I. Music in Film – Film in Music?

Possible Definitions of Function in a complicated Relationship

In film, music has these functions: to provide a soundtrack; to emotionalize and to spatially deepen a motion picture, the temporal dimensions of which music expands, abbreviates, accelerates or disrupts.

Nevertheless, despite the aforementioned intervening qualities, music is always understood as something composed later on. That is, music is rather a further and intensifying mediator of the visual than an autonomous medium.

Analogous to the inversion of this genetic relationship, - film first and music afterwards – Mauricio Kagel made a movie that joins a music previously composed by Dieter Schnebel under the title “Visible Music”. This music, however, as we will see, invites visual realisation, which also Kagel could not resist. This inversion is quite reminiscent of an 18th –century opera tradition by Anton Salieri. In his project “Prima la musica poi le parole” the music preceded the libretto. It was necessary to write the libretto, the dramatic discourse to a pre-existent music.

In Schnebel, it is not a simply notated music in the form of a score that is fundamental, the sounding shape of which Kagel then would only turn into a movie adaptation via a performance. “Visible music II” by Dieter Schnebel is a work published in 1960 within his concept of a “sichtbare Musik” (“Visible music”) under the title of “Nostalgia: Solo for a Conductor.” Corresponding advice we will find deposed in the topographically mimetic score.

Accordingly, the conductor appears in front of an absent or present audience, which he treats as an imaginary ensemble that he directs. With the exception firstly of a few sound utterances on the part of the conductor, which accompany his suggestive gestures, and
secondly, some hardly noticeable pieces of music played from tape as a background soundtrack-repertoire (from Beethoven to Varèse), the music, however, remains mute. The conductor’s gestures, together with the few sound evocations, is supposed to produce the idea of an intangible music in the listener and the spectator, whose emotional degrees of intensity could be stronger than any real music could be. The phantasma of a music therefore is more real than that of a factually resounding music. Now it is the crucial point in Kagel’s movie, “Solo: Paraphrasis of a Composition by Dieter Schnebel’s “Visible music” that he does not succumb to the danger of transforming Schnebel’s imaginary music into the factually resounding. Instead, one could speak of a cineastic staging of the score and the score advice on the imaginary performance, whose premiere was directed by Mauricio Kagel from the staging perspective in Wiesbaden as early as 1962. As a matter of fact, here we have the central subject/topic of the 1960s: the intermediality of an audible image and a visible music inverted by Kagel, Schnebel and John Cage.

Fig. 1 and Video-Exempel 1: Dieter Schnebel, “Visible Music II” (Score) and Mauricio Kagel, Movie, “Solo. Paraphrase of a Composition by Dieter Schnebel (Visible Music II): 20’-25’

The excerpt from the cineastic staging of Dieter Schnebel’s “Visible Music II”, being not a cineastic adaptation of a theatrical mise-en-scène, which we have just seen, represents impressive sequences of a visible music not associated with images. The internal states of music embodied through the conductor and the sounding bodies of the instruments are externalized. So, that which the conductor with his baton commands towards an orchestra lacking musicians but consisting of instrumental bodies, which merge into a complete sound corpus – that is, what the conductor commands here, what emerges from him in the form of sounds that accompany a seemingly civilized music, is anything but domesticated: It is lamenting sounds, a libidinous or desperate moaning, a groaning, a grunting – atavistic sounds that is, rather than domesticated expressions appropriate for the conducted repertoire. On the contrary: it is ur-sounds preceding civilized music, and to demonstrate that there is the task of a “visible music”; that is, no pretty pictures, no atmosphere: and stylistic landscapes that externally and artificially/superficially illustrate the music, but something uncanny extroverted through the “Visible music”.
The whole of the cineastic staging is immersed in the radical opposition between decadent aestheticism of the Viennese Art Nouveau (including Toulouse-Lautrec) and a pre-civilized expression of music, on whose corporality Nietzsche, prior to their sublimation, in the famous aphorism 216 of the title “Gesture and Language” elaborated.-

In anticipation of what is still to come it is necessary to emphasize already at this point that the process of music essentially joining film requires this kind of an imageless yet gestural-mimetic music. Because if music were only picturesque, it would not support the moving picture (in the sense of Deleuze) in film; it would only duplicate it.

Kagel’s film “Solo” about a recently composed and visible music therefore is a project opposing the common cineastic adaptation of music – for instance – that of Mahler’s sixth symphony by Adrian Marthaler or of Richard Strauss’s “Alp-Symphony” (“Alpensymphony”), because music is capable of evoking images, yet not with a particular, concrete image per se, but only with the emotions effected through images, in the sense of Georg Lukács: Music is a mimesis of mimesis, an imitation of an emotion produced by an image. In any case, however, according to Wittgenstein’s later philosophical analyses, music is far removed from any image and closer to a suggested body movement.

