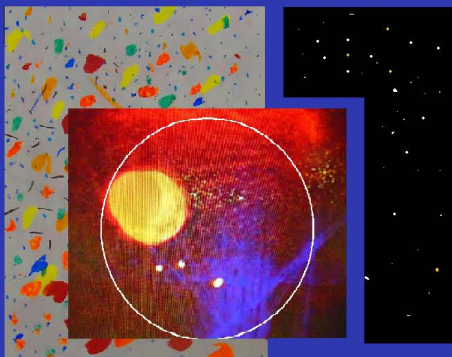

BOŽIDAR SVETEK

CREATING LIGHT

VISUAL MUSIC



BOŽIDAR SVETEK
CREATING LIGHT

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Visual Music

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INSTEAD OF INTRODUCTION

Messiaen's birds

A rare bird, still alive, lost in the forest of hundreds of rotten relics, meets nature guidelines in the forest of false trees of our long petrified sound. It has broken wings of its perseverant and unsuccessful crashing into the glass cage. Messiaen is taken by despair, calling for revolt, but all smart owls are in the trees smiling, dreaming of new decoration tricks. "Oliver Messiaen" (1)

Connection of hearing and seeing and their necessary integral functioning, in the sense of better understanding of each stimulant, is a very old, extensive and complex topic. In music practice it is very important where the transmission point is questionable – often composer's optic ideas turn into music notation and its transformation into listening. With listeners it is more its acoustic transformation back into visual, its understanding and experiencing.

The questionability of the mentioned sequence is hidden in the complexity of the idea, the motive and the amount of the music notation data– sound, the instrument can not be completely captured and expressed. There always remain something or a lot unexpressed.

With the reason of "primary" sound as well as other reasons (physiological too), the seeing is inevitably present, when listening; it wants to contribute, above all in the sense of understanding and experiencing the abstract idea - music. In the opposite case, the wished "basic" – pictures, the "wish" of hearing is important (Edvard Munch, *Krik- Shout*) In both cases the subconscious "wish" of hearing and seeing (as well as other senses) is ready to participate especially in the sense of integration of all pieces of information.

(1) Dubravko Detoni *Novi zvuk/ New sound, panopticum musicum* Zagreb 1972, 181

In the here-present work, which does not directly express scientific or artistic practice, the so-called "wish" of seeing is treated only from the point of view of a major listener. For the same reason, with all my responsibility, sensibility and freedom, I let myself outline - in my own "language" - the experiences of my path trodden, the connection of hearing and seeing (2), the integral comprehension and understanding of music.

The complexity of the topic of the two senses - hearing and seeing, its practice and numerous other contents, is the reason for the arising synthesis - visualization of music - in permanent process of questions and answers. The latter I try to form into a continuing totality but I realize that the final synthesis of heard and seen in the here-present work will not be achieved and finished. It will remain as an unfinished work. The reason for this discovery is in the starting point: my enormous curiosity and therefore my unexpected approach to forming this material.

It all started with notations of art realizations connected with depicting invisible - music, at the margin of arising fine art works.

The notations "parallel" to discoveries had fine art starting point and they continued to upgrade with numerous other discoveries containing music which formed here-present synthesis. The theory of existing practice has to be added and a very "wet" area of our physiology - position where hearing and seeing - music and painting, are equally and in two-ways, dynamically and softly joined.

Parallel to the primary practice, in the sense of new realizations, the accelerating movement of information and their interacting connections, this book is an "open book", an entity in permanent completion. So it reflects the chronology of its creation.

It has its open, dynamic space image hence it will be a bit more difficult to read. At this moment it is just an intersection of some unfinished, unconcluded subjective aspect of mine, which will, I believe, continue to develop, with or without me, in the future.

(2) Against many historical directions of prolongation of audio into visual, I would like to highlight the finding that the scientific and artistic sphere of this topic have shown no suitable interest. In their "smiles", they remain conservative and therefore leave too little space for serious and necessary discussion and openness. For this reason, the "smiles" meant for optical image of music (its development) can be compared to "smiles" from the Tales of Milet, expressed by his servant at the moment of his walk through the night, watching stars and falling in the well. While helping him out, she told him smiling: "You fancy you can read the secrets of the sky but you cannot see what's in front of your nose." (Mladen Dolar Philosophy and sex difference. Problemi 48, no 1/2 (2010), 86. It is true, the cited discovery holds but however it is not enough just to watch the stars, it is necessary to often see them with consequences!

From the cited it can be concluded that this work coming to life is a form of a prototype (3), a work in “a wet position” somewhere between an essay and a scientific work.

Therefore it might not offer the wished entity, concluded topic complexes, systematization and simplification in the sense of reduction of “pure rules” and continuity, as already written in many texts about music and painting. While reading, some findings will be repeated, mainly because of focusing different aspects of the same contents, what undoubtedly directs to the complexity of the topic treated.

As separate and interesting entities, numerous possibilities of renewal of separate topics and their discoveries are opening. For this reason and with optimism directed into the future, I believe, at the same time the here-present work, by results of practice and some hard work, using new technologies and traditional aspects, will offer to a curious reader an independent opportunity and stimulation for opening completely new questions, aspects and thinking about the immaterial fine art expression – sound above all – about **Music**.

Fascinating colored expressions of music, “played” on a prototype of a colored instrument, are faced with known historic facts and once avant-garde ideas: it is about bringing together heard and seen, the interactive (synthesizing) comprehension as well as new, contemporary computer, acoustic and other technologies I have tried to verify and interpret concisely the result of my thinking, researches and experiences (4), in here-present work.

We are talking about music – acoustic phenomenon, unnatural phenomenon by itself. It is one of the top human characteristics with countless functions and actions. In its expression, music is abstract and contains its conscious and unconscious will to be understood or mastered. The latter, because of its miscomprehension, is too often

(3) When we are speaking of prototype, it is more interesting as an exhibit than a serial product. The answer is hidden in the asymmetrical trace of different thinking and looking for optimal solution of the problem. When prototype at a certain moment reaches satisfactory result, usually a team of suitable specialists takes part in its final formation, each of them giving a necessary participation from his own field, to make it a professional product. The authors of the idea are mostly neither the bearers of the final image of product (work of arts) nor the part of the team work (of further development). The causes are different, often financial. For this reason the new, emergent products in their unfinished image and quality are inexistent and as such incorrectly evaluated what is socially bad for the development.

(4) Experiences cover classical, contemporary, popular and ethno music

misleading and justifiably attached to and upgraded with different visual symbolic meanings (senses have “will”, they want to contribute, collaborate) as well as with contents of our objective, limited reality without feeling its surplus visibility (5).

This way all – real, pictorial and metaphorical – “surrogates” are only objective tools and facilities to make them closer to and similar to heard. They are meant for the sense of seeing, meaning to attain the interactive entity of music heard, especially as a sensual supplement of its abstract and incomprehensible expression.

Basically, the “surrogates” carry information, which is objectively misleading, “political” and often trivial. As a result, it causes minimization of musical, demanding an effort of less experienced listeners; they are not often capable of.

We can presume that in this realization, our deficient interactivity (6), unequal comprehension of heard and seen caused by our modest and superficial perception, are hidden, especially in the sense of priority or inconsistency for clearer interference with immaterial (abstract) as well as contents present and those in the distance and their linking. This is the reason that music has been, willingly or unwillingly, made exteriorized, shadowed and concealed or bereft of autonomy, although being abstract. The same way we “humanized” it, speaking about us and our direct endowment thus bereaving it of its entity existence – outside limiting material perspective – and its further development.

Without any doubt there remains an open question: Should we stay on in the Platon’s cavern, if not, how we should return and preserve music’s own, but withheld and expected visual expression, as it is (in the sense of its entity) still unsuitably completed, filled or substituted by optical contents – “shadows” that are not part of it, not its belonging?

The answer to this not new question is, by my experience, in its own dynamic colorfulness, in its simultaneous embrace of the heard, which equally activates and integrates all our senses, especially seeing inevitably present and willing to collaborate.

(5) Visual metaphor: ambiance as completion for sharpening musical (message) realization is comparable to shadows from Platon’s allegory about the cavern (Platon, *The State*; book 7). Later on, within practice of the optical images of music open up numerous questions about visual – “shadows”, I am trying in my way to explain and determine.

(6) Capability – intuition for simultaneous perception of time and space (with hearing and seeing) in the sense of point of integral entity – “uniformed material”, where it is happening.

Unfortunately while listening, it is always directed into outstanding, unconnected contents as well as into optical wandering in the surrounding. All this proves that seeing has no clear role in following, experiencing and evaluating music heard.

Using patented procedure of “visualization of acoustic happening” (P-9600375/600-376/96-JM-5) and a new post-creative instrument, the music got back a precondition for audio/visual simultaneity in the sense of a better perception – visual reality, meaning colorfulness which does not raise technology but reveals the expression of our hidden capabilities. (7)

The upgraded music in its new image brings double withholding, which has been stimulating silently expected – heard prolongation, “visual listening”. As a matter of fact, the double expression of music enables, in a way, a new closeness to its autonomy, fascinating and unexpected beauty which can be defined with a new esthetic category and revelation of its not yet seen possibilities. These enable new discoveries in music, new evaluations and understanding of its concepts and habits.

By visual expression – second side of heard, an interesting form of music transformation is achieved, without taking away any of its imminence during the presence procedure. The passage was achieved similar to what happened with silent or black/white film. In the process of visualization we can notice the separation of musical sense which it carries in its deep immanence and the planned excess of sound, meaning the hegemony of more-layer symbols/programs on the visual level.

(7) In the topic treated, for the reason of better clearness, the analogy of hearing and seeing is present, meaning comprehension of sound and light – “one energy from both sides”. In music sound is seldom treated with Newton’s physical undulation through medium, what it is in reality. The reason is absence of material – in acoustic, by what it visually completes movement in hearing. As a matter of fact the absence of movement – in the sense of better entity of hearing – in music it is simultaneously completed by different images of Nature – with its material movement or its static endowment. Remaining within this problematic, where audio-visual learning belongs, we can also determine it more precisely by the following fact: “Light has two characteristics, once we can explain it as continual undulation in the electromagnetic field, at the same time we can explain it as a rain of separate light quanta, which cross space like missiles as packets of electromagnetic energy. Both explanations of light are obviously correct (Johannes G. Staguhrn, *Looking for the smallest particle*, Tržič 22005. 118) We can understand from the citation that the mentioned dubbing can be transferred to sound. The basic characteristic of light can be “equated” with Newton’s comprehension of sonorous undulation (picture 4). By the same logic the other comprehension of light can be equated in the relation of pointillism with the rain, *movement* with crossing, *silence/absence* with “endless space”. These equations are interesting because they can be applied, if the suggestion of endowment of material images is eliminated and are visually substituted by several real tones; expressed in abstract, color form composed by dots and small lines (V. Kandinsky) which move, change and harmonically connect in time - as a new entity.

The boundary must be outlined between the motive and the contents – what should be music and what it certainly is not.

So in this here-present work it is not only about my subjective relation to music but the endeavor and attempt to reveal the real identity of music, which has been stimulating – silently – the premonition of its hearing visualization.

After all cited, there remains an open question: Whether in the topic treated (optical image of music), once a past defiance, but nowadays researched through commercial phonograms (CD) to be understood as a form of later reformation of an author's work - music? If understood this way, by optical image, we would certainly interfere with the contents of the acoustic material – its acoustic space. Unfortunately it is not like that. In optical image of music only the visual sphere of heard is treated. The acoustic material stays untouched. But there remains the feeling that the author's work has been “touched” in some way, what does not answer the open question.

From the quoted finding it can be understood, that my courage has interfered with something that was not “permitted”. To explain it more clearly, it is about the question: Am I/are we allowed to .do it or not? From the point of view of the author's rights maybe not although another question can be asked: Is the author allowed to claim the listener's eyes, smell, taste, touch for his own acoustic creation?

So, within these open questions, within these open doubts there remains something unresolved, a tension, stimulating imagination in our human immanence, legal curiosity, a wish to appropriate, search and discover, a wish to co-create, to ameliorate the existing, a wish to learn, a wish for something new, the same as we know in science. This way I dare say (8), we have here an intervention in “the abandoned”, unresolved and unconquered visual backgrounds of the heard musical works and an open desire for reviving, conquering and ameliorating them.

By proposed procedure I wish - within visual space of “nobody's land” – to withhold disharmony while listening to the music, to fill, ameliorate, awake and get it closer to the composer and performer and thus stressing their responsible relation to us, the complex consumers - still immovable in ideas but importantly interactive.

I base this wish on permanent reaction of our complex senses, always wanting to

I base this wish on permanent reaction of our complex senses, always wanting to collaborate and offering us the entire information endowment, which we are , unfortunately, too often unable to withhold and therefore understand as an entity.

Anyhow: the revolt against “forbidden”, closed, limited, “foggy” or similar always stimulated and demanded courage in the past, opening and looking for new ways of truth and moving boundaries, no matter the price. (A nice example of quoted can be found in the film” The Name of the Rose” J. J. Annaud, made after the novel with the same title by Umberto Eco”).

The topic treated in its basis - in inevitable sphere of response caused by music, belongs undoubtedly in this field as well as in completion to already present tendency and practice (9) “righteous use“ or “free music”(10). I believe that in the future the latter will have a more flexible author’s “leash”, especially for the part directed in the future called the development of music. It is about an effort to reduce endless volumes of nowadays all- accessible, often devalued and questionable music. It is about maintaining a new criteria and separation of quality for recognition of visual/colored reflection, for opening its own light, now closed in darkness of light/color which will have a more emancipated access to its complex understanding and experiencing in the future.

To conclude, this will be assurance for preservation of the musical creativity, which will make life and production of music possible, written with a capital M.

(8) Saying “I dare say” I mean the fact that we are natural multimedia samples. If we could only hear, this intervention would be questionable. That is why I think that the proposed optical image of music really opens the questions of the final and unchanged status of the artistic work – music. As a matter of fact at the point of withheld colorfulness it equals a scientific work. We make it visible and thus change its status – from finished to unfinished work

(9) <http://www.centerforvisualmusic.org>; [http://www.YouTube/visual music](http://www.YouTube/visual%20music), MP3

(10) Ivan Kapec: *Quorum*, št.3/4 (2009), Zagreb, 347

OPTICAL IMAGE OF MUSIC

In reality it is not something we can lose but perhaps only something we can find.

Jacques Lacan

The extent of the existing music is almost infinite. However in the sense of entity - associating source, contents and visual – our knowing it as average, major listeners is rather modest. One of the reasons is that on the visual level, in vision, consciously or unconsciously, we are searching, expecting and misleadingly accepting something that music objectively does not offer.

Instrumental music is abstract in reality. In its basis and meaning of clear recognizable communication it is without factual and symbolic rules, thus out of one-sided and rooted expectations. For this reason it might be “clad” in its universality, limitlessness and expectations, in whatever “clothes”: motive, topic, story, communication...as all of them suit it well, as if it were a teen-ager. This way we, listeners, audience, get satisfaction from whatever explanation and visual contents, without doubting the suitability of its “clothes”. This is true especially when we are facing music with capital M.

We may often meet the contents of the “clothes” in the images of nature and its symbolic contents or the contents of a programmed story, as well as our own unclear sub-consciousness. In reality music does not comprise it and in fact does not offer it! That is why at the very beginning – as a listener with distance and sensuality – I define my relation, access and position to this contents, that we already have in our flow of consciousness and carry it in ourselves because of modestly developed perception, expected faultily in music too.(2)

The challenge, accepted in the past by many of us, I do accept with all my responsibility and direct into discovering and recognizing integral comprehension and understanding of music, into a higher reality: in separation and elimination of visually suggestive communications, symbols – “musical outer clothes” and immediate (material) endowment from the abstract, heard contents that music contains, and in exchanging them with the responding color and suggestion of real concrete movement.

1) Cited from; Alenka Zupančič Žerdin, Real and its impossible, Problems 48, no.1/2 (2010), 43.

2) External impulses always direct us, conscientiously or unconscientiously, to existing, known, away from the abstract

The challenge, accepted in the past by many of us, I do accept with all my responsibility and direct into discovering and recognizing integral comprehension and understanding of music, into a higher reality: in separation and elimination of visually

Thus achieved experiences, practices, I direct into the change of a rather spoiled passive and traditional listener's relation to the unambiguous, linear comprehension and experiencing of music. I direct it into reviving our not developed enough interactive/synthetic characteristics, above all those contents still out of existing tradition and practice.

To understand music, its abstract contents, its title or explanation given by the composer himself (his central role), maybe also his connoisseur, it is really wished for or wished in the sense of discovering the idea components or experiences, used in their creative process (this part will be described in details further on). This can't be the ticket to its understanding as a whole, what music itself offers in fact, for entering its audio-visual dimension.

No matter what was mentioned, there is a fact, that confronting music in space/sphere of listening, the listeners, interpreters (musicians) and the conductor (presenting the composer – his creative expression) as well as inevitable visual endowment of the surrounding – vision. We have to add social-cultural, musical-cultural, psychological, anthropological and others – new contents especially, that must not be neglected (3).

This way, the space, where music “takes place”, reforms into the form of an “arena”, where specific, often tensed relations occur. For his contribution every participant tries to win a priority with the listener (being at the bottom of this list) in his own specific way or at least the distinction. In these relations very often important hierarchy is overlooked, above all the music itself, its entity, its “body”. It can be also realized, that the performing practice, together with composers and others involved, has no satisfying measure of formed and

(3) We have to mention in a larger sense of the meaning, connected with novelties, the ever present social obstacle – concealed “professional” carefulness and indifference, reserved for “hermetic connoisseurs”. Above all the “authorities” of positions (there are rare exceptions), which do not permit getting closer, for them, only their or verified understandings or aspects, are acceptable. They skillfully avoid the critical aspect and communication outside narrow professional, harmonized circle as well as the tolerant dialogue, enabling experiencing and living novelties, getting closer and understanding novelty, unverified experienced bases. If there is a difference in the in-between, marginal area, they push it on the lowest level, commenting the formalities with a slight smile. The reason for that is probably because of stressing my instability in the well known “professional” (conservative) system, as well as the fear of changes or extra engagement. Unfortunately, besides their subjective “greatness”, they often leave only highly lifted “bare inventory” of the past, but at the same time emptiness – no comment, that overcomes their role and “greatness”. So this non-binding, rigid, almost nihilistic posture, without common interest, shuts and isolates the freedom of thinking (“dreams”) and precious novelty, difference and thus the possibility of further open dialogue, organization and development. We could say that development and progress are in society, are in the field of authoritative individuals, “elected” minorities or narrow crafts and not by contents, for everyone's benefit. We should add also the inevitable climate of the surrounding, which for different reasons (political, rigid rules) does not make possible the so important curiosity in relation to novelties and this way opening different valuable positions especially for the young generations' positive pattern in the society. I could say this is our specific characteristic, but it is true also for other milieus. As a result our contact and experience with the real world, natural surrounding, and close neighbors, is losing primal importance.

In the final phase this is still an essential part of every development path, responsibility above all as well as ambition for new understanding, finding and combining of creative dimensions and realizing them.

heightened feeling or at least suitable answer to what visual background and combination of expressing vision – images of performed music reaches the maximum experience and curiosity with the audience. The agreement for each separate work is not looked for, because in its relation to the major predominantly neutral public, it is always questionable. The answer to this question could be the unclearness of audio expression, which in its routine two-dimensional linearity loses its direct endowment in the material surrounding.

From this we can derive that most audiences are satisfied by self-sufficiency of music as well as with the routine and repeating traditional, often forced and inconsistent forms of promotion, especially in classic music, often connected with the time of reproduction and not with the time of its origin.

This way the musical performing remains in the frame of safely isolated, routine expectations, habits, experiences and logics, visual contents, programmed endowment and suggestion. Put it in another way: during the concert performance very often it agrees with the dominant self-presentation of the performers in their classic visual uniformity and surrounding endowment. (4). But this way it comes to the resignation and covering of the factual structure of the music work, which was supposed to dominate with its logic and esthetics and connect in the so called “arena”.

Thus, because of the inside inconsistent entity, the dominant and uncooperative vision – surroundings, the artistic beauty of the music is covered, especially the concealed power of its own optic esthetics, as well as its sensual value..

Last but not least in the presented music we often meet, consciously or unconsciously, with “crashes”, hiding non-hierarchical but also with the conflict of the contents involved. It can be noticed, that these hidden “crashes” with the later general criticism of the performance are faultily and critically evaluated. They are shown in the wrong light and damage the audio contents, where often only repeating, anachronistic and senseless, almost “laboratory” definition, accuracy and perfection without touching the image of subjective truth - composer’s sensuality, are expressed in the notation record, in the spirit of time of its origin and thus influences the performance and the work as entity.(5)

(4)Often, the performance and the inconsistent, suggestive visual ambience are stressed instead of the sonority of instruments and the performance itself.

(5) It must be added that note record – composer’s creation as two-dimensional interpretative depiction – music will not be enough for us the complex listeners. As the practice shows, I believe we will have to take into consideration the supplements on the level of separate note. The supplement of its factual color expression, its form, development and turning off as well as its mobility in space. All these will be inside music entity, the added post creative potential, taking away spectator’s inevitable antagonistic aspect on the surroundings and change it with an active perception of visual playfulness – heard – and open to the listener away back to sensuality.

MISLEADING UNAMBIGUITY

In history there have been known long-term searching and interfering into satisfying the integral and balanced combination of visual and audio in the fine arts, theatre, film, ballet and music, which means the sonorous fluidity in picture and shining sonority in heard, known as synthetic comprehension, immanent only to individuals (1). In this bordering segment, available to everyone, there is a latent premonition of unknown, caught in the misleading expressive unambiguity and one-sided expectation which closes the possibility of a different approach. It is especially true for the part, concerning the “filling” of minimal sonority with fine arts, which tried to be substituted in the meaning of new, realistic integration.

The problem of realistic experience, the premonition of light in sonority, many philosophers, fine artists, composers, scientists and others have treated in their dissertations, especially in the times of historic, cultural and technologic breakpoints. Because of optimistic view in this direction, I allow myself to list some well-known authors, treating this problem, who have left us their works and visions and at the same time a number of open questions: Platon (harmony of spheres), A. Kircher (laterna magica), Boecij (musica mundana, musica humana), B. Castela (music and colored light), A.W.Rimington, V.B.Rosine, T.Vilfred, W.A. Mozart (concerts in theatre), S.W. Krawkow, J.W.Goethe, V. Urbantschitsch, T.A.Ryan, F.L.Wells, C.M. Kelley, L.Sturzwage, W. Ruttman (2), Fischinger, H. Richter, G. Murphy, M. Duchamp, K. Malevič, Messiaen, V. Baronov-Rosine (optical concert), J. Hartvig, S. Eisenstein, L. Moholy-Nagy (prostorno-svetlobni modulator), E. L. K irchner, V. Kandinsky, A. Skrjabin, A. Schönberg, N. McLaren, I. Stravinski, W. Disney, E. Hanslik, H. Eisler, Z. Lissa, K. Stockhausen, V. Zuckerandl, E. Bloch, I.Focht, A. Schopenhauer, C. Dahlhaus, H. H. Eggebrecht, A. Trstenjak and others.

(1) Viktor Urbanščitsch (1847-1921, otologist, Slovene compatriot: recap from : A. Trstenjak, *Man and colors*, Ljubljana 1947, 252

(2) Walter Ruttmann, *Painting with time*, in: Branko Vučićević, *Avantgard Film*, Beograd 1984, 16: “The art for the eye, differing from painting because it changes in time (like music) where the point of artistic is not (as in the painting) in the designing (real and formal) process but in the time development of the formal. This art is taking place in time, so it is one of its most important elements, time rhythm of optical happening. This way a completely new, up till now only latently present, type of artist will be created, who is in between the painting and music.” Walter Ruttmann, *Malerei mit Zeit* (text from the legacy, written around 1919), in: *Film als Film, 1010 bis Heute*, ed. Birgit Hein and Wulf Herzogenrath, Stuttgart 1977.

In their works they often stressed the questions of time, space, motive, esthetics, psychological influence of colors and forms, technical-scenery performances, philosophy, physiology or similar. The results and the premonitions were given in numerous activities and solutions: in music–instrumental performance, in theatre, opera, ballet, film, choreography, fine arts, new media and theoretical discussions with an aftertaste of time of their origin.

Unfortunately many ideas and solutions as well as wishes for objective, complete fusion of visual and audio, remained unperformed and forgotten because of modest preconditions. But not only this, many were and still are, even with all today accessibility of new computer technology, caught in the misconception, in the power of technique, that the machine in the sense of program, without its own active collaboration, can offer sensual reflection and reasonable direction to dynamic light/color and thus a new process of creativity, formation of music work entity.

I also have to stress that computer is just a contemporary means of creativity process, changing the world. But in the sense of creation – its power – it is only a means in the artist's, scientist's hands – user's hands and nothing more. This means that the scientist, artist – man is still the one, who connects or separates the produced elements of different processes, ideas and numerous contents and formations into acceptable creative process or product.

We have to add another of its very positive characteristics that as a means/tool of creative process enables higher research/combinatorial possibility. Especially in fine arts which combines visual, audio, spatial and time contents, in simultaneous action-reaction expression, moving the limits of our recognitions and possibilities.

There exist also some negative characteristics of the computer, among others the comparability of images on the screen of our sight e.g. "all, what the eye can see, transforms into a surface" (3). (In our case this finding refers to the color, which will be separately treated). But not only this: here we find manipulative abilities of digital technology – computer and television - certainly influencing politics in society, so called consciousness and sensuality of individual user.

(3) Stahl Stenslie, Cyber culture, psychology of science ethics. *Container, symposium/lecture. Haptic hedonism, the Devils belief of esthetic body*, 20.dec. 2008.

Because of all these reasons and many others we meet with questions about much needed overall interlacing of science and arts. Especially those forms of interlacing and cohabitation already known, existing in nature as their joint and equivalent existence – science and arts – is the only precondition for success and development of our natural (human) cohabitation.(4).

To put all the mentioned together into one temporal sum, we realize, that it is all about “accumulating” knowledge and experience, determined by hidden and overt premonition of integral (interactive) connection of visual and sonorous. The letter can be seen as a gradual opening of our unambiguous and questionable habits, sonorous - music above all.

I believe, that inside these habits there is a hidden vision and the readiness for the future where reception and perception of music will get their returned – “natural” image, the image nowadays still searched and expected in its premonitions in combination with visual – interactive.(5)

(4) Joint and equivalent existence of science and arts was established at the time of Leonardo da Vinci. Since then it can be noticed that these two human activities are getting further and renewed closeness of science and arts. But here we find a new occurrence where the arts works as well as scientific work do not live to the end of the day. This means that by modern technology we share a whole flood of information, where all new contents quickly lose their importance and get forgotten. The answer to this fact is different for each individual in his point of view and consideration.

(5) I have to mention again the finding, directed to the music specialists – musicologists, especially those dealing with the theory of music: there are no serious researches and critical essays on connection between hearing and seeing, meaning the visualization of music to achieve and experience its entity image.

PERCEPTION

When listening, we get the inevitable duality or multifaceted time and space, meaning different time mix of sonorous and visual contents – before and now (picture2.0). Because of modest perception - undeveloped and questionable comprehension, we are often not able, in the submitted common time, which is real and existential for us, to follow simultaneously, evaluate and experience it, satisfactorily and as a whole (1) The reason being because the audio and visual contents in unified time “mutually exclude” (2) each other or go past each other – they remain without dialogue in the meaning of expected balance.

The autonomous observing of visual contents only is a little different. The contents and their separate elements, can be paralyzed with the view, as we do it with a picture or photography and thus have them for unlimited time – static, accomplished (we dispose with the time of observation). The contents, we “anesthetize” with sight or are immovable already, become in a way a model, and by help of our mind we decompose it and get to know it in details, compose it and compare it in the sense of equal to equal. This approach goes for classic form of unambiguous research where convergent comprehension of space is predominant: close – faraway or one-way to one – close understanding. In the case treated that was not enough. The process of listening to music as such, ”prisoner” of time, can not be touched, “anesthetized” or decomposed into separate, unambiguous parts, because they do not take place in the physical, gravitational sense.

We are faced with music, immaterial process, something changeable, interim, unfinished, and unstable and put in evasive time that we have to submit to. As a matter of fact we are dealing with music which is not objective reality by itself. At decomposing it, our mind can ”help” in a way already mentioned, but the results, obtained this way bring complex solution, wished dynamic entity. It means the breakaway from its entity immanence – arts.

(1) All endowment around us – with the sound and lights, is in perpetual movement. To recognize separate contents in space and duration and to understand them we separate them from the moving surrounding. These separated, “stopped” immovable pictures or models are analyzed and remembered linearly. Unfortunately this way we lose objectivity, containing the freedom of movement, which applies for music too. While listening to it, consciously or unconsciously, we associate with the moving sound, being in lasting passage and transient. With this connection we lose color, heard and seen- the dynamic harmony, carrying another dimension and comprehension of music – its space entity in duration.

(2) Zofia Lissa: *Aesthetics of music*, Zagreb 1977, p.47.

We can assume that the problem is in unwanted “constraint” of comfortable, immovable material vision of given or programmed contents, which while following the music, inevitably takes you to priority – visual habit and at the same time into faulty and perverted perception of wanted music entity. Although we maintain the optic touch with the static and color structure of the surrounding and with the contents of audio it remains this way; there is a difference in movement of (times) audio and visual contents, especially in their provoked sensual difference.

The difference is on the side of visual contents, in inevitable appearance, especially if it is in movement. The latter, by our subconscious intention of communicating and making order with already known and learned – a comfortable habit, privileged and “stopped”. The consequence is that we do not reach the satisfactory wish and concentration for the needed dynamic connection, taking us into entity of sonorous and visual.

To put the problem in differently, to confront the listener’s complexity on one side and the music work on the other, we will realize that the listener, while listening carefully or carelessly, can not avoid the light, the contents of the surrounding – material endowment. This means that within the audio contents, the sight of the listener is subconsciously, by priority, directed into unsuitable static appearance, indifferent for the music. But in its inevitability it works as “necessary” and comfortable obstacle or disturbance.

This sort of “forced” but unwanted interactive connection of audio and visual within music, is permanently, silently present. While listening to the music it is a part of an inevitable component, but also an interesting and polemic part, especially in the sense of searching suitability, nonhierarchical action of participant’s contents.

The most suitable bases for this search is the dominance of darkness and silence, within it we can expect sharpened and “cleaned” sonority and visual as the base for further non-antagonistic compounding of audio and visual (3)

(3) To explain: I have to add the extremely attractive action and power of movement (*The nude descending the stairs*, no 2., 1912 Marcel Duchamp, taken from www.likovna-kultura.ufzg.hr, picture 1), speed, what is actual today and present in many fields. In our example it is very interesting as an usable phenomenon, known from the film, running – catching/escape of actors, filling the empty space as contents. Inside the mentioned empty attraction, the expectation of final state is hidden - stopped contents that we know and manage with our intellect. As a matter of fact basically we tend to known comfort, stability – balance. With this knowledge we meet the infinite power of unpredictable dynamics of nature, which we never attain.

No matter what was cited, there is a “wish” present while listening to the music, stimulating our response - proper activity- including inevitable optics of movement. The latter demanding an extra effort. if we choose between the effort and comfort, the choice of majority is more or less known. The surplus is, willingly or unwillingly, built in the music (heard structure) and this way it is falsified or destroyed. This may mean that the “reign” of the aspect will not be changed. But in the dominant visual the chosen contents will not be possible to change, to forgo the static, material and find others – dynamic contents. In our case it is the emancipated, moving – absolute color and with it establishing something new – dynamic /integral expression of musical.

At the end of the chapter it should be added that for non-achieving the music entity, apart from unconscious domination of light – static "reign" of visual contents and meanings – there are other, deeper reasons, that should be looked for in the change of our phylogenetic functions, in evolution of survival itself (security). For this reason, determining, connecting and harmonizing of antagonistic, audio and visual contents in term of truth interest – sensual entity, left to consciousness, perception and ability of individual listener or spectator, what confirms the difficulty and responsibility of synthesis of the kind.



pic. 1

Analyses of movement. Marcel Duchamp.
Nude descending the stairs, no.2, 1912

FAILURE OF PERCEPTION

If we “really” want to experience music, we usually listen to it in perfect concert halls or some other suitable places (1). But the fact that the mentioned places in their acoustic function, dimensions and traditional forms, within which there comes to fusion of audio and visual, they have objectively nothing in common with the contents of the music heard, its specific structure and time of performance.

We must also add, that the presence of music heard, its reality within limited places, is in some way “sacrificed” and lost in the listener’s inevitable view on indirect endowment. But not only that: the listener’s passionate following and surrendering to the contents of music, when it crashes with the visual endowment becomes a pretence for repulsive antagonism.

The consequence of such “sacrificing” brings the loss of music autonomy to the listener as well as the loss of continuity in following it. The “sacrificing” and the arisen antagonism turn into dominant, intolerable, sometimes boring, “visual noise”, which leads the listener, within his active following, to “non-acceptance” of joined contents, to conscious or unconscious closing of their eyes.

When we close our eyes, we “enter” the emptied “space” where the darkness, without real visual supports dominates. The sonorous does not reach us through the contents of the given space – through the vision of all present. By closing our eyes we enabled the music a direct entrance in our unreal, conscious-unconscious space, without obstacles. The music gets more freedom and more possibility to be followed. But however the clearness and image of arising abstract sonorous visions in the sense of forming (especially color) remain unfinished, hidden and not caught.

As a matter of fact we remain, by closing our eyes, by “eliminating” dominant, real visual surrounding, in a specific time and space of performed music work. We only made higher endurance in following and experiencing music. We stepped on the threshold of its perception, from where our more objective and undisturbed interior contents and transferred power, are presumed. Our realistic, subjective time becomes the time of the performed music work; thus enabling a more consistent and undisturbed dynamic following of music contents of course only on the level of our own pre-knowledge and experience in the sense of looking for and expecting musical comfort, meaning and message.

However, we must admit, that we are observing only with music loosened open and more accessible associative pictures of our subconscious and unstable memory, what has been by “fine art practice” in some sense, already confirmed (<http://www.si2.l.com/interakt>). If we want to be more precise: in this state the “consumer” of music opens widely the space to enter suggested and programmed stories/myths, which have never been verified because of “suggestion of habit”, comfort and presumed safety (in the following chapter). But in music this leads to misleading “reign” of visual.

With the treated topic, we must mention, that we know of music happenings, where we don’t close our eyes and we don’t need to be “blind”. This are contemporary concerts, including visual effects, frequency lighting up of several fixed, light bodies by which the visual and sonorous time/space are partly supplemented but not by contents. The point is more in reaching dynamic balance, for doubling the rhythm between audio and visual contents, not negligible but in some sense damaging too.

At this kind of “fusion” especially with new music genres of contemporary “rebel” pop music, like rave, techno etc, we have to mention it contains simple, rhythmically repeating structures, without beginning and no end. (2)

Not only this: we can find the coverage of rhythmical repetitions with visual upgrading, achieved by artistic forms, bodies or other known elements of nature and “art background”. Together with dominant soundness they are rapidly and unbalanced, often linearly changing but also decomposing.

This kind of visual background can not be compared with music or dance of aborigines or other tribal groups, aspiring to spiritual, discovering different layers of subconscious- ness, returning to oneself’ ... Different from nowadays “paintings”, those paintings – icons/relics, totems – have the function of reviving tradition; their message is the memory of their forbearers, and enables preserving and transferring it to new generations.

To differ from the mentioned, there is inside contemporary music and dance often hidden power, anger, rebellious message – the agony of music (composer) itself and similar. Separate parts, music and visual contents of the surrounding, forms and their colors; they do not combine in their common time, no matter what “programmed communicativeness”. (3)

(2) It is about “excessive” relaxation, uncontrolled outside circular/cyclic reflexion, typical of some eastern musical culture (dervishes, aborigines, shamans ...)

(3) For this reason it is similar in mechanism and aggressiveness to the functioning of contemporary light publicities, but here the form of individual expectation is provoked – emptied in advance – not talking about sensuality.

Inside this arisen antagonism, there comes the destruction of the internal stability in the “consumer”, because of greater power of sound. That is why very seldom it comes to the dialogue between the sonorous and visual contents which enable the listener/spectator to aspire to entity and harmony (spirituality).

This means that when indulging to the passive, repeating rhythm and different visual backgrounds we can not simultaneously follow both, audio and visual contents and combine them sensibly, because the audio contents covers the musical (if it has it).

By this kind of aggressive and persistent listening, there appear: monotony, absence of instinct and dimness of any rationality in the direction of essence. In the simultaneous but non-distanced response, especially as ears don't have caps for a “break”, it may happen the listener loses control over him, perception (consciousness). There comes the victory of power of sound, rhythm/Dionysus... The music makes spirit numb; it takes over some kind of hypnotic power and function of drug. The contact with the natural surrounding is interrupted - there is no communication. The “consumer” enters or disappears into his unawareness. He plods aimlessly into dead end, but this is another story – topic of subconscious psychoacoustics.

Music treated here in the sense of dialogue between audio and visual, reaches its climax in films. Its purpose is often questionably glorified/or maybe not. But however its function and expression remain in support to the story/myth, message ..., what gives it the misleading function and with a “smile” covers its visual autonomy (story about Tales from Milet).

So there remains an open question: Can music by itself initiate in us the fantasy world by its spatial acoustics and its own authentic optical expression - without outer supplements and suggestions - which would surpass our material endowment, our short memory above all? I think the answer is positive, as music has had the role of reviving stories and messages. It has always been successful in it and goes on with its immanence, where the “inbuilt tension” stands out, directed into the expected balance, loosening our subconscious, especially when we are listening with closed eyes.

To be more precise, this state – of “loosening” consciousness and subconscienceness – causes stirring of senses which sharpen and build up separate sediments of our faraway genetic and realistic experience. Even more: with loosened conscienceness and subconscienceness, the bridge to the space is open – into transcendence where the perception of dual vision – it does not expand the association (in model), it is only taking the role of surpassing the “accessories” built in music, builders, composers of experience, material endowment.

Finally: the treated optical image of music, the surplus where we have crossed the optical bridge, does not reveal only the visual structures of sonorous, but also the image in time and space, where the music has been “laid”.

So in its clear, unburdened, double sensuality our look reveals fascinating “sonorous space” (more about it follows), darkness, silence, quintessence (4) (black substance?) and above all by the return effect of the awareness of the enormous dark abyss – real universe, where with its smallness, small spaces and gravitation we live temporarily.

(4)After Aristoteles: the elements of our endowment are earth, water, air and fire, the fifth element is ether or quintessence.

HABIT SUGGESTION

In the used practice, continuity of listening to music, covered and unclear visual contents have been inside the abstract hearing “silently” expected,. It has not the same status as hearing, although the eye wants to cooperate equally while listening.

