Introduction

Music Towards Other Arts. Why Music?

In recent decades, the traditional approach to the history and theory of art, derived from the post-Humboldtian idea of the university, has given way to a more encompassing cultural approach. This shift challenges the conventional view that originated not from Humboldt himself, but rather from collective thoughts on education and its role in public life since the 1770s.

The concept of "Bildung" (education) evolved beyond the notion of shaping individuals externally through upbringing or teaching. It embraced the idea of a master's living influence on the learner, encouraging active participation in self-transformation. Both science and art were considered integral components of human development. Presently, an anthropological approach dominates, conceptualizing culture-forming activities as a system influenced by numerous factors, shaping individuals in a non-individualized manner.

Despite its modernity, this approach echoes Humboldt's belief in the existence of a shared spirit of science connecting all paths of human knowledge. This belief underlines the importance of commencing the process of human education at an early age. For Humbolt, there was a general value that could and should be followed in life. Such a person, aware of his identity, can be fully himself because he knows that although he is an independent individual, the world around us must be explored in connection, in communication with other

people. The objective of the Conference on *Musical Multimediality as a Keystone of Artistic Manifestations in 20ᵗʰ–21ˢᵗ Century Europe* (held in Kraków, 31 August—2 September 2022 at the Institute of Musicology, Jagiellonian University) was to serve as an international forum for debating the role of music across various cultural activities.

Musical Multimediality

The notion of musical multimediality served as an umbrella concept enabling the discussion of a multitude of general topics as well as particular cases. In the contemporary context, music should be perceived not only within its cultural framework but also in its adaptability and versatility, intertwined with other arts. This necessitates analyzing music in its functions within popular culture, as well as its role as a parallel or additional code in films, theatre, computer games, dance, and even music dedicated to fitness activities.

The multimediality of music extends to its function in the political realm, particularly in post-Soviet countries, where it serves as a tool for propaganda or social education. It also manifests in protest music on a more universal scale. A noteworthy phenomenon is the transformation of musical compositions into icons, adapting elements of national culture for virtual worlds in computer games, film, theatre, and lifestyle.

Artistic Perception Through the Ages

These considerations lead us to an ongoing discussion about the priority of arts and, more specifically, the place and role of music in the human perception of the world. The medieval understanding of music as the mirror image of the universe, emphasizing its beauty through numerical proportions, directly translates from Saint Augustine's *De musica*: '*pulchra numero placent*.'[1] The well-known platonic categorization of *musica divina* into *musica mundana*, and *musica instrumentalis* has caused a lot of confusion as to the proper understanding of these terms. However, one thing has been obvious for almost two thousand years. It is divine music (*divina*) that is purposeful

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[1] For the detailed discussion of this particular understanding of music see Frank Hentschel, "The sensuous music aesthetics of the Middle Ages: the cases of Augustine, Jacques de Liège and Guido of Arezzo," *Plainsong and Medieval Music* 20 (2011): 1–29..

and efficient, and thanks to it, various musics appear in separate orders of nature: cosmic, human, and musical practice. Thanks to this understanding, for centuries music was placed at the highest level in the order of arts, because it referred directly to human emotions and cognitive abilities—without the use of tools such as words (literature), matter (sculpture, architecture), color (painting), etc.

The Romantic era brought forth a new perspective on music, presenting it as the ideal means for divine creation. As any Romantic artist, thanks to his art, becomes equal to God, then music is the best way to implement the divine act of creating out of nothing (*creatio ex nihilo*) into life because it knows no limitations of the material world and refers directly to human emotions and feelings. August Wilhelm Schlegel, in his published in "Athenäums" (1798–1800) —*Fragmente* comparing literature to music stated quite clearly:

> [174] Die Poesie ist Musik für das innere Ohr, und Malerei für das innere Auge; aber gedämpfte Musik, aber verschwebende Malerei.
> [174] Poetry is music for the inner ear and painting for the inner eye; but muted music, but floating painting.

It is music that offers mankind the perfect way for any divine creation. Also in this strange treatise (fragment number 322), one can find such a description of artistic activity. It is possible to find the first vague definitions of the idea of *Gesamtkunstwerk* – the idea of the unity of arts, which we still consider to be the greatest achievement of the Romantic era.

