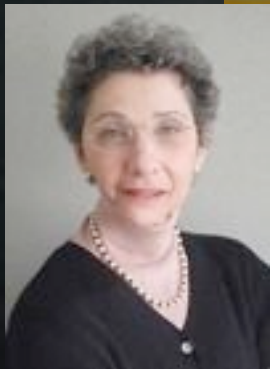
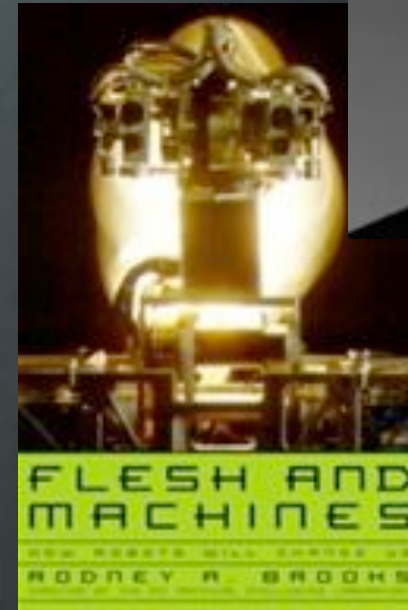
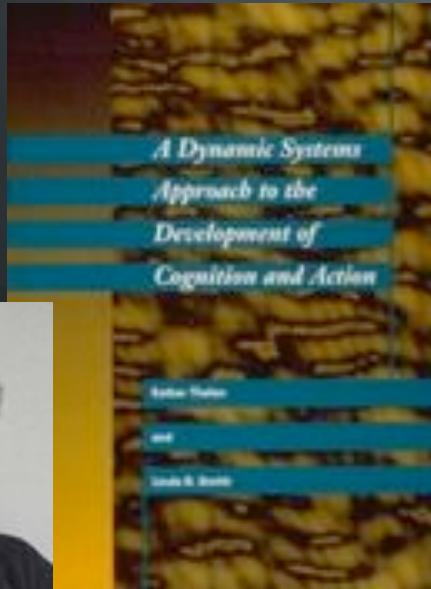
Lawrence Barsalou

Lawrence Shapiro, 2011: Embodied Cognition: New Problems of Philosophy



1. Hvordan er vår forståelse formet av kroppslige opplevelser?
2. Er datamaskinmetaforen en god metafor for hvordan vår tenkning fungerer?

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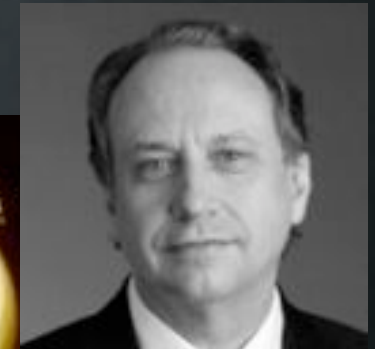
Esther Thelen
(1941-2004)



Tim van Gelder



Randall Beer



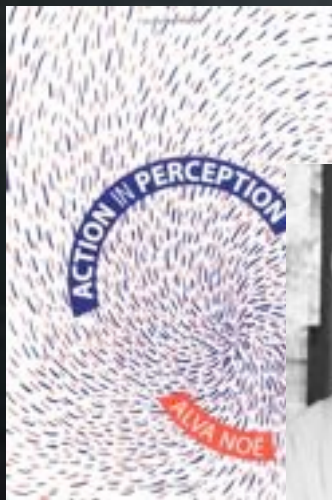
Rodney Brooks

Lawrence Shapiro, 2011: Embodied Cognition: New Problems of Philosophy

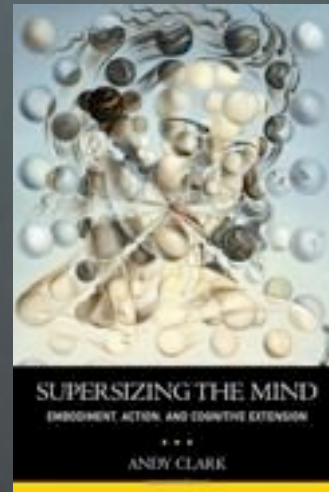
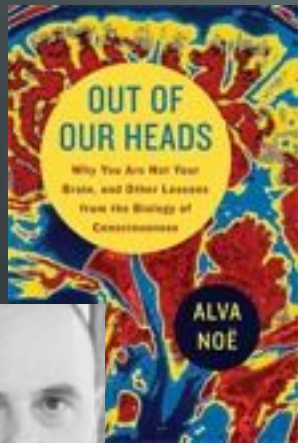


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2. Er datamaskinmetaforen en god metafor for hvordan vår tenkning fungerer?
3. Hva er rammen for vår kognisjon?

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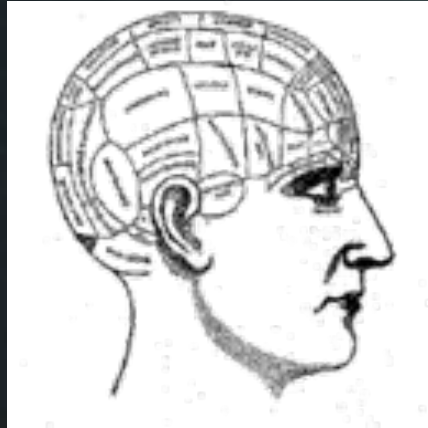
Alva Noë



