UNIVERSITY OF AGDER

Metaphor as a Communication Strategy within a Pop Music Recording Setting

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Abstract

My area of research is the figurative language used by artists/songwriters, musicians, producers, and sound engineers when working together in the studio to record a pop album. The aim of this dissertation is to explore the metaphors occurring in the participants' musicspeak both to refer to sound events and to negotiate musical solutions.

The project is part of the growing tendency to research popular music without being limited to "music as text" (music as a product solely of sound or score), but rather including the culture that surrounds the music. It also joins another growing tendency to research popular music from a sociological angle, looking at the interplay and interaction of human communication mechanisms in a real and current setting where the researcher is part of the culture under research.

This interdisciplinary project deals with follows a sociolinguistic route into music performance, and reads and interprets the way participants use dialogue (i.e. the way participants use and exchange metaphorical linguistic expressions) that is closely knitted to sound events. Figurative language is looked at from an interactive point of view; the way it is used in a socio-cultural context, embedded in a dialogue process, and not as an individual cognitive device for producing and processing "image concepts." The research data is presented and discussed mainly in terms of "conceptual metaphor theory" and "blending theory."

Because the project focuses on the linguistic dialogical content, this dissertation may prove interesting and relevant to people engaged in communication as a general topic, as well as those who are directly involved in music or music-related activities: music students, musicians, songwriters, producers, members of the music industry in general, and scholars within the field of popular music research.

What then is truth? A mobile army of metaphors, metonyms and anthropomorphisms
(Nietzsche)

Acknowledgements

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Introduction

In every trade or line of business certain language codes are learned as part of the process of becoming a professional executor of the particular trade or business. Construction workers, for example, have certain trade-specific codes. Thus learning to speak authoritatively like a construction worker is part of the training. To be regarded as a professional it is important to master *the verbal register*[1] - or "code of practice" – linked to that profession. Thomas Porcello deals with this in his paper on how sound engineers speak about sound:

> (…) the process of learning to be a sound engineer must be thought of in great part as a process in learning to speak like one; an important part of becoming a professionalized 'expert' is gaining the ability (and the sanction) to speak authoritatively as an expert (Porcello, 2004: 734).

This also holds true in the creative arts and music. We must know the talk of the trade to be taken as professionals. Some codes of practice are more vivid than others; the verbal codes of a rock-band can be extremely rich in *imagery*[2], references, associations, etc. In most cases these codes are only used and understood by "insiders." Verbal codes used in the rock music world become band-specific. They are operational and "user-friendly" only within a single band – although they may bear some resemblance to codes in other rock bands and to some extent represent code-transferability between band-contexts. For musicians, producers, and sound engineers, *figurative language*[3] (metaphor, simile, personification, onomatopoeia, hyperbole, etc.) constitutes an inevitable and important part of the verbal register when discussing sound aspects, and music in general.

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[1] Context-specific verbal codes ("langue"); comparable to a second language (Suchman, 1987; Porcello, 2004); a set of language standards agreed on by a group of people who do a particular job.

[2] Imagery is the use of vivid or figurative language to represent objects, actions, or ideas.

[3] Whenever you describe something by comparing it with something else you are using figurative language. Some figurative language is known as imagery. Figures of speech, such as similes, metaphors, and personification are all examples of imagery. A composer uses imagery in order to link two ideas and to create a vivid or life-like image in the minds of their audience. As they are figurative they should not be taken literally.

The use of figurative language as a *communication strategy* is a universal phenomenon. People use imagery to bridge gaps in understanding everywhere and all the time, in their professional sphere as well as at home. My experience of working with different people in different settings shows a tendency to switch into a more "creative mode" in the way we express ourselves when collaborating on something creative such as art projects, film, photography, scenography, putting on a play, directing actors and actresses, co-writing music, producing an album – basically anything that involves two or more people working together to "solve a creative problem," in this case when an artist collaborates with musicians, a producer, and sound engineers[4] to make a pop album. What is "popular" music? What is "pop"? "Popular" is a contested term. This question is elaborated on by Middleton (1990) and Moore (2001). Middleton suggests that "all music is popular music: popular with *someone* (…) what *I* think "popular" *you* may not. And it follows from this that all such meanings are socially and historically grounded: they come bearing the marks of particular usages and contexts, and are never disinterested" (Middleton, 1990: 3). Moore explains that:

> (…) Although there can be no static definition of a 'rock' style, there do seem to be ways of articulating musical sounds that are *common to* (rather than *of the essence of*) many of those songs which listeners call 'rock', and that within this there are further sets of stylistic practices which, although they differ musically, need not imply other differences in cultural practices. It is those common features which are found widely pertinent to a style's practitioners which are basic to definitions of it (Moore, 2001: 2-3).

This also applies to "pop music." In this dissertation "popular music" or "pop music" means *commercially produced forms of popular music, grounded in popular culture, i.e. what is presently thought of as appealing to and approved of by a large audience*; here issued as a recorded CD including audio tracks that are structured and formatted for airplay (short and melodious lyric-based tracks), with sounding stylistic traits generally combined with "pop music."

Some years ago, in the process of working out arrangements for new songs with my band, I discovered, and was intrigued by, our willingness to play with language when discussing songs, arrangements, and musical features, e.g. how to work out dynamics, structure, and choice of keyboard sounds. In particular it was the musicians' use of figurative language that

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[4] Sound-recording engineers, also called *audio engineers*, *sound recording technicians*, *recording technicians*, or *recording engineers*; professionals using machinery and equipment to record, synchronize, mix, or reproduce music, voices, or sound effects.

grabbed my attention. Words and expressions from everyday domains such as food, sports, travel, etc. were often applied to say something about music. It seemed we instantly went "outside convention" to find words to describe the target musical content although we all had academic schooling and were equipped with formal, more technical music language. After listening back to recorded rehearsals as part of my research for my Master's Thesis on band communication I also noticed that the occurrence of – and variation in – figurative language seemed to increase with the growing engagement and heated discussions of those involved. Thus, focusing on *verbal communication in band settings* as the main topic of my Master's Thesis was not a coincidence. The experience of researching and writing the thesis gave me an important foundation to build upon when doing my PhD. More than anything else it got me interested in the topic of *figurative language as a communication strategy* and furthermore in *conceptual metaphor as a creative mode of thinking*. It also raised many questions that have proved vital when conducting the current research.

When starting my PhD I was confronted many times by the question: "Do musicians really talk so much?" Experiences may be different, and the amount of talk varies from one music performance setting to another; sometimes musicians assume they do not speak that much when in reality they do quite a lot. Thus the fact remains: musicians, singers, songwriters, producers, and sound engineers, everyone collaborating on a musical project speaks as well as plays together. Common for all participants collaborating on musical projects involving some form of improvisation, arrangement, etc. is not only the need to talk together but also to reach beyond technical terms and concise descriptions when discussing music:

> (…) When individuals lack a technical language for discussing music, or when their goals lie outside the descriptive limitations of technical language, they sometimes suggest extramusical associations such as mood, story lines, or abstract, poetic, or graphic images to guide the group effort (Berliner, 1994: 304-5).

Descriptive verbal codes differ from one music culture to the next, from one band setting to another. There are also individual differences on a micro-level within a band setting (e.g. different personalities, backgrounds) and no verbalization process is the same. Although band-cases are exclusive in the sense that they form their own "toolbox" of culture-specific codes I have used existing sources to look into verbalization processes and code-making processes in general, in addition to relying on the findings of this research project, on the assumption that there must be some common mechanisms and common strategies at work.

As a note: in addition to the present text this doctoral work also consists of an artistic part in the form of an attached audio CD entitled *The Anchor and the Dream* (2010). The songs included on this album were written, arranged, recorded, and mixed during the first half of my three-year-long work on this project. The CD is used to illustrate points made in the thesis, with the location of the relevant album tracks indicated in the text. You will find a more detailed description of the attached CD in Chapter 1.

I. Area of Research

My area of research is the figurative language – henceforth referred to as *musicspeak* – used by artists/songwriters, musicians, producers, and sound engineers when working together in the studio to record a pop album. The aim of this dissertation is to explore the metaphors used both to refer to sound events and to negotiate musical solutions. The mode of expression is summarized and discussed through *conceptual metaphors*[5], hence the title of this dissertation: *Metaphor as a communication strategy within a pop music recording setting*.

This project is part of the growing tendency to research popular music without being limited to "music as text" (music as a product solely of sound or score), but rather including the culture that surrounds the genre.[6] It also joins another growing tendency to research popular music from a sociological angle, looking at the interplay and interaction of human communication mechanisms in a real and current setting where the researcher is part of the culture under research – "an insider." In more recent studies, where music is not separated from culture, the issues under investigation become very complex; consequently an interdisciplinary approach is chosen, presenting the researcher with a demanding yet interesting task. Scholars have urged the need for more research that treats music as a *process* as well as a *product*.

> Clearly, many of these essential parts of the whole complex that is music in any concrete setting are not immanent in the sonic material itself. Rather, they inhere, often only temporarily, among particular groups of socially and historically situated individuals. A study of these aspects of musical life will therefore need to integrate close examination of sound structures and symbols with analysis of the patterns of human action and thought that infuse these structures with meaning in specific social situations (Stock in Clarke and Cook, 2004: 19).

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[5] A conceptual metaphor uses one idea and links it to another in order to explain something better (Lakoff & Johnson, 1980); one domain is mapped onto another to understand a concept better.
[6] See e.g. Moore, 2001: *Rock: The Primary Text. Developing a musicology of Rock* in which music is discussed in terms of "context" as well as "text," or Frith, 1998: *Performing Rites. On the Value of Popular Music*.

Similarly, a number of scholars have admitted the need to apply interdisciplinary approaches to open up ways of researching popular music, allowing music researchers to incorporate relevant theories, methods, models, terminology, cases, and examples from other fields. For popular music studies and ethnomusicology, "the other field" has traditionally been the humanities (see Dybo, 2008; Alterhaug, 2004), which include research tools borrowed from social anthropology, sociology, history, philosophy, psychology, pedagogy, linguistics, second-language learning theories, media studies, theatre studies, and more.[7] Susan McClary calls this "an eclectic tool kit of methods" (McClary, 2007: 133): a methodology in which she uses "whatever has seemed handy in unlocking particular musical problems, for music continually (and unpredictably) draws upon everything available in the social domain…" (Ibid: 133). Like McClary, I pay attention to the music itself, but at the same time I recognize that unless the social context is taken into consideration a vital part of the research is neglected. Apart from being a "sound production site," music performance is also an arena for social action and self-reflection. In accordance with recent developments in popular music research, scholars and researchers would do well to dedicate themselves to investigating more comprehensive wholes.

My interdisciplinary project deals with *popular music performance*[8] combined with *sociolinguistics*[9]; or rather, it follows a sociolinguistic route into music performance. It reads and interprets the way participants use dialogue (i.e. the way participants use and exchange metaphorical linguistic expressions) that is closely knitted to sound events. One could easily add *social psychology*[10] as part of the project as it clearly touches upon the cognitive sphere and the emotional reflexes evoked by human interaction. Here, however, figurative language will be looked at from an interactive point of view; the way it is used in a socio-cultural context, embedded in a dialogue process, and not as an individual cognitive device for producing and processing "image concepts." The "metaphorical thinking" will become

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[7] In a similar way, music research may be used as "the other field" in other areas of research. *Jazz improvisation*, for example, has long been a metaphor applied in the discussion of organisational skills in business corporations and other administrative organizations (Alterhaug, 2004; Berliner, 1994). Analogies also exist between mathematics and music theory: musical composition is sometimes used as a metaphor for construction work, and more.

[8] Subfield of musicology, also called *performance practice and research.*

[9] The study of language and linguistic behaviour as influenced by social and cultural factors.

[10] The scientific study of the ways in which thoughts, feelings, and behaviours are influenced by the actual, imagined, or implied presence of others.

evident when quoting the metaphorical linguistic expressions that exemplify the different conceptual metaphors.

The mode of research is *action research*[11] involving self-ethnography as well as peer-ethnography, and applying qualitative methods of research. Furthermore, this research project is an instance of *inductive research*[12] - letting the findings of a "case," the closed and limited setting of a pop album recording, say something about a wider whole, without attempting to present explicit examples as general truths or common to all other popular music recording settings. Because it focuses on the linguistic dialogical content, this dissertation may prove interesting and relevant to people engaged in communication as a general topic, as well as those who are directly involved in music or music-related activities: music students, musicians, songwriters, producers, members of the music industry in general, and scholars within the field of popular music research.

II. The World of Music Recording: Speaking about Sound

The participants join a creative collaboration knowing the point of departure (arranging and recording new pop songs) and the destination (the production of a studio album containing a selection of these pop songs), also knowing that what will take them from start to finish is a myriad decisions that come about as a result of discussions and negotiations, in short: talking together.

Beyond describing musical aspects and expressing our thoughts around them the main purpose of verbal communication is *making ourselves understood,* and *making our thoughts and ideas heard*. If two or more people working together are going to succeed in "pulling the cart in the same direction" they must be able to understand each other in order to come to some agreement about which direction to take and how to reach their destination. Language is our basic tool for conveying ideas and grasping abstract content together, and although figurative language can at times leave us in a cloud of confusion it seems we readily use it

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[11] Action research (sometimes referred to as "process research"): Where the researcher is close to (or even inside) the practice or the field that is researched. Action research can also be described as an informal, qualitative, interpretive, reflective and experimental methodology that requires all the participants to be collaborates.

[12] In inductive research one begins with specific observations and measures, detect patterns and regularities; then formulate some tentative hypotheses that can be explored, and finally end up developing some general conclusions or theories (as opposed to "deductive research" that moves the other way around).

whenever standard definitions and more traditional academic concepts – the appropriate learned vocabulary – fall short (e.g. Treitler, 2007). Very often we use figurative language even where standard or accepted definitions and more technical equivalents exist.

Let us visit the world of the recording studio for a moment to draw attention to some of the topics and areas of discussion that talk in the recording studio revolves around. The following "situation report" (extract) is found in the opening of Louise Meintjes's book *Sound of Africa! Making Music Zulu in a South African Studio*:

> Listen: hear the talk in the control room around the consoles; (…); discussion in the recording booths; laughter, playback from the tape; pre-recording monitoring of the booth, sound as it's laid onto tape; sound checked pre-mixing desk; (…) single tracks inspected one moment, multiple tracks blaring the next; instruments punched in, punched out; timbres blended, boosted, mixed and matched; lines tested dry, listened to without effects; (…), musicians mouthing or shouting through the double-paned windows; the producer pressing the talk button to instruct artists in the booth; speaking over singing; practicing over storytelling; laying fresh tracks; overdubbing new sounds onto backing tracks; dropping in moments to record micro mistakes; (…) setting up mikes, getting sounds; (…) double- or triple-tracking vocals, overdubbing percussion, keyboards, flutes, accordion; slipping in a solo, cutting out a break, copying a chorus, retuning the guitar (…), changing the lyrics, rehearsing on the spot, experimenting (…). They do takes, playbacks, and retakes: track by track, instrument by instrument, effect by effect, sound by sound, voice by voice, break by break, phrase by phrase, song by song or cut by cut, session by session, day by day (Meintjes, 2003: 2).

The list of recurring activities is of course much longer. Recording an album is a major project that consumes time, effort, and money. It also makes big demands on the participants in terms of energy, concentration, inspiration, innovation, and on-the-spot delivery. And in the heat of the moment, caught up in interaction around song-arrangement solutions or technical discussions, figurative language is used as a tool to aid understanding and enable the project to move forward smoothly and effectively. When rehearsing, arranging and recording music together, sound engineers, producers, musicians, artists, singers and songwriters share the communication strategy of speaking in images to describe, analyze, and discuss their music.

There is little focus on how to talk about *musical parameters*[13] either inside or outside music academia, where you often find the talk of the profession practised as "learning by doing" or

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[13] Musical parameters are in this dissertation a "basket concept" that includes e.g. sound, groove, time, feel, flow, structure (form), rhythm, dynamics, harmonics (chords), melody, expression – all the musical aspects that are discussed when analysing, evaluating, describing and discussing music.

"learning by interacting" – usually following a "sink-or-swim-principle." This area of *tacit knowledge*[14] area is a closed book to outsiders and novices; an outsider is lost to the codes established in closed band cultures that operate on these terms. There have been no attempts to develop an instructional model to reconfigure the tacit knowledge of popular music professionals. Such a model might, for example, incorporate discussion on musical parameters in the course of professional training. I do not believe it is possible to systematize and formalize "a new vocabulary" to cover the tacit knowledge area, because, apart from being "tacit" (i.e. to some extent hidden and inaccessible), tacit knowledge is also subject to constant change. As a point of comparison, "a pop vocabulary" would never work in the same way as the classical music repertoire of codes (descriptive words in Italian); a verbal register, universally learned, accepted and practised by all music professionals trained in the western classical music tradition, and part of their expected and fairly easily mapped tacit knowledge.

Unlike the classical arena, the arena of popular music is ever changing and does not insist upon upholding canons or traditions; its language codes change too. The language of contemporary popular culture is colourful, unconventional, and resists conformity. "Contemporary popular culture may now be a familiar topic on the curriculum, but in being constituted as a fit object for study it has become an oddly bloodless affair – the aesthetics of the popular continues to be at best neglected and at worst dismissed" (Frith, 1998: 11).

Creating and formalizing a list of "universal popular music codes" is not a very alluring idea – first and foremost because it seems an impossible enterprise – taking the constant change into consideration. Furthermore, formalization is the very thing popular music has been trying to escape from since the dawn of popular music research. This is mainly due to the fundamental incompatibility of perspectives and methods – from issues around value judgment (e.g. whether or not music is "good" or "bad") and the establishment of vocabularies, to the way the music is analyzed. Any new attempt to "re-formalize" popular music could easily be perceived as a way of forcing a new version of an "old unwanted regime" upon "boundary-free and creative" popular music.

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[14] Also called "informal knowledge." Unspoken, but understood storage of knowledge based on experiences, insights, intuition, emotions, observations, and internalized information. Like the submerged part of an iceberg it constitutes the bulk of what one knows, and forms the underlying framework that makes explicit knowledge possible. The Hungarian philosopher-chemist Michael Polanyi introduced the concept of tacit knowledge in his 1966 book *The Tacit Dimension*.

Looking at it from a different angle, the very activity of discussing the different musical parameters would be highly welcomed both inside and outside academia as a training arena within which the awareness of how we speak about musical parameters is raised. Ideally, this would be an ongoing activity, constantly updating information gleaned from developments in technical equipment, new recordings, new sounds, new bands, even terms introduced by music journalists, A & R managers, and music researchers to put new music-related words and terminology into circulation. In a music culture that is practical rather than theoretical, the activity of *speaking about sound* is more important than *theorizing about sound*. Discovering verbal patterns by looking at metaphors used to describe sound is more fruitful than referring to books in order to separate out "universal verbal codes," no matter how eloquently they are defined. New and innovative metaphors are important because they can often serve as vehicles for creating new concepts (Crossley, 2005). In this way, metaphors actualized in dialogue in the setting of current pop recordings can contribute to bringing the map of verbal codes up to date to reflect today's popular culture.

III. Delimitation and Claims

In this thesis I do not dwell upon technical discussions between the sound engineers and the producer concerning such things as studio equipment, instrument-related recording technicalities, microphone placement. This highly specialized vocabulary, which is fully mastered by professional sound engineers, and – to a greater or lesser extent – by producers, is only slightly mastered by most singers, songwriters, and session-musicians, with a few exceptions. In my research setting, the recordings of conversations between the sound engineers and the producer show a density of console-specific codes, i.e. the naming of equipment; technical codes corresponding to the names of the effects, reverbs, and plug-ins found in the listed menu of the recording device (in this case, Pro-Tools). This technical talk is not a verbal register to which any of the other participants are invited; nor do they invite themselves to it; for this reason, technical talk has been eliminated here.

This project does not include gestures, body language, mimicry, and other non-verbal methods of communication, although these must be regarded as vital features of communication as a more complete whole. Neither am I looking into micro-linguistics, semiotics, or phonetics.

The scope of investigation is narrowed down to a few musical parameters and discussions about how the participants use the vocabularies of figurative language to negotiate meaning in order to deal with the following parameters: 1) *dynamics*[15], 2) *sound*[16], and 3) *vocal expression (vocal style)*[17]. Based on recordings of rehearsals and studio sessions (made over the entire duration of the project), I have found that these musical aspects are given a lot of attention and give rise to a number of verbal challenges.

As a way of further delimiting and focusing the bulk of the research material, I have formulated three claims, or axioms, that show the connection between certain potentially constraining factors of the given situation and our use of figurative language. I have presented these claims as "hypotheses" or "preliminary truths" rather than as questions as a means of avoiding opening up much wider discussions, concentrating on building evidence around these statements and testing their validity. The following claims are relevant to the specifics and realities of a studio-recording situation:

1: There is a connection between the participants' use of figurative language and the power relations of the communication situation.
2: There is a connection between the participants' use of figurative language and the demand for efficiency in a recording situation.
3: There is a connection between the participants' use of figurative language and the physical separation and isolation of the participants in the recording setting.

IV. The Challenge of Terminology – Some Key Concepts

Certain terms and concepts are highly problematic, and may be used a little too randomly in the field of popular music. Such is the case with terms like "culture," "popular culture(s)," "musical parameters," and "pop music" – the entire genre discussion – and many more terms that lack a clear definition that applies in every situation.

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[15] Dynamics in music: The ebbs and flows of instrumentation density and volume, often talked about in connection with structure (form), but could also involve the expression (attack and sustain, to mention a couple).
[16] Sound: here I am referring to the overall "sound design" of a band recording – the total product of sound as laid out in a technically well-equipped recording and mixing studio (multi-tracking recording, reverbs and distortion effects, panning effects, etc.), and sometimes referring to the individual instrumentalists' sound on their respective instruments. For further definitions of "sound," see for example Tor Dybo (2002; 2008), Allan F. Moore (2001; 2003) and Gracyk (1997).
[17] Vocal expression: in short, how a lead singer uses technique, vocal range, inflexion and timber, and more, to become an instrument that "narrates the story of the song."

In terms of both history and tradition some terms and concepts are laden with content that make them non-transferrable between contexts. For instance, the term "culture" can hold a number of different meanings. Using this term without any further description or definition comes across as too general, and becomes a source of misunderstanding and misinterpretation. In this dissertation I let the term "culture" stand for the band-culture in question; a culture partly created in the process of working together, and partly rooted in the participants' backgrounds as trained professionals.

There are various suggestions as to how to define "culture." Zoltán Kövecses says: "In line with some current thinking in anthropology, we can think of culture as a set of shared understandings that characterize smaller or larger groups of people" (Kövecses, 2005: 1). This is a very open and general definition, but I find it appropriate when describing my research setting, which is a small group of people whose *set of shared understandings* revolves around music, musical parameters, storytelling qualities, arrangement, studio sound parameters, and other aspects of music recording.

Similar definition issues are found with terms such as "groove," "sound," "time," "feel," and others, musical parameters that have become an integral part of the talk of the trade and can be counted as tacit knowledge among popular music professionals in general, even though none of them are clearly defined and have to be reinterpreted on a recurring basis. The term "parameter" is in itself a tacit knowledge code among musicians, used as a metaphor for typological measurements of rhythm, melody, harmony, dynamics, etc.; all the aspectual ingredients that can be separated out of a musical whole, discussed, and, to some extent, put into comparative proportions. Traditionally "musical parameters" are divided into 1) *intra-musical parameters*, e.g. melody, harmonics, chords, structure, rhythm, interval, texture; i.e. the more measurable aspects of music – terms handed down from western classical music practice and theory, and traditional music analysis, and 2) *extra-musical parameters*, that are phenomenological events expressed by terms like "time," "flow," "swing," "intensity," "groove," "sound," and others; i.e. non-measurable aspects of music. Although a problematic term, I am using "musical parameter(s)" or sometimes just "parameter(s)" to cover both intra- and extra-musical aspects without a marked distinction, as it will become evident from the context which parameter(s) I am dealing with.

The fact that there are no definitions that fully cover these "phenomena" has given rise to a number of more or less successful attempts at defining them. A student writing a Master's Thesis asked for a definition of "groove" on a social media site. The comments field showed a number of imprecise answers that may still make sense to us, for example: "Groove is what makes people tap their feet and bob their heads," or "Groove is the thing in a song that makes you smile." In other words groove is something we "feel" or "sense," something ascribed to bodily experience upon listening to music. Furthermore, it is a very individual experience; one person may think the rhythmical feel of a song is "groovy" while another may not experience it as "groovy" at all. Other friends' comments on this social media site apply other indefinable parameters to explain "groove": "Groove is *the flow* of the music," or "You need to get the right beat and *feel* to get *a good flow*, a good groove." This shows that musicians' codes can also be accepted jargon among people in general. I am aware that the examples above come from unscholarly "voices of the crowd"; however, more elaborate and eloquent definitions do exist in the field of musicology (see, e.g. Zbikowski, 2004; Keil & Feld, 1994). Richard Middleton notes that while "the concept of *groove*" has long been "familiar in musicians' own usage," musicologists and theorists have only recently begun to analyse this concept (Middleton, 1999: 143). The same goes for the concept of "sound" and "time," which is discussed by Tor Dybo, 2002 and 2008; Allan F. Moore, 2001; Brolinson & Larsen, 1981; Keil & Feld, 1994; Lars Lilliestam[18], 1988, to mention a few. Notice that all these phenomenological parameters are expressed figuratively, using concepts informed by bodily or tactile experience.

Leaning on these sources I am explaining "sound" from a listener's perspective as *the sounding characteristics of an entire ensemble, an individual instrumentalist or singer, or an album recording*. Arrangement, dynamics, and dramaturgy, individual singing- or playing-techniques, applied effects, reverbs, equalizers, and features of rhythm and melody affect musical sound on a nuanced level. With modern studio recording technology it is possible to manipulate sound in an almost unlimited number of ways.

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[18] (…) sound er et ofte anvendt begrep som kan defineres på ulikt vis. Den står for noe mer enn bare direkte oversettingen "lyd" eller "klang." I en sammenheng har jeg definert "sound" som "det totale lydbildet, innebefattet instrumentering, spillemåter, stemmeklang og sangstil, rytmemarkering, harmonisk sats, akustisk helhetsbilde, instrumentenes balanse i forhold til hverandre osv." Taler man om sound i samband med en musiker handler det som oftest om hans spesielle spillestil og klang i instrumentet pluss det totale lydbildet (Lilliestam, 1988: 16).

Tor Dybo (2008) comes up with an explanation for the concept of "time" in his article about jazz as a field of ethno-musicological research. He notes that "time" or "timing" is something used to describe how a musician relates rhythmically in a performance situation ("swing"): his or her ability to start or end musical phrases "in the right place (time-wise)" fitting in with the other players during musical interaction:

> (…) swing-fenomenet (refererer til hvordan en jazzmusiker kan være "for på" eller "bakpå" grunnpulsen, som derigjennom kan gi framførelsen et "swingende" preg). Det er selvfølgelig ikke her sagt at annen musikk ikke er spontan og vital, men disse parametrene utgjør en sentral drivkraft i en musikkskapelse som skjer i øyeblikket, hvor notasjon får en mindre rolle (Dybo, 2008).[19]

The terms "genre" and "style" are hard to define in today's world of pop music, because styles are so often mixed. This is something referred to by Allan F. Moore as "a profusion of styles" (Moore, 2001: 119-172). Although the two concepts are sometimes used synonymously (Walser, 1993), they do not have exactly the same meaning. Allan F. Moore distinguishes between "genre" and "style" by saying: "The distinction approximates to that between the 'what' of the meaning of the song (genre) and the 'how' it is articulated (style)" (ibid.). Put simply: the style is defined by common musical traits, whereas genre is defined across styles. Whichever way we choose to use them, these concepts, along with music cultures and the music industry at large, are subject to constant revision and change. What we call "popular music" today is not the same as what was called "popular music" 25, 50 or 200 years ago.

"Popular music" is often seen in connection with another concept: "mainstream music," music that is currently popular with the masses (Middleton, 1990; Frith, 1998 and 2004). Even calling a pop repertoire "mainstream" is problematic, as it is often defined by *hit parade* charts based on record sales (traditionally physical product, nowadays mostly digital downloads), radio and television airplay, and furthermore dictated by TV-commercials and other mass marketing campaigns of artists signed to major labels. In this sense many minor labels and niche-artists are underrepresented in the charts and playlists; however, this does not mean they should automatically be excluded from the category "mainstream music."

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[19] Tor Dybo (2008) Section 2, Jazzbegrepet - definisjonsforsøk (STM-Online, Volume 11)

Conversely, some music that enters the charts may have a peculiar "niche" or "indie"[20] sound that does not fit the generally held definition of "mainstream" at all.

Although not covering comprehensively, these and other "attempted definitions" have been included in order to shed some light on concepts that are repeatedly used by the participants in my research setting, either explicitly or in combination with metaphoric expressions. Other concepts will be explained as they appear throughout this dissertation.

V. Design of Dissertation

The extensive introductory section (Chapters 1-3) outlines my own (artist, singer and songwriter) background, and the backgrounds of the other participants. I place the project within today's research field, explain my choice of source literature, and give an overview of the applied methodology. Furthermore, I describe and illustrate the ethnographic settings and draw the frameworks and perspectives for this research. There is a lot more to be said about my complex role as both *the researcher* and *the researched* in this project, and following this I discuss various ethical concerns more fully in Chapter 1. In Chapter 3 the distinction between *figurative language, conceptual metaphor*, and *metaphoric linguistic expression* is explained more fully. I also discuss the significance of, and the difference between, two central theories used about metaphoric thought and language: *Conceptual Metaphor Theory* and *Blending Theory*. These introductory chapters inform the reader about communication strategies from a more general point of view, setting the framework for going into figurative language as a descriptive, analytical and strategic communication tool in a popular music performance setting. The second part (Chapters 4-8) is a presentation and discourse on the analysis and results linking metaphor to the main topics. Chapter 7 is outlined as an overview of different source domains (mainly source-to-target approach). Chapter 8 discusses metaphors used in connection with vocals, and "vocal staging." Chapter 9 is the closing chapter in which I make some concluding remarks based on the findings, sum up the discussions, give a critical evaluation of the three stated claims, raise some questions, and offer some thoughts around potential research in continuance of this dissertation.

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[20] Indie music is music released by independent labels, usually small labels working with "underground" or "niche" music, to put it very simple: indie music is regarded as "alternative" – music for the particularly interested, as opposed to charted music from major labels that is "mainstream" – music for everyone.

Chapter 1

Sources, Methodology, Action Research: Elaborations on Issues in Question

Chapter 1 accounts for the project's main source literature and places the project within the state of the art in terms of popular music research. Along the way, it also draws the further delimitations of the project. I have made room for an in-depth description of the participants' backgrounds, also for certain logistics, and a plan of the recording. In addition, there is an introduction to the artistic part of the project. I will describe the methodology, data collection and processing used to structure the research data. Furthermore, I discuss the action research approach and deal with some ethical concerns regarding peer- and self-ethnography. The table below illustrates the way the research is set-up, by: (a) topic, (b) type of research, and (c) discipline.

(a)	(b)	(c)
Metaphoric linguistic expressions in real-life dialogue	Inductive	Music performance
	Qualitative	Musicology
	Insider-research	Sociolinguistics
Musicians' codes	Case study	Metaphor theory
Communication strategies	Action research	Other

1.1   Source Literature – The Present Research Field

Finding the literature, evaluating its relevance, choosing the most appropriate and informative works, and then singling out theories from other fields of research that adapt well, has been quite a challenge. Studies on vocal expression – dealing with singing traditions and vocal techniques – are scarce, so, in many ways, I am ploughing new ground in discussions of "vocal expression" and "vocal style" (Chapters 4 and 8). Works on interdisciplinary studies applied to popular music studies (especially performance studies) are still underrepresented, and, although growing in quantity, subjective studies involving performer-researchers and

self-ethnography remain scarce. Even though "the other field" for music research lies in the field of the humanities (Alterhaug, 2004), I have found few sources that use sociolinguistics combined with metaphor theory as a point of departure into a performance setting; in the case of this study, a studio recording setting. Far from claiming this research to be unique, I still believe it offers something new to the research field in terms of the combination of insider-research and setting the research case in the crossover-realm between sociolinguistics, metaphor theory, music performance, and popular music research in general.

