

Brief Analysis on Colorful Musical Visual Imaginary Space

Jie Ruan

Faculty of Humanities, Xi 'an Conservatory of Music Xi 'an, Shaanxi Province 710061

Abstract: By means of musical language, in the space of imitation, modeling, movement, symbol and suggestion, the art of music demonstrates the synesthesia between auditory art and visual art and presents the basic features, development prospects and space of music aesthetics.

Keywords: Music; Vision; Imagination; Space

“One gets different impressions of a mountain when viewing it from the front; sideways; at a close range or from afar. Fail to see what lushan mountain really looks like, only from within the mountain” is the poem written by Su Shi, the litterateur of the Northern Song Dynasty. Music rhythm and visual sense of space run through this masterpiece. It is soundly appropriate to use this poem to compare the creation of musical aesthetics. It is well known that, through the ages, human evolution and development tend to highlight the incomparable wisdom and energy to create imagination space in both visual art creation and auditory art creation. Endless rhythm, pitch, timbre, rhythm, melody, tune, form, mode, tonality, harmony, symphony, sonata... in the sacred halls of music and art have created a profound and colorful imagination space from hearing to vision. In this paper, the music visual imagination space function is created through several different aspects.

1. Visual Imaginary Space in Music Imitation

In research on music aesthetics, the origin seeking of music in introductory stage was “imitation theory” which has far-reaching influence. Even Aristotle, the Western thinker, also believed that art originated from imitation, “the instinct to imitate begins in childhood (one of the differences between man and beast is that man is good at imitation. Human learned the first knowledge from imitation). The sense of tone and rhythm is also in our gene, and those who were naturally most endowed with it at first develop it gradually and then improvise poetry. Imitating the sound phenomenon of nature is the specialty of music art, too far behind for other art forms to catch up with. In the present study, we just discuss how does music create a space for visual imagination through imitation. Beethoven used flute, oboe and clarinet to imitate the cries of nightingale, quail and cuckoo respectively in the second movement of *No. 6 Symphony Pastoral*, rendering a spring, the scene of birds ‘twitter and fragrance of flowers. In Chinese traditional music -- trumpet song *Song of the Phoenix*, the intermittent and crisp chirping of birds breaks the silence of the mountain forest. The song of birds from far and near, from sparse to dense -- a feast of birds. From near to far, the soft bird song makes the mountain forest return to calm, leaving only a few cicadas chirping occasionally, a quiet, warm and peaceful natural scene. *Warbling A Desolate Mountain*, the Erhu music, the birds will imitate perfectly, vividly show the rise and fall using a variety of onomatopoeia erhu playing skills. These flying creatures are having song feast. Imitations of natural phenomena in famous music creation and works at home and abroad planted a lot of associations in the audience’s mind.

2. Visual Imaginary Space in Music Model

Hegel, the German philosopher once said: “Music is moving architecture. Architecture is frozen music”. It implies that music enjoys a powerful auditory modeling function. It drives the audience to solidify their thinking in the process of enjoying the music, thus rendering the infinite variety of concrete imagination space so that the audience in the process of appreciating the music solidified thinking. In the *Moonlight Sonata* by Beethoven, there are continuous adagio in three movements, C sharp minor, in 2/2 time, tripartite form (first movement), Allegro minor, D flat major, in 3/4 beats, tripartite form (second movement), urgent board, C sharp minor, in 4/4 beats. Sonata form (the third movement) is like fine material, which builds a magnificent and thrilling movement full of beauty and tenderness, constructing a chapter full of excellent depression, tenderness and breathtaking magnificent movement. A “visual” image space arises spontaneously. It’s like a boat swaying on the moonlit surface of Lake Lucerne in Switzerland (Ludwig·Raelstüb) and “a flower between two abysses”. The renowned poet Bai Juyi from the Tang Dynasty sent this historical tour of the traditional Chinese pipa, hearing the pipa throughout the night, he left the legendary work of *Lute Verse* based on Traditional Chinese pipa. Today, although it has been thousands of years, the music model and space created by Bai Juyi in *Lute Verse* “Still holds partly concealed. The bold strings rattled like splatters of sudden rain; the strings are whispering, anything is in a mixed rhythm, like globules falling to the jade plate. Those who have the same misfortune sympathize with each other. Strangers when we meet, the

heart is a lonely heart!” Have still been vivid in our mind and lingered in our ears. The three sections of *House of Flying Daggers*, a famous traditional Chinese lute song, are organically composed, vividly shaping the grand, golden and thrilling Battle of Gaxia of Chu and Han. In particular, in the “Jiulishan War” music, the heroic and intense, rapid and powerful alternate playing method of “sweep, arrange, play, and arrange”, as well as the use of techniques such as “double string, push and pull” led the whole song to the climax.