This hitherto only cursorily discussed relation of inversion – music first, film afterwards – is, as far as I can tell, rather the exception, because mostly film – or at least its concept – precedes music so that only then one would lock for a corresponding (or not corresponding) music.

However, the assumption of a different point of departure is helpful at least methodically, because it allows the question of whether the possibilities of transformation between the various media are arbitrarily reversible, that is, whether the transformation of the audible into the visible should represent a problem entirely different from a converse metamorphosis.

Certainly, the answer to this question depends on the discourse of the senses, its hierarchy, its complementarity, or its intersensorial dynamics within aesthesiology.

Nevertheless, I will not further elaborate on this point. – At this juncture, I will return to the beginning of my talk.

Considering the conventionally chronological and genetic relation of film first and music afterwards, I feel that concerning the functionality of music, all too many somewhat naïve assumptions are come up with far too rashly.
As a matter of fact, many overlook the following: For one thing, a newly composed or adapted or pre-existent music changes when joining or flowing into the other visual medium; for another, also the visual moving picture will change through the continuing or interrupted music itself.

Therefore, with the presence and the effects of music, there is never only something temporally posterior and secondary joining the anterior and fundamental of the movie’s visual medium; but there seems to be a reciprocal metamorphosis as a consequence of which a mutually influential relation between the functions of the respective media develops, which never only represents a mere subtext or background.

Like in the relation between poetry and music, there is never simply an obviously questionable synthesis at work; rather, following Ingeborg Bachmann’s line of argumentation, the encounter of music and poetry/film generates a third medium, which previously neither film/poetry nor music would have been by itself.

Thus, the two media emerge in different shape through the aforementioned encounter.
At the outset, this applies methodically not only to the art film genre but also to the commercial movies, even tough in the latter, the mere secondary function of music then is in particular appearance or, if the movie is so bad, also the aesthetically compensatory function of music reveals itself.

There are movies which exactly through the addition of music are, at least emotionally, so awful, trivial and aesthetically questionable – in these cases, kitsch is produced exactly through an hyperbolized emotionalization of music – on the contrary, there are also those movies which without music or soundtrack can be of the highest quality as in the movies by the brothers Dardenne in Belgium.

So, when in the following I shall speak about the dysfunctionality and autonomy of music in film, these aforementioned presuppositions of functionalizing in ways that privilege the quality of film are to be considered especially if by the functionalization were understand nothing secondary or aesthetically questionable and nothing all too obvious.

The repetition of a sound signet, i. e., of a specific sound design with the significance of a leitmotif, can be seen as an important function of music in film.
Through such a repetition an earlier sequence or situation is recalled, which is intermittently eclipsed by the moving picture and thus no longer is located within the recipient’s memory.

However, the sound signet represents a connection to an earlier event, which had been washed away through the flood of pictures. Thus, while in the movie, the moving pictures continue, the music as a second medium evokes something happening in the past (It should be added that thus the retention and protention of music as well as of film are differently attributed to the cultural memory).

Therefore, despite the founding synchronicity of the two forms of movement (sequence of pictures and music) an interruption of the moving pictures is given, which hints at an A-synchronicity of the two media.

In other words: Even though both media have a quality which structures the time order by means of sequential rhythmication (rhythmicization?), at this point they separate, because the temporal units are marked differently (Freud’s time mark/indication).

On account of this difference it seems appropriate to more closely define the concept of function against the background of the possible uniformity and non-infirmity.

If one applies the concept of function in sufficient differentiation – not necessarily in a mathematical sense or according to Niklas Luhmann’s social theory of codes – but following Erwin Ratz’s “functional concept of musical forms – this would mean that it is not important whether a sequence is repeated literally at another point in the forming process; on the contrary, it is crucial to decide if the respective functional sequence within the formal process is comparable, identical or even fundamentally different.

In the former case, one could speak of repetition (if only in quotation marks); in the latter, it is doubtful – due to the formal change of function – whether regarding the respective sequence we are confronted with a repetition at all, even if this repetition directly quotes something past (passed).

Like in music, a repetition in itself has little significance, presupposing that in a progressive time sequence there is such a thing as repetition.

If the latter applies, in any case the repetition is not simply an identical transfer of a particular time sequence into a later phase on the axis of time.