The reason for that is in the frequent identification of appearance with privileged or suggested picture/form of known nature and through its symbolic expression in the subjectively expressed story or similar. As a matter of fact the additional contents to music are put in and connected with the heard and at the same time we bow to them. But this is a deception and the paradox at the same time, because we are distancing from its essence by sacrificing the musical. Thus we weaken music, we do not touch it, not reach it – we stay outside. We take away its clearness; cover it with a fake “veil”, thus making it an outsider by priority, “politically” with non musical – material superficial forms. We do not allow it to dispose with itself, to express in entity itself and show all the inlaid senses – indestructible creative energy of the composer, to show his essence, his encompassed time and space/spectacular color movement in it, as well as its own dynamic form – the process of its “embodiment”.

In some unexpressed sense, wanting it or not, music expects it from us - the audience. But unfortunately, we unconditionally agree with the alienation, deception, sacrifice of music, interweaved in it, and as such only an extra sensual function of music entity, which it isn't.

This same contents, story, status of material surrounding, in which music is “dressed” with the power of daylight, enables the already mentioned deceptive, dominant view, which with its dominant experience of apparent priority of known, in some sense the expected light prolongation of the heard, its “embodied” color shine, what it “swallows”.

It should be mentioned that the role of the listener, the spectator at the same time, in his relation to music (as condition of its existence) has always been assigned. But against his natural interactive endowment the listener can not expect, see or shell its outer light, its time relativity. To put it differently: listener/spectator in the course of occurring audio process – music optically “slips” in the lightened world of priority, comfortable nature, endowment or in music interweaved in suggested, symbolized story.

To follow the power of heard expectation, while listening to music, the listener, consciously or unconsciously, “crashes” into the unavoidable antagonism of audio and visual presence what as a consequence in duration does not enable satisfying concentration as well as the satisfying homogenization of contents present. The listener (always a spectator) becomes the “prisoner” of comfortable, known materialistic – superficial image, shadows from Platon’s “Allegory from the cavern”, exceeding metaphoric process. (1)

None the less we can find out, that while listening to the music, we are too often, because of careless listening and “insufficient” observing, “prisoners” of our own experience, analogy of material appearance, comfortable endowment as well as habits inside our living, cultural surrounding. This “prison” and the absence of distance can cause our modest regular recollection of contents/music already heard, especially with its faster beat, what makes real comprehension of its entire image impossible (treated later in detail).

All the mentioned talks about us, listeners – “prisoners” – we do not have real will to see over the border of our habits, its suggested story, endowment... possible entrance into the openness of its play and its contents weaving, for searching and forming the found, for in - between/marginal field of illusion and reality, for different contents, for visually compatible “transcendental esthetics”. (2)

(1) As mentioned in the beginning, there have been different metaphoric contents put in the music, which speak and communicate only about themselves, our sense, existence and social relations. In their relation to the heard abstract contents they are dominant. Thus we deal above all with ourselves.. Through expressing ourselves we have humanized music in some sense and closed ourselves in it and for ourselves. With this close meaning of music there remains an open question: Is it possible to express something else than ourselves and our existence through music? We can not avoid the impression, that we are the measure and condition of everything that surrounds us. The here present Optical Image of Music – as a procedure and model – reveals something that is outside us, outside the dominant sense, also the composer’s wish to realize it in his music notation.

It is about interior contents of musical, the entity of comprehension, losing its basic sense. As if we took away the outer frame to the known form, and only the color with blurred edges would remain. This way, the form is no more dominant over the (superficial) color. Now for the same reason we have., in the optical image of music the sense, which does not dominate over the nature, our meaning or real time. The dominance is the music itself, its lively, liberated body. Its sense, turning away, in some forgotten direction perhaps or in new, unknown (utopist) future, where we will live in symbiosis with our unrepeatable equality, and be part of balanced and peaceful entity of inhumane nature and no more.

(2) Immanuel Kant, *Criticism of clear mind*, Beograd 1976, 53.

To finish it: all the mentioned in some way means opening the question”of architecture” of the music listened to, (3) whether it is in its structure minimal, ascetic, emptied or the composer as architect “inspires” sufficient amount of his indestructible, creative energy, which does not need outer stimulations for its real perception, so called conceptual or material “clothes”, but needs only itself in its own expressive colorfulness.

(3)I have to add findings of the practice, that the part (western), of classical music by its optical-esthetic expression does not achieve the fine arts esthetic qualities of optical image as eastern works have, ethno- or film music. It can be compared with the extreme outer, architectural form of the house, which is with its interior in the architectural sense, extremely opposite. Inside this supposition we can make new creative truths, evaluation criteria and their interference in the classic as well as other music. The decision for the “optical upgrading” is and will remain in the domain of each individual composer or bearer of authorship – of the existing music works.

BORROWED SENSUALITY

The question of real, rational evaluation of music works stays outside objective, in unification of abstract, conceptual and material. This way the subjective, relative to one's own experience communication is created, while listening. It has been some way already confirmed in the fine arts practice.

We are directed into the expected endowment while listening – habit. In music/heard itself we follow unconfirmed and appealing comfort. The echo of real, known emotional charge, reformed into suggestive “performance” or out-of-music comprehension.

Word expression/vocal or material/out of music comprehension, redirected back to heard, When listening to outer reality; the contents maintain (double) image, the reality above all, already existing by itself. But this time, by returned suggestive and misleading task, the “component”, visual part of sonorous gives to the listener and unequalled spectator a greater blurred, covered and elusive sensuality of composer's real expression, but at the same time it mysteriously misleads and lulls him (more about this later on).

When we are speaking of vocal music, we can affirm that the vocal in some way “borrows” outer facts and adds them to its audio expression – instruments. This way the “borrowed” outer facts connect with the abstract, heard, what gives the listener an appealing emotional power.

Thus an interaction, formed in the sense of objectivity between audio and suggestive – word contents, is questionable as it opens numerous questions, among which we have to stress: Which stimulated sense of present contents is the bearer of musical entity, its truth and acceptability? It would be correct if it were only the audio, in continuity and power of musical – instrumental function (vocal as well as an organic instrument), but unfortunately it is not, because the unavoidable, suggestive optics of words is present, with its priorities and inevitable “literary” influence, which can avoided only by greater distance.

So it can be concluded that inside the audio contents there are “inbuilt” and present hidden but “borrowed” and misleading optics of suggestive endowment and vocal contents.

This problem of misleading, out-of-sound contents occurs with the “pure” instrumental music too, where the indirect visual endowment, ambience of the surroundings, unwillingly “penetrates” the audio structure and destructs the continuity – entity of the heard.

But not only this: we must realize that the collaborating visual endowment provokes the unconscious centricity, direction of the looks into clear, known and comfortable suggested contents, analogies and habits, which lessen the power of emotions, the real richness of musical, if it does not contain it by itself.

To make the mentioned more explicit: out-of-sound–optic influences and their suggested emotions often cause conscious or unconscious antagonism and thus unbearable concentrations of audio following, as mentioned before. The vocal–word meaning with its poetic/literary linear expression covers and eliminates real sensuality of composer’s expression - instrumental expression.

The found unbalance of the contents of the vocal and the optic expression – seen, suggested video contents, in the sense of harmonized dynamic structure of the entity, the optical image of music, its own colorfulfulness, is surpassed. But the surplus exists only in the parts, where the clarity of dynamic expression (vocal) is “blurred” to that extent that they are “drowning” in the equalization inside instrumental sound–musical.

This “drowning” clarity of meaning of the vocal into unburdened decentralized harmony of audio we can find in the “transparent” music of Giovanni Perluigi da Palestrina, where the meaning of words – vocal is “transformed” into paint “sfumato” (1) We can find it also in other cases of medieval music and later also, especially with the operas and solos, where the female vocals are dominant, but there are some cases with male practice, where the male vocal/castrato reaches the same effect. (2)

(1) Sfumato (from it. “*fumare*”) in painting or drawing means refined shadowing, making mild, unnoticeable passages among colors and contrasts. It is one of the four church painting manners of renaissance. The oldest practitioner of sfumato was Leonardo da Vinci with his famous picture *Mona Lisa*. The word sfumato used in a book *How to understand Leonardo da Vinci* by Michael J. Galb is used to depict one of da Vinci’s mental abilities. to have two paradox ideas in your mind simultaneously and without difficulties. Galb emphasizes that this is an important element of open mind, making impossible bias of different views simultaneously. Sfumato opens this way new dimension for solving different problems (after Wikipedia).

(2) The questionability and appeal of word meanings is getting lost in the optical image of music, in the audio sfumato, especially in those vocal performances, whose language and word meaning we don’t know. With this kind of music the entity is reached by all instruments, “organic” instrument as well.– vocal.

In the presence of optical image of music the “organic” instrument loses its already affirmed role of bearer of priority perception, symbolic message, suggestion ... it remains the bearer of “pure” sensuality. We have to add, that nowadays use of this instrument is mostly at the bottom limit of its capability. , and is substituted or filled up by the already mentioned misleading surrogates.

For the listeners of vocal music they get primary role inside their optical image with color provoked and loosened emotions. The latter are no longer lost or defined by directed “looks” – inside the “borrowed” atmosphere, word meanings or programmed visual-material endowment/surrounding (picture 20), what will be described further on in details, but is typical of many musical practices, nowadays very antagonistic and disharmonized audio-visual – soft or hard (color) structures as well as in vocal competitions (Eurovision...), where the important thing has become the “unification” around one language, English.

In the optical image of music “borrowed” contents are their translational meanings and are changed by dynamic color and their fascination. Human voice changes in its color expression into “heard sfumato”, in “organic instrument” without competition, which in a new way combines and revives emotional world of faraway composer’s balance.

So we can assume that inside optical image of music, inside all collaborating instruments, “organic instrument” too – vocal, a harmony of their color expressions is achieved, which reflect a new authenticity of heard, which is more than dominant, covering expressivity of “borrowed” and misleading word or material meanings of substituted emotional messages. As a matter of fact, inside the suggested optical image of music, there are included, restored and connected all the creative processes of composer’s work, together with his often missed or lost Dionysian expression.

By “eliminating” the unawareness selectivity of “focused” view, stream of images, while listening, stopping and directing to one, inside endowment or “borrowed” contents, the refreshment of affirmed presence of composer’s work is achieved. The meaning of listening is no more the linear following-audio; it is in interactive–in visual-spatial communication with the autonomous colorfulness of music listened to and with its dynamic expressivity (synthetic I-DVD media).

At last, the mentioned can be evaluated as a new entity, real perception of existing and future music, renovated and supplemented by its own colorfulness. Not only this: it is possible to restore new criteria for evaluation of music, systems and meanings of spatial/color images (tones) and their spherical relations. Especially the relations where the blurred Dionysian and its “transcendental esthetics” are made stronger and sharper. (Kant).

IN SHELTER OF COMFORT

Mostly because of the habit of listening to music, the presence of dominant visual endowment – surrounding and its individualization, rarely consciously and critically penetrate through the image, to the other side of its limits or deeper into arising of audio space, emptied of direct materialism and suggestive meanings and thus objectively follows the space structure of music work itself, movement of separate or joined and already heard – in times faraway, color floating tones, their contrasts (1) as well as their time relations.

Instead of trusting music, following it, cooperating with it, distancing with it from the known, material image – habit, we often ignore it and “safely and comfortably” communicate with the performers, their instrumental performance and other sonorous sources.

We do the same thing with the perception of nature with its unavoidable presence or with “pictures” from our memory. As a matter of fact we enter the embrace of material power, in the shelter of known images, notions and comfortable habits. In some way, while listening, we become prisoners of closed, expected logics of comfort, of paths already trodden, returning to known, to renovated and this way resigning to our own will, choice and decision.(2)

We must understand that we have remained without suitably achieved connection, harmony of audio and visual. For this reason, in the meaning of habit and comfort as well as objective differences in identity of missed contents, the optical touch while listening to music turns into emptied tension, weakening of real comprehension of sensuality; consequently it also leads to distancing from open sphere of musical.

(1) Musical experience is by some “rule” or habit, willingly or unwillingly, connected with out-of-music contents and experience. With it, the continuity of following in primal experiencing includes dominant contents and experience of material – not abstract musical. The reason lies in primal endowment (associative) unique and possible – visual comprehension. With optical image of music the experiencing is for the same reason – primarily visual, included in following dynamic tonal structure which with its mystical colorfulness and esthetics fascination enables a completely new complex experiencing. This sort of following, and recognizing as well as experiencing remain strictly in the inside of musical. This way, I believe, the access to its limits, its higher reality, objectivity of what music should be, are ensured

(2)The same as, the linear contents of note transcription after numerous performances, is for the performers.

To enlighten the already mentioned: in the embrace of music listened to, programmed or non-programmed, the meaningful material surrounding does not have clear expression in showing or supplementing the heard. As a matter of fact, the indifferent materiality, present “shadows” (Platon) – objectively, follow only the codes of nature not music. So while listening and observing the inevitable images of endowment, their meaningful reality is hidden or even eliminated. This also means that the visual reality, for the reason of evading and unclear recognition while following the audio, and thus the absence of continuity, does not coincide with itself.

That is why we have in our seeing and hearing the image of image, without real connection – entity of audio and video, their so called conceptual, connective and co-dependent relations.

From here arises the “instability”, lack of sensuality of audio and visual, and does not permit to music the enlightenment of its entity, the comprehension of its interior changing structure, primal/mythological spectacle, spirituality and esthetics. In reality the nascent synthesis, mass of inseparable aspects in music covers the musical, thus faking music and preserves it in “darkness”. This certainly enables, while listening, superficial, unclear, involuntary and unbalanced associative fusion of heard and seen.

All this opens the question of image status, its unsuitable, but at the same time inevitable integral activity and representation, the questionable relation between objective understanding and experiencing of listening to music entity, together with its esthetic activity.

We are facing on one side, the unsuitable logic and relations of incidental “pollution” of the heard. On the other side, we have in the suggested optical image of music listened to, in its observation, to deal with new/pure seeing of image, not yet answered message and color code of the heard, which is beyond material – immovable.

To finish: the suggested optical image of music “demolishes” inevitable and questionable optical comprehension, known superficial, often comfortable, programmed or accidental endowment of surrounding. According to this, new cues for pure sensuality are opening, its own color-spherical relations as well as not yet tested dynamic perception of light (color), time and sound. This goes above all for interior emptiness, darkness and

silence – “de-realization” (N. Hartman) (3), outside of shelter and comfort of existing musical practices.

(3) Nebojša Grubor, Beautifulas arelation of appearance, *Teorija* 3, no.52 (2009), 77

ATTENTION

In suggested optical image of music the possibility of following is supported but not linear in the sense of expected autonomous, audio or visual contents segments and their stringing of different contents. In following optical image of music the “spatial reading» is possible which in its duration activates visual and audio fusion, harmony of internal and external balance, nascent dynamic (color) differences in all directions.

This following burdens the listener (spectator) with activities, which exclude passive looking and listening. From point of view of objectivity, physiological differences—tension between seeing and hearing in tendency of balance, harmony and great fused audio and video contents, there open some very important questions. First: is the essence of music in the embrace of quality entity, demanding active and concentrated following and collaborating of audio and visual? Second: is the essence of music in isolation and following only the heard and thus in greater chaotic tension of structural differences present? Third: is the essence of music in searching absence, closing eyes, what brings self-sufficient, almost mutilating comfort of learned habits or something similar?

Of course, answering all these questions belongs to each individual. But in any case in music there is always the wish present to achieve not only the attention, leading to homogeneous entity of the composer’s composition but also the recognition of all parts/segments, stimulating different emotions and finally (not) greatness of the musical work, certainly not in the sense of extreme differences which can be seen and compared nowadays on TV programs. The latter give information about human destinies and tragedies and later equalize them in linear and unethical level with publicity inserts and other commercial banalities.

In some way the musical practice and the involved coincidental or programmed visual surrounding can be compared with the mentioned finding. This means, that consequently bigger or smaller antagonism is formed and thus questionable harmony of audio and video contents, above all the inconsistent continuity and thus doubtful, expected effect of contents heard.

Special attention goes to the finding with planning of visual surroundings of musical works, like different scenographies of concert performances (Eurovision), video spots and similar. The listener (spectator) is in both cases, consciously or unconsciously, open to changes and differences (color too), which reflect the hidden uncertainty, expressed by loose or false relief of tensions with audio and video differences. This also means that the listener in the accompanying, unstable observation does not reach expected totality of heard contents and does not comprehend stimulated emotions.

In practice, this kind of audio and video fusion leads us to integral harmony through observation, but because of antagonism of present audio and visual contents as well as the elusive, focused view, becomes unreachable. We must add the coincidental combination of colors present, colored surfaces and their dysfunctioning on expected listener's comfort.

We can presume that the listener does not achieve the necessary continuity and concentration while following the audio contents; he does not achieve the expected balance in the sense of total intellectual-emotional following and experiencing musical work.

In accompanying aspect, the listener /spectator often consequently falls behind his concentration, gets lost in separate outstanding parts, static pictures and details.

The mentioned "loss" of continuity can be found with the concert participation, where focused listener's observation, while following music, is directed to the conductor – in his "dance", to the soloist, separate performer, light bodies or other in the relation to the music listened to, its dominant, visual contents and effects.

Because of objective and total scoop of music heard as well as the optics/contents, wanting to collaborate "falsely", conscious and continuous activity is certainly more interesting, simultaneous "reading" and following the appearance of growing structural changes, dynamic/sonorous and visual/color forms and their joining in duration, in nascent spatial and esthetic entity – in touch and dialogue from the beginning to the end.

By mentioned active "reading" of music, the latter gets the possibility to be redesigned in its own expression, logics and time linearity. This means that music in its presence, in the scoop of our inevitable physiological characteristic - "the eye wants to see and collaborate" – especially by harmonic observation, maintains its factual spatial entity.

We are speaking about the music entity of music, where its innocent four-dimension color “visibility” is integrated, which is in our premonition and expectation a prolongation of the heard, silently always present.

In its supplementing expression optical image of music does not have any more symbolic designation and equalization with material endowment or concept, we have recreated. To the listener/spectator it is possible to see its own dynamic colorfulness, its total performance which overpasses the focused look while listening, the unstable observation in the middle of material surroundings and stopping the look on one of them.

To end: by “reading” the color expression, the attention is stimulated, which equally, double sensually opens to the listener/spectator a completely new space of interactive activity and new possibilities. The music does not change its rules – it only upgrades and reinforces them.

PRE – FRIGHT

The presence of eternally equal silence (and darkness) in the sense of perception, it is in today urban surroundings more an exception than a rule. Big cities are “roaring« (1) all the time; we are exposed to it. So when we meet with silence, when it “pours” over us with its higher effect, we live it with displeasure and in some sense we compare it with darkness and timeless space – the touch with eternity.

Table 1: Acoustic surroundings according to historic epoch.

Parts of sound influences	Acoustic natural surrounding	Human voices	Machines, traffic etc.
Early cultures/middle ages	69%	26%	5%
Pre-industrial era	34%	52%	14%
Industrial epoch	9%	25%	66%
Nowadays	6%	26%	68%

Into this “space”, often because of its open dimension, its uncontrollability (2), we unconsciously “insert” indirect natural contents of the surrounding, happening, images from our memory or unclear contents of our subconscious. We do it because of continued duration, communication and expectation of known endowment, safe shelter and support of already learned. In other words: because of retreat from the uncertainty, unknown – “colored” with pre-fright.

When listening to music something similar is happening. We make impossible the continuity of listening and seeing the entity of musical work whose component part is silence, although in its duration very short.

(1)R. Murray Schafer, in: Kurt Blaukopf *Music in social changes*, Ljubljana 1993, 248

Inside mentioned we can notice the initial relations among men, which were full of auditory hallucinations and fear of nature. Because of modest knowledge they were full of mystical, magical and similar elements .Nowadays we have captured the nature, human relations in it are more realistic, so it is difficult to insert mysticism. But there remains an open question: In the relation to nature, that is outside us, is there everything so clear that it can endure the mentioned relations? And more: is there behind /under this reality something more, what we do not hear and see, something unknown, what is unachievable to our senses?

(2) Especially with time undefined absolute silence.

In reality, because of subconscious uncertainty in following and because of fear, caused by darkness and silence, we prevent (in pause) seeing the passage from sound to silence, from light to darkness and from time to timelessness (3) or vice versa.

It means, we resign to courage of “touch” and passage beyond darkness of Malevič square – emptiness, absence, endless dimension of darkness and silence, where the sound/tone dwell in fact. We are talking about always similar darkness and silence, where we come from, have always been in it and perpetually carry it in ourselves.

This finding of factual embedment in darkness and silence opens widely the awareness of our existence, “clearness” of our direct endowment as well as our transience. But not only this! This same awareness, in the opposite direction, permanently ”inserting” and “filling” each of our existential complex endowment, opens and clears our consciousness, activities as well as our modesty, of which we are not often aware of and do not touch.

To return to the topic of optical image of music here treated, within it, there is a possible comparison of silence with darkness, which in fact equally initiates loosening or tension in expectancy, but this time in dynamics of colors and their fusion – harmony with the heard – with music.

(3) Silence and darkness are always the same, eternal and timeless. All material is put in it together with movement/time, sound/music... This way we can understand that pauses and contrasts in music are only spatial cracks and transparency, through which penetrates almighty darkness and silence. That is why they have in the optical image of music much bigger importance than in the musical practice. There silence and pause are used only as a means of tension – expecting or sharpening the contrasts, passages inside separate parts of composition... (Z. Lissa, n.d.145)

We should add that we are as unrepeatable individuals, prisoners of infinite space, its silence and darkness, cosmic –cyclic time and timeless universe. All abstract immaterial lives and gets lost only in our consciousness an

“SECOND” IS “PRE-FIRST”

In the question surpassing pure curiosity, why we always wish to see more than we do, first “in the shine of Rembrandt’s light” with the candle in hand, from near, through microscope, telescope ... there is another similar question: Why can’t we see the sound with our eye?

In our case there is an even more interesting question as the unclearness of the answer stands out. With what light should we illuminate the sound to see it and return or install it in the visible reality? Sunlight, artificial light... For this reason here opens another question: Is there some “other” form of light?

If the answer was yes, the sound would have been long ago enlightened. But it is not so. So we can ask another question: What is it like – if there is – this “other” light and where can we find it? If it is “other” (1), but not sunlight or artificial, it certainly does not come from the outside by itself, so we could perceive it and observe it.

The answer is undoubtedly hidden inside us, our subjectivity, passivity, expected comfort, inside “escape from freedom” (E. Fromm), which closes or mutilates our activity to perceive objectively in ourselves and to “see” the difference, to separate sound in duration – as entity and free ourselves of authority embrace, external, sunlight, indirect endowment.

If we broke the sound/music in duration – as a body in growth - , what would we see in the crack, in the fracture? The same material as a cloven surface/shell, now heard or something “else”, total, chaotic... If there is “else” or even something undefined (?), it must be beneath the shell. That is why this prior is the “pre first” – “pre sound” It is also the condition for the “first” outer, with which we have in every next moment of listening comfortable sensual “relation”.

(1) Mladen Dolar One devides into two, *Problemi* 48, no. 4/5 (2010), 51

So the “pre-first” exists, it is outside visual reality. It is inside now, which is not before, not later, in darkness, at the beginning of Planck’s time (2) hidden the “pre-image” of tone. (picture 2.3).

We must understand that every heard now with its contents, “pre-image” of tone, elopes and leaves its place to next now. The pre-image itself is displaced through co-now into our initial, interactive perception, into freeing and enlightening reflection of the heard. The four dimension “pre-image” of tone is in its capsular growing covered with the darkness of “closed” time, not yet perceived.

To make it clearer, we have to stress that we are not speaking about time, its filling with heard or process–music happening inside time, but we are speaking about time as a compound and equal independent element of the heard. This also means that the latter has, in optical image of music, a completely different role and meaning as already known.

The time here takes over the image of spot signification, together with “sound spotting” inside image tonal capsule (picture 30) in the state of co-now (picture 2.0) equally mixes, spreads and blends into integral material, interactive entity of heard and seen/color (picture 25, 26), which opens a completely new dimension to the music, dimension of its silenced tone capsule.

So the pre-image of tone in leaving Planck’s time – now – and in passage through the state of co-now (picture 2.0, 2.2), not yet past and neither future, in its capsular melts into its energetic potential, light energy – color. In its grading it steps into the conscious time of the listener/spectator. The disintegrating capsular pre-image of the tone, energetic object, releases its integral tension and it spreads in space during its globular reformation and at the same time in its understandable and measurable sound frequency undulation, loses itself inside the known Newton field (pictures 2.0, 2.4), which gives the listener the first contact and experience of tone – listening to music.

(2) In the frame of nowadays physical knowledge there exists the bottom time limit as the smallest time interval, called Planck’s time After the beginner of the quant physics Max Planck) and measures only 10.45 of a second. Under this time limit because of quant mechanical principal of indefinite, we can not organize events in the relation earlier-later, so shorter times than Planck’s have no meaning. Taken from Marko Uršič, About cosmic time- comment to the first three minutes”, *Polygraph* 2, no.7/8 8/997, 55-85.

At this point we can find “the first wish” for understanding, but at the same time the perception of premonition of its visual prolongation. The view “wants”, while listening as a listening prolongation in its expectation, see enlightened, but still silenced sound physicality, experience it and cooperate with it. But no more in the globular undulation inside Newton’ field, which is reachable to all of us, as freedom, but in volume of each separate sound/tone which “wants” not only to cooperate but also achieve the harmony, expected balance.

We can conclude from the mentioned that haptical sound, its premonition is possible to see and experience in the “tonal pre-image”, in hidden reflection (3), in mute move,.

(3) Alfred Ernest Jones: “Reflection comes from unconscious. It is a natural, direct and irrational response where there is no interest and suggestion” The latter is well seen with babies. (Arnold Hauser, *Philosophy of arts*, Zagreb 1977, 84; Alfred Ernest Jones, *Papers on Psychoanalysis*, 1938, 158)

Reflexion – response is inner or outer. The first shows in differently intensive movement. In our case recognized in a basic forms of tonal pre-image, in the state of co-now: A,B,C, D, E (picture 2.0), which on the way to the Newton’s field reforms through incidental regularity of transcriptions, , similar to neumatic writing (pictures 5-14). The second opens, it is a liberated movement, freedom, directed to lightening of subconscious contents, ideas, fantasy – spirituality.

Both responses are controllable (ballet, dance, sport...) or uncontrollable (Dionysical: shamanism, creativity, “arts”...) In both cases they liberate in their activity different layers of consciousness and subconsciousness, which in their complexity thrive to restore, to associate – to balance. It must be added that without response/reflection to the outer stimuli there is no inner balance. There remains only the open tension in expectation of balance, which can only be in a new reflection.

The practice of optical image of music affirms the correlation of sensuality and non-subjective expression of reflection. This means that reflections are “scooped” responsive colors and its images despite non-subjective expression but in some way of reflection and connection with those “frozen” tensions/sensualities, that the composer built in the music notation and which lead him inside his spiritual creative process in expecting the balance.

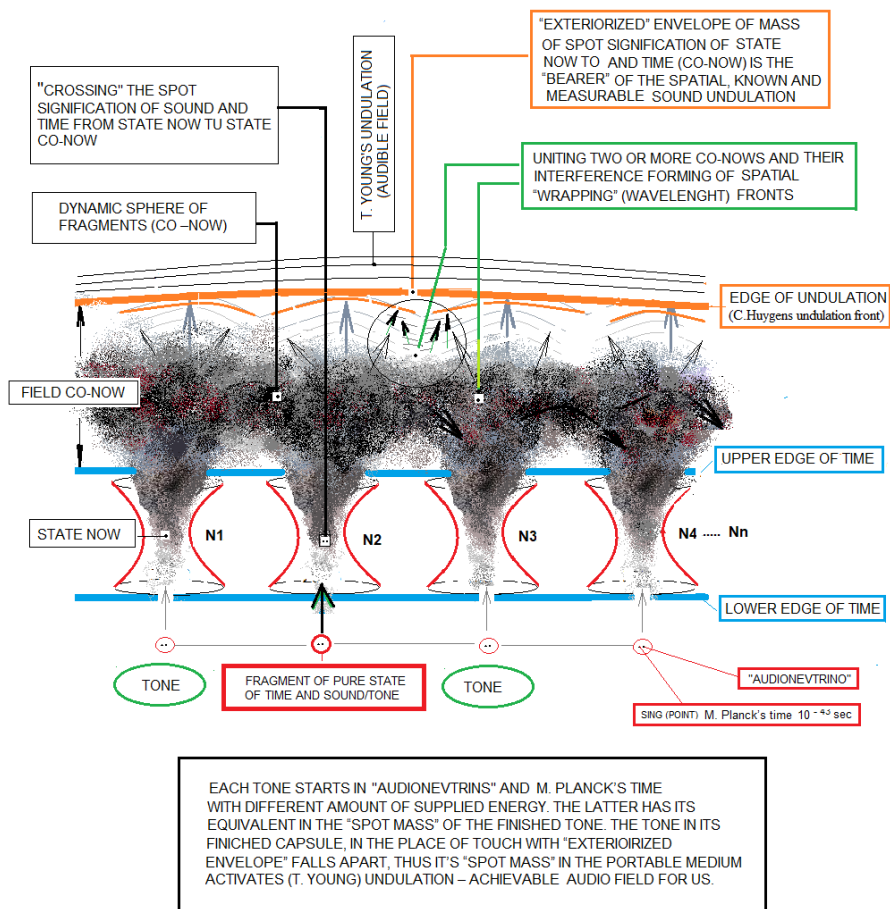
We must understand that the act of movement, audio reflexion – line ,refined with reaction color, bearer of the complex spiritual expression by composer as well as inside hidden tensions/sensualities, comfort/discomfort, directed to the balanced moment of liberated potency (Dionysian) inside creative process - composer, what will be explained in details later.

With everything mentioned I should add the finding that in the act of listening color as a three-dimensional expression in fact is not seen, but sensually present (“pre-color”)(Edward Hering, 1834-1918; A. Trstenjak, *Man and colors*, 114)

This sensual perception, loosening of tension, expressed with audio stimulating “memory” colors inside the heard reflection or expectation itself, enables non-defined, subconscious perception of comfort, determined by pleasant but hidden color combinations. These same combinations, the subconscious perception of comfort, hidden memory colors, while listening to the music and its agreeing with the heard (affirmed on the color specter) and we often experience and also explain with abstract contents and we exchange and connect them with the ideas from the sphere of musical “grammar”, valuable for the syntheses.

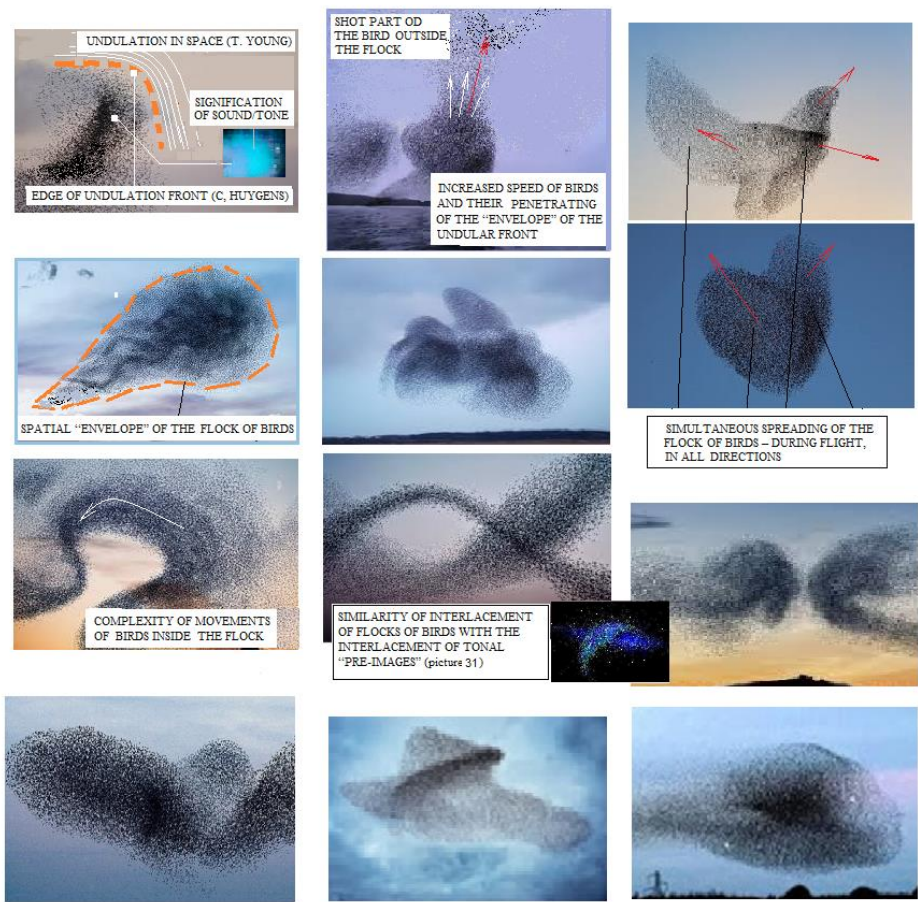
In its complexity the unseen but present colors are especially interesting because they carry inside exceptional data, worth of special attention and research. It is to understand that reflection/swing in its subjectivity, and at the same time accidental legality, certainly carries many other (hidden) expressions and possibilities, like speed, direction of reaction (here still superficial) to the unexpected or similar. The absence of reflection, indifference, apathy...in the sense of balance brings a string of different consequences (social, medical...) worth of special attention, but unfortunately do not belong to the topic treated.

which in its dynamics leaves the lighted color expectation of four-dimension material, spatial structure somewhere in the far past time capsule and tension, which is the bearer of primal (Dionysic) sensuality of the composer.



pic. 2.0

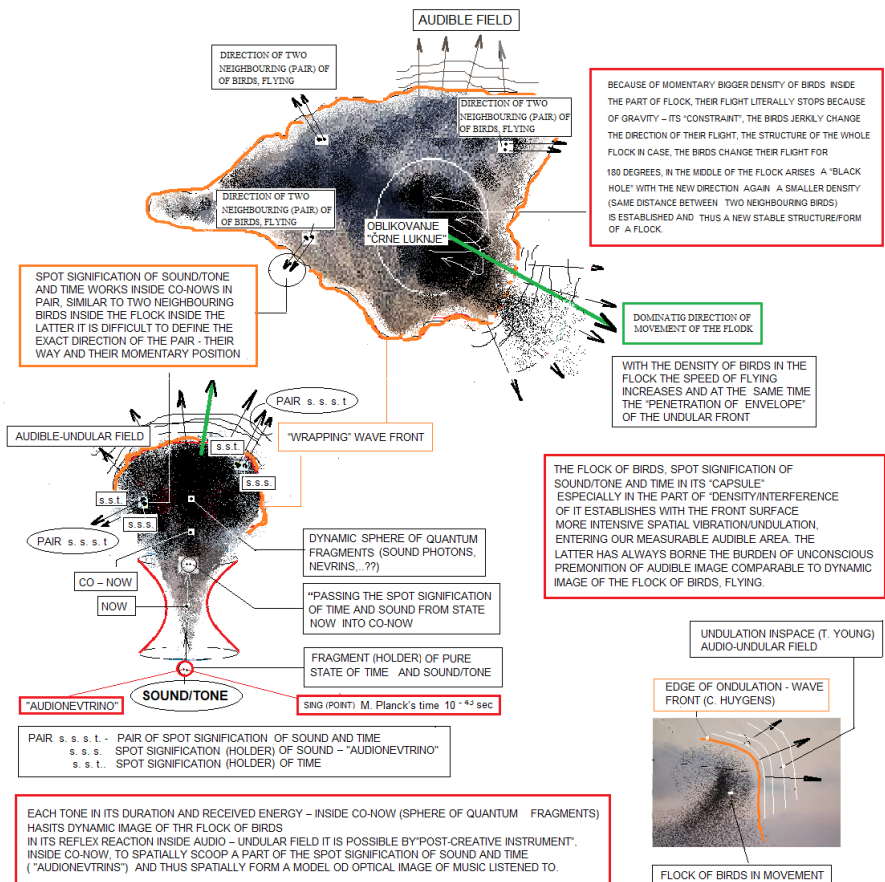
DYNAMIC IMAGES (ENVELOPES) OF A FLOCK OF BIRDS AND THEIR SIMILARITY WITH SPOT SIGNIFICATION OF SOUND/TONE AND TIME



pic. 2.1

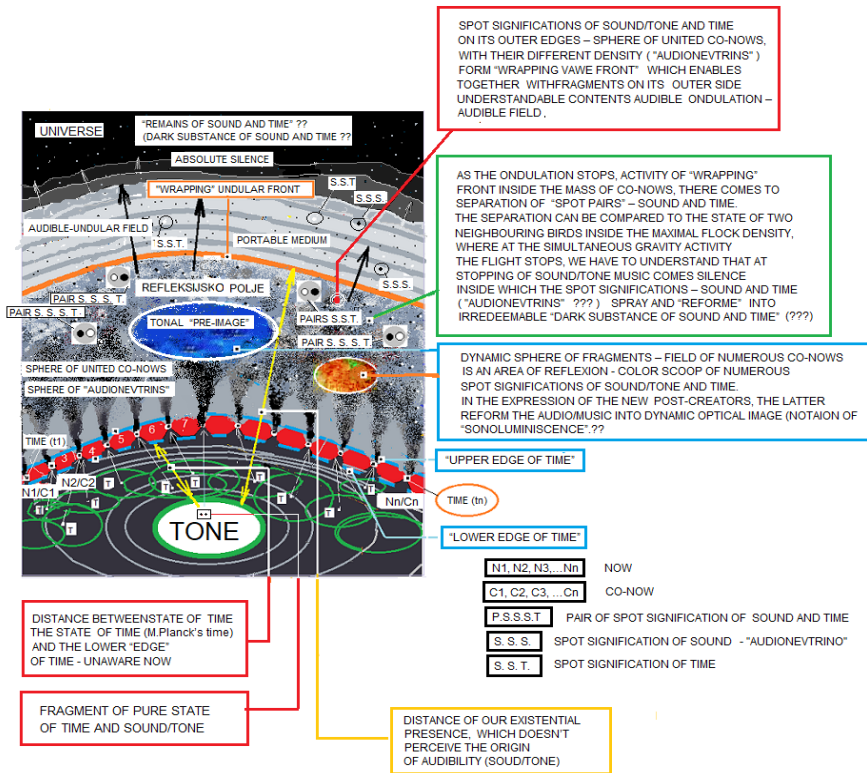
MODEL OF THE STATE CO-NOW EXPRESSED IN SPOT SIGNIFICATION OF SOUND/TONE AND TIME AND THEIR COMPARISON WITH A FLOCK OF BIRDS, FLYING

- INSIDE THE DARKNESS AND SILENCE – ABSENCE OF MAN AND TIME.
- BIRTH, OPERATION OR FOLLOWING OF (LINEAR) TIME STARTS WITH THE APPEARANCE OF LIGHT, SOUND... SENSE STIMULI. THE SIMULI PROPER TO EACH PRESENT (EXPOSED) OBSERVER – MAN, MEDIATE THE "SPREAD ATOMIC MATERIA".
- INSIDE THE CO-NOW, EVERY SINGLE SOUND HAPPENING/TONE REFLECTS A DIFFERENT NUMBER (DENSITY) AND FLEXIBILITY (SPEED) OF ITS SPOT SIGNIFICATION OF TIME. THIS WAY THE LATTER FORMS (CAPSULATES) ITS RELATIVE TIME – SPACE.
- IN ITS DURATION, ITS HAPTICISM, TIME-SPACE IS COMPARABLE TO THE IMAGE OF THE FLOCK OF BIRDS FLYING.