> [322] Sinn der sich selbst sieht, wird Geist; Geist ist innre Geselligkeit, Seele ist verborgene Liebenswürdigkeit. Aber die eigentliche Lebenskraft der innern Schönheit und Vollendung ist das Gemüt. Man kann etwas Geist haben ohne Seele, und viel Seele bei weniger Gemüt. Der Instinkt der sittlichen Größe aber, den wir Gemüt nennen, darf nur sprechen lernen, so hat er Geist. Er darf sich nur regen und lieben, so ist er ganz Seele; und wann er reif ist, hat er Sinn für alles. Geist ist wie eine Musik von Gedanken; wo Seele ist, da haben auch die Gefühle Umriß und Gestalt, edles Verhältnis und reizendes Kolorit. Gemüt ist die Poesie der erhabenen Vernunft, und durch Vereinigung mit Philosophie und sittlicher Erfahrung entspringt aus ihm die namenlose Kunst, welche das verworrne flüchtige Leben ergreift und zur ewigen Einheit bildet.
> [322] The sense that sees itself becomes spirit; Spirit is inner companionship, soul is hidden kindness. But the real-life forced of inner beauty and perfection is the mind. One can have some spirit without soul, and much soul with less spirit. But the instinct of moral greatness, which we call the mind, only needs to learn to speak, then it has spirit. He is only allowed to move and love, then he is all soul; and when he is mature,

he has a sense of everything. Mind is like a music of thoughts; where the soul is, there the feelings also have outline and form, noble proportions and charming colouring. Mind is the poetry of sublime reason, and through union with philosophy and moral experience springs from it the nameless art, which seizes confused fleeting life and fashions it into eternal unity.

Gesamtkunstwerk

The idea of *Gesamtkunstwerk*, often attributed to Richard Wagner, finds its roots in Greek tragedies, where the union of music and drama laid the foundation for modern theatre. The most detailed research reveals of course the chain of composers, who linked the numerous art manifestations on the stage earlier. One must, however, remember that "total artwork", frequently translated as "synthesis of the arts", appeared in the Greek tragedies starting with Aeschylus and it has been the finest example so far of total artistic synthesis for centuries. The ancient union of music and drama in theatre form, thou has been forgotten for years, was the foundation of modern theater—especially in its late romantic version. Once again it was Wilhelm Schlegel who called Chorus "the ideal spectator". He had in mind the chorus that in ancient Greek tragedies performed the so-called triune chorea, i.e. a group dance combined with sung text. But it was Wagner's tetralogy, *Der Ring des Nibelungen*, which represents a significant attempt to realize these ideals, even though he faced the technical limitations of his time.

Wagner faced of course many technical problems. In his times, the theatre machinery allowed for the quasi-realistic creation of various landscapes or illusions of unreal phenomena, such as the famous mechanical swan, but the theatre of that time did not allow for full immersion, for merging into the stage reality. The viewer at that time had to use their imagination to feel himself as part of the presented world. Today we are increasingly approaching (or maybe even crossing) the border between the real world and the world of art. Year after year, better cinematic effects make it easier to forget about the unreality of the virtual world—they allow us to almost participate in the events shown. The increasing use of augmented reality in films and computer games allows for smooth transitions from one world to another. Film and its relative techniques may be perceived as the realization of *Gesamtkunstwerk* idea. World-building and transmedia storytelling become an almost natural artistic technique. Our senses (still beyond smell) perceive an increasingly perfect *Gesamtkunstwerk*

with a degree of perfection that philosophers—and even artists—could not imagine just one or two generations ago. Another barrier will be broken at any moment. Today, artificial intelligence allows us to modify the reality around us so much that we cannot detect falsehood with our sight, hearing, or intellect. As technology advanced, particularly in cinema, the implementation of Gesamtkunstwerk became more pronounced. Augmented reality in films and computer games facilitated seamless transitions between worlds, creating an almost natural artistic technique. The role of artificial intelligence further blurs the line between reality and art, allowing for significant modifications in our perception.

Multimedial Art in Neo-Modernistic Times

In neo-modernistic times, intellectuals like Rudolf Anheim and Roman Ingarden recognized film as a synthetic art form, combining images, sounds, and music into a cohesive whole. Anheim in his work *Film als Kunst*[2] noticed

> A synthetic film [in the 1930s = sound film] is one that combines parallel, autonomous series of images, sounds, and music, each of which, while retaining its specific properties and values, constitutes a closed whole.