Consequently, in order to go into these questions, I have turned to source literature from an assortment of researchers, branching out into diverse research fields. As a starting-point, I found it necessary to read a number of publications on metaphor theory. I have found the following dialogue and communication research relevant: organisational and pedagogical, general dialogue strategies, rhetorical techniques, and even conversational procedures like "turn-taking" in viewing spoken recording-studio exchanges as analogous to telephone conversations. Sociolinguistics dealing with language in a learning situation (second language acquisition) and involving problem-solving tasks, such as building a model-construction assisted by dialogue from a native speaker, has been helpful (Mitchell and Myles, 1998; Wagner and Firth, 1997; Vygotsky, 1962; Oxford, 2011), along with works on more specific learning situations involving "mentor/novice-learning," and "peer-learning" (Salomon and Perkins, 1998; Johnson and Hager, 2008). Publications on action research, and research methodology in general (Mills, 2000; Brydon-Miller et al, 2003; Somekh, 2006), have helped me to evaluate collection methods and discuss: the role of my participants, my role as an insider, and the testability of applied methods. From the field of musicology and music performance I have favoured relatively recent projects (from around 1990 to present, and found through JSTOR, Google Scholar, and university libraries) where the main focus has been on interaction between musicians (both live and in the studio), jazz improvisation, insider-research projects, some analytical readings of "music as text," and lastly, sources I have referred to in order to explain and define key concepts. It should be noted that, although leaning on a fairly broad theoretical foundation, the contents of this dissertation are based mainly on the findings generated through research into my own case.

As background for talking about music research in general, and as a means of creating a theoretical platform, I have, among other things, listed musicologist Richard Middleton's works *Voicing the Popular: On the Subjects of Popular Music* (2006) as well as a collection

of essays from *Reading Pop, Studying Popular Music* (2000). These sources have helped me define and delimit my project. They draw useful perspectives, raise important questions, exemplify a critical voice, and supply a range of vocabulary that has been fruitful when writing up my research (scholarly, scientific, musicological terminology). A large part of the source literature is taken from the field of music performance; projects dealing with interaction, such as Monson, 1996; Berliner, 1994; Reinholdsson, 1998; Lilliestam, 1995; Meintjes, 2003; and Green, 2002. These sources are relevant to my project because they research music and band cultures and describe and discuss codes of communication – dialogue and language actions – as related to music performance. In addition to the aforementioned sources must be added Serge Lacasse's doctorate on Vocal Staging (Lacasse, 2000), which investigates the staging of vocal sound in both historical and modern times; explaining how vocals are manipulated in the recording studio in order to evoke a designated set of connotations and feelings in a listener; citing staging techniques relevant to the setting of my own research.

All sources mentioned are *looking inside* a specific music culture; in other words, they are all analyzing everything from the outside as opposed to my research, where I, as the researcher, am an active participant – "on the inside"[21] (both the researcher *and* the researched). Despite the fact that none of these sources are self-ethnographic works, I have found them useful for a number of reasons. Most significantly, perhaps, because they have helped me establish and justify the fact that musicians *do* talk amongst themselves when rehearsing, arranging and recording music; something that is especially true of those working with composed and highly arranged pop music, but perhaps less so in improvisational music settings, e.g. jazz, blues, and world music.

When it comes to linguistic approaches, I will not go into micro-linguistics of any kind. There will be no investigation of phonetics (the sound of speech, speech sounds, intonation patterns), morphology (grammatical inflections of a word), or syntax (the grammatical arrangement of words in a sentence). This project's relation to linguistics lies solely in the semantics of a language (the meaning of words, phrases, sentences). However, it extends the

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[21] The distinction between "insider-research" and "outsider-research" is sometimes explained by referring to linguist and anthropologist Kenneth Lee Pike's terms "emic"/"etic": *Emic* (phon*emic*s) refers to the subjective understanding and account of meaning in the sounds of languages, while *etic* (phon*etic*s) refers to the objective study of those sounds. Pike argued that only native speakers ("insiders") are competent judges of *emic* descriptions, while investigators from outside the linguistic group ("outsiders") apply scientific methods in the analysis of language, producing *etic* descriptions, which are verifiable and reproducible (Pike, 1967).

interpretative scope by looking into the implied meanings of a flux of metaphoric linguistic expressions. In other words, this project goes beyond the denotative meaning of a word you can look up in a dictionary. We could almost talk about this layer of codes as a figurative "meta-language" that linguistically follows the rules in the way that words are inflected, phrases are structured and sentences are built, but with its own specific set of meanings and connotations determined by a small group of people; in this case the participants in the current album-recording. This product of figurative creativity between "insiders" generates a system of verbal codes with a certain group-specific meaning. This task touches upon semiotics[22] insofar as it shows the production of meaning from a relationship between sign-systems (linguistic and non-linguistic); "musicspeak" is sometimes linked to the non-linguistic sign-system of "the music sheet" (or "music chart") – music denoted by chords, notes, expression symbols, etc.; basic information handed out to session musicians. However, I have not made semiotics an issue requiring in-depth source studies because, linguistically, the research task revolves around what the participants say.

Two different versions of the music sheet for track no. 3 Photo: Astrid Lunke

Sheet music invites numerous requests for clarification and other questions to ensure that it is "understood correctly." In the photo above there are two versions of the sheet music used in my research setting (track number 3 on the accompanying CD, *Ride Into Dawn*). The sheet music on the left (printed) is more detailed. Along with other instructions it provides

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[22] Semiotics: Interrelationships between signs, (…) the production of literary meanings from shared conventions and codes; but the scope of semiotics goes beyond spoken or written language to other kinds of communicative systems (See: Terence Hawkes *Structuralism and Semiotics* 1977).

information on the melody-line, lyrics, chords, structure, key, and time signature. The sheet music on the right (hand-written) provides little information – only bars and chords are noted down (a sketch of the parts of the song with the basic harmonic information). Participants usually discuss the information on the sheet music, whether it is sparse or detailed. Even with a full "score," the norm in any classical repertoire, certain elements must be discussed in order to "get it right."

In the context of this research, little can be gained by focusing too much on fractionizing and outlining how a language *looks* as opposed to how it *works*. For example, in the field of linguistics as described by Benveniste (1971), this exercise would be too limited. Looking, as I am, at the use of language in a real-life context I have turned to sociolinguistic works such as Johnstone (2000) *Qualitative Methods in Sociolinguistics*. This book provides basic background information and offers understandable definitions of the main fields and subfields of contemporary sociolinguistics. It contextualizes the function of sociolinguistics and systematically handles the matter of methodology within the field. Sociolinguistics covers many issues that go beyond descriptive approaches to language. It considers the way language works; its functions, and how the use of language is both constrained and enabled by the social and rhetorical context of an utterance.[23] This project has benefitted from looking into the details of conversation strategies; how people create and adjust to "dialogue habits" and how certain manners of speech can reveal gender, social status and personal background.

I have chosen theories that outline the nature of metaphors from both a linguistic and a categorical point of view to illustrate how human beings incorporate imagery into their everyday language in order to say something about things that are hard to grasp – things like emotions and/or abstracts. Works by George Lakoff and Mark Johnson (1980, 1990, and 1999) provide my central sources of background information, definitions, comparisons, and the categorization of research data on metaphors. These works explain how our language is rooted in our experience (e.g. the experience of handling or observing objects, sensations,

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[23] "Any concrete utterance is a link in the chain of speech communication of a particular sphere. The very boundaries of the utterance are determined by a change of speech subjects. Utterances are not indifferent to one another, and are not self-sufficient; they are aware of and mutually reflect one another… Every utterance must be regarded as primarily a *response* to preceding utterances of the given sphere (we understand the word 'response' here in the broadest sense). Each utterance refutes affirms, supplements, and relies upon the others, presupposes them to be known, and somehow takes them into account… Therefore, each kind of utterance is filled with various kinds of responsive reactions to other utterances of the given sphere of speech communication (Bakhtin, 1986: 91)."

movement – anything that can be registered bodily, whereby the body is a "registration apparatus"). To talk about culture and variation, cross-domain mapping and more, I have turned to Kövecses (2002, 2003, 2005*)*, and Michelsen (1997*)*. To distinguish between *conceptual metaphor theory* (CMT) and *blending theory* (BT) I have read, among others, Fauconnier and Turner (1996, 1998, 2002, and 2008). Research carried out by Morten Michelsen in 1997, which applies metaphor in a superficial analysis of rock music, is closely related to my research in that it forges analytical music theory with CMT and draws on the works of Lakoff and Johnson. Recent works on metaphor in real-life dialogue (Cameron et. al., 2009; Cameron & Maslen, 2010; and Cameron, 2011) are similarly related to my study, although, unlike myself, the authors do not position themselves as insider-researchers.

Some of these sources have been the subject of criticism that is worthy of attention, e.g. Walter T. Everett's Review of Richard Middleton, ed., Reading Pop (2001), and Ulrika Carlsson's *Inte tusen ord* (2004), which is a critical reading of the metaphor theory put forward by Donald Davidson (1978). Lakoff and Johnson's work, *Metaphors We Live By* (1980), has also received heavy criticism from several sources, questioning its accuracy, and pinpointing its tendency to over-simplify and generalize.[24] Despite the numerous criticisms, the amount of discussion generated by these works can hardly be dismissed.

1.2   Methodology

The interdisciplinary approach of this project extends the study of music performance study to cover "verbal performance" with the purpose of examining the verbalization process (i.e. the use of figurative language to talk about sound events) between musicians, the producer, sound engineers, and artist/songwriter (the researcher) during the recording of the pop album *The Anchor and the Dream*. The research approach is highly qualitative, based on the collection, analysis, and interpretation of dialogue data (observation of recorded dialogue), along with review and analysis of the source literature. The empirical material can be listed as follows: (1) recordings and transcripts of conversations from the rehearsal, the studio recording, and the mixing process, (2) the finished CD album, (3) photographs, (4) some log-notes and other

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[24] See, e.g. Verena Haser (2005) Metaphor, Metonymy, and Experientialist Philosophy: Challenging Cognitive Semantics and Jackendoff, Ray and Aaron, David (1991) Review of More than Cool Reason: A Field Guide to Poetic Metaphor by George Lakoff and Mark Turner.

miscellaneous material. I also list the source literature as part of my methodology, as these sources have guided and informed the research process.

The research follows a music practice culture from the inside over a period of time, monitoring the flow of events (i.e. acts verbalized and performed), as they occurred. The empirical angle can be labelled "research from the inside," because it is self-ethnographic as well as peer-ethnographic. The scenario was familiar to the musicians, having played with the artist/songwriter for several years. And the producer, and the two sound engineers had also been involved in recording the previous album.[25] For those involved, playing, talking about, arranging and recording music together are all activities that represent a "home arena." Thus, in a number of ways this research project can be defined as a "case study."[26] Investigating the verbal acts and communication strategies of small group of participants in connection with one specific studio recording requires the application of an inductive research angle; a mode of logical reasoning and analysis that moves from part to whole. To avoid the trap of drawing conclusions that may be considered too general when based on this exclusive setting, I have taken the precaution of colleting an abundance of research data (recorded and transcribed dialogue) in the belief that, although this study is far more qualitative than quantitative, a persuasive amount of research data will better support the analysis. Ultimately, the findings may represent something similar to other band-contexts within popular music performance, even contexts within the creative arts in general. The "secret code system" that emerges, seemingly within just one band, may serve as a sample of communication mechanisms common to a number of other contexts.

1.2.1 Data Collection Methods

The research has confronted me with a mass of divergent data. It has been a challenge to capture as much evidence as possible of what actually goes on in the recording studio without turning the normally laidback environment into a "strained scientific situation" in which the participants begin to feel themselves more like guinea pigs than creative individuals, and thus becoming self-conscious and inhibited. Therefore, recording the sessions as unobtrusively as possible seemed the best solution. To do this I used a recording device very similar to the type I often bring to rehearsals when working on musical compositions. Recording rehearsals is

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[25] The album Earthly Things (2007) also consisted of my compositions and lyrics released as band project "Eliksir" on the Siddhartha label and distributed by SonyBMG and Musikkoperatørene. More background information and music clips at the official website www.elinsynnove.no

[26] Case study: Detailed analysis of a person or a group of people.

standard practice for analysing and improving musical arrangements; something that everyone working with me is accustomed to as part of the music-making process. Therefore, recording these sessions in this way was "normal procedure" for everyone involved, and would not affect what was played or spoken in any way. The voice recorder was discretely positioned on a table in front of us to record conversations between the producer and the musicians at the planning stage. During rehearsals the device was placed on a music stand in the middle of the band-room, and during the recording and mixing sessions it was placed in the control-room.

After each session the sound files were tagged with a code and comment, dated, and loaded onto my computer. Backup-files were stored on CDs and on an external hard-disc. The field data consists of around 700 sound files on 62 CDs. The empirical body of the recordings (the field material) can be described as spoken and played dialogue – a natural flow of spoken and played utterances. On occasion the dialogues may take the form of spontaneous one-on-one exchanges.

1.2.2   Recording Log

During the first year of my PhD project I spent around 350 hours in the rehearsal room and recording studio, rehearsing, recording, mixing, and mastering the album in collaboration with my four regular band musicians, a producer and two sound engineers. The recording log can be summed up as follows:

> **August-September 2008**: Preparatory talks with the producer alone (planning stage).
> **September-October 2008**: Preparatory rehearsals with the band musicians and the producer, arranging the songs at a rehearsal room in Oslo (rehearsal stage).
> **November 2008-February 2009**: Band recordings and some preliminary mixing and editing at Musikkloftet Studio in Oslo (band recording stage).
> **March-September 2009**: Vocal recordings, additional instrument recordings and mixing sessions at Fersk Lyd Studio in Oslo (recording and mixing stage).
> **October-December 2009**: Final mixing process (without the producer) at Fersk Lyd Studio in Oslo (mixing stage).
> **January 2010**: Mastering session at Fersk Lyd Studio.

In April 2009 four male choir singers were involved in the project (track no. 6, and track no. 10), and in October 2009 a guest guitarist appeared on track no. 5. A harpist appears on track no. 12 – recorded at an earlier session in 2008. You can find details of the contributors in the album's accompanying booklet, listed by track before the lyrics. None of these guest contributors are quoted in the dissertation.

The ethnographic material does not include all the sessions from the final mixing and mastering sessions as the dynamics of the dialogue changed without the voice of the producer.[27] I took over the role of executive producer in October 2009, collaborating closely with the sound engineer at Fersk Lyd Studio. During this final stage of the process there was less dialogue because the sound engineer occasionally worked alone.

The log is a rather unstructured collection of random thoughts, most frequently spoken into the voice recorder, but sometimes noted down on paper. Most of them were recorded as a means of keeping track of schedules and plans; however, they sometimes include a brief comment on the process. Extra material includes photographs both from rehearsals and the recording sessions, showing the layout of the locations. Additionally, there is the previous album (*Earthly Things*) – frequently referred to by the participants throughout the course of the recordings – as well as other references to artist and albums, published reviews, and more.

1.2.3 The Artistic Part of the PhD

The studio album, *The Anchor and the Dream*[28], is an integral part to this doctoral work. It is submitted as the artistic part of this dissertation and represents the sound product in which all the dialogue acts are summed up. The album contains 3 music videos and 12 tracks, of which 11 are original compositions; the 12th song is a traditional Chinese folksong, included as bonus track. The examples given in this dissertation are all connected to the 11 original songs. Parts of the album will serve as "aural illustrations" of the content of the dissertation. I will make references to the locations of the relevant songs by time-codes, pointing to certain sequences of songs or songs as a whole. One possible criticism on making direct references to the tracks from the finished album is that they may create "negative readings" (i.e. misunderstandings) if the reader fails to see the connection between the written word and its related aural illustration. In order to avoid – or limit – the possibility of this happening I have chosen these references very carefully.

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[27] Øystein Sevåg, who is referred to as producer in this dissertation, and I had conflicting views of the creative process at the end of the mixing process. Therefore I chose to finish the album without him. This is why he should be considered producer only for the recording process, not the mixing stage. This is also the reason why he is only partly accredited as producer in the album booklet.

[28] The elbaum was released 8 March 2010 on the Norwegian label *Curling Legs*.

Cover-image (back & front) of the album *The Anchor and the Dream*

As an indication of the genre of the album I quote from some of the published reviews. A London music critic, writing in the newspaper *The Irish World*, says: "…this wonderful collection of songs, mixing as it does elements of Pop, Jazz, Rock, Celtic and World music."[29] Another reviewer wrote: "The vocalist and song-smith (…) has developed the music into a unique mix of pop, rock, jazz and world music."[30] A Norwegian online magazine reads: "It is not purely a jazz-album, but more a mix of different styles. (…) Vocally she reminds me of Kate Bush and Tori Amos (…)."[31] Music critic for the respected Norwegian music magazine *Puls*, Arild Rønsen, calls it: "… a tasteful mix of jazz and pop."[32] These are just a handful of the reviews published in foreign and Norwegian magazines and newspapers. Some highlight the Celtic or World inspiration and others label it "pop music with a jazz flavour"; however, all agree that my music represents a "mixture of popular music genres."

1.3   Processing and Structuring Research Data

As the collected data is substantial I narrowed down the scope before starting the transcription work, focusing on target information and bypassing the rest. Previous experience of recorded band rehearsals has shown that not everything we say is of crucial importance. Much of the

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[29] Gerry Casey for *The Irish World* (London) issued August 9, 2007.
[30] Tore Stemland for *Musikk fra Norge* (My translation).
[31] Stein Roar Eriksen for *Norskmusikk.org* (My translation).
[32] Arild Rønsen for *Puls* (My translation).

dialogue consists of "private jokes" or some other form of social chitchat that has nothing to do with either music or the music-making process; this type of dialogue is not transcribed. I followed a list of target topics in order to filter the dialogue information. Sometimes the topics overlap in a dialogue sequence; that is, it is not always obvious which parameter(s) are being commented on and discussed.

Only the speech is transcribed. There are no transcriptions of any musical performance, although it must be noted that they often aided my interpretation of dialogue by confirming whether or not figurative language codes "work." I have paid special attention to instances where codes seem to work because they may represent "key moments" or "breakthrough moments" in the participants' communication process. The opposite is also true: I take note of the times when codes are clearly misleading or confusing, and when they are either one-off instances or recurring events.

Work on the transcriptions can be divided into the following stages:

1. Listening through the sound files (getting a general impression of what the dialogue is revolving around), and taking brief notes.

2. Going through the files a second time, transcribing relevant sequences, and, if called for, taking notes when metaphoric linguistic expressions (MLE) seem to have an impact on any played act that follows them, i.e. when the played acts appear to be "the sounding reply" to a verbalized request using figurative language.

3. Reading through the transcriptions and marking off all traceable examples of figurative language in the dialogue, making notes when domains overlap, or when more than one musical parameter can be detected within one single MLE.

4. Matching the marked MLE with the target topics, trying to establish an overview of evolving patterns. For this part of the working process I created "a transcription grid" (see illustration below) that helped me structure the transcription material according to musical parameters track by track. The parameters are not as strictly separated as they appear to be in the table below; sound and dynamics are often expressed collectively in one MLE, and MLE used about vocal expression often mix aspects of sound and dynamics. A table or "grid" like this helped me keep the overview and allowed me to organize the MLE according to target domains. The "session-code" (file-tag automatically created by the recording device) enabled me to keep track of the chronological order of the examples, sorting out "who says what about what," and placing the MLE according to speaker and parameter. Abbreviations used here and throughout the dissertation when quoting the participants are: P = producer, A = artist/songwriter, D = drummer, B = bass-player, G = guitarist, K = keyboard-player, SE = sound engineer. The "grid" for each track is filled out with information as shown below. The MLE are shown in *italics*.

SPEAKER/ FILE-CODE	SOUND / ARRANGEMENT					DYNAMICS		VOCALS
DS500345	Guitar	Keys	Bass	Drums	Overall Band	Single Player	Overall Band	Expression/Style Storytelling
A:		*Metaphoric linguistic expression* (MLE) about keyboard-sound, uttered by A, i.e. the artist/songwriter						
P:							*MLE* about the collective dynamics, uttered by P, i.e. the producer	
K:			*MLE* about bass-playing (sound/arrangement), uttered by K, i.e. the keyboardist					
SE:	*MLE* about the guitar-sound, uttered by SE, i.e. the sound engineer							

Table: Each track has a "grid" (as in the table above) in which I can fill in information that, in the completed form, gives me an overview of the figurative language/MLE used about each of the parameters.

5. Picking out relevant examples of MLE shown in sentences, phrases, words, etc., and episodes of dialogue to be examined further.

6. Structuring the MLE as conceptual metaphors (CM) and categorizing them according to target and source domains.

7. Presenting and discussing a selection of the most prominent MLE and CM in the dissertation, some of which are supported by sound references (time loc) on the attached CD, for illustrative purposes.

The MLE, cited as sentences, phrases, sequences of dialogue, are presented in the original language (Norwegian) along with my translated English versions. The original Norwegian quotes are embedded as footnotes, whereas the English translations appear in the text. The presented dialogue episodes illustrate certain combinations of MLE-code and sound event. They serve as backdrop for a discourse on the mechanism working behind cross-domain-mappings (see Chapter 3) involving music, ultimately relating the findings to the claims formulated in the Introduction.

1.4   **Action Research**

By focusing on practice, action research is rooted in the concerns of practitioners in real-world settings and in disciplined self-evaluation and reflection (Somekh, 2006). In empirical research the researcher does research on other people; in action research the researcher

conducts research on him- or her-self. According to Carr and Kemmis (1986), the main characteristics of action research are: 1) it is cyclical; 2) it requires separate but mutually dependent steps; 3) it is participative – both the researcher and subject are active participants in the research process; 4) it generates data that is generally of a qualitative nature; and 5) it is a reflective process. Sometimes action research is referred to as "process research" – research as a process leading to renewal or improvement, traditionally used within the educational system, and aimed mostly at improving school practices. In my case, there is no pedagogical or educational system under scrutiny and the research is not aimed at improving a pedagogical or educational practice. Nevertheless, the situation is "educational" in the sense that the participants exchange knowledge, verbal codes, references, ideas, etc., and it is "pedagogical" in the sense that there is a mentor/novice-setting at work here (the producer, and to a certain extent the sound engineers and the artist/songwriter, have a mentoring role in the setting). The cyclicality of the research setting is clearly seen with the recurring recording- and mixing-sessions, wherein the participants evolve and adapt to the process from one session to the next, repeatedly over a period of time.

Although research performed by an insider-researcher can supply valuable insights, there are some limitations. As an insider, the researcher runs the risk of not being able to provide the necessary objectivity. The quality of action research depends upon the reflexive sensitivity of the researchers, whose data collection, analysis and interpretations will all be mediated "by their sense of self and identity" (Somekh, 2006: 14). A distributed definition of self recognizes that:

> (…) Individuals can position themselves politically and strategically within a social situation and construct themselves as more, rather than less, powerful. Through action research individuals work with colleagues to change aspects of their day-to-day activities (their practices) with the aspiration of improving working processes, relationships and outcomes (Somekh, 2006: 7).

In order to test explanatory power and practical usefulness, action research involves exploratory engagement with a wide range of existing knowledge drawn from psychology, philosophy, sociology, and other fields of social science. Existing knowledge is explored and tested in relation to data collected from the situation under study and becomes an integral part of analysis and interpretation in action research, which in this case is the process study of MLE in the on-the-spot dialogue between the participants of a studio recording.

1.4.1 Self-Ethnography: Coping with the Double-Role

Several concerns arise when this type of research is conducted by someone who takes on the complex role of an insider-researcher. One of the major concerns within qualitative research is "trustworthiness" (Freeman et. al., 2007) in that the researching subject is also part of the "subject under research." This issue is discussed in a conversation with the producer prior to the rehearsals and recording sessions. In the conversation I am stressing the fact that in using the album recording process as the research scenario I cannot be both a researcher and a performing artist – playing each role genuinely and convincingly at the same time:

> I cannot think about research when I am doing the recording; when recording I need to be the artist and singer and focus on that", to which the producer comments "But this is probably the best way to go with the research project. The dissertation depends on detecting what actually happens when we meet and when we talk together, and not as a result of us thinking that 'now someone is recording what we are saying'; in such case we would perhaps use different words and phrases.[33]

In this sense the research is in less danger of being falsified by the participants – including myself; the less focus on the situation as a research situation, the better. My solution is keeping the two roles as separate from each other as possible. First concentrating on the artistic and collaborative side to the project, and then, after concluding the studio work, taking a step back from the material, trying to gain an outsider-perspective, and wholeheartedly assuming the role of researcher.

Taking the qualitative research methodology into account is important when discussing "trustworthiness," as there is a prevailing atmosphere of scepticism in the humanities and social sciences. As Barbara Johnstone points out:

> Postmodern critical theory suggests that, at the least, we ought to examine our assumptions about how objective observation can be and whether interpretation can arrive at truth. Literary scholars, historians, anthropologists, and sociologists wonder to what extent evidence is "socially constructed", the result of shared biases rather than objective sign of fact. (…) At its most frightening (or most liberating), critical theory claims that observations and observers are hopelessly intertwined, and that any text can mean anything (Johnstone, 2000: 3).

Taking on this double-role presents my research with another concern linked to the traditional criteria of maintaining an objective view, which meets the demands for replication. Eric

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[33] A: Jeg kan ikke tenke forskning når jeg skal holde på med platen, da er jeg nødt til å være artisten og synge og være fokusert på det. P: Men det er vel egentlig sånn forskningsoppgaven blir best. Doktoravhandlingen er jo avhengig av å fange opp det som faktisk skjer når vi møter hverandre, når vi snakker sammen, ikke fordi vi tenker på at "nå er det noen som tar opp," da vil man kanskje formulere seg på en annen måte.

Clarke and Nicholas Cook remind us of these criteria in *Empirical Musicology: Aims, Methods, Prospects*: "(empirically based knowledge) depends on the fundamental criterion of replication: if an observation is to be regarded as trustworthy, it should be possible to make it on different occasions, and it should be possible for different people to make it" (Clarke and Cook, 2004: 4). Meeting the demand for objectivity has proven extremely difficult since all the collected data is interpreted and presented by one and the same person, and, consequently, obtaining so-called "hard facts and evidence" is an unrealistic endeavour. Replication is likewise a difficult task in this research-case, if not impossible. Observing the process of a studio recording by means of recording all the dialogue is not, in itself, something that is hard to repeat – the collection methods are replicable – but different events yield different information; the recording process of this specific album is an exclusive experience. Conducting similar case studies using the same data collection methods would probably give some related information, but the outcome would never be exactly the same. However, by storing recordings of the participants' dialogue, which other researchers may investigate freely, the scientific criterion of replication is met. Replication is a big challenge for any qualitative approach, something which also applies to the more traditional approaches where the researcher and the researched are separate, but even more so with this project since it also takes the insider research angle. Bridget Somekh says the following about the self (i.e. subjectivity) in action research:

> The development of self-understanding is important in action research, as it is in other forms of qualitative research, because of the extent to which the analysis of data and the interpretive process of developing meanings involves the self as a research instrument. Primarily, this is a matter if ensuring the quality of research through understanding how personal values and assumptions shape research findings. However, because of the focus on their practice, action research also necessarily involves powerful personal-professional learning for the participant-researchers about the impact of their own assumptions and practices on work outcomes and relationships with colleagues (Somekh, 2006: 8).

When the insider-researcher singlehandedly collects, analyzes, interprets, structures, and explains the ethnographic data, there is a real danger of getting lost in subjectivity. Still, I would not call this work untrustworthy; the requirement for trustworthiness lies in that it needs to be thoroughly accounted for. Furthermore, keeping a neutral or objective view of the research material, and being trustworthy, is not necessarily exactly the same thing, although I have endeavoured to succeed at both. Certain benefits that can be gained from experience-based research are lacking when research is executed on quantitative – traditionally regarded as "more scientific" – terms. Involving the self as a research-instrument in action research

may contribute substantially to social science by offering intense focus on a case of interest, its context and complexity. An insider-researcher is allowed to share what is going on within a closed performance setting without causing fellow participants to feel like "researched objects" – thus the collected data may actually be as true and realistic in research projects such as this as it is in research conducted by a researcher from the outside. Linda Mabry notes some contrasts and advantages that distinguish qualitative research ("subjective research," "case studies," and also, to a certain extent, "action research") from quantitative research ("more objective research" and "findings based on masses"):

> While large-scale quantitative studies sample from broad populations and produce grand generalizations, case studies provide deep understanding about specific instances. The contrast is one of *breadth* and *depth*, both needed for understanding complex social phenomena (…). In contrast to the *preordinate design* of quantitative studies, qualitative case studies employ *emergent design*. (…) While large-scale quantitative studies reduce data to numbers for aggregation and statistical analysis, interpretivist case studies tend to expand datasets as new sources are discovered and questions articulated. The contrast is between the *reductionism* of quantitative studies and the *expansionism* of interpretivist studies (…); expansionism allows interpretivist case study researchers fuller access to a case's contexts, conditionalities, and meanings (Mabry, 2008: 216).

1.4.2 Peer-Ethnography: Some Ethical Concerns

An important concern when applying peer-ethnography is an ethical one: drawing information from participants, who are my friends as well as my collaborators, without being able to keep them anonymous. Keeping the participants anonymous is impossible; firstly, because it is commonly known (both among my peers and publicly) that I work with these people; secondly, because their names are published in the printed booklet that accompanies the CD, and thirdly, because several photos of the participants are included in this dissertation for illustrative purposes. I have the participants' permission to freely use their speech acts for research purposes, supported by confirmed documentation from NSD[34] allowing this research to take place. Although the participants are not anonymous I do not use any personal names when quoting them; rather, I have found it appropriate to refer to them by the roles they play in the context of the research. This is done because it underlines the fact that we choose our words according to the roles we have in particular settings. Sometimes utterances can be explained by the fact that "this was the guitarist speaking" and "not the vocalist," and so forth.

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[34] NSD: Norsk Samfunnsvitenskapelige Datatjeneste (Norwegian Social Science Data Services)

The participants are not strangers whose field I am entering simply to observe them. I am not trespassing on their privacy, disturbing them as I carry out my research, or making friends with them just for the sake of gathering information (i.e. coming in as an outsider, going into their field to collect information and extract knowledge). These are some of the critical concerns regarding traditional fieldwork (e.g. Hellier-Tinoco, 2003; Myers, 1992). Here the "informants" are my friends and collaborators, with whom the research setting has been discussed and cleared in advance. Note that in this dissertation I will be using the word "participants" instead of "informants," as it seems most fitting: the participants are active partners and active contributors to the research setting, not passive informants that I observe from the outside in a remote field of research.

Chapter 2

The Participants' Backgrounds, Ethnographic Settings

This chapter provides a detailed outline of the ethnographic settings and an insight into the structure of the recording process in the studio. It also includes background information on the participants, and describes the sociolinguistic dimension of the research in more detail. This is followed by a brief discussion of role clarifications between the participants. I will begin, however, by highlighting the special features of popular music production with regards to rehearsals, arrangements, and studio work and explain the signature features of popular music production as compared to those of other popular music genres.