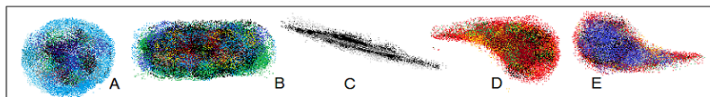


pic. 2.2

THE SCOOP AND FORMING OF TONE/MUSIC INSIDE FOUR DIMENSIONAL DYNAMIC SPHERE OF UNITED CO – NOWS, BY REFELXION



BY EXPERIENCE DIFFERENT – TYPIFIED DYNAMIC IMAGES OF TONES



pic. 2.3

In the potential of our permanent expecting and provoked audio response (by optical image of heard – music), in equating of our autonomous time – time of our ego, our touch and our self-consciousness and of course the premonition of visual. At the same time the

four-dimensional “pre-image capsule” of tones loosen their energy – lighting – and get only for a moment their homogenized and recognized color image (more about it in the chapter Color), which in simultaneity but spatial stretching gets lost in now heard (4) To put it differently: in response to already mentioned loosening of energy of “capsular” time, the four-dimension tonal “pre-images” (composition heard), before entering the Newton’s field, liberate their capsule and penetrate outside, as if coming from behind the blackness of Maličević’s black square into the perception of expected. While leaving the darkness of each now they connect and identify with the mysterious light, without which we would have problems existing.

We are speaking of consciousness, about “inner light” (*lumen naturale*) of each individual who in (unexpected) observation and its duration lightens our oblivion, “darkness” of confrontation and choice of moments of our memories, thoughts, ideas, dreams, past, future...

While listening, this “inner light”, the “image of color flash” is hidden in the response, swing filled with darkness and with liberating tonal “pre-image” – with the idea of still possible or already chosen.

In reality this light does not “work”. Although it is inside the response, there is a possibility that it separates from its always expected four-dimensional light of chosen tone, and in reality comes out.

How? Parallel, through already mentioned “crack”, on the “back” of reflexion, performed by sound/tone which with the power of double perception and Democrit’s principle (picture 29) does not permit, that the “heard optics/color” gets lost in darkness or stays with the covered day light. This means also that the bearer of hidden perception of tonal pre-image is in fact the reflexion from the state co-now and its expressive core (picture 2.0, 2.3). While passing into reality the latter expresses, without outer obstacles and influences in pure movement of the body, hand, move/line, which enables spot signification of the heard, similar to nevmatic transcription (pictures 5, 6, 9).

In its direct expression the reflection is a swing of a hand, the line, the spot, the movement, freedom and the way (pictures 7, 8, 10, 11, 12), thus expressing the four-dimensional structure and with it the once “scooped”, now “capsulated” time.

(4) It is possible to compare the stated with the form of lightening and thunder in the thunderstorm, which with our distance, follows the sound echo of the thunder. In our case the process is “happening” simultaneously and cannot be conceived in our immediate premonition with simultaneous response.

In this exceptionally complex enlightenment the line(in our case) is a product of reflexion before the thinking process. Inside the reflexion it loses its basic meaning – the same way also the installed spot. It takes over and reveals its new (spatial) coded/spot signification for each separate tone, now refined by added, simultaneous reflexion, expressed in complex “capsular form” and pure direct color duration.

As a matter of fact we have to stress the basic recognition of double reflexion. First: the response to heard, expressed by a move – the line or spot and second, these contents, covered and filled by responsive color (picture 29).

The similarity of this kind of color cover – line – can be found by impressionists. But in our case the cover is achieved by spatial/liberated color which enables the surprising interactive equalization of audio and video and even more their entity structure with the absence of perspective.

To make it even more precise: the artistically expressed response, by liberated color covered move – line or spot, it certainly is also the image of spatial heard contents – tones (picture 2.0, 2.3) but at the same time activity of the new interpreter.

It can be also stated that with the Ruttman’s post-creative interpretation, a new optical expression of separate tones (5) of the music heard has been formed (pictures 7, 8, 10, 11, 12, 48, 49). This also means that we have upgraded the music by four-dimensional dynamic color form (6), which enables unimpeded concept of its “real”, homogenous image and greatness (picture 27, 44). It is also possible to affirm that the double reflexion in its own expression – movement and color – reveals the “capsulated tonal pre-image”, apparent and abstract and contains untouched tendency of composer’s Dionysus.

In gaining their esthetic expressions the colors are introduced and are also the bearers of “caught” and awaken time as well as the spiritual (emotional) information of the composer. It should be understood, that the presence of the musical work is happening in limited area, in the state of mid-reflexion, between two reflexions, from one swing to another, the tone, which by itself does not have its subjective expression of interpreter.

(5) The expressional lead of the tone is still superficial but this superficiality is exceeded by color differences and movement, which leaves behind the tension and thus inside spatial (depth) heard it really initiates the expected feeling of satisfactory form. By hologram interpretation the expected expressed and moving lead of tone will be given by enlightened and “touched” volume form.

(6) There are “forms”, which are because of its intensity and time “limitation” (time of duration is very small) are also apparently rimmed.

In the audio expression, color reflexion, there can be found newly awakened, already distant but indestructible creative composer's energy. His will and power in our case, now, is opening the unburdened approach to its complex, heard expression and now present fascinating colorfulness.

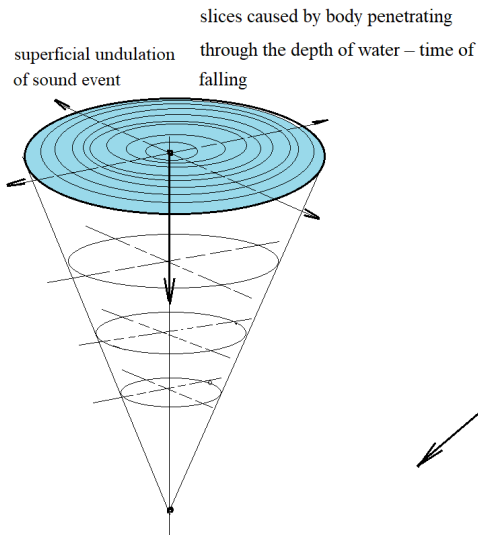
So the "heard optics" in its colorful growth becomes the bearer of sharpened attention, expected premonition of heard prolongation, which is unfortunately, still inside its superficial (projected) two-dimensionality.

We have to stress that the entity of "upgraded" music is not only in the problematic fusion and its continued saving of separate timely "chopped" fragments of now and already heard, what is typical of existing practice, but it is in some active and equivalent cooperation of optical process, in interactive scoop of all now and already heard and seen contents as well as in their standardized durations, which in their fusion and intertwining create a real accessible and understanding more-dimensional entity of the musical work. To finish the chapter we must add unpardonably withheld "quintessence"(7) of already heard, we have to recognize that the new presence of music far from Husserlov's "retence", only as linear lining of time/"timing", (M. Uršič) (8) (pictures 2, 10, 15) and the successive connecting of modestly memorized contents, from each separate part now joined into an entity "image" of heard and "dragged" tones, which in Newton's field assure the consciousness of entity image of music listened to.

(7) In our case it is treated as "etheric remains" or color echo" of heard contents (dark substance?)

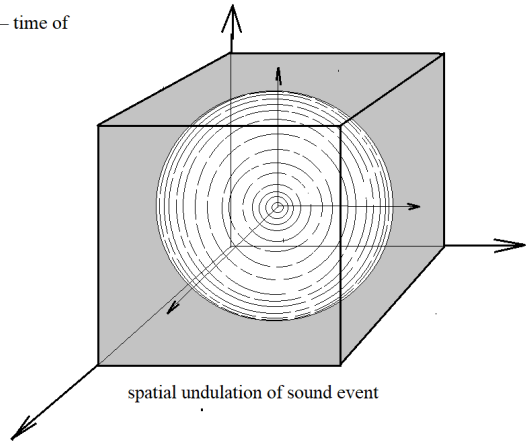
(8)Marko Uršič, Does the time lives?. *Emzin* XVII, no.3/4 (2008)

THE FALL OF BODY ON THE WATER SURFACE

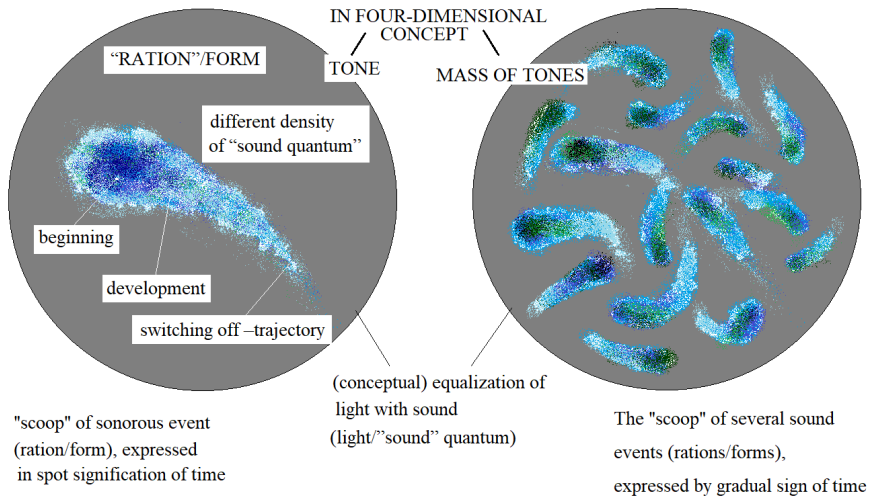


SOUND EVENT

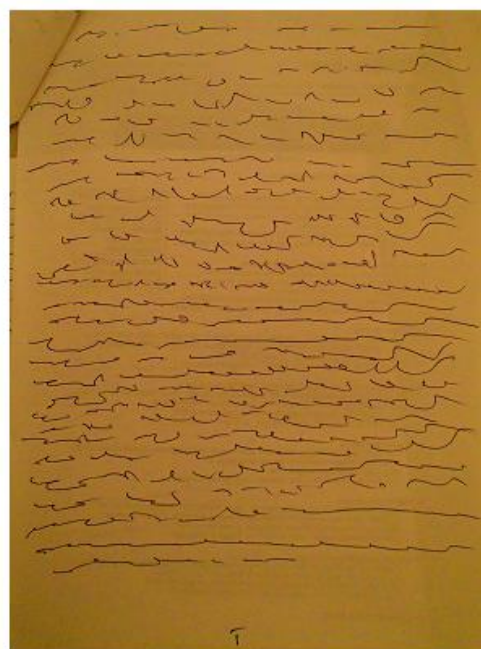
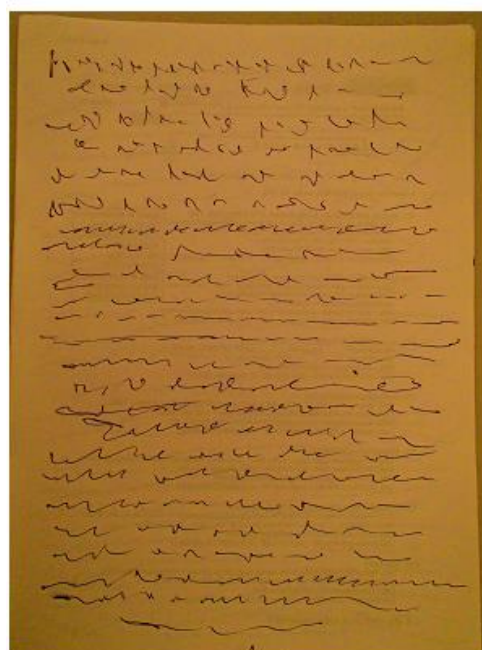
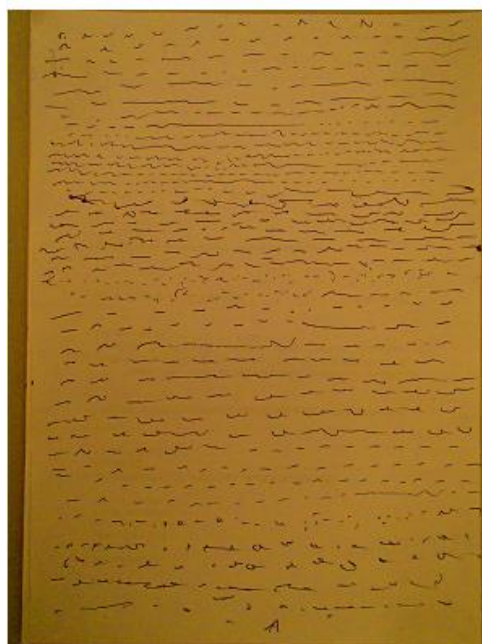
spatial globular undulation of sonorous event



IN CO-NOW FOUR-DIMENSIONAL PERCEPTION OF ENLIGHTENED SONOROUS EVENT/TONE OR NUMBER OF TONES





⁴ Different activity and concept of sound even (tone)















The first transcriptions of musical works in image of letter written record
(beginning in left upper corner)

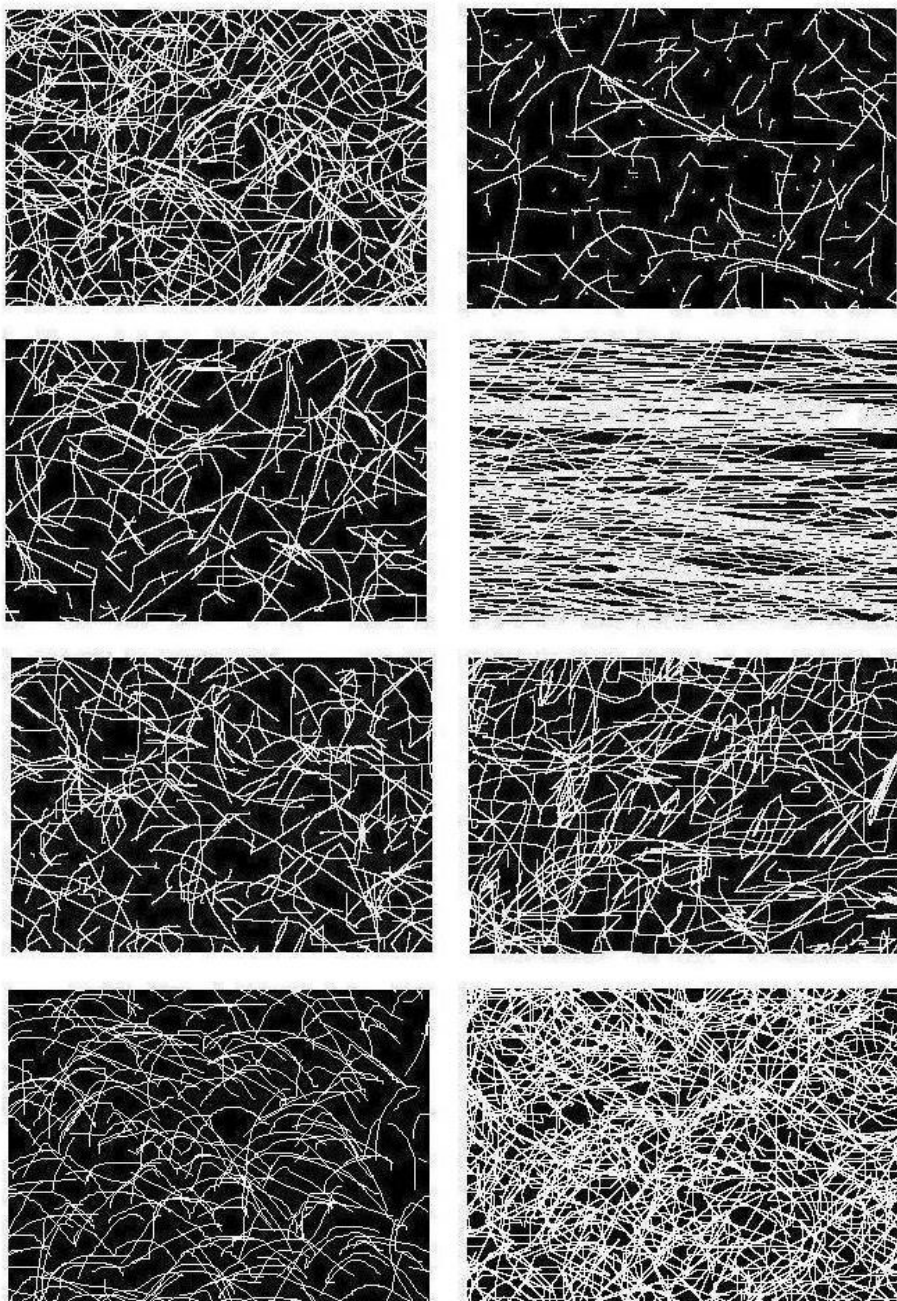
Basic meaning of neumatic transcription

name	stress meaning	direction of movement
PUNCTUM	lower tones	
GRAVIS	down	
VIGRO	higher tones	
AKTUS	up	

Simple forms of neums

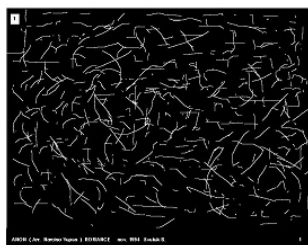
BASIC NEVMS	PUNCTUM	
	VIRGO	
	PODATUS/PES	
	CLIVIS	
	SCANDICUS	
	CLIMACUS	
	TORCULUS	
	PORECTUS	
GENERAL NEVMS	SCANDICUS FLEXUS	
	PORRECTUS FLEXUS	
	TORCULUS RESUPINUS	
	PES SUBPUNUS	

The meaning and forms of neumatic transcription

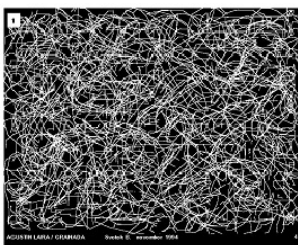


Transcription of different musical works on the computer screen,
line ways of duration of all scooped events and their accidental legality and their
accidental legality (repetitiveness)..

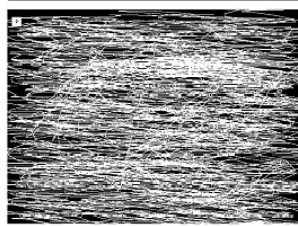
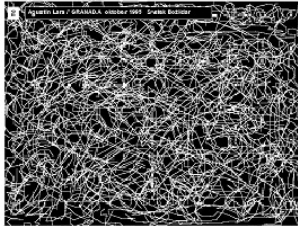
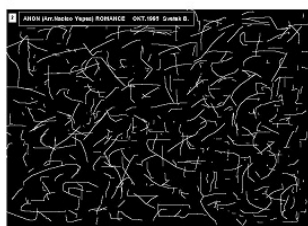
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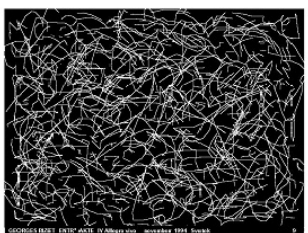
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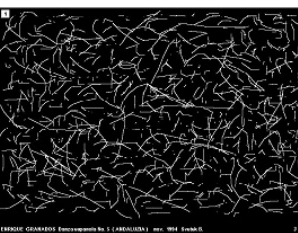
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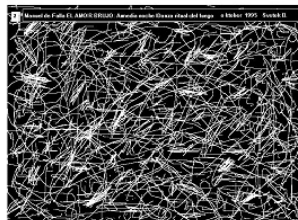
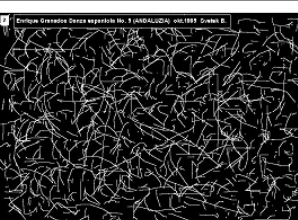
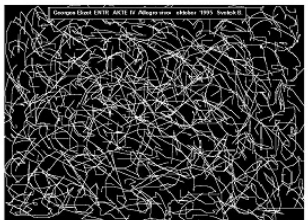
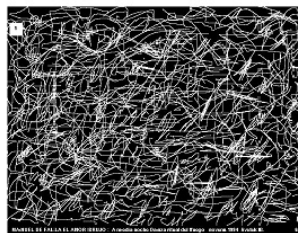
4.



5.



6.



On the computer screen (In longer time intervals):

Fractal repetitive transcription of different musical works on the computer screen (in longer time intervals)



On the computer screen (In longer time intervals):

First transcriptions of musical works with separate elements of nevmatic



Color responsive letter transcription of musical works with the elements of neumatic transcription

pic. 10



Passage from letter transcription to spatial one.



Transcriptions of music ("Klape"/ Omiš 2012)



Passage from letter transcription to spatial one.



Passage from letter transcription to spatial one.

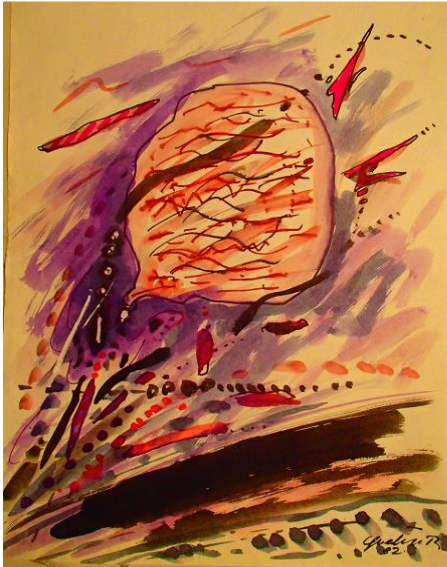
pic. 11.3



Color spatial transcription and solution - cutting - of its over saturation, inconsistency of the size of superficial expression and the length of duration of musical work.



Passage to spatial/flat transcription with artistic stress of color and form.



Passage to spatial/flat transcription with artistic stress on dynamics of heard expression.

pic. 13.1



Passage to spatial/flat transcription with artistic stress on dynamics of heard expression.

IN THE SCOOP OF HEARD

NEW VIEW

When facing the optical image of music, with its in reflexion liberated color, we enter through relativity of time far back in pre-source of music, which inside the state of zero, darkness and silence – absence of time, enabled the composer/creator surpassing limits of already learned perception and material endowments and beyond them, followed hidden and unknown possibilities.

Even now it looks that only those coincidental contents from all the possible ones, not yet touched by accident (1), “chosen/scooped” and then in the darkness and silence of the moment of the interior subtle state of senses, “magnetically connected” in observation enlightened, recognized, combined and formed in their beginning – idea, music notation.

If we enlighten the mentioned a little more: inside the double reflexion, the dynamic color response “penetrates” outwards with the “same” speed as heard (later explained in details). We have to understand, that reflexion – the outer light/color in its shine and power, reveals the present but hidden “pre-first” – “magnetic connection”, subtle state of senses, brought from composer’s transcendence, his mystic darkness and silence – from the inner asylum of possible.

All the mentioned also means that in the composer’s unburdened expression, in his Dionysian, now upgraded by his own dynamic colorfulness, totally reveals his creative process.

(1) Immediate but coincidental decisions in the direction of reaching the expected balance, stability... to differ from reflexion which is above all a move - physiological response. The correlation of both responses should be searched in details within the treated topic, above all in the sense of their integral activity, in the sense of activity of soft logic (Platon).

We should mention also that each accident is directed in expected onetime balance. At the same time it is also an “inert means”, to eliminating the inner or outer obstacles for undisturbed arrival of next accidents.

If and when the “inert accident stops”, in a moment it returns to the state of unbalance, often an aching interruption of the process of creation and return to the beginning. Only by the scoop of a big number of accidents a state is formed in us, of our “hard” logics, where it is possible to maintain a total and expected balance and the rules of scooped accidents connected in duration and thus a distant experience decision in the direction of compounding total idea, image – creation.

The understanding of the process touches an important question: Does the listener/spectator have the courage to enter, to optically and audibly sink into the composer's transcendence, his mystical darkness and silence – "asylum" of chosen or un-chosen and beat the known "nihilistic" understanding and experiencing of the musical?

Of course the influence and the perimeter are often overlooked Dionysic question, the courage to enter in the unknown, in the "hands" of each individual, and - according to his immanence – assure just a momentary freedom from indirect endowment, suggestion and time, in which we are chained.

This is how optical stringing of new spatial states, pure color expressions of heard in darkness and silence for a prepared listener/spectator, only an apparently abstract entity, new aspect, active one, realistic and proportionate to the music transcription, defined and esthetically evaluated, are gained..

We could say that the nascent optical image of music has taken over the silent role of faraway, hidden bearers – creatively-sensual tensions, which once in open continuity awaken and loosened Dionysian pre-expression with a mass of compounding accidences, directed into expected balance, process of composer's creation – music notation.

The same, now newly awaken, still innocent tension, saved and "frozen" in the music notation, is relaxing in color responsiveness, liberated color expression, which in the sense of interactive connection with the heard enables expression, the format of artist Ruttman, to unlock completely new but no more alienated dimensions of musical post-creative performance.

At last, by listening to music and seeing its mystic colorfulness we achieve changed status of its interpretation (2). It is no more in its heard, linear time consecutiveness, burdened by inevitable superficial images of material and conceptual, and neither in the intervention of consciousness in the sense of rationalization. – from tone to tone. It is not in the listener's stopping and preserving apolonic "picture of the heard" in our memory, and neither in reforming and at the same time equalizing the natural symbol-pictorial images (already mentioned in fine arts practice) (3).

(2) In the affirmation, that the visual in music is just its heard imitation, a question is hidden in the sense of autonomy – defined by our hearing. This affirmation is permanently surpassed with our complex comprehension of indirect endowment, where the senses wish to collaborate all the time. But often with unsuitable (material) contents, which by priority surpass the inner shining, structural shine, and music itself, "close" it and save it in darkness of inaccessible.

(3) The images of reflexion in exceeding fine arts sense are the "rude" expression (enlightenment) of unclear, latent "pre-pictures" for our intellect and deformed contents of disordered subconsciousness. The undeformed, pure expression of reflexion is only possible in complex move, swing expressed by line, made with clear responsive color.

And neither is it in separate sequences, static art pictures, details and moments – “caught times”, “timely measured space” (A. Tarkovski) (4), in the sense of continuity of chosen and privileged moments, colorful (impressionistic) paintings - stories, what P. Almodovar and many other film directors do, but also it is in one space/quintessential frame of total image, of some distancing process and time, now heard and distinguished in color/spherical look.

It can be concluded that we have in the optical-spatial “growth” of music listened to its exceeding, integral expression from the beginning to the end (5). It is about enlightening of hidden expressions and distanced mass of accidental states of composer’s creative process, when in return activity of new post-creator in music, they pour over and reform into open and rationalized color construction of its own optical entity.

It is about a changed perception of music, comprehension of its own, not yet attainable colorfulness, which spatially, simultaneously expands through the sphere of audible and the sum of cooperating time duration. To put it differently: in optical image of music it is about its responsive-liberated color and with it the lighting/reconstruction in music, the unseen movement and the invested time.

The essence of the change is in presenting pure, sharpened spatial-process musical structure, without linguistic, material or symbolic senses and the interruption, different from the film, which needs for its construction, continuity and outline in-between spaces, the installation of differently distant, timely closed and privileged contents and messages.

(4) Marko Jenko, Malevič: additional element “Lenin”, *Problemi* 46, no.3/4 (2008), 90

(5) The mentioned can be, in the sense of understanding, compared to metaphor of pop up structure, occurring if we “fortify” the spatial track of line paths – movement – the baton of one conductor, as usual practice (for one orchestra), but more batons, that would conduct each separate musician – instrumentalist or a group of instrumentalists. This way we get united structures of tracks (in real time and space, enriched with responsive color in volume image) which offer structural and color repetition and extreme fascination. The time tonal contents, expressed within themselves, in dynamic integration of color perception, “penetrate” equally through the contents already heard in all directions, without beginning and end, now still superficially in the screen/projection. With a new hologram performance (not yet realized) the tonal contents will be expressed spatially in fact – as already mentioned tracks of movements of the baton. Different aspects will enable different contents too. The scoop (more spots of observation in one view) of seen contents of heard music will be infinite. This will look like cubism (cubist aspect – more points of observation in one look, Picasso’s portraits). In the mass of aspects each individual will intuitively, in harmony with heard contents- defined by the moment and position of observation, search and find new esthetic expressions to his liking and new emotional experiences as well. I presume, this will be the escalation of audio complexity and thus the biggest approximation to recognition of absolute Music.

In the interactive “flow” of listened to or already heard musical contents, its “capsules” and tonal images expressed in color, its newly liberated time, are given equally, but in the frame of fractal structure (picture (8), very repetitive spatial synthesis of audio and visual.

This also means that in open and emptied space, in the “returned” darkness and silence, the optical image of music, its color-dynamic structure, because of absence of priorities; alternatively stimulate the leaving and the returning of audio and visual contents. In following all this alteration the new “musical filmic” is created (picture 22), integral image of its spatial entity, which seems without starting point and direction.

Inside the mentioned “musical filmic”, the simultaneous double process, all the past already heard and seen contents, together with quintessence of the heard (color climate), a rising now are joined, what unburdens the listener/spectator their orientation towards the slowing attention on the indirect conceptual and material endowment.

In its pop up “increase”, depth and perimeter sphere of heard and seen, the music loses its valuable, used, linear- successive – superficial meaning (pictures 10, 15). But not only this: while listening, the listener’s “restless” view does not “stray” any more in the surroundings of closed space. From one point into the limiting dimensions: up, down, left, right, in front, back..., in relation to the closed space and horizon (pictures 23) (1, 2) or the darkness beyond closed eyes of his consciousness or subconsciousness, looking for known, consistent and expected.

When accompanying optical image of music the view is calm and concentrated, directed in new expression, which in spherical sense of renewed, limited time distances into a total four-dimension dark transience (pictures 23 (3)).

This also means that the listener/spectator inside each co-now, inside their stringing, fills its perpetual expectation of balance not only between the heard and seen but also between expected and already heard, now in view of faraway contents.

Inside thus achieved balance in view – in “reading”, there can be noticed larger scoop of total of listened to and already heard and this way also concentration, which opens a completely new – interactive insight into nowadays linear following of music with deficient memory. The positive effect of the mentioned goes for the listener with modest musical experiences.

All the participant audio and visual contents, together with the connecting darkness and silence, are equally connected in duration, inside the optical image of music. They interlace with numerous co-nows and, within them, with the scooped and awakened past time.

As a matter of fact the heard is fusing with its own shining, in front of us. This means, that experiencing music is simultaneously “drowning” in its own color climate, quintessence of listening and already heard (in the “dark substance of music”?)

In this kind of fusion the truth and beauty of music reform in one, new and integral structural entity, which is in its esthetic image much more than a modest and often problematic memorizing of linear following and connecting the already heard.

The optical depiction or often misleading apolitical association as a supplement to the audio contents, don’t work from the position of stopped – conceptual image, suggestion or mute, dark, unclear background of our present memory. The audio depiction of music is now in the presence of each individual – participant tone and its own withheld color, which carries and connects the active premonition of the composer’s expected balance and his Dionysical. Thus in the scoop of the initiated double sensuality – audio and the liberating colorfulness of the music listened to – they equally distance into relative times – “same-timeness”.

Or to say it differently: the renovated shining of music is returned to its neglected reality. This means that music with its new fascination enters into our perception – unburdened with more reality, what opens to the existing and future music a completely new space of its immanent, but still neglected activity.

In its entity the so experienced music fills again our existence, what will be, I believe, even more actual in hologram music – music of the future (6).

(6) I have to mention two outstanding interpretations of optical image of music. The first: in the projection of heard – in practice already realized I-DVD format, projected into musical planner which (in reality) carries two-dimensionality in itself. In its color contrast it opens a very interesting and appealing musical sphere and its depth.

Second – hologram performance – not yet realized, but given in the idea concept, model through the observation of audio-musical extension in time (t1) (pictures 24-27).

The performance itself will not connect the surrounding, projective space, where it will be inserted or it will fill it. The hologram performance of music will be reformed into one autonomous, time limited space/volume, expressed in its sound directly in the embrace of its own colorfulness. If I explain it a little more: music will be in front of us, with its time “physicality” and will “wash us” from all sides in its sparkling power and growing entity. Inside it we will not be washed only with heard, as the used practice, but also with its own optics – dynamic color. We will be able to enter its volume or exit it, move in it, listen to it, observe it or physically touch it, what will cause an exceptional feeling, which is nowadays only a premonition (picture 28).

Finally we have to take into consideration all the mentioned, together with the practice, add findings that our superficial perception and atrophic remembering of the contents -inside darkness and silence – need to be more researched and improved. We must also admit that from the point of view of factual deprivation of tonal – color relations, their invisible dynamic four-dimensional structures can not be affirmed as “equal” although we meet the synthesis of two sides – of one.

And right in the awareness of our interactive, but at the same time in its uncontrollable entity of physiological characteristics, special connection of different contents (without priorities), there is the surplus which will have to researched, recognized and adopted in the future in an open unburdened dialogue.

SPACE SYNTHESIS

Because of modest, longer and more concentrated following of the endowment, especially separate complex dynamic happenings, the latter in the linear following is often »stopped« and as separate static fragments, manageable pictures are equalized with a dynamic entity of the event (A. Kurosava, *Rašomon*). This kind of approach to following and evaluating, and mostly understanding and experiencing the event, is very personal and non-complete. It does not offer the space and time entity of the event and as such not its objective evaluation, what is especially true for the events, dealing with music.

To be more precise, we can analyze the very process of following the musical contents / music, we may find out that we memorize mostly (sometimes against our will) repetitive parts or other outstanding audio and visual contents (effects), inbuilt in the function of the work. The expected and known contents are, because of the habits, overlooked and missed.

So, in the process of listening – in the continuity of following music, in memory preserved and perceived only its outstanding segments/events as part of heard, but because of its outstanding role, its “charge”, does not enable the listener to scoop (memorize) its time entity.

So the scoop of entity of listened musical work is the complex question for each, separate listener. Especially with the conscious or unconscious “activation” of the power of hearing and seeing, which is formed as consequence of subjective experiencing and evaluating of heard.

But if we add and extend the “Rašomon’s truth”, a “suitable” visual dispersion - background – as a consequence the scoop of visual attention grows.. The heard contents in the evading view “becomes softer”, the quality of heard, because of lack of connections, remains questionable. The listeners close their eyes and remain in the instability of heard.

In music practices the communication thus achieved, the choice of inevitable background of performing musical works is often wished for, especially with the “serious” (instrumental) music. The reason is the all inclusive atmosphere these spaces contain and “offer”. They include: churches, monasteries, castles, galleries, gardens, differently equipped stages (scenography) and similar. Undoubtedly it is about added “structural” contents of the environment, about atmosphere and “spectacle” which the music “borrows” or “usurps” on the optical level during the performance.

The excuse for “borrowing”, performing music in mentioned spaces, is hidden in the influence itself of its atmosphere. From the outside they cause to the listeners the comfortable passivity and indulge the following of the heard, enabling them an unimpeded intensification of different effects, like influence of emotions, (collective) suggestion, the state of happiness, playfulness, humor, transcendentalism and similar.

In an artificial way the music is given something from the outside that it already contains by itself. That is why we ask a question here: is the obtained evaluation of space synthesis of music, where the optical environment is cooperating, the perspective of closed space with questionable suggestions or material often focused image, really objective?

In the base of this question, separately treated in the chapter *Increasing activity*, there is unconsciously hidden participation of the eye wanting to collaborate with listening and thus with integrating of all, unknown, overlooked and uncooperative heard contents as well.

There is more: it is about initiating and sharpening of covered, unapproachable and missing expressions of sensuality of musical work itself, what with participation of unsuitable, suggested and misleading visualizations stimulate questionable and misleading connections, and un-objectivity of contents heard – music, with the listener.

This questionability gets a special weight if we consider the phenomenon of subconscious and comfortable privileged known visual contents; unavoidably present material endowment (exceptionally stressed and recognized but however overlooked and withheld within “4, 33’ silence”, J. Cage). It goes especially in the meaning of those feelings, the music carries in itself and in its environment, “expects” or activates with the listeners.

In the work here present and the suggested optical image of music there is no more “input” or influence of uncooperative atmosphere, material endowment, hermetic and made-up painting of natural images or fictions of conceptual – word addressing.

Within the music with the process of visualization, we discover its factually withheld color, its shining, causing in us the inborn and expected light prolongation of the heard. But this time no more with determined spaces, their misleading atmospheres or endowment of our material experience, shown inside all-inclusive daylight, but in co-now, shining of its own dynamic color structures, expressed in optical image of music listened to now.

This way with the process of visualization, a new cooperation dimension of music is possible, shown in harmony, pouring, distancing and approaching its own structural contents, which enable the innocent spatial entity, synthesis and harmony of its legitimate, logical and cognitive duplicity.

COLOR

If we take the edges away from the color within its spherical view, those, in which it is with objective form, as image, picture or sign symbolically framed, our eye with observation does not “force” it, into a flat cognition but we give it the universal role of liberated value of conceptual in movement and floating space.

Not only this: its liberated, edgeless lighting, recognizing its spatial duration, can be compared with the abstract sonorous communication, already known in Newton's field. As a matter of fact in this kind of musical communication; we can affirm that we stay on the level of those color recognitions, which were before the word determinants of our innocent childhood.

Different intensity of color lighting, its liberated spatial shine, activates in us not only different dynamic response but also long ago frozen emotional response. We all carry it in us, as it is a part of our early childhood perception, which comes before symbol perception and its response, already mentioned.

The intensity of activity, especially our emotional response – “permeability” for active color, is conditioned by its combination and connection with our memory, the mood of the moment, environment, as well as the physiological and experience factors.

Parallel to the mentioned, it was found out that color is in its basic function and meaning deeply “humanized”. This means that with its dynamic specter, its liberated power of spatial activity often surpasses the emotional meaning of the object – nature, of course under the condition that it does not imitate it, its components or formal parts.

We are speaking about a color, liberated of edges of material frame, above all its very modest connection in the sense of spatial – dynamic harmony, or better still, its modulating with the present sound, that can be compared with dynamic/color adaptability, known in vegetable and animal world.

The basic reason for the mentioned we can find in the designed entrapment of color within our material endowment and thus in the absence or overlooked presence of its movement. It is true inside the treated music, its sensual activity and effect, which is nowadays still outside the directed or experienced understanding, as well as outside its noticed autonomy and its above abstract meaning.