On the contrary, there is an overlapping and a connection of distant scenes for the cineastic and the receptive memory. Thus, either a story of motives in its own right develops or a palimpsest of multiple layering comes into being. Because of the respective temporal marks/indications inside the memory, one could also speak of a process of
relocation and compression in accordance with the psychoanalytical interpretation of dreams.

Since on account of the two media, there are, individual realities of existence as well as successful defences thereof, these are integrated with each other and simultaneously displaced. As a consequence, one medium replaces the reality of the other. In case of doubt, one medium doesn’t only confirm the other, does not only underline it, but replaces it – that is, it relocates it as it removes it from its original position, interrupting its dynamics of direction. So, already at his point, at the outset of our discussion of a relatively simple context, the relationship between film and music and between music and film, seen from the perspective of their respective functions, is considerably intricate and complex.

Indeed, this applies to the cineastic production and the receptive memory of the spectator or the listener.

In a first step, I will now unfold these reclaimed presuppositions, above all that of the continuity called into question as regards the moving picture in film – that is, a continuity, which music would have to follow in comparable ways or not.

Therefore, the frequently celebrated continuity produced through narrativity is called into question – that is, a diegesis, which quite a number of movie soundtracks follow naively and uncritically as if the uninterrupted motion/movement were a natural event.

These presuppositions, which so far I have only hinted at (intimated), I will now discuss in detail, using as a model the ur-scene of a film. As a matter of fact, I will here refer to a film about a film: a motion picture with the title “Scenario”, which Jean-Louis Godard made in 1982 as an addition (bonus) to his feature presentation “Passion”.

As we will see, this film about a film contains not only crucial advices on the relationship between moving picture and image/still, but also the relation between film and music. A preliminary inference could be: only the self-analysis of the moving picture under consideration of its origin in painting or in photography – that is, of its historical pre-conditions, which led to the genesis of film particularly with in Godard and Antonioni – can open a space between the two media. In this space, music/acoustic objects could find their significant place; only the crisis of the painting will produce the condition for the possibility of music.
II. The Ur-Scene of the Film: Godard’s *Scenario* to his Film *Passion*

*Scenario* is not a typical film commenting on a film, not a mere encore, not a bonus DVD documenting the genesis of the film *Passion*; yet, beyond the film aesthetics of the Nouvelle Vague, it outlines a fundamental programme for the art film that has consequences for the commercial movie. It puts many things in its appropriate place or presents it in a different light which to us, viewed from the perspectives of production and reception, is understood.

This film cannot even be found in renowned institutes of film studies. Also in film studies, it has hardly received any attention aside from the little volume entitled *Passion* or the imagination of Jean-Luc Godard by Joachim Paech. In Paech, we at least find a transcription of Jean-Luc Godard’s statements in the film Scenario.

What is naturally missing is the director’s gesture, which is so crucial to the production of a film. Because from its movement, which is projected onto a white screen (cf. the “blancs” in Mallarmé’s poetry) like a shadow, it is evident that a movie does not come into being out of nothing; rather, the movie comes into being via the deletion of a scenario – that is, of the libretto. Even though the film is called *Scenario*, it nonetheless deals with nothing but the destruction of that script. As we will see, for the conception of Godard’s film it is quite essential that it will not be reduced to any kind of narratability of a story, the transfer of which would be the task of the dialogue as well as of the film sequences.

On the contrary, Godard would say at this point, it is not at all the intention of a movie to pursue the narration of a story such as would be the case through dialogues in drama, in every-day conversation or through prose; instead it is the task of the film, according to its genuine medium as a moving picture (cf. Deleuze) narrowed down to the pictures only, by means of their intersections, their dissolutions and interruptions, to tell a story.

That’s why the scenario (the libretto, the script) must be annihilated because otherwise the director and the actor would only think of the transformation of the script into an actual film instead of asking how many overlayered stories can be told only through sequences of images, that being a form of narrativity which does not follow the logic of the linear and only horizontal trajectory of a narratable story in prose or drama (Here, I will neglect relatively complex narrative strategies such as compression, eclipsing and reminiscence as we know

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them from James Joyce’s *Ulysses* and *Finnegans Wake*, which Umberto Eco not coincidentally celebrated as the origin of the *opera aperta* (open form), in which contrary to the linear trajectories it is exactly rotative, parallel and spiral trajectories that dominate.)

So let us return to the apparently quite clearly emphazised title of the movie *Scenario*. If its significance as a mere script is brusquely rejected, that does not mean that the title has altogether lost its meaning for making movies and for the following film *Passion*.