2.1   Signature Features of Popular Music Production

Popular music production generally involves recording original material rather than cover versions or standards. Covers and standards are more common in a jazz production setting, and, because jazz performers are usually familiar with this material (whole repertoires may be part of the musicians' tacit knowledge), there is little need for detailed discussion of how the material should sound or be performed. During a pop music production, musicians are working on original songs and are therefore bound to put more linguistic effort into exploring the material. Furthermore, most of the instruments used in jazz music are acoustic and recorded without the use of electronic effects. This being said, more contemporary jazz productions do feature electronic sound (e.g. works by Joe Zawinul, Wayne Shorter, Bugge Wesseltoft). In many ways, jazz production strives to highlight the performers' "live musicianship" and virtuosity as well as their ability to create a musical narrative by interacting closely with the rest of the ensemble. Improvisation, a hallmark of jazz music, plays an important part in a jazz studio production when attempting to recreate the feeling of a live performance. This is not the case in pop, where musicians are restricted to following a written score (Tone, 2003; Montuori, 2003; Alterhaug, 2004; Martin, 2006; Kahn, 2001).

Compared to jazz, pop music is highly arranged. Pop music arrangements are not always written in advance. They are often built up layer by layer with increasing complexity over the course of the recording session, usually taking full advantage of the technical possibilities offered by the studio equipment. In the 60's, the Beatles and their contemporaries had to work within the limitations imposed by 4 track and 8 track analogue recording equipment. In today's digital world, bands can record as many tracks as they like, and there are countless ways of manipulating the sound (Schmidt-Horning, 2004). Manipulation of sound, which is central to the aesthetics of pop music, is less common in other genres like jazz, world, and blues. In terms of the length of songs, jazz and other genres face few restrictions. Pop productions, however, tend to follow the dictates of radio station formatting and are usually no longer than three minutes. Having highlighted the major differences between jazz and pop approaches to recording, it should be mentioned that some jazz artists do go for a more "modern" sound, indulging in playing with recording studio techniques, so there is no clear-cut "rule" between the genres here. However, there is a danger that by using too many electronic elements jazz material will end up sounding too much like "pop." In this respect, many discussions about "authenticity" spring to mind (e.g. Moore, 2001). Genres such as jazz, blues, folk music, and even some rock music have a deeper-rooted tradition. Certain musicians and connoisseurs are devoted to upholding "the authentic sound" because it gives "credibility" in the purist circles. Pop music, on the other hand, is constantly confronted with the demand to be innovative – what is "fresh and hip" today is outdated tomorrow. I will not go into the authenticity discussion here. I simply note it as one of several factors that come into play when working on studio-effects, programming, and manipulation of sound in the "digital wonderland" of the modern recording studio.

Another significant difference between jazz and pop recording sessions is the time spent in the studio. With a "live" jazz recording a certain roughness is acceptable, along with the occurrence of 'art by accident', whereby "a flaw becomes a gem," so to speak. Capturing the immediate is a valued asset, concentrating on the musicians' on-the-spot delivery and interaction. Pop production normally consumes more studio time, and often involves working on the meticulous construction of sound and arrangement. Pop is continually forced to search for the original, to be trailblazing, to steer clear of copycat pitfalls, to find a keyboard sound that does sound too much like a particular hit-song or too outdated like an 80s synthesizer sound, and to stay abreast of the latest technical developments in studio recording. The music

business has a history of pop productions costing millions of dollars. Jazz productions, on the other hand, are not traditionally big budget items. A well-known Oslo-based jazz band recently recorded an album in three days, whereas a fellow pop artist complained to me that she had spent two years recording her material, and now it sounded kind of "old" and "faded" and she was considering re-recording most of it.

2.2 Background Information on the Participants

This section contains background information on the artist/songwriter (henceforward called "the artist"), the producer, the musicians, and the sound engineers. The artist is the only female participant. Information about the participants' experiences with music (their musical educations, their positions within the music business, etc.) will add to the readers' understanding of the origins of many of the metaphoric linguistic expressions (MLE) quoted in this dissertation.

2.2.1 Artist

I started making music at a young age. Apart from taking lessons in classical piano, I also played the trumpet in the local band brass and a local marching band. In my teens I joined several community choirs and was given the solo soprano parts. Singing opened up a new side of my musical identity as a performer (as a vocalist and soloist), introducing me to a host of exciting new musical challenges. Up to this point, I had received no formal training as a singer. I had taught myself by experimenting with my voice to make it fit with the choirs' ever-changing repertoires. To improve my pitch[35] control, I practiced singing with piano accompaniment. With the choirs as springboard I began singing with other ensembles: a jazz trio, singing standard jazz standards with some improvisation ("scatting")[36]; performances at folk-music festivals singing traditional Norwegian hymns, reels, wedding marches, and other folk material. These different genres, styles and settings allowed me to develop my vocal expression. I continued playing classical piano and big band trumpet, but singing (and

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[35] Pitch is an integral part of the human voice. The pitch of the voice is defined as the "rate of vibration of the vocal folds." The sound of the voice changes as the rate of vibrations varies. As the number of vibrations per second increases, so does the pitch, meaning the voice would sound higher. Faster rates form higher voices, or higher pitches, while slower rates elicit deeper voices, or lower pitches. To be "out of pitch" means that you are not "hitting the notes" according to the musical surroundings, making the vocals sound "off."

[36] "Scatting" means to engage in scat singing, originating in jazz. It involves singing in which meaningless, or random, syllables are improvised, often in imitation of the sounds of a musical instrument (Ella Fitzgerald, Sarah Vaughan, Chet Baker, e.g., were great "scat singers").

eventually song writing), which had started as an enjoyable musical diversion, gradually claimed me full-time.

My background in such diverse areas of musical performance almost certainly accounts for my tendency to mix styles when writing my own material. While studying at the University of Agder, especially during ensemble sessions, my mentors and peers inspired me to "find my own expression" and "develop my own voice." This encouraged me to experiment a great deal with my voice, and gradually led to me writing music designed for "my own voice." It was some time before I presented my own material live, and even longer before I hired a producer and recorded my debut album, *Earthly Things* (under bandname "Eliksir"), which was released in 2007. The process took longer than anticipated, firstly, because it was difficult to find the right people to work with (between 2001 and 2005, when the album was being made, the band was going through a series of changes), and secondly, because I was finding it hard to write lyrics and needed some time to "sharpen my pen." Since then I have written nearly 150 pop songs in "the alternative pop genre,"[37] of which 45-50 have been released on different albums.

Having started to write music, I decided to involve musicians that I studied with at the University of Agder. I favoured the ambient sound – the sound of real instruments – rather than the programmed synthesized sound. Surrounding myself with four young male instrumentalists, I took on the role of vocalist and songwriter of a band that consisted of keyboards (piano, grand piano, different vintage synthesizers, and organ), guitar, bass and drums. My responsibilities as the bandleader included not only the creative, performance side of the business, but also the day-to-day administrative work, logistics and budgeting. Later, in 2010, when signing a recording contract for the second album with the Norwegian independent label *Curling Legs*, the band's name was changed to that of the solo-artist; the musicians, however, remained the same.

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[37] By "alternative pop music" I mean pop music with additional flavours of jazz, world and Celtic music; styles that may not be considered "mainstream pop music," at least here in Norway. More concretely this means that although the format is pop (around 3 minutes long listener-friendly tunes), I often stretch the style-format by writing songs in 7/8 or 5/4 beats, using occasional jazz chord-progressions, singing the melodies with folk music ornamentations, and so on. As a point of reference, both the first album ("Earthly Things" 2007) and the current ("The Anchor And The Dream" 2010) would give a fair impression of the versatility of the material and the mixing of styles. It would be right to call it "concert pop music" to separate it from the line of pop music that might be labelled "dance floor pop music." It is the kind of music you listen to, not the kind you dance to.

2.2.2 Artist and Musicians' Educational Background

All the musicians, including myself, share the same musical education background, having attended the University of Agder (Kristiansand, southern Norway). All of us finished a three-year Bachelor's Degree, and four of us completed the Master's Degree. We went through more or less the same study programme that included music theory, arrangement, composition, aural training, pedagogy, and ensemble training (supervised practical band-training, playing music within different non-classical genres). Along with the academic schooling came a wealth of traditional music terminology. More importantly, we spent a great deal of our free time together, rehearsing different band repertoires (covers and original material) on the university premises. This is when we began to take our first steps on the journey into playing my original material; getting acquainted with each other both as music performers and as "music talkers," and, moreover, getting to know each other in terms of working on new material together.

I and all the other musicians, bar one, later moved to Oslo. Apart from playing with me, band members are also involved in several other music projects. As a band, these musicians have gathered wide experience from a galaxy of musical constellations. Their collective experience consists mostly of non-classical genres and styles: jazz, electronica, pop, rock, metal, gospel, blues, country, folk, and more. Versatility is essential for any session musician wishing to survive economically in today's crowded and competitive music industry.

2.2.3 Producer

My producer has a background as a successful composer and musician. During the 80's one of his songs was in the Billboard charts (USA) for 2 consecutive weeks, and his music was released in the USA on the major label Sony BMG. He later signed an artist contract with Windham Hill Records. He is a classically trained pianist, and writes music for classical ensembles as well as for contemporary bands. He has released 14 albums altogether, of which more than a million copies have been sold worldwide. Musically, his compositions reside in a crossover terrain between pop, classical, and jazz, featuring highly perfected landscapes of sound; a studio production sound for which he has received exceptional reviews. It is only in recent years that he has started collaborating with other musicians and songwriters in his capacity as a producer, debuting as the producer of my first album in 2007.

2.2.4   Sound Engineers

The project's two sound engineers have worked in the music business for many years, recording and mixing a multitude of different albums, single releases and remixes for a broad spectrum of popular music genres. Both of them have worked with me before. The sound engineer at Musikkloftet Studio recorded and mixed the band-sessions for the first album, and the sound engineer at Fersk Lyd remixed one of the songs for this album. I have also worked with them on other productions singing backing vocals for other artists, and I have engaged them as co-producers when working on new singles. In addition, both sound engineers worked with the producer on several productions prior to the current recording. The sound engineer at Musikkloftet met all my band-musicians when making the first album. Both of the sound engineers work on more or less the same studio equipment, using Pro Tools as the recording/mixing-console.

2.3   Role Clarifications

Clarifying roles and responsibilities in advance of an album recording helps to avoid misunderstandings and confrontations. The producer's role is more strictly defined than most. He will be supervising the sound engineer but will not be operating the consoles himself. In relation to the musicians, he assumes a mentoring role. The producer can suggest ideas, make decisions, and contribute input if needed. The producer puts himself in charge of judgement here, i.e. he decides when something is lacking, thus speaking with an authoritative voice in this setting.

Apart from my roles as the project's initiator and participating researcher, my other roles in the setting are those of artist, singer, songwriter, bandleader, administrator and head of finance – in a normal business context I would no doubt be thought of as "the employer." Though nominally head of project, I still lean on the competences of the others, especially the producer. Moreover, I never distance myself from the musicians, allowing them all to feel free to make their own unique contributions to the music, and welcoming their ideas and feedback along the way. I regard sound engineers as creative and musical individuals whose ideas should be taken into consideration when recording and mixing the material. When it comes to vocabulary, experience shows that sound engineers often communicate better with musicians than producers or artists do. This is primarily because when speaking about

instruments, effects, etc. sound engineers tend to employ vocabulary that is more technical; a vocabulary that is common ground for sound engineers and musicians, but not necessarily for the other participants (Porcello, 2004).

2.4   Ethnographic Settings and Structure of Recording

When entering the ethnographic settings we are tuning in to a very specific work situation involving musical and verbal interaction. The figurative language we use to speak about music is appropriated for the ethnographic settings. The settings present possible constraining factors such as: a) demand for efficiency due to high production costs (hourly rates), b) isolation of musicians to avoid sound leakage, c) power-related communication strategies. In addition, other emotion-based factors that may have an influence on dialogue include conflicting opinions, performance pressure, nerves, and problems of concentration; factors that may arise in the course of the recording process under the conditions of the given setting. The following presents an overview of the ethnographic settings:

2.4.1   *Ethnographic Settings*

The ethnographic settings are three separate locations in Oslo: 1) A rehearsal studio, 2) Musikkloftet recording studio, and 3) Fersk Lyd recording studio. The rehearsal studio is a rented ensemble room with amplified live sound and monitors. This is where the artist and the band rehearse and discuss the material for the album. Sometimes the producer joins the musicians and contributes his ideas, but, at this stage, there is no need for the sound engineers.

Artist, producer, keyboardist and guitarist in the rehearsal room (the bass player and drummer, present at the time, do not appear in this photo) Photo: Astrid Lunke

The rest of the time is spent in two different professional recording studios. The first session was recorded at Musikkloftet Studio, and the second at Fersk Lyd Studio. The photographs below were taken at Musikkloftet Studio:

Main recording room (grand piano, keyboards, bass, guitar) Photo: Astrid Lunke

The photograph above is of the "main room" (the largest recording room) at Musikkloftet Studio. This room is home to the studio's grand piano and for our sessions in this room is used for recording piano/keyboards, guitars, and bass. All the "electric" instruments are recorded via "Direct Input" appliances (DI-boxes); the grand piano is recorded with live microphones.

To minimize sound leakage there are no live monitor speakers in the recording room. Musicians listen to what they and the other participants are playing (and saying between recording takes) through individual sets of headphones. There is a glass window between the musicians in the "main room" and the producer and the sound engineer in the control room. Unlike the rest of the band, the artist and the drummer are completely isolated – from each other, from their fellow musicians, and from the control room. Because the drummer and vocalist are recorded through live microphones, they must be isolated in booths to prevent any leakage of sound between themselves and the musicians in the main room. Without such booths, the sound from the vocalist and drummer would spill over into the recording of the grand piano and vice versa. Since drums are usually very loud, the drum booth is further

sound proofed by a thick layer of sound isolation material built into the walls. Extraneous noise on the vocal track is avoided by re-recording the final vocals after the instrumental tracks have been completed. During the early stages of recording, vocals act primarily as a guide for the other musicians.

Photo above: the control room (sound engineer and producer)
Photo below: drum booth (drummer) Photo: Astrid Lunke

2.4.2   Structure of Recording Sessions

For most of the songs, and although the whole band are very often playing together, the producer and sound engineer begin by concentrating on recording the drums and bass. Next, they turn their attention to grand piano and guitar. The instrumental part of the session is usually finished off by overdubbing percussion, keyboards, and additional guitars. As mentioned above, the vocals and backup vocals are recorded in separate sessions. When recording a new track we play together, placed in our different booths, listening to each other through headphones, the producer and sound engineer sitting in the control room. On average, we record between 5 and 10 full takes of each song. We then gather in the control room, listen through the takes, make comments, and discuss adjustments. The photographs below show the guitarist, bass player, and the keyboardist:

Main recording room (above: guitarist and bass player, below: keyboardist) Photo: Astrid Lunke

When the album-recording project moved to Fersk Lyd Studio, the instrumental tracks had all been recorded and some preliminary editing and mixing had also been done. The instrumental musicians departed, leaving the producer, the artist, and the sound engineer to devote the rest of the session to recording the lead and backup vocals.

Here again, the vocalist was placed in a separate and sound-proof booth, recording the vocals through a live (open) studio microphone, wearing headphones to hear playbacks of the tracks, to monitor the live vocal sound, and to communicate with the producer and sound engineer in the control room. Communication between the vocal booth and the control room is regulated by a function called "talkback." The vocalist can only speak to the producer and sound engineer if this function is activated. If the "talkback button" is active the vocalist can hear what the producer and sound engineer are saying but cannot be heard by them, and is therefore unable to interact with them, something which obviously affects the total dialogue-structure.

Artist in vocal booth (Fersk Lyd AS) Photo: Astrid Lunke

The finishing stages of mixing and mastering, which took place at Fersk Lyd Studio, involved the producer, the second sound engineer, and the artist. Taking on the role of executive producer, I collaborated with the sound engineer on mixing the album. In fact, we ended up making a "remix" of almost everything the band had recorded at Musikkloftet. Additional acoustic guitars, and alternative backup vocals were added to some of the tracks, and electronic elements, programmed grooves, and other effects were added to most of them. The total sound of the album changed considerably during this final mixing stage.

2.5   Enculturation on a Micro-Level

We may regard the process of forming a common verbal code-system about music as an example of *enculturation*[38] insofar as the setting also represents a socialization process – a "learning situation" – within which the participants adjust to, and become part of, the music culture of the current pop album recording. Additionally, the participants are faced with something similar to a "problem-solving situation" – how to "solve the problem" of accomplishing the album recording through verbal and played acts – something that requires not only a shared set of rules and codes, but also flexibility, competence, creativity, and the ability to improvise. For the participants in my research setting, "enculturation" means having to acquire the appropriate values, behaviours and codes of a specific culture on a micro-level (the values, behaviours and codes of this specific recording-project setting), and in many ways becoming contributors to developing the codes of this specific culture. Drawing attention to the verbal codes (here: the MLE that become part of the shared code-system), enculturation leads to competence in a certain vocabulary that develops within a societal context, and therefore represents a repertoire of codes that the participants must familiarize themselves with in order communicate successfully with each other and understand what is going on.

Two helpful analogies: for new employees joining a business corporation, a company, an office, a department, etc., enculturation is aided by orientation, onboarding sessions, and other

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[38] Sometimes referred to as "acculturation"; enculturation is the process by which a person adapts to and assimilates the culture in which she or he lives. The concept of "musical enculturation" refers to the acquisition of musical skills and knowledge by immersion in the everyday music and musical practices of one's social context. Almost everyone in any social context is musically encultured. It cannot be avoided because we cannot shut our ears, and we therefore come into contact with the music that is around us, not only by choice but by default (Green, 2002: 22).

human resources (HR) initiatives; immigrants who may also find special integration programmes aimed at "enculturating" new citizens with the codes and behaviours of the "home-society" (i.e. cultural assimilation). Although the term "enculturation" is normally used in a broader sense, and may therefore be a somewhat problematic term, I am using it to characterize this context because it sums up and describes an on-going socialization process among the participants; a process that is mirrored in the verbal acts.

For musicians coming together to record an album, the enculturation process means assimilating the traits of a very limited and specialized culture, uniquely set up for one single and specific album recording, involving a limited number of people for a limited period of time. Since the participants have a common background (all were born and grew up in Norway, all work in the music business of Norway, and all share similar experiences of Norway's recording culture), they are already "encultured" or accustomed to the prevailing patterns of their society and music culture on a macro-level. However, the verbal codes needed to succeed in this micro-culture are adapted in advance only to a certain extent; the rest has to be "developed and agreed" in the process of conducting this specific recording.

How do we "tune in to each other" and create such a common code-language exclusive for this specific setting in order to "translate" our ideas into sound? And, when ideas are expressed through MLE, which ones are successfully used as "translation keys" and which ones are not? In this research project I am searching for and paying attention to examples of "trigger-metaphors" that seem to speed up understanding, and thus speed up the process of finding the techniques and means of producing the aural equivalent. If figurative language has the opposite effect, and the MLE lead to confusion rather than understanding, this too is worthy of investigation. By combining dialogue examples with aural references to musical passages contained in the tracks on the recorded album, this dissertation provides a number of examples in which figurative language is used to translate – or rather *interpret and express* – a verbalized musical idea into sound. The verbally expressed idea is either "proven" or "disproven" by what is played as a response, and, eventually, by what finally appears on the album.

The enculturation situation that the participants are invited into is not only about what ethnographic settings they are placed into physically, but also about the material at hand, the role-hierarchy and the power-play they will be involved in, and – stressing the

communication aspect – how they will become "co-creators and co-users" of a common code system as a result of entering and working in this setting. This multiple attuning process is the reason for applying the term "enculturation."[39] The broad concept of "enculturation" is seen in relation to language learning in a societal context and is made relevant here because of the similarities between the participants' enculturation (in terms of sharing and forming a new code system), and the acquisition of a second language. As for "musical enculturation," the three factors mentioned by Green (playing or singing; composing, and listening) are also part of the participants' enculturation process within the setting of this research. However, in this case, we are speaking of enculturation "for a certain reason"; because the participants are creating this culture only temporarily, and this collaboration has one defined goal: the recording of this specific album.

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[39] See, e.g. Green, 2002, who offers viable explanations to the concept when discussing "musical enculturation."

Chapter 3

Figurative Language, Conceptual Metaphor, and Musicians' Codes: Definitions and Clarifications

This chapter is aimed at clearing up some of the potential confusion around the distinctions between "figurative language," "conceptual metaphor (CM)," and "metaphoric linguistic expressions (MLE)." Furthermore, there are explanations of "cross-domain mapping," "conceptual blending," and "blending theory" (BT) in relation to "conceptual metaphor theory (CMT)." And I also give my reasons for choosing this as the theoretical focal point when dealing with musicians' verbal communication strategies. Finally, I outline different musicians' codes: formal codes handed down from the western classical repertoire, technical codes, reference codes, and innovative metaphor codes expressed as the MLE that appear on spontaneously in the current research setting.

3.1   Figurative Language

Some figurative language is referred to as "imagery" as it operates within a language as something that should be taken *figuratively* – not *literally*. Figures of speech, such as similes, metaphors, and personification are all examples of imagery. When you describe something by comparing it with something else (e.g. by creating vivid or lifelike images) you are using figurative language. Subcategories of "figurative language" include: simile, metaphor, metonymy, personification, alliteration, onomatopoeia, hyperbole, idiom, cliché, indirect request, irony, understatement, and rhetorical question. Here are some brief general definitions of the subcategories frequently used in my research setting:

A *simile* is easily spotted in context because it uses the words "like" or "as" to compare one object or idea with another to suggest that they are alike, e.g. "the man was *hungry **as** a wolf*" or "the children ran around ***like** a pack of wild animals*." The effect of this is to give one object the attributes of the other.

Metaphors are like similes in that two usually unconnected entities are linked together in a comparative mode. Metaphors differ from similes in that they state as a fact that two subjects or objects are equal, or draw a verbal picture by using comparison. Where a simile would say: You are *like* something, a metaphor says: You *are* something, e.g. "the children ***were** a pack of wild animals*" - but the verb *to be* is not always included. In short one could say that a metaphor is an equation whereas a simile is an approximation.

Personification is a figure of speech in which human characteristics are given to an animal or an object, e.g. "*the song is begging* for a second chorus" – a figurative way of speaking that occurs frequently in my research setting (also called *anthropomorphism*).

Onomatopoeia is the use of a word to describe or imitate a natural sound or the sound made by an object or an action, e.g. "snap," "crackle," and "pop." In a musical context for example onomatopoeia occurs when a musician uses speech to imitate a sound effect or a played phrase on the guitar.

Idioms are especially problematic when presenting my project because Norwegian idioms seldom have English counterparts, and most idioms lose their meaning in translation. For this reason, there will only be a few examples of idiom. There are several instances of irony, rhetorical questions, and indirect requests; however, although these go some way in accomplishing the participant's communicative goals in this context, they do not come across as very "figurative."

3.2   Conceptual Metaphor (CM)

The conceptual metaphor (CM) overarches all the sub-categories of figurative language and language domains in general. It maps between two different conceptual domains and is usually expressed as a statement, e.g. ARGUMENT IS WAR, LIFE IS A JOURNEY, and MUSICAL ORNAMENTATION IS SWEET FOOD. Metaphoric linguistic expressions (MLE), also called "linguistic metaphors," are manifestations, or surface realizations, of these mappings, in this case through the spoken word. The CM is expressed in the same way as an ordinary metaphor, using the verb *to be* to link two concepts (e.g. "argument" and "war"), but at the same time it is an umbrella concept that covers all instances where these two concepts are linked (e.g. "he *attacked* every weak point in my argument," "his criticisms were right *on target*," "I *demolished* his argument although I have never *won* an argument with him before…"). Hence the "conceptual metaphor" is the idea or "cognitive image" behind every MLE, formed by groupings of MLE that embed the same, or related, image-based conceptual representations. Here, the CM (sometimes expressed as a single word concept) is written in small capital letters to distinguish it from the rest of the phrase because it expresses

"metaphoric thinking" and is normally not the type of phrase someone would use in discourse. In many studies on CM it has become conventional to use "metaphor" to refer to the cross-domain-mappings that are a basic part of our thought processes (Zbikowski, 1997).

With the help of such concepts we can explore figurative language more extensively. For example this personification of a tree, "its *knobbly fingers* tremble, *reaching out*," is a part, or an instance, of the CM: A TREE IS AN OLD MAN, thus one could argue that all figurative language is – in one way or another – *metaphoric*. In this dissertation, when discussing figurative language as it occurs in dialogue it is always to be understood as *metaphoric linguistic expressions* – uttered by the participants in the ethnographic setting, and supporting the existence of a certain CM (*"metaphor"*). The MLE may be created from any of the sub-categories of the figurative language listed above, and go far beyond solely corresponding with the dictionary definition of "metaphor." In my sources dealing with "conceptual metaphor theory (CMT)" and "blending theory (BT)" the information usually takes the following form: The conceptual metaphor written as a headline in small capital letters, followed by a list of illustrative metaphoric linguistic expressions (written in italic), e.g.

GUITAR SOUND IS DAIRY PRODUCTS

He *needs more butter* on the strings.
The guitar must be *rich* and *creamy*.
We need more *fluent cream* in the guitar department.
Play it with a *cream-like* chorus effect.
Grease up the sound a little bit.[40]

In the example above (taken from the transcribed dialogue data) the cognitive image corresponds with the metaphoric concept GUITAR SOUND IS A DAIRY PRODUCT, as all the five linguistic expressions support the existence of this cognitive image. Here, the participants are explaining guitar sound in terms of dairy products (e.g. butter and cream) by using metaphorical linguistic expressions such as *creamy*, *cream-like*, *put more butter on*.

3.3 Metaphors: Something We Live By?

Many people think of metaphor as a tool for poetic innovation and rhetorical elaborations – something that is regarded as "extraordinary language" as opposed to "ordinary language."

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[40] Producer: Han trenger *mer smør* på strengene. Gitaren må være *tjukk* og *kremete*. Vi trenger mer *fløte* i gitaravdelingen. Spill med en *kremaktig* korus-effekt. Ha litt mer *smør* på lyden.

My interest in metaphoric theory was awakened when reading *Metaphors We Live By* by the CMT pioneers George Lakoff and Mark Johnson (1980). The authors make it evident that our everyday life is immersed in metaphors: not just in our language but our thoughts and actions as well. Our common conceptual system (from which we think and act) is built on metaphors, and structured metaphorically.

3.3.1   Do Metaphors Govern Our Thinking?

The concepts that govern thinking concern not only our intellect but also the way we function in our daily lives, down to the smallest most prosaic detail. These concepts structure what we experience; the way we conduct ourselves in the world around us and how we relate to other people. Thinking of marriage as a "contract agreement," for example, leads to one set of expectations, while thinking of it as "team play," "a negotiated settlement," "Russian Roulette," "an indissoluble merger," or "a religious sacrament" will lead to others. When a government thinks of its enemies as "turkeys" or "clowns" it does not take them as serious threats; however, if they are seen as "pawns in the hands of the communists," they are taken as a very serious threat indeed. *Metaphors We Live By* recognizes and explains just how profoundly metaphors not only shape our view of life in the present but also set up expectations that determine what life will be like for us in the future (Lakoff and Johnson, 1980, 1999). Could it be, for example, that the metaphors we learn as children determine how we think society should be governed today, and cause us to divide politically?

Our conceptual system is not usually the centre of our attention. While going about our daily chores we think and act according to certain routines and conventions. Since communication is based on the same conceptual system that we use when thinking and acting, language itself is a key informant and shows us what this system looks like. Unlike figurative language, which is recognized as a "poetic device," the variety of MLE defined and grouped as CM is easily overlooked as MLE flow naturally and unavoidably within language. While expressing something metaphorically MLE are, at the same time, perhaps something that we would not automatically regard as metaphors.

If most of our common conceptual system is metaphoric it is fair to say that metaphor is fundamental and essential to the verbal interaction of musicians in the same way that it is a fundamental and essential constituent of any language practice.

3.3.2 Cross-Domain Mapping

In "cross-domain mapping" we structure and explain one conceptual domain with the help of another, e.g. "prices are *rising*," in which quantity is understood in terms of directionality (Lakoff and Johnson, 1980). An important generalization is that a CM normally employs a more abstract concept as the target domain and more concrete – or physical – concepts as the source domain: "Target domains are typically more abstract and subjective than source domains. For example, in the conceptual metaphor LIFE IS A JOURNEY, the conceptual domain of life is typically viewed as being more abstract (and more complex) than that of a journey" (Kövecses, 2002: 252-253). This is, in short, the principle of cross-domain mapping. The CM principle allows us to explain something that is difficult to grasp by reference to something easier to grasp. Mappings characterizing a particular CM can change over time and vary from culture to culture.

3.3.3 The Logic of Conceptual Metaphor

George Lakoff and Mark Johnson's cognitive semantic theory of CM states that all human understanding and perception are embodied. Our experiences in the physical world serve as a natural and logical foundation for the comprehension of more abstract domains. According to Lakoff and Johnson metaphors can be divided into three groups: (1) ontological, (2) orientational, and (3) structural. The ontological concepts usually take the form of "containers," "objects," "substances," often in the form of personification. Orientational concepts are based on our experience with spatial and directional orientation, whereas structural concepts are elaborations on the two former categories and make up the largest group of metaphors (Lakoff & Johnson, 1980; Michelsen, 1997). This means that every human concept, from the basic everyday concept to the most elaborate philosophical theory, is understood through basic bodily experiences summed up in what Mark Johnson calls "image schemata" (Johnson, 1990). Visualization plays an important part in human thinking, i.e. we have visual images of situations, we visualize ourselves manipulating physical objects (rotating them, bending, crushing, or throwing them, etc.), and we certainly also visualize abstracts, often by allowing them to be represented by something more concrete; thus one could say that metaphors have their roots in human imagery shaped by experience; repeated patterns grounded in bodily experience.

There is a certain system, consistency, and logic to conceptual metaphors. If we look again at the conceptual metaphor of ARGUMENT IS WAR, we find that expressions from the vocabulary

of war form a systematic way of talking about the combative aspects of argument. "Killing," "attacking," "bombarding" and "guns" are words we traditionally associate with war; however, because an argument may become heated and confrontational it can be compared to a war. Thus, it makes sense to use this type of metaphor to say something about "argument." In other words, we are choosing words that are normally associated with the domain of "war" (the source domain) to describe and understand the domain of "argument" (the target domain). I have detected a similar pattern in conversations about music and musical elements. For example, a portion of the conceptual network of "fluids" and "containers" (the source domains) partially characterizes the concept of musical dynamics (the target domain), and the language follows suit. As we shall see, the different MLE showcasing this assume that CM DYNAMICS ARE FLUIDS IN A CONTAINER.

3.4   Conceptual Metaphor Theory (CMT) and Blending Theory (BT)

CMT and BT are helpful in answering the question: To what extent and in what way is metaphorical thought relevant to an understanding of culture and society? (Kövecses, 2005; Fauconnier and Turner, 1996, 1998, 2002; Lakoff and Johnson, 1980; Zbikowski, 1997; Charteris-Black, 2004). Cognitive linguists have carried out important work on the universal aspects of metaphor; they have, however, paid little attention to why metaphors vary inter-culturally and intra-culturally as much as they do. It is commonly accepted that metaphors serve as a key to understanding the culture(s) and personal backgrounds of language users. After looking into the concepts of "universality" and "variation" (Kövecses, 2005), I would suggest a rephrasing of the above question: To what extent and in what way is metaphorical thought (expressed in spoken language; MLE) relevant to an understanding of popular music culture? If certain metaphors are "universal" it would be interesting to see how they present themselves in conversations between musicians, producers, sound engineers, artists, and songwriters in a studio recording setting. Do the speaker's metaphoric codes mostly exemplify universal metaphors, variation metaphors – or a combination of both? Zoltàn Kövecses's *Metaphor in Culture* explores the issue of "how and why conceptual metaphors are both universal and culture-specific" (Kövecses, 2005: xiii).

> In other words, this book is an attempt (…) to make one possible version of the cognitive linguistic theory of metaphor more accessible to those who have an interest in studying the role of metaphor in complex social-cultural phenomena, such as emotions, politics, thought, and morality, as well as highly abstract cultural processes and entities such as time, life, and personhood (ibid: xiii).