So we can affirm that the color is recognized, in fact, when we liberate it of its flat framed form. When we put it in the absence of real image and in darkness and silence enable it to enlighten in its power and flexibility.

We must also add that this kind of enlightenment of different colors, which scoop “space” and duration, in the listener/active spectator, stimulates response, which is neither subjective nor objective. With the mass of now liberated and flexible colors they enable optical relaxation of listener’s sleepy emotions.

Thus the color in its liberated flexibility releases its neglected and forgotten power, integrally equal to the tonal function, especially in case of sensuality (1) and its aesthetic activity.

With this finding we can affirm and conclude that while making music for related means, for two sides of one, which within the intermediate physiological space do not need exterior material, symbolic stimulants or influences.

Finally we must add the finding that this kind of “intentional turn”, striving for use of liberated colors, colors without edges, in music as an equivalent means of expression (“silently expected means” of communicating), musical practice in spite numerous historical premonitions in this

(1) The question of emotion/sensuality is with the instrumental music always in some sense enigmatic. It is well known that the success of this kind of music is caused by the reliability of “stories” heard in it, “messages”, beauty, comfort and similar.. They should contain the suitable measure of sensuality: happiness, passion, pleasure, sadness, insecurity.... This kind of expectation is realized nowadays by suggestion, the symbols and perceptions outside the audio/musical material. The achieving of factual sensuality, coming out of music itself, without outer stimulants, is the most interesting. The outstanding question is: How does the instrumental music (tone) stimulates sadness, happiness ..., and emotions. The practice of optical image of music brings an interesting discovery, which can be added to Young-Helmholtz theory of three colors (its action on retina) as well as to Ewald Hering (transfer of impulses of color in our brain).

In inevitable reflexion, response to listening to the music, the color is invisible but however parallel and in its power and tension works as sensual stimulant (“body”) of different moods – emotions, as with tonal action. The stimulated light colors stimulate happiness, optimism, openness, following, curiosity, playfulness...The darker colors stimulate calmness, sadness, insecurity, passivity, absence, melancholy... We must add also rhythm, melody, harmony. They make, in different combinations the emotion in music stronger, they address, direct it and make it Music. The suggestions in the sense of message of the story, remain in the listeners consciousness, will and his perception. Each individual builds his own subjective “message” or “story”, defines it and evaluates it his own way, what gives the music an exceptional place in the art.

direction doesn't know and consider them sufficiently (2).

With all the mention we should mention also the "pre-paint" (3), hidden inside our unconditioned natural response to sound. In its hidden capacities, movement and duration it is possible to "tempt" with double reflection, which is the condition of renovated spatial or spherical perception, perception of its "freedom" – its (color) absolute.

This way it is possible to evaluate, by power and influence of reflection potential of the "pre-color", from the co-now (picture 2.0, 2.3) to place it in the existing world of the heard experiences – in music. This gives us an opportunity to reawake our complex return ways of sensuality and thus their inborn transition of sound signals, so that we can make their neglected color perception and activity in our brains, stronger.

In other words: when the music finishes, when all its response and duration of covered "pre-color" from co-now are transferred to the fine arts grounding – screen/projection -, the synthesis circle of heard and seen is closed.

For this reason the "pure" correlation – sound, color, moving and vice versa – is no more in the field and property of "extraordinary" individuals. It can be reached by everyone! So in its expression, its new entity as music, (if it is good) doesn't need more material, symbolic or any other mixing and initiatives. In its optical image, proper color, it expresses itself, expected balance and its "physicality", one of the biggest universal approximations of composer's pure (emotional) expression.

To finish the chapter: the treated optical image of music reflects in its reflective expression a completely new category of traditional music. This also means that with the scoop of one's own, withheld color, the music opens its innocent places and dimensions and at the same time forms new, common denominator for all existing and not yet born music.

(2) V. Kandinsky spoke about the mentioned topic (premonition) in his work "*About the spiritual in arts*". Especially the following observation of Kandinsky is important "Natural objects" and their fitting colors easily fall into literary sound, because the composition works as a fairy-tale. This puts the spectator into atmosphere he accepted because it is magic, and he is looking firstly for the tale and secondly he remains insensitive to the pure effect of colors. Anyway in this case the direct, pure internal effect of color is impossible: the external easily overcomes the internal. Man prefers to stay on the surface than go deeply in, this being less tiring. There exists even "no deeper than the surface" but the depth is the depth of the marsh. On the other hand, is there the arts taken by people as "plastic"? One way or the other, the spectator, feeling in the land of tale, immediately becomes immune to spiritual vibrations. This way the purpose of the artistic /musical work becomes null. So it is necessary to find the form which firstly includes fairy effects and secondly doesn't obstruct the pure effect of colors." Vasilij Kandinsky, *From point to picture. Collection of fine arts theoretical documents*, Ljubljana 1985, 97. With these findings by Kandinsky, we meet a very interesting question; Can music permit itself, instrumental above all, and does it wish equal contents in performance and meaning-color? If not (confirmed in our nowadays practice), why doesn't it prefer the role of mediator for presenting, serving and subordinating to what it is not.. Maybe it secretly wishes, but it is

I believe and think, mostly caught in endless variety of always similar or identical traditional messages and meanings of composer's ego. He has problems exceeding in his physiological expression for "less tiring", favorable material endowment, and can not find new reflexions (incidences) – higher rank of expressing "as it still fears fall or laughter and doesn't lift his look upwards (story of Tales from Milet)

(3) Complex power and open flux of sound impulses of music is scooped through hearing system into our brains, which act (through “the reverse ways” of optical nervous system also) on eye retina – receptors and enable a “twist” directed to synapses and through them into connection with numerous nerve cells, turned back to the brains. We have to stress that the returned contents/information of receptors are not part of the real origin of light but they are “color feelings” – “pre-color”. (Ewald Hering 1834-1918) So inside the retina the receptors can be determined as “takeover” places of energetic parts (quanta) from the light radiation, gathering on their surface in three lines. (Andrej Skrbinek, *Development of theory of color*, Maribor 1999,4).

The first line of preceptors registers or “collects” “violet-blue pre-color” and scoops short wave radiation, the second line registers/collects “green pre-color” and scoops middle wave radiation and the third line “orange-red pre-color” and scoops long wave blaze. Other eight colors are formed by combination of basic three “pre-colors”. With the mentioned combinations the black color is the particularly interesting, because “it doesn’t leave tension on our retina”. This is an important data and is therefore inbuilt in optical performance instruments, the way that the double reflexion, expressed in prolonged movement of the hand and color, registered on the black background, what enables higher and clearer expressivity of the heard. We must add also the fact that inside our perpetual expectation, there is “inbuilt” the subconscious penchant for equalizing similar to similar, thick to thick, thin to thin, light to light, dark to dark, green to green, blue to blue, recognizing and arranging. (Democrit’s principle) inside our response is a part of our perpetual expectation of balanced and stable of energetic potency of endowment. The feelings stimulated by music, “pre-colors” and their combinations by return ways on the preceptors of the retina expect colors equal to theirs. When the sound, through return ways of nervous system on the retina, provokes the feeling of the “pre-color”, which in the perimeter of the look, directs it to the “same” color, to the stimuli of closest surrounding and thus reaches the expected balance. This kind of “overlapping” the stimuli, is mostly not successful because of “mounting” color with the form of the object, nature, endowment as well as because of meaning and their function. For this reason there remain existing natural “soun-color” ways in the sense of equalizing their potency, closed. We can conclude that this kind of closure and antagonism are immanent to most people. There are also individuals-synesthetics who have higher transition in both ways what enables them the mentioned sharp equalization and bigger harmony (subtility) with the expected balance. In our case the mentioned antagonism is exceeded with the view on ergonomically adapted color specter

(P-9600376/600/96-JM-5), inside which on the retina there is scooped sound provoked sense of “pre-color”. (Democrit’s principle directed to the “same” of the color specter present. So inside the view provoked feelings of “pre-color” on the present color specter are seen harmonized and overlapped. In overlapping and equalizing stimulus of the same color with different starting point on the receptors of the retina there starts a responsive movement, which eases the optical and sound tension. This way we get dual view, but seeing “one” inside the mentioned response, fortified on art base or (black) screen is noticed. This way it goes for assimilation and harmony of two different, only by impression “equal” colors, at the same time by the “height” of scooped form (pictures 19, 29) and thus reached expected entire balance and stability in accompanying of heard contents – music. Here remains an open question, immanent to each individual: what size of differences – color feelings and real colors in the sense of their acceptable assimilation can be equalized, as we know that all complexity of happening goes on inside of co-now, almost Planck’s time. The answer lies in the order and perimeter of overlapping of dual information, stimuli in the receptors of retina and the translucency of return ways of optical nerves of each individual that can be improved with practice. To finish with a broader explanation of the color and my own findings about it: I believe they are welcome at the understanding and showing the neglected connection between sound/music and color, and as such at the unison of Young-Helmholtz theory of three colors (their action on retina – preceptors) and the similarly valid theories E. Hering about transition of impulses and perception of color feelings – “pre-colors” in brains. All the mentioned can be united in one entity of understanding the action of our body which brings a new aspect in optical presence of music, in its renovated color authenticity. I believe that the latter will not be a beheld premonition as the processes, following overlapping of “pre-colors” and the true colors from the present color specter, music in fact, trespasses the spatial and acceptable expression of visual entity.

IN BALANCE

NEW EASTHETICS

In the process of visualization of sound material /music, the color responses of the performer do not have coincidence status. His visual post-creative, performed expression is in the frame of perception of known and immanent reaction times of sound and color. (1). A continuous and integral balance is possible within them, but with a negligible time delay. This means that in response or reflexion to the heard perception, expressed by color, in spite of time difference, a continuity of color expression is reached, the same we know by playing an instrument and following the music notation.

We have to add that tones are not “bearers” of one, single color (one tone – one color), as it is with more effective separate tones – “shining piano” (A. Skrjabin). Tones are expressions of the work of dynamic color specter of separate instrument (picture 19) and often finish in trajectory.

So inside the entity of heard – music – each separate tone is upgraded with color reflexion and takes over the role of balanced bearer of “its optical hearing”.

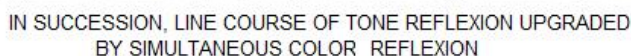
To make things clearer we might recognize that the reflexion of color can be equalized/overlapped with the “pre-color” (E. Hering, A. Skrbinck), which is clearly expressed and perceived in each moment of its hearing duration.

In color expressed pre-images of tones, they become in the period of co-now designed/”capsulated” (pictures 2.0, 2.3 (A, B, C, D, E), 16, 17, 48, 49) and in their duration contribute to the formation of new aesthetic entity of music heard.

We have to understand that within the optical image of music it is not essential to observe the tone form and its dynamic relations, but also the changes and dynamics of its own color expressions, separate tones (2), which in their integral scope open a specific, withheld fine-arts expression ([YouTube://www.si21.com/interact](https://www.si21.com/interact)).

(1) A. Trstenjak, *Man and colorsr*, 261.

(2) It is possible to perceive the beginning, development and burning out – trajectory of separate tones.



turn the linear perception of tones into live, moving four-dimension “body” (3). So the listeners/spectators can experience new, interactive experiencing of existing and future music

In directed view, in active scoop of optical image of music, we can with our eye, as an essential but neglected element of listening and experiencing music, cooperate and meet the unlit moving tone contents, their color lit spatial forms, symmetrical or unsymmetrical relations and their open aesthetic activity.

(3) Everything, once starts, moves and lasts with our presence, with our sensual perception, gets its past, meaning, that in each stopped point of duration, in spatial state now, with optical touch and heard expectation of the next point now “absorbed” contents get their vivacity. When stopping absorption the duration of vivacity burns out.

In practice of optical image of music, in aspect of its duration its past scooped and stored as – already heard (now seen), what gives music new time/space category, which will be realized in hologram version.

VISUAL SIDE OF REFLEXION

Reflexion comes from unconsciousness and is a natural, direct, irrational response where there is no interest and suggestion, especially with babies (Alfred E. Jones, *Papers on Psychoanalysis*, 1938) (1) In our case, reflexion – swing/stroke is the “transfer of heard movement” and time – united with the feeling of color of the heard and perception of overlapping color from the color specter present as well as often overlooked Dionysic traces of composer’s work, if he built it in.

In its scoop of duration it makes the responsive color dualism (between feeling and perception) (2), its own volume, expressed in the mass of basic form of pre-images of tones A, B, C, D, E (pictures 2.3, 16, 17), spreading in their lightening through the sphere of Newton’s field. By time distancing they also disappear, described later on in this work.

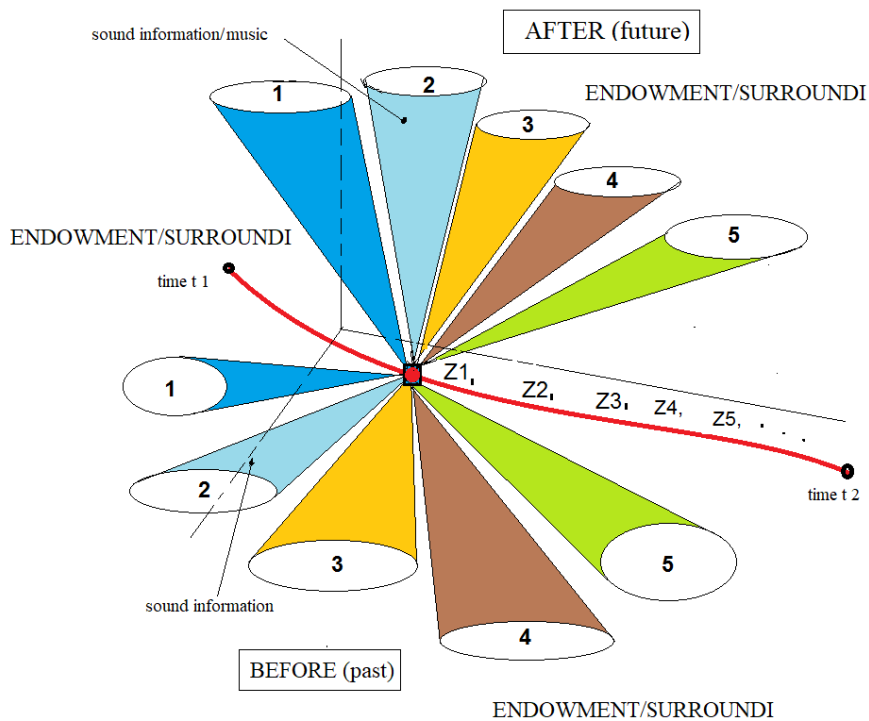
In the limited heard visualization, dynamic colorfulness, the listener’s/spectator’s power of connection – perception doesn’t offer “classic” synthesis – “seeing” tone or “hearing” color. Within these connections the sensual responses may clash, thus making the entity of audio and visual feelings possible. Symbolically - visual supplement to music – integrally exchanged with mutual sensual unison of collaborating audio and visual/color contents.

If we make the mentioned exchange clearer we can record that music with its withheld (own) colorfulness in expression of optical image doesn’t gain any more, what could lead it to its utmost limits of understanding or something similar.

As a matter of fact, inside the increasing bipolar entity, a contact is reached with the world of being – with “pre-first” of composer. We are facing the performance of composer’s still innocent pre-idea – music notation, music, which is in its form and withheld color expressed anew, but liberated of “promotion” of external images – Nature and senses.

(1) Arnold Hauser, *Philosophy of history of arts*, Zagreb 1977, 84.

(2) A. Trstenjak, *Man and colors*, 111



In each now of time journey ($t_1 - t_2$), the scooped response of senses (1, 2, 3, 4, 5) that form the notion of endowment. The collaborating sensual registers: sight (1), hearing (2), smell (3), touch (4), taste (5).

In each now of an individual, there are present "sensual registers" (1, 2, 3, 4, 5,), integrally collaborating while following the dynamic contents of the surroundings. The responses challenged this way are expressed in reflexion and they transfer through each next now into the state of co-now (picture 2.0, 2.3). Within co-now the contents of the reflexion in their duration they pass into "magnetic connection", valuable only for contents where the exceeded expressions can be established, response of separate senses (1, 2, 3, 4, 5) which establish harmony - sensual entity, among them. Here we can begin with a new question concerning existing senses: Does a man bear in himself some other, more refined senses that are atrophic or in the initial phase of development and offer us as such (interactive) response, that is a premonition.

In optical image of music the evading tonal forms, their separate parts are no longer hermetically closed (lower “heard surface/area) in consciousness or modest memory of the listener. The heard contents are here, with the active listener’s view, scooped in its entity, without needing his memory for preserving them. The contents of music are no more abstracted in time of suggested tales or realistic endowment.

Every moment of listening, now, is in fact visually enriched with a new expressional “substance” – color, which is in its four-dimensional duration, the reflection of accident, relaxing energy with the creational balance of composer.

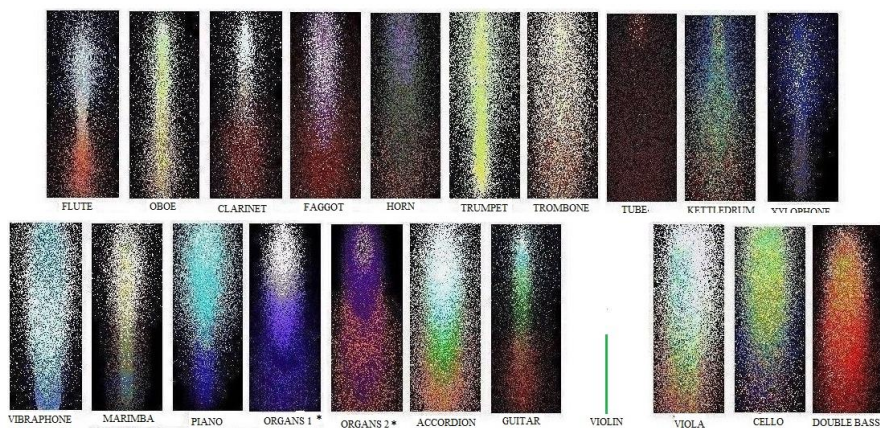
With cooperation of “pure” reflexion of color, we follow relations among all separate tones which are in their accidental expression transformed into nascent spatiality of music entity. So we are facing listened to and already heard, watched and seen, that are developing and uniting into a new aesthetic quality. In the time of duration of united structure, audio and visual (at a proper distance) we are simultaneously and equally following and again and again sensually intervening in the direction of corresponding aesthetic expression. (3) This also means that doubt of musical reality, its interior presence is smaller or even eliminated.

Understanding the mentioned can be made stronger by Hasserlov retence, by “preserving direct memory, sense, perception, thought”, so “the tones or separate parts of the composition don’t disappear without trace in pause, darkness, silence or inside new coming heard contents. They continue to remain, to collaborate in our consciousness, memory and, as such, attach in duration to new coming contents, tones” (4).

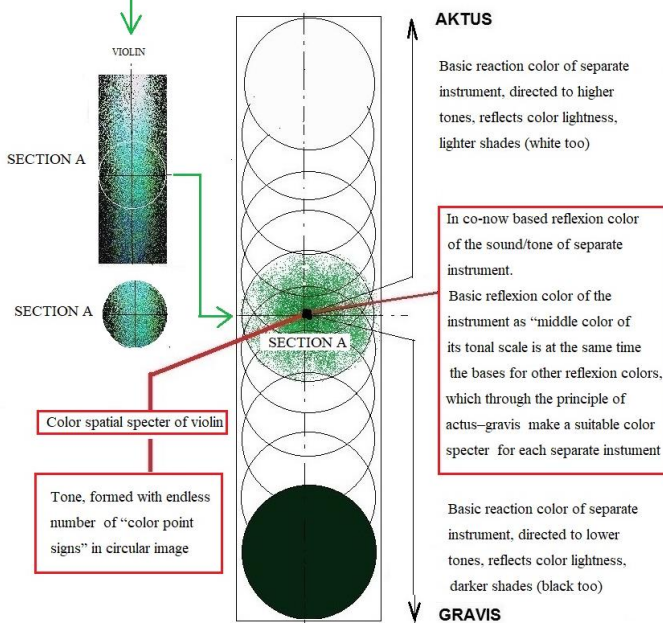
The mentioned must be understood that in any coming now, lined through time (picture 2.0 (Z1, Z2, Z3, Z4, Z5), simultaneously tie new and new contents (picture 2.0 (1, 2, 3, 4) as well as the outstanding hearing parts from previous now (picture 2.0 (A, B, C).

(3) By integral/interactive following of a musical work we are facing endless dynamic mass of spatial structural contents. Inside conscious or unconscious wish for order and tidiness these lead us to collaboration and balancing of our senses – hearing and sight.

(4)Marko Uršič *Phylosophical talks about time*, lecture on Program 3 RTV SLO, 14.



*Tonal scale for organs is longer compared to others and a bit deformed



Reaction color specters of separate tonal scales – music instruments, formed by vertical section of tones cooperating, given in circular color spot signification.

This kind of “timing the consciousness” – memory/ retence (E. Husserl), in the sense of integral time connection of contents listened to, it is for the listener, because of his modest scoop of permanently coming heard contents and unavoidable and simultaneous, often “priority” activity of antagonistic surrounding, very difficult, segmental and inconsistent. So the listener doesn’t reach the continuity in audio following and thus concentration for the integral presentation of heard contents – music.

The unconscious scoop/memory of coming new contents – retence – oversteps the limit of each now and is directed into the next. Between one and the other now there forms a “trajectory like – connecting conscious memory”, which is losing with its time retreat (in its “tail”). This losing is important for bigger scoop of heard contents/tones inside a line of coming nows, hard to connect. Consequently, the nascent discontinuity causes the listener to lose instinct for entity of already heard as well as the confusing view or closing eyes at the next following of heard contents.

The disconnection of heard contents is more perceived with the unconscious stopping of view on outstanding and non-collaborating visual contents of the surrounding which is simultaneously activating the so called “lateness” or exit from continuity of hearing following and deficient scoop/recollection of already heard entity, what offers the listener only an impression, “rashomon’s experience” of music listened to.

The solution to the mentioned problem of memorizing time distant contents in the sense of integral experience of music heard, in my opinion, is in supplementing the Husserl’s retence with the “visual retence”, the “timing spatial, dynamic colors”, which gives the listener a new choice of aspect.

In the process of listening, the listening contents remains in look (color) all the time in front of him. The deficient and missing heard contents in memory, in the rarified “tail of trajectory”, are now filled with optical image of heard. With its colorfulness they collaborate equivalently with the experiencing music, without losing any of it or getting out of continuity of following and disappearing into oblivion.

As a matter of fact the audio and visual contents in their interactive expression overstep the simultaneity. They are the way they are in their conceptual designed-heard transience, but at the same time unburdened of any dimensionality, of time meaning, outer suggestion or influence.

In some way inside the optical image of music we observe the vivid shine of “dead stars”, above time/spatial entity, once weaved into music notation, music listened to now. So inside the dynamic colorfulness of heard, its potency we observe hidden traces of far away soul activities of the composer, who now with the responsive colors of new interpreter reveal renovated contents and balanced composer’s expression.

To conclude: with “visual retence” in the music listened to, with its proper, now seen and time remote perception, responsive color, supplement/upgrading of following is established, its insufficient linear heard continuity, which gives music a completely new dimension and possibility and certainly new experience for us.

JUXTAPOSITION

Musical immanence, now upgraded with optical image, coming from itself, duals and “transfers” to optical level. The nascent authenticity in continuity of double expression in forming “one” – interactive scoop, musically as well as in tradition of fine arts.(1)

In this exceptional position music is gaining new meanings and unexpected artistic/esthetic dimensions. However inside our physiologically acceptable unity, of different, it goes on reflecting the legitimate subjectivity or objectivity.

To be more precise: the continuity of double expression establishes specific, parallel position – juxtaposition as the entity. With this kind of following perception of musical work is positioned into mid-space between audio and visual, between conscious and unconscious. In this exceptional, unburdened from the outside, but at the same time unstable position, are the hearing and the sight in their meaning balanced and equally active.

The attention of double following of different autonomous contents increases in duration and is oriented into a new complex but this time objective entity. We must add the dynamic meaning of seeing already heard contents and thus increasing the musical entity, mentioned several times.

Perception we know, inside the process of new musical entity neutralizes, in spite of legitimate subjectivity and priority choice, all predetermined, material, learned or trained burdens, comparisons and habits.

The distance to the real – audio – remains unchanged, but at the same time accessible. The contact is concrete, pure and perfect.

(1) We have to understand the perception and connection of impressions, the eye catches at the moment of “cubistic look”, “optical touching” of separate or collective tones and their color relations and thus has the scoop of integral contents in the durable process of musical experience.

HEGEMON OF NEW VIEW AND ADVENTURE

Leaving and distancing from the independent, often disturbing direct endowment/surroundings for the music and achieving ideal state – »pre-music« (Platon) is a conscious or unconscious wish and expectation of every composer, directed to the listeners of his work.

While listening to music the listener's expected orientation is mostly directed into experience, direct endowment, habit, framed association, picture of the only known and conceptual expectation, but this is wrong. This kind of orientation turns us from music itself, from "penetrating" through its world of "shades" (Platon), from the responsive light of the heard to see and experience the entity of "pre-first" – musical, being all the time covered from us in priority daylight

To overcome, to come closer to the innocent entity of music while listening in the antagonistic visual surrounding, suggested story or similar, we have to eliminate the mentioned in the scoop of evading view and substitute it with a new absence, music and its responsive dynamic colorfulness, already scooped in the nows of the composer's distant creativity.

We are speaking about the starting emptiness, about blackness of Malevič's square, where the composer's creative process, his transformed music and its responsive color of the new post-creative interpreter are interlaced and are stepping into increasing "interactive object", exposed to us in its innocence. As a matter of fact, by placing music in darkness and silence, in emptied direct endowment, it gains visual recognition of its internal structure. As an "audible object" in its purity, it returns into our reality and interferes again with our feelings, our adventure of the heard, now also seen music.

From the objective point of view, often predetermined relation of the listener to the multi-meaning musical work on one side and the inevitable visual endowment on the other side, the multi-meaning is exceeded.

The surplus is in the lit "pre-color" (E. Hering) of music heard, in its overlapping color, what enables unburdened following and access to its stronger premonition – the expected balance, inside the emptiness, blackness. This way the valuable audio following of music enlightens and sharpens while gazing at its own dynamic color and entering the emptiness. But not only this: performing "copies" of "pre-color" in its shining take over the role of bearer of composer's tendency, which in duration fills the mentioned emptiness of the expected balance.

All this is different from the evading and unstable gazing at the inevitable static picture of endowment/surrounding or imaginary performance – behind closed eyes.

Color, stepping out of the secondary superficial position, inferiority of permanently framed picture/object, entering the independent spatial pre-form, becomes the point where the interior active gaze, while listening, in fact makes shorter the distance among us, “consumers” of music and the abstract performance of the musical work itself. The distance becomes smaller but the contents – liberated color, remains still distant what opens a completely new dimension to the music in integral spherical aspect.

We are speaking about new dimension of music, dimension comparable to the known effect of film, with the “hegemon of look” which will in future certainly bring the change in architecture of classic concert halls and other places for performing of audio, now also visual music.

In this kind of space (*music planetarium*) listening of easy, entertaining – superficial/linear will turn into spatial, responsible, exact and binding following or better still “reading” of the heard form. The mentioned evading and undefined view is now centered and directed into clear and inviting movement of optical image. In the latter the provable richness or non inventiveness of equalized audio and video contents are revealed and put in order. But no more in dominant and antagonistic aspect of programmed and in identification of formal, suggested and given image of music listened to but in following its own autonomous colorfulness.

So, I hope, in the new space – sphere – the reached unburdened, interlaced connection of audio and visual, enabling decisive establishing of integral interactive structure, connecting audio and video differences as well as new experience and the bases of simultaneous double experiencing of music, in color expressed “transcendental esthetics”. (I Kant)

To the listener/spectator, it is enabled, from the outside, an unburdened mutually balanced relation of audio and visual, without obstacles and antagonism. Inside duration of musical work, state between audio and visual, opens a completely new space – without separation. The space which enables distancing from outer, material, gravitational world and enables the look on the already heard mystical transcendence, “floating” idea is still possible.

With its own dynamic color, with the activity of its image and its spatial presence, music can eliminate questionable contents of material, known and comfortable, but misleading apolitic supplements.

In this exceptional position, of composer's "redesigned will" (1), the contact of listener /spectator with the suggested optical image of music is pure, unburdened and real. The open entity of liberated hegemonic view, no more oriented in separate symbolic states of composer's creative balance or indirect endowment, is open. We are speaking about activation of the period before found and composed harmony of creative unbalance, about a position, point, the beginning of composer's presentation of senses, about internal discovery of "magnetic connection" of senses, a subtle state, "pre-color", through which we return in reverse direction, we enter the sphere of opening interior, innocent entity of audio and visual.

This – color "return" into the mass of withheld, once accidental states of the composer – reveals his distant harmony (2), which he directed as indestructible creative energy into expected conscious balance and turned it into music notation.

It is shown in the interactive scoop of the optical image of music, in its factual, withheld image. For us, "consumers" of music, this new vision, travel and experience of composer's "picture of will" (3), now expressed in dynamic colorfulness of audio fields of the sound universe.

(1) Cvetka Toth, *Metaphysics of arts*, Ljubljana 1998, 106.

(2)Harmony is consciously or unconsciously more powerful state of psychical unbalance (creative unrest and tension), conditioned for each creator/composer by personal or social reasons. The momentary balance of unrest or tension, are reached by the "principle of interior need" with the accident, immanence of each creative expression. (V. Kandinsky). *In spiritual, in arts*, n.d.100)

(3) Friedrich Nietzsche, *Birth of tragedy*, Zagreb 1983, 47.

CREATING LIGHT

Each music carries inside »floating pre-music«, conscious or unconscious ideal of every composer and innocent reflexion of its never lit colorfulness. Beyond remains only dark “voidness” and unbearable intervention into it or maybe its not yet incomprehensible beauty. Something that is in daylight, within our limited knowledge, not yet achievable (1), catchable (2), with the momentary satiety of the expected (3), over.

There remains an open question: How to get nearer to elusive ideal -“floating pre-music”, when on its way to realization, it is misleadingly “visually burdened” but at the same time at its passage through Newton’s field in its circular image gets lost in blackness of Malevič’s square?

After the trodden path of experience the answer is in the mass co-nows, in “emptied” space, where music and its responsive/reactive color are placed.

In reactive color music gains its own visual, integrity, and thus gets unburdened of words, symbols, nature, because it doesn’t need them for its existence.

But not only this: in its duration the listened to music reveals and enlightens its interior, and relaxes withheld duality of the sensual, what assures, that the audio in its entity isn’t lost in darkness of immediate oblivion.

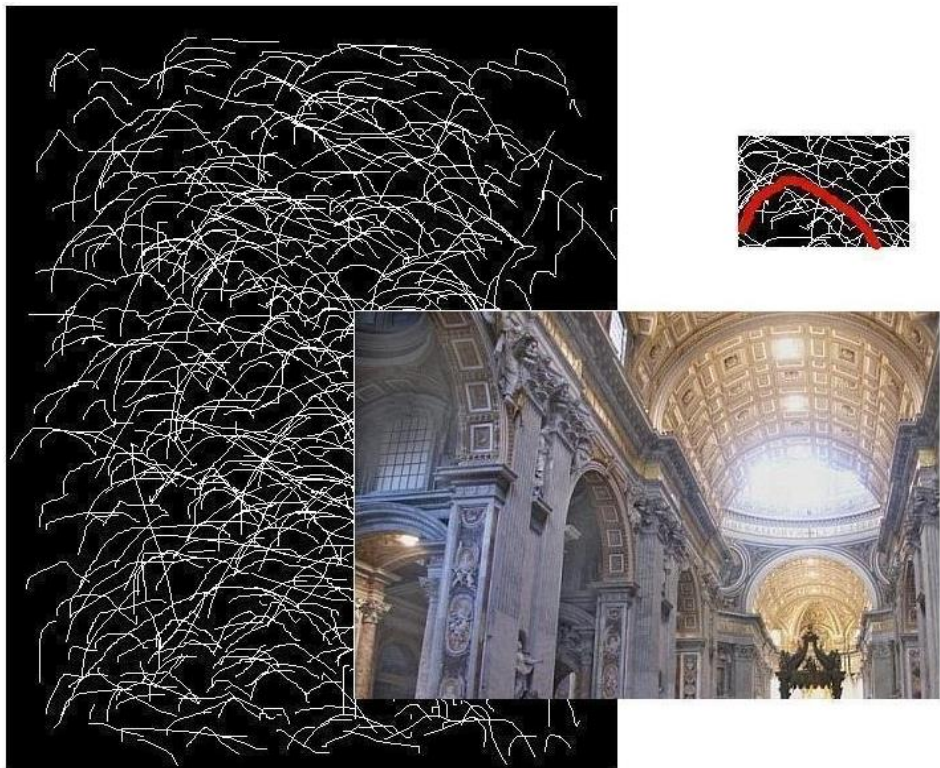
(1) The discoveries are, because of our insufficient, imperfect and atrophic senses, often determined or limiting in advance.

(2) In our case, the uncatchable can be compared with the first fascinating vision of the world of an adult blind person, who has comprehended and understood it up till then with the rest of his senses.

(3) Expectation can be compared with wished or unwished increase of one’s own uncertainty. Inside it, the nascent unbalance, in a moment of overlapping differences – duality – also respond differently.

As response to “inner enlightenment” (difference in the meaning of visual and deciding for one) we reach expected balance. But however, momentarily reached balance remains, the expected stability because of our (psychological) immanence, because of perpetual dissatisfaction in expectation – hope, because of “waiting for Godot”, still open and in reality never closes.

Of course we are speaking about “creating light”, about “exteriorized light of music”, about “other” light, about shine of “sound quantum”, which through receptors of our eye retina and return paths, tempt the innocent “pre-color” (E. Hering) In its differences and duration it reaches back into the depth of our ego, far away and preserved color findings of our innocent childhood, looking for new sensual balance (the same color image)-now returning.



Similarity of tonal transcription, lifting and falling (in Palestrino's work), with its inner structure.
Basilica of St. Peter in Vatican.



The image of “rude expression” (“crude expression”) –reflexion, enlightenment of unclear, latent “pre-picture” of unconsciously.

This returning from depth of our ego means also the beginning of comprehension of those “hobnailed” feelings, which with time before composer’s harmony, relaxed into zeal, idea and motive and finished in music notation.

From all mentioned we can confirm that in front of us lies autonomous “audio optics” – light of music, coming from itself and composer’s organic part with numerous pieces of information. The “music created” doesn’t need for its existence explanation with the consumer. It only needs playful reflection of state expressions of co-now, reflexion of “pre-images” of audio.

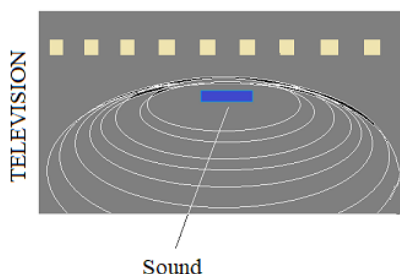
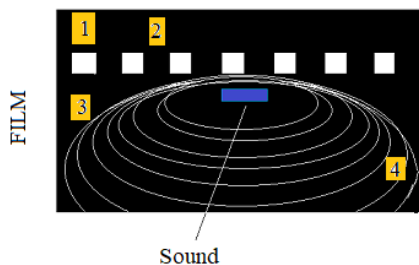
We have to understand, that the nascent spatial entity of music, in duration and synthesis with its own colorfulness (above all the part already heard and seen – inside the emptiness), makes possible a new integral and esthetic experience of its (ideal?) image and beauty. We are speaking about the presence of listened to, now also seen composition, which opens, to the composer, performer, listener/now active spectator, a new integral meaning. It reveals its duality, harmony of overlapping structural relations, as well as “spatial” scoop of impressions and sensual activities.

Music, in its autonomy scooped inside itself, “cohabits” with its own complex, but withheld color expression. This means that limits of time and space in its scoop are blurred, similar to “sfumato” known in fine arts, what keeps and assures its complex expression.

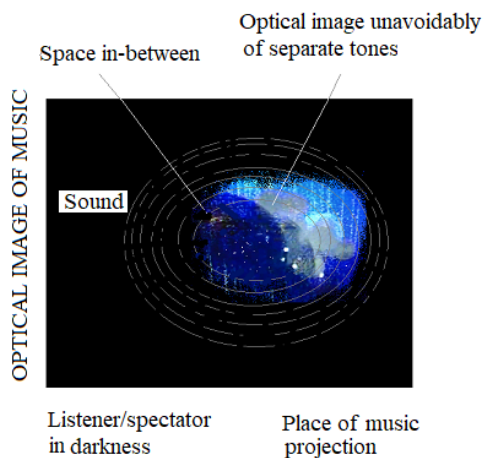
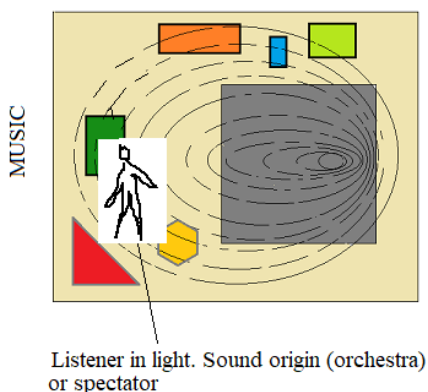
In certain meaning we touch and step over into frames of enlightened “landscape” of the audio. While doing so, we can perceive penetration of darkness and silence, not seen till now, where music is “positioned” now.

In the inside of autonomy of time, of this dynamic view, we are approaching transcendence, “transcendental esthetics” of music (I. Kant), which in its returned activity “opens” spaces in our spirituality, harmony, intuition, creation ..., as well as it establishes new values of criteria, which are now under the dictate of visual and audio aggressiveness (impurity), certainly very welcome.

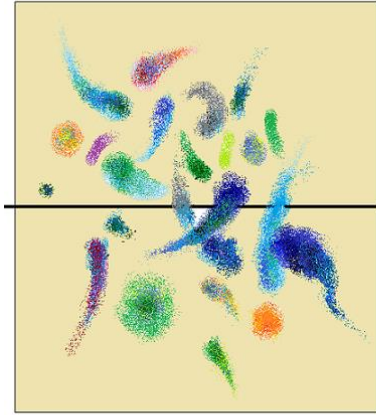
1. Immovable autonomous picture (frame)
2. Space between small paintings (frames)
3. Listener/spectator in darkness
4. Surroundings/space of projection



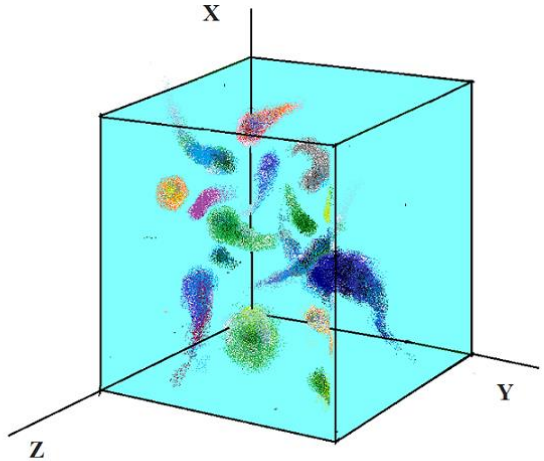
While listening, the surrounding (separate objects) is included in the process of experiencing music.