To be sure, it has filed this one significance as seemingly closed; however, in substitution it has assumed another, which goes back to the tradition of the Commedia dell’arte. Above all, I am referring to the treatise on acting by Flamino Scala of 1568/1569 titled *Il téatro della Favole rappresentative*. There, the scenario is a simple and fundamental model for acting and playing, which the actors have to perform in free improvisation.

Thus, in the tradition of the art of acting reaching from the baroque all the way to Dario Fo, scenario means the improvisation of a scene based on a simple blueprint.

So, after Godard in the film about the film has annulled that one significance as a libretto, now this other significance is valid in the sense not mentioned by Godard in his film *Scenario* yet realised in the actual film *Passion*. There one finds rehearsals with the actors, especially in those parts in which the thespians have to imitate the movements portrayed in the pictorial representations. Therein every now and then, something goes wrong, which normally wouldn’t belong in a finished film; yet it is just this staging of failed scenes permitted and deliberately included by Jean-Luc Godard, that has amazing significance.

Part of the improvisation of a scene by the actor is indeed also the possibility of falling through which consequently suspends the famous paintings which to art historians are so untouchable – for example, when in the famous painting of Goya portraying *The execution of the unsurgents on May 3, 1808* a little dog from another painting by Goya titled *The Lady with the little Dog* runs into the scene of execution and licks up the blood of the mercilessly murdered.

Therefore, because the two scenes imitated in the painting actually bear no relation to each other, they nevertheless are crossed over with each other so that with respect to Goya the question arises of how the harmless genre painting of a portrait connects to the very cruel documentation of the Madrid insurgence. The irritation even increases when the famous painting with the naked Maya, which provokes a certain voyeurism, is related to the documented picture. That’s why Godard has the guns that in the picture are pointed at the insurgents suddenly point away from the screen at the spectators in order to disclose the
deadliness of voyeurism. Since the gaze always includes a sense of touching something physically, also we as the spectators are being hit by the guns.

To a great extent, Godard thus has his actors in the sense of this scenario improvise the scene in the movie. And this is true not only as regards the interplay in the tableaux vivants, but also for the rather realistic scenes of action in the film such as the sedition of the female factory workers.

There is another film maker of the Nouvelle Vague, namely Jacques Rivette, who from this conception of the scenario had the actors improvise films of a length of full eight hours each – such as in the famous film “Out I – Noli me tangere” of 1971 to 1990. That film was spontaneously invented by the actors insofar as there deliberately was only a false chronology of the trajectories, which indeed undermine any temporally directed narration. Beyond that there existed no fixed dialogues; there was only a given plan who would appear with whom and a possible basic pattern of an action, which would then be freely acted out.

This is a decisive possibility to thus bring the accidental, the open into the play so that it blasts every kind of straightforward and one-dimensionally directed continuity and diegesis in order to then, above all in Godard, make room for essential music (for Mozart and Ravel) in this open in-between.

So that is the improvised scene of a scenario, the extension of time through the painting and the almost playful arbitrariness within the tableaux vivants which altogether endow the sequence with a certain openness through which the music can supervene without providing a mere background for the sequence, being only scene music.

Regarding this point I have developed certain aspects which viewed from a process of critical self-questioning of the moving picture via the extended still and the improvised scene in the sense of the scenario produce such an interval so that a different medium, music, can enter in a meaningful and necessary way. Only in the self-withdrawal of the one-dimensional and only directed visualization of events can something supervene from somewhere else, which not only supplies background and emphasis but also by itself contributes to a fundamental mutation of the character of the cineastic trajectory.

Here, I see preconditions to re-think the complex relationship between the various temporal forms of the moving picture and the music, its unification, dislocation, interlocking and dis-unification. These preconditions further fundamentally concern the synchronicity or also the
a-synchronicity of the two trajectories of film and music, as they since the Nouvelle Vague have been further developed and also problematized principally also by the New Music, by Mauricio Kagel, Josef-Anton Riedel and Wolfgang Rihm in their film music for Bunuel’s “Le chien Andalou”.

III. Comparison of the film music by Josef Anton Riedl, Wolfgang Rihm and Mauricio Kagel with Louis Bunuel’s film “The andalusian dog” (“Le chien andalou”)

It doesn’t seem to be a coincidence that exactly three composers of the New Music and not professionally established film composers have each written music for Bunuel’s “Le chien andalou”, considering that the film follows rather a surrealistic dream logic than the diegetic logic of consequence, which results from a closed narrative form found in light entertainment as well as historical film formats.