3. Visual Imaginary Space in Music Movement

With respect to the particularity of music movement, Polish music aesthetician Lisa once said, “Music gives us a feeling of movement. It is presented to us as a series of changes and movements of constituent elements.” “The perception of sound motion enables us to conceive of things that the music cannot supply alone. The nature of music motion, while melody, harmony, and especially metronome -- the various types of rhythm, orchestration, and dynamics allow the listeners to visualize music motion and thus associate this sound movement with a vision -- a representation of space. *The Moldau* is a world-renowned masterpiece by Smetana, the Czech composer. Interpreting the movement of music to create a visual space, the whole work focusing on the shape of the river at dawn and night is of the greatest interest and soul-stirring feeling. At dawn, flutes and clarinets are being alternated with harp and violin pizzicato to produce excellent flowing patterns, like gurgling mountain springs and trickling streams flow merrily underfoot. As the night screen has hung down, the music for or played by a brass band and the sharp scream of woodwind represent the rushing torrent towards the canyon. It’s like a dead horse, wild and uninhibited, lightning flashes and thunder rumbles -- what a breathtaking picture. *Divina Commedia-The Inferno* by Dante Alighieri, “there was an earth-shattering bang from the muddy waves, breathtaking, shocking the shocks both sides of the river.” Listening to Russian composer Borodin’s symphonic painting *On the Central Asian Steppe* feels like being in the vast steppe, which is similar to photographic art guided eye technique, where violin, flute, oboe, cello, double bass, English horn, a variety of instrumental music single and ensemble are flowing in the open field. “Over the monotonous, yellow, sandy steppes of central Asia came the strange melody of quiet Russian songs. Then the horses and camels are approaching, with the melancholy tones of old Oriental songs. Protected by Russian troops, a caravan of indigenous merchants, crossed vast prairies and deserts and drifted away. Russian songs interweave harmoniously with old Oriental songs, lingering over the grassland for a long time, and finally disappearing over the grassland. “The “flowing water” in the famous Chinese ancient song *Lofty Mountains and Flowing Water* vividly depicts various dynamics of running water through “harmonic overtone, brush, rich, note, roll, up and down” and other fingering techniques. These moving pictures include hanging spring waterfall, pouring maninsan, deep pool blue water, and layers of waves like snow.

4. Visual Imaginary Space in Music Symbol

In the realm of art, “symbolism” has been used in many forms of art, most notably and lively ones are poetry and music. *Petrel* by Gorky, Russian literary master, like a sing of praises, tragic and vigorous. It is filled with lightning flashes and thunder rumbles, and violent storm, which is a symbol of the proletarian revolution of the pioneers of the heroic war, wisdom and courage, and of the proletarian revolution will win the bright future. The *Yellow River Cantata* is the masterpiece (handed down from a long time) of Xian Xinghai, the Chinese people’s artist was good at creating dignified and majestic works. And they are the model of large-scale music works in modern China The whole piece of *Yellow River Cantata* consists of overture and eight movements, covering a variety of singing forms. This work includes mixed chorus, music poetry recitation, male and female duet, each singing one part, sing in chorus, baritone singing a round, and soprano solo. Songs for Yellow River, praises for the Yellow River, protection of the Yellow River, the Yellow River is in the groan, the Yellow River in the roar, the Yellow River is in a rage, the Yellow River is symbolizing the great national spirit of the indomitable Chinese nation united as one to fight against foreign aggression. Debussy, the French musician, is the most outstanding impressionist music founder in the history of music worldwide. The orchestral piece *The Sea* is Debussy’s masterpiece. It has flowing light and shadow like impressionist style. He completed the sketch of the rhythm of sound by means of rich and varied harmonic techniques and colorful orchestration techniques to symbolize the sea of three different time periods, different state scenery and character, from blue tonal melody, playing and beating timbre, to violent restless rhythm.

References:

-
- [1] Bernhart, Walter. Introduction to Word and Music Studies: Defining the Field, edited by Walter Bernhart, Steven Paul Scher and Werner Wolf, 1–5. Amsterdam: Rodopi, 1999.
 - [2] Burlin, Toivo. Det imaginära rummet: inspelningspraxis och produktion av konstmusikfonogram i Sverige 1925–1983. Göteborg: Göteborgs universitet, 2008.
 - [3] Brügger, Niels. “The Website as Unit Analysis? Bolter and Manovich Revisited.” In North-ern Light: Film and Media Studies Yearbook 5, edited by Arild Fetveit & Gitte Bang Stald, 75–88. Copenhagen: Museum Tusulanum, 2007. Accessed January 2, 2014. doi: 10.1386/nl.5.1.3/2.