Since this is a communication research project it is much more fruitful to look at what metaphor does in a particular socio-cultural context than at how metaphors work in the mind. Nevertheless, I will not bypass cognitive issues altogether, as certain rudimentary concepts are explained well by cognitive science. Zbikowski explains "conceptual models" and "cross-domain mapping" very clearly:

> The basic notion of a conceptual model (…) is of a relatively stable cognitive structure that is used to guide inference and reason. In its simplest form, a conceptual model consists of concepts in specified relationships, pertaining to a specific domain of knowledge. The conceptual model is stored in memory as a unit, and recovered in its entirety in response to environmental cues or stereotyped reasoning situations. (…) One challenge metaphor theorists have faced is the ultimate grounding of the process of cross-domain mapping. Even if we grant that we understand a target domain in terms of a source domain, how is it that we understand the source domain in the first place? Mark Johnson endeavoured to answer this question by proposing that meaning was grounded in repeated patterns of bodily experience (…). These patters give rise to what Johnson called **image schemata**[41], which provide the basis for the concepts and relationships essential to metaphor and, by extension, conceptual models (Zbikowski, 1997: 200-202).

The framework sometimes referred to as "conceptual metaphor theory (CMT)" is one of the central areas of research in the general field of cognitive linguistics. Within this field, the notion of "source domains" and "target domains," "invariance," "mappings" and so forth have become a common, though not universal, vocabulary for discussing the linguistic and conceptual phenomena of metaphor. A more recent framework proposed by Fauconnier and Turner (1996; 1998; 2002) seeks to explain much of the same linguistic data; it also seeks to unify the analysis of metaphor with the analysis of a variety of other linguistic and conceptual phenomena. This framework – variously referred to as the theory of "blending," "conceptual blending," or "conceptual integration" – shares many of the aspects of CMT. For instance, both of these approaches treat metaphor as a conceptual rather than a purely linguistic phenomenon; both involve systematic projection of language, imagery and inferential structure between conceptual domains; both propose constraints on this projection. However, there are also important differences between these approaches. According to Zoltàn Kövecses: "Blending is a process that makes use of but also goes beyond conceptual metaphors, in that it can account for cases in which people imaginatively construct elements that cannot be found in either the source or the target domain" (Kövecses, 2005: 128). CMT posits projection

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[41] By definition, image schemata are pre-conceptual: they are not concepts, but they provide the fundamental structure upon which concepts are based. An image schema is a dynamic cognitive construct that functions somewhat like the abstract structure of an image, and thereby connects up a vast range of different experiences that manifest this same recurring structure. Image schemata are not visual; the idea of image is simply a way of capturing the organization inferred from patterns in behaviour and concept formation (Johnson, 1990).

between two mental representations, while blending theory (BT) allows more; CMT defines metaphor as a strictly directional phenomenon, while BT does not; and, whereas CMT analyses are stated in terms of entrenched conceptual relationships, BT emphasizes blending as an on-line process, which both instantiates entrenched metaphors while yielding short-lived and novel conceptualizations to complement them. As we shall see, blended metaphors vary in their degree of conventionality, but often occur in creative individual uses of language and thought. This dissertation hopefully provides an additional dimension of metaphoric concepts to the initial studies that focus on cross-domain mappings and their most visible products.

3.5   Why Are Metaphors Important in a Studio Recording Setting?

The underlying assumption of this thesis is that figurative language improves communication because it not only helps to explain difficult, complex and/or abstract concepts by associating them with more familiar ones but also gives them added impact. If metaphorical principles govern a large part of our perception processes this is also likely to happen when dealing with music (Michelsen, 1997). An obvious reason for using more figurative language when dealing with abstracts (sounds, emotions, time, etc.) is that our cognition tends to produce mental images as their equivalents, and subsequently the words and phrases we formulate and share with our peers are rooted in these images – expressed and structured as language. So, if we think in images when discussing a certain musical feature we sometimes apply a whole series of MLE to try to explain it, and make sense of it to our listeners; in this case making sense to each other when arranging and recording music. Since we so readily use metaphor when speaking about music – especially the more abstract aspects of music – it is plausible that we not only employ "image schemata," but also allow "sound visualizations" to trigger our choice of words.

With this project I have found abundant examples of MLE that reflect everyday conceptual domains (representing a cultural point of view) and also the addresser's choice of communication strategy (based on personal motivation), but combinations of unconventional domains mapped onto music may also result in metaphorical innovation, bringing forth a challenge between interlocutors: The aesthetics of applying words to the abstracts of music is no guarantee that the listener will recognize or understand them. When, for example, the producer refers to the track arrangement (the band sound as a whole, playing designated chords and following an agreed progression of dynamics, etc.) as "A *densely populated area*,

a place where *a number of side streets connect*,"[42] his words "resonate" with – and can be traced back to – a mental representation built on his individual repertoire of metaphor. In this case he might be identifying with the CM MUSICAL ARRANGEMENT IS AN URBAN MILIEU. However, his MLE may be a complete mismatch with the listener's own metaphoric repertoire. After all, it is unlikely that the parties will share identical experiences, and, as a result, they will not have identical image schemata. Thus, the situation calls for some flexibility and verbal dexterity to get the message across.

Russian philosopher, literary critic, semiotician and scholar Mikhail Bahktin's concept of "voice" explains this dimension well. In every utterance there are many layers of *voice*, including the *voice* of the addressee. For example, you do not discuss science with your professor in the same way that you would discuss it with the girl at the hotel reception desk. To "make an utterance" means to "appropriate the words of others and populate them with one's own intention" (Bakhtin, 1981). Bakhtin's philosophy of language comprises concepts ("multiple voices," and "heteroglossia" among others) that illustrate the complexity of voice. Contemporary writers have continued to update and use Bakhtin's ideas as an adaptable means of discussing a wide range of dialogical dimensions, in the case of this thesis, aspects of the musicians' verbalization process.

3.6   Metaphors in Musical Settings: The Codes

When we, as participants in a music production setting, wish to communicate ideas for musical arrangements in a recording studio we need to express something about structure, melody, harmony, rhythm, dynamics, time, sound, etc. Music as the target domain can be broken down into "working parameters" such as those mentioned above. However, alongside these, there is a dimension that touches on our emotions, our likes and dislikes, and our complex, human, perception apparatus. When we find ourselves talking to each other in order to make music together, we are faced with the challenge of using *words* to communicate something for which words alone are not sufficient. Music as the target domain is defined and understood by breaking it down into a code-system. Here, I have divided the verbal domain of music into four code-categories:

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[42] Producer: Det er som et *tett befolket område*, et sted hvor *mange sidegater møtes.*

1) Traditional codes (western classical music vocabulary)
2) Technical codes (music as measurable sizes, like bpm: beats per minute)
3) Referential codes (building on recordings and other artists' sound)
4) Creative codes (new codes that emerge from interaction taking place in a band culture, often expressed as MLE)

3.6.1   Traditional Codes (Western Classical Music Vocabulary)

All the participants in my research share some formal musical education, some common vocabulary, and some common experience of music performance. They have all learned the basics of musical notation and the Italian expressions (*andante, subito accelerando*, etc.) that are a convention of the Western musical tradition. These names are actually metaphors of movement. Instead of *andante* we could say "at a slow pace," and *subito accelerando* might be replaced by "suddenly going faster and faster." What we see here are examples of metaphors of musical movement/expression turned into accepted codes, a universal part of "the language of music." In other words, the use of metaphor to talk about music is nothing new. In fact, Michelsen (1997) suggests that nearly all utterances about music try to coin one or more of its central aspects by mapping certain signature features from a non-musical area onto a musical issue based on metaphorical processes. Music academies, colleges, and universities that offer courses in popular music supply a wide range of these types of metaphoric music codes, some more universally accepted than others. Through academic schooling and playing together in bands we expand our vocabularies, renew and refine the ways in which we talk about musical parameters. We listen to recordings, go to concerts, discuss musical experiences with each other, and read numerous reviews of record releases and concerts in magazines and newspapers. Language to talk about music is therefore not a "frozen competence" but constantly developing and changing, in a world of music that is also developing and changing.

For someone with a background in classical music (like the producer in the current research setting) it would be natural to occasionally reach for metaphors from the category of traditional codes. For someone who has not had a classical music training, it is probably not the "first choice" where codes are concerned. Whether we use these codes actively or not, we would all, to some extent, have an understanding of their meaning, since they are all part of our common basic knowledge of music.

3.6.2   Technical Codes

Technical codes are rooted in a more definable physical reality; they represent the part of music that can be measured in time and "size." This is the mathematics of music; intervals defined by "distance" in frequency, measured by sound waves, rhythm-groupings and patterns that are defined by "metronomic distance." Technical codes are also words and expressions that spring directly from working with studio appliances, technical equipment, plug-ins, sound-filters, equalizer control modules, reverbs, delays, auto-tune devices, etc. When mixing an album much of the talk is highly technical, attuning the words to a common knowledge of studio technology, e.g. "turn the first snare drum down 3 decibels on that beat in bar 42." Technical codes usually have this kind of precision about them, and, although they may all sound rather cryptic to the average person, most musicians understand them perfectly well. Technical codes are the "home arena" or "talk of the trade" of sound engineers, and some producers favour technical over metaphorical talk, especially when speaking to sound engineers.

3.6.3   Referential Codes

Musicians quite often speak about music by referring to another artist's sound, other recordings, styles and genres. After one of our band's live performances a music journalist wrote that my guitarist had a "Claptonesque" sound, i.e. that his guitar sound was similar to Eric Clapton's. This code was later adopted in the rehearsal room when asking the guitarist to produce a similar guitar sound. Making codes from artist references is not novel. Moreover, it can be a challenge to keep up with each other's latest references. If I want a *Massive Attackish* groove in a song, this code will only "work" if the addressee knows about the UK band Massive Attack, their albums, and also has some idea of how to translate this groove pattern into one that fits within the given context.

3.6.4   Creative Codes (MLE)

Creative codes are basically new and colourful codes that emerge from interaction in a creative setting. Although this category might overlap with the others, it opens up the possibility of saying something about music by borrowing words from source domains that have absolutely nothing to do with music. With creative music codes we let journeys and dragons say something about the dynamics of a musical piece, we let dancing and buildings describe movement through the form of a musical piece. During my research for my Master's degree, I asked the guitarist to produce a sound that was like "an angry ogress." I remember I

had a very distorted guitar sound in mind but no idea of how to express it technically – so I borrowed an image from a children's fairytale and created a code for a guitar sound that reflected my image/sound schema. The guitarist was amused at the expression, but produced a sound that was very close to the one in my mind. This example does not prove that "angry ogress" will be understood and translated into a certain distorted guitar sound by every guitar player in the world, but it supports the fact that we do have common concepts and images that we draw on and build on when communicating about music.

Because of the abstract quality, the dynamics, and other parameters of musical sound, there is no limit to the creativity we put into our verbal equivalents; though a certain logic ascribed to our bodily experience is traceable. Zoltán Kövecses calls this our "individual metaphorical repertoire" (Kövecses, 2005: 117), something that is determined by an extensive list of factors: different target domains, source domains, the relationships between the source and the target domains, personal experience, metaphorical linguistic expressions (our individual vocabularies surfacing in language), non-linguistic realizations, cultural models, mappings, entailments, blends, and even neural networks in the brain. Metaphor – being an intrinsic constituent of language – can thus be regarded as a socially accepted system for representing the world around us, as well as a personal code for experimentation and innovation on the boundaries of literal meaning (Charteris-Black, 2004). To some extent my research reflects the participants' individual metaphorical repertoires, but will in no way be able to present a full explanation of each metaphor they use. This is partly a result of having to narrow down the scope in accordance with the limitations of this dissertation, and partly because some information about the participants' backgrounds and personal characteristics is not known to me, added to which I do not have sufficient insight into the individual participant's metaphorical experiences of music, i.e. knowing which metaphors are evoked in the individual participant by the changing sounds of the music.

Chapter 4

Conceptual Metaphor in Discussing Visions and Ambitions for Vocal Expression and the Album as a Whole

This chapter is based on the talks I (the artist) had with the producer prior to the band rehearsals and the recording sessions, discussing visions and ambitions for the album as a whole, setting the scene (time schedules and practical arrangements), deciding which songs to include, and sharing some thoughts on musical arrangements. In addition, we spoke about my vocal expression and how to approach it from a technical as well as a storytelling point or view.

When discussing the project, the producer and I make use of a variety of codes rooted in conceptual metaphors (henceforward referred to as CM). Several examples of the CM are highlighted here, with my comments added, because the CM discussed in this chapter provide the foundations on which later examples will be laid, forming conceptual categories that recur throughout the whole process – with some variation. Again, it should be noted that the exact association behind each CM is hard to ascertain as the thoughts of the individuals who utter them are not out in the open. To avoid presenting my findings as "guesswork" I point out multiple ways in which the CM may be interpreted. This is because they are sometimes examples of "conceptual blending" (or "conceptual integration"), i.e. the MLE might be ambiguous and spring from different concepts or mental representations (Murphy, 1996). Two conceptual models create a characterization of a target domain by blending aspects from both (Fauconnier and Turner, 1996). Over the next chapters the research material is presented chronologically, starting from the preparatory talks with the producer and moving on to the findings from the rehearsal and recording sessions. Chapters 4-8 follow a logical structure, presenting the findings by starting with "the bigger picture" and then focusing on the details; from looking at the album as a whole, dealing with framework images and the personification

of individual songs, dividing the findings according to target parameters and looking at collective and individual playing, and finally devoting an entire chapter to the vocals.

4.1   Preparing the Album Recording: Visions and Ambitions

The process of writing material for this album did not end until the final stages of production. Songs the producer and I originally chose were excluded from the album along the way, and on several occasions I was asked to deliver a new song within 24 hours. Rethinking and making second calls on the material was inevitable; something I was prepared for when embarking on the project. In the beginning, the producer and I listened to more than 25 songs. From these we made a short list to be tried out with the band before making the final decision about which ones would be included on the album.

Agreeing that the first album had been too varied and possibly lacking in stylistic focus, the wish and motivation for the second album was to keep the songs and the sound more consistent and focused in terms of genre, style and expression – not to make it more marketable, but to make an album that remained true to one defining concept.

4.2   Conceptual Metaphor in Discussions about Vocal Expression

The first two dialogue entries (September 10, 2008) deal with vocal expression. The producer sees this as a challenge. Having worked with me on the first album he knows that I am fond of using my entire palette, which, in his opinion, is a "dynamic bad habit." In short, the thoughts and discussions are about abandoning "the old vocal style" (used on the first album) in favour of a new one. I am translating the dialogue into English in the text-flow and including the original Norwegian transcriptions in the footnotes, where "A" refers to the artist and "P" to the producer.

4.2.1   Singing as Sports, Objects to Manipulate, Chameleons

P: "I see it as a challenge to keep you *on track* with yourself on this *home stretch*. (…) Keeping the previous album and expression in mind, what is a natural development in your expression as a singer from the previous album to the next, and where do you feel you want to

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sharpen your expression more or *unify* it more (…)?"[43] A: "The first album is a little bit of everything. Perhaps I do not need to *stretch it that far*, really, on the next one (…) because some of the songs on the first album have been everything from *the silent/soft* to the completely *woaaahh*, and *high* and *low* and *loud* and *soft* and… (…) I used all I have when it comes to *range* and *colours in all directions* (…). But then I must make my choice based on which songs we pick out, because *they will demand* totally different things, I think."[44]

The producer opens the dialogue by creating a CM when comparing my working methods as a singer to sports, as in: "keep *on track* with yourself." This not only says that SINGING IS FOCUS or SINGING IS BALANCE, but also suggests that SINGING IS TRACK-RUNNING, i.e. SINGING IS SPORTS, and that the process of recording is *the home stretch*; the final stretch before crossing the finishing-line, thus creating another CM: THE ALBUM RECORDING PROCESS IS A SPORTS ARENA in which you must focus, balance, run in the right lane, keep on track; an arena where you have a field with a home stretch, a starting-line and a finishing-line. The image of a "sports field" is applied to the studio environment: A RECORDING STUDIO IS A SPORTS FIELD. He continues by comparing my vocal expression to an object that may be manipulated, *sharpened* or *unified* (gathered together instead of being scattered around): VOCAL EXPRESSION IS AN OBJECT. I pick up on the trend of comparing vocal expression to an object you can manipulate by using the phrase *stretch it so far*, which means that vocal expression is regarded as an object which can be sharpened, stretched, scattered into pieces and collected together again. The image of stretching may have a direct connection with the image of the physiology of the vocal chords, which actually can be stretched. Here, however, "vocal expression" is probably being perceived more in terms of musical genre and dynamics, pointing to the overall conception of how the vocals are going to sound on this album.

In the dialogue above, vocal expression is given a spatial-directional quality because it can be HIGH or LOW, a dynamic quality (volume) because it can be *loud* or *soft*. It is also referred to as having COLOURS that can go in *all directions*. This is saying something about the sound and dynamics of the vocals: VOCAL EXPRESSION IS A MOVING OBJECT. When describing

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[43] P: Jeg ser det er en utfordring å holde deg *på track* med deg selv på denne *oppløpssida*. (…) Hvis vi tenker på den forrige platen og uttrykk, hva er en naturlig utvikling i ditt uttrykk som sanger fra den forrige platen og til den neste, hvor føler du at du har lyst til å *spisse uttrykket* ditt litt mer eller *samle det* mer (…)?

[44] A: Den første platen er jo litt av alt. Jeg behøver kanskje ikke å *strekke det så langt* egentlig på den neste (…) for noen av låtene fra den første platen har spennet fra *det stille* til det helt *woæææhh* liksom, og *høyt* og *lavt* og *sterkt* og *svakt* og… (…) jeg brukte alt jeg har av *register* og *farger i alle retninger* (…) Men da må jeg jo velge ut fra hvilke låter vi plukker ut, for *de vil kreve* helt forskjellig ting, tror jeg.

dynamic expression (i.e. volume) I use the word *silent* to signify one end of the spectrum and *woaaahh* to signify the other, the latter being an onomatopoeic illustration of loud volume, and/or rich texture. I am also using an example of personification by giving the songs a human voice and a human will in the phrase "*they will demand* totally different things," as if a song has a personal opinion about the choice of vocal expression. I follow this up with "I let myself *be controlled (dictated to) by the songs*"[45] because one song *wants* a more rocky expression, another *wants* an ethnic-sounding expression, and so on, summing up by saying "with the first album I was happy being a *chameleon*, just changing all the time." Here, "rocky" and "ethnic" are figurative style-references; additionally, we find these CM: SONGS ARE HUMANS (with *voices*, *opinions* and *needs*), SINGERS ARE CHAMELEONS, and VOCAL SOUND IS COLOURS (FLYING IN ALL DIRECTIONS).

4.2.2   The Old Vocal Style versus The New Vocal Style

As the dialogue progresses the producer decides against "the old vocal style," writing it off by dismissing my attempts at portraying my chameleon-like expression as something positive. The producer is implying that the vocal expression on my first album was too varied, too unfocused, and too versatile – almost to the extreme. In earlier negotiations with the producer I try to explain and defend this variation in vocal expression (volume, sound, register) as a signature, something that would brand me as an artist, make me stand out compared to other female singers within popular music. Rather than responding directly to my request to keep the chameleon in "the vocal expression toolbox," leaving it as an open question, the producer shifts the dialogue into a different gear by employing a "softer category" of metaphoric code.

The first expression he adds to the palette is a Norwegian word[46] that cannot be translated directly into English, but which means *feather-light* (i.e. feather-like, breezy, transparent), a code I pick up instantly by repeating it and adding more synonyms: *feather-like*, *light* and *soprano-like*.[47] The producer and I are in reality negotiating the vocal expression palette here; sorting the possibilities into two different categories – a "Yes List" and a "No List" – according to our visions of the current album; visions that seem clearer to the producer than to me: "I don't give a concrete answer because I don't have a clear vision of myself in the next

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[45] A: (…) Jeg *lar meg styre av låtene* (…) den ene låten vil ha mer *rocka* uttrykk mens den andre vil ha mer *etnisk*. Med første platen var jeg veldig fornøyd med å være *kameleon*, og bare forandre meg hele tiden.
[46] *Florlett* (gjennomskinnelig)
[47] : …*florlett* og *lys* og *sopranaktig*

phase."[48] VOCAL EXPRESSION IS LIGHT (WEIGHT); VOCAL EXPRESSION IS A FEATHER (LIGHT AS A FEATHER).

I tend to let vocal expression be governed by the song I am singing, whereas the producer stresses the importance of the vocal expression as a narrative tool. He also expresses his conviction that I should not *let the songs dictate* the way I perform the vocals. If I focus more on my vocal expression it will spread *like ripples in the water* when interacting with the band, leading them to find musical solutions on their instruments.[49] Here, the producer reinforces the code of giving human attributes to a song, hence, the personification: *the songs dictate…* and other such expressions. The simile *like ripples in the water* describes the positive effect the focus of my vocal expression will have on the session musicians; comparing my vocal expression to an image found in nature, the circular movement of ripples spreading on the surface of water after a stone is thrown into it. This CM does not describe the sound in itself (although it does reflect back on the preceding dialogue and the "Yes List"). It describes the psychological and pedagogical effect the vocal expression will contribute to, believing that the vocal expression itself can "take control" or "dictate" the surroundings – another example of personification. SONGS ARE HUMANS, and VOCAL EXPRESSION IS HUMAN. If we consider the effect of the human quality of controlling and demanding certain things, we can draw out another CM: VOCAL EXPRESSION IS A DICTATOR, and SONGS ARE DICTATORS. The producer insists that if I sing from "the vortex" within myself, and if I am in complete contact with myself while singing, this focus will "rub off" ("be contagious")[50] on the musicians. The metaphor here compares focus to a disease, like a virus that can be spread and caught; SINGING FOCUSED IS CONTAGIOUS. The producer thereafter links focus to MAGIC; but he also admits "one cannot deliver *magic* ten times in a row."[51] FOCUS IS MAGIC.

When listening through earlier demos we come across a version of track 7, *I Stood In Your Courtyard*, where the vocal expression is coined as "aggressive" (acting out) and "desperate" as I am "*yelling as hard as my lungs can bear,*"[52] something which was the case on one of the

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[48] A: Jeg svarer ikke så veldig konkret for jeg har ikke noen klar visjon på meg selv i den neste fasen.
[49] P: Nei, for det virker som det er mer naturlig for deg å snakke om låtutvalg og retninger sånn og sånn, enn selve vokaluttrykket og hvor det kommer fra i deg, det fokuset uavhengig av hvilket låt du synger, fordi der er det enda mer å vinne enn vi fikk til forrige gang hvor du lar låtene styre. Det er jo naturlig det også, men det er noen ubesvarte spørsmål i uttrykket, at hvis du er mer fokusert mot det sanglige uttrykket, så vil det *sette litt ringer i vannet* i forhold til bandet og det de gjør.
[50] A: Ja, hvis jeg bare er fokusert, så *smitter* det kanskje litt. P: Fokus er *smittsomt*.
[51] P: (…) man kan jo ikke stå og levere *magi* 10 ganger etter hverandre.
[52] P: *Skrike av alle lungers kraft.*

choruses, which featured many layers of harmony vocals. The sequence is described as "insane" and "Bulgarian,"[53] all of which is pointed out as unwanted vocal expression solutions. The producer suggests we put this way of singing into the toolbox, to be used only for special occasions, i.e. in places where *the song really asks for it*. "Then, *poooff*, it *comes out*, but we don't need to get it *tossed after us at every turn*."[54] Because strong words such as *aggressive*, *acting out*, *desperate*, *insane*, and *yelling* have negative connotations, using them to talk about vocal expression is a way of dismissing this way of singing. The same approach applies to backup and harmony vocals, favouring softness over roughness (loudness). It is interesting to note the way in which the vocal expression (sound and dynamics in a blended space) is explained here as an exploding chemical (with the onomatopoeia *poooff* followed by *it comes out*), as if the voluminous nasal vocal expression behaves in the same way as explosives: VOCAL EXPRESSION IS EXPLOSIVES or VOCAL DYNAMICS ARE EXPLOSIVES. In the second part of the producer's utterance it is again regarded as an object – here an undesirable one, one we do not want *tossed at us at every turn*. Reflecting back on the first part where the underlying conceptual domain is "explosives," it may be that, in objectified form, vocal expression is equated with to a hand-grenade; something scary that can be thrown at someone, and that can explode. (Chapter 5 deals in greater detail with CM and MLE in connection with the recording of track no. 7 *I Stood In Your Courtyard*.)

To further justify the staying away from the "No List," I am lending my voice to an imagined audience, the people that might listen to the album: "I think the listener will find it a bit too *busy* (pushy, uncomfortable, stressful). No matter how well it is done, or how beautifully it is presented, I think it is so *voluminous* and uses a spectrum of frequencies (…) that will *make the listener full* very quickly."[55] The producer confirms this by adding another reason: from a technical point of view, the softer voice is easier to work with, i.e. it is "more controllable" in a studio-recording situation. Thus the "authoritative voices" constantly shift depending on whether we are speaking on behalf of the song, on behalf of an imagined audience, or on behalf of ourselves.

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[53] "Bulgarian" is a reference to a sequence of block harmony voices on the song *Into The Gloom* (from the album *Earthly Things*), which bears resemblance to the Bulgarian folksong-style where the vocal sound is extremely powerful, nasal and voluminous, usually centred in the upper mid-register of a female voice, sung in the chest voice (belting technique).

[54] P: Vi kan ta det med et sted hvor låten virkelig *ber om det*, også *poff kommer det ut*, men vi trenger ikke få det *slengt etter oss i hver sving*.

[55] A: Jeg tror det blir litt *anmassende* (ubehagelig, belastende eller plagsomt) for den som skal høre på det. Uansett hvor bra det er gjort, og hvor flott presentert det er på alle måter, så tror jeg det er såpass *voluminøst* og går på et visst spekter frekvenser (…) som gjør at *lytteren blir veldig fort mett*.

4.2.3   The Quest for Magic in the Mysterious

One of the codes established in preliminary talks with the producer is "mysterious," which becomes a basket-concept about vocal expression that includes a set of different metaphoric codes: soft, airy (breezy), feather-light, and more. Because I indicate that I like the word "mysterious", the producer (perhaps deliberately) uses it as a negotiating tool later in the recording process, realising that by coining something as "mysterious" he will be more likely to win me over in discussions. A second code is the concept of "magic," which is exclusively regarded as something positive, and which the producer launches into, expressing that "creating magic" is his mission in this context:

> No doubt I am going for *magic* here. It is easy for both of us to get lost in invention and creativity that is really groovy, but, in a way, there is a danger of forgetting *the magic* involved, because the creativity and invention is so *"raw"* that one becomes absorbed in it (dazzled by it). But I also think we will manage to *dig down to those magical moments* where it is like "just now your singing is *factor x,* now something is happening that there is no *recipe* for": it just happens.[56]

In a verbal exchange where one or more of the participants repeats the same codes we are looking at a conforming process, leading to the establishment of a common vocabulary.

Still working on what to avoid and what to embrace in the vocal style, I say: "It might be that I am showing my *spikes* unnecessarily,"[57] comparing vocal expression to a sharp and spiky surface (e.g. a cactus, or the spines of a hedgehog), but the metaphor could also point towards anger because in Norwegian the phrase "to get angry" is sometimes expressed metaphorically as: "to show one's spikes" (idiom). The conceptual meaning is drawn towards the animal world when the producer comments on this by saying: "It could be a *transformation (shedding of skin)* – if you shed a *layer of skin (shell),* another *layer* closer to your core emerges,"[58] talking about letting go of the old way of singing and going for the new way as a transformation process, like snakes shedding their old skin to reveal a brand new one, or worms turning into butterflies. SINGING IS AN ANIMAL; SINGING IS TRANSFORMATIONAL; SINGING IS SHEDDING SKIN. The producer exclaims that it would be fantastic if this

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[56] P: Det er klart at det er *magien* jeg er ute etter. Det er så lett for både deg og meg å fortape oss i oppfinnsomhet og kreativitet som det skikkelig svinger av, men på en måte er det en fare i å glemme *magien* oppi det der, fordi det kreative og oppfinnsomheten er såpass *rå*, så man blir betatt av det i seg selv. Men jeg tror vi skal i tillegg klare å *grave oss helt ned til de der magiske øyeblikkene*, hvor det er "akkurat nå synger du helt *faktor x*, nå skjer det som det ikke fins noen *oppskrift* for": det bare skjer.
[57] Kan hende jeg er ute med *brodder* uten at det er nødvendig.
[58] P: Det kan være et *hamskifte*. Tar du av deg et *skall*, så kommer det et *lag* lengre inn på hvem du egentlig er.

transformation happened between the first and the second album: "When the first is this good, so *playful* and *deep*, and then you reveal *another layer (skin) underneath*, that's really cool"[59] – affirming the same metaphor. Agreeing to this I conclude that it is impossible to outdo myself all the time, "which means having to sing even *lower* and *higher* (register), even *stronger* notes, i.e. become more and more *extreme* in a way, more and more *elastic*. In the end it has less to do with music and vocal expression, and more to do with *gymnastics (acrobatics)*,"[60] again comparing singing to an extreme physical exertion: SINGING IS GYMNASTICS or SINGING IS ACROBATICS – because you push yourself, compete with yourself, jump higher, run faster, build stronger muscles, build stamina, exert yourself with systematic workouts to become more flexible and elastic. It is hardly surprising that singing is explained in terms of gymnastics; the singer must do systematic *workouts* to keep the vocal chords (which are very similar to "elastic bands") strong and flexible. To be technically good, strong and healthy, singers, like athletes, have to practice (workout) and stay in shape.

4.2.4 Vocal Expression: Yes List and No List

Many metaphoric codes arise from a desire to capture the vocal mood and temperature of the first album, to describe and analyse it. Sifting out and locating "problem areas" in combination with my solutions to singing, enables us to lay out a new plan for the vocal expression that will be appropriate for the new album. In a way, the previous recording plays a part in initiating the current negotiation. If we agree on the descriptions and definitions of the old vocal style, as well as on the vocal solutions that were considered undesirable, we have taken the first step towards deciding the new vocal style as well as what improvements can be made and what measures can be taken to make this happen. Summing up the visions and wishes for the vocal expression on the forthcoming recording I have made a "No List" and a "Yes List" that provide a number of basic principles for the vocal sound/expression.

> The No List (to be avoided, or used with caution):
> Bulgarian, Rocky, Edgy, Rough, Ethnic, Chameleon, Woaaahh, Loud, Aggressive, Desperate, Voluminous, Yelling, Hard, Insane, Spiky, Extreme, Acrobatic
>
> The Yes List (to be prioritized, used as a rule):
> Feather-like, Light, Breezy, Airy, Soprano-like, Soft, Silent, Focused, Magic, Factor x, Mysterious, Storyteller, Force, Depth, Warmth

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[59] P: Når den første er så bra, så *leken* og *dyp*, og så kommer enda *et lag innenfor*, det er veldig tøft det altså.
[60] A: For da betyr det at jeg må jeg synge enda *lavere*, enda *høyere* toner, enda *sterkere* toner… altså bli mer og mer *ekstrem* på en måte, mer og mer *elastisk*. Da har det jo ikke noe med musikk å gjøre, da blir det en form for *gymnastisk sport*.