Comparison of following optical image of music – musical filmness – with traditional watching a film, television and listening to music.

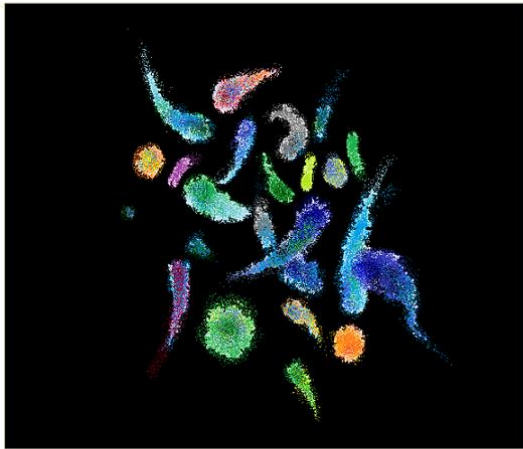


1. In relation to horizon of listening, music carries the burden of dimensions up – down – left – right.



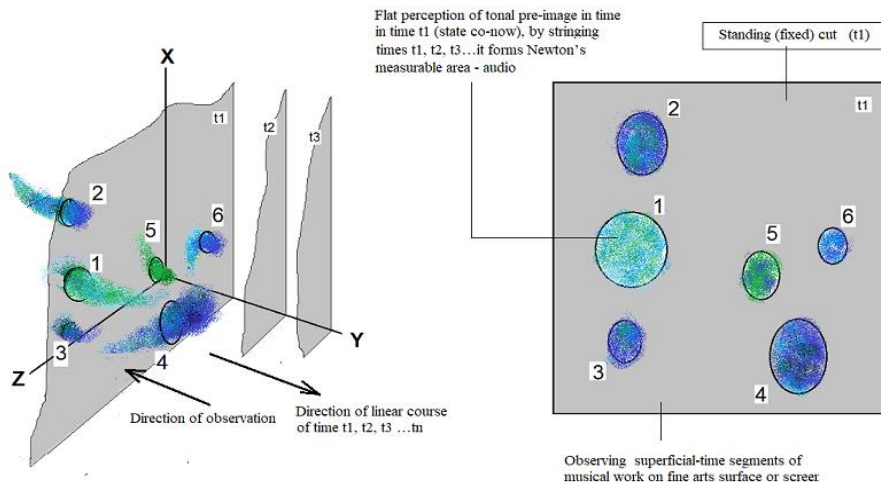
2. In relation to closed space of listening music carries the burden of dimensions width, height and depth.

Musical sequences inside open space - sphere

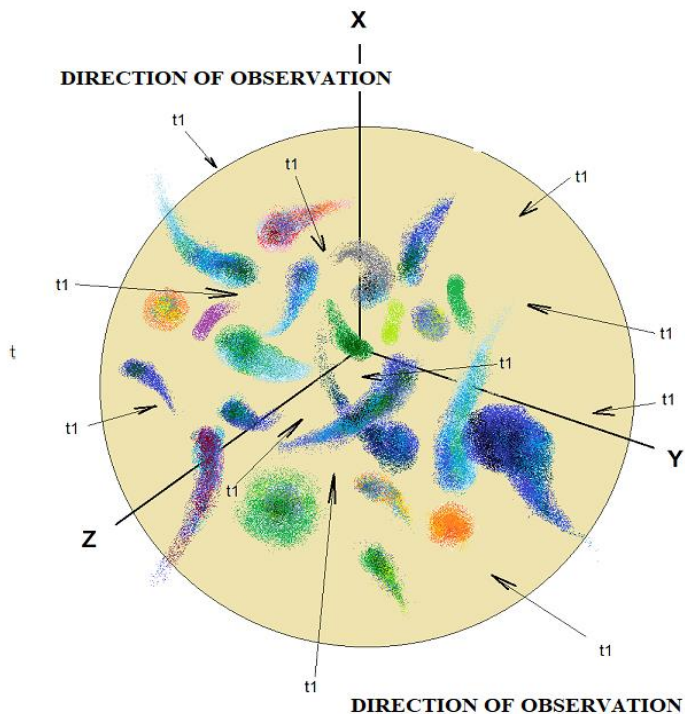


3. Duration of separate sound happenings – music – is expressed by losing them in infinite vastness of sphere. Inside the spherical distancing of separate sound happenings there are no dimensions 1. and 2. (look up). For music the real spatial expression is made possible inside which there are no past and no future.

Dimensional burdening while listening to the music.

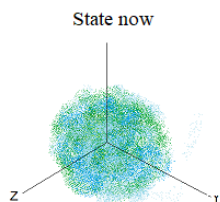
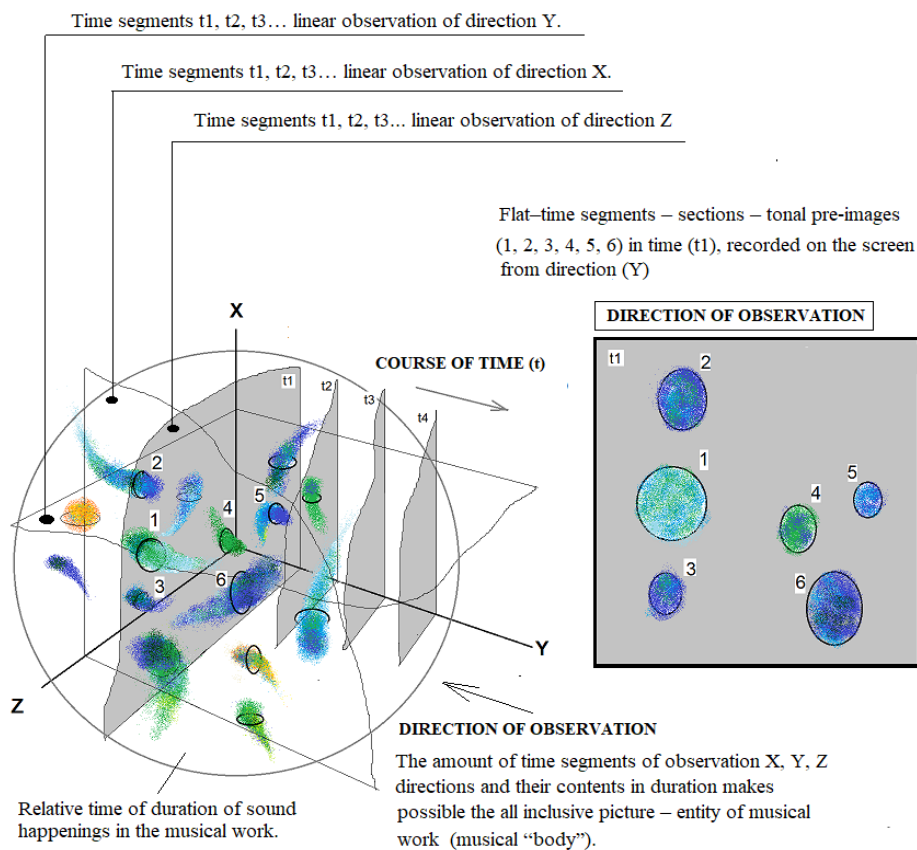


Linear observation of four-dimensional mass of tones inside separate times t1, t2, t3, t4, tn...

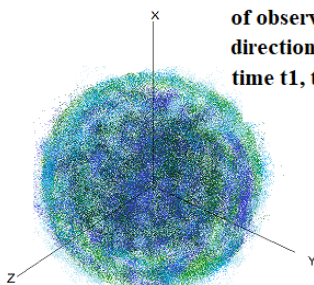


Spatial image of mass of tonal pre-images in the moment of leaving state of co-now and stepping into Newton's audio field.

Spatial observation of four-dimensional mass from different directions in unified time (t1) – all inclusive view.

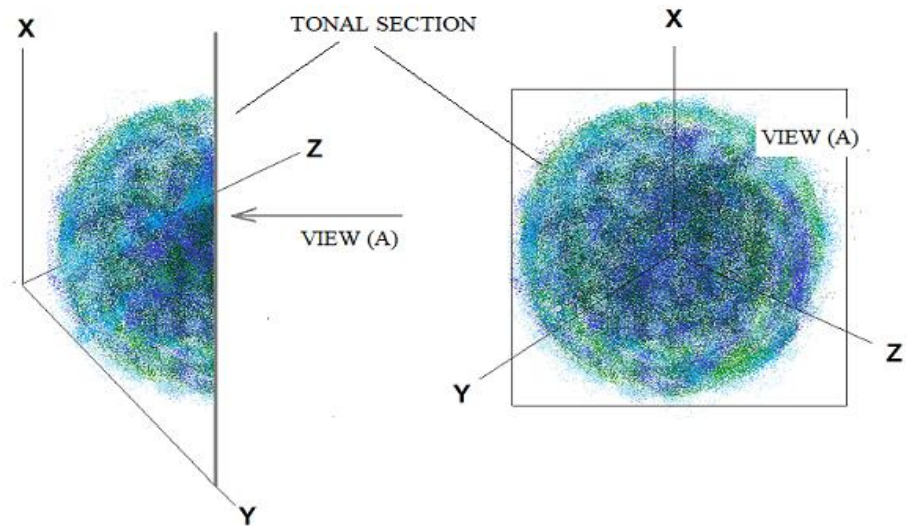


The amount of observation from directions X, Y, Z
in time t1 (state now) makes possible the spatial
perception of sound/tone (look at the color
specter of tonal scales of separate
instruments (picture 19)



Filled with time, spatial – integral – image
of musical work in hologram version
(in hologram version it will be possible
to observe the all inclusive state of music
and listen to it from all directions).

All inclusive observation of tonal pre-image through individual segments of time ($x/t_1, x/t_2 \dots y/t_1, y/t_2 \dots z/t_1, z/t_2 \dots$) and their integral vision in final optical image of the heard contents (music)



All inclusive picture of section of spot signification of just finished energetic object – tone.

SL. 27

With the proposed process, while listening to music, the observation changes into new, pure – playful seeing. Seeing the factual musical autonomy, placed in our person, makes new experiencing of its harmony, inner and outer reality. In some way we are in music and it is in us. We are in the sphere of endless possibilities, from where our ego gets our vivacity, our now, our future...

This interactive integral state gives to the old, existing and forgotten music a possibility to “rejuvenate”, this way a “prolongation” of composer’s life as well as his work.

By seeing the enlightened music, its own dynamic color images, the “sleepy”, “exhausted” or alienated Dionysic character of the composer are challenged. That Dionysic characteristic, which awakens potency, passion for truth with the listener, what’s the point of music listened to. Many listeners, because of modest prior knowledge about music, consciously or unconsciously step into the second, “priority light”, not collaborating visually or in closing eyes and with it neglect its good performance, enlightening of its exceptional, outstanding parts – audio, they miss, neglect or leave it to misleading comfort of its apolonic substitutes,

INCREASED ACTIVITY

In this chapter, I will deal with the interesting findings of practice, that every musical work, its visual tonal construction in creating, in its relation to the listener/spectator during following of particular spatial position-distance.

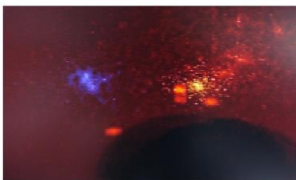
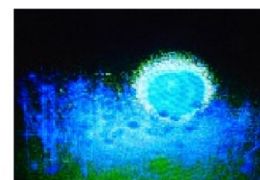
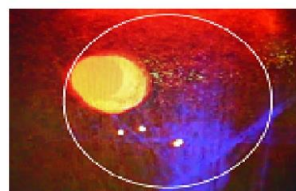
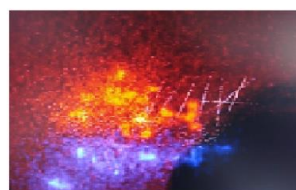
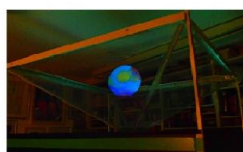
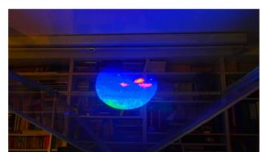
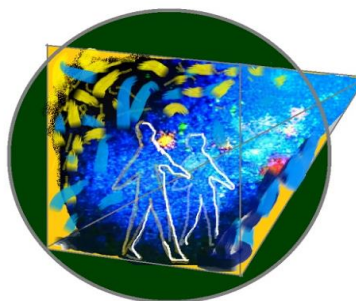
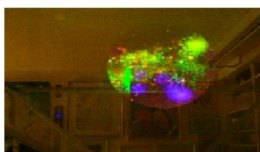
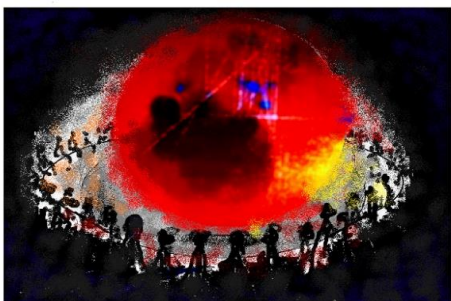
To understand this, we have to stress the fact that in any moment of its duration and simultaneously joining of the heard (now in color also visual), music expresses its increasing spatiality. So the listener/spectator is put in a position, from where he clearly scoops, follows and observes optical contents within audio.

The real reason, why the position of spatial “installation” of observing the visual – spatial structure of the musical work at the place, where it is, we probably have to find in the act of contrasts of separate parts of pop-up structure, originating from the mass of accident or maybe in the act itself of creating musical work or something not yet accessible.

To make things simpler: separate musical works “simply put” the spectator directly in the center of visual – tonal structure or at its edge. In other cases, the observing of contents is running from a greater distance, where the observation distances are changing during the performance itself.

In these cases the listener, thanks to the quality of vision with no limits, in the view on the optical structure of the heard, steps over its established limit and dimension of observation and is getting lost in the “visual galaxies”, mists ... of the audio.

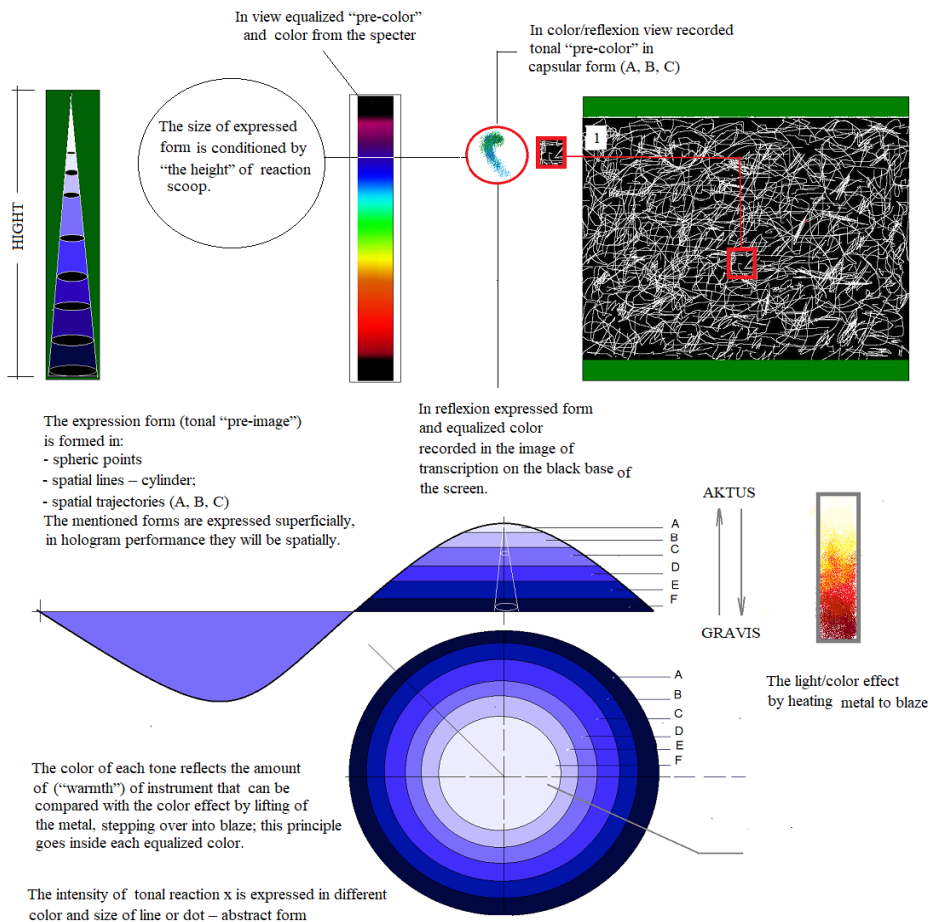
With all these findings we must add more precise definition of happenings connected with our view on contents of observed optical image of music. The latter is during the listening in the function of following visual – tonal contents in the sense of increased attention and quality of the view. It is about quality scoop of active view, integration of moving, now heard and unmoving contents already heard, but not lost in the view.



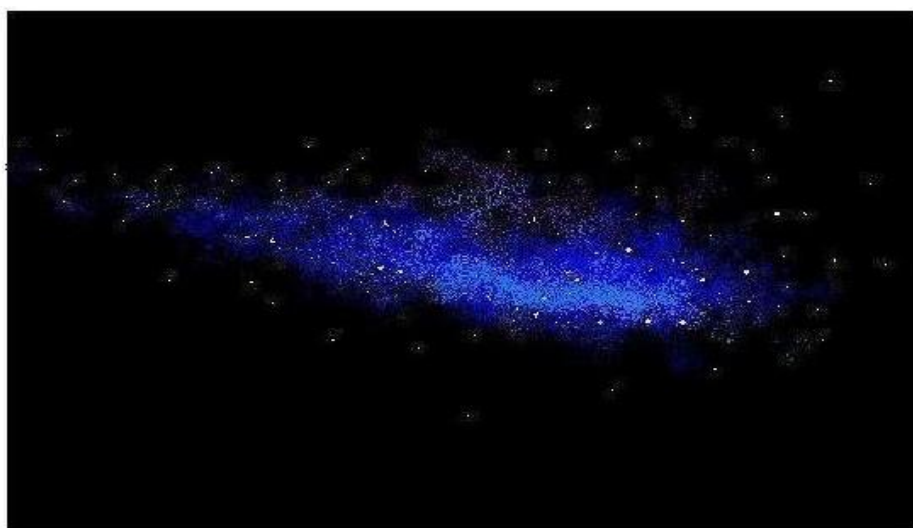
A walk through the hologram music

Future all-inclusive hologram performance of music and its integral (body) image in space.

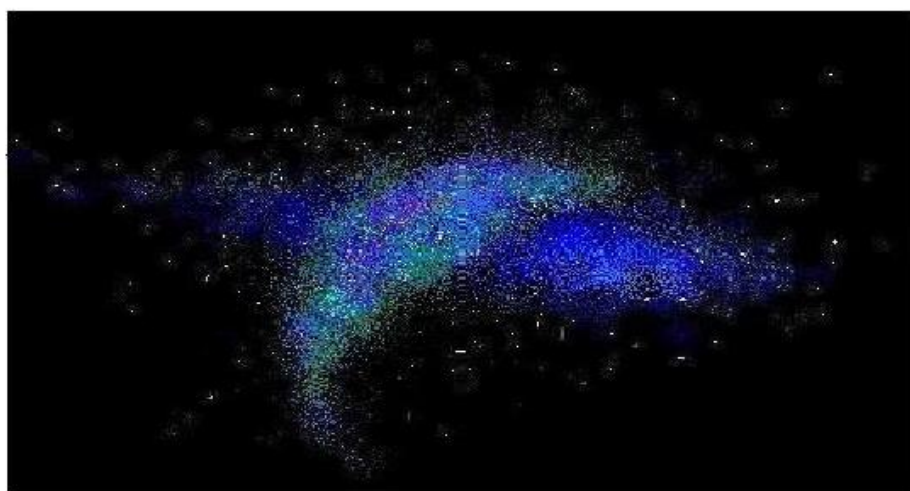
pic. 28



The technical principle of color forming of tonal transcription, which scoops by sound stirred receptors in eye retina – pre-color – and its simultaneous/reflexional overlapping (equalization) with color, formed on ergonomically adapted color specter of the computer screen (Pat. P-9600376/600-376798-jm-59).

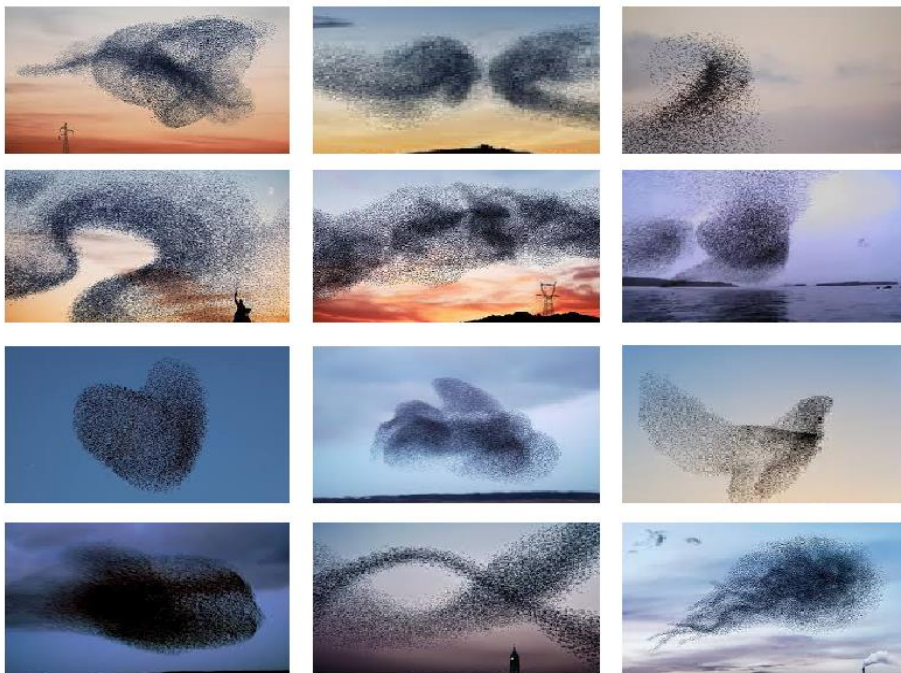


In darkness and silence “enlightened” spot signification of increasing tonal pre-image.

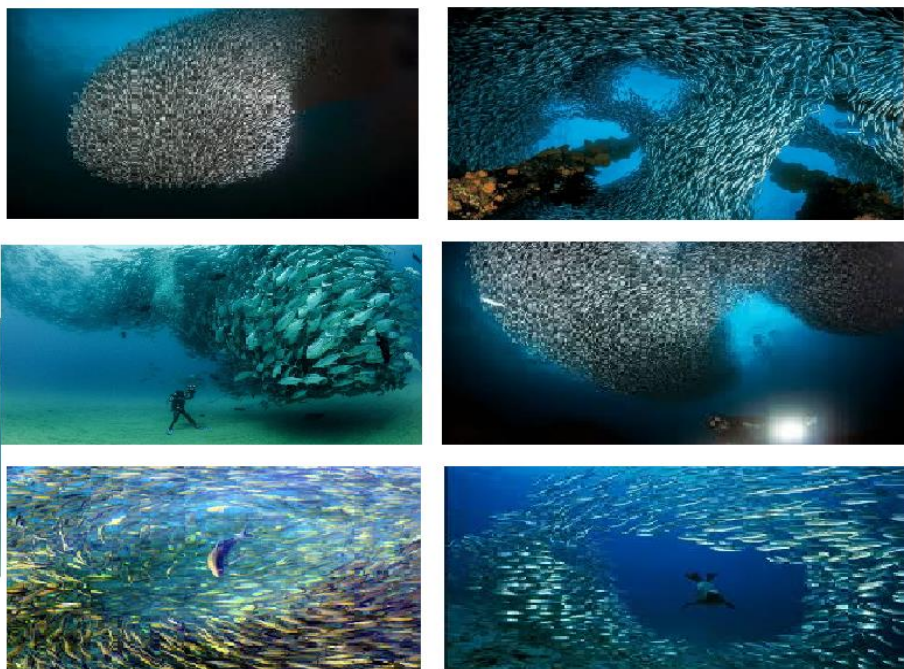


In spot signification interlacement of two tonal pre-images, compared to the spatial consistent movement of the flock of birds and fish (pic. 31a, 31b) .

pic. 30



pic. 31 a



pic. 31 b

Slike so povzete po posnetkih z YouTube

Observing nature, unavoidable background and observing visual – tonal contents (from different distances) are in a certain point similar. What is different, specially interesting, is not only the contents of observation by itself, but the level of activity of the view (eye), which we evaluate as the essential contribution to more subtle, spatial following of the musical work.

We have to add that the unavoidable background, separate contents of nature, are shown the way that we can embrace them with our view. Closed in the embrace, “killed” and unmovable we memorize them like pictures or models and we look for their meaning or similar. This kind of approach to researching, dissembling the entity, directed to “one”, may be called analytical. As for music, where the dynamic sensual entity is expected or even more, it is not true.

At the close view on the moving and changing visual – tonal structure, it is in the phase of its appearance and duration of dynamic contents/tones, their nascent images, more precise and sharper (1) In the lasting experience of music in front of us, there is integrated now audio and now video, their interlacing, what is the condition for their connecting with the contents, already heard and seen, in the background of time past and distanced.

So here we meet not only the transfer of modestly scooped audi and visual formations from one now to the next one (Husserl’s “retence”, linear stringing of time/”timing”; pictures 2, 15), but also bigger and richer-interactive scoop of music listened to, which with active cooperation of seeing enables the listener/spectator new integral experience of its own color image and its new esthetics.

Here we come to the finding that audio and now visual in interactive scoop, gives the listener/spectator the opportunity to step out of the real time into relativity, the scooped contents in the mass of contrast tensions in view and sensual presentation include not only Husserl’s “retence” but also the unmovable and time distanced contents. The latter make possible in the apparent continuation of movement observation, duration of all

(1) To glance from closer it is clear and pure but at simultaneous double glance on somehow distanced surrounding, the details can quite quickly be overlooked, what makes the integral glance manageable with difficulty.

included contents and thus bigger activity of the view, which assures the integral visual of music, listened to, but this time without stopping at separate details of already heard.

By activating the neglected visual while listening to the music, the time – spatial scoop of connection and collaboration of developing visual – tonal details (past and heard now) as the essential part of the new experience of the musical work, is bigger. At the mentioned optical scoop, there forms the synthesis of two different contents, dual formation of different forms into a new one, more inclusive category: those at the back with the static but dynamic status and those in now, really dynamic. Inside this more inclusive category we can find new, double, uninterrupted effect and connection of power of music entity.

We must also add the recognition of spatial distance of musical entity, already mentioned, expressed in color contrasts/tensions, in relative time and their losing of distant darkness, silence – absence and return to present.

In the view of distancing into the increasing distance of audio there comes to closing the paths to reality, to comforting stepping into oneself, to recognizing our time limitation, our smallness like we recognize it while observing the starry sky. In both cases there is no returning and it can't be just the fact but it is the basis for bigger scoop and understanding of the audio in duration, which is in front of us “running out” into oblivion.

If we return to the starting point, in our view we touch the visual structures of endowment – at the concert performing the “background”, architecture of space, numerous details, which are unmovable – far away in the depth of the view, which are always present while we are listening, and are difficult to recognize, as the memories of the far away events. But if we stop the view on some unclear contents, the eye subconsciously tries to sharpen it, but it can't reach the clearness of a detail, as the accuracy in the faraway glance can't be reached. We can recognize only the contours or maybe a limited number of parts of unclear structure. The eye “agrees” with the unclear observed contents, which is in a bigger distance, and quickly becomes passive. The contents scooped with a view quickly “eliminate” subconscious effort (to see above all) and eye activity.

The mentioned effect of observation of inevitable mass of distant contents can be compared to the glance from close up on the objects already known and captured – nature, objects ..., which make the immediate clearness possible, especially if they are static.

Thus from both cases, it is possible to conclude that this kind of looking – while listening–passive and superficial, for the view, it is less demanding and binding. At the same time the listened to contents are, because of evading view incomplete, but in paradox “easier to listen to”.

While listening to music, seeing has no aim in the sense of entity, see clearly, follow and analogically connect and understand. It only makes possible the tempting, passive hearing and looking – not seeing-of stopped static pictures, symbolic markers, of the environment.

In this kind of looking there is no dynamic duration, continuity that leads through darkness and silence to liberated interactive sensuality, to spirituality, to oneself, to connection of “inner and outer world”, to associational unconscious (intuitive), transcendental and again out of it back to integral hearing that we know from observation of the starry sky.

This tempting sensual passivity, habit, elimination or loss of our own activity, our “interior world”, conditioned with dominance of known, comfortable, unmoving, and substituting outer scenery of music, in some sense in spite of our natural interactive endowment, stays on nowadays level. Thus, music in the valued presence is still less achievable, open and objective for the listeners.

All the mentioned could remain unchanged if it was enough that we listen to the music and in observation, see it one-sided and frontal, as the observing of some plastics/sculptures, drawings and Egyptian paintings. But in reality it is not like that, because while listening we are spatially surrounded by it, we are “in” it itself and its duration, what demands the integral, all-inclusive view, the same as the view at the sphere, starry sky, star constellations or the same in the planetarium.

Last but not least the starting point of this topic is not only in curiosity and comparison as such, but in rejection of static, closed, linear-superficial view at the music listened to, it is in searching objective balance of collaborating audio and video contents.

From the point of view of practice, the collaborating audio and video contents, we must stress that this is an integral field of interactive activity beyond material. These findings are also treated in many historical, more or less clear directions into transcendental, cosmic, mysterious ... That is why in our case it is not only about color imitating or agreeing with the heard but it is about conscious, sensual, lasting and repeating manifestation of musical “reading”—new musical post-creation.

We are speaking about related contrast: shining sonority, about possibility of its immanent reformation; about depicting purified dynamic identification of the heard; about a new image of music, which in spite of our (un)conscious “confusion” in the mass of intruding, imperfect and questionable images and meanings of “outer world”, returns to the objective composer’s creative entity and his immanence.

With the simultaneous “touch” of audio and video in duration they open, no more separated, sensual response, but a new tuned entity, enabling us synthesis of sensuality – audio and video.

So in the interactive scoop of the accompanying music, the unimpeded approach to its often neglected or overlooked sensuality and its dynamic beauty, is possible, of course if music in its severity has it in its interior. But not only this: as for entity of listened to musical work there is scooped its “capsular” time, time of all included tones, which, while experiencing music, “transfer” us into its relativity.

Inside lasting aspect of color entity, in front of us, we can’t read and see the typical audio repeating repetitions; leitmotives meant for recognizing and in memory imprinted contents, although they are needed inside music. The reason is in dynamic interlacement of now and in the past seen color contents, which make again new and new liberated color structures and their infinite combinations.

New pop-up embodiment of music, we experience as only one integral, liberating process, as continuity of audio and visual, without stopping, without focusing on separate details or even without returning (not even in memories) to the already heard and experiencing it again. In front of us there is music, pop-up process in movement, the audio light, opening its mysterious and withheld structure, affirmed inside distant, but now in color of “unfrozen” time.

In the optical “scoop” of its increasing entity, music is losing its linear, time meaning, getting distant and returning again into its “spherical home”.

More precisely: within the process of movement of audio and visual, it steps into the real time in its duration, in its relativity. It “is redesigned” into another dimension – optically increasing spatial entity. And right at this point of redesigning, “melting” of linear time (S. Dali, *Melted hours*) happens, with simultaneous and attentive following of liberated color expressions, the crossing of the edge of audio. We touch the zeal, darkness and silence, transcendence, we are in music, we are moving inside its spatial time, and music is part of us.

In its embrace and touch, music thus opens again its withheld and overheard connecting entity–musical. It takes and returns us into its “inner world”, back to itself and so to clearer and relaxing experience of perception of experienced

Inside perceived tonal-color contrasts, in distancing from their mutual tensions in darkness and silence, explains the clearness of entity and thus active following, and above all directing the curiosity to today forgotten or misplaced mystical, Dionysical, transcendental, the curiosity for those intuitive contents, which have always opened new and new questions in the unknown, hidden, emptied - marginal.

So in new, “cosmic”, the position is returned to music, its inner light coming from darkness and silence – contents of still possible. Its immaterial flexibility and its “northern” light withheld in its duration (“visual music”)

For all these reasons, music in its new openness doesn’t need our substituting fantasy, suggested message, likeability or outer material comfortable scenery – markers. In its liberating entity and premonition, it is in front of us, the way it is, concrete, with or without beauty, it is only in us to discover this wish, recognize it and to communicate with it or not.

None the less music with its own color expressivity, in some sense “penetrated”, “emptied” and this way purified of exceeded and dominating aggression, not-cooperating material, known, safe and comfortable visual. So inside the “emptiness” while listening to music, the return of darkness and silence is possible, equally cooperating, spatially expressed time as well as withheld quintessence of already heard.

The possibility of entering the environment of withheld musical “conception” is open in this “emptiness”. This means returning, on the “shoulders” of the color reflexion, and

coming closer to “pre-first” – associative subconsciousness, timelessly marginal, once already established balance of always present expectation of the creator/composer is possible, and this way open new concepts musical- fine-arts or maybe some other (creative) expressiveness.

To conclude: for each individual this means that the image of accompanying relations, where the power of daylight is exceeded, dominance of “outer world” and its stable and determined meaning as well as exceeded time, in which we are existentially placed, better still fixed.

TOO SEE

The listener's view is, in his first contact with the heard, often directed into some imaginary point which is directly before the factual sound source and gives it the feeling that the source of heard is »meant to« him only, what makes possible the satisfying sensual following and imagination of its image.

But in the view, there is no imagination of tonal image but the view often evadingly wonders and gets lost in its misleading orientation or disposition into performer/post-creator, his instrument, vocal, loudspeaker or some other sound source; the known, comfortable materialism or expected and awakened experience inside closed eyes.

Here, in optical image of music, the view is widely open, directed in the scoop and vision now heard and already listening to—color expression, music and its mutual interlacing and filling up both of them. This way audio content (music) and its own color collaborate interactively, what hasn't been the practice up till now. So in all inclusive optical scoop there is no more unavoidable, direct material endowment – environment, which tempts, stops, impedes or turns away from the continuity of listening to music and there would be necessary the acusmatic (1) form of its expression.

In optical image of music the heard is “covered” with color/spherical “curtain”, which unburdens us of all environmental influences of dimensions (up, down, left, right ...), horizon, and above all the audio obstructions or “crushing” into antagonistic, uncooperative visual endowment.

Isn't this similar to the situation where the listeners at the concert close their eyes and they “erase” the inconsistent contents and the dimensional endowment of the environment? Yes, but here remains something unresolved, something, what belongs to our immanence, our view, which needn't be renounced to.

(1)The notion “acusmatic” comes from the Ancient Greece. This is how Pitagora called his way of giving lectures of his philosophy, where he hid behind the curtain, so that his students weren't disturbed by his presence, expressions and gestures, so they could be focused on the contents of his lecture solely (Bor Turel , *Acusmatic reflections*, Concert studio DSS, Ljubljana 2010 and Mladen Dolar *About sound*, Ljubljana 2003,96).

We are speaking about response that is provoked by color feelings and their return actions inside the heard. So we don't need to close our eyes, deny, cover or by material and conceptual fill up the heard. While following the suggested optical image of music. The audio and the visual are joined, supplemented and balanced into one, new, spatial and unburdened entity.

This very interesting finding can be "fastened" in the valued theory (Young-Helmholtz theory of three colors – their effect on the eye retina) and another–Hering's theory of transfer of acoustic impulses and perceptions of "color feelings"–"pre-color" in our brains. This kind of joining makes possible a pure synthesis of the audio and the visual inside music, the fascinating embodiment of up till now hidden and lasting audio-visual entity.

By following the suggested integral contents–optical image of music–now the eye also actively and equally collaborates. The sense of seeing, which hasn't had a clear nor time role and direction, especially with objective evaluating of the musical work, as well as it hasn't had, while searching, connecting and forming its new (color) visual/spatial relations and this kind of esthetic forms.

The reason for that can be found in the "addressed to and dominating" hearing, fastened in time, which it has through history of music, unduly gained the "isolation" and independence or even separation from "uninteresting", but competitive view which always stops and this way unavoidably leaves "visual" space emptied, untouched and neglected. The access to this space is "permitted" only to known and favorable interesting, significant and suggested contents.

This finding certainly surpasses the unduly, the questionable and the seemingly "accredited independence" of the audio. But not only this: it is about the often disguised, faulty and withheld function of seeing when listening, about its physiological/priority orientation into the subordination to comfort – "one". We must add also the false expectation of ideal state in the heard, which in the relation to complexity, will not be achieved for a long time.

We can conclude, that the eye must see, in the directed view at optical image of music, the enlightened tones, follow them in movement, perceive them in form and in the sense of active dialogue choose them. The view must not be in the function of passivity only, of

comfortable static looking and adapting to the misleading comfort of “one”. All the reality of music, as well as the condition of seeing it (not watching), is in duration and following the structures of homogeneity, in the quintessence of the heard activity, in color contrasts – tensions, which reveal its nascent spatial synthesis without hierarchy or help of other outer contents.

In the simultaneous function of integration inside the optical image of music, visual and tonal contents and their color relations (syncretism) (2), the music is bereft of optically inevitable, cooperating and suggested endowment of material environment. It is substituted by its own optical expression of the heard, “tonal-color syncretism”, coming from itself. We are speaking of liberated color, carrying inside the revelation of exceptional complexity of the author, in his work the “unfrozen” tension, once far back expected balance.

This way listened to, now also seen music, is returned its own integral/”pre-first” meaning, once taken away its power, shaded sensuality once expected and wished for (creative) balance of the author.

While listening to the music by activating the view of the listener, the openness to pure sensuality is reached, which we have lost immediately and without effort, because of suggesting and glancing of unchanged, misleading concreteness and symbolic concept (by segments linear and superficial expectations).

The physiological fact should be added, which is inevitable but often neglected, that the synthesis of the listener’s optical touch with the environment during performance itself of the musical work, is very important for understanding, above all for increasing the quality state of musical experience.

In our case this means that the collaborating dynamic view/optical image of music, its acoustic “depiction”, takes over the power of its “stunted” audibility and is now its equal, component, formal-integral part.