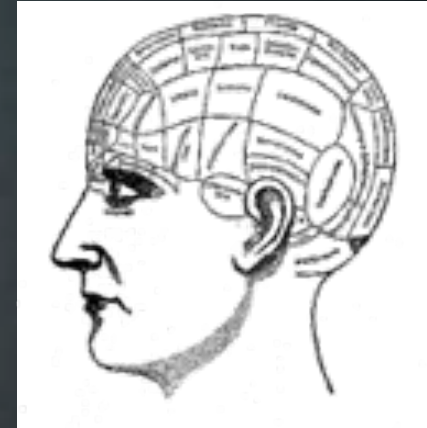
Andy Clark



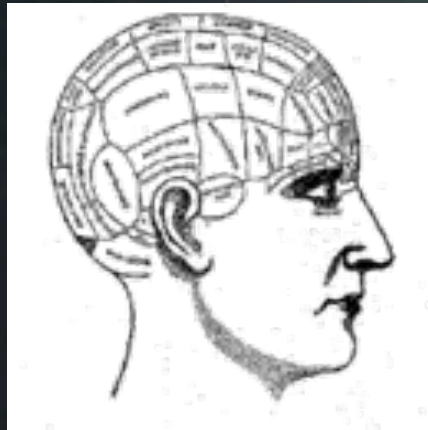
Robert Rupert



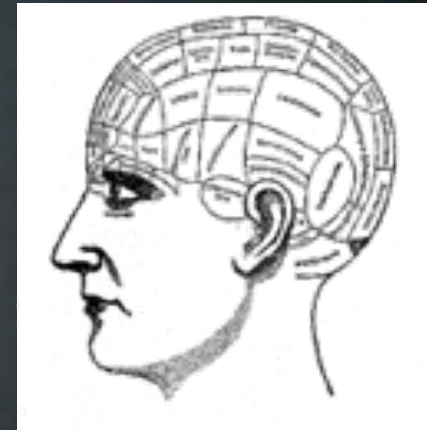
Tradisjonell kognisjonsvitenskap



Kognisjon anses som algoritmiske prosesser utført med symbolsk representasjon.



Tradisjonell kognisjonsvitenskap



Computation (norsk: utregning, beregning, kalkulering, databehandling).

Opererer med symboler - starter med *inputs* til hjernen og slutter med *outputs* fra hjernen - kognisjon foregår utelukkende i hjernen og det er derfor kun hjernen man trenger å studere.

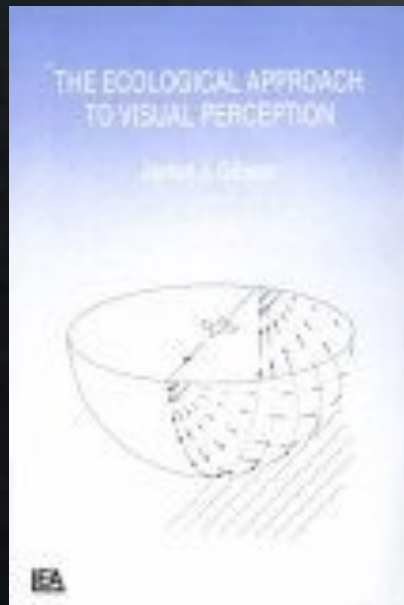
Økologi-orientert persepsjonsteori



James J. Gibson (1904-1979)

* Affordance

* Persepsjon - aksjon

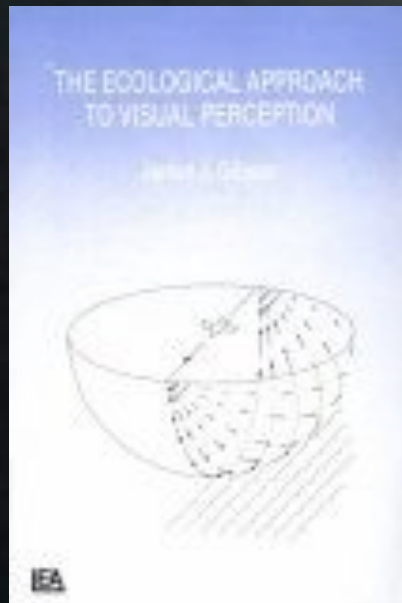


Økologi-orientert persepsjonsteori

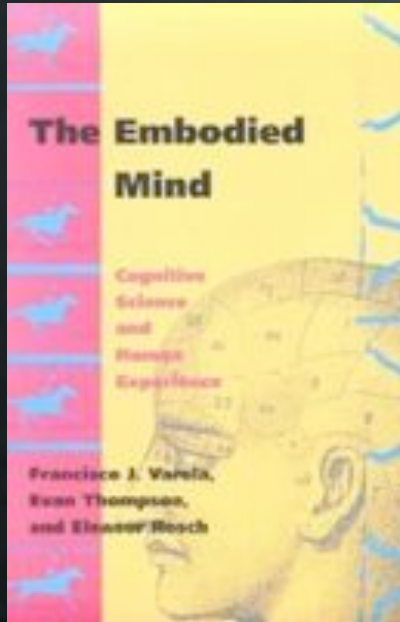


“Perceiving is an act, not a response, and act of attention, not a triggered impression, an achievement, not a reflex”

Gibson, J. J., 1979. *The Ecological Approach to Visual Perception*. P. 127.



Varela, Thompson, and Rosch: World Building



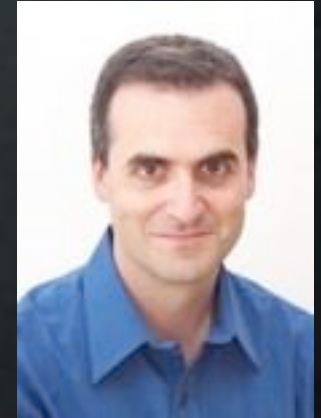
The Embodied Mind:
Cognitive Science and
Human Experience
(1991)

Embodied:

1. Kognisjon avhenger av erfaringer som kommer fra å ha en kropp med visse sensomotoriske egenskaper.
2. Disse egenskapene er integrert i en mer omsluttende biologisk, psykologisk og kulturell kontekst.



Francisco Varela - nevrovit.
(1946-2001)



Evan Thompson - filosofi



Eleanor Rosch - kogn. psyk.

Embodied music cognition:

Vår musikkopplevelse/forståelse
formes av erfaringer som kommer fra å
ha en kropp som kan sanse og bevege
seg ut i fra sine premisser.