Each composer seeking to write music for Bunuel’s film is well advised not simply to neglect the volatile and associative order of the events frequently dispersed and difficult to identify as regards their temporal position by making that order linear and homogeneous. Instead he can and could either still expand a relatively continuous transparency, from which the leaps and the fissures stand out; or, where the film at least within one sequence remains comprehensible for direct perception, the composer could disrupt this sequence, charge it emotionally in order to expose a certain moving picture to its counterpart.

To simplify all this: all three composers were aware that particularly as far as this movie was concerned, special questions of parallelism and synchronicity of film and music arose, because the film itself permanently undermines any simple diachronicity.

In order to prepare this in accordance with a concept, Riedl and Rihm have specified certain instructions for the fading in and fading out of music. While Riedl still has the music start with all hall lights illuminated and then has it continue alongside the movie with faded lights, Wolfgang Rihm has developed a number of different suggestions, of which one – if one at all considers parallel performance of film and music – requires that the music can start no sooner than the process of cutting through the eye with a razor blade is completed. As Rihm’s music is comparatively brief, this also has consequences for the end of the film, whose final nine minutes passes without any music whatsoever - this consequently affirming the presence of music in its absence.. So while in Rihm the two media both at the beginning and in the end
entirely separate, - that is, they become asynchronous – in Riedl a cyclical, yet also asynchronous order cannot be overlooked.

Just as the performance has begun with music only with all the (hall) lights still illuminated and the film supervenes with darkened lighting, the music exceeds the end of the movie and resounds once again with all the lights re-illuminated. Another parallel in Rihm can be seen in the fact that neither has written purely functional music accompanying the film as each film music can also be performed autonomously; in Wolfgang Rihm under the title”Bild …eine Chiffre” (“Image…a Chiffre”) and in Josef Anton Riedl under “Un chien andalou” (“The Andalusian Dog”).

Even the film music by Kagel, which hitherto I have not considered, formulates a particular relationship in contrast to Rihm and Riedl. Admittedly, Kagel also has the music begin later because the sequence including the cutting of the eye in his own words would be emotionally overcharged and would not tolerate the ingredient of music; yet Kagel’s process of composition of commenting on a film is fundamentally different from that of Rihm as well as from that of Riedl. Their composing processes much more represent a commentary on the film, different from Kagel, who rather builds a sound sculpture.

At first Kagel takes the title “Le chien andalou” literally because via loudspeakers positioned directly among the various instruments of the orchestra he has various kinds of barking, howling, mewing and whimpering resound via playback.

Thus even prior to the scene involving the cutting of the eye we hear in the scene with the somnambulist Bunuel, who like an addict looks up the moon while his eyes fill up with ever changing plenitude, the sound of dogs howling, which is also atheme in Mauricio Kagel’s “Lieder-Oper” “From Germnay” (“Aus Deutschland”) in the scenes with the organ grinder.

Simply put, what happens here is a figurative attribution: the andalousian dog represents the erotically intrusive, even aggressive masculinity while the lacrimosely drawn out violin glissandi stand for the sensitive, vulnerable and also coquettish young woman.

With this schematic attribution Kagel undoubtedly caters to a cliché found in film music; however, he undermines it through the hyper-realistic barking, which perforates the appearance of beauty.

Another stereotype can be identified within the dramatized step rhythm of the deep strings, through which the two fundamental emotional forms of behaviour of the female and the male are joined. Thus, inner psychic states and forms of excitement with outward movement are connected in the rhythmic process. It is understood that within the schematically stereotypical
attributions in the trajectory of the compositions result in differentiations, which make them different from the common Hollywood style.

Simply put, these attributions which are typified according to the external movements, are increasingly liberated from their principle of contrast and woven into each other by means of a layering process. The whimpering of the dog for the most part coinciders with the lacrimose violin glissando; of the rhythm of the rapid steps only timid sound shadows remain.

So, altogether, with respect to Kagel, one can state that on the one hand he caters to the emotionally atmospheric cliché of film music such as the Mickey Mousing; on the other hand, it is certain that through the hyper-realism of meticulously employed kinds of barking and howling he sabotages that very cliché.

He joins Rihm and Riedl in the concept of a-synchronicity, which prevents the two media from proceeding homogeneously. The temporally different entrance of the music is comparable; it either starts earlier as in Riedl or much later after the cutting-eye-scene in Kagel and Rihm.

Nevertheless, the respective finales are clearly so much different. Riedl’s musical energy far exceeds the end of the film, whereas Rihm’s music ends abruptly long before that; only Kagel’s music closes simultaneously with the movie’s end. And just as the endings are treated differently, with the exception of Kagel, asynchronically, the two media have a asyndetic relationship without actually merging.