4.3   Singing as Storytelling

A: "It helps if I have a vision when I see which story I am to tell. If I think about *I Stood In Your Courtyard*, for example, I imagine it much more mysterious than the previous version (early demo)."[61] In many contexts, storytelling[62] is regarded as an art form in itself. It is used here as a metaphor for "delivering a song" or "song-singing," in which "the story" is the song, and "telling" is singing. This activity is spontaneous and experiential, and thus it comes about in dynamic interaction between the teller and the listener. In short, to be a *storyteller*[63] means having stories to tell, and someone to tell them to (someone who co-creates your stories by being present). Good storytellers follow a certain dramaturgy that makes the story exciting for the listener, something that involves connectedness, engagement, and letting the sound of your speaking voice underline emotions and mood shifts. The same applies to singers who are able to become storytellers when sharing songs with their audiences, using this concept almost as if it were a musical parameter: SINGERS ARE STORYTELLERS; SONGS ARE STORIES; SONG-SINGING IS STORYTELLING. In the recording studio the producer functions as "a midwife," assisting at the birth of the storyteller within me and my narrative qualities as a singer, bringing the story into the light. In this way, the producer and, to a certain extent, the sound engineers are co-creating the singer's stories – the versions of the stories released on *The Anchor and the Dream*. The producer repeatedly stresses the importance of storytelling, emphasising that "telling the stories" should be my main focus.

In the conversation with my producer I bring up some references, citing Joni Mitchell as an example of a member of the school of female singers that I believe are good storytellers. "The female singers I like the most are *strong storytellers*. Perhaps they do not sing in a perfect way, but they sing with a *force*, *depth*, and *warmth* that is almost irresistible to me – and they sing lovely songs."[64] These singers draw the listener closer but I am concerned that I may

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[61] A: Det hjelper hvis jeg da har en visjon når jeg ser hvilke historier jeg skal fortelle. Hvis jeg tenker på *I Stood In Your Courtyard*, for eksempel, så tenker jeg den mye mer mystisk enn den forrige for versjonen.
[62] "The art of using language, vocalization, and/or physical movement and gesture to reveal the elements and images of a story to a specific, live audience. A central, unique aspect of storytelling is its reliance on the audience to develop specific visual imagery and detail to complete and co-create the story" (NSA; National Storytelling Association, 1997).
[63] The formal definition of storyteller applies here: One who tells or writes stories – not the informal definition where a storyteller is understood as "a liar."
[64] A: (…) Joni Mitchell og den skolen der, der du har kvinner som er så *sterke historiefortellere*. Det er de jeg er glad i. De synger kanskje ikke perfekt, men de fanger deg inn med en eller annen *kraft* og *dybde* i tillegg til at de

drive potential listeners away if I am too *edgy*, *rough* and *rocky*. As a storyteller I want to catch the listeners' attention, to draw them close, to allow them to use their unique, individual perception to become "co-creators" of the stories I am singing.

4.4   Discussing Some Artist References

As part of the preparatory process the producer encourages me to play some artist and album references. These references exemplify the type of production sound that I like including such things as synthesizer sounds, guitar-effects, and vocalists that I regard highly. The references are sources of inspiration; and idea-banks that may help us to find which direction to take at the production stage, both with individual songs and the album as a whole.

In addition to Joni Mitchell I include Fleetwood Mac as a reference, playing the song: *Everywhere*[65]. A: "To me there is a sort of ABBA-factor about it, which I like, because there are a lot of good ideas here, and nice harmony vocals."[66] The producer recognizes the favoured "feather-light aspect" in this song, and agrees that room should be made for harmony vocals, as long as they are kept FEATHER-LIKE and BREEZY. Moving on I play him the song *Teardrop*[67] by Massive Attack (featuring vocals by Elizabeth Fraser of The Cocteau Twins). My reason for choosing this song is the dark and heavy groove that pulsates in the foundation of the song, adding a very soft and light, almost childlike female vocal on top, a contrasting expression I like very much: "It is the mood in this that is interesting, daring to combine something *creepy* and *nasty* in the sub-face (i.e. under the surface), but with Enya or Kate Bush on top, *like a child singing innocently* but with a nerve (tension) on top."[68] The producer enjoys the contrast very much, the way that the band is busy playing their thing while there is a female voice on top which appears to be living its own life. Playing this reference triggers a long discussion about loops and programmed grooves, concluding that we will not start out at the programming end, but keep open the possibility of adding programming at a later stage in the production. In the producer's opinion, loops and programmed grooves that may sound good now can very soon sound dated. "They may give

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har fine sanger. Men det er noe med å sende en slags *varme* gjennom dette som gjør at du kan lure folk inn den døra. Å bli *for kantete* og *hard* og *rocka* i uttrykket – det tror jeg egentlig støter folk litt fra meg.
[65] Released on the album *Tango In The Night* (1987), written and performed by Christine McVie.
[66] A: For meg har denne en slags ABBA-faktor, som er veldig meg, (…) på grunn av alle disse gode ideene og den fine koringen.
[67] Released on the album *Mezzanine* (1998).
[68] A: Det er stemningen i denne som er interessant, det å tørre å kombinere noe *skummelt* og *ekkelt* i underflaten, men med Enya eller Kate Bush på toppen, *som et barn som synger uskyldig* men med en nerve på toppen.

us *an instant kick, like taking ecstasy*, however, by and by they lose their effect,"[69] PROGRAMMED GROOVE IS DRUGS. What we draw from the reference in relation to my album recording is the contrast between drum and bass making *mysterious ostinatos*[70] that are not directly interfering with the sphere of the vocals – the idea of voice and band operating in two separate spheres.

The next reference is Lisa Cannon's version of *Now We Are Free*[71], drawing the producer's attention to Cannon's singing style. The producer struggles to believe her: "It is as if she is trying to imitate a style; fake ethnic with no real roots. It sounds like the retelling of a story, but not the true story; she lacks the integrated expression."[72] On the positive side, he gives her credit for the *gentleness* that comes across *quite powerfully*; a statement I support by describing her singing as *held back* and *not acting out*, reflecting back on our earlier discussion about "desired vocal expression," our "Yes List," following it up by saying "I could be more *careful*, *mysterious* or *vulnerable* or *held back* too. This example shows how that can be done even when the band has such a big sound."[73] A: "I like the idea of standing *on an entire ocean*, but daring to be *small*… without having to be *big*, too… I guess I am also searching these references to tell myself that I don't need to be afraid of my vocals not coming across when the underlying band-sound is *huge* and *bombastic* (…)."[74]

As a final reference I play Peter Gabriel *I Grieve*[75] to exemplify a very laidback vocal style, as well as illustrating a production sound that is "rounded" and showcases a number of "weird sounds." I explain how I regard Peter Gabriel and Joni Mitchell as having something vital in common: they are both mature artists trusting completely in what they are doing. Although the chorus melody of the Gabriel track consists of a few notes, the way he sings fills it with richness, meaning, and substance, showing a confidence in simplicity. The producer points to the texture, all the different strands or fibres, strange synthesizer sounds that reflect Gabriel's work in the eighties and nineties, and paint an overall sound-signature that demands attention.

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[69] P: Det er *som å ta ecstasy*, man får litt *kick med en gang*, men etter hvert så… mister det noe av bærekraften.
[70] A short melody or pattern that is constantly repeated, usually in the same part at the same pitch
[71] Composed by Lisa Gerrard and Hans Zimmer for the film *Gladiator* (2000).
[72] P: Det er som om hun prøver å ta etter en stil, feiker etnisk, uten at det er ordentlig hjemmefra, så det er en slags gjenfortelling av en historie, ikke en ekte historie; hun har ikke helt det integrerte uttrykket
[73] Jeg kan også være mer *forsiktig*, *mystisk* eller *sår* eller *tilbakeholdt*. Dette eksemplet viser hvordan det kan gjøres selv om bandomgivelsene er store.[73]
[74] A: Jeg liker tanken på å ha *et helt hav å stå på*, men å tørre å være *liten*… uten å måtte være like *stor*… jeg leter kanskje i disse referansene for å også fortelle meg selv at jeg trenger ikke være så redd for at jeg ikke skal komme gjennom fordi her kan bandet under være *svært* og *bombastisk* (…)
[75] Released on the album *Up* (2002).

A *horn-like* synthesizer sound is described as *screaming*, *ugly*, and *foggy*,[76] a sound that perfectly depicts the sadness of the lyrics. Intricate and subtle variations in the programmed groove make it interesting to listen to instead of becoming static and monotonous. These are the intentional aesthetic tools we draw out and add to our sound-palette.

4.5   Making Choices about the Album as a Whole

I have decided that I want to make a pop album this time, not a jazz album. The arrangements should not be *saturated* with jazz-chords; the watchword should be "simplicity." Personifying jazz, the producer says: "*those jazz things* are sometimes a little bit *shy*, in a way. Sometimes it can conceal the songs when you add too many *jazz spices*. There is a surprise factor when one or two unexpected chords pop up, but you must surprise in the dramaturgy, in the way you sing a certain word, the guitar may surprise with a really corny sound; (…) then we have entered the pop world."[77] Agreeing to this I comment that even if we are operating in a pop *universe*, we can still *smuggle* some *jazz comets* into that *world*.[78] The producer continues my metaphor of regarding my songs as a universe: "That *universe* is getting *new galaxies* every day."[79] A MUSIC GENRE (OR STYLE) IS A UNIVERSE becomes a CM we appear to have accepted between ourselves, whereas the CM explaining jazz THE JAZZ GENRE IS SHY (personification) remains a concept only used by the producer. Referring to the previous album the artist says: "And there is a very *jazzy galaxy* there, along with a very *poppy galaxy*; something programmed and something acoustic. There is quite a *distance* between the track *Earthly Things* and *Feel It*, for example."[80] The artist goes on: "So if we think that we are compiling the next album from the same *galaxy*, and that this *galaxy* is called pop, we can still include a small *jazz splat* here and a *funky bass* there. There can be all kinds of fun things, as long as the philosophy stays the same."[81] All in all the expressed MLE are strengthening the concept of pop as a UNIVERSE or a GALAXY.

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[76] P: Den *hornlignende* synthen der er *skrikende*, *stygg*, litt sånn *i tåkeheimen*.
[77] P: Disse låtene skal ikke være *mettet* med jazzakkorder. Ja, de er på en måte litt *sjenerte*, de der *jazzgreiene*. Det kan faktisk skjule låter hvis man gir dem for voldsomt med *jazzkrydder*. Overraskelse ligger i at det kan komme en og annen sånn uvant akkord, men du må overraske i dramaturgien, i måten du synger akkurat det ordet på, eller at det er skikkelig rar gitarlyd; (…) da er vi veldig over i *popverdenen*.
[78] A: Ja, hvis vi tenker at *universet* er pop, men det er lov å *smugle* inn en del… *jazzkometer*.
[79] P: Den får *nye galakser* hver dag det der *universet*.
[80] Og der er det en veldig *jazz galakse* og en veldig *pop galakse* og så skulle noe være programmert og noe akustisk; det er ganske *langt mellom Earthly Things* og *Feel It*, for eksempel.
[81] A: Så jeg tror hvis vi tenker at vi henter neste plate ut fra den samme *galaksen*, og at den *galaksen* heter pop, men så kan vi ha ymse ting, som en liten *jazzdæsj* her og en *funky bass* der, det kan være alt mulig rart, men filosofien må være den samme.

At the first rehearsals I share my vision with the musicians, explaining that this album will be simpler and more in the pop direction, and I ask: "how are we going to move jazz-inspired songs like *I Stood In Your Courtyard* and *Lady With Black Sheep* into a *pop universe*, and what exactly is *our pop universe*?"[82]; and continue by pointing out the fact that there are a lot of sounds and sound-ideals out there, and that even though you try to pick up what is "hot," "in" and "hip" you wind up behind that wave (i.e. too late), so it is crucial that we trust ourselves, our competence and our ideas and come up with something that works well and sounds both cool and independent of current trends. The producer motivates the musicians by saying: "The fun we are having making the album has to come across. When we adopt a pop attitude, everything depends on what we, as creative individuals, bring to the table, even if these things are *weird* and *mysterious*."[83] The producer describes the selected songs as having structured, solid skeletons, strong melody-lines, clear-cut verses and choruses, and a lot of possibilities for making original arrangements. I define what I combine with the genre pop, which is song material that includes recognizable "ear candies"; small signature riffs, hooks and grooves, the kind of elements that make the listener happy. I encourage everyone to come up with "something immediate," something with a signature, something cool and fun, both to listen to and to play. The producer follows this up by referring to the first album:

> There is a lot of lovely instrumental playing on the previous album too, but what may be the progress here is that when there are instrumental-parts they should be in the middle of focus, maybe shorter but more fronted in the sound-picture, clearer (…), so that it is just as *close to the surface of the water* as the vocal, in focus (…), that we are *cheekier*, the shifts are more abrupt (sudden), everything played is more decided (…)[84]

The drummer suggests the sound of the whole band (and production sound) should become *fresher*, as in *new*. Freshness could be a new sound, but also a sound-spice (an effect element); if this freshness – the aim for *new sounds* – is based in the percussive, we should go for a different, less acoustic, overall sound. New effects-boxes can be applied to the guitar and new synthesizer sounds can be introduced. The guitarist feels the most important thing is that we play cool things, things that *stand out*.[85]

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[82] A: Hvordan skal vi få dratt med oss jazzinspirerte låter som *I Stood In Your Courtyard* og *Lady With Black Sheep* inn i et *popunivers*, og nøyaktig hva er *vårt popunivers*?"

[83] P: Det må komme fram at vi har det gøy; når vi tenker mer mot pop så avhenger det av at alle kommer med seg og sitt, selv om ting er rare og mystiske.

[84] P: Det er masse fint instrumentalt på den forrige plata også, men det som kan være utviklingen her er at når det kommer instrumentalpartier er de i midt i fokus, kanskje kortere men mer framme i lydbildet, tydeligere (…) sånn at det er like nært *oppi vannskorpa* som vokalen, i fokus (…), at vi er *frekkere*, skiftene bråere, alt som spilles er mer kontant (…).

[85] G: Det går kanskje heller på at vi melder litt kule ting, ting som *står litt ut*.

Chapter 5

Making Ghost Music: Conceptual Metaphor Theory and Blending Theory in Dialogue Analysis of the Track *"I Stood In Your Courtyard"*

5.1   Introduction

Based on transcribed dialogue data, the findings are structured as metaphoric linguistic expressions (MLE) and conceptual metaphors (CM), concentrating on the following parameters: 1) sound, 2) dynamics, and 3) vocal expression. The source domains vary considerably, but in the main they are drawn from everyday life, supporting the theories of Lakoff and Johnson (1980, 1999), and Lakoff and Turner (1989), and the subsequent theories of Kövecses (2002, 2003, 2005) and others. If we "live by metaphors" in the sense that our thought patterns are anchored in associations with our lives and bodily experiences (orientation in a room, manipulation of objects and other experiences with the physical world), it is interesting to note that some MLE show "figurative creativity," indicating an extension to these theories (Kövecses, 2005, Chapter 11). Not all aspects of metaphorical thinking are obviously grounded in real life experience; however, they are all, to a certain degree, constrained by bodily and cultural experience and linked to the cognitive mechanisms that process abstractions.

> (…) Creativity in metaphor is least constrained when embodiment and cultural experience are minimized in creating new metaphors. In this case, the new metaphors are produced predominantly by human imaginative cognitive processes – and only to a much lesser extent by embodiment and social-cultural experience (Kövecses, 2005: 264).

This gives rise to the notion that some metaphors are "entrenched" or "conventional," i.e. that they are used often and employ familiar mappings. Others can be characterized as "novel" or "innovative," employing mappings that are unfamiliar (Grady et al, 1999; Fauconnier and Turner, 2008). From a cognitive point of view it is important to consider whether it is fair to

believe that a creative setting like a pop album recording represents a less constraining environment, and thus enables human imaginative processes to run more freely. Looking into this is an ambitious task, but the emergent metaphors used in this research setting tend to support this claim. It is not sufficient to look only at the (novel) metaphors created in this situation, but also the participants' ability to understand each other's metaphors; thus speaking of "an interactional metaphor intelligence" (on "metaphorical intelligence," see Littlemore, 2001), and calling for a discourse-dynamics approach to metaphor (Cameron et al, 2009, Cameron and Maslen, 2010; Cameron, 2011).

Because the parameters of sound, dynamics, and vocal expression are generally seen in close connection with one another, resulting novel metaphors tend to be metaphorical blends. Vocal expression, for example, could easily be discussed in terms of dynamics and/or sound or aspects of groove/rhythm, thus reflecting a group of interacting musical parameters operating at the same time. This will be elaborated when discussing "blending theory" (BT) as a complementary theory to "conceptual metaphor theory" (CMT). BT operates with four "mental spaces" whereas CMT operates in terms of a target domain and a source domain. In this way, BT adds a broader dimension, making the elaborations and discussions deeper and more comprehensive.

When dealing with the research data in terms of BT and CMT, publications by Grady et al. (1999) and Fauconnier and Turner (1998), and Turner (1996, 2006) have proved very useful. However, although they provide thorough interpretations of metaphor, their analyses mention little about the cognitive patterns that surface in language, e.g. the presence and involvement of emotions (Kövecses, 2003), and "affective filters," i.e. attitudinal variables blocking or impeding necessary input (Krashen, 1982; Richards and Rodgers, 2001). These are fundamental and complex matters ascribed to human thinking influenced by emotive factors – subtle factors that affect the way we express ourselves and that can account more fully for the thoughts, associations, and motivations behind MLE. When an MLE occurs in a dialogue context (always the case in the material presented here) it appears in a contextual dimension where one utterance is a response to one or more foregoing utterance(s), forming a link in a "dialogic chain" (Bakhtin, 1986). For Bakhtin, the "utterance" is a dialogic link in the chain of speech communication which cannot be separated from the links that precede and determine it. At the same time, because it is tied in this ongoing chain to subsequent links, by what Bahktin calls "addressivity," it is essentially the same as audience analysis, only with

greater emphasis on the active listener's response in shaping the utterance. According to Bakhtin, an utterance is:

> A unit of speech communication (…) determined by a change of speaking subjects, that is, a change of speakers. Any utterance – from a short (single-word) rejoinder in everyday dialogue to the large novel or scientific treatise – has, so to speak, an absolute beginning and an absolute end: its beginning is preceded by the utterances of others, and its end is followed by the responsive utterances of others (…). The speaker ends his utterance in order to relinquish the floor to the other or to make room for the other's active responsive understanding (Bakhtin, 1986: 71).

When communicating a song to collaborates (musicians, producer, and sound engineers) in the recording studio, the intention is to translate ideas about the song into language – to verbalize antecedent impressions (i.e. the song is at the idea stage in terms of arrangement and studio production sound) – in order to prepare a sense of shared ground when working on the music. No two individuals will ever have an identical understanding of what a song should sound like, no matter how intricately the ideas and images are verbalized to achieve a representation of the desired sound; the cognitive processes that summon up associations and images differ widely from one individual to another. One person's cognitive schemata[86] may be image-based, whereas others may be based on sound, colour, or even direction. Although it is only possible to evoke a partial understanding of the intended sound design, it does provide additional aid when and negotiating solutions for the ingredients of the desired sound. In spite of sensitivity to what Bakhtin calls "addressivity," and although we may adapt to each other verbally and appear to share a domain of musically related codes, we can never be certain that this is what is actually happening. Sorting MLE according to CM supplies only *indications* of the associations, or "mental representations," taking place, and can never be taken as evidence.

5.2   Making Ghost Pop

The MLE used when rehearsing, recording, and mixing track no. 7, *I Stood In Your Courtyard*, state an overall metaphoric image, or "framework image," more clearly than for any of the other songs. The framework image builds on an association with "ghosts"; something "ghostly" or "ghost-like." After reading the lyrics, the reason for the association with ghosts become obvious. The lyrics are laden with ghostly moods and connotations using

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[86] Schema (plural: schemata): A cognitive framework or concept that helps organize and interpret information; mental images and concepts that provides a cognitive framework by which the individual perceives, understands and responds.

imagery such as: a deserted mansion in the dark, worn by the changing seasons, overgrown and full of spider webs. Moreover, the song's protagonist moves on light feet and endures a long wait observing the shifting seasons (indicating that she might have taken the shape of a ghost herself):

> I stood waiting in your courtyard; somehow my feet brought me there. Intending to tell you "I love you", gathering courage for a year. Strangely collected, heart growing strong, thinking "it's here I belong". Saw shimmering rain flooding your garden, all butterfly-wings fluttering by, old spider-webs shiver in darkness, and I really wished you had been home. I stood waiting in your courtyard, counting the leaves on your tree, four-thousand-and-nine said: "Go tell him!" Then withered and fell on my head. Alarmingly quiet, no light on your porch, never did I see you go. Saw shimmering rain flooding your garden, all butterfly-wings fluttering by, old spider-webs shiver in darkness, and I really wished you had been home. Saw shimmering rain flooding your garden, all butterfly-wings fluttering by, old spider-webs shiver in darkness. I'll forever wish you had been home (Lyrics-extract, track no. 7).

At the planning stage of the recording I shared certain visions and intentions with the producer, establishing the code "ghost-pop" at a very early stage, and making this a "core working-image" from which the musical solutions would be carved: A: "We must turn to the genre of *ghost-pop* here."[87] In trying to establish the image of "ghost-pop" as a kind of musical genre, the contents of this "new genre" are still unknown, an empty shell, and I have no references to other artists or recordings to back this image up. Based on a certain sound-idea I tentatively propose a metaphor to see if it resonates with the producer's image-concept of what this track could become. The producer's instant reply is positively laden with a repetition of the code "ghost-pop" indicating that the metaphor is understood, acknowledged, and may in turn be manifested among the participants in forming a setting-specific code-vocabulary, P: "*Ghost-pop*, yes indeed."[88]

There is no way of knowing what associations the producer and the artist are linking with "ghost-pop," but from these two utterances there appear to be potentially corresponding, or related associations, and thus, there is a silent agreement that this code may be used as a future framework. Continuing, I will refer to myself in the third person, as "the artist" (A). As a reminder, the other participants are given the following one-letter-codes: (P) producer, (SE) sound engineer, (G) guitarist, (K) keyboardist, (B) bass-player, and (D) drummer.

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[87] A: Vi må til sjangeren *spøkelsespop* her.
[88] P: *Spøkelsespop*, ja visst.

"Ghost" becomes the main working image expressed to the collaborators; a code that is immediately picked up among the participants and developed into a number of MLE repeatedly verbalized throughout the sessions. Thus the main CM that forms the backdrop for the negotiations while working on this track is MUSIC IS A GHOST, or, THE SONG IS A GHOST – something that leads to subcategories such as SOUND IS A GHOST, DYNAMICS IS A GHOST, and VOCAL EXPRESSION IS A GHOST, corresponding with the three target parameters chosen for this research. I shall mention some examples when referring to the song as a whole, and I shall also go into the subcategories. When talking about sound the participants are sometimes referring to the total package of sound and sometimes to individual sounds (instruments, vocals, and effects). Sound is often seen in connection with arrangement and individual playing-style, and not only technical adjustments carried out by the sound engineers. The same is true of dynamics, which may emanate from the whole band or the individual, although, in most cases, talks about dynamics concern the collective sound production. As an introduction, I recommend listening to track 7 in its entirety, later I will make references to time locations ("time loc") within the track to illustrate specific points.

5.3   Sound is a Ghost

When discussing the overall band sound for this track the artist asks for "lightness" and "ease" when describing the desired outcome as "ghost-pop." The concepts "lightness" and "ease" thus constitute "forced connotations" of "ghost-pop" – the main ingredients in the process of shaping the sound of this track. From this sound idea the participants begin by discussing and negotiating the individual sounds of keyboards, guitars, bass, and drums. Vocal expression is dealt with separately. The elimination of undesirable sounds becomes a technique for moulding the individual musicians' sounds to fit into the overall desired "ghost-sound." Thus, when the keyboardist chooses a sound that – according to the producer – is "too *Zawinulish*"[89] (creating a referential code pointing at the keyboard sounds of the recordings by Joe Zawinul in the 80s), this is eliminated from the emerging palette of ghost-sounds. The keyboardist agrees that we should escape such "*jazzish* connotations"[90] building on an understanding that the concept of ghost-pop as a genre should not be influenced by such jazz sounds. The producer follows up the genre-clarification by asking the keyboardist to aim for something in the direction of "pop, or *sacral*, (…), at least the axis should point *more to*

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[89] P: Det blir litt *Zawinul-aktig*. Og det blir kanskje noe utenfor.
[90] K: Det blir så lett *veldig jazz*.

sacral than to jazz."[91] Sound-discussions overlap talks about the general arrangement and create MLE along the way. I doubt that "sacral" (i.e. pretty and controlled) automatically summons up associations with ghosts, but it could possibly add contrast to the spectrum of other ghost-sounds, making them stand out as more "ghostly" against the "sacral keyboard playing." Another association, besides "sacral" and "ghostly," is the notion that "calculated beauty" could be part of the ghost-sound strategy. The contrasting of expressions is a technique often used in horror movies (Baird, 2000; Wierzbicki, 2012), and in the theatre, such as adding electronic effects to the voices of ghosts, e.g. the voice of the ghost in Shakespeare's *Hamlet* (Lacasse, 2000, section 1.1.3.2.1), as a way of heightening dramatic effect on the viewer or listener. However, this remains purely academic, as there are no obvious examples that support the notion of "sacral" in either the sound or the playing of the keyboard that is finally chosen in the track-mix.

5.3.1 KEYBOARD SOUND IS A GHOST

When working on the solo part of the song (time loc: 02:57-03:17) the keyboardist suggests recording a "*sick (psycho)* synthesizer," calling it "something that can *lie there and be a bit spooky.*"[92] These MLE are examples of filling in, or adding to, the ghost-image-framework that is already established within the setting. When speaking from a mental space that represents a "ghost-image" our language is coloured by this imagery. The artist expresses the fear that the solo may sound clichéd unless something is done to make it sound more "*from the other side*, maybe strings that can be rigged in an unusual way?"[93] The producer is unsure what the artist means and asks for clarification: "What do you have in mind?" The artist insists on using the same code to describe the desired keyboard sound, slightly rephrasing the message: "If the sound of the strings can be worked (i.e. manipulated, filtered) to appear as if they come *from the other side*." Insistency on a code is a communication strategy that will be confirmed as successful if other participants respond to it (either through verbal or played utterances). In this case the continued search, by the keyboardist and the producer, for a sound that reflects connotations of "the other side" confirms the artist's communication strategy as successful.

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[91] P: Ja, pop, eller *sakralt*, (…) aksen går *mer til sakralt enn til jazz* i hvert fall.
[92] K: (…) så kan en *syk* synth ligge under på den neste delen? Noe som kan *ligge der og spøke litt*?
[93] A: Det solopartiet kan bli ordentlig klisjé, men noe bør gjøres der for å få det mer interessant, det må være mer *from the other side*, kanskje stryk som man skrur til på en uvanlig måte? P: Hva tenker du på? A: Hvis stryket skrus til lydmessig sånn at den høres ut som den er *from the other side*.

Seeing the sound-parameter in connection with groove and/or flow the producer encourages more "flowing" keyboard play, instructing the keyboardist to use the sustain pedal. This underlines "the ease and lightness" that was originally asked for, and thus *may* be seen in association with the ghost-framework, in that ghosts, in some films, have flowing shadowy movements: "We need to have the *flowing movement* there, maybe discretely use the pedal."[94] Using the sustain pedal produces the desired flowing sound.

For the introduction, intermezzos, and verses, the keyboardist and producer agree to find a sound that is slightly more *aggressive*, *spacey* (an *atmospheric* sound) that suddenly "*comes alive.*" The latter phrase ("comes alive") connotes ghosts in that a ghost is something that belongs in the world of the dead, the other side, something that may rise from the dead, and acts aggressively (time loc: 00:29-00:31, 00:40-00:45, and 01:29-01.35).[95] The desire for a "spacey" sound is read as supporting the image of "the other side," evoking distance and an airy atmospheric quality, something that belongs to a place outside the physical tangible world.

5.3.2 *GUITAR SOUND IS A GHOST*

The producer translates his idea of the guitar sound with the MLE "we need *ghost-guitar* in the second verse, and piano in the first verse,"[96] directly supporting the ghost-image, but leaving it up to the succeeding discussion to define what makes a guitar sound like a ghost. As with the negotiations about the keyboard sound and the overall ghost imagery, we initially ask for something sounding "light." The artist begins by explaining how she would like this "lightness" achieved by the guitar: "I want some type of *dry picking* in *a steady pattern* that makes the whole stretch *lighter*,"[97] and continues: "I think the guitar should have a more *percussive role.*" The producer backs this up: "Maybe you can keep this in mind, (…), be more *muffled* and *plucky.*"[98]

From speaking about lightness in the sense of percussiveness and patterns, the artist leaves the semi-technical descriptions and draws on the ghost imagery: "Quite fast (high-frequency) guitar-play that *creates a little spider web* in the background." The producer translates

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[94] P: Vi må ha den *flytende bevegelsen* der, kanskje bruk pedalen diskret (…)
[95] K: Denne er ganske *hissig*, da. P: Ja, finne noe som er *speisa*, en *speisa ting*. K: Tenker du *atmosfære* da, eller? P: Noe som *begynner å leve* helt plutselig.
[96] P: Vi trenger *spøkelsesgitar* på andre verset, og piano på første
[97] A: Jeg vil ha type tørr plukking i *et fast mønster* som gjør at hele strekket blir *lettere* (…)
[98] A: Gitaren bør ha en mer *perkusiv rolle*. P: Kanskje du kan ha det i tankene, (…), litt mer *dempet* og *plukkete*.

"making a spider web" into the more technically precise term "fingerpicking" (i.e. arpeggio). The artist (again, insisting on the metaphoric code) instructs the guitarist to "imagine *the spider spinning a web, lightly and evenly.* See if you can find some notes that can be repeated over a longer stretch. In that way you won't have to change around so much (i.e. reposition the hands)."[99] The artist's idea of linking a spider and its web to the working image of a ghostly mood fits well. It is likely that the imagery here finds its inspiration in the mood created by the song's lyrics, and more specifically by the chorus-line "Oh, spider webs shiver in darkness" (time loc: 01:17-01:25, 02:42-02:50, and 03:39-03:47). The lyrics communicate other MLE that are adopted in this context. Even without the producer's technical rephrasing, the spider-web image appears to be understood by the guitarist (judging from his played response). In the end, we decide to use an acoustic guitar (a twelve-string guitar) on the recording, playing arpeggio – like spinning a web – on the bridges (00:45-00:58 and 02:07-02:20) and the choruses (00:59-01:30, 02:21-02:50, and 03:18-03:47). Summing up, I suggest the following examples of the CM directing the acoustic twelve-string guitar-play: GUITAR SOUND IS A GHOST, GUITAR SOUND (GUITAR-PLAY) IS A SPIDER (SPINNING A WEB), GUITAR SOUND IS A SPIDER, GUITAR-PLAY IS SPINNING A WEB LIKE A SPIDER, ARPEGGIO-PLAYING IS SPINNING A WEB.
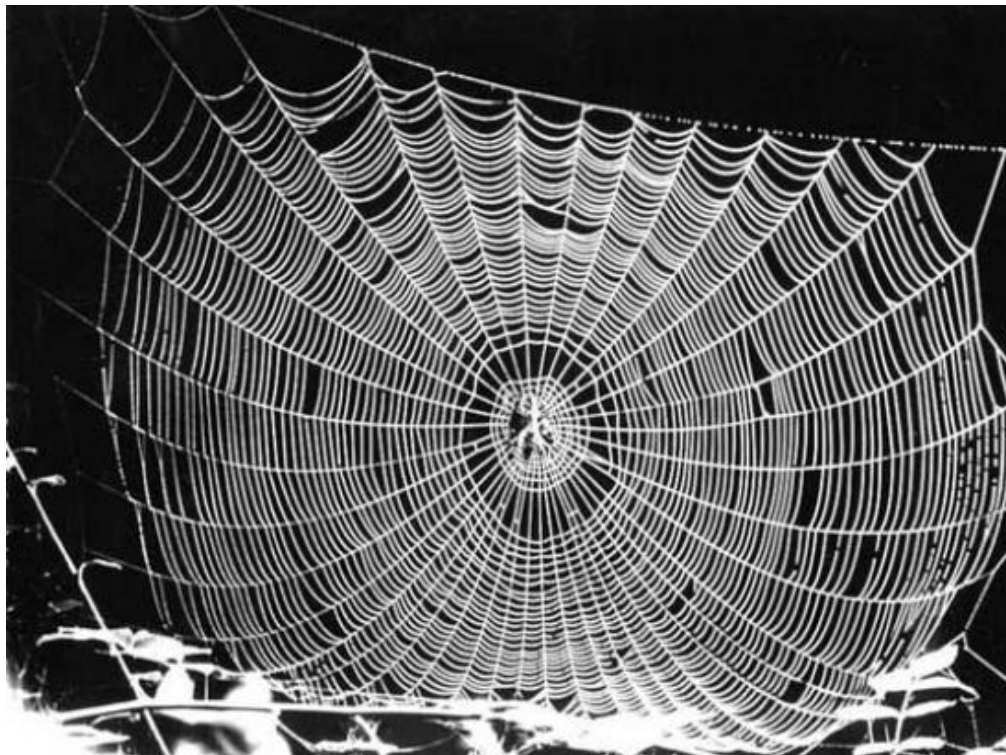
Illustration photo found at varbak.com

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[99] A: Ganske *hurtig* gitarspill som *lager litt spindelvev* i bakgrunnen. P: *Fingerspill*. A: Se for deg *edderkoppen som spinner, lett og jevnt,* og se om du kan finne noen toner som kan gå gjennom et lengre strekk så slipper du å skifte så mye.