Standard music cognition:

Vår musikkopplevelse/forståelse formes i hovedsak av erfaringer fra hørselssansen og kroppens premisser setter ingen begrensninger for vår forståelse.

Embodied music cognition:

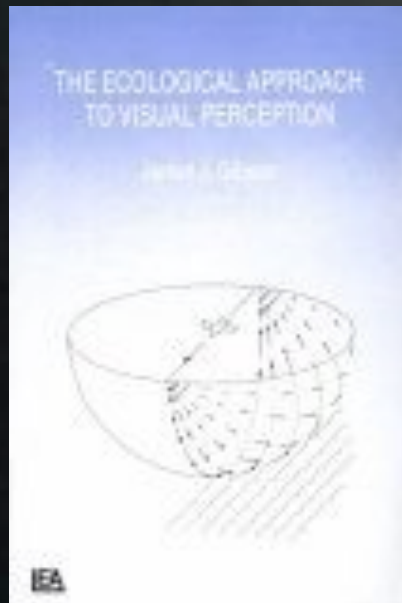
Vår musikkopplevelse/forståelse
formes av erfaringer som kommer fra å
ha en kropp som kan sanse og bevege
seg ut i fra sine premisser.

Persepsjon relatert til økologi

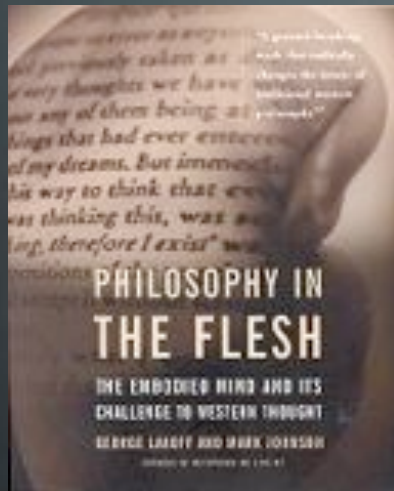


James J. Gibson (1904-1979)

* Perseptuell læring



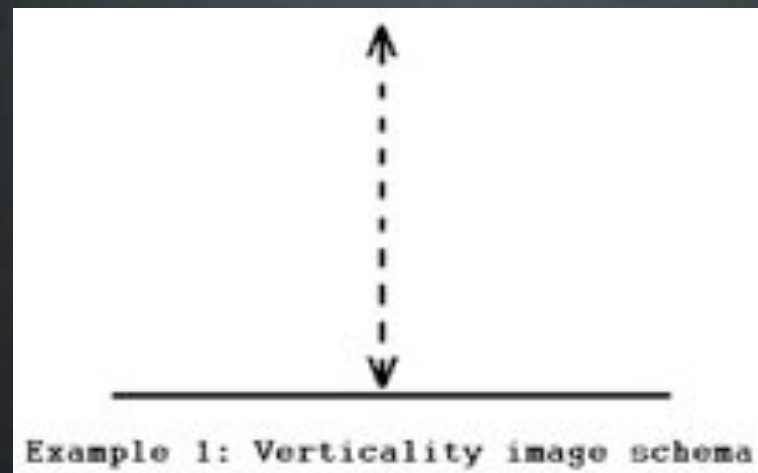
Vertikalitet



George Lakoff

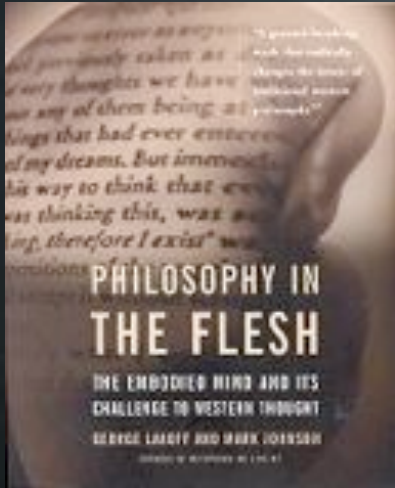


Mark Johnson



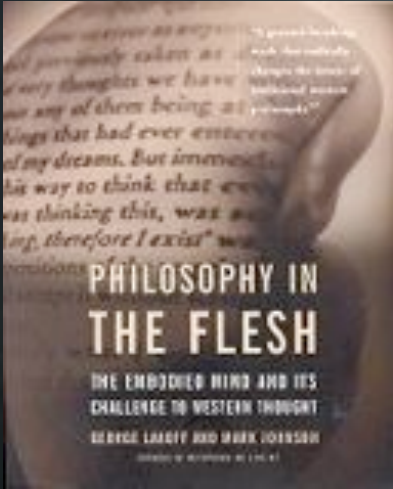
Verticality is not inherent in music (let alone in its notational representation); it is not *there* to be observed (heard) in the music, but it is instead a product of logical, metaphoric conceptualization.

Cox, Arnie, 1999 *The metaphoric logic of musical motion and space*. p. 50



We do not have a choice as to whether to acquire and use primary metaphor. Just by functioning normally in the world, we automatically and unconsciously acquire and use a vast number of such metaphors. Those metaphors are realized in our brains *physically* and are mostly beyond our control. They are a consequence of the nature of our brains, our bodies, and the world we inhabit.

George Lakoff & Mark Johnson, 1999, *Philosophy in the Flesh. The Embodied Mind and its Challenge to Western Thought*. P. 55.



For young children, subjective (nonsensorimotor) experiences and judgments, on the one hand, and sensorimotor experiences, on the other, are so regularly conflated – undifferentiated in experience – that for a time children do not distinguish between the two when they occur together.

George Lakoff & Mark Johnson, 1999, *Philosophy in the Flesh. The Embodied Mind and its Challenge to Western Thought*. P. 55.