Through his choice of commentary, Kagel stays closest to the film’s trajectory while Rihm’ music represents a brusque juxtaposition. Riedl, like two different fields, music and film pass each other, tear each other and once more asunder (apart).

In the moment of silence, music assumes a particular significance. Through that, the visual power of the moving picture manifests itself quite clearly as music has particularly powerful effect where it is suspended suddenly or long term. Therefore, the a-synchronicity is a decisive option to join the two media exactly where they don’t comment on each other, where their presence has been suspended.

[I enclose a text for the film written by Josef Anton Riedl in my translation:

_Un Chien Andalou._

_Salvador Dali and Luis Bunuel created the film in 1928. Later, in 1936, Bunuel supplied the silent film movie with excerpts from Richard Wagner’s “Tristan and Isolde” and Argentinian tangos. In 1979, I composed an autonomous music for two live synthesizers –“Studio 79” – for a simultaneous performance with the movie that briefly thereafter would take place at the festival workshop “Music and silent movies” – “Avantgarde Film and Avantgarde
Composition” in Bonn”. Even more musical versions were composed thereafter – for instance, for two live synthesizers and for playback purposes (tape with music parts at the Siemens Studio for Electronic Music) on the occasion for the “Days of New Music – Music and Film” (Stuttgart, 1986 and “Documenta Kassel, 1987, as well for the opening of the Seoul Arts Center in 1988). – Here, however, in the early 1990s a then final music version on CD was performed with the following sequence: full hall lights – music beginning – fading lights – dark – film beginning – end of the film – dark – lights re-illuminating – full hall lights – music ending. – A performer, an artist, a performing artist directs the sequence. The music (mono or stereo) is supposed to be played through 8 to 16 loudspeakers raised via and surrounding the audience.- Regardless of the film, all three music versions by the title of “Un chien andalou” played during the concert. – Meanwhile many festival programmes (Basel and Salzburg) have listed the last/final version. J.A. Riedl, from programme: Institute für New Music and Music Education 2004). (By Monday at the latest, Mr. Riedl personally will send you the CD.

[deutschsprachiger Original-Text zu "Un chien andalou" von Josef Anton Riedl.

Un chien andalou.


Hier kommt jedoch zur Aufführung eine der Anfang der 1990er Jahre

Den Ablauf bestimmt ein Interpret. Die Musik (mono und zweikanalig gemischt) sollte über 8-16 das Auditorium umgebende, auf Stativen hochgestellte Lautsprechergruppen abgespielt werden.

Alle Muskversionen werden mit dem Titel "Un chien andalou" auch ohne Film im Konzert wiedergegeben.

Auf zahlreichen Festivalprogrammen (Basel, Berlin, Darmstadt, Dresden, Frankfurt, Gelsenkirchen, Leipzig, München, Salzburg etc.) stand inzwischen die letzte Kombination.

Josef Anton Riedl
(aus Programmheft: Institut für Neue Musik und Musikerziehung, Darmstadt 2004)

Die CD wird Ihnen spätestens Montag abgeschickt von Herrn Riedl persönlich.

I would like to add one important aspect at this point because it produces an immediate connection to my thoughts regarding the painting, the picture and the moving picture in Godard. I have already argued that the self-reflection of the moving picture occurs essentially due to the return to the pictorial tradition of/in photography and the painting. To me, it does not seem to be an coincidence that in a key scene of the “chien andalou” by Kagel quite fleetingly Vermeer’s famous picture of the female lace maker (“Die Spitzenklöpplerin”) appears. It is exactly this tradition of the gaze that is meant to be cut asunder through the severed eye (the severing of the eye), through which, for me, the relation to just that tradition becomes even more intense, especially when one recalls that Salvadore Dali in a programmatic act had perforated exactly this picture of Vermeer with a lance. Just as through the razor blade sequence highly realistically and not symbolically the eye of the beholder of the traditional art of painting is severed, also the scene involving the severed hand, which remains from the traditional manufacturing of paintings. The hand is separated from the body, from the head, and is like in a dream of a “écriture automatique”. The connection between the hand and the eye, between the tactile (tactus) and the visual senses (visus) is newly defined in surrealism: not in the sense of the hierarchy and the complementarity of the individual senses as according to the tradition of aesthesiology (Aisthesis), but disjointedly and intermittently,
(as) painfully intersecting and as entirely detached from each other. In dreams, in a dream these senses can adopt their entirely independent and exchangeable functions.