5.3.3 *DRUM SOUND IS A GHOST*

After the basic instrumental version of the song has been recorded (consisting at this stage of drums, bass, guitars and keyboards; to be used as the foundation that will be edited and built upon over the course of the recording session), the producer suggests that some *ghost-fills* are added, explaining these as *sounds that a ghost would make* and, again, directing attention to the lyrics of the song: "Picture a video with this *spooky* mansion."[100] After the drummer plays a take (in response to the producer's request), the producer exclaims: "Yes, this is fun! Really *spooky*," something the artist supports by saying: "*The sound of a ghost. Sound scenography.* You are *painting pictures* here." The producer offers more analysis: "A lot of good stuff there, *a lot of ghosts*, (…)."[101] Listening through the drum take, the participants acknowledge that the rustling drumming really resonates with the idea of *making ghost sounds*. The artist likens it to a radio theatre (reflecting back on the previous utterances about "scenography" and "painting pictures") using the similes: "It is *like a radio theatre*. It sounds *like a ghost sneaking up the stairs*." The drummer says: "I would never play this, it sounds *like a cartoon-film*," but the producer, the sound engineer, and the artist all agree that it gives the song the right sound signature, SE: "This is signature," P: "Real *ghost drums*," and A: "It sounds *like a ghost running and suddenly it stops and holds its breath*."[102]

When dealing with these metaphors another issue arises: When do we judge metaphors to be "unconventional" (i.e. "novel," "innovative") and when do we think of them as "conventional" or "entrenched"? I consider most of the examples given so far in this dissertation to be innovative, although one can never be certain of this. For example, in a musical context, using the metaphor (simile) *like a ghost sneaking up the stairs* to describe the drum sound might be regarded as unconventional. In a different context, however, the same metaphor might be considered conventional, e.g.: "She moved without a sound, *like a ghost sneaking up the stairs*." From this it is possible to see how context can dictate the value of the metaphor; in this case, *like a ghost sneaking up the stairs* is perceived as less conventional when used to talk about a drum sound than it would to describe the way a person

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[100] P: Det skal være noen *spøkelsesfills* på denne låten. Trommer, litt sånn *lyder som et spøkelse ville gjort*. Se for deg videoen med denne *skumle* herregården.

[101] P: Ja, det er morsomt! Skikkelig *spooky*. A: *Lyden av et spøkelse. Lydkulisser.* Du *maler bilder* her. P: Absolutt mye bra der, *mange spøkelser*, (…).

[102] A: Det er jo *som et radioteater*. Høres ut *som et spøkelse som lister seg opp trappene*. D: Ville ikke spilt dette, det høres jo helt *tegnefilmaktig* ut. SE: Dette er signatur. P: Virkelige *spøkelsestrommer*! A: Det høres ut *som et spøkelse som springer og plutselig stopper opp og holder pusten*.

moves in a more "literal setting." Within the same setting some metaphors are more "conventional" in the sense that they are well known, bordering on cliché, others, however, are the product of innovation. In the following sentence I have used two different metaphors (similes): "He spoke with a low voice that was (a) *like a mouse sitting in the room*, or (b) *like dawn in a ghost town.*" The former (a) is more conventional (evidently built from the cliché/entrenched metaphor (*as quiet as a mouse*) whereas the latter (b) is innovative.

Continuing to work on the drum sound, the artist suggests that it should be "*dirtified*" whereupon the sound engineer begins to work on the frequencies by adjusting the equalizers (sophisticated tone controls), adding effects such as reverberation, and panning the sound between the left and right loudspeakers so that it appears to circle around the room. "It is getting really *ghostly* now," the artist exclaims contentedly, describing the whole mood of the overall sound, "because now *the ghost-rodent has started to move more.*"[103] It is unclear what the artist means by the phrase "dirtified" in a sound-context. What appears to be the case (assuming the artist is still working within the ghost-scenario) is that the world of ghosts is not a nice clean place, and that this should somehow be reflected in the drum sound; leaving it to the sound engineer to create a "dirtier" sound, i.e. ghost-like (time loc: 00:14-00:17, 00:29-00:32, 00:41-00:44, 01:35-01:38, and recurring throughout the song). That a sound is "dirty" may also be a code that is accepted as a result of many years of usage within music cultures. Moore (2001) has a number of examples of the concept of a "dirty sound" used by rock music artists (rock bands) as part of the accepted vernacular of the genre, along with other metaphors such as *trash*, *garbage*, and *grunge*. Chapter 7 includes further discussion of the concept of "dirty sound" (*dirtify* and *dirtification*) as an established idiom in popular music; a recurring code within this setting, where "dirty" is often used as the positive counterpart of "messy" when describing certain sounds.

Interestingly, in this case, the initial verbal request that inspires the drummer to play in this "ghostly manner" also inspires further elaboration on the ghost theme. This adds to the sound palette by constructing a number of MLE – here in the form of similes. The drum take becomes a played utterance in reply to the foregoing request(s), which, in return, is responded to by additional verbal utterances. The inventive drum solution changes the entire sound into something that the participants agree is more ghost-like than before, whereupon the artist

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[103] A: Lyden må *dirtifiseres* litt. A: Ja, det blir skikkelig *spøkelsesaktig*, for *nå begynte spøkelsesgnageren å røre på seg.*

concludes: "One has to let the *craziness* a little loose with those *rustling sounds* and everything, because *it needs it*. The song suddenly *took on a whole new life*. Now the song is ready to *be born into the world, as a ghost-song*."[104] Using personification, the artist gives the song an authoritative voice, letting us know *what it needs* in order to *be born into the world* and *take on a new life*. Assuming the voice of the song itself – a voice one can hardly argue with – is a powerful communication strategy. The CM that appear to be directing the drums are: DRUM SOUND IS A GHOST, DRUM SOUND IS A GHOST-RODENT, DRUM-PLAYING IS A GHOST-RODENT, and DRUM-PLAYING IS A GHOST.

As part of the groove (the total rhythmical texture) the producer and the artist sample the ticking of an old clock[105] and present it to the other participants as a GHOST-CLOCK embedded in the groove in two places: in the intro of the track, fading throughout the first verse (time loc: 00:00-00:25); and where the band pauses before the final chorus (time loc: 03:14-03:17). A: "If *the ghost-clock* is included here it must be added on click." SE: "*Ghost-clock?*" The producer backs up the metaphor by saying: "It is really *spooky* and goes in a surround-plug, so *it wanders around and around.*" The artist, insisting on the same metaphor, continues: "This clock may be a little bit *unsteady and noisy*, but maybe that is exactly why it is *ghost-like*."[106] The sound engineer is trying to fix the problem with noise when the artist points out "it has a very *bottom-like sound*, maybe the highest frequencies should be eliminated to remove the noise." The sound engineer stops asking for definitions of "ghost-clock" and instead picks up the ghost-code when offering his analysis of the sound: "I think it was more *ghost-like* when it was a little *gloomy/dark*."[107] Using words such as *unsteady*, *noisy*, *bottom-like*, and *gloomy/dark* is interpreted as having roots in the image-framework of "ghost-music" and can – with some reservation – be regarded as elaborations on the same theme. In this context "noisy" means "with some distortion" (i.e. "dirtified" by electrical manipulation) and is not necessarily signalling the prior requests of "ease and lightness": PROGRAMMED GROOVE IS A GHOST-CLOCK, NOISY, UNSTEADY, BOTTOM-LIKE, and GLOOMY. The ghost-

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[104] A: Må jo slippe *galskapen* litt løs med de *tuslelydene* og alt, for *den trenger det*. Låten fikk plutselig *et helt nytt liv*. Nå er den klar for å *komme til verden, som spøkelseslåt*.

[105] The clock was bought at second-hand store, the really old kind that must be wound manually and which makes a very loud and creaking sound.

[106] A: Hvis det skal inn et *spøkelsesur* her må vel den gå på klikk. SE: *Spøkelsesur?* P: Den er skikkelig *spooky* og går i et surround-plug, så *den vandrer rundt og rundt*. A: Den klokka er kanskje litt *rakkelaktig* og *har en del støy*, men det er kanskje derfor den er *spøkelsesaktig*.

[107] A: Veldig *bunnfallslyd* på den klokka da. Toppen må kanskje bort for å fjerne støy. SE: Jeg synes den var mer *spøkelsesaktig* når den var litt *dunkel*.

clock is discussed further in the final section (5.5). The discussion reveals the intention of staging the sound; the participants wish to invoke in the listener the thought of ghosts.

5.3.4 VOCAL EXPRESSION IS A GHOST

The artist's voice is "the main carrier" of the story, a musical instrument filled with personality and individuality, which must be consciously used when mediating the songs to the public, even though this performance takes place in a studio rather than in front of a live audience. As a general point of change, development, or improvement, the artist explains to the producer how she intends to be more "mysterious" than before, and not so "aggressive."[108] The word "mysterious" potentially falls into the metaphorical framework of VOCAL EXPRESSION IS A GHOST concept, and is backed up by the artist's further explanation of the vocal approach: "I must go into it *with veil and softness* in the vocals, the backup vocals must also be more *ghost-like* than the somewhat *ethnical solutions* that we decided on last time"[109] (referring to an earlier demo of the song and the vocal sound used there; a vocal style that the producer and the artist are working to eliminate, or at least to moderate).

While planning the vocal-recording session the artist is already indicating role-play, suggesting: "Maybe I should make some funny *breathing sounds*, thinking *along the lines of illustration.*"[110] The idea of breathing sounds, which is not followed up when the vocals are recorded, shows that the artist is thinking along the lines of staging and role-play, as if wanting to create and perfect an illusion for the listener; an illusion of ghosts, a ghost-like mood.

The producer reminds the artist about "the light approach": "Adjust it into *a sensitive thing* (i.e. mood) (…). This way you manage to create *the close thing* (i.e. mood) in a song that is a little bit "*rock*" (…)."[111] The artist's reply reassures the producer that the fine-tuning is being put into effect: "I am singing *extremely gently* now, there is barely a *whispering sound* in me."[112] Showing how several musical parameters can operate at the same time, the producer has the idea of "making the dynamics part of the theme, and dubbing it," describing it as "*micro-glissandos*" and "*withdrawals*," thus combining the expression or style with

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[108] A: Jeg trenger ikke være så *utagerende*.
[109] A: Jeg må inn med *slør og mykhet* i vokalen her. Koringene må også være mer *spøkelsesaktige* enn de litt *etniske variantene* fra sist.
[110] A: Kanskje jeg skulle lage noen artige *pustelyder, illustrasjonstankegang*.
[111] P: Still det inn på *en følsom greie* (…). Her får du til *den nære greia* på en låt som er litt "*rocka*" (…).
[112] A: Jeg synger *utrolig forsiktig* nå, nesten ikke *hves* i meg.

dynamics, carefully formed into a "musical construction."[113] This idea is introduced when recording the choruses and is used on the recurring opening phrases of the chorus-melody themes (examples from the first chorus, time-loc: 00:59-01:01, 01:07-01:09, and 01:17-01:19). The producer instructs the artist to "make something out of that phrase, so it becomes a kind of a "*plot*", something which will give extra effect when recording the overdubs."[114]

To keep the vocal expression *in the mysterious landscape*[115], the producer asks the artist to "*hold back* even more" because to him it is still "a little bit *heavy* and *insistent* on the first beat" (the first sung note of the chorus starts on the first beat of the bar). Again, elimination is used as a way of defining the target expression of this song. In underlining HEAVY and INSISTENT the producer indirectly asks for LIGHTNESS and EASE. Additionally, he asks for a more flowing movement – everything should be formed and sung as if *in a long and lovely wave* and the artist should sing it "completely *laidback*, as when speaking, *in talk-land*."[116] The signature created for the vocal expression in the choruses is laborious. The producer has to constantly ask the artist for more lightness, soprano singing, classical music or "bel canto" aesthetics. He refers to this "sound-landscape" as SECRET-LAND: "Please go back to *secret-land* now" – a code the artist picks up immediately: "*Secret-land*, here I come!" Along the way he is admitting that this is verging on a "*theatrical*" approach, but worthwhile as long as it works, i.e. that it produces the vocal expression he has in mind:[117] VOCAL EXPRESSION IS A MYSTERIOUS LANDSCAPE, SECRET-LAND, and TALK-LAND.

After recording several rounds of vocals for the whole song, the producer and sound engineer search for the best takes to fuse into a vocal master track. One of the vocal takes includes quite a hoarse, whispering, quirky expressive rendering of the phrase "Go tell him!" in the second verse (time loc: 01:57-02:00). The producer and sound engineer agree that this one specific solution has a lot of signature: Producer: "We had *a squeaky one* yesterday that was cool (…)." Sound engineer: "Go tell him! That one is really cool." P: "Really *vampy*." SE: "*A*

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[113] P: (…) gjøre dynamikken til en del av temaet, og kanskje dubbe det. *Mikroglissandoer* og *tilbaketrekninger*.
[114] P: Gjør et eller annet ut av den frasen så det blir *et plot*, liksom, for da får det ekstra effekt når vi legger dubbene.
[115] P: Hold det i *det litt mystiske landskapet*.
[116] P: Du kan *holde tilbake* enda mer (…). Det er fortsatt litt *bastant* og *insisterende* på enerne. (…), er det mulig å synge det *i en lang fin bølge*? Vær helt *nedpå*, som når du snakker, i *snakkeland*.
[117] P: Dra tilbake til *hemmeligland* nå. A: *Hemmeligland*, her kommer jeg! P: Det er litt *teater*, men det funker.

true ghost."[118] Thus, the artist is not only *sounding like* a ghost; she has *become* a ghost: VOCALS ARE A VAMP, VOCALS ARE A GHOST, and VOCALISTS ARE GHOSTS.

5.4   Summing up the Ghost Image Framework and MLE-Codes

It is appropriate to acknowledge the creation of MLE supporting the ghost-images of the song and the musical parameters therein as a complementary process of CMT and BT. Both CMT and BT treat metaphor as a conceptual rather than a purely linguistic phenomenon because both involve systematic projection of language, imagery, and inferential structure between conceptual domains (Grady et al. 1999). The metaphorical concept of comparing a song to a ghost is supported by numerous examples of verbal and played utterances that can be labelled as key metaphorical expressions, contributing to forming the vocabulary of this insider culture.

Summing up the CM and MLE, there seems to be a less complex, as well as a more complex way of doing this. The less complex way aligns with the framework image THE SONG IS A GHOST, letting all the examples of MLE that follow this become the bulk of support material proving that this concept forms a common image in the minds of the participants. Believing this to be an oversimplification, I have chosen to look at it from both a timing and a grading perspective, starting chronologically with the concept THE SONG IS A GHOST as the first image used in describing the mood of the song, and thus being adopted as "prior image" for the introductory remarks and MLE uttered by the producer and the artist. Later this overall established ghost-image informs other CM that are exemplified and explored through other MLE. Supporting the Bakhtinian theory of utterances appearing as links in a dialogic chain, the examples of MLE follow the same pattern here – many of the MLE are created as (more or less direct) responses to earlier MLE, reflecting and building on them. Therefore, it is hard to look at them as separate instances of the core "ghost-concept" or as isolated formulations of sub-concepts. Additionally, it is not always obvious under which sub-concept every MLE belongs; one MLE could be reflecting more than one metaphoric concept, and the very same MLE could also be saying something about more than one musical parameter. This pattern indicates that MLE summed up and presented as a list underneath a metaphoric concept (as shown in Chapter 2) would be only partly true. It would be more precise, though more

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[118] P: Vi hadde *en sånn knirkete en* i går som var kul (…). SE: Go tell him! Der er jo veldig kul. P: Skikkelig *vampete*. SE: *Et ekte spøkelse*.

complex, to observe it as illustrated by a circular or cubical and multidimensional map or network, where every MLE reflects back on one or more metaphoric concepts at the same time; a model similar to the following illustration:
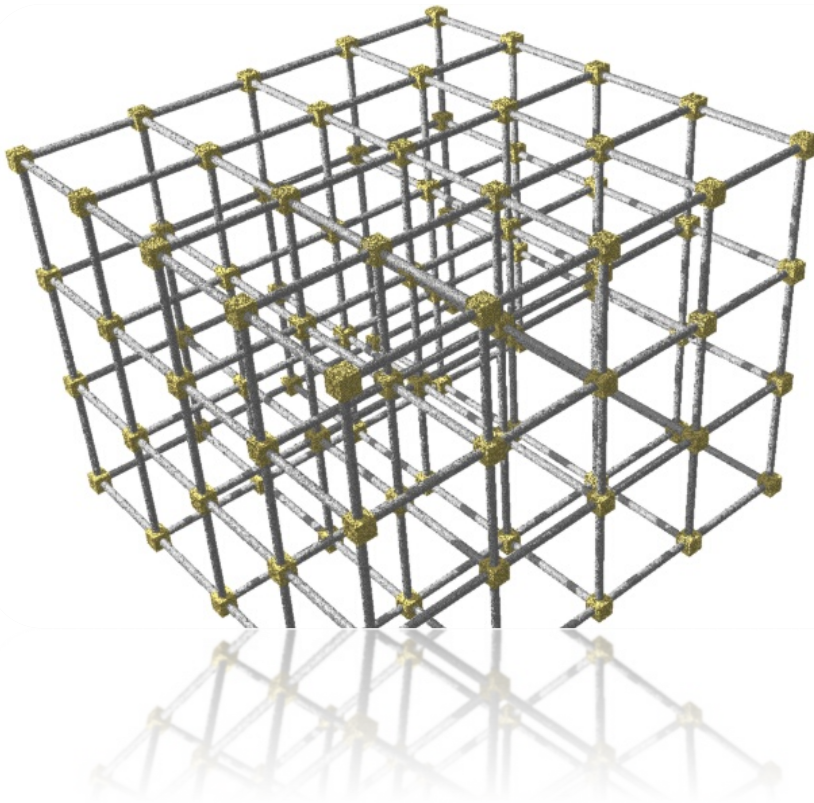
Making a coherent survey of the CM and MLE, we can start with the framework concept THE SONG IS A GHOST with its supporting MLE, and add subcategories underneath; always keeping in mind that inter-conceptual mapping structures and hidden associations are at work. The following table is a crude simplification wherein each of the subcategories comprises several varied MLE pointing to different source domains, and may form a number of additional CM. As for the sub-category DYNAMICS ARE A GHOST, you can see that it is subject to constant overlapping with the sub-categories concerning sound and vocal expression:

<div align="center">

THE SONG IS A GHOST

MLE describing the mood of the song, sometimes in the form of personification:

* *Ghost-pop*
* *It needs it* (i.e. *craziness* and *rustling sounds*)
* The song suddenly *got a whole new life*
* Now the song is ready to *be born into the world, as a ghost-song*
* A little bit *rocky*

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→ Lead to subcategories like:

SOUND IS A GHOST

MLE about keyboard-sound/-playing:

* *Sick (psycho)* synthesizer
* *Sacral*
* Something that can *lie there and be a bit spooky*
* Strings *from the other side*
* We need to have *the flow*
* A more *aggressive* and *spacey* sound (atmospheric sound) that suddenly *comes alive*

MLE about guitar-sound/-playing:

* *Ghost-guitar*
* *Dry picking* in *a steady pattern* that makes the whole stretch *lighter*
* Be more muted/mellow and *plucky*
* Guitar-play that *creates a little spider-web*

MLE about drum-sound/-playing:

* *Ghost-fills*
* *Sounds that a ghost would have made*
* *Spooky*
* *The sound of a ghost*
* *A lot of ghosts*
* *Like a ghost sneaking up the stairs*
* *Ghost-drums*
* *Like a ghost running and suddenly it stops and holds its breath*
* *Dirtified*
* *The ghost-rodent started moving more*
* *Rustling sounds*

MLE about the sampled clock:

* It is really *spooky*
* *It wanders around and around*
* *Unsteady* and *noisy*
* It is *ghost-like*
* *Bottom-like* sound
* It was more *ghost-like* when it was a little *gloomy/dark*

DYNAMICS ARE A GHOST

MLE that describe dynamics alongside sound, style and expression (MLE overlapping parameters):

Keyboards:
* Something that can *lie there and be a bit spooky*
* A more *aggressive* and *spacey* sound (atmospheric sound) that suddenly *comes alive*

Guitars:
* *Dry picking* in *a steady pattern* that makes the whole stretch *lighter*
* Be more muted/mellow and *plucky*

Drums:
* *Like a ghost running and suddenly stopping and holding its breath*
* *The ghost-rodent started moving more*

Vocals:
* I must go into it *with veil and softness*
* Adjust it into *a sensitive thing*
* I am singing *extremely gently* now
* *Micro-glissandos* and *withdrawals*
* *In a long and lovely wave*
* Completely *laidback*, like when you speak, *in talk-land*

VOCAL STYLE IS A GHOST

* I must go into it *with veil and softness*
* The backup vocals must also be more *ghost-like*
* *Breathing-sounds*, (thinking *in the line of illustration*)
* Adjust it into *a sensitive thing*
* This way you manage to create *the close thing*
* I am singing *extremely gently* now
* There is barely *whispering sound* in me
* *Micro-glissandos* and *withdrawals*
* (Not too) *heavy and insistent*
* *In a long and lovely wave*
* Completely *laidback*, like when you speak, *in talk-land*
* Please go back to *secret-land* now
* *Squeaky*
* *Vampy*
* *A true ghost*
* *Go into the story again*
* (*Theatrical*)
* (*A plot*)

Blending theory (BT) offers a broad perspective for looking at metaphors. Unlike conceptual metaphor theory (CMT) – which holds metaphors to be a projection between two mental representations (the target and the source domains) – BT adopts a multimodal approach, according to which metaphoric thinking is not a strictly directional phenomenon. This widens the scope for the contents to be assimilated into metaphorical concepts, thus allowing them to be analysed and understood in greater depth. According to Grady et al, CMT offers a somewhat old-fashioned view of metaphorical thinking; blending theory, on the other hand, is more up-to-date and flexible: "(…) whereas CMT analyses are stated in terms of entrenched conceptual relationships, BT emphasizes blending as an on-line process, which both instantiates entrenched metaphors and can yield short-lived and novel conceptualizations to complement them" (Grady et al, 1999: 1). As we shall see, CMT analysis may be too limited when looking at one of the previously quoted metaphorical expressions about the guitar sound:

P: "(We'd like) quite fast guitar-play that *creates a little spider web* in the background."

From the stable, systematic CMT point of view the relationship between guitar and spider is evident in the above example. Conceptual structure from the source domain of SPIDERS (spinning webs) is used to illustrate a situation in the target domain of guitar sound (a sound created by the guitarist playing arpeggio). This mapping of a) the ways a guitarist plays arpeggio, and b) a spider spinning its web would appear to be a novelty; it is not, in any sense, a familiar, entrenched, firmly established code – neither is it an idiom or a cliché resonating with expressions stored in our long-term memory of conventional language codes. This would appear to be a result of the on-line process that BT allows for as an enlarged flexible dimension when analysing metaphoric concepts and expressions. In the example above, knowledge structures concerning guitar sound and guitar-play are put into correspondence with structures concerning SPIDERS and WEB-SPINNING. Knowing the context in which this MLE occurs, we also know that knowledge structures concerning spiders and spider webs are inspired by, and correspond with, certain lines in the lyrics of the song's chorus. Thus the MLE is at the same time a non-metaphorical reference to the lyrics because it is creating a metaphoric concept instructing guitar-play; something that shows multimodality of information input to schemata concerning guitar-play. The overlapping of the image evoked by the song's lyrics in order to construct a metaphoric concept for guitar-play shows the potential depth and complexity of one and the same MLE.

5.5   Staging Sound in "*I Stood In Your Courtyard*"

In "setting the stage" for the recording of track 7, *I Stood In Your Courtyard*, a theatrical approach is clearly at work. Not only is this obvious from the verbal exchanges between the participants, but also in the technical manipulation that results from the possibilities offered by the studio equipment (e.g. reverb, equalizers, panning effects, echo, overdubs, noise-enhancement, and noise-reduction). The participants are aware of these "theatrical tools," tools that can be adapted to create the illusion of a ghostly mood in the listeners. This is shown, not only by the participants' implicit use of expressions such as *radio-theatre*, *scenography*, *painting pictures* and *creating a plot*, *illustration*, *cartoon-film*, *percussive role*, *go into the story*, but also by actual role-play during performance, and while forming the musical expression for vocals and instruments. For example, when playing the guitar in imitation of a spider spinning a web: "imagine *the spider spinning a web, lightly and evenly*," and by instructing the guitarist to play "a percussive role," meaning he should focus on groove as well as actual notes or harmonies. Other examples include asking the drummer to play the role of a ghost when playing the drums (*sounds that a ghost would make*), or in the keyboardist taking on "a spooky role" by playing a *sick (psycho)* synthesizer, something that can *lie there and be a bit spooky*.

One of several authors who discuss staging sound is Serge Lacasse in his PhD on Vocal Staging (Lacasse, 2000). Lacasse's main hypothesis is that "voice manipulation can give rise to a range of connotations and effects whose 'emergence' in the listener's mind is not arbitrary, but rather coherent" (Abstract). As illustrated in this chapter, CM require that we take a broad view, looking not only at electrical sound manipulation but also arrangement, playing style, sound and other parameters that interact to "stage" a particular mood. Lacasse distinguishes between the concepts "staging" and "setting" by using the analogies of harmony and theatre, where "harmony" (general) is the staging and "harmonic progression" (specific) stands for the setting, or – in the case of the theatre analogy – "where 'staging' could be compared to the general notion of 'mise-en-scène'[119], while a 'setting' could be compared to a particular 'effect' of mise-en-scène occurring at a given time (or lasting for a given duration)"

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[119] "Placing on stage"; expression used to describe the design aspects of a theatre or film production, which essentially means "*visual theme*" or "*telling a story*"—both in visually artful ways through storyboarding, cinematography and stage design, and in poetically artful ways through direction.

(ibid, 2000: 5). In our case the agreed framework image of ghosts and ghostly mood would thus be more or less equivalent to "staging," and the operations and effects needed to create and support the given framework (the actual shaping and placements of sounds) would be analogous to Lacasse's "setting."

The recording and manipulation of sounds in a modern-day studio allows for new kinds of aesthetics that would have been impossible in earlier studios where the main purpose was archival – documenting sound (e.g. public speeches, concerts). Nowadays, the recording medium is "utilized for its own creative potentials" (Lacasse, 2000: 9), upgrading the status of sound engineers and producers – previously thought of simply as *technicians* – to that of "*artists*," and suggesting that "technological parameters should be considered as *musical* parameters in their own right" (ibid: 18). In track 7 there are several examples of the electric manipulation of sound(s) including the sound engineer's "stereo panning" of the sampled GHOST-CLOCK groove in order to make it appear to move around (stored as gradual movement). For the listener the ticking of the clock gives the impression that the clock is moving back and forth between the speakers, creating an illusion of being surrounded, i.e. room-effect (time loc: 00:00-00:25 and 03:14-03:17). The addition of a short-delay and a "small-room" reverberation effect makes the clock appear to be very close, as if the listener is sitting in the actual room where the clock is ticking. Another example of staging by manipulating sound is the placement of the drum fills (i.e. *moving like a ghost, the ghost-rodent*) so that the listener perceives them to be in the central mid-foreground, also using reverberation with a short delay-time to create the illusion of proximity. As with the ticking of the clock, these drum fills are panned to give the listener the impression of an object, or a creature, moving around inside a room (time loc: 00:14-00:17, 00:29-00:32, 00:41-00:44, 01:35-01:38). In sum, these examples show staging as a result of assigning a role to the drums, and directing the way they are played during the recording, in combination with the sound engineer's electrical manipulation and placement of the drum-sequences in the total sound-design.

The participants create new codes during the recording of this track, apparently relying on an agreed framework of ghosts; a ghostly mood. In accepting this strategy they are able to find common ground on which to base their conversation (using descriptive metaphoric linguistic expressions as codes for negotiation). When playing back and listening to the recorded takes of different instruments during the course of the session, the participants become "active

listeners" in addition to their roles as "ghost-performers" and "ghost-creators." However, the significant connotations that the participants perceive are – in the most part – known only to themselves. The only "proof" that there *is* common ground – mutually understood and accepted metaphorical concepts – on which to base conversation is the participants' verbalized examples of MLE, along with their played utterances (as shown in the embedded time references to the track). I will return to Lacasse and staging in recorded music in Chapter 8.

Chapter 6

Framework Images and Personification

6.1   Personification as a Communication Strategy

Personification is a well-used communication strategy in all areas of society, for example in information technology[120], politics[121], and advertising (The, 2010; Morgan and Reichert, 1999; Roberts and Kreuz, 1994). The underlying strategy is normally twofold: a) bringing something abstract closer to the individual by making it more understandable by applying image-based presentations of the target material; b) as a means of affecting, i.e. persuading or convincing, people in general. Political parties use personification as a strategy to gain votes and public support by making complicated political issues more accessible to potential electors. Making complicated issues understandable to a broader section of the populace raises the level of impact; in such cases personification can pass as a power-strategy because of the conscious and strategic use of figurative language. Advertisers and PR agencies use personification as a communication strategy to "make the message plain" in order to attract customers. The communication strategies in my research setting are used more or less identically, where personification along with other types of figurative language is exploited in order to "read the abstracts of music" and to convince other participants that certain choices of musical arrangement, sounds, etc., are "right" or "better" than others. In summary: personification as a communication strategy aims at "creating understanding" for the sake of "influential negotiation."

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[120] When we encounter statistics too far removed from our personal experience, we sometimes find it difficult to imagine the real implications of that data. While we might understand the information logically, it can be hard to relate it to our immediate personal lives. (…) This alternative form of data visualization incorporates real people within the viewer's immediate physical or social environment as part of the representation. The goal of this visualization technique is to bring information that is otherwise perceived as distant and detached closer to the viewer (The, 2010).

[121] Strategies of personification have long been visible in law and politics, where corporate entities – today, states and organizations – have been recognized as "legal persons" to whom one can ascribe intentionality, responsibility, and agency.

However, when saying "this song has actually *been to the health resort* now"[122] (said by the producer about a late mix of track no. 7 *I Stood In your Courtyard*), it is not a strategy to win a discussion but simply a description of what has happened to the song over the course of the mixing process. In this shortened form, the use of a health resort as a setting for the personified song gives the impression that something positive has happened. Putting the image of "a person at a health resort" in correspondence with "a song in a mixing process" is reflected in the CM: A SONG IS A PERSON (AT THE HEALTH RESORT), and furthermore says something about the mixing process in the studio: A MIXING PROCESS IS A HEALTH RESORT TREATMENT. The CM relates structures from the domain of the health resort (recreation and renewal) to the domain of sound manipulation (the mixing process). Creating this MLE summing up the process is a way of "letting an image say it the easy way" instead of making a verbal excerpt of all the technical adjustments made along the way during the track-mix to make the song sound the way it does.