Inside still unavoidable antagonism of the audio and visual with the optical image of music, with the dynamics of its color expression, process of following it combines, makes stronger in expecting balance or stability – harmony of musical.

(2) Syncretism is simultaneous synchronization and synthesis of different contents and their perpetual agreement in duration; in our case it is about the heard and the seen – music and its own optical-color image.

A rather daring finding is, that with a new optical post-creative instrument (3), with its color expressiveness, with the musical tradition it brings fresh post-creative–fine arts approach.

By the practice, inside this approach, music gets back its silently present premonition of its own expressive optics. As a matter of fact, we are speaking of the space, the “side of acusmatic curtain”, where we are fixed by real time, in space, where music is interlaced with unavoidable, but indifferent material endowment and overlooked contents (“4.44 silence”, J, Cage), is still losing its quality integral meaning.

In the treated visual expressivity, inside emptied sonorous space, in place of eliminated “acusmatic curtain”, darkness and silence, we have this “purified” presence of source – music – and at the same time perception of musical light/color, coming from itself. So music is, in the embrace of “purified” sonority and active following of its own self-captured dynamic colorfulness, something more as its pale and emptied “acusmatism”, its presence with the “acoustic mechanism”, phonograms or radio transmissions, which without suitable optical touch offer a feeling of real performance concert as if music was listening to itself.

I believe that with the suggested optical image, to the new or not yet created music a very tempting possibility is opening, to get back the withheld, closed but still present and not lost spatial dimension of its own dynamic colorfulness. This way, its withheld mystical world is revived, the world of its not yet seen landscapes. But not only this: with the “post-creative optical process” music gets back the “freshness”, which unburdened exceeds the traditional and reaches into the renovated out-of-material forms of its post-creative presence.

With this suggested process is exceeded (sometimes trivially too) the audio of musical source, performer, insufficient, Pitagora’s “acusmatic curtain”, and above all the

listener’s often subconscious closing of eyes when listening to music. This also means that it is possible to perceive music in its liberated growth and enlightenment interactively, see it and describe it (!).

(3) Certainly in the future there will develop numerous new ones.

It goes above all for description of outstanding spots of its double, “pure” sensuality we find in numerous visualized compositions. (4).

We are facing the finding that with unburdened optical touch–active “reading” of the audio—we enter the musical embodiment, which relaxes in the listener/spectator the complex sensibility and the taste (5), of course if it is in us. So we are speaking about unburdening the state of “magnetic connection” of our senses when listening to music. About their externally “purified” and unburdened mutual interlacing and activity which has always appealed to our ego. To put it differently: hear, see (!) and in continuity of binding sensuality, remain in the expected balance – comfort.

(4) Zbigniew Preisner, *Blue Song for Unification of Europe* (between 3,47 and 4,05 min, where the green color turns to blue and with stronger sensuality covers the entity of the heard) or Haydn Wayne, *Symphony No. 3, Heavy Metal, Allegro non troppo* (between 2,40 and 2,48 min.): sensual tension, expressed only with movement of a blue line lifts to its height and then in a moment gets lost in silence and boring dark red background which become again the “bases” for the new (sensual) event. All visualizations are the work of the author of the here-present discussion (YouTube, <http://www.si21.com/interakt>).

(5) We have to add that with the work of “contemporary” music, the expected sensibility and taste for most listeners are difficult to achieve. They are not clearly formed, what diminishes the orientation and communication, empty space for fantasy, as known in literature. So I think, that music needs a suitable support, lead to our complexity, expected instinct for equal inclusion of all senses, active view – seeing.

So the view when listening must not remain inside the known, static material endowment or symbolic, suggested meaning, because the known and manageable always lead to devoted, comfortable and safe uncontrolled penetration – passivity.

In relation to taste, this passivity in the work of contemporary music “breaks and shocks” with aggression, with rebellion ... As a matter of fact it relaxes in the listener uncontrolled reflexion or “absolute freedom”, which gives the contents from the subconsciousness (described in fine arts practice) the possibility to overlap and distance from the real truth.

With this kind of music (and other too) it is possible to “make stronger” the missing emptiness or fill it up with responsiveness, expressed in its own fascinating structural colorfulness. This means that its “enlightened exterior” provokes our cooperation and thus also the discovery of its own optic- esthetic (no) quality.

IN MUSIC NOTATION

“SHINE OF DEAD STARS”

If we analyze the listened to music, it is possible to recognize numerous, above all subjective – verbal ideas in it and associations. The latter are often conditioned by the scope of cultural influence, knowledge about music itself. But known, suggested and learned associations are also unavoidable “builders” of composer’s creative process, his starting inspiration and his often hard work too. They are the components of entity of listened to music, but often hidden and inaccessible to the listener.

In some sense we are speaking about “saving effects”, builders of composer’s expected creative balance, which are quite often not from tonal sphere or its abstractly formed expressions. They are from the sphere of composer’s experience, above all natural, conceptual and comfortable but misleading idea components, endowment and their movement. This also means that the “found” contents of expected balance are placed into the musical work itself, often also in its title. They are the expression, composer’s signifiers, his suggested or accompanying message in music (1) and thus our (cultural) knowledge too.

Unfortunately, this kind of integration; material and word concepts inside the music notation, realized by abstract tonal instruments, don’t close the question of objective entity of music, what is mentioned in the beginning. This audio prolongation, in premonition of expected “lighting” – “language” of music, still remains in the dark, and in us by inbuilt “inserts” – “scenery” which “comfortably mislead” and go on turning away from its autonomous – interactive entity – composer’s thoughts.

Optical image of music with its contents and effect doesn’t stimulate only fascination, enthusiasm and insecurity, By double and equalized following it takes us, invites us and separates us from mentioned misleading conceptuality, material endowment as well as from self-evident daylight and time (2), in which we are bound.

(1) As Napoleonism in Beethoven’s *Eroica* or in “exceptions” like absolute music (i.e.L. van Beethoven, *Symphony no. 5*), worth special attention and researches. More about this in: Ernst Bloch, *About arts: selected texts*, Zagreb 1981, 172) (chapter Tonal painting, once again a work of nature, intensity and morality of music).

(2) Objective, cyclic time of our solar system.

Optical image of music is directing us back to the starting point, into the past, in “pre-music” (Ferruccio Busoni), into the borderline of conscious or subconscious state, in composer’s field, between his ego and outer world, in the center of composer’s creative tension and his expected balance. In the moment of existence where the creator in his harmonious glance at the border of perception, “scoops” “dark substance” and his lost dynamic experience lost in it, his not yet caught memory.

This way scooped dynamic contents are redesigned in the field of expected into “real” combination, in approximation of possible, which the composer in the momentary dark “unbearableness” – indefinite – with the help of accident, in the state of harmony, chooses and forms into a new idea of new or known conception – perpetually expected balance, which he reaches in releasing (music notation), artistic expression, and at the same time “freezes” it.

As a matter of fact in observing optical image of music we enter its innocent reaction color reflection. We return to the sphere of premonition, in the embrace of unconscious wish, where the chosen but “life” accidental balance (3) of the creator/composer is redesigned into satisfying expectancy.

With the optical image of music, with its color as a new audible expression, we enter the returned and relaxed energetic potential of faraway times, where the composer formed not defined yet memory, expression of unconscious association, and noted it, in harmony and zeal together with the “frozen” tension, into an idea – music notation.

(3) Composer, writer, painter ... artist or researcher – in their creative way, satisfactory state of their creative expression, expected (accidental) balance sometimes reach in one “breath”, but more often they don’t reach it simply and without effort. so the formed expression or nascent image inside harmony often “collapses” because of still present instability. So again and again – in the sense of new, satisfactory starting point – it “resets” This kind of process of “searching” for a stable expression. – balance – it often repeats to the moment, when the composer finally loses the hurting tension and with relief gets the expected and satisfying stability. The stability is often not ideal, the work remains open. This means that it is possible to add or correct something. So inside the harmony because of not reaching satisfactory balance, he accepts the compromise, which is sometimes also acceptable and later – in work – can be discerned.

In reality with the optical image of music we return to composer's creative time in his once achieved creative balance, to his logical redesign of original not known yet, but now in color reflexion recognized – pre-first musical (picture 2.0, 2.3)

So in optical we follow a mass of tonal pre-images inside co-now, between now and Planck's time 10/ 43 of second in Newton's area of listened to music (picture 2.3), we enter between the bottom and top edge of time, the increasing all-inclusive sphere of sound and time particles, the entity "object" of music (picture 26), the unknown and innocent sphere, "representation of composer's will" (4) which stimulates the listener/spectator unstoppable wish to open not yet chosen possibilities, but this time in the scoop and "appropriation" of the audio, now in color visual "musical world". The effects, this time coming directly from the musical world and its landscapes (picture 48, 49), are at their beginnings out of our sensual reach (5).

The effects are given in abstract form, in liberated dynamic colors. That is why they are not something unified, final and recognizable; they are factual responses, motives, forms ..., something completely personal – for each individual. They are contents, "placed" in depth, darkness and silence of our ego. They are something very intimate, mysterious, forgotten, never expressed and understood to the end.

And at this point, the inviting tendency and orientation, was always opening and is still open for the listeners /spectators, and makes possible the access to its stored, now in optical image "unfrozen" mystical prolongation, spherical lighting, endlessly distant cosmic/Platon's conception.

We are speaking of mysterious unison of the audible expression of music, excluding immovability of the known, comfortable and misleading material forms, those concepts inside the optical image of music, which we are substituting by stimulated dynamic color, the "shine of long dead stars".

(4)Nana Kure, To the aesthetics of instrumental music. *Antropos* št. 1-2 (2006). 133.

(5)At this point a question opens: Is it possible to reach deeper into understanding, this way step over the limit of recognized, and comprehend something more, what we can't with our senses? The answer is certainly positive, as the nature of our senses is perpetually in movement, development and upgrading, what doesn't allow us, to understand everything what surrounds us, moves and lasts. If it were different, we would understand everything, would remain without searching and necessary curiosity.

To make it simpler: with the return action of aspect on optical image of music we enter its substance, its interactive embrace, which leads us back to intoxicating timelessness of oblivion inside “dark substance”, inside always moving idea of possible. This activity also enables the change of traditional conception of music and thus “transformation” of classical listener into a contemporary active – interactive spectator.

It is certain that music opens its completely new space and dimension, but at the same time it preserves the place, magic, mystery and inaccessibility, like tempting emptiness – whiteness. But not filled, emptiness of eternally expected (Samuel Beckett) is only apparent. In its premonition – “dark substance” of expected – it offers the present but untouched oblivion, landscapes and galaxies.

At the end of the chapter we have to say, that there remains in optical touch, sharpening and “blow-up” of all mentioned details of post-creative process – of musical entity, still some open questions. How and where to go? (6)

(6) From here on in the sense of development of music, its entity, I believe, it is about the question how and where. The answer (for optical part) will not be in symbolic meaning or substitute of material endowment of our environment, immovable and closed pictures and images, still placed in classical conception of Newton’s physics.

I tend in the direction of exceeding materialism, in not yet discovered and developing dimensions of integral, sensual actions in endless “vastness” of our being, which will have to be recognized and understood in this segment.

COMPREHENSION

It is true that we listen to the music, but to experience and understand it, we must penetrate its optical loneliness and actually see also its movement in it.

The complexity of state – understanding of real happening inside music, integral perception of its double structure, accompanying audio and visual contents –we could compare with Beethoven's creative period, when he was already deaf.

The effect of his outstanding Dionysicality and transferred tonality are known, but his inner, in darkness and silence open harmony, creative path, perception, analysis, deciphering and later noting, show the point of integration of liberated sensual perceptions. The state, where balance of accidental “fragments” is reached, where the unison of all-inclusive harmony, sharpening (in darkness and silence) of surplus already known creative perceptive expressions and habits are reached..

To put it differently: at this point of our consciousness we enter the large and open space of pure marking, where the senses work in unison, to unify and connect “demagnetized” sensual contents. In this state “touch of senses” loses reality, audibility and visibility tarnish. In some sense there comes to the psychical activity (1), a change which can be taken as united, all-inclusive, turned inside and into enlightened state, as simultaneous harmonious connection of all the senses and thus “increase of space of consciousness”. This uncertain, time limited in between state demolishes only the out of determined and unexpected surplus – second light.

In at this point exactly, before demolition of the state composing entity of possible, inside limits of stable and unstable, there has always dwelt and is still dwelling the wish for higher reality.

(1) We may compare it with the moment, when we touch more different metal parts with one magnet; at this moment all subtle spherical parts connect and take over the characteristic of the magnet.

We are speaking about sensuality, which includes often mentioned premonition of optical prolongation in music, about the state of enlarged perception of consciousness and unconsciousness, which in the darkness and silence, on the “back” of reflexion enlightens and preserves the hidden physicality of audible and transforms it to outside, in visual reality, optical image of music (“visual music”).

If we stop here for a little while and return to the concept of “state”, we can in some way determine it by limited or unlimited duration, the sum of all-inclusive diversity of environment and its potential on one hand and on the other hand the natural endowment of our immanence, which in our openness always strives for balance – state of stability.

Here remains an open question: What about the inside of unbalanced state, which all the time provokes in us a reaction, movement in the direction relaxation and equalization of differences. The answer is in us, inside each individual sense, expressed through permanent touch and response to all-inclusive differences of environment.

We have to understand, that our senses permanently do the “scoop” of new and new differences – our indirect endowment. In limited “scoops” there is preserved our basic survival instinct, which is affirmed in the continuation or not. So it is understandable, that inside our existence, we constantly expect and interfere with balance, harmony of endowment, which gives us comfort and thus expected safety of our existence.

If we want to make the mentioned clearer, we will recognize that inside each scoop of endowment with our senses and simultaneously in the embrace of constant latent expectation of balance (especially those scoops, which are out of habits) arises a response, expressed in “unfrozen” tensions – movement, immediate accident, which in expected equalization of differences activates relaxation, stability, relief and pleasure (safety) for each moment and sense.

We could say, that united differences of environment in the state of timeless point now – not before, not later – contain independent and unchanged energetic potential of differences, which in our senses (touch, look, audible...) (picture 18) always relaxes suitable activity. The latter, in the dark zero of now with accident unfreezes, liberates and forms a response, a form pushed forward in “inner enlightenment” (*lumen naturale*), in our case in enlightenment of audible and always silent expectation of optical expression, perceived in it.

This way liberated responsiveness (its enlightenment) undoubtedly brings expected balance and relaxation, simultaneously the equalization of its own autonomous time (2) with the measurable, cyclic time, which again with independent potential of differences, “finds itself” in the darkness of zero, which steps into now and co-now.

The momentary relaxations (responses, movements, swings) in embrace of co-now reform into different reflexion forms like notes, fine art or other creative expressions which are in Newton’s field clearly perceived (in our case: picture 2.3 (A, B, C, D, E).

Responses, movements, scoops ..., appearing inside open but misled rhythmical repeating, bring a number of other controlled forms, we already know in sports, ballet ...

If we determine clearly the places of responses of nascent forms, they are: with hearing at the passage into the meeting point of different frequencies, tonal color, intensity ...; with seeing at the contact line of contrasts dark – light, of different colors, of luminosity ...; with smell at the passage of different fragrances and their intensity ...; with touch inside different temperatures, roughness, smoothness; when lifting different objects in different gravity forces – weight ...; with different tastes (sweet, salty, bitter ...). All the mentioned places – passages of energetically potential differences – are with our presence also sensually perceived from minimum to extreme perceptions. It means that the response or the size of reaction movement or movement of each sense in the direction of expected balance also proportional to the difference, fast for big, slow for small differences. So by response to sensual perception, differences inside our every now are included, relaxation of tension is established and while expecting new balance again and again directed into coming now of lasting time (picture 2.0 (t1. t2)).

In the direct endowment we are constantly surrounded by a mass of different energetic potentials (in our case sound and light or color), which only with our response, show, on the background of “darkness and silence”, their “real” energetic difference.

The latter as a potential – “a challenge”, activates in us tension, which at the contact point now, unites with our latent expectedness and accidental response and continues into expected balance, comfort – safety.

(2) In us, our existence we unite endless number of different autonomous, immeasurable times, determined by “dimensions” of our senses. Only one is “dimensioned”, measurable and dominant, it is in exterior, comes from our solar system (year, week, day, hour ...). We have to understand that we are “prisoners” of day, night ...cycle of our solar system, which in duration defines our existence too. If we return to separate autonomous times, “small island” in the middle of time of our solar system – cyclic, it can be compared to other “islands” of other solar systems or galaxies, also “prisoners” of some “super time”, which manages our autonomous times, time of our solar system, as well as all “time islands” of endless universe. (pictures 2.4, 2.5).

On the basis of all the mentioned, we can confirm that the potential of differences in environment, constantly activates response in us, inside our existence, always directed to expectation of balance, which we follow. This means, that the process of expected comfort or harmony is a part of our natural endowment, which in spite of sometimes unwished excitement – uncertainty assures safe existence (like exotic travel in the “shelter” of a tourist agency).

If we stop here and touch again separate process of expected inside music listened to in continuation reaching the comfort, safety inside endowment, we can recognize that in this “state” of now and co-now there is no collaboration between symbolic, verbal or conceptual expression. The process gets its understandable meaning only with consciousness, which unites separate states into entity and is assigned from the “archive” of memory (experience), this or that meaning – story.

Reflexion, movement as the phenomenal occurrence is even more interesting when treating music, inside its sound differences, above all, those containing steady or “moderate” rhythmical repeatability, directed to latent expectation of, to the ear, pleasant, balanced, structural differences (it goes for Bach, Mozart and other music). With those or similar sound structures almost ideal mathematical balance is reached. The latter activates and maintains in listeners “the dose” or continuity of comfort, which make the state of relaxation possible, which is well known and established in receptive music therapy, in the therapeutic influence and musical action. If we analyze this state, we will recognize that the mentioned balance in the duration of this kind of music blurs the sharpness of separate tonal differences.

In our case – in optical image of music–the mentioned interlacement of reflexion color expressions, tonal “pre-images” (pictures 2.3, 16, 31) and with it the blurriness can be compared to a known picture *Nude descending the stairs* no. 2 by M. Duchamp (picture 1), where the dissection of movement is clearly expressed.

Even more, it is possible to compare the blurriness with the painting sfumato. This can be taken as “optical/acoustic sfumato”, calm following of the harmonic, dynamic colors, accompanied by comfort, blurred awareness of now heard and already heard and thus blurriness of the performance, about to run out of time.

We are speaking about real time, which inside “optical/acoustic sfumato” in some sense stops and moves us or pulls us into its relativity, returning the picture of its cosmic landscapes and galaxies to music..

The mentioned “sfumato” doesn’t go for Beethoven’s and many other music, as the latter in some parts in its exciting “dramatic” accidental swings makes possible “full blooded presence”, clearness, centricity and the purity of expression – color. In relation to the rest of “swings”, they don’t make possible the “soft” continuity and clear balance of “the optical/acoustic sfumato” but a mass of unexpected, responsive, almost extremely antagonistic and unacceptable color potencies, “the optical/acoustic tension”, which in its specific way, make possible the surprising and interesting optical and aesthetic integral image, at the end.

I have to enlighten the consciousness about, subjective, autonomous time which “melts” rapidly or slowly (S. Dali). This time can be defined by present summing of energetic potential differences of our direct endowment, as well as their relations in duration, we constantly direct to expected balance. So our senses inside timeless point are directed to the apparent, stopped activities of contents.

As a matter of fact only with our presence, with contact or touch and thus by perception of differences they get response, movement and perception of autonomous time. The latter is subconsciously directed, inside the coming point, into expected balance of new differences, then follows the response again, movement and so on.

This kind of expressional movement – duration of autonomous time – can be sharpened, if we found ourselves in the space, sphere with small or almost absent energetic differences, which is comparable to the situation in the open sea in the calm or in the middle of a boring desert or complete darkness and silence.

Because of small, almost absent differences, surrounding us, the response of movement would “shift” slowly. Our experiencing and “melting” of directed, real time would end in autonomous time. It would certainly “stop”, as in sleep – part of the night, where “time ends” (3).

In truth, this time inside our existence never stops, because in our being, on the level of separate senses we are constantly exposed to different potential differences, present and perceived in total darkness and silence; we hear the beat of our heart, we feel the pulse, we hear our voice, we perceive our body smell and so on.

3) Damir Barbarič, *Glance, moment, flash: philosophical draft in the origin of being*, Ljubljana 2004, 71.

As the consequence, inside connecting sensual facing with numerous direct differences of endowment, our autonomous time at stepping into the next point, “runs out” faster. The speed of “running out”, in the sense of duration, is suitable to each potential difference, density or “richness” of contents of happenings as well as expectations or immanence of each individual.

I have to stress that “melted” time is measurable and comparable to real time, in which we are “caught” and “existentially dimensioned”, with a measurable cyclicity, evaluated by known linear units (year, month, week, day, hour, minute, second ...). This means, that the autonomous time (in us) compared to real, restraining time, changes constantly its speed and thus activates the balance of given differences and tensions, which makes the unburdening of each “entrapment” or static possible..

This consciousness of being in one’s own time brings, especially inside darkness and silence, to each individual a changed and sharpened spatial aspect on endowment and its own existence, which can oppose or distance from the real, measurable time only with its sense and activity, but unfortunately only vaguely.

From all mentioned we can see that constantly present energetic differences for each individual, and for each sense separately, also the potential and tension in expecting, which make us the “bearers of our time” and make the movement to the state of our own (un)balance – subjectivity, possible for us.

The potential differences inside our existence bring simultaneously endless number of different autonomous, “dimensionless” times. The latter are in their scoop placed in the entity of liberated moment, in the point now, inside which, through co-now, they are equalized with the dimensioned time, where we are stuck, and too often enlighten unnecessary differences, which activate the hurting necessity, tension and similar.

We are speaking about the time, which long ago deeply formed our common consciousness and orientation, but with the questionable and limited “explanation”, that we are an unavoidable part of “our” (?), not some “other” solar system – universe or “super time”.

After all: if these real differences, inside endowment, we wouldn’t perceive with our senses, there is the question whether the concept and the meaning of real cyclical-linear time are still important. If they are, this importance certainly beyond limits of our senses and maintained perspective for back and forward, outside valuable dimensions and outside our hidden position with the mentioned conception of “real”, cyclical-linear time, which certainly bears dimensions not known yet (pictures 2.0, 2.1, 2.1, 2.2, 2.3, 2.4, 2.5, 16, 17, 23 (3)).

If we return to music: in connection with hearing of exceptional energetic potential we perceive our hidden, but very open wish for its bigger reality. How to understand inside the music listened to, the endless potential of audible differences, understand it outside its optical materialized suggestiveness or its position with “real” time.

There is the question, how, inside its actual spatial time, catch and preserve not yet conscious state of the composer’s inner subtlety, harmony, where with a mass of accidents it has transformed and balanced its “magnetic connection” of unclear sensual perceptions into expected contents entity, which has for us – listeners/spectators still unapproachable and exciting dimensions.

In our case the answer lays in spatial response, in the swing for sound, music, in the conscious, uninterrupted and harmonized “timing” of its energetic potential, now also color and formal differences.

But if we move forward to reach clearer answer and to make a more drastic step, the answer could be found in the act of conversion, which we can compare to imaginary positions of musical work performed in the middle of Beethoven’s deafness and blindness of Nobuyuki Tsujii (Japanese pianist), in the absence of material world, in the mute dark universe, which we in time of duration, enlighten with unknown, “other” light.

We would “see” the sound, coming under the rays of light, similar to the “spots” (4), but this time in the scoop – form –of its spatial duration or time, in increasing and enlightened moving “spatial-spot signification” (picture 30).

(4) Spot (pixel) is in computer language abbreviation of the expression “picture element”. It presents the smallest appointed unit of the picture, which can be read or drawn. Formally “pixel” is a spot, without form and defined size, it is only information about characteristic (color, intensity ...) of the picture. On the screen “pixel” is limited by form and size and represents a measure unit, by which we express separability of picture shown, from where we can execute its physical size. This kind of measure is dpi (*dots per inch*).

We have to mention an interesting comparison of two-dimensional notation of optical image of music on the fine arts bases, monitor or screen and its hologram performance with impressionism.

The impressionism depicted its expression in dynamics of different colors, in color playfulness, under different influences of enlightenment. In reality this is the first time the sensuality of autonomous symbol – color, has been exposed and stressed what was something new in those times. Its psychological influence on different sensual moods is exposed. But not only this, the real influence of the contents of pictures, like landscapes, objects or similar were no more the bases of experiencing and observing pictures.

About the provoked sensuality, accepted through autonomy of symbols – color, was in those times very polemical (after Donald Kuspид, *Matrika Sensationes*, Artnet.com, 2012, Wikipedia). Especially in connection with optical surplus in audio, in connection with “eruption of visual music”, this was “perceived” in “sensory stains”, “color spots” of the picture (i.e. Edouard Manet, *Concert in Tuilleries Gardens*, 1862, picture 32) and by it the scenery of the picture threatened. If this “threat” (“kingdom of the living dead” in picture as stated by Kuspид) is eliminated and we leave only “sensory stains” or “color spots”, as actual reflexion on present sound/music, we will get visual “notations”, “transcription” of the music in Tuilleries Gardens (picture 32).

The mentioned visual “notations”, “transcription”, can be compared to color planes of optical image of music in the part (fine arts) of development, passage from line transcription of sound events to flat “transcription” (pictures 13, 14).



pic. 32 *Edouard Manet Concert in Tuileries Gardens, 1862.*



pic. 33 *George Suerat Sunday in the island La Grande Jatte, 1884/1886*

If we continue with Kuspil's explanation of transition of traditional art into digital art, we have to touch with our optical image of music the painting *Sunday in the island of La Grande Jatte* (1884/1886) Georges Seurat (1859-1891) (picture 33).

Seurat's painting technique, "pointillism", depositing points in pure color, "divisionism", used for the first time in the mentioned picture is, as Kuspil says, the predecessor of nowadays pixels, digital painting. For our case, the passage from flat "transcription" of music on classic fine art bases on the computer screen, these two pictures will suffice.

We should eliminate "the kingdom of living dead" from the Manet's painting and then the rest of "color spots", "sensory stains" which are in fact reflexion moves, in darkness filled with Seurat's "sensory pixels".

Inside nascent picture we would get in color expressed autonomous-sensual surplus of the audible, signs of music listened to. This can be compared to our superficial-fine art expression of "two dimensional matrix of optical image of music, together with scooped time on the computer screen.

In future hologram performance of music matrix X, Y, Z, t of "sound quantum" (pictures 26, 28), its "physicality" will get back the mentioned dimension and we will be able to touch them.

That would mean, that each sound, tone in its spherical duration in darkness, silence, absence, its specific volume, four-dimensional body without mass. Inside each tone there is capsulated electro-magnetic energy, “compact ration”, which contains final or endless (?) number of spot signification of time or “time bodies” and “sound quantum” (5).

In its limited four-dimensional increasing or divergence and with it closed flexibility, like birds in the flock, they get interlaced, jumped over and connected and this way step over into live “time space”, “tonal body” with its (momentary) envelope, inside which is in radiation scooped all the energetic potential of movement differences, together with the “amount” of time duration of each separate tone, so the listened to, now visual seen musical entity.

As a matter of fact in the enlightened “spot signification”, inside each increasing and finished tone, in its divergence and convergence, seen pulsating – closed – time “oases” or live moving “body”, like northern lights, a flock of birds or fish in spatial synchronized movement and mutual interlacement (picture 2.1, 2.3, 31).

In some sense we see the perception of haptic tone – its lighting in duration, placing of its image in darkness and silence -, absence, inside which open the limits and limitations, which we have consciously or unconsciously built up against reality (6) and thus limited sensual perception of energetically potential differences, now pure but still unmanageable color quantities, “spatial color spots”, in the entity of listened to music (7).

(5) Quantum in physics is the smallest inseparable quantity of whatever physical amount, which can collaborate in some interaction.

(6) All that originates from our senses, what we perceive and imagine, is certainly not all, that surrounds us. In our senses we have limits and limitations, which were set by nature with our “undevelopment” or our insufficient curiosity.

(7) In the swing of technological development, as ameliorated human activity and the valid old practices, many questions open nowadays, not only connected with arts (music), its education and development but also in connection with numerous other fields, one way or the other connected with the sound and light, especially in action of sound on the different natural processes or our activities.

An interesting question arises from practice: Can the conversion of reaction act of audio into visual, synchronizing of audio and visual structure, their forms, colors, movements or duration ..., be used and ameliorated in the sphere of everyday living? Especially in the field of scenography, where it is possible to use color reflexion inside audio, the principle of “sfumato” and thus reach their harmony, “optical acoustics”, which makes color harmony possible with the presence of sound, Music, so the integral effect on uniting audio and video contents, W. Ruttmann speaks about. There is no doubt that it belongs to the mentioned in the sense of harmonization, also architectural-form solution, of living and other spaces, by domination of sound in the environment, “optical acoustics”, belonging to ambient engineering. The next field is in health care – field of auditory handicapped – in music therapy; the increase of already known and won receptive-perceptive therapeutic sense of music and color to cure the sensuality or stress... In the sound protection, color synchronization of unsuitable sound environment, ecology as well as, in development possibilities, in the field of light, quantum mechanics and so on (pictures 34 – 43)

All the mentioned is of marginal importance nowadays. So we have to stress, it is not only about spiritual pleasure in art, music (sound), but also a question of its adjustment to our immanence – of indispensable, time suitable unison of science and art.

This kind of activity enables, inside separate increasing tone, its spatial “scoop”–“spot signification”, in spherical aspect, also the perception of its diverse “density” (picture 30, 44), expressed in different layout of lighting intensity (electromagnetic energy), “compact rations”. The latter in the increase (inside co-now) let loose and form (for a moment only) “capsulated image” of its immanence (8).

At the end of increase, the mass of spot signification of time and sound in the formed convergence of “capsulated image” (with different density, independent or united with other tonal “pre-images”; picture 31), it “falls apart”. Thus the mass of “capsulated” spot signification divergently liberates and through Newton’s area in circular expansion passes back into singular endless darkness and silence, back into the sphere of “pre-sound”. (picture 2.3)

We are speaking of the dynamic tonal image; creating time, before the undular front of the audio, valid superficial linear expectation, still in premonition in its uncatchable, tempting spatial frame, overlapped by daylight. (picture 2.3)

This has just met, several times mentioned premonition, which means, that each separate tone, its “spot signification” is caught at the co-now, no more ranged in cyclic-linear time arrangement, but is ranged spatially, what makes seeing the exterior of each tone possible and thus also its capsulated spatial time.

In this scoop of “spot signification”, inside the tone, its “capsulated” four-dimensional image variously compact “energetic object”, it is possible to perceive on the “exteriorized envelope” the color arrangement, expressed by different potencies of “spot-bodies”, “sound quantum”; it is about the color shine of the latter, which in co- now, scooped process reflects the tonal state, its beginning, development or extinction in trajectories, Similar to seasonal changing of plant colors (this time it is about haptic tonal duration).

When the depicting four-dimensional, “capsulated” tonal images in the scoop of one co-now move to the next co-now, these moves have no more the misleading and expecting vector directed time, but divergently arranged in all directions (pictures 2.2, 2.3, 17, 28, 31, 48, 49), what forms the already mentioned relative time (9) and thus depicting in duration of “all-inclusive physicality of the listening to the musical work.

(8) In our case, in projection, the “capsulate” and “physicality” of tone in the point of now is recognized and expressed on the surface of its section (picture 3, 24-28). By sequence of spatial lining of all sections, we will get in the hologram performance its actual spatial image and size.

We must add the “translucence” and “cracks”, space in between (picture 44), inside the four-dimensional tonal structure of depicted musical entity, through which come the fragments of “dead time”, darkness and silence, without them music would certainly not exist.

In their leaking, they open a completely new aspect and relation to beyond audio. The perception of time above all, inside it and its convergent passing into complex “capsulated” image of already heard and in the continuation of their divergent (also energetic) falling apart into transcendence, which in its surplus activated the unknown, but exciting aspects, comparable to attainable telescope vision of stars, galaxies and endless depths of our dark universe (pictures 2.4, 2.5)

If we look back to the state of musical practices, we realize, that we are still “treading and falling” in the embrace of misleading visual–unmusical concept and images, inserted or by habit and comfort expected material contents. The process of listening to music is still filling with inevitable material endowment of color analogy present and expected suggestions. So often listening to music doesn’t reach its real, satisfactory continuity and harmony, as it reaches by suggested syncretism of its colorfulness.

For this reason I completely agree with all those forerunners (B.Castel. V. Kandinsky, A. Skrjabin, W. Ruttman ...), who, in their visions, wanted the music and its expression, in some way “purify” and eliminate all accidental or suggested optical contents (other lights), that enable the conscious or unconscious tempting “material syncretism” (10) , which rejects and curtains its own “light” and recognition of it.

(9) This relativity is well noticed, when we turn our look into static, then dynamic scene.

(10) In creative sense, acceptable or “purified material syncretism” we meet in ballet, where the body is fastened in the presence of music, its spatial structure and its interior, in the outline of its separate sound and tonal ways, together with its color climate (scenery background – second light). The most dynamic and distinct – in aesthetic sense too – we may see in the body “dance”, the conductor’s baton and his mind, what was specially admired with Carlos Kleiber (1930-2004).

DYNAMIC OPENNESS

Inside the optical image of music, the inexperience of a moment is recognized in the listener, the moment, when the “learned order” of the listening to music is directed and centered in actual preferential (independent) visual and vice versa–audio. In this exceptional – in between, at the beginning unsure moment, in pure power of reflexion on sound and color, the subconscious attention is “activated”, without misleading, metaphoric word influences and outer metaphors.

After several “changing” and preferential concentrating on audio and visual, looking the interactive mixing of movements and times is achieved, passing into relativity. For the listeners/spectators, this is a state, which “eliminates” their experience in preferential – attentive listening to music, its suggestions and programmed or inevitable environment

So in the interactive act itself of audio and visual, there remains a mass of sound “contents”, tones in their own colorfulness, The latter are acceptable without hierarchy, in spite of already assimilated experience of “preferential” listening to music and the assimilated, comfortable suggestions of direct endowment in it.

In the continuity of following, observing with the scoop of audible and visual contents, they unite in integral visual of listened to and already heard contents. The harmony is established, which excludes separate concepts of contents and their choice. So in the treated optical image it is not about illustrative presentation of audible/music (the first hesitation), it is about much more.

It is about color, owned by music and liberating the listener of provoked and expected experience of comfort or in music built suggested stories. It is about colorfulness, which with its dynamic openness, power of acting enables new, optical “fortifying” and connecting of overlooked or badly audible places within the music listened to. As a matter of fact it is about actual uncovering of musical manifestation, its inside state and composer’s tensions relaxation – “sensual landscapes” and their exposed places.

The mentioned states enable also the “activation” of neglected and, immanent to us, interactive “touch” of audible and visual. In some sense the entrance to childhood innocence is enabled and to its new experiencing of unconfirmed. This should be understood in the sense: listening to music and seeing it. To see its spatial “image” and within it the enlightened and liberating four-dimensional structures, which in the mass of duration of separate tones (pictures 17, 44) enlighten and “fortify” the inbuilt but often neglected sensuality.

There comes a moment for the listener, when facing music and its own colorfulness, to leave the inevitable, direct material and conceptual endowment. In this state the listener steps into interactive audio and visual – structure of music – into entity of sensual perception., in the experience which activates the only, integral consciousness (picture 18) of audio and visual or color sensuality, which we know from impressionism, their interlacing, connecting and experiencing of new esthetic category in music.

We are speaking about distancing into eternal darkness and silence (blackness of Malečević’s square), in mysterious transcendental endless space – caught in their time and gravitation, where we also live.

In its shine, its color, music doesn’t touch nature, physical world and gravitation. In its spatial power and purity it acts directly. It touches and washes only the audio and visual sensuality, follows it, directs and unites it, as well as our ego, our consciousness and subconsciousness.

We are speaking of conscious crossing from direct material endowment of our fantasy world/dreams into recognized composer’s immanence, his work and vice versa. As a matter of fact when following composer’s, now interactive music, it enlightens anew and stimulates each listener his own hidden, co-existing recognitions and experiences.

In color, “festive” seeing of composer’s complex expression, the listener can experience new, unburdened dimension of experiencing and understanding pure tones and their mutual connections and activities.

The valid “Platon’s shadows” are excluded and their symbolic meaning, which could connect inside music antagonistic or misleading, audio with visual. This also means that in identity of audio and visual contents, in contact of their dynamic balance in music enlighten again and revive abstract, unattainable places – places of withheld “wordlessness”...

So we can conclude that it is about the renovation of old-new idea, about post-creation of artists like Ruttmann and about new interference (also scientific) into recognition of the listened to, now also seen musical work, which will, I believe, sooner or later, change or to begin with, supplement our already accepted boring habits of perception of abstract musical work.

ACOUSTIC “UNIVERSE”

In music entity, in its own dynamic colorfulness, landscapes of its acoustic universe are opening; my ego is moving away and drowning in its beauty.

Only apparent plausibility or victory in music woven apolonic conceptual or material contents (Nitsche), to tempt its hidden Dionysical feelings, today in dynamics of information embrace hard to reach (treated in chapter *Increased activity*). But because of our immanence and practice of already accepted recognitions, I think, that the area needs to be supplemented.

In the light of listened to music, outside material but still apolonic contents, may for a moment live their flexible Dionysical, but certainly not in such a clear scoop, as we know in theatre or film. This also means that music, in its evading dynamics of duration, is certainly not reachable or recognizable entity for the listener.

Dionysical feelings, which wash optical, mute signifiers of suggested contents (in the scoop of listened to music), are often “borrowed” or even “kidnapped” by music and leave it emptied (bereft).

That is why music in its emptiness loses its immanent expression, its “purity” and charge. Listening superficially to audio, there often remains only apolonic antagonism, which has trouble, in their emptiness, persuading the listener of the evading, misleading but often comfortable aspect on direct conceptual or material endowment.

But right in this, with comfort soaked emptiness, is discovered right from the beginning the mentioned incomprehensible musical “service”. We are speaking of “service”, which inside falsely valid “Platon’s shadows” increases the antagonism, above all the suspicion about the autonomy and its in some sense beneficent mystics.

With the suggested and treated optical image of music, with its autonomous (color) persuasion, the “return” of “borrowed” or “kidnapped” Dionysical, it is reached. At the same time with optical image of music preservation of musical entity is reached, which in new presence opens the untouched color landscapes of its withheld autonomy-the truth.

The latter gives to the listener/spectator the possibility to cross the misleading limit of apolonic contents and their, In practice; still serviceable role.

So the new “optical breakthrough” in the color sphere of audio enables the insight to the untouched dynamic world of music, entry into the liberating dynamic color, its fascinating but withheld “acoustic universe”.