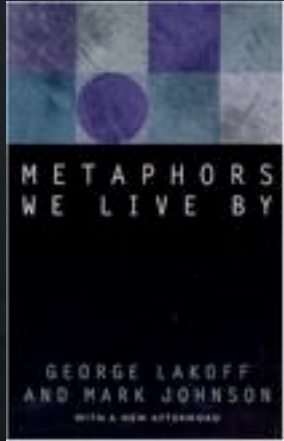
Kilde:

Nær/varm = en opplevelse av nærhet og kroppstemperatur.

Mål: Omsorg/hengivenhet

“Han er en nær person”

“Han er en varm person”

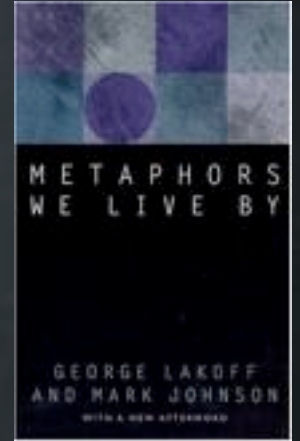


“spatial orientations arise from the fact that we have bodies of the sort we have and that they function as they do in our physical environment”

George Lakoff & Mark Johnson, 1980, *Metaphors we live by*. P. 14.



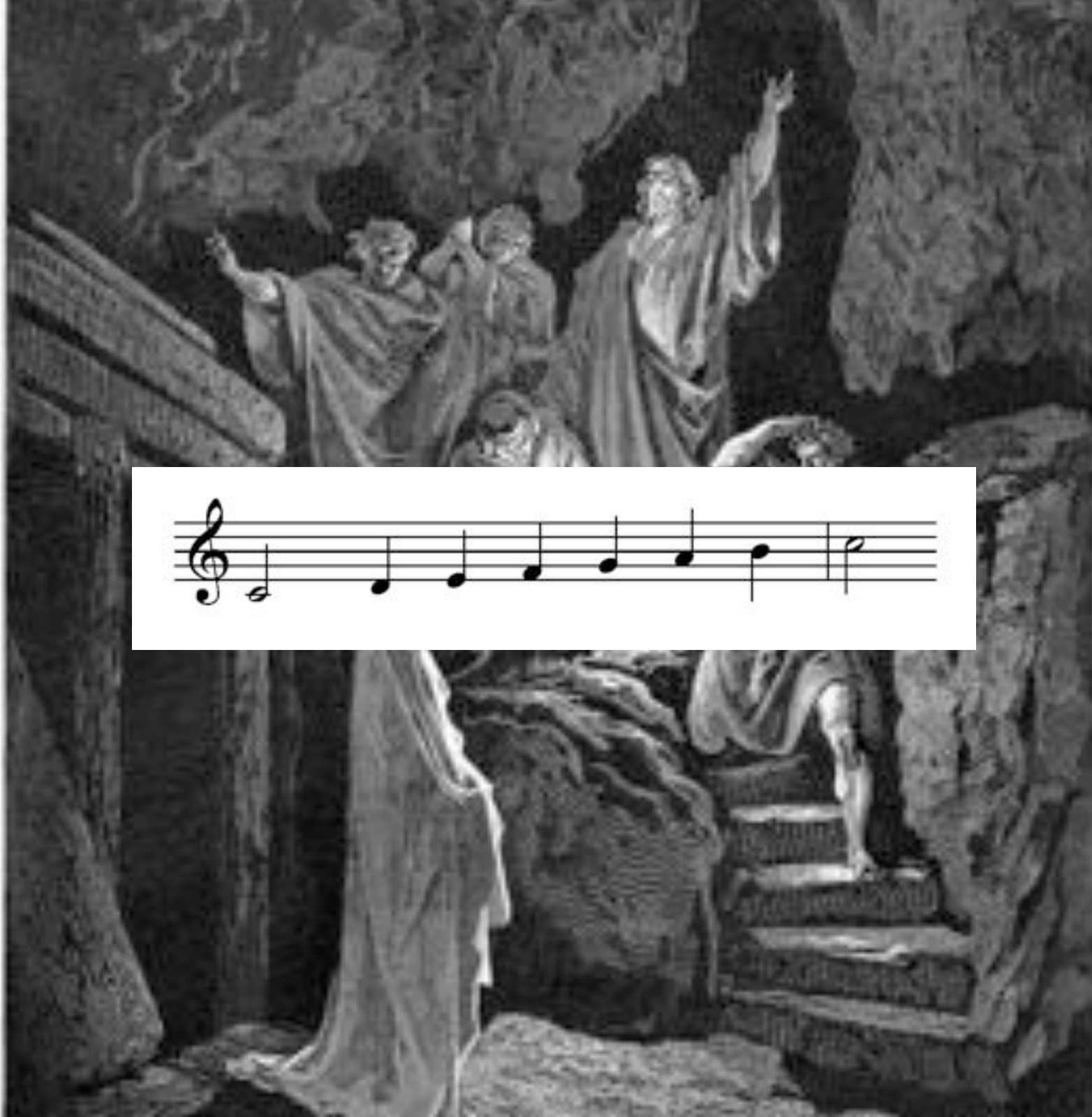
UP

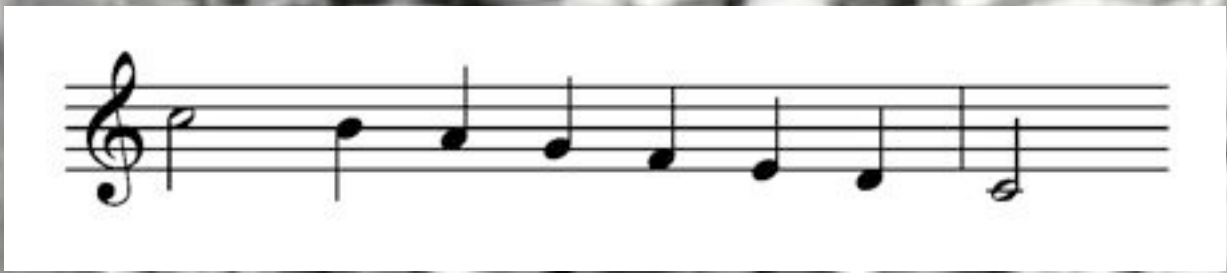


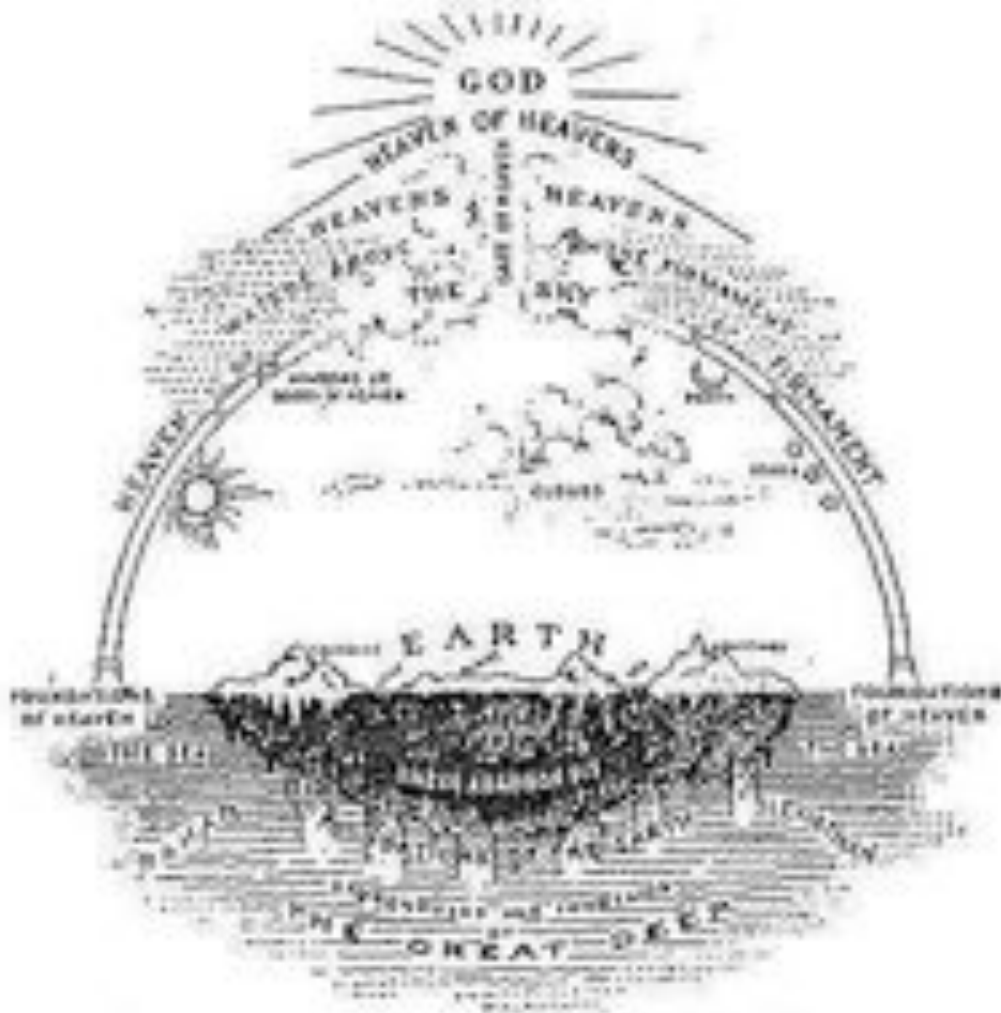
“The ‘strong’ metaphor of ‘the leader’”

“The ‘down’ metaphor of ‘social hierarchy’”

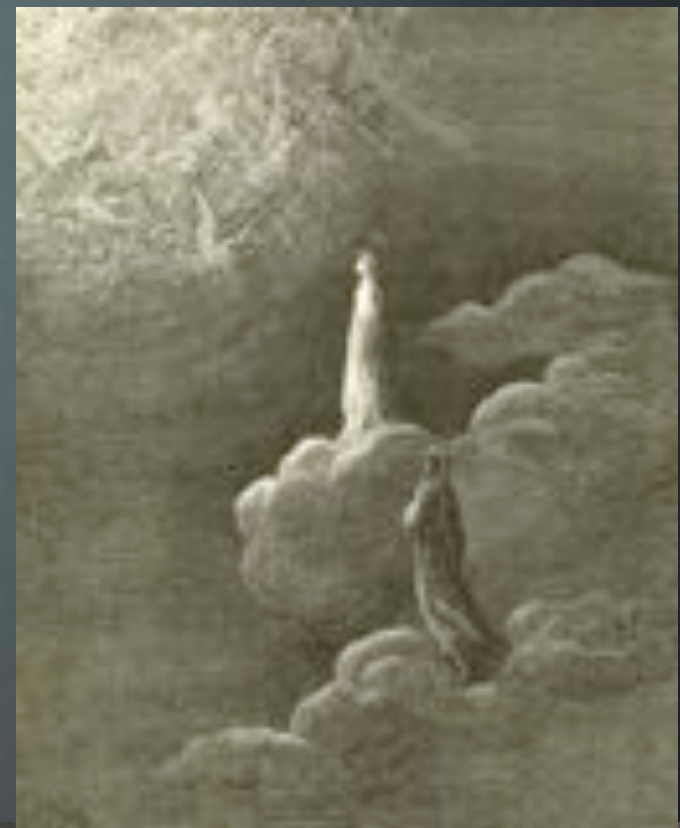
DOWN







THE ANCIENT HEBREW CONCEPTION
OF THE UNIVERSE



Literal vertical relations:

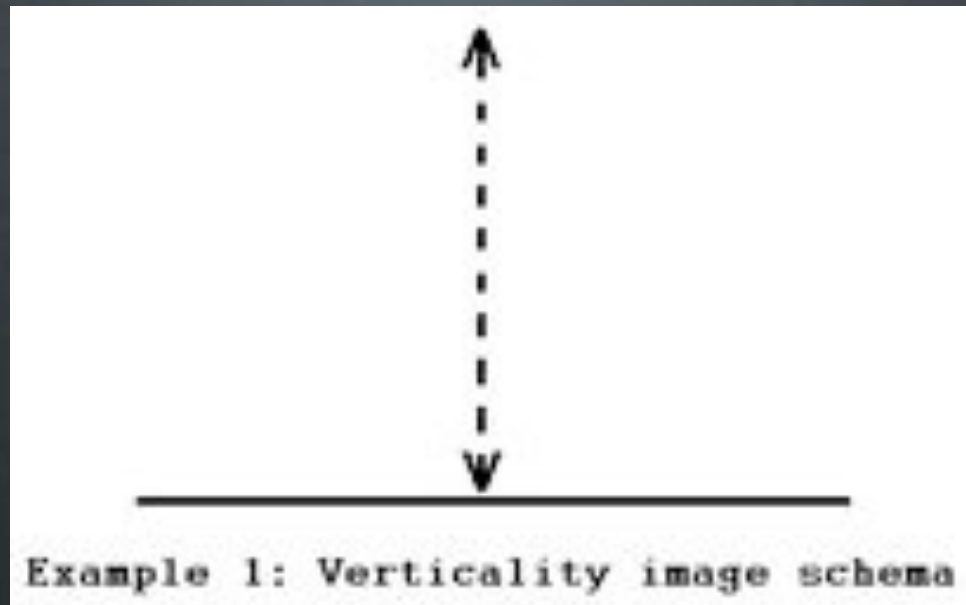
- 1) Staff notation
- 2) Vocal experience
- 3) The propagation of sound waves

Metaphoric verticality:

- 4) 'Higher' and 'lower' frequencies
- 5) 'Higher' and 'lower' perceived loudness levels of high and low notes
- 6) 'Higher' and 'lower' amounts of air used for high and low notes
- 7) 'Higher' and 'lower' magnitudes of effort needed for high and low notes
- 8) 'Higher' and 'lower' degrees of tension in producing high and low notes
- 9) The association of 'high' levels of emotional intensity and pitch at climaxes
- 10) The metaphoric state-locations of tones in pitch space

Cox, Arnie, 1999 *The metaphoric logic of musical motion and space*. p. 18f

PITCH RELATIONSHIPS ARE RELATIONSHIPS IN VERTICAL SPACE



Zbikowski, L. M. (1998) *Metaphor and music theory: reflections from cognitive science*. In *Music Theory Online* Volume 4.1

CONCEPTUALIZATION

The concepts on which an organism relies to understand its surrounding world depend on the kind of body that it has.

BEGREPSDANNELSE

De begreper vi bruker for å forstå den verden vi lever i avhenger av hva slags kropp vi har.

CONCEPTUALIZATION

The perceptual and cognitive mechanisms on which we as humans rely to understand music depend on the kind of body that we have.

MUSIKKFORSTÅELSE

De perseptuelle og kognitive mekanismer vi bruker for å forstå musikk avhenger av hva slags kropp vi har.

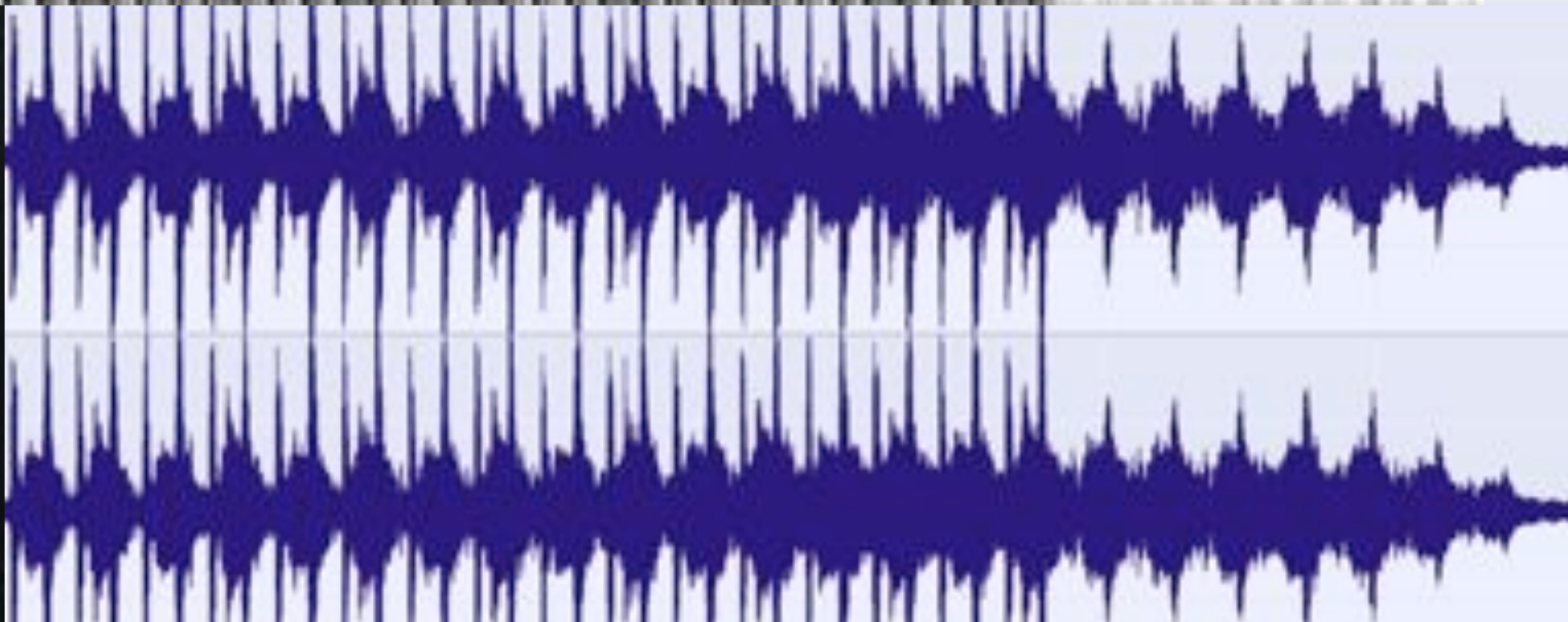
Analyse av musikk basert på
teorier om musikk og bevegelse.