**IV. Conclusions and New Approaches**

Now I will not simply drawn conclusions from my previous line of argumentation. I will also suggest new approaches that could become significant in future research:

1. The fundamental contribution regarding the function of music in film goes back to the Mainz film studies expert Thomas Koebner, who identifies four distinct functions of music in film: a. the pure “description”, b. the control of affect, c. memory and d. the structuring of the movement of expression.- Two essential problems remain: for one thing, Koebner does not reflect upon the term (of) function beyond its instrumental meaning and thus neglects systematically the invasive potentialities of dysfunctionality and autonomy, both of which could lead to the a-synchronicity of both media; for another, particularly the topic of New Music in film is missing, which is why one doesn’t focus on (catch sight of) the close causal relationship of the also parallelly occurring avant-gardes of the two media. – However, the function of music that Koebner identifies as having the capacity to structure temporal events in film can and could gain particular (special) crucial and further significance. Building upon this approach, one can, for example in regard to Jean-Luc Godard’s movie “Prénom Carmen”, speak of a certain, temporally divided echelon formation of excerpts from Beethoven’s String Quartet’s that structures the specific rhythm of the cineastic sequences.

2. Not coincidentally was the topic of “New Music and Film” and Their Mutual Effects” virulent once before around 1963, above all in the magazine/journal “Cahiers de Cinéma” in July 1963, which included the special issue “Cinéma and New Music”. There, in connection with the film “M.M.” (1962) by Jean-Marie Straub, was a discussion in which also Karlheinz Stockhausen participated. It was clear that opposite to the historical film of the “Chronology of Anna Magdalena Bach” by Straub a historical music, that of Johann Sebastian Bach, could play a vital role; nevertheless, it was apparent that in relation to the new film concepts such as that of the “Nouvelle Vague” it would be also be mandatory to compare or make use of correspondingly
New Music. – In that, it had been a consistent approach of Mauricio Kagel to ever since increasingly begin in the production of his films, such as “Ludwig van” with an deformed and destructed/alienated Beethoven, which would progress into the new territory of the intermediality of radio play, film and instrumental theater. Above all, also Hans Werner Henze’s film music for the cineastic production of Heinrich Böll’s narrative “The Lost Honor of Katharina Blum” (“Die verlorene Ehre der Katharina Blum”), situates itself in that territory. The particular quality in Henze’s film music is the fact that he, in a certain scene of the movie in which the music expresses that emotion of the protagonist Katharina, played by the famous actrice Angela Winkler, an expression which she must not disclose externally towards her guards.- On this then virulent topic of “New Music and Film” one can say that it in the succession of the “Nouvelle Vague” and in the neo-realistic Italian Film plays a certain role, which unfortunately, however, was not really of any significance. – We will have to examine whether or not this assessment needs revision and whether or not the new intermedial concepts have led to new and precise interdependencies between film and new music such as in “Prénom Carmen” and “M.N.

3. Just as the mutual dependencies between film and new music have been fundamentally changed and newly shaped, in analogy to that, by means of the new research concepts of intertextuality and intermediality, chances have increased to correspondingly, if possible, reflect the modified productive relationships of film and music. The reader on intermediality ed. by Ursula Link-Heer and Joachim Paech situate themselves within these new approaches. – In the following, I wandt to develop corresponding consequences together with the results of my talk. Previously, I daringly held the thesis/the argument that music can enter film substantially only where film reflects the crisis of the moving picture, of the picture in a standstill in the art of painting and in photography (that is, of the historical pre-conditions which led to the film and gave it foundation). – For that purpose, I have introduced Godard’s film “Passion” with its “Tableaux vivants”, with its imaginary pictures (J.Paech), an approach integrating the image in the moving pictures through the ‘Tableaux vivants’, that as early as 1962, Pasolini had once demonstrated in “La Ricotta”. The new cineasting procedure is obvious in Godard’s “Passion”, both in the immediate suspension and animation of the aforementioned painting and in the fact that it is not least the music which participates in this process. In doing so, the music ever newly begins in certain rhythmic throws, then decreases and starts again until the
overwhelming entry of the choir (as in Pasolini’s “Teorema” an in Godard’s “Passion”) for the Kyrie of Mozart’s ‘Requiem’. Thus, the music prepares a scene, produces sequences by means of a certain rythmization, which again and again is resorted to and then continued until Goya’s painting of the shooting is shown and imitated on the real scene through the tableau vivant.- Contrary to expectations, at this point the music does not really provide a source of consolation; instead through the entry Woining the picture and the eye of the beholder and blinds his potential voyeurism. Therefore, just as the film has reduced its moving picture to the crisis of the suspended picture and the tableaux vivants, here the music takes part in a volatile diegesis: it does not endow the cineastic sequence with any continuity of emotionally permanent foil. Complementarily to the inference that the motion picture receives its pictorial substantiality only after absorbing the still picture by means of reflection as well as rejection, for the substantiality of music in film a comparable crisis must be claimed. Elsewhere, I have held the argument that only a radically dysfunctional and autonomous music can assume a certain free and substantially additive function in relation to film. Such music was not provided with this option through the autonomous music in the tradition of romantic musical aestheticism, where it still situated itself within the paradigm of grammar and syntax. It gained that option only when it, through the music of Webern und Cage, developed a critical relationship already towards the single note (oder: single sound? single tone?) / the noise / the non-sound / the absence of sounding music.