Roman Ingarden[3] called the film a spectacle standing on the border between many arts. Alicja Helman,[4] who was a world forerunner in film theory research together with Claudia Gorbman and James Tobias, described the film as a multi-code object of various cultural circles. Influenced by semiotic considerations, Helman defined the aim of the film as combining (in the research process) the immanent analysis of the work with attempts to transmit it outside to relations that bind them permanently with reality. She proves also that the film is not only a visual art but a specific visualization of music. Zofia Lissa[5] stated the musical principles of shaping played a decisive role in Polish

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[2] Rudolf Anheim, *Film als Kunst* (Berlin: Ernst Rowohlt, 1932); Polish edition Warszawa: Wydawnictwa Artystyczne i Filmowe 1961:

[3] Roman Ingarden, "Kilka uwag o sztuce filmowej" [A Few Remarks on Movie Art], in: *Studia z estetyki*. Vol. 2 (Warszawa: Państwowe Wydawnictwo Naukowe, 1958).

[4] Alicja Helman, *O dziele filmowym* [*About the Film as an ArtO object*] (Kraków: Wydawnictwo Literackie, 1981); Alicja Helman, *Rola muzyki w filmie* [*The Role of Music in Film*] (Warszawa: Wydawnictwa Artystyczne i Filmowe, 1964).

[5] Zofia Lissa, "Muzyka w polskich filmach eksperymentalnych" [Music in Polish Experimental Films], *Kwartalnik Filmowy* (No. 2, 1961): 3–24.

short films. So one can say that since the beginning of the era of art cinema, films have seen the implementation of the idea of combining different arts. Although film is an art of moving images, the role of music has always been strongly emphasized.

Starting in the 1950s, cognitivism provided a deeper understanding of the role of music in film, emphasizing its multi-code perception. The film was perceived as enabling a deeper cognition and understanding of reality because in its essence was only information processing[6]. The modern analysis of movies based on cognitivist methodology underlines the importance of music which: creates a fictional universe together with other codes, facilitates full immersion for spectators, provides additional symbolic or iconic content, and often allows a (sub-) cultural identification. Music was seen as integral to creating fictional universes, facilitating audience immersion, providing symbolic content, and enabling cultural identification. Consequently, music became an indispensable keystone of the artistic message.

Contemporary Understanding of Music

What is the contemporary understanding of music in this complex matter of modern art? In the contemporary art landscape, music remains a fundamental element, often subtly reaching recipients. The globalization of culture allows the use of musical clichés wherever Western culture is present, making music the most universal communication channel. This is why the voice of musicologists cannot be missing in the analysis of contemporary artistic works. Music becomes a keystone in multiple—often very diverse—everyday wrapping of various activities. Music is still an artistic fascination (despite the musical style), but also plays other functions. It can be a daily separation from civilization noise. It becomes a cultural symbol or icon, it plays very often the role of a mass-media tool, or a binder connecting various art codes.

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[6] See for example Richard C. Allen, *Projecting Illusion, Film Spectatorship and the Impression of Reality* (Cambridge: Cambridge University Press, 1995).

The *Musical Multimedia as a Keystone of Artistic Manifestations in 20ᵗʰ–21ˢᵗ Century Europe* **conference**

The three-day conference organized by the Center for Research on Music Multimediality (Institute of Musicology of the Jagiellonian University) was devoted to the above-mentioned issues, which concerned music as the keystone of the multimedia nature of various arts. During four thematic sessions, scientists of various specialties (musicologists, composers, anthropologists, Americanists, ethnomusicologists, and practicing musicians) from 8 countries (Bulgaria, Czech Republic, Georgia, Lithuania, Serbia, Slovakia, USA) presented their 25 papers *in situ* or online. The presentations were devoted to various aspects of the role of music in relation to ideologies, music in films, theater, computer games, and music in pop culture. There were also presented issues of musical self-definition of various ethnic or cultural minority groups.

The articles included in this volume reflect the basic issues raised during the conference and exemplify analyses of music used in various contexts:

The paper by **Jan Blüml and Petr Šrajer** is an outstanding example of multimedia thinking about music. It examines the modifications that occurred in the use of music on radio stations as a result of the political changes that began in 1989. An excellent example is the phenomenon of radio hit parades that appeared in Czechoslovakia in the 1960s, and their founders were also significant in establishing the format in the context of the private media of the 1990s. The authors study the development and changes of pop music in radio broadcasting in a broader cultural context.