Kap. 6: Rytme

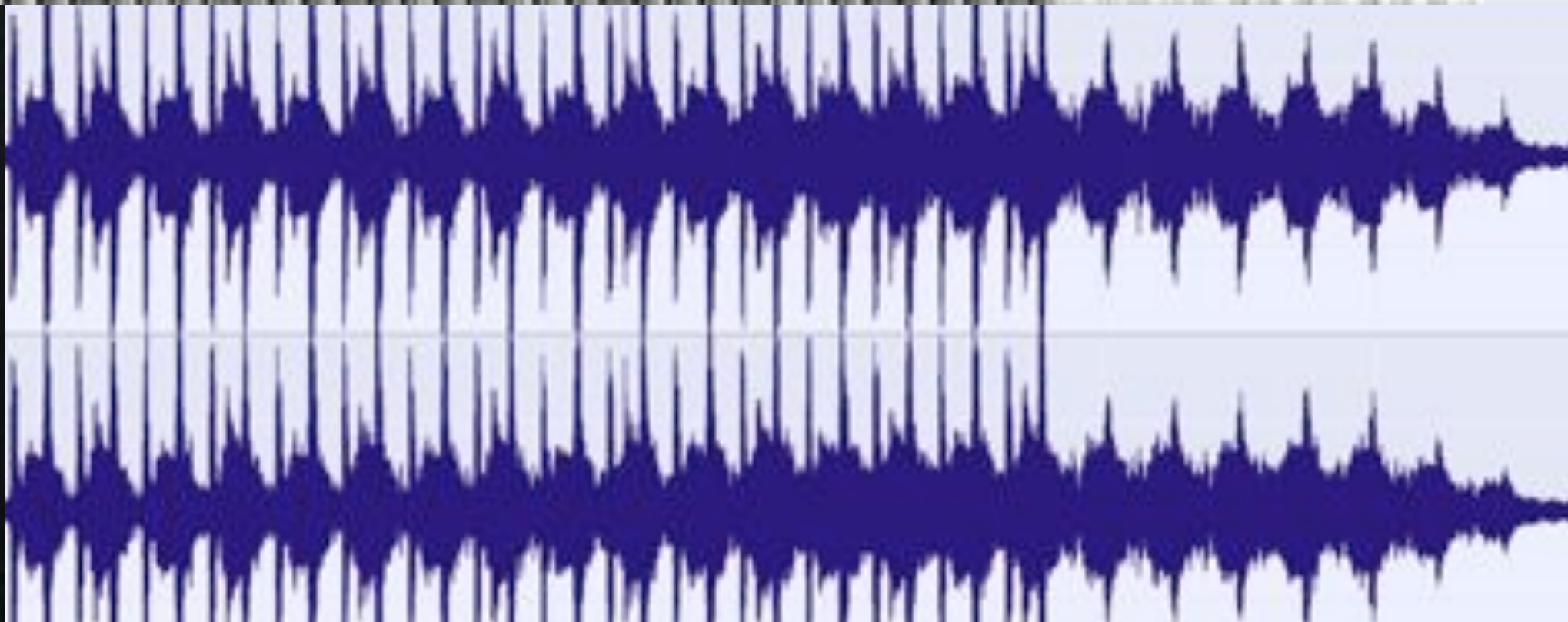
Kap. 8: Sound/lyd

Entrainment - Vertikalitet

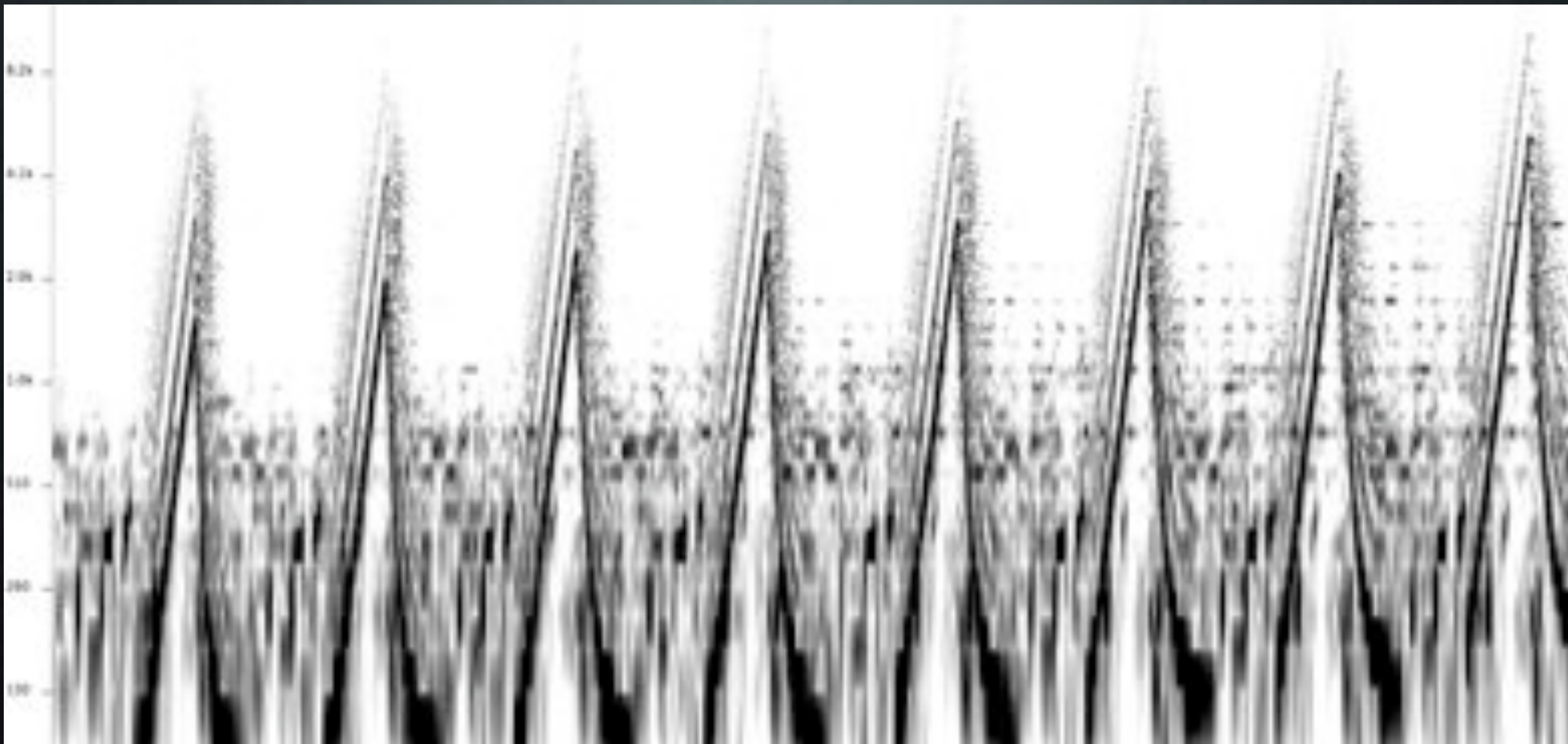
Daft Punk: Burnin' (1995)