By means of this form of self-justification through the single note (single sound /single tone), which could also be noise and microtonal dust, music has acquired an autonomous status without any pseudo-metamorphosis along the paradigms of the art of painting, of language, of architecture or those of mathematics. Therefore, I infer that a free and dysfunctional relationship between film and music is feasible only where these two media have found themselves subject to processes of critical self-justification.

Endnotes:

1 Schnebel’s partiture contains multiple stage directions and hints at the imaginary performance, one of which I would like to quote from: “The silent character of the piece cannot be put at risk by the musical playback; the latter should integrate itself in the audible music of the acoustic expressions coming from the conductor and assume their coincidental character. Music should emanate more clearly from the
Visible Music of the gestures if such (music) should be conjured up according the traditional indications in the score. The title Nostalgie signifies a longing for something one no longer has: in search of the lost music – and thus is the score indication for the piece as a whole.” (Dieter Schnebel, Visible Music II. Nostalgie. Solo für einen Dirigenten, Partitur, Mainz (Edition Schott 5704), 1971; the german original: “Der stumme Charakter des Stückes darf durch die zugespielte Musik keinesfalls gefährdet warden; sie sollte sich in die hörbare Musik der akustischen Äußerungen des Dirigenten einfügen und ihre zufällige Art annehmen. Deutlicher sollte Musik aus der Visible Music der Gesten kommen, möchte solche entsprechend der traditionellen Vortragsbezeichnungen beschworen werden. Der Titel Nostalgie neint Sehnsuch nach etwas, was man nicht mehr hat: auf der Suche nach der verlorenen Musik – und ist so verstandenen Vortragsbezeichnung für das Stück insgemeinsamt.”)

2 For example, compare the film music of M. Kagel: Antithèse (1965), Un chien andalou (1983) and Mitternachtsstück (1987). Here, it is important to note that Kagel directed the performance of Schnebel’s Visible Music II during the Fluxus festival in Wiesbaden in 1962, which formed the origin of his later cineastic music on “visible music” in the tradition of D. Schnebel


4 Cf. for the significance of photography in Antonioni’s film Beyond the Clouds.


6 Ibid. J. Paech, 77-80 (precisely, the translations of Godard’s statements in Scenario).

7 For example, compare Flamino Scala, Il teatro della Favole rappresentative(1568/69).

8 Cf. the detailed commentary by J.A.R. on the following version of his film music Un chien andalou for two synthesizers/live, two synthesizers and prepared trombone/audiotape (1980) with Un chien andalou by Luis Bunuel. and Salvador Dali. (1928) in the festival brochure for Days of New Music, Stuttgart “Film und Musik. Precisely, the commentary on the concert/the film performance of November 1, 1986 on page 19.


13 Ibid. 205.

14 Cf. Martin Zenck’s analysis “Violence/Video-Editing/Fragmentation: Beethoven’s Late Quartets in Jean-Luc Godard’s Film Prénom C.armen – in: Representations of Violence and Violence of representation in the arts and medias, ed. by Martin Zenck (=Reihe Historische Anthropologie, Bd. 34), Berlin 2007, p. 21-41.

15 This film music was also performed as an autonomous concert music under the title Katharina Blum.: Concert Suite for Small Orchestra during the Brighton Festival directed by the composer himself in 1975.

16 In this context, compare Luis Bunuel: Film – Literature – Intermediality (see above for full bibliographical information).


18 Cf. Elisabeth Oy-Marra, “Old and New Media in Pier Paolo Pasolini’s La Ricotta” – in: The Golden Age of Italian Film: The 1960s, ed. Thomas Koebner (especially as regards “tableaux vivants”. of the famous pictures by Rosso Fiorentino. and by Pontormo.).