Mykolas Bazaras shows a very interesting aspect of combining the issues of music aimed at young people, the ideologization of culture in Soviet Lithuania, and technological innovations. In 1970' the Western rhythmic music was perceived ideologically as hostile in the USSR. There was a shortage of information and access to recordings, instruments, sound amplification systems, mixing consoles, and effects. The article explains how the construction of two electronic instruments – the monophonic synth ARGO A1 and the polyphonic synth STRINGAS (the result of a collaboration of engineer Orūnas Urbonas and composer Giedrius Kuprevičius) became an act aimed against the communist decision-makers of Lithuanian culture. Bazaras also describes the capabilities and innovative character of these tools, and their wide range of modulation possibilities, thus approaching the architecture of modular synths.

Monika Nováković explains the example of two case studies – concert pieces of Ivana Stefanović and Zoran Erić (prominent figures in Serbia participating in many theatre projects) what the "afterlife" of compositions used in drama performances may look like. The author introduces the term "remediation", brought to Serbian musicology (after Jay David Bolter's and Richard Grusin) by Vesna Mikić. This method allows her to explore further development of musical material in a new context, despite the obvious fact, that artists can reach a broader audience outside of the theatre.

The complicated issue of using music in a political context is described by Georgian researcher **Gvantsa Ghvinjilia**. The author argues that the natural development of professional Georgian music, which has always been based on Western European musical culture, was disturbed both during the so-called second Annexation of Georgia (1921) and after the Second World War. As a result Georgian composers remained within the limits of the romantic stylistics and thinking system. The generation of the 1960s and especially the 1990s raised on this model had to overcome the backlog from a single line of European music. It is why during the post-Soviet times Georgian music turned towards a mystical style reflecting all the national pains of the Russian annexations usually associated with feeling fear and uncertainty. It is also a reason why the religious theme dominates in post-Soviet Georgian music.

Karolina Golemo's excellent article deals with one of the most interesting Polish music festivals, *Sacrum Profanum*, or rather with the change of its formula – forced after 2020 by the restrictions related to the COVID-19 pandemic. The festival – offering the so-called contemporary classics, electronic music, jazz, and other genres—is known for experimenting, presenting courageous arrangements, and combining traditions with the avant-garde. Starting on the 2020 edition, the "live" event festival turned into an online event. The paper shows how the experimental edition of 2020 made it possible to expose the multimedia dimension of *Sacrum Profanum*, testing new forms of interaction with the audience and new possibilities of connections between sound and image. It is an outstanding analysis of the festival's multimedia dimension.

Tomasz Bonikowski belongs to the youngest generation of researchers for whom the world of computer games is as natural as the marriage of music and theatre for older generations. The article shows how music can evoke the symbolic aspect of civilization, which, although based on the realities of the Scandinavian culture of the Sámi people, creates a virtual layer of magic.

Unlike most TPP games, *Skábma: Snowfall* not only relies on visual and textual references (like clothing, choreography, or language) but reconstructs, or rather through-constructs, traditional music of the Sápmi country creating its in-depth relational structure. This paper paves the way for new research on the multimedia nature of music, the role of which in virtual game worlds will certainly increase.

Conclusion

In conclusion, the multifaceted functions of music today demand a broader perspective. To comprehend the phenomenon of sound art, one must consider music in relation to various elements of the surrounding world. It is no longer sufficient to analyze the productions of various composers against the background of culture (regardless of high or popular culture). It is necessary: to recognize the role of music also in films, theatre, and computer games, to explore the function(s) of popular music – e.g. as a subculture symbol, to deal with music in politics e.g. in post-Soviet countries and especially its role as music on service of propaganda. The list of topics is longer. Music became the symbol of social or political protest in various countries. Many musical compositions function in cultural circulation as icons (in social or political contexts), social attitudes, and human behaviors. The music vocabulary is increasing with the use of national music elements as a substance for musical worlds of computer games, film, and theatre and as an integral part of the diverse tapestry of human activities. Such a rich and multi-task understanding of music is a necessity today. This methodological approach is aptly termed "multimediality".

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