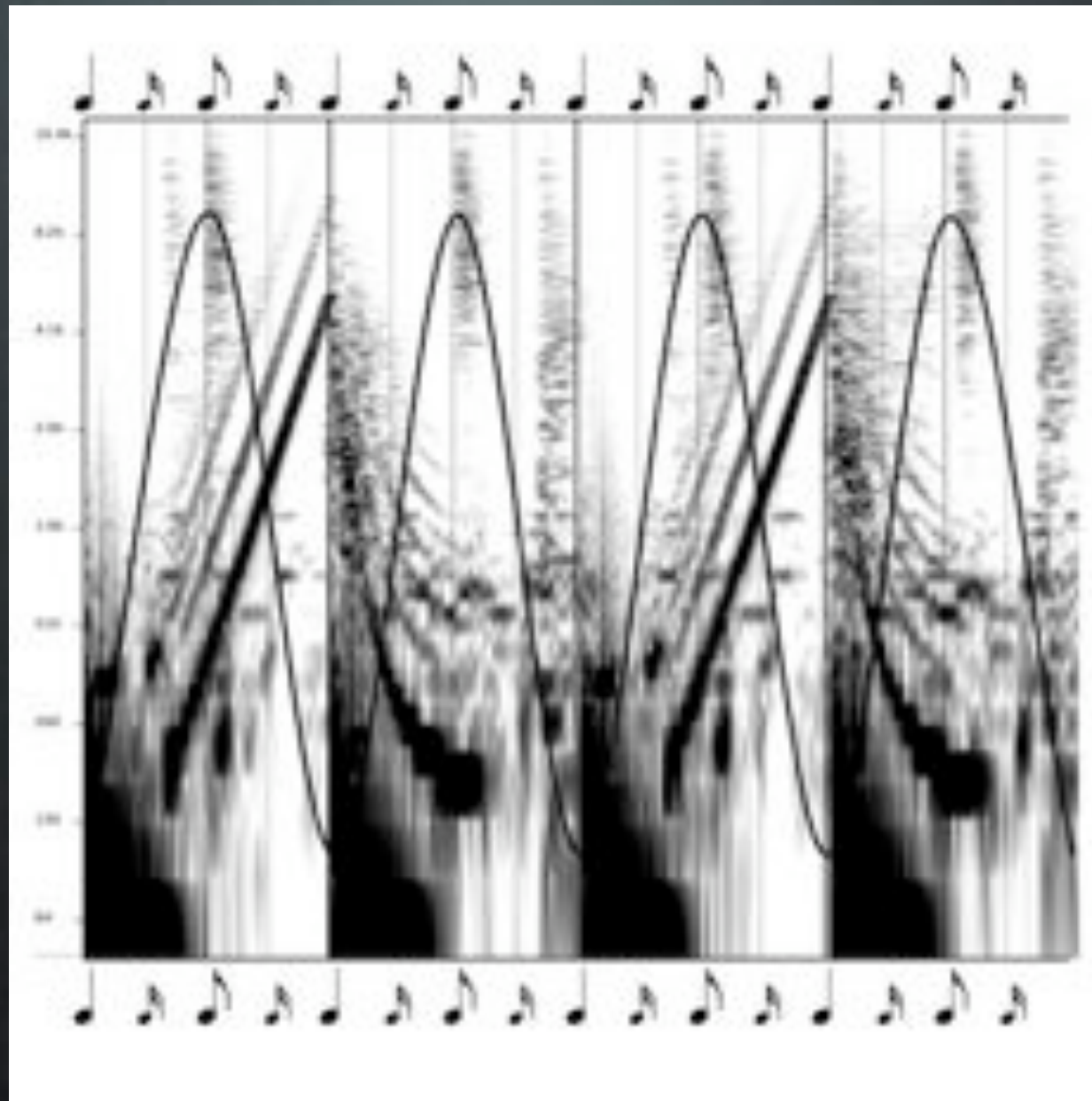
Daft Punk: Burnin' (1995)



Daft Punk: Burnin' (1995)



Daft Punk: Burnin' (1995)



Daft Punk: Burnin' (1995)