6.2 Crying Desperately in the Department of Sparse?

Track no. 10, *My Honesty*, was one of the songs I wrote while in the process of rehearsing the different songs planned for the album. The producer encouraged me to write a ballad, something in a similar vein to *Higher Than My Stairway* (track no. 6). I wrote a simple chart with a melody line, a possible introductory hook line, lyrics, and a suggested chord progression. The chart was handed out to the producer and the musicians at the rehearsal, and I presented the song to everyone by singing and playing the keyboards. After hearing my rather clumsy presentation of the song, it was decided that instrumentation and arrangement were areas open to ideas and discussion. The producer was the first to describe his vision of what he thought would suit the song in terms of sound, mood, and overall arrangement: "in the *tender landscape*, at least (…) in the *department of sparse*."[123] The artist comments: "I have pictured a *wild* string-section here,"[124] slightly contesting the producer's wish to "keep it simple." The producer replies: "Maybe a string quartet. Maybe leave out guitar on this one. This song does not *cry out desperately* for guitar. It is more of a *battened*, *stripped-down*, *sacral*, lyrical song."[125]

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[122] P: Denne låten har faktisk *vært på SPA* nå den.
[123] P: (…) i det *tandre landskapet*, i hvert fall. Det er verd å kikke på, i *avdelingen sparsom*.
[124] A: Jeg har sett for meg et *vilt* stryk her.
[125] P: Kanskje strykekvartett. Kanskje ikke gitar på denne. Denne *låten skriker ikke desperat etter gitar* (…) en *ribba*, *nede*, *sakral*, lyrisk låt.

This chapter presents emerging patterns within the use of figurative language. It starts by taking a closer look at the tendency to create what I refer to as *framework images*, and the tendency to use personification of songs and personification of musical parameters as communication strategies. The final section presents a "metaphorical portrayal" of one of the songs, something that shows signs of another emerging pattern. For this task I have investigated a larger episode of dialogue, looking at MLE not only in isolation but also in pairs and small groupings. Note that when entering the "grey zone" of interpreting the type of mental images or conceptual metaphors (CM) that lead participants to use particular MLE, I try to follow a certain logic without reading anything too subjective into them. Caution should be taken to avoid over-interpreting the participants' MLE, although, as Cameron and Maslen (2010) point out, by investigating people's use of metaphors we have a better understanding of not only their conceptualizations, but also their attitudes and emotions, as individuals and as interlocutors in social life.

6.3   Framework Images and Overall Mood

When discussing the overall band arrangement, the MLE form patterns within the verbalized communication strategies. Without exception there is a need to set ground rules for the mood of the song as an indication of what the total sound package should be like. For the abovementioned track, *My Honesty*, there is no clear metaphorical framework image, unlike for track no. 7, *I Stood In Your Courtyard* (discussed in Chapter 5), where the core image is GHOSTS and in which most of the MLE in the succeeding dialogue are affected and coloured by an association with ghosts. Here, the framework image is more akin to a mood-description, e.g. the song should be *tender*, *sparse*, *stripped-down*, *sacral*. The producer's opening remarks demanding a *tender landscape* and a *department of sparse* use the domain of physical setting to say something about the mood of the song as a whole. Both MLE say something about the total arrangement, i.e. the sound, dynamics, and instrumentation. These are cross-domain mappings (two different domains are linked, one shedding light on the other). However, at the same time, they are also instances of blending (the source domain says something about more than one aspect of the target domain). The CM we can draw from this is that MUSICAL ARRANGEMENT IS LANDSCAPE, and within this CM we find subcategories such as DYNAMICS ARE LANDSCAPE, SOUND IS LANDSCAPE, and STRUCTURE IS LANDSCAPE. The same is true for viewing musical arrangement and musical parameters as A DEPARTMENT,

i.e. part of a building; but also a grouping of people performing certain chores or conducting a certain type of business, e.g. the department of finance. Keeping the song *in the sparse department* means it cannot be treated as if it belongs in a different department, and thus it lays the ground rules for how the rest of the song's arrangement is worked out.

6.3.1 Forest Ogress

Three of the songs on the album are characterized as FOREST OGRESSES, playing with the imagery of spectres we might meet, the visible appearance of the landscape, and things that might take place in the darkness of the forest. This framework image is, however, not as strong as that of *I Stood In Your Courtyard*, where the MLE show musical parameters frequently put into correspondence with the image of ghosts, developing a code network based on GHOSTS. Nevertheless, there are enough examples to make the artist conclude that: "there are some *forest ogresses* on this album; this one (referring to track no. 8, *Lady With Black Sheep*), some in *Poetry* (track no. 2), and then *the dark forest* on *Shivas Blow In Cages*" (track no. 9).[126] Thus, this attempt to form a framework image does not manifest itself so well with the other participants, and, despite its continued use, it fails to prompt them to follow it up by creating corresponding or related MLE. FOREST OGRESS is possibly a weaker metaphor than GHOST in that the image of a ghost *may* more salient and easier to process than that of forest ogress. According to "the saliency principle," salient meanings (more familiar and obvious metaphors, enhanced by the process) are processed first (Giora, 1997). The ghost may represent a stronger archetype than the ogress; the associative network combined with ghosts is stronger due to a history of imaginative portrayals of ghosts (in movies and literature), something that frequently includes the use of staged sound.

6.3.2 Haiku Song and Monster

The song *My Island* (track no. 5) is coined by the artist and producer as *fun*, *summer-happy*, *bouncy*, *light and playful*, *the sunshine song*, *haiku song*, *summer-fresh*, *super-charming little sweet thing*, *cosy*, and *pause-track*.[127] Taken together, these descriptive words suggest a certain framework or impression in terms of how the song should be played, arranged, and expressed. They prove more inspirational to the other participants when creating their MLE, the song is likened very often to SUNSHINE and HAIKU, for the obvious reason that it is a

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[126] A: Det er litt *skogtroll* i denne plata. Denne, og litt *Poetry* og så *mørke skogen* på *Shivas Blow In Cages*.
[127] A: Morsom, sommerglad, bouncy, sommerlett, lett og leken. P: Haiku-låt, supersjarmerende liten søt sak, koselig, pauselåt.

relatively short and uncomplicated pop song with a happy sound. On track no. 9 there are a number of references from different code categories, e.g. artist references, the most prominent referring to Massive Attack, A: "More *Massive Attack*, with *a wall of nasty* and a *thin* female voice on top."[128] As a metaphorical framework image the producer describes the song as A MONSTER.[129] Further descriptions informing the setting are: *rocky*, *mysterious*, *energetic*, *short and fiery*; in conclusion, we can draw the following CM from this: A SONG IS A MONSTER. The framework image for track no. 3 is launched by the producer: "This is a song *with wings*,"[130] indicating the CM A SONG IS A BIRD. So far many of the songs have been given framework images that are creatures (song no. 7 is a GHOST, no. 9 is a MONSTER, no 3 is a BIRD, and songs no. 2, 8 and 9 are an OGRESS), which is likely to build association to songs holding autonomic qualities, as we shall see in later examples that personify these songs.

6.3.3   Veiled in a Star Fog

Another example is the artist's framework image for track no. 6, comparing it to a celestial body: A: "It belongs *veiled in a star fog*," and supporting it with descriptive words like *mysterious*, *strange*, *groovy*, *not so experimental*, and *lovely*.[131] The framework image springs from a more elaborate description (the artist tells the other participants what the lyrics are about): "It is about wishing to go to a place where physical laws are void, sending the soul on a journey, a spiritual project, an astral visit. You stand on top of a staircase and see a lot of stars, and then you want to see more; you kind of see a tab of all the rest there is to see". The producer comments: "It is a lovely image. Are we ready for some *star fog*?"[132] The association to STAR FOG is picked up by the keyboardist who finds a synthesizer sound that corresponds with this image, leading to MLE constructed around the same image, e.g. "is this one *too space*?" and continuing "I thought a filter-synthesizer could lie and *hiss from a place faraway*."[133] The producer responds by repeating the same MLE: "*Hiss from a place faraway*, yes."[134] The artist offers another MLE rooted in the same CM: "You did a take where you

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[128] A: Mer *Massive Attack*, med *en vegg av skummelt* og en *tynn* damestemme oppå.
[129] P: *Et monster*.
[130] P: Dette er en sang *med vinger*.
[131] A: Den hører hjemme *svøpt i en stjernetåke*.
[132] A: Den handler om å ønske seg til et sted som er opphevet fra de fysiske lovene, å sende sjelen ut på tur, et spirituelt prosjekt, et astralbesøk. Du står på toppen av en trapp og ser masse stjerner, og så får du lyst til å se mer; du ser liksom en flik av alt det andre som er der. P: Det er et fint bilde. Er vi klare for litt *stjernetåke*?
[133] K: Er den for *space* den her? Tenkte at en filtersynth kunne ligge og *hvese fra et sted i det fjerne*.
[134] P: *Hvese fra et sted i det fjerne*, ja.

played something *big and stardust-like*, broken chords *high up there*."[135] Moving on to discuss guitar sound we find more examples of MLE that borrow images from the domain of astronomy. P: "What about you? Could you create some *space*?" K: "Something that creates *a larger star-landscape*." P: "*A flash of light. Spacey* sounds." G: "Yes, I have some *space*, I think." A: "Some *star-like* fills, something resembling *stardust*." P: "*Stars and heaven*." A: "If you think about the story, go for the *eternity feeling*."[136] The same occurs when instructing the band to do another take of the whole song, P: "If you get another shot at it, maybe there will be even more *stardust*," continuing: "*Stars and heaven* with hara-kiri."[137] Interestingly, the concept of celestial phenomenon reappears when recording both track no. 10 and track no. 8 at a later stage, supporting the CM A SONG IS A CELESTIAL BODY, or A SONG IS A CELESTIAL PHENOMENON. Here are some examples of MLE used in discussions about keyboard and drum sounds: A: "Play something *spacey*. Like footage of *northern lights*, you know," P: "A *big* and *distant* synthesizer in the same mood-landscape as the *thunder-drum*." After listening to another take the artist exclaims contentedly: "Wow, we are sitting in the middle of *a sky of northern lights* here and now. I get into *a northern-lights-mood* from this."[138] For the final part of track no. 8 the producer asks the keyboardist to *sprinkle some bright stars* in B-major, and after playing this the artist concludes: "You have made some *starry sky* now, (…)."[139]

The codes stemming from an image of songs or musical parameters such as CELESTIAL BODY may even be informed by an earlier image discussed in Chapter 4 (section 4.5) in the discussions about the genre of the album as a whole, describing the pop genre as a UNIVERSE or a GALAXY and comparing jazz chords or jazz-influenced elements to JAZZ COMETS when asking whether *smuggling jazz comets into that world* is allowed. In other words, the CM may have roots in a dialogue some way back in the process, and the confirmation of such metaphors when recording several of the songs: SPACE, STAR FOG, HIGH UP THERE, STARDUST, NORTHERN LIGHTS, and STARS AND HEAVEN – used by the participants collectively – is a strong indication of a common code-pattern at work. The celestial body

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[135] A: Du hadde et take hvor du spilte noe *stort* og *stjernestøvaktig*, brutte akkorder *høyt oppe*.
[136] P: Hva med deg? Kan du lage litt *space*? K: Noe som skaper *et større stjernelandskap*. P: *Et sveip av lys. Speisa* lyder. G: Ja, tror jeg har litt *space*. A: Noen *stjerneaktige* fills, noe som likner på *stjernestøv*. P: *Stjerner og himmel*. A: Hvis du tenker på historien, gå for *uendelighetsfølelsen*.
[137] P: Hvis dere får et forsøk til blir det kanskje enda mer *stjernestøv. Stjerner og himmel* med harakiri.
[138] A: Spill *noe speisa*. Som en *nordlysfilm*, vet du. P: En *stor* og *fjern* synth som er i samme stemningslandskapet som den *tordentromma*. A: Guri, vi sitter midt i *nordlyshimmelen* her og nå. Jeg kommer i *nordlysstemning* av det her.
[139] P: Bare noen *lyse stjernedryss*. A: Du har laget litt *stjernehimmel* nå, (…).

represents a very strong framework image, resulting in a creative assembly of MLE having roots in this image, and codes recurring and developing over time.

6.4 Personification of Songs

According to Zoltán Kövecses "we can conceive of personification as a form of ontological metaphor. In personification, human qualities are given to nonhuman entities. Personification is very common in literature, but it has also abounds in everyday discourse (…)" (Kövecses, 2002: 35). In a phrase such as "his story *moved* me greatly" the human quality of telling a story is transferred to a nonhuman entity, "his story." Kövecses mentions other instances: "Life has *cheated* me," "inflation is *eating up* our profits," or "the computer *went dead* on me" (ibid). Personification showcases the best source domain we have for understanding ourselves, and way that people behave. This is also true in my research setting, where we let human characteristics or human properties say something about the target domain of music.

In addition to setting "the musical scene" for track no. 10 in the mood of softness, the producer picks up another trend: speaking on behalf of the song, personifying[140] the song as having expressed needs, for example. Saying that the song does not *cry out desperately* for guitars is a power strategy that signals to the other participants that the producer has certain insights into what the song, in its *human* incarnation, would or would not benefit from. It is as if the song is regarded as a person, even an unborn child – as we saw in Chapter 5 where the song is *ready to be born*, and *come into this world*; however, even at the idea stage it has NEEDS for certain things and does not CRY OUT DESPERATELY for other things. The concept of the song (as a whole), as a "being" or "entity" whose voice can be assumed and whose opinions can be expressed, shows an interesting pattern, and an obvious power strategy within the dialogue. When rounding off track no. 8 with a "coda" (i.e. the concluding section of the song, in addition to the basic structure), the producer states "*it does not need* more "outro" than that. *It comes home* there,"[141] an MLE code acknowledged by the artist who says: "This song is *about to come home* now"[142] (time loc: 02:30-03:12). Supporting this emerging pattern of personification of songs, here are some more examples from the transcribed

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[140] Personification (or "anthropomorphism") is any attribution of human characteristics (human behaviour, human motivations, the ability to reason and converse, and more) to non-living things, animals, phenomena, objects, material states or abstract concepts.

[141] P:(…) "*den trenger ikke mer outro* enn det. *Den kommer hjem* der."

[142] A: Nå er denne låten *i ferd med å komme hjem*.

research material. Sometimes the song itself is "the active agent," other times it is exposed to something or something is happening to it, and at others it is described as being in a certain state of mind, or having human feelings: DELICATE, SENSITIVE, HUNGRY, HOPEFUL, SHY, FLIRTATIOUS, NEEDY, and many other examples. All in all, we talk about the song as if it were a person.

6.4.1   Track 8: Lady With Black Sheep – Flirting with Jazz

The artist says the following when discussing the tempo of the song, indirectly pointing to the song's imagined "will of its own" as a communication strategy aimed at persuading the participants to increase the tempo: "Maybe we should speed it up a little bit; it sort of *pulls itself up*,"[143] making the song an active agent in *pulling itself up*, and thus negotiating a higher tempo for *itself*. The keyboardist defends his jazz-flavoured keyboard playing on this track (even though he has already agreed to steer away from jazz in the making of this album) by saying: "*It invites you* to play a bit jazzy," supported by the artist who experiences the song in the same way: "It is *flirting with jazz* all the way here, really."[144] Again the song becomes the active agent. And if the song itself *invites you* to play in a jazz-orientated style, why argue? The addresser's musical taste colours the remark, since the artist favours a faster tempo she lets the song convey it by PULLING ITSELF UP. Likewise, because the keyboardist feels comfortable playing slightly jazz-inspired piano, he justifies his playing by blaming the song for INVITING JAZZ. When discussing whether or not beats should be cut from one specific bar – an issue on which the producer and the musicians completely disagree – there is an interesting development between two of the producer's utterances, expressing the same concept with different MLE. The producer contests the musicians' idea to cut beats out of one of the bars, and, in order to oppose this opinion more strongly, he argues in favour of adding beats instead of taking them away: "We should add three more beats between the chorus parts. The song would have *endured* that [the Norwegian word for "endured" is said with a certain irony, meaning the opposite, with the sense that it actually *needs* it, or *gains* from it]. There is a lot of information in this, so it really would have *endured* this simplification."[145] After listening to the sequence without the extra beats it is as if the producer and the song have had a secret conversation, the producer understands "the song's suffering" if the beats are cut: "It does not work! *It does not breathe*! The song *needs* places like this. There is an

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[143] E: Kanskje vi tar den litt fortere, *den drar liksom seg selv opp*.
[144] K: *Den inviterer til* at du skal jazze litt da. A: Den *flørter jo med jazz* hele veien her, egentlig.
[145] P: Skal nok legge inn tre slag til mellom de refrengdelene. Låten hadde *tålt* det. Det er mye informasjon i dette, så *den tåler denne* forenklingen.

incredible amount of information here. (…) It is the only place *it can breathe*."[146] These MLE are negotiating change by underlining "the miserable state" of the song, speaking in terms of what it ENDURES, NEEDS, and indirectly requesting change by complaining it does not BREATHE.

6.4.2   Track 4: Lift Your Anchor – The Sensitive Kind

Describing the mood of the song, the artist explains: "The song is *the sensitive kind*," as if speaking about a person. At the final mixing stage we find a way of ending the song with a loop that gradually fades (time loc: 04:05-04:27). Commenting on how this sounds, the sound engineer uses another example of personification: "In fact, it can just *die* (i.e. "extinguish") here, *sprawl slowly* out, in a way." The artist picks up the MLE adjusting it a little bit: "Lovely, it just sort of *walks away by itself*." And commenting on the way it fades into a different groove at the end, the sound engineer says: "Yes, now it is *walking* into the other thing."[147] This is not the song "asking" for anything, just being observed as a subject with human characteristics, and spoken about in the way we would speak about a person who DIES after slowly SPRAWLING OUT, and WALKING AWAY. Turning to the song's "needs" the artist is concerned about the lack of pauses and space throughout the song, and indirectly speaks with the song's voice, asking for some adjustments here: "*It needs more air*, something like the break we figured out (…)"[148] – referring to one of the previous mixes where short breaks "let in some air," building on an MLE used earlier in the process. The mental image of the song as suffocating under the density of the sound may be at play here, thus personification is used to negotiate change of arrangement (combination of sound and dynamics).

6.4.3   Track 2: Poetry – Dancing or Dying

While recording this track the producer underlines a tendency that is symptomatic of all the songs, instructing the musicians to play *around the vocals* instead of *on top of the vocals*, summing it up by saying: "*The songs need it*, otherwise they become so heavy." Without playing so markedly on the first beats of every bar "it will *dance* away better"[149]; PLAYING IS MOVING (AROUND OR ON TOP OF THE VOCALS), almost like being in regulated traffic, MUSIC ARRANGEMENT IS ORGANIZATION (IN TRAFFIC). The sound engineer's concern is different,

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[146] P: Det funker ikke! *Den puster ikke*! *Låta trenger* sånne steder. Det er en utrolig informasjonsmengde her. (…) Det er det eneste stedet *den kan puste*.
[147] SE: Den kan egentlig bare *dø ut* der, *rusle rolig* ut, liksom. A: Deilig, den *går liksom bare bort av seg selv*. SE: Ja, nå *spaserer* den inn i den andre greia.
[148] A: *Den trenger mer luft***,** noe a la de kuttene vi klekket ut (…)
[149] P: *Låtene trenger det*. De blir så tunge. Uten alle enerne vil den *danse* bedre av gårde.

using personification to say something about dynamics, but quite possibly commenting on the overall playing-style and arrangement as well: "I think it *danced* fine in the beginning, but suddenly *the song died*,"[150] picking up the CM of songs as DANCING and continuing with another personification using the concept of DYING.

The association with DYING results in a number of recurring MLE – but expressing the concept slightly differently. In some contexts DYING is used in a positive sense about the total fading of the track-sound, or individual ebbs in dynamics. At other times, such as here, the concept is used with a negative connotation, a sounding situation that is "unhealthy" for the song and which may cause it to die. Personification seems a stronger communication strategy when used as the latter; with the former the participants conclude an agreement, whereas the latter in many cases is used as a means of negotiation. Affirming things already agreed on is not urging change, whereas using personification to pinpoint the need for change is urging discussions to make adjustments. Personification makes feedback constructive when it offers images to work with and build upon. Moreover, personification does not get too "personalized," that is, the phrase "the song is dying," is not automatically pointing fingers and saying "*you* are making the song die"; in other words, this is a diplomatic communication strategy that allows participants to be direct without stepping on each other's toes, looking for scapegoats, and getting too personal with criticism. Using figurative language in general helps to keep a distance while bringing the message closer to the participants; as such, personification proves an effective means of mediating meaning.

6.4.4   Track 3: Ride Into Dawn – Four Ways of Using Personification

It is interesting to note that the transcribed material for track no. 3, *Ride Into Dawn*, contains examples of the various usages of personification in metaphoric linguistic expressions (i.e. the ways in which the participants refer to the songs as having human attributes), which can be summed up as follows: (a) a song given the physical characteristics of a person (active agent), e.g. MOVING, ACTING, DANCING; (b) a song given human attributes is treated like a person manipulated by the surroundings (passive subject), e.g. DE-TOOTHED, MADE HARMLESS, MADE A SUPERSTAR; (c) a song described as having human emotions, e.g. SAD or OPTIMISTIC; (d) a song given a voice for the purposes of power strategy, e.g. EXPRESSING NEEDS, HUNGER, SCREAMING, and CRYING.

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[150] SE: Synes den *danset* fint i begynnelsen, men plutselig *døde låta*.

6.4.4.1 SONGS ARE BOLD TRAVELLERS

We have already seen several examples of this in which the song is said to be able to do such things as WALK and DANCE. Here the sound engineer adds a similar MLE: "Now it has *moved* quite far from the *light-footed* pop song it was at the beginning"[151] – thus a song MOVES ON LIGHT FEET. The strategy appears to be a request for a change to be made, as if saying "we liked the song the way it was at the beginning, light-footed, so why don't we stick to it?" The song is given the human attribute of light-footedness so that it can *move around*. When describing the total impression of a song in this way, I choose to read it as commenting on the combination of the different musical parameters that contribute to making the song evoke associations with unrestrained human movement. The overriding personification concept, A SONG IS A PERSON, can be developed into more descriptive CM such as: A SONG IS A DANCING (OR WALKING) PERSON, A SONG IS A LIGHT-FOOTED PERSON. Adding to this, the artist describes the song thus: "Yes, it is *not sad*, more *uplifted*, it *dares to embark* on something good."[152] This shows the attribution of several human characteristics in one and the same statement; first expressing its state of mind (UPLIFTED, not SAD) and thereafter showing the motivational qualities in DARING and again supporting the CM of A SONG IS A MOVING PERSON in by using EMBARK, indicating travel. Referring to the state of mind of a song brings me to my next point.

6.4.4.2 SONGS ARE OPTIMISTIC

Another emerging pattern of personification is that of giving the song human feelings, and other inner human qualities, as if a song has a personality. As mentioned in the example above, a song can be SAD, HAPPY, UPLIFTED, BOLD, and DARING. When discussing track no. 4, the artist labelled the song "the sensitive kind" (section 6.4.2), likening the song to someone with a delicate nature (personality) or a delicate state of mind. The producer utters the following MLE when describing the mood of the song: "It is *optimistic*, *kind*, and *hopeful*, so let us just leave it like that."[153] This gives us the idea that the song is capable of thinking positively, and that is has a good heart. This idea resonates well with the artist, who immediately agrees "yes, it is *hopeful*,"[154] and creates other, more descriptive subcategories: SONGS ARE OPTIMISTIC, SONGS ARE KIND, SONGS ARE HOPEFUL, SONGS ARE SAD, SONGS

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[151] SE: Nå har den *beveget* seg ganske langt fra den *lettbeinte* poplåten den var i starten.
[152] A: Ja, den er jo *ikke trist*, mer *oppløftet*, den *våger å dra ut* på noe bra**.**
[153] P: Den er *lett til sinns* og *snill* og *håpefull*, så la oss bare la den være litt sånn.
[154] A: Ja, den er *håpefull.*

ARE UPLIFTED, and SONGS ARE BOLD. These are both personifications and mood-descriptions that add to the framework-image of a song. Since it is a KIND and HOPEFUL song – blending qualities of human characteristics as well as describing the desired sound of the song, in terms of its possible impact on the listener – it will demand certain things of the participants musically, things such as ruling out the excessive use of distortion, overdramatic dynamic shifts, and other overly-aggressive playing styles.

6.4.4.3   SONGS ARE NEEDY AND SCREAMING

As with most of the other songs, *Ride Into Dawn* exemplifies the use of personification (in the sense of using the song's own voice) as a power strategy, in this case, in negotiations over the recording of percussion during which the sound engineer says: "It does not *scream for* anything in particular," whereupon the drummer exclaims: "Yes, but *it needs something*!"[155] We have already seen a number of such instances above. This one is conspicuous because it holds a double power objective. The drummer "overrules" the sound engineer's attempt to negotiate musical solutions by assuming "the song's voice" and claiming that "the song knows best." This humanization of the entire dialogue, whereby the song is regarded "a fellow human being" is interesting as well as characteristic of the way participants in this pop music recording setting negotiate different musical issues.

6.4.4.4   BORING SONGS ARE TOOTHLESS

The drummer continues: "This song *needs* this amount of boost, or else it becomes *de-toothed*," adding the image of the song having teeth, and stating that without some extra percussion to "boost" it, or give it some extra "sting," it will not be able to "show its teeth," "bite," and thus it is "made harmless" – putting the song in the danger-zone of becoming dull. This is exactly what the producer points out: "This song is *in danger* of becoming boring," whereas the sound engineer is more receptive to the drummer's suggestion and says: "Ok, let's try this percussion thing first; some songs just *turn into superstars* during the mixing process (…), this song has hit potential."[156] Failure and success are here being measured on a scale which moves between BORING and STAR – if the song is closer to the former it is put "into the danger-zone." To those who believe that the song has the potential of becoming a hit, this treatment seems unjust. It is all in the hands of the participants: do we want to "save it

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[155] SE: Den *skriker ikke etter* noe spesielt. D: Jo, men *den trenger noe*! Denne låten *trenger* såpass med trøkk, ellers blir den *tannløs*

[156] P: Denne låten er *i faresonen* for å bli kjedelig. SE: Ok, nå prøver vi denne perkusjonstingen først og noen låter bare blir *superstjerner* i mikseprosessen (…), denne låten har jo hitpotensiale.

from turning into a bore" or do we want to "make it a superstar"? Confronting the setting with these two possibilities is also a power-strategy; from now on, everything that is coined as boring or associated with "losing teeth" will lose ground or be abandoned, whereas every measure taken in association with stardom will win ground. The emerging pattern here is therefore to regard the song as a person who can be manipulated, treated badly ("de-toothed") or well (saving it from its doomed status of being boring and enabling it to fulfil its potential to become a hit, a "superstar"). Bearing conceptual metaphor in mind, I am tempted to suggest the following: SONGS ARE (POTENTIALLY) BORING PERSONS, or SONGS ARE (POTENTIAL) SUPERSTARS, or even BORING SONGS ARE TOOTHLESS PERSONS, HIT SONGS ARE SUPERSTARS. Indirectly, this discussion is touching on the "likes" and "dislikes" of the participants, using personification in this way is powerful because to some extent it dictates musical direction.

6.5   Personification of Musical Parameters, Collectively and Individually

We might say things like "*the drums crash into the vocals* in the chorus" which is both an example of personification – in the sense that we make the drums an "active agent" – DRUMS IS A RECKLESS PERSON IN TRAFFIC – and an object that jolts into something else; drums as an object moving at speed. In daily life we usually use phrases like this when commenting on traffic; two moving objects that collide, or one vehicle crashing into another, mapping the more familiar domain of traffic onto the domain of music. Thus we can create the CM: MUSICAL INTERACTION IS MOVING IN TRAFFIC. In other words, *the concept of playing drums* invokes an association with *the concept of moving in traffic*. This choice of comparison can be ascribed to our own experiences with traffic: when there is a collision there is chaos, noise, a traffic jam, etc. It is as if the drums are breaking the traffic rules by getting in the way of the vocals (who rightfully have a central place in the sound picture). Again, our associations are based on everyday experiences, both bodily and observed.

6.5.1   Dynamics of the Band Personified – Taking a Leap over the Cliff

When negotiating the transition between guitar solo and the final chorus of track no. 7, the participants apply MLE from a CM that combines the source domain, NATURE (in this case a precipice) and personification of the band dynamics (i.e. the collective dynamics created by the band when playing); representing the changing band dynamics as a human character – sometimes even a cartoon character – taking the leap over the edge of a precipice (time loc:

02:57-03:15; note that in the final mix the intended dramatic dynamic change is relatively restrained). In these examples of MLE "we" (i.e. "the band") are synonymous with "the band dynamics." This is because "we" are arranging the collective playing style as well as dynamic aspects of "bringing the song across" to the chorus. A: "We must *make a run for it over a precipice*, becoming *like a cartoon character who leaps off it*, and then suddenly looks down and realizes that he is hanging in mid-air between the cliffs." P: "And *he must make it in one big leap*."[157] The personification of band dynamics as a "person running off a cliff" is combined with the simile "like a cartoon character (…)," both illustrating an imagined sharp contrast in dynamics. Regarding musical structure as nature is another emerging pattern whereby imagined geographical features constrain and limit played music, usually as markers of change. The concept of "musical structure as PRECIPICE" recurs at a later stage, used by the artist and the producer. The producer combines the concept of dynamics as FLUIDS IN A CONTAINER with the concept of dynamic change as RUNNING OFF A CLIFF. The structure of the song is therefore imagined as distinct features of nature, e.g. the edge of a precipice, a cliff, or other steep, overhanging, or "dramatic" features illustrating a possible marked change in dynamics or in the musical arrangement as a whole: "If *it boils over* at that point, (…)." A: "I was thinking about *the cliff* again," whereupon the producer continues "*A cliff with a steep ski jump* that we *send Wirkola over*."[158] WIRKOLA is the surname of a famous Norwegian ski jumper, an old-timer. In this context he, like the cartoon character, becomes another example of personification in that what the band is playing collectively is either represented as "a cartoon" or as "Wirkola the veteran ski jumper," both stereotypes performing a rather hazardous activity. The drama of the image is read as analogous to the desired dramatic change in the dynamics. Instances of personification in which a musical parameter is not just "any person," but "someone in particular" add an interesting dimension to the CM and MLE: the choice of a specific character adds impact to the image because "Wirkola," for example, – provided that you know who "Wirkola" is – holds the special connotation of performing ski jumps. These examples of combined or blended metaphor follow their own logical pattern: Personified as "Wirkola," band dynamics find themselves in a fitting arena – a ski jump. Personified as "a cartoon character," band dynamics can do something as idiotic as running off a cliff, because in the world of cartoons it is possible to "hang in mid-air" and also survive a dramatic fall. In other words, the domains of famous people (famous athletes) and cartoons

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[157] A: Vi må *ta springfart over et stup*, bli *som en tegneseriefigur som springer utfor* og så plutselig ser han seg ned og oppdager at han er i løse lufta mellom klippene. P: Og *han må klare det i ett stort sprang*.

[158] P: Hvis det *koker over* akkurat der. A: Jeg tenkte på *stupet* igjen. P: *Et stup med en spretthopp* som vi *sender Wirkola over*.

are used as source domains, and made especially accessible because of the imagined settings ("ski jump" and "cliff").