As a matter of fact, for the listener, inside always present physiological antagonism-audio and visual-, but beyond apolonical now, in possession of color audio, it is a real victory, because achieved is the permanently expected balance, continuing into non-mutilated Dionysic “travel” through the interior of the unknown landscapes of music listened to.

Here opens the actual dynamic world of music, its real substantiality, meaning and its time and space, the color structure, its shine without shadows, sharp borders, gravity and horizon (pictures 48, 49). In its openness and accessibility, music certainly makes the reactivation of the withheld and now no more framed da Vinci state possible, which should “include all laws of nature” in music and thus the values of higher range and objective seeing and communicating of our objective ego.

By optical contact with music listened to, we “enter” the state of once spread recognition-“magnetic connection”, composer’s subtle sphere, the joint and entity of different sensualities, mass of moment inside creativity process that have made the insight into wordlessness, absence, unpredictable direction, composer’s transcendence and his work possible.

In the in-between space of interlacing audio and visual contents, in darkness and silence, revelation of nascent tones, there a “meeting” is possible, not only of autonomous meaning of musical work but also its “translucency” and unfulfilled remains the nothingness in it, which promise and open new creative dimensions and possibilities.

So with a view at the optical image of music, its dynamics, we are led to the edge of audio but also over it-beyond Dioysical into the forgotten space (Malevič’s “supramatism”), into sphere and power of today inaccessible but still unconquered, mystical transcendence of music.

As a matter of fact by optical touch with the musical colorfulness, we “enter” the unconquered “cosmic”, in the primal darkness and silence, inside which the remains of sound are meeting and merging, as in the “pre-Big Bang”,-“dark substance”/quintessence of already heard (pictures 2.0, 2.1, 2.2, 2.3, 2.4, 2.5) as well as not yet isolated oblivion, premonition of enlightened “pre-first”-individual.

We are speaking about optical touch with the acoustic “universe” which, without our knowing it, has always been there, beyond perception of visual surface, in by music given roles, beyond our psychological barriers, valid dimensions-music serviceability.

In truth we are touching those dimensions, from which, through the “crack” on the “shoulders” of reflexions and in a swing of new post-creator’s enlightened music in the image of a flock of birds, of fish or of northern lights, really come to us.

By interactive following the optical image of music, it redesigns into undulation of unknown color energy, which in its limited duration, over Newton’s area, gets lost in the “acoustic universe”-field of neutrinos”, “dark substance” (picture 2.3)(?). So, in its primal meaning the music thus uncovers its innocence, mystical but still inaccessible “landscape” and beauty.

In some sense we are unnoticeably entering the past, the “pre-origin” of music, “time of dreams”, one of many acoustic galaxies and its planetary mists-of creator/composer higher degree of his exceeding consciousness, new balance and connection, where our mind has no real access and trust.

The exceptional connection of music itself in duration of distancing contents-exteriorized- is also the equal objective sense of two actions (audio and visual). It is the composer’s double sensual entity which in the zeal, in the process of Dionysic creation, by mental getting closer to reality is revealed and redesigned into balance idea, motive and musical notation, of now listened to and seen music.

To each consumer of music there is opening a completely new possibility inside his “travel” through “acoustic universe”-provoking, but logic and still innocent possibility of connection and choice, forming communication, one’s own, interactive balance, comfort and beauty, but this time without burden and perception of outer material world.

HIGHER LEVEL

All the influences on our sensual experiences, where the influence of listening to music also belongs, stay in our memory only if they are really accepted and experienced (1). To be more precise: while listening to music is its audibility “scooped” in duration of its “fragments” in our memory; the latter are moving from each now to the next now, coming, what is described by “timing of consciousness” and with the retention in the chapter Visual side of reflexion. But the practice of optical image of music brings an opportunity, that we supplement the Hussler’s retention with the contents of already heard.

We are speaking about “timing”, following and connecting separate, scooped and in memory kept contents inside spatial and time intervals, which because of small mutual (time) distance can not be integrally scooped, above all in the sense of clear integral memory and thus gaining objective entities of music listened to.

We are too close to “scooped” audible contents—separate tones, what causes the state, as if we didn’t see the forest because of a tree.. The listener’s experiencing of music consequently “slips” out of the process of concentration of audible following and thus of modest scoop of musical entity in duration. Consciously or unconsciously, only separate “trees” are scooped, a certain scoop of fragments from linear following of musical entity, what later in explanation or evaluation of music listened to, expresses “Rashomon’s hearing”.

If in here we insert also physiological fact, that “senses want to collaborate”, we understand that for filling the nascent “void” among fragments when listening to music, it rightly “includes” also sight, which in its simultaneous and active scoop brings and includes natural, direct endowment.

(1) (Non)experiencing of music is hidden in the short memory and modest scoop and connection, in our memory, of different time layers, past and now heard (picture 2.0), especially music with complicated structure, like atonal music or similar. Often there remain only extreme sound or exterior—uncollaborating visual “events”, which inside listening do not allow us the connection and continuity of contents in the sense of satisfactory recollection and experience: there remains only the impression.

So in uniting real and abstract contents when listening to music, there often appears unconscious antagonism, which reflects first in the deficient “scoop” or “timing” of audio contents, consequently in the loss of continuity of following the listened to music. On the other hand the inevitable, often also preferential listener’s view, practically draws from the limited, questionable continuity of following the audible and focus it on visual, static, uncooperative contents.

Because of the mentioned antagonism and in the wish to hear undisturbed, the listener’s view often passes into darkness, with closed eyes, in contents of his (sub)conscious experience. The latter causes with the listener problematic loss in continuity of listening and deficient experiencing of music (picture 2.0).

After all we must add the unknown or new outstanding visual “effects”, which are installed—paradoxally—with ease and unimpeded into unfilled but expected “emptiness”. Thus the listener/spectator increases the antagonism and with it the actual “loss” of quality of listening to musical entity.

We must add the multimeaning rhythm, which because of “density and speed” of audible data demands of the listener exceptional concentration in conscious following. For already mentioned reason – because of modest “scoop”/“timing”/“retention” (Husserl) inside density of audio data in each now and their transfer through duration of musical work – arises domination of rhythm, which literally “hinders” the listener from reality (sometimes with a purpose) and thus in some sense unable him the conscious following, what causes questionable audio recognition of listened to musical work (2).

From the mentioned, and because of differences in speed of “audio movement” and because of inevitably present antagonistic (visual) contents, the approach to entity of music listened to for the listener remains questionable, as the objectively scooped musical entity is not given to him. As entity, they don’t look often for it; up to their capabilities they linearly follow it through “visual impurity”.

So the question of “scooped” contents remains problematic in audio memory. It starts the question of already mentioned “withheld”, “emptiness” within continuous listening (Husserl’s timing), the question of their suitable “filling”.

(2) Higher rhythm - dynamics – reflects in the optical image of music in over-extensive, compact “transcription” of audio expression in the mentioned art format or limited size of the screen. In arts practice this problem is solved by “easing”, physical cutting out of “jaded” picture (picture 12). In the musical transcription on the screen the problem is solved by occasionally “deleting” or “thinning” of audio notation. This kind of treatment preserves undisturbed concentration of following optical image of music and esthetic stability of “audio image, painting” on the screen and in our memory.

But the physiological fact is that “senses want to collaborate”, present optical image of music, plays the role of the second side of the same truth. “Fragmental emptiness”, loss of continuity are here filled with “pre-color”, its own color of music listened to, what finally opens the presence of its withheld entity. With its own optics and complexity the music in its entity integrates into our memory. While following it (“reading”) there is established a satisfactory distance which enables the necessary concentration and thus greater entity of musical experience.

In the followed and sharpened view now equalized movements-audio and visual—the increasing entity of music gains new dimension. Its valid linear “rules” are fading and passing in moving spatial colorfulness beyond listened to and already audible.

Its own color of music listened to, “inserted” within fragmental emptiness of “missing” audible memory, is certainly something more than only questionable following and passing into different unconnected visual and conceptual contents (effects), what is true above all for the instrumental music. So the problem of insufficient linear audible memory, filling of “fragmental emptiness” with audio and already heard color expressions, exceeded and solved.

The surplus reflects in retention of abstract contents, in optical aspect, in the scoop and preservation of color traces of already heard and now listened to music. But not only this: the surplus is also in sensual dialogue with dynamic spatial colorfulness of music listened to, which is all the time in its increasing entity in front of us.

Here the segments of far away times in the sense of equal pour into lasting spatial entity of the audio, now visual music. This means, that the needed distance is ensured for a new, unburdened openness, double sensuality and very clear perception of live musical entity.

The optical scoop of material view; endowment of space, its geometry and measurability, is finally eliminated. It is substituted by the unnoticed silence and darkness, inside which the listened to music is placed, its still innocent optical – colored image. So in the embrace of its own spatial dynamic colorfulness, its “sound quantum”, the music shows and revives its “audio physicality”

The tension of sensuality, activated by optical embrace of “audible hapticity”, is no more limited only to separate parts, effects, memory “points” and their direct connecting in the direction of linear sequence, expected suggestion of audio, as in valid practice.

The tension of sensuality is directed into increasing musical entity, from the beginning to the end, without subconscious orientation and stopping of the look on separate pictures or images, for music exceeded, misleading materiality.

The audio perception by color supplementing of “fragmental emptiness” of music listened to, it is no more directed into misleading optical or material endowment, hidden in the “will for form”(3). It is directed into equalized dynamic duration of audio and visual structure, into the embrace of its own colorfulness and thus into increased musical expression and its direct sensual effectiveness.

For the listener/spectator this means that the expected sensual following within optical image of music is no more in linear stringing of suggested and “frozen contents” inside each, separate now.

In its relative duration, there is provoked and awakened a withheld color, which we all unconsciously carry in ourselves as an early, childhood memory, before symbolic (verbal) concept. In this color there is preserved the open sensuality, which wants to “collaborate” with connecting all now audio and all the distant, “past” in color visually present times of music listened to. So in the dynamics of passing from audio to visual—in double following—it is forms exceptional integral entity, fragile, one-sensual but inexperienced, which “serves tow masters” (4).The complexity of this interactive state –expressivity of scooped double, “pure” sensuality – is to recognize in the Music with a capital M.

distance, preservation of music listened to in our memory, by its own pre-color it is finally exceeded.

It is about a procedure: behind the closed, pure and by speed equalized circulation between listening and seeing, listening with seeing and seeing with listening, it is about a new scooped expression of music out of itself. By visual perimeter the latter is the compound part of increasing optical entity – the present and the past – of music listened to, as well as understanding its sincretic entity. At the beginning mentioned problem of

The surplus is within increased concentration of following and with it also larger spatial scoop of listened to and now seen contents, as well as in the “break” of linear following and static meaning of one of them.

(3)Wilhelm Worring, Abstraction and empathy, Absolute art as utopia, in:Zdenko Vrdlovec; From icon to photography, *Monitor ISH*, no.2 (2006).

(4)Italo Calvino, The King eavesdropping, *Problem*, no. 5-6 (2004), 99.

If we turn back to physiology and practice of already realized optical image of music, we may conclude that when listening to music in view, on the receptors of retina, appears double color – outer and “inner”, by sound activated “pre-color” (E. Hering). The latter in the momentary and returned action through synapses in our brain enables the double “touch” of audio and actually visual color and its “sfumatic” interlacement and fusing, this way also passing into still innocent integral sensuality of the listened to, now also seen entity of musical work and its time relativity. With the suggested procedure, a new dynamic entity arises, joined, audio and visual beauty of music, directed to the future. It offers a completely different, to intellect and sense, still innocent comprehension which excludes the exceeding and misleading gravity of materiality.

We can assume that there remains the nascent interactive entity of music, for each listener inside of objective – subjective, but real, pure sensual concept, found only in associative memory of our early, innocent childhood.

This way music liberates the “consumers” of persuasions, determined habits, meanings, direction into material–and time “entrapment”. There open the space for refined communication, inside which comes to connection of the audio and visual (color) contents and their activity, in one or the other sinesthetic direction.. There also opens a completely new, immaterial, out-of-time space – already mentioned “acoustic universe”.

In spherical aspect, which is over there – in the distance (in place of clouds, but we still remain and hear over here), the music gains new value for more critical deepening into its ascent and still unsearched sensorial entity.

With its own immanent color, a new activity is possible for the music, new description, explanation and above all justifiable new evaluating for all existing and future musical works, as well as for their contemporary, today often missing facing and comprehension.

Changing and apparently abstract optical image of music enlightens its “voluminous” flow, its unknown expressive visions, possibilities and confronting for each individual. But not the kind, which one way or the other, were suggested into unchecked and misled manifestation, of conscious or subconscious idea contents, “fixed” composer’s ideas or visions of the scenery designer, but in the form of outside unburdened role of music, which to the loosened subconsciousness in visual plan offers, defines and represents itself – its still innocently enlightened interior, as the only unambiguous sense.

So the presence of optical image of music in the shine of its own colorfulness doesn't offer only interlaced harmony of audio and visual, but opens its innocent possibilities and premonitions., Here we have to add the optical touch with the depth of mystical transcendence of composer's personality and its increased consciousness. The latter opens to the listener completely new, unframed dimensions of time and space, inside which are opening numerous potencies of unknown landscapes of music listened to, surprisingly comparable to the view at the starry sky and its infinitely distant areas.

We could say that we enter the dimension of higher level of consciousness and subconsciousness, in dimensions of new esthetic relations, of joined audio and visual senses, which are in the contemporary flood of questionable qualities modestly connected and respected.

So inside the practice (<http://www.si21.com/interakt>) and all the mentioned, above all explicit supplement of silence and darkness, there are opening numerous questions, strictly secured in traditional aspects of analyzing audio contents, directed into Newton's one-signification – in one, in immovable pictures or “models”, inside which our “linear or superficial” intelligence dominates, especially our expecting comfort.

The last but not least with our natural interactivity, which we all carry in us, and suggested procedure (I believe, others will be developed), it will be possible to widen the limits not only of music, this eternal, exclusive and always welcome human companion, but a number of other dimensions, activities, notions and regulations, originating in us.

NEW VIEW

Every perception of one or more different contents is fastened into intentional or unintentional comparison “equal to equal”, which belongs in already mentioned Democrit’s law. In the case of optical image of music we are observing and recognizing the diversity of one contents—music—on two different levels and their simultaneous mutual interlacement.

Inevitably here open numerous questions, among which we can set out the question of optical esthetics of music listened to. This is the esthetics, which will evaluate different (sensual) active color – tonal structure and their mutual interlacements and activities, above all, the simultaneous joining of audio and visual without outer burdening.

We must also stress rather delicate questions: Will the suggested optical image of music in relation to today passive and petrified rules, of taste and esthetic believes in society (to existing music in larger meaning) provoke rejection, complaints, amorality –“stake”? Will the traditional concepts of concert performance, today determined with the totalitarian form, the same weight, “consolation” and concept with the integral image of music? Will, while composing music, its visual dimension be considered too, its real dynamic color spatiality, in its spherical presentation, its expressional (sensual) power and its new presence of higher range, in today so needed balance?

All the mentioned is valid especially then, when the musical performance will be in known and definite space: in musical planetarium, in hologram performance ... or similar, as it was by J. S. Bach and also other composers, where were joined sound spatiality of music with ambience and wishes for holiness – transcendentalism of the subscriber.

After all, it is possible to join all the suspicions and similar questions into one question: Is it possible to construct the renovation of valid musical esthetics (1), with the color fascination of suggested optical image of music (but also the one, still to come), where while listening and simultaneously seeing the gained something more than the cosmopolitanism – “the game of a day”, or momentary attraction and satisfaction of permanently expected balance?

(1) Esthetics of music, which will be joined with its own optical image and will this way increase the mission and fill the missing parts and comprehension in other cultures.

The answer certainly can't be expected immediately. The reasons are different. It is however possible and some findings have to be stressed, today in society hidden changes, increasing differences and speeds, the flood of images and unnecessary (virtual) pieces of information for our existence, defined only with one value, which brings painful insecurity.

That is why here opens in the sense of expected, but in society also needed balance, open a bold and utopist thought: Will some day in the abstract, immaterial process, as well as provoked (now often "denied") compassion/empathy be a value of higher level, a substitute and the opposite of dominating to have, but not only in music?

When making and opening the suspicions and questions like that, today in musical practice rightly and irrevocably are reviving old/new ideas of independent arts, "visual music" (2), anticipated in avandgardistic visions from the beginning of twentieth century (3).

The reason for revival of mentioned suspicions is not in new technologies and irrevocable development, which today inside musical practices enables more-performative, multimedia technology and similar.

The answer lies in the wish of "derealization of the real" (4), in uncovering and liberating the valid but misleading "images" – "shadows" (Platon's allegory about the cavern) and thus inenlightening the real contents, dimensions and ways, which are in us.

With optical image of music, we no more look for and expect only the favorable identities with audio (inside suggested stories, messages or material endowment), we already know, but with the suggested optical image of music, with its following, "reading", it interrupts the false identification and thus with deception, known in film and literature.

(2) In 2011 was the centenary of the beginning of abstract art by Vasilij Kandinsky (*About spiritual in painting*), who in his work under the influence of Schönberg's "new harmonies" left also one of the milestones of abstract visualization of music. To memorize this event there was in the largest hall of Postojna cave, on February 16, 2011 performed a projection of visual music. (Božidar Svetek).

Visualization of music, indicated by Walter Ruttmann and many others, especially today, with the development of computer and other technologies, gains new and new dimensions, which in such scoop have not existed yet (<http://www.centerforvisualmusic.org>).

(3) V. Kandinsky (Richard Wagner before him) (*Gesamtkunstwerk*, today multimedia), A. Schönberg (atonal music ...), A. Skrjabin, P. Klee (harmony/counterpoint), V. Eggeling ("diagonals of symphony"), H. Richter (rhythmically expressed movement), W. Ruttmann (equivalence of opposites), I. Sturzwage (abstract film *Color rhythms*), K. Stockhausen, V. Zuckermandl, O. Fischinger...

The optical image of music gives the listener possibility to awake his often neglected function of self-communication, self-criticism, consciousness of his existence, his smallness ..., what is much more than the misleading dialogue or false identification with the suggested stories or symbolic substitutes, known as retreat –into have (E. Fromm) and wished “artistic pleasure”.

With optical image of music, I believe, it is possible to enter the music, its own darkness and silence – loneliness, where its – artist’s/human undiscovered potentiality and dimension are enlightened.

MUSICAL PLANETARIUM

For the listener of music it is a problem to preserve homogeneity of contents within continuity of listening. Although for each musical work, when listening to it forms an accompanying suggested or experimental contents, there exists an open (un)conscious antagonism inside audio and visual, between expected, experimental, conceptual, suggested “story” or visual endowment and autonomous, abstract musical work.

The problem of insufficient homogeneity is hidden within unsuitable interaction among collaborating contents, objective incompatibility of audio and visual contents.

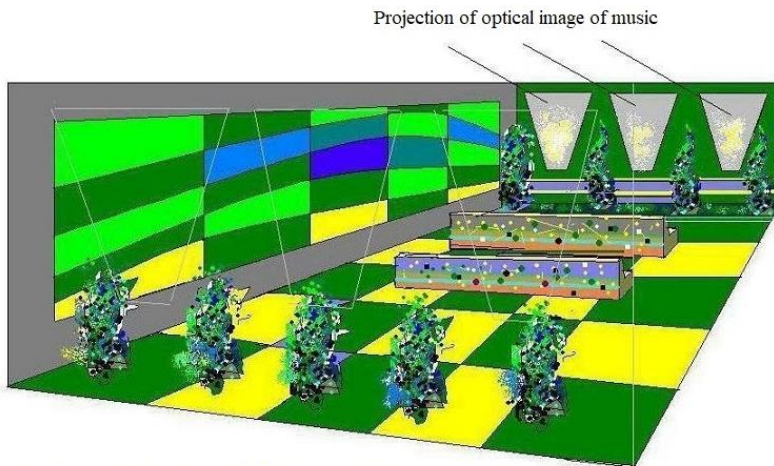
If we show it with a model, inside which the audio contents are placed in the center of visual contents, taken as a “closed space”, and we listen to it through imaginary opening, the “space” (real environment with its contents) not considering the privileged audio contents at their evaluation, they take part in and influence it with its contents.

If we turn it and in the same way privilege the visual information – view, similar thing happens. In both cases the influence of contents of the environment/milieu is inevitable, in one direction or the other.

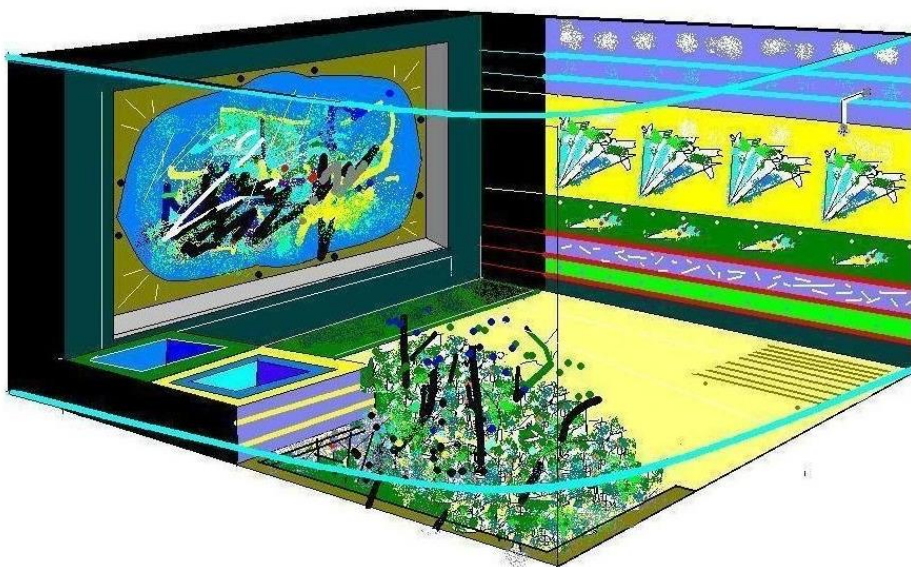
This finding opens largely already exposed question of objectivity of both contents, inevitable influence of one milieu on the other and this way the questionability of achieved synthesis, what is valid for subconscious “privileging” of visual contents (1).

In the history of musical art, the problem of incompatibility of audio and visual—their antagonism, was rescued differently. Through time an acceptable solution was formed; “recoding” sound contents with light, color, but in this solution, a big problem has arisen of movement of light in the sound, limited possibility of “manipulation” with light, color, what is to certain degree still the problem. We have to stress the problematic, but still open question of “closed” physical space, within which music is questionably performed or sound and light are joined.

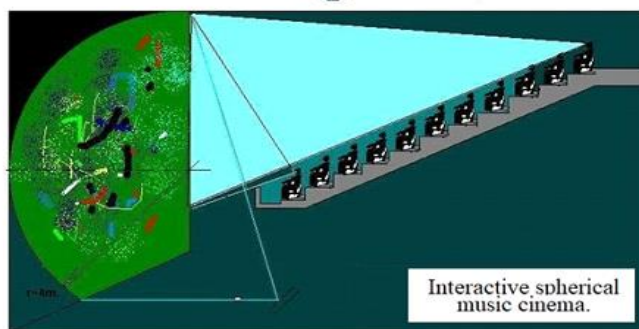
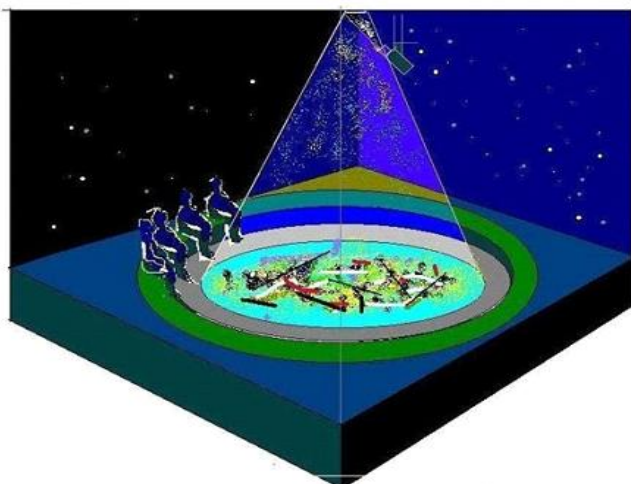
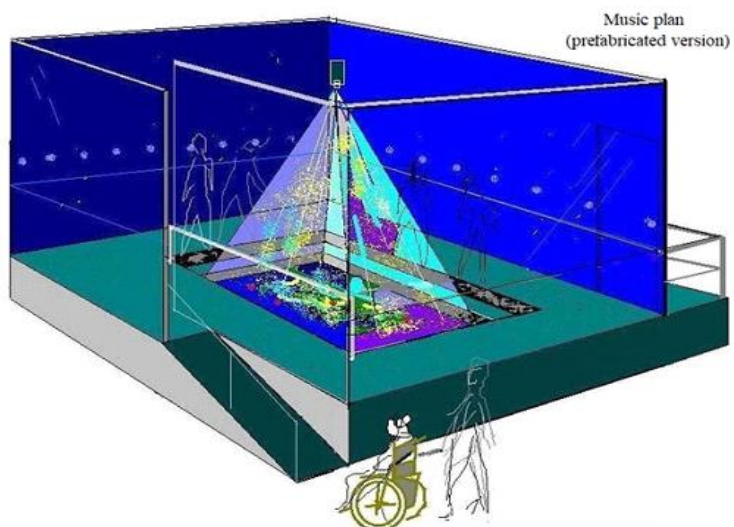
(1) “*Man is a visual being.*” Anton Trstenjak, *Man, being of the future: approximate anthropology*, Ljubljana, 1985, 105.



Designing bigger public places, including optical image of music

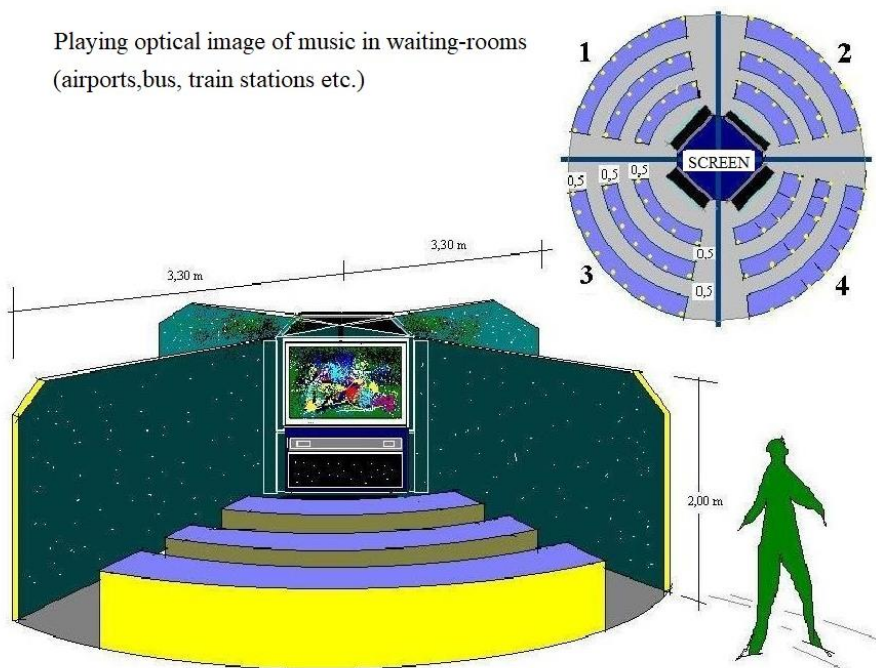


Arrangement of private places, including optical image of music



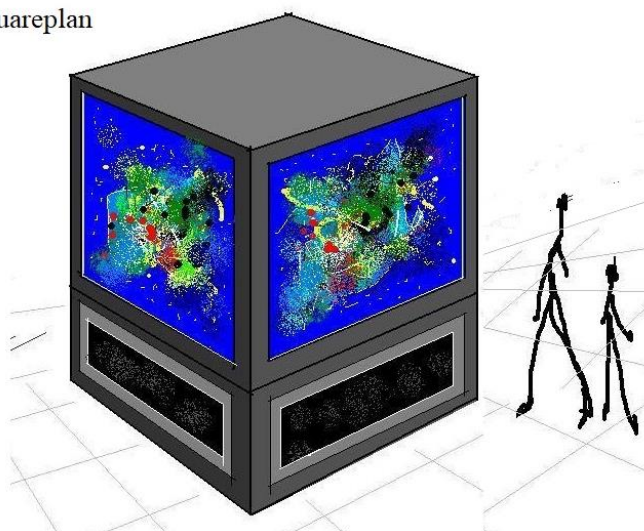
Forms of public presentation of optical image of music

Playing optical image of music in waiting-rooms
(airports, bus, train stations etc.)



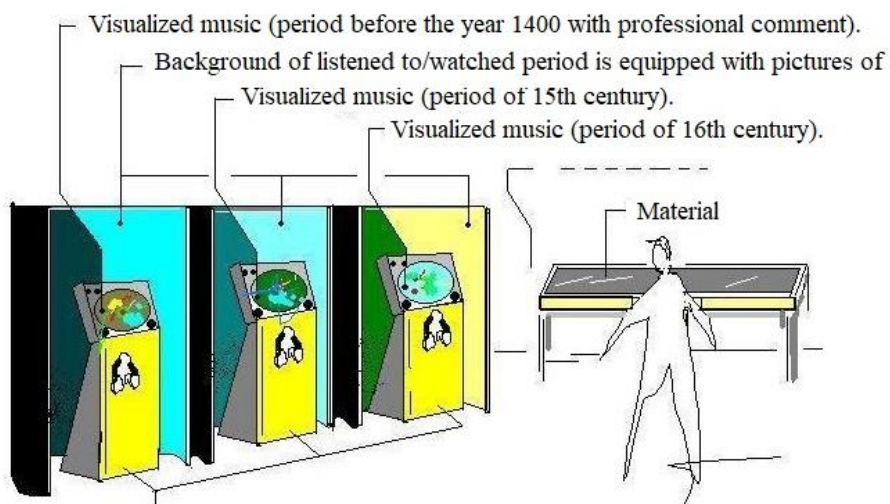
Form of public playing of optical image of music (waiting rooms)

Squareplan



Form of public playing of optical image of music
(waiting rooms)

pic. 37, 38



I - BOX

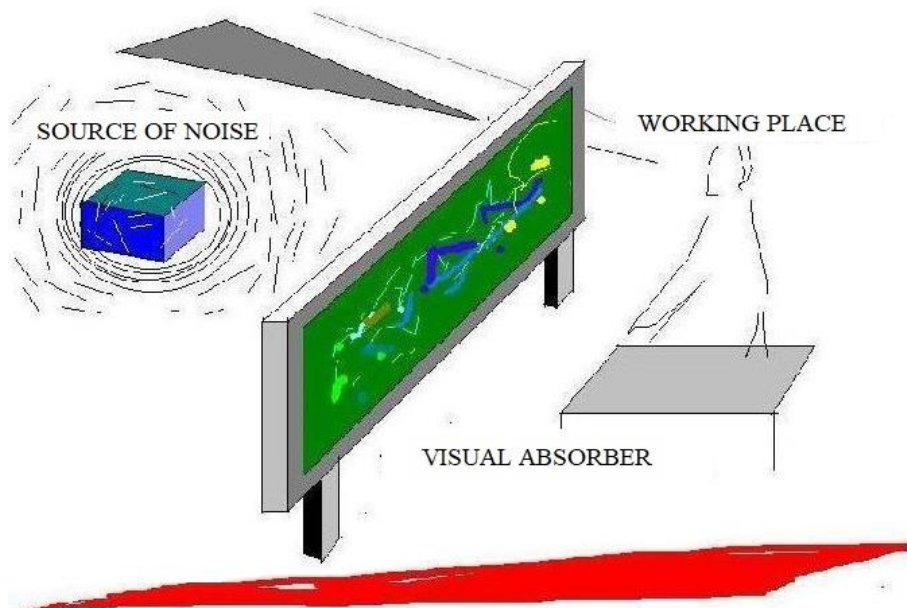


Different equipments for playing optical image of music.

Out of practice, I think, that the problem of “closed” space, its limiting perspective and in dominating flatness in it, meaning joining sound and light, can be solved only, if intentional function is in harmony with the spherical volume of optical image of music, which is realized and formed in space with its structure and duration time.

If we go further and ask ourselves about the ideal form of “closed” physical space, in which music is happening (2), it certainly is the “globe” as a perfect, balanced and in looks soft form. Especially interesting and attractive is its interior spheres, which has always been compared with the sky, where the stars and planets have been observed.

This observation of stars and planets was and still is extremely attractive, especially because of its mysteriousness, because of possible optical contact with the far away and unknown “landscapes” of universe, today more than ever before, seen through the telescope.

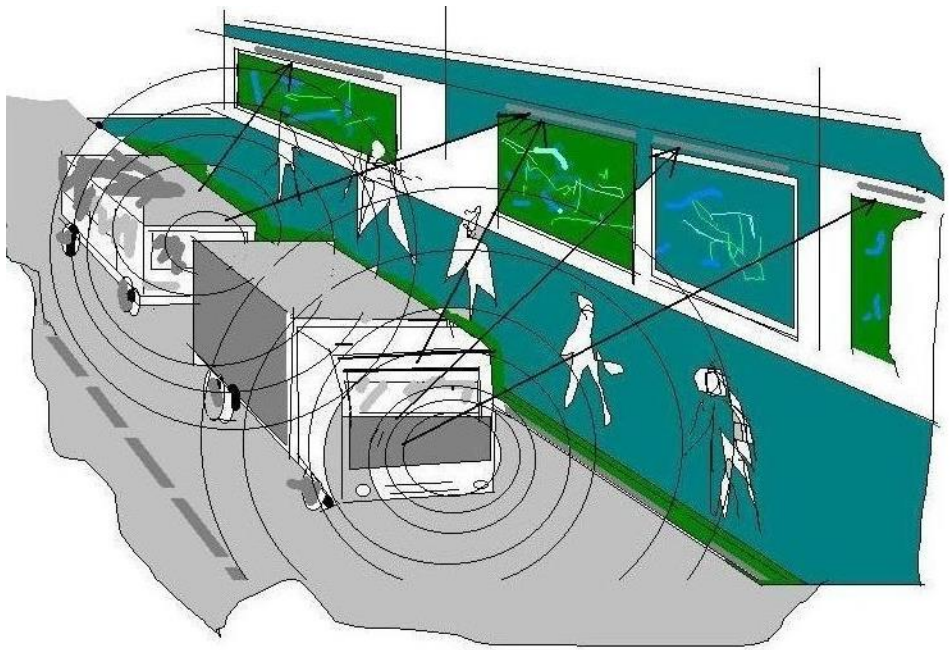


Optical panel for visual absorption of noise at the working place.

pic. 40

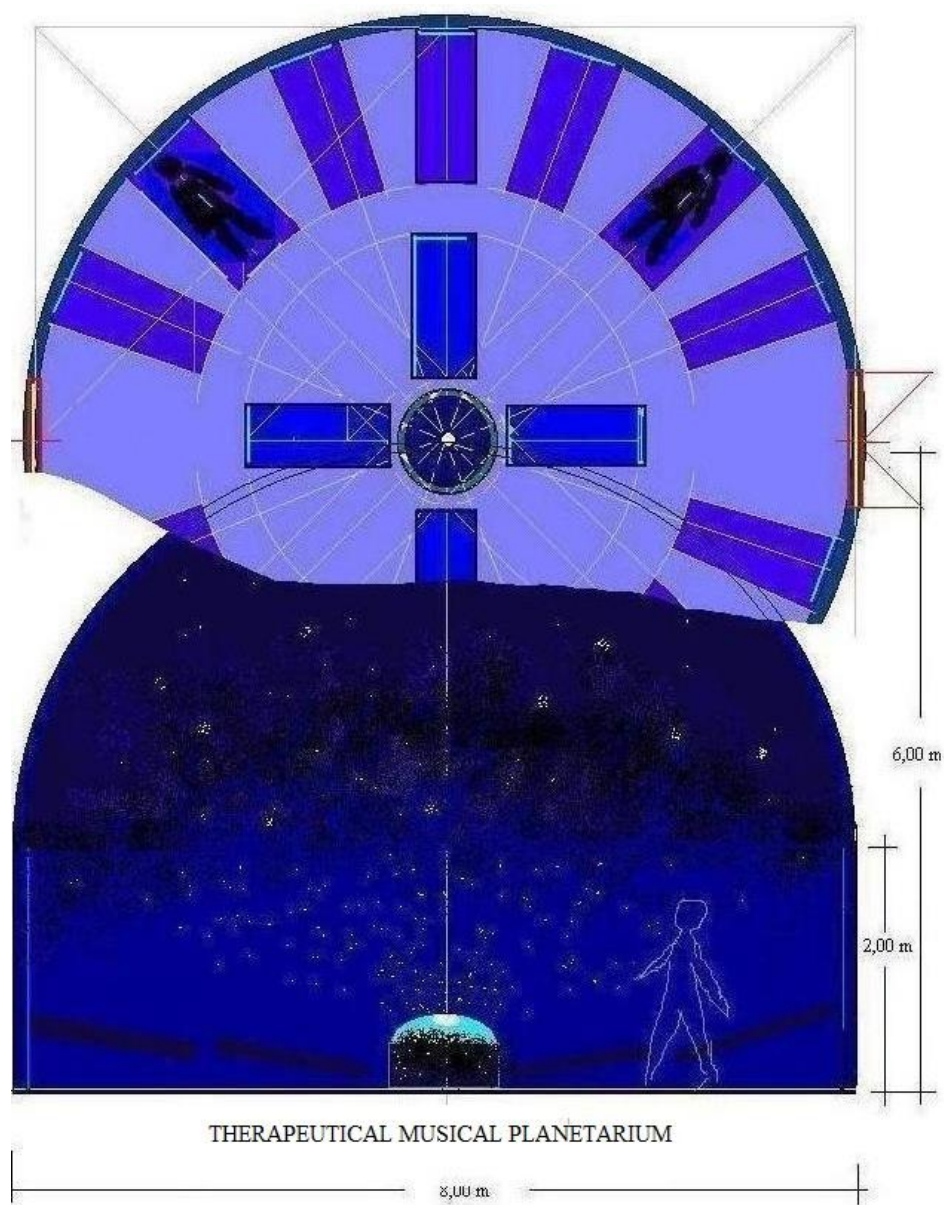
(2) This problem has no meaning for the hologram performance of music

We must also add the extreme state of senses during night observation of stars, because in its entity it offers out-of-time and in some sense its chaotic view, “disorder” of stars, planets and galaxies. But however there is in our indulgent view, some unknown and incomprehensive “order”, which inside the spherical depth of view, attracts surprises, excites us and at the same time - like tonal harmony, calms us.



Optical panels for visual absorption of noise in traffic.

pic. 41



Receptive musical therapy in (small) musical planetarium.

pic. 42

This vivacity of the look into the depth of spherical sky/universe, directed into endless number of stars, planets, galaxies has been forever interesting and attractive for the subscribers and builders of churches and other objects, which ornamented this sphere with images and colors and this way got closer to the feelings, the starry sky offers with its known and unknown imaginary contents, as well as with distancing into unknown but attractive depth of incomprehensive endlessness.

Through years of practice with looking for “calming” the antagonism between audio and visual, between music and light we have found out that this exceptional but problematic entity can be reached only one way, that musical “happening”, upgraded by its own optical image or color, moves from traditional environment (together with its performers) to eternally equal darkness and silence, in already known spherical object – planetarium.

So the presence – projection of optical image of music inside the musical planetarium (picture 45, 46; AASR 174/93), in the embrace and depth of spherical presentation and observation in its own autonomous colorfulness, time and space carries itself, is based in itself-in it and nothing outside it, because arts can have for contents only itself. ”The idea of pointlessness, I derived it from art,” says Malevič (3). This fact has for ever loosened and moved the limits of discoveries, diversity and possible.

As a matter of fact, inside spherical music of planetarium projection is possible, visual presence of music and thus its clear separation from real – material, what the listener/spectator makes possible the “de-realization”, exceptional view from its interior to its exterior, which expands into cosmic depth, into beauty of already heard, into relativity of time and place as well as back into its interior – its transcendence.

We could say that the view on listened to music is comparable to the view at a starry sky. So we can conclude that real musical “illusion” is not only in audio but also in optical touch with dynamic image of musical sphere.

By distancing into depths of spherical view at music listened to inside it there are meeting our ego, our experience and the composer’s world and the cosmic of his presented music. The stress is in complex joining of audio and visual contents, which in their duration do not exclude each other and do not attract us with materialism, surface, perspective, gravitation, with one or other priority.

(3) Slobodan Mijušković, Kazimir Maljevič: *Suprematism, pointlessness .. texts, documents, explanations* (Beograd 1980, 83).

So with “elimination” of “traditional” space, burdened with indifferent contents and filling of the latter with the optical image of music listened to, the listener can get a new insight, which uncovers in music – composer’s discovering those contents and expectations, which come from the open sphere of “pre-music” (Platon).

The presence of optical image of music, “supported” by audio, in fact takes us from spatial limitations into “supramatical field”, as Malevič (4) writes in his texts, in the field of energetic potential color differences.

With concentrated listening and seeing – “reading” of music – it actually moves us into its “pre-world”, in its cosmic, it enlightens us with its universal, but withheld shine, and gives us the experience, excitement and calmness compared with already mentioned view at the clear night sky, full of stars or the recordings of planet mists through Hubbel’s telescope. In the integral visual and audio optical image of music we can experience its spherical dynamic effect, the world of musical, already indicated with the “cosmic cinema” (Jordan Belson), especially in the visions published in the book by Petar Salem “New sound”.

So the world of musical can be actually heard, seen, experienced in the “interactive/spherical “musical cinema” (5) and in the musical planetarium. (pictures 36, 45, 46), where the optical image of music passes into its cosmic. In its depth, spherical dynamical presence, the music on the vault of planetarium uncovers and offers its untouched landscapes and beauties.

I believe that in this, the misleading, comfortable linear-superficial endowment of “Platon’s cavern” is enlightened, the place, where the known spatial influence of its shadows is exceeded, which we meet in churches, concert halls and other places. So the listeners can “eliminate” the real time and thus the insight in its relativity is possible.

In a completely new way the reality of parallel travel with music is enlightened, discovery of its “universe”. In its depth there is a fascinating, but withheld composer’s “transcendental world” and his work, integrally esthetic effect and the feeling of freedom.

(4) N. d., 47.

(5) Božidar Svetek, Interactive Spherical Musical Ccinemav Iena, *Ideen-Erfindungen-neubeiten*, Nurnberg 2001

SPACE IN BETWEEN

In this chapter we will speak about space in between, which is open by our inborn interactive characteristic, about opening completely new directions and possibilities for filling the actual emptiness and differences opening while listening to music, at a concert hall and at home and between going to the cinema or watching television.

Television: the new transmission technology of moving pictures and sound does not offer the fascination, which was possible with older technology—cinema. With the latter it is about »preparation« and going to a special place; it is about darkness, glamour, specific smell, social meetings and many other “expected tensions” (this doesn’t exist any more, pity), similar to going to the theatre.

Small screen: the film shows the same moving picture as the cinema, but at home, in the living room, all the mentioned, framed fascinations of moving pictures are lost in the contents of furniture and familiar objects to us.

With this realization we can draw a parallel, where on one side scoops listening to music in a concert hall, on the other side listening to music at home. So a visit of a classical concert is always accompanied with special feelings of tension and expectations, once experienced also when going to the cinema.

Listening to music at home has a similar effect as television. But in this comparison is an outstanding difference, not yet exceeded and filled. While watching a film at the cinema we can separate environment—visual endowment on one side, just the “preparation” for watching the film and time after it on the other side. The place or hall, where the film is shown is “bereft” of the appearance—environment.

With the projection, with placing film into darkness and silence, confinement and isolation, elimination of environment is reached, which could be obtrusive during projection. When film starts, all its fascination, esthetics and effect of presentation lie in the unburdened and liberated contents. Nothing is outside the film projection.

On the contrary with the concert performance (in acoustic “box” – CD) or the performance of music at home everything is visual. Hidden are only the base of audio–music itself–and the spatial dimension of music.

To put it differently: the instrumental music is abstract. In its expected visual prolongation carries its real colorfulness, its own shining entity, but it is covered and separated by inevitable view of the environment. So the inevitable antagonistic environment remains, together with post-creators and the audience, unfortunately still the “compound”, often also dominant part of its linear surface of growth. That is why, following music by contents and its sensual experiencing remain questionable, above all in the sense of its integral perception.

If we take into consideration all the mentioned I suppose, that music for its immanence undoubtedly deserves, spatial colorfulness of its manifestation and expression and suitable connecting place for performance, where it will enlighten its own and our reality.

“WIDELY CLOSED EYES”

In the sense of knowing, two factors are extremely interesting. the activity and the influence of darkness on a man (1). When the eye perceives darkness (fall of the day, passage of daylight into night), there start certain chemical processes in our brain, in the direction of relaxation of body and psychical tensions, preparations for sleeping.. Body activities slow down, body is slowly relaxing.

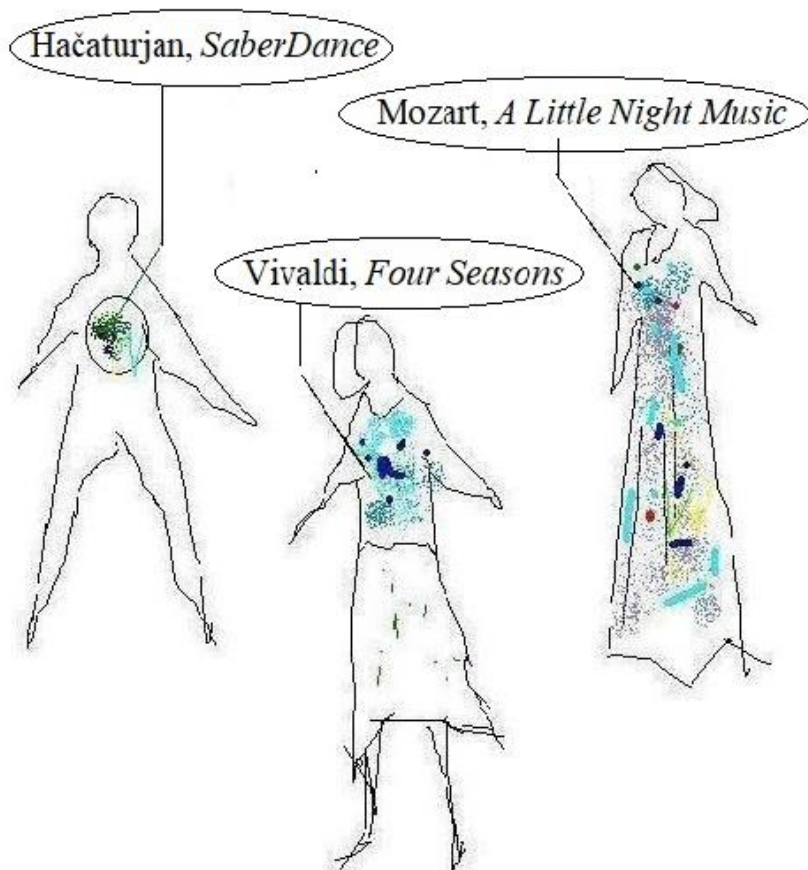
This is true for most living beings in the natural conditions. But man has, with surplus, artificial light, made possible the exit from natural order, he has preserved his basic instinct in the sense of connection with darkness.

And here exactly film has found its home, its attraction, and fascination. What is essential is reaching relaxation in darkness in a natural way, but however with “deception”. The state of relaxation is welcome, especially because of tiredness, depressions, stress, traumas or similar, what the present time inevitably brings. So film will create the feeling of amusement, relaxation, self-confidence...with individuals. It will have its important role, but the latter must not be, with the individual, in the sense of unburdening of its own individuality and responsibility.

The mentioned facts can not be compared with the musical contents, as the concert hall or some other performance place, is the component visual-aesthetic part of music listened to, unfortunately, in most cases the view or ambience remain disconnected and unchanged (2). The programmed changes are only in the misleading, introductory tension of expected (in concert performance) and in the musical contents itself with its inbuilt but also “set” tension (what is its component, often commercial part).

(1) In its scoop we are always looking for light or sound, we expect the safety of the known and the manageable.

(2) So today we have concerts, which in their performance include different light or color effects, some really exceptional. But as for expressiveness and joining of contents performed and the environment, in the sense of entity, rather modest. The place meant for audience, integrally and in meaning, doesn't allow communication and spectacle, which music contains. The listeners are excluded and are not the part of these contents, they are more or less distant spectators. This fact is present at almost all concert performances of serious music.



Segments of optical image of separate musical works as patterns in the textile (fashion) industry

pic.43

In the shadow of misleading introductory tension–expectation and against his own interactive endowment of accepting the audio contents, the listener doesn't doubt the visual endowment, and at the same time into their spatial connection and thus into quality of audio contents. This (un)conscious misleading expectation carries in itself a break, which stifles the dynamics of interactive following of music.

The exit out of this kind of inactivity, out of (un)conscious “disturbance” at interactive fusion of contents present, is closing eyes. It is about “deleting” the visual endowment and following only the audio contents, music in darkness, as already mentioned.

With all the mentioned we must add the “silent expectation” or maybe even the “demand” of the music listened to and its formed programming, to concentrate only on audio contents, what “talks to” the mentioned tension in expectation. We shouldn’t establish the “forbidden” optical contact with the more layer antagonistic environment–endowment (picture 18). We should simply disregard it in our observation and have “widely open eyes”, what is because of our physiology questionable (3).

We must understand that our sensual “registers”, although “wanting to collaborate” with following the information–music, they don’t establish the expected harmony, sensual entity of audible and visible (picture 18).

Because of frequent “domination” of outstanding visual “registers” of material or conceptual endowment, music doesn’t reach its real authenticity, fascination, attractive and mysterious message, transcendence, which it carries in itself and could offer. In practice this means we don’t have the suitably formed approach and agreement about the concept of integral image of music.

Some musical works or some parts of it with their contents, with their independent esthetic entity, the “prepared” listener, while observing, is literally chained to it and thus the contents of the environment is actually “deleted”.

What fascinates us, also separates us from our interior and thus in our audio observation comfortably stiffens, exceeds the objective communication-image/environment–and makes this way music for the Music; from this we can derive it is about timely limited state, where the music itself tells us in fact what it wants.

(3) With the mentioned affirmation, we meet again the initially mentioned doubt about authors rights, which go way over audible into the sphere of visible.

(4) The phase, when visual images are most active.

It is about out of time merger and coexistence of conscious and unconscious, the passage into “limited” mass of “lasting co-nows” of audio, in its optical “pureness” reforms into the starting structure “state REM” (4). In this kind of duration of integral sensual state the absence is achieved, “paralysis”, loss of touch with the real environment, as well as time, we are fixed in.

We are speaking about something abstract, fascinating, about entrance to the spatial time, which is not part of gravity nature, endowment, cyclical or linear time. It is a state, comparable to optical touch of liberated – moving color and its spectral, often mystical expression (5). After all in this state, good music is written with the capital M and it touches the eternity.

DISPLACING

With optical touch of music listened to, with the state of tonal “sublimity” (1), we are displaced into visual moving four-dimension structure, into its “aggregate” state, materiality, which overtakes us, as we are part of it and at the same time its “prisoner”.

The latter takes us into its real inner immaterial world, into new balance of color differences and in the world of open dialogue, beauty, coexistence of audio and visual harmonies, endlessness and universality (2). In the nascent syntheses inside itself the music gets back the amazement, ceremony and its neglected shine.

In observation, sharpening of view, the listener meets the “magnetic fusion”, which activates the temporary exchange of existential time with the relative one, joining and balancing the differences of sensual world, stressful, depressive and other tensions with more pleasant experiences, which music contains.

With the optical image of music, it is possible to draw a line between the contents and the meaning, the music in its immanence carries, above all between visual hegemony of more-layer environment, program symbolism and the interpreters themselves during the performance.

This way, in optical image of music, the separation between the motive and appearance, between the actual contents, what music should be and what it certainly isn't.

After all, music in its entity and duration is enlightened in a way which doesn't suit time and our actual prime physiological characteristics. This also means, that double sensuality of audio and visual passes into interactive comprehension of followed contents, which open to music numerous creative and technical expression possibilities.

(1) It is the result of looking into double structure of audio and visual musical contents, within which there comes to the continuous “fusion” of now and times past, absence of horizon, shadows and weightlessness.

(2) With hologram performance of music the position of following will be possible in the core of musical happening.

DIGITAL FORMAT

In its duality the contents of optical image of music carries 1) real visual, what can be copied into one moment, comparable to photography, model and 2) in the same contents hidden imaginary (1), what we, while following, supplement in our fantasy. We must understand that the audio and visual contents in the joint time and space, we exchange as an entity, subjectively and objectively, consciously and unconsciously, simultaneously and balanced in intensity, with both senses at the same time. In the new interactive image the optical scheme of music is changed, it is revealed, cleaned and unburdened of daylight.

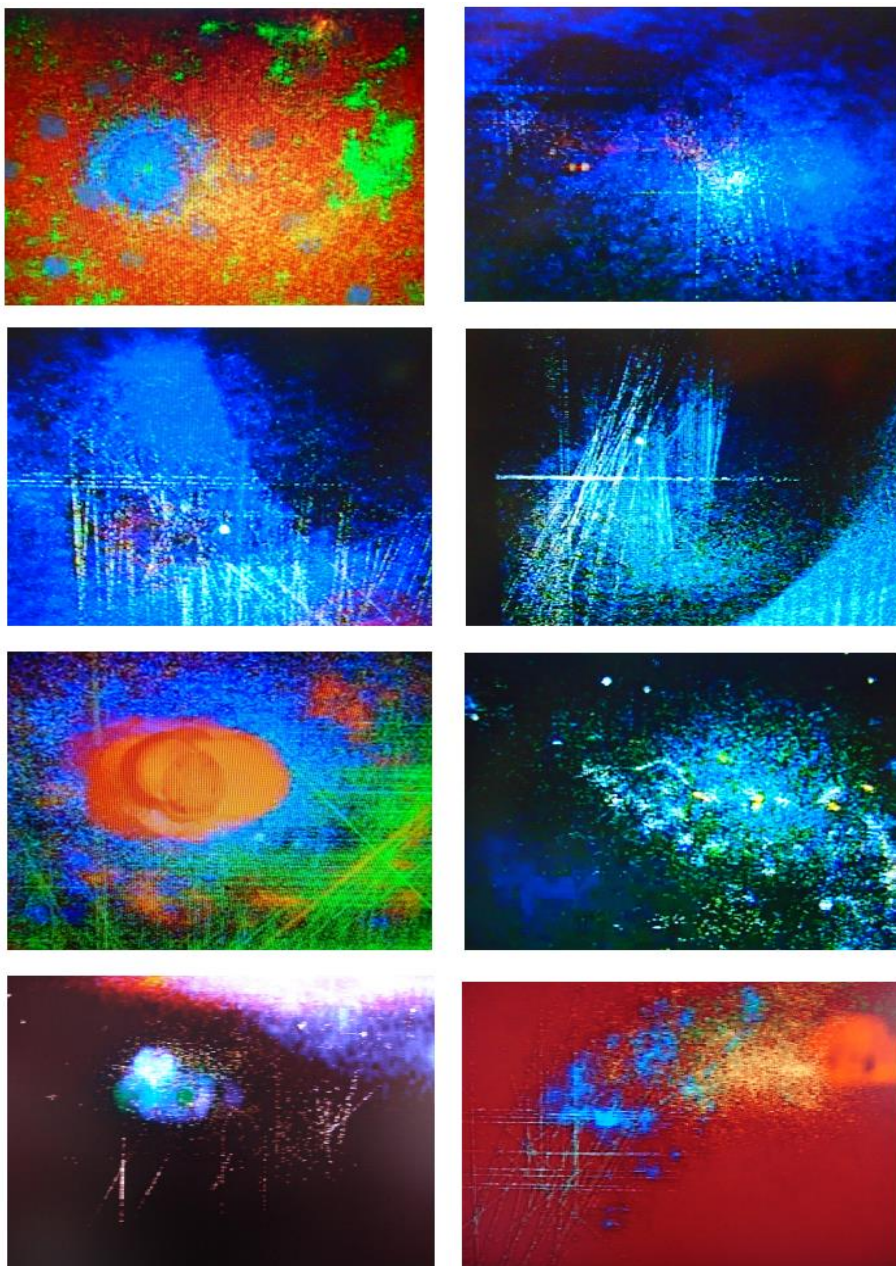
In the image of integral consummation and experiencing, music is integrally “balanced”, its harmony, melody, rhythm, structure, duration as well as density and translucency, can be also on the visual level equally followed (3) (pictures 48, 49)..

Thus all-inclusive, integral music remains outside doubt, moral judgments and program directed effects. In its spatial expressiveness the audio and visual actually never repeat. So I believe that music will continue to preserve in its new expressiveness exceptional and attractive place in art.

In its view it doesn't bring a story or natural, repeating, predetermined and expected contents. Within the audio its entity portrait is enlightened, it returns us into the sphere of darkness and silence of conquering nothingness, into calming transcendence, the starting point of composer's pre-association and idea. This way it represents itself and establishes pure untouched entity.

(1) What the composer might not have scooped and had possibility to express in music notation.

(2) During perception of now and already heard contents there is no clear time sequences, differences. The past contents are interlaced in time (in contrasts) and are returning to now. They collaborate and enable integral fusion and following, without real inner time dimension.



Separate shots (pictures/frames) of optical image of different musical works.

Music, joint with its optical image, lives in dual existence in new surprisingly fascinating climate. Its starting point – endless space, darkness, silence, “pre-first”, composer’s harmony, formed ideas – are now clearly expressed in color. Within the sphere of music listened to, the “optical touch” is possible with its always expected image. The consumer loses his shelter, natural, known, comfortable and questionable communication, what certainly awakens again our sleepy curiosity and activity.

The contents in front of us, exceeds all valid and besetting concepts of musical and fine arts expression. When listening and observing again, we see and experience the upgraded music anew, we modify and refresh it.

In the process of following it, it loses all the loaded and imposed burdens, the ones that could distance us from its core, relative time and space.

Several times heard, but not comprehended enough music is valuated anew. Its structural contents is revealed and enlightened, which we deficiently perceived or haven’t even touched it.

The new aspect and revelation of contents, mysteries and amazements are possible, which music (man) certainly carries in itself. As a matter of fact, music thus opens the way back into the depth of man’s ego, darkness and silence, conquering nothingness; optical image of music creates the way to self recognition and space for it.

Inside the latter we are facing reality and relativity, uncertainty of dynamics of our endowment, at the same time with (apparent) exit, which is permanently interfering with the sense of hard and rebellious creativity, supplementing the expected.

Music doesn’t need to be explained any more, it’s enough to listen to it and see it. IT is in front of us, in its open dimension – completely revealed.

As such it gains power, harmony, endless universality, as well as the new psychology of listening or better still, imagination of consumption. This is especially interesting, as in its “nudity” it doesn’t comply to anything, only itself and its immanence. It remains indifferent, self-centered and democratic, given, attainable and sufficient to each of us, so anyone can put in it his ego, meaning and experience.

NEW LIFE

All the written is in some way in disharmony of existing, almost dull and unchanged practice of performing and reproducing music and in it placed environment of collaborating but questionable message and view.

As a listener of music, I express my disagreement by this work, directed into amelioration of valid practice of listening to serious instrumental music; this practice often expects of the listener to separate the hearing from other senses, which are equally active during listening and want to collaborate.

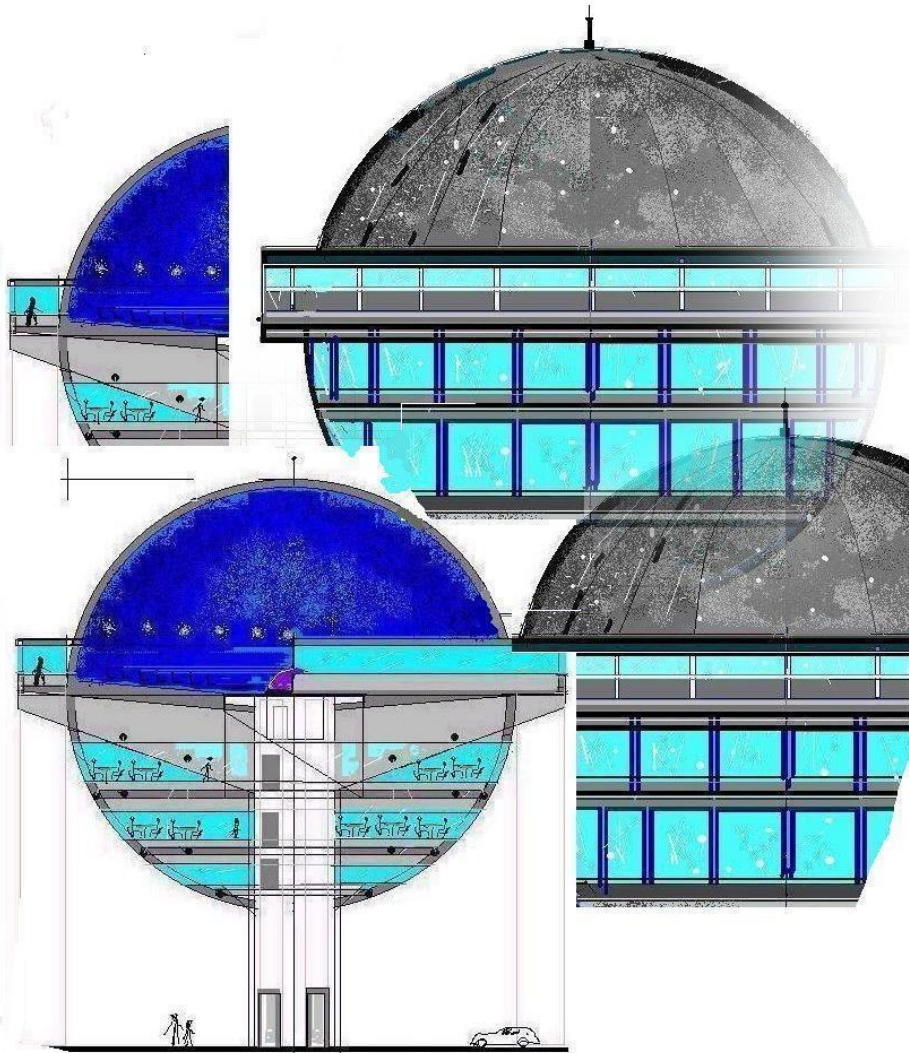
I introduce it in the change, which will equally activate sight above all, the sense which hasn't had an important and clear role with perception and evaluation of musical work listened to. I believe that in the larger scoop it will mean gradual change of collaborating accidental environment, apolitic picture, with enlightened tones, exclusive property of music listened to.

My aspirations are directed into autonomous, innocent and untouched landscapes of music, its spatial or its "pre-first", above all with the serious instrumental music, where the enlightening of untouched vibrations of "sound quantum" and thus eliminated presence of "Platon's shadows" make the arrival of autonomous feelings and experiences of entity of music listened to (1) possible.

The suggested orientation could be determined with interactive music, which joins in itself fine arts and film, music with "endless dimensions". This is valid above all in the orientation and approach to harmony of audio and visual—tone and color, not suitable only today, in contemporary technology, on internet etc., but also and above all suitable for actual, not researched yet physiological extension of our ego and its understanding. All the mentioned goes beyond premonition of always hidden and unattainable dimensions.

(1) No matter what is said, music will, because of historical "inertia", have tendency to preserve and not touch its autonomies, identities and practice and will go on joining poetry, literature, film ... our already tested feelings, expressions of our thoughts, contents of our experiences and actions... "Platon's shadows".

MUSICAL PLANETARIUM

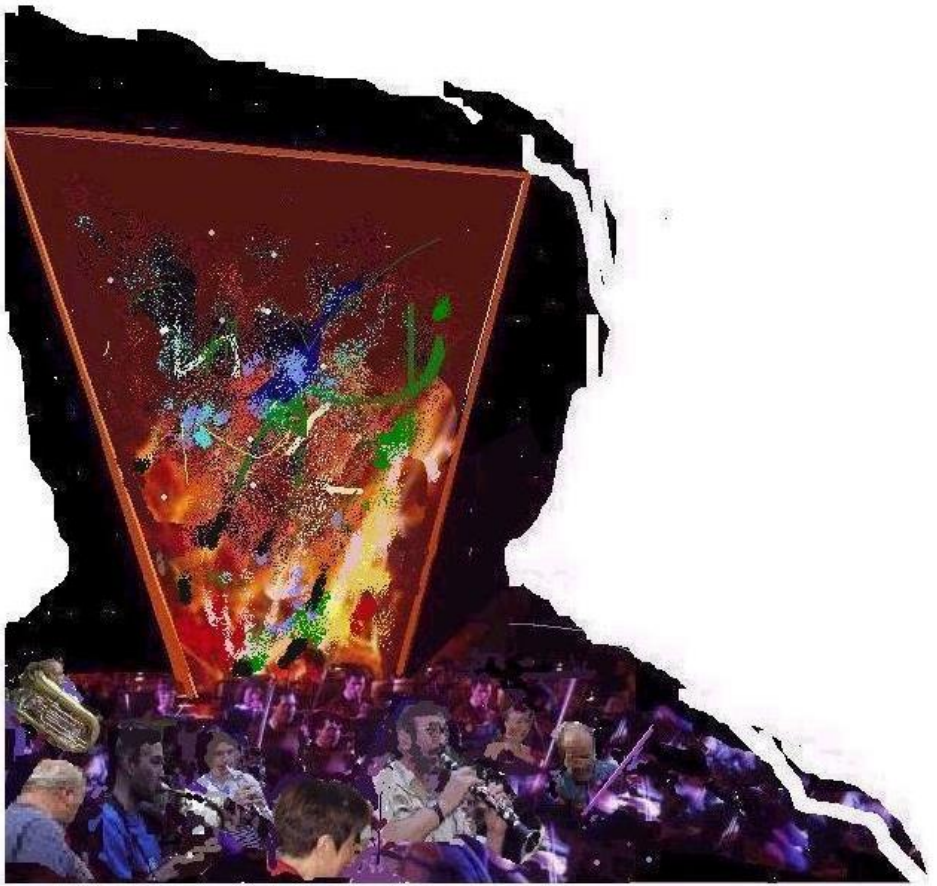


pic. 45



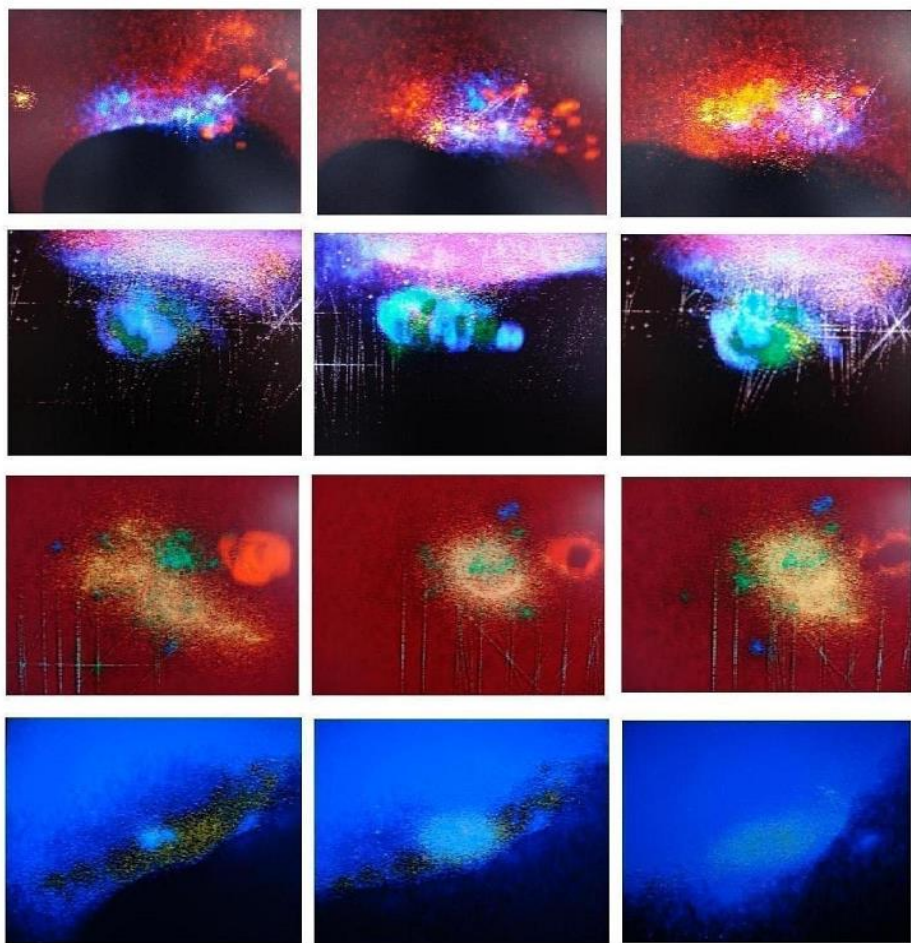
Following spherical optical image of music

pic. 46



Object for simultaneous following of optical image of music in a concert hall.

pic. 47



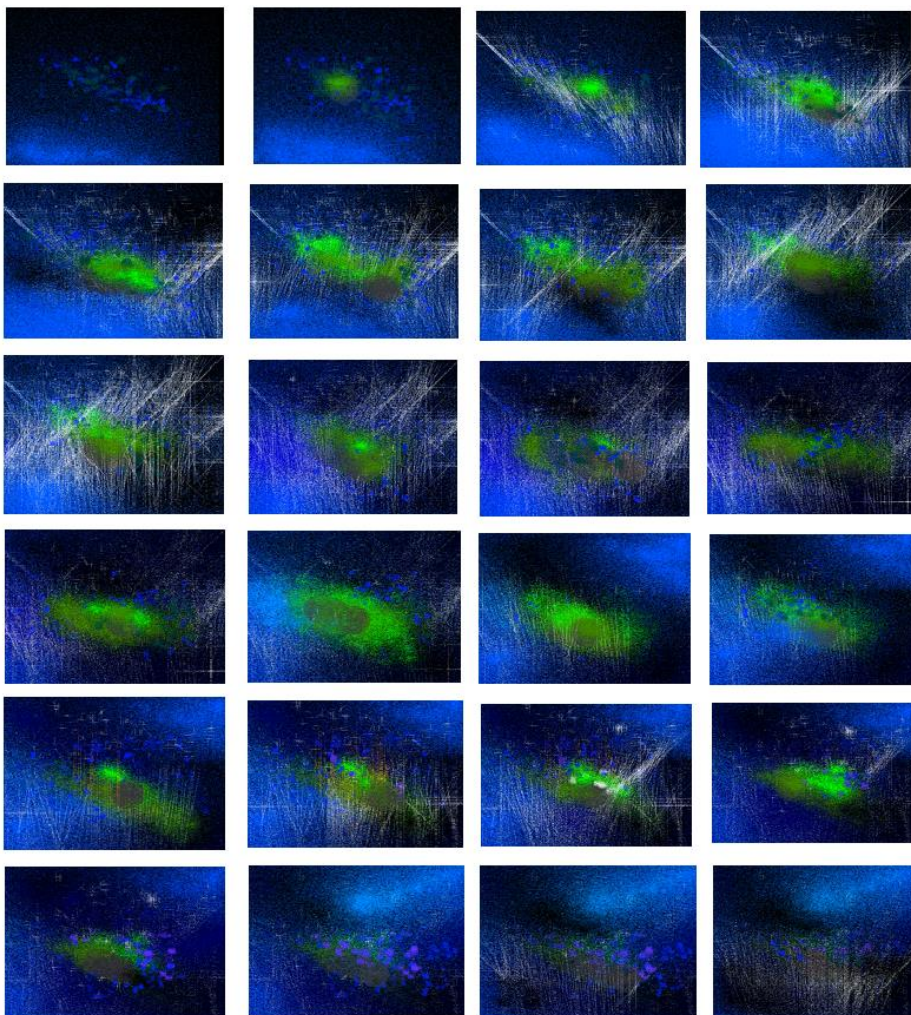
Separate shots/sequences (twice) of three optical images of music.

pic. 48

For this reason I believe, that suggested orientation of music won't make possible only the exit from its "reservation", refreshment and prolongation of its life, but also the increase of its contents plan. So with the suggested optical image of music there is possible a form of "invasion" in space, beyond the musical static depiction, suggested stories, messages and endowment. By entering this space, "in cosmos" of music, the return view is possible on the world and experience, we already have, is possible.

With all the mentioned, what is the basic lead of the here present work, the interpreters of music notation meet a question: Can they in favor of Music, composers “pre-first”, its dignity, its colorful fascination, permit (in front of audience) resignation to their visual (physical) presence and permit to music, that in time of its existence lives in its pre-spatial expressiveness, in its truth, autonomy and freedom of its duration? They should ask themselves for the reason of new alternative concept (2) because of new entity, new reality added to music, where twopost-creators/interpreters would perform.

(2) Concerts in the musical planetarium, in the “music-plane”, interpretation in concert hall with the object of visualization, TV (home cinema), internet and image of music in hologram performance.



Separate shots/sequences in a string (n) of the same musical work

pic. 49

The first post-interpreter–sound–we already know. The second – fine artist, fine arts group or “orchestra”–would inside the reflexion, on music, on its “instruments” simultaneously articulate art process of their own sensual experience of music listened to. So we would have two post-creators/interpreters – unique co-creators for a new authentic, dynamic and richer experiencing of musical work (3).

Here we have to add another (subjective) but interesting experience, concerning the comparability of DVD and CD formats. If we first follow music upgraded by optical image on DVD format and then “take away” its color expression in movement or other: we again only listen to it (from CD), music on the level of perception is no more what it was.

So against all the mentioned and new technology inside which the contemporary musical practice has found itself (looking from the point of view of the listener), there remains always an open question: Does the image of contemporary music have the future?

Yes, it does. But certainly not in the direction of blind processing of its further one-layer analyzing and breaking in the sense of one, static and faulty “mixing” of identities or similar with the help of new computer programs.

I think and believe that the future of music, as well as its accompanying technology of research, inside us, in search for, deepening and enlightening of its entity, contents, we already have by tradition but because of narrow linear, often “comfortable” suggested unambiguity and major material orientation, we don’t see.

The suggested optical image of music means a return to the beginning. In some sense, the “optical penetration” into sharpened structure of music is possible, the return to Dionysicality, in absence, in darkness and silence, in its new enlightenment and thus in the continuation of numerous premonitions. “Kopernik’s orientations” – in future, where the inevitable courage, passion and will for dynamic truth, belong too, for curiosity of possible, for a look over the rim of settled, for roaming in unknown, for permanent conquering of numerous comfortable (political) obstacles, for what nature has qualified us. This qualification (consciousness) gives us the possibility for a change not only in music but also in returning of truth as the only acceptable criteria.

(3) Concert in the musical planetarium, in the “music-plane” with the simultaneous, live performance of optical image of music, as well as the recordings on DVD, Blu-ray ... formats etc.

This integral dynamic seeing, elimination of “shadows” (Platon’s allegory about the cavern), “better consciousness” (4), our placement in the absence of material, darkness and silence while following music, which is with its premonition only at the beginning, it enables not only sharpening of contents but also often overlooked and neglected fact, that as individuals or species, we are not the only one and the center of all happening, what has been affirmed by the sentence that “the time of antique image of a man – god and hero – is definitely over”.

But our subjectivity over and over again exceeds this finding and returns us into the center of nature, everyday happening – now, which by its timeless stringing and our unconsciousness, without mercy, “melts” into oblivion.

We are speaking of refreshed understanding of music, about traveling through its four-dimension perception, within which time is not defined by cyclic-linear (vector) expectation, but is in the process of enlightenment – in color – slowly but certainly changing its actual spatial-point signification, which opens widely completely new dimensions of endowment of music treated, its experiencing.

So inside all the treated findings about music, property of hearing, seeing and spirit, it is possible to establish new, maybe utopist relations for more critical self-confrontation, where we will, as listeners, as “natural multimedia samples” be able to hear and see the dynamic, spatial truth about us and our limited, but unique voyage. This “voyage” through the enlightened, innocent musical landscapes and the return view on the real endowment, awaken and fortify our often sleepy consciousness, so we have just one “ticket”, even if we cross the orbit of our inner or outer world with it. With the described findings of the path trodden and with realized practice, I believe, starts refreshed life of music, its historic, light-color premonitions.

In the optical image, now in front of us (5) in its physical “colorful grammar” (6), especially instrumental music, in its overlooked expressiveness speaks and at the same time finally loses its valid optical-apollinic linear-superficial meaning.

(4) Cvetka Toth, *Metaphysics of sensuality*, 107.

(5) [Http://www.si21.com/interact](http://www.si21.com/interact)

(6) Nana Kure *Experience of pure music.*, 436.

In our refreshed, active aspect music finally takes over its sound physicality. We can observe it and in its identity with the audio, in its interactive complex entity meet it anew, describe it and experience it.

To conclude, I return to the initial thought of Olivier Messiaen, I dare affirm that the “glass musical cage” is open, the “rare live bird” liberated. With all these, I wish that the “blue owls” would lift their look, in spite of the laugh of servants from the story of Tales from Milet and appease the constrained doubts, fears and admirations, by their inborn interactive characteristics.

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