In the song *Lady With Black Sheep*, we find another MLE that supports the strength of musical structure – the concept of MARKING OFF TERRITORY. Here, the artist talks about band dynamics: "We can *tread even more lightly over that line*" (referring to where the instrumental part begins). The keyboardist goes for the opposite: "Could we *descend more steeply into the instrumental part*?"[159] In this context both TREADING LIGHTLY and DESCEND MORE STEEPLY are instances of band dynamics personified; moving like a human being. OVER THAT LINE sees structure as something sharply limited, and "INTO the instrumental part" signals that structure may be imagined as a building, a construction, or a container, into which the dynamic playing may enter by crossing over a line. Our physical experience of moving in and out of buildings through doors, crossing physical obstacles etc. may account for this way of explaining the structure of a song. As dynamics are so frequently seen and understood in connection with structure, I comment here on several other structure-related CM. Summing up the CM potentially at work here: MUSICAL STRUCTURE IS GEOGRAPHY, MUSICAL STRUCTURE IS A LANDSCAPE WITH CLIFFS, DYNAMICS ARE A PERSON (WIRKOLA) OR A CARTOON CHARACTER LEAPING OFF A CLIFF, DYNAMICS ARE A SKI JUMPER (WIRKOLA), DYNAMICS ARE A PERSON TREADING LIGHTLY, DYNAMICS ARE A PERSON DESCENDING A CLIFFSIDE.

6.5.2 Song Arrangement Personified – Pretty, Styled, and on a Diet

Here, song-arrangement refers to the collective playing of the band, what the musicians are playing together and how it sounds as a whole. Personification is therefore not about separate parameters – neither sound nor band dynamics – but a combination of parameters, because two or more are often merged into the same metaphorical concept, as some of the MLE below will demonstrate.

The track *Lady With Black Sheep* constantly comes under scrutiny because it is "too busy." According to the producer there are too many elements operating at the same time: "There is so much happening along the way, so maybe it helps to *put the playing on a diet*," "Now it is

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[159] A: Vi kan *trå enda mer forsiktig over den streken*. K: Kunne vi *gått litt bråere ned inni instrumentalpartiet*?

pretty and has *style*, but *it does not speak that much.*"[160] The bass-player suggests shortening the length of the transition that leads into the instrumental ending, regarding the played arrangement as a 'hungry person': "(…) then let's try to *eat away at that transition*, so that Elin (A) gets her C-major," a code that is instantly followed up by the artist: "There we *eat the bar* between the chorus-parts."[161] Both MLE show a flexible CM that combines structure with FOOD (something edible) as well as combining the band (i.e. the executors of the arrangement, the arrangement itself) with HUNGER, the human need for nourishment, to be fed, to eat, thus establishing the following CM: MUSICAL ARRANGEMENT IS A HUNGRY PERSON, and MUSICAL STRUCTURE IS FOOD. Another example occurs when recording track no. 5, in connection with time/timing and groove. The bass-player expresses it as follows: "It cannot be left *hanging* and *waiting*," expressing the need for more forward movement when playing the final passage of the song, "it becomes a little bit like *standing in an open bar* there at the end. Fading seems *cowardly* to me."[162] SONG ARRANGEMENT IS A COWARD (IF HANGING AND WAITING/FADING), and SONG ARRANGEMENT IS STANDING IN AN OPEN BAR (IF UNRESOLVED). As with the above examples of CM, I add a condition that makes these variants of personification and metaphorical concept more complex. The song arrangement acts like a coward only if it "fades," "hangs," "waits"; and the song arrangement acts like a person standing in an open bar (i.e. not knowing what to do) only if it remains unresolved. The song arrangement is discussed further in terms of rhythmical features: A: "When the *psycho-stalking of those syncopes* stopped, everything became more natural (…)" P: "Try to make it *sit in the groove*, now it is *lying on top*."[163] The following CM can thus be established: SONG ARRANGEMENT IS A (PSYCHO) STALKER and SONG ARRANGEMENT IS (A PERSON) SITTING / SONG ARRANGEMENT IS (A PERSON) LYING ON TOP.

6.5.3   Keyboards Personified – Cruising and Busy

Moving on to individual instruments, and the way they are arranged and played, here are some examples of the personification of keyboards, starting with the "summer-happy haiku-song," *My Island*, in which the producer instructs the keyboardist: "The pads are supposed to *cruise*, *surf* away in the outro." If we keep the framework image of "summer-happy" in mind,

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[160] P: Det skjer så mye underveis så det hjelper kanskje å *om spillet er på diett*. Nå er det *pent* og *pyntelig* men *det snakker ikke så veldig mye*.
[161] B: (…) så forsøker vi å *spise inn på den overgangen* der, så Elin får med den C-duren sin. A: Der *spiser vi opp* den takten mellom refrengdelene.
[162] B: Den kan ikke bare bli *hengende* og *vente*. Det blir litt som at den blir *stående i en åpen bar* der på slutten. Fading blir bare *feiglusfære*.
[163] A: Straks *psykoforfølgelsen av de synkopene* stoppet ble alt mer naturlig (…). P: Prøv å få den til å *sitte ned i grooven*, den *ligger oppå* nå.

this MLE is playing with the same image by using summer-holiday activities such as CRUISING and SURFING to negotiate the way the synthesizer-pads should be played, and how they should sound: KEYBOARDS ARE (A PERSON WHO IS) CRUISING AND SURFING

When recording the keyboard parts for *Poetry* the keyboardist is asked to think along the lines of movie soundtracks: A: "Make it *claim some room*, and when it *comes in it says hellooo*,"[164] clearly envisioning the keyboard as a person who can CLAIM certain things, ENTER a room, and finally GREET the rest by saying "hello": KEYBOARDS ARE (A PERSON) CLAIMING ROOM, COMING IN, SAYING HELLO. When commenting on the keyboard playing on *My Honesty* the keyboardist says: "The piano is a bit *busy* with those triad things."[165] The producer tries to persuade him to play the opposite – more not less: "Do the keyboards *need to be so mean* with notes? In some places they can be more *generous*."[166] A: The keyboards *move less in my way* if they *lie a bit higher*."[167] A: "The keyboards must be more *playful, loose-collared, naïve, like a kid sitting and playing*."[168] SE: "The keyboards *reveal* what the guitar will be playing."[169] P: "If the piano *bewilders itself out into the open field*, it also has to *find a way back to the shore*. Now it is a bit *hesitant*, so you can't tell whether or not it is about to *pack up and leave* (…). It is possible that *it takes its own life* a little bit."[170] KEYBOARDS ARE A BUSY PERSON, KEYBOARDS ARE A MEAN PERSON, KEYBOARDS ARE PLAYFUL, HESITANT, LOOSE-COLLARED, NAÏVE (LIKE A CHILD); the latter is also supported by the simile *like a kid sitting and playing*, which also suggests role-play. The sound engineer and producer add more examples of personification, and at the same time musical structure is compared again to a setting in nature, e.g. *into the open field* and *back to the shore*. The personification of keyboards sometimes makes keyboards the active agent with phrases that express the metaphors: REVEALS, BEWILDERS ITSELF, FINDS A WAY BACK, PACKS UP AND LEAVES, and TAKES ITS OWN LIFE.

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[164] A: Tenk filmmusikk (…), få det til å *kreve litt plass*, og når det *kommer inn sier det hallooo*.
[165] K: Pianoet er kanskje litt *busy* med de triolgreiene.
[166] P: Trenger pianoet å *være så gjerrig* med toner, liksom? Noen steder kan det være mer *sjenerøst*.
[167] A: Keyboardet *beveger seg mindre i veien* for meg hvis det *ligger i et lysere leie*.
[168] A: Keyboardet må være mer *lekent, kjempeløs i snippen, naivistisk, som et barn som sitter og spiller*.
[169] SE: Keyboardet *avslører* det som kommer i gitaren.
[170] P: Hvis pianoet først *forviller seg ut på den åpne sletta* der, må det også *finne en vei tilbake til land*. Nå er det litt *nølende*, så man vet ikke om det er i ferd med å *pakke sammen og dra* (…). Det er mulig at *det tar litt livet av seg selv*.

On the track *Lady With Black Sheep* the keyboardist is synonymous with the keys: K: "Can we try another version where *I lie down even flatter*?"[171] P: "I am not sure we should have such *high expectations of the pad*."[172] K: "But I don't want to *lie too much on Elin's (A's) phrases*."[173] A: "You are to *showcase yourself* at the same time as *showing some consideration* towards me."[174] P: "I *miss you* here, when Elin (A) *throws herself into your arms*, but *you don't catch her*!" A: "I *fall to the floor*."[175] Hence, personification can also transcend to "the person playing the given instrument" because it is obvious that the keyboardist is not personally *lying* anywhere or *catching the artist* as she throws herself into his arms. Indirectly, this is also a way of "staging romanticized persona" when performing music, i.e. the artist is cast in the role of the female protagonist *throwing herself into the arms* of someone and the keyboardist plays male protagonist who is supposed to *catch her*, i.e. rescue her, be her safe-keeper, all of which is a metaphor for musical performance. From this virtual transformation of the musical performance into a movie, we can draw out the following CM, e.g.: MUSICAL INTERACTION IS PLAYING ROLES IN A ROMANTIC MOVIE, KEYBOARD-PLAY IS AN ACT OF RESCUE or simply MUSIC IS A MOVIE/MUSIC IS DRAMA, letting structures from the domain of "films"/"stereotypical characters in film" form a relationship with structures from the domain of "music"/"musical performance."

6.5.4   Drums Personified – Tiptoeing or Craving Attention

When recording drums for the track *My Honesty* the producer instructs the drummer: "Can you give us drums that *sing* a little bit? Let's record a take where the drums are *more busy*, where they *speak* and sort of *make waves*."[176] For *Lady With Black Sheep* we are asking the drummer to create small toddler's footsteps, A: "They are small *toddler's feet tiptoeing* after (…),"[177] something we find a sounding reply to on the recording (time loc: 2:30-3:07). The producer indicates that there is too much "jazzy sound" when playing: "Maybe it is those ride cymbals that *pull it in the direction of jazz*, let the hi-hat *make breaks*, a little *flick*, rhythm-figures that *come and go*, some fun!"[178] As a final example in this section, although there are

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[171] K: Kan vi prøve en versjon til hvor *jeg ligger enda mer flatt*?

[172] P: Jeg er ikke sikker på om vi skal ha for *høye forventninger til den padden*.

[173] K: Men jeg vil ikke *ligge for mye oppå Elins fraser*.

[174] A: Du skal *showcase deg* samtidig som *du skal vise hensyn* til meg.

[175] P: Jeg *savner deg* her, når Elin *kaster seg selv i armene på deg*, men du *tar henne ikke imot*! A: Jeg *faller i golvet*.

[176] P: Kan du gi oss trommer som *synger* litt? La oss ta et take til hvor trommene er litt *mer busy*, hvor de *snakker*, og liksom *lager bølger*.

[177] A: De er sånne små *tasseføtter*, som *labber* etter (…)

[178] P: Kanskje det er de ridecymbalene som *drar det veldig mot jazz*? La hi-haten *lage noen stopp*, litt *bækk*, rytmefigurer *som kommer og går*, litt moro.

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many more, the drums are personified when recording the track *Lift Your Anchor*. The producer claims that "the hi-hat is *craving* too much attention!"[179], and for *My Island* the sound engineer talks about the drums hanging on to the tambourine's trousers: "They are *interfering* with the timing, kind of *hanging onto the tambourine's ass (i.e. trousers)*"[180] – indicating that the drums are not played exactly in time with the tambourine, the drums are falling a little behind the beat of the tambourine. What we see here is an example of two personifications in one utterance; the drums compared to a person who hangs on to something else, in this case some*one* else, and the personified tambourine, equipped with imaginary "trousers" and an "ass."

6.5.5   *Guitars Personified – Showered but Longhaired*

The producer says the following about guitar-play during the recording of *Poetry*: "The guitar *comes and goes* a little (…) it becomes somewhat *unreliable*,"[181] comparing the guitar to a person who is UNRELIABLE, because the guitarist plays inconsistently. Using COMES and GOES underlines this image. A: "The little melody line the guitar *swoops* by is a lovely little *scallywag*"; G: "Yes, it *slid* a bit far, but it's a bit *cheeky*, I think,"[182] continuing: "at least it has a lot less *wind in the hair* than the other variant."[183] The artist and the guitarist are using MLE commenting on a melody line played during the chorus of the song, putting it into correspondence with cognitive structures of SCALLYWAG and saying it is CHEEKY to stress the length or size of the melodic theme, the way it is played, and probably also commenting on the sound. Saying that the guitar SWOOPS BY is a personification indicating that the guitar accidently comes by this musical solution on its own. Another personification is WIND IN THE HAIR, reflecting a sound and style of playing we had decided earlier in the process not to use, an MLE that coins a rock prototype at the same time; the stereotype of rock artists having long hair and using wind-machines on stage. While recording the guitars for track no. 9 the producer says: "I think we should tidy up a bit between keyboards and guitar because now they are constantly *interrupting each other when talking*,"[184] as if the personified keyboard playing and guitar playing are arguing or quarrelling. This illustrative MLE urges the guitarist (adding his part after the keyboards have been recorded) to adjust more to what the

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[179] P: Hi-hat *krever* for mye oppmerksomhet her!
[180] SE: De griper inn i timingen for de henger seg liksom *i buksebaken* på tamburinen.
[181] P: Gitaren *kommer og går* litt (…) den blir litt *upålitelig*.
[182] A: Den lille melodien gitaren *sveiper innom* er *en herlig liten krabat*. G: Ja, den slida litt langt, men den er litt *frekk*, synes jeg.
[183] G: Ja, den har i hvert fall mindre *vind i håret* enn den andre varianten.
[184] P: Tror man kan rydde opp litt mer mellom keyboard og gitar, for nå er det litt sånn at de *snakker i munnen på hverandre*.

keyboardist has already played. A: "What about letting a rock riff *walk around* out there?" P: "I am not sure; maybe if it *fucks it up* a bit, *the spirits will rise*." A: "Because I think the guitar still is *kind of cute* and too *gentle*."[185] On the track *Lift Your Anchor* the guitarist is getting constructive criticism for playing in a style that is considered too laidback in some passages throughout the final part of the song where he is creating a lot of nice guitar sounds, including some improvised playing, and coming up with melodic themes. At one point the playing style falls into place completely, which the producer expresses this way: "A lot of lovely melody lines there at the end (…). Now the guitar has *taken the driver's seat* of the song. That is good."[186] GUITAR-PLAY IS A CHAUFFEUR, pointing in the direction of "attitude" as an active ingredient when playing the guitar; playing with an attitude is "taking control," i.e. TAKING THE WHEEL.

6.5.6   *Bass Personified – Entering the Scene with Panache*

During the recording of track no. 10 the artist says: "Here's that *bass-thing* I have been *missing sorely* – the bass that *walks up and down lightly and gently*"; i.e. the bass is moving like a human being. When working on track no. 9, the bass-player comments: "The bass must *enter the scene with panache*,"[187] describing the starting point of the verse, and the way the bass must make a HEROIC ENTRANCE when hitting the first note, at the same time describing the structure of the song (the verse) as a SCENE. The following example is hard to translate directly into English because "out bicycling" is a Norwegian idiom meaning "out of control," "off," or "overly carefree." It has negative connotations, strongly suggesting that something should be done to fix the situation, P: "Right now the bass is *out bicycling pitch-wise*."[188]

6.6   Portraying Songs and Playing Style: The Case of "*Ride Into Dawn*"

If we look at all the different MLE used for one and the same track a pattern emerges that I choose to characterize as "the act of portrayal," which reflects the participants' code-making mechanism very well. One MLE instantly inspires the structural design of the succeeding MLE, promoting the creation of a common and related CM. Track no. 3 demonstrates this so-called act of portrayal, wherein the sequence of MLE makes a portrait of a song based on a

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[185] A: Hva med å la et rockeriff *vandre rundt* der ute? P: Vet ikke, den kunne kanskje *føkke det litt opp, få oss i stemning*. A: For jeg synes fortsatt at gitaren er sånn *småpen* og for *forsiktig*.
[186] P: Mye fine linjer på slutten der, Haldor. Nå har gitaren *satt seg i førersetet* på låten, det er bra.
[187] B: Bassen må *entre scenen med bravur* der.
[188] A: Her er den *bassgreia* som jeg har *savnet sårt* – bassen som *spaserer opp og ned lett og forsiktig*. P: Akkurat nå er bassen *ute og sykler pitchmessig*.

framework image, the description of different musical parameters, individual playing-style, etc. Following up the producer's MLE: "This is a song *with wings*" (A SONG IS A BIRD), the sound engineer creates an MLE apparently informed by structures from the producer's initial MLE: "Now it has *moved* quite far from the *light-footed* pop song it was at the beginning"; the metaphors *moves on light feet* and *a song with wings* operate with the same structural MLE-design. The framework image is picked up and used when the artist describes it as UPLIFTED, and points at its willingness to EMBARK on something good, and also when the producer calls it OPTIMISTIC and HOPEFUL. Thus, the extended CM would be something like this: A SONG IS A HOPEFUL, OPTIMISTIC, UPLIFTED PERSON USING HIS/HER LIGHT FEET WHEN EMBARKING ON SOMETHING GOOD. Adding to this framework-portrayal is imagining the song as a person who can be manipulated in different directions, either undeservingly drawn in the direction of boredom, or – corresponding to the song's optimistic and hopeful state of mind – drawn in the direction of stardom: A SONG IS A HOPEFUL, OPTIMISTIC, UPLIFTED PERSON USING HIS/HER LIGHT FEET WHEN EMBARKING ON SOMETHING GOOD, AND WHO CAN BECOME DE-TOOTHED AND BORING, OR POTENTIALLY A SUPERSTAR.

The tendency to adopt each other's CM-structures in forming new MLE codes can be explained by what Zoltán Kövecses calls "pressure of coherence":

> Metaphorical source domains for particular targets may arise from what I call the *pressure of coherence*. This means that speakers try (and tend) to be coherent with various aspects of the communicative situation in the process of creating metaphorical ideas. The communicative situation has to be understood as minimally comprising the audience, the medium, the topic, and the setting. All of this may play a role in creating metaphors that may not exist in the most conventionalized, the standard, variety of a language or in the creation of differential uses of metaphors in communicative situations that are characterized by different purposes and affective relationships between author and audience (Kövecses, 2005: 237).

Pressure of coherence is contested by the notion of "associative fluency" (Littlemore, 2002), which refers to the ability to make a wide range of connotations when presented with a given stimulus. For example, although constrained by pressure of coherence a *divergent thinker*[189] will be able to interpret a metaphor on broader and more associational terms than a *convergent thinker*, and be likely to include meanings that are illogical, in addition to providing more interpretations in total. Thus, the production of MLE becomes a highly

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[189] "Divergent thinking" is characterized as moving away in diverging directions so as to involve a variety of aspects and which sometimes lead to novel ideas and solutions; (associated with creativity), whereas "convergent thinking" is characterized as bringing together information focusing on solving a problem (especially solving problems that have a single correct solution).

individual phenomenon, relying on mode of thought being divergent or convergent, and only partly affected by interactional factors, i.e. the communication situation. The fact that the MLE does not follow the most conventional, or "standard" variety of a language also becomes obvious when looking at the second strand of dialogue, which builds another "portrait" when discussing the guitar sound, i.e. the guitarist's playing-style. The following instances of MLE can undoubtedly be labelled as original, and thus, they will be regarded as novel, "non-entrenched" metaphors:

> SE: "(…), can you *dishevel*[190] it more in that direction?" P: "Quite *clean*". SE: "A bit *dishevelled*". P: "*Showered but longhaired*". SE: "With a *discrete or faded tattoo*".[191] P: "No, try a guitar who is *kind* instead". A: "A guitar that is *daydreaming*, *glowing* a bit". P: "It *has a vision*". A: "A *visionary* guitar".[192]

When no longer talking about the framework image or mood of the song, nor personifying the song or the song arrangement as a whole, the participants move on to "building characters" from the MLE uttered about guitar. The MLE above are said in sequence, creating (a) the image of a person who is "quite clean" but "a bit dishevelled" (i.e. shabby), "showered" but "longhaired" – "with a discrete or faded tattoo," and (b) the image of a person who is "kind," "daydreaming," "glowing," and who "has a vision"/"is a visionary." The former introduces us to a slightly more dubious character than the latter, and the participants finally go for the more "visionary" approach for the guitar sound/arrangement. Thus it could be said that the portrayal of guitar sound/arrangement as a kind and daydreaming visionary corresponds to the "conceptual portrait" built for the song as a whole: A SONG IS A HOPEFUL, OPTIMISTIC, UPLIFTED PERSON USING HIS/HER LIGHT FEET WHEN EMBARKING ON SOMETHING GOOD, AND WHO CAN BECOME DE-TOOTHED AND BORING, OR POTENTIALLY A SUPERSTAR, plus the MLE created for the guitar-portrait: THE GUITAR-PLAY (OF THIS SONG) IS A VISIONARY, KIND, AND DAYDREAMING, all in all showing a creative, multiple-scope image network that grows into a "common base" or a setting-specific metaphor domain for the participants.

> (…) Creativity is most obvious in double- and multiple-scope networks. Such networks can produce blends that did not exist before. This is creativity in an absolute sense. Other forms of creativity involve cases in which there is a frame in the blend that is novel with respect to the inputs. Such cases would not be creative in an absolute sense because the frame in the blend is typically a well-recognized frame in the culture (Kövecses, 2005: 282).

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[190] Untidy, shabby, dishevelled
[191] SE: (…), kan du *rufse* den til mer i den retningen? P: Ganske *ren*. SE: Litt *rufsete*. P: *Nydusja men langhåret*. SE: Med en *diskret eller falmet tatovering*.
[192] P: Nei, prøv heller en gitar som er *snill*. A: En gitar som *dagdrømmer*, *gløder* litt. P: Den *har en visjon*. A: En *visjonær* gitar.

Most of the MLE cited in this chapter support the above statement as we have seen a huge number of examples that can account for metaphorical creativity by means of metaphorical cognitive processes. Taking this as a foundation I am tempted to ask: In terms of creativity through conceptual blending, how much farther beyond the processes discussed so far does the human cognitive potential go?

Chapter 7

Source Domains and Communicable Metaphor Concepts

7.1   Source Domains and Communicability

The transcriptions show other emerging patterns in the metaphors used to talk about musical parameters. Frequently used source domains include: sports, food, astronomy, and journeys. In addition, dynamics are often spoken of in terms of *fluids in a container* or *substances contained within a physical framework*. This takes us back to the where we began in the previous chapter, recording the song *My Honesty*, where we find the MLE *in the department of sparse*.

In one way this MLE appears to be a container metaphor in that, like a container, a *department* is limited; separate from its surroundings and from things that do not belong in the department. This leads me to believe that there is an even deeper association whereby song-arrangement as a whole is viewed as something you can "keep in a container." This association may be ascribed to the obvious limitations of a song's structure, especially when noted down on a music chart where it has an obvious beginning and end, and is compartmented into verses and choruses with intervening sections that can be "filled up with musical sound." The producer illustrates this by saying: "(…); then we can *fill out the rest* with some deep drums."[193]

I find the image of "fluids" or "substances" viable when thinking of dynamics in terms of the ebbs and flows in volume and intensity; a sound-picture that is sometimes more and sometimes less dense depending on how the tracks are layered, the combinations of instruments, harmonized blocks of sound, etc. Structuring sounds and dynamics as "substances" appears to be a common "image schema" among the participants, all of whom supply versions of it easily and articulately in dialogue. Candace Brower (2000) calls this

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[193] P: (…); så kan vi heller *fylle ut resten* med noen dype trommer.

"pattern matching," i.e. the participants match perceived patterns (new relationships) onto patterns stored in memory (based on experience with the world around them).

This chapter provides a number of examples of the dynamics-as-fluids-in-a-container metaphor as well as examples of sounds as DELICACIES, dynamics as EXPLOSIVES, reverb as MESS, playing style as CAT'S PAWS. There are also examples of source domains drawn from everyday life, the participants' experience within their surroundings, the physical world, states of mind, and other imaginary domains.

In music, the word *dynamics* describes relative loudness, and variations in loudness, force, intensity, and gradual or sudden changes. Although dynamics normally refer to the volume of a particular sound or note, it can also refer to other aspects of the execution of a piece, either stylistically (e.g. staccato, legato) or functionally (e.g. velocity). Some things are easily lost when dissecting MLE by concentrating on certain qualities for the sake of highlighting dynamics, for example, while neglecting other musical parameters. Most of the examples here illustrate more than one parameter, and ideally it would be reasonable to discuss them in terms of "combined parameters." However, because this would make every discussion highly detailed and complex, I have chosen to draw out individual parameters. That said, when referring, for example, to dynamics, I take into account playing style, arrangement, sound and, to a certain extent, the studio-mix (the adjustment and manipulation of the recorded sound). It is also pertinent to comment on dynamics in connection with the structure of a song, as they are often part of the same metaphorical concept. In order to avoid confusion, where several metaphoric concepts appear in the same sentence (utterance), I have italicized only the words and phrases that illustrate the source domain under discussion. Furthermore, as the research data has provided me with an excess of MLE for each source domain I have included a selection of the most prominent.

7.2   Fluids in a Container, Construction Work

In metaphorical concepts that regard dynamics as "contained substances" dynamics are the "substance," and the structure of the song is "container." There are numerous examples of the participants comparing dynamics to fluids, as in this MLE, P: "It is important to be very

disciplined in such *pouring* areas (…) Just let it *pour*."[194] It is highly likely that this dynamics-as-water metaphor is putting cognitive structures in correspondence with our experience of wet weather; here describing a combination of density and volume in a played passage. If it is "pouring", it is denser, more forceful, louder, than if it is "raining," or "trickling." Although "rainy weather" may be an active image concept, it is quite plausible that there is also a parallel image of a controllable flow of water that can be "poured" into something, thus making the participants the active agents. Hence, POUR is understood as a request to *increase the amount of something in a powerful way*. Dynamics become a fluid or a substance; a resource to which there is unlimited access, but which must be divided into appropriate portions and used "with restraint." One of the most obvious MLE employed to show the image of dynamics-as-fluids-in-a-container is a recurring code that compares the structure of a song to a kettle on a stove and the dynamics to boiling water in the kettle. P: "If we keep in mind that it *boils over completely over* there." D: "We should actually *keep it boiling* all the way," K: "It can *boil in a groovy way*."[195] The CM behind these figurative codes would appear to be the same: DYNAMICS ARE FLUIDS (IN A CONTAINER), or INTENSE DYNAMICS ARE BOILING FLUIDS, STRUCTURE IS A CONTAINER, DYNAMICS ARE WEATHER and INTENSE DYNAMICS ARE BAD WEATHER. Along with the concept of BOILING comes the idea of STEAM and PRESSURE. Here the producer comments on the band dynamics when recording track no. 3: "You must *keep the steam going* all the way there," continuing: "You must *adjust the pressure* over the whole stretch."[196] The image of dynamics as a substance is also evident in the next MLE, taken from a discussion between the producer and the guitarist. P: "In parts it's very *sparse* guitars, and in other parts it's a *high pressure*, so please *even out* your own dynamics." The guitarist is concerned about the effect this might have: "But what happens if it just *flats out* completely?"[197] Here the substance is not *filled into a container*, but *spread evenly*, as in *dynamically less varied, steadily flowing*. The following CM can therefore be deduced: DYNAMICS ARE STEAM, DYNAMICS ARE PRESSURE, and DYNAMICS ARE A SUBSTANCE THAT CAN BE EVENED OUT.

Occasionally, the concept of dynamics-as-temperature is also at play; if temperatures are low there is little "action" or "intensity," whereas if they are high so is the intensity. This image

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[194] P: Viktig å være veldig disiplinert i slike *pøseområder*. Bare la det *pøse*.
[195] P: Hvis vi tenker på at det *koker helt over* der. D: Vi burde egentlig *holde koken* hele veien der. K: Den kan *koke på en groovy måte.*
[196] P: Dere må *holde stimen* hele veien. Dere må *fordele trykket* utover i hele strekket.
[197] P: I noen deler er det veldig *sparsommelig* med gitar, andre steder er det et *høytrykk*. Vær så snill å *jevne ut* din egen dynamikk. G: Men hva skjer hvis det bare *flater helt ut* da?

may be rooted in the physical images of *steam*, *high pressure*, *water boiling* etc., as in *cooking*, but it may also spring from an emotional state such as *anger*, *attitude*, or *letting off steam*. The projection of high temperatures into MLE connected with anger or attitude is also discussed by Zoltan Kövecses:

> (…) In regard to metaphors, we uncovered a number of conceptual metaphors such as anger as a HOT FLUID IN A CONTAINER, as FIRE, as DANGEROUS ANIMALS, as OPPONENT, as BURDEN, and so forth, and suggested that the concept is largely constituted by them. Furthermore, we pointed out that the "heat" metaphors, especially the HOT FLUID IN A CONTAINER metaphor, are central in the metaphorical system of anger in English (Kövecses, 2003: 142).

This offers an interesting dimension to the MLE: if structures rooted in the concept of anger correspond with those of dynamics we get another CM: INTENSE DYNAMICS ARE ANGER. When recording guitars for track no. 9 the producer requests *an ill-tempered guitar*; an MLE that reflects sound and dynamics, and in all probability the playing style as well: "We need some *irascible*, *easily igniting* guitar in the background there."[198] If dynamics can be explained in the same way as anger (based on possible shared spaces within the source domains of *anger*, *energy*, *temperature*, etc.), and if *fire* and *dangerous animals* can explain anger, could it be that the same source domains are in play when describing musical dynamics?

The producer supports the image of dynamics as some kind of construction work when he says: "We don't have to walk into the trap of always having to *build it up* when moving towards the chorus, it is so obvious, so when we are to *move over that bridge* it can be even more *down* – then gradually *up*."[199] When referring to dynamics as DOWN or UP the participants are normally commenting on volume and density, but from the point of view of metaphor dynamics assume a spatial-directional quality: Less, or decreasing, volume/density is DOWN, and more, or ascending, is UP, thus creating the CM: INTENSIFYING DYNAMICS ARE UP and LESSENING DYNAMICS ARE DOWN. This is also reflected when working on track no. 8. P: "Why don't all of you think a *rising intensity* all the way?" and, "The dynamics were fine at the start, then they *fell* a bit (…),"[200] which shows that changes in dynamics are perceived as a RISE or a FALL, implying that dynamics are not a constant – located UP or DOWN – but that they have a DOWNWARD or UPWARD movement. The idea of LESS or MORE strengthens

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[198] P: Vi trenger noe *hissig, lettantennelig* gitar i bakgrunnen der.
[199] P: Vi trenger ikke gå i den fella at man alltid skal *bygge opp* til refrenget, det er så opplagt, så når vi skal *over den bridgen* kan det være enda mer *nede* – så *gradvis opp*.
[200] P: Kan dere ikke alle tenke en *stigende intensitet* hele veien? Dynamikken var fin i starten, så *falt* den litt.

the idea of dynamics as a containable fluid or substance, precise quantity of which remains unknown. Asking "How much *less*?" or "How much *more*?" would either produce other MLE (e.g. "just a *splat*," which is one of the examples I will be looking at in connection with "sound as cream"), or switch to a technical register, where sound can be referred to in terms of decibels and frequencies.

Blending is evident in that the expression *move over that bridge* personifies the collective arrangement played by the band and places a particular part of the song at an imagined location (a bridge). It should be noted that the term "bridge" is a long-established musicians' code for a new theme in a song, usually used as an "alternative verse" or a "variant theme" or a "pre-chorus" leading in to the actual chorus. The image of a "bridge" is therefore already assimilated into the image, only confirmed as a "physical location" when used in the type of MLE exemplified above; thus the underlying CM would be something like this: A MUSICAL BRIDGE IS A PHYSICAL BRIDGE.

When referring to dynamics as *construction work* there are other variants to BUILDING UP or TEARING DOWN, A: "I don't think we should *build out* (i.e. extend) anything at the end, I think we should *tear it apart* a little." The drummer picks up this idea straightaway: "I think we should *take it apart* and *put it together* again,"[201] looking at the song-structure as a building that can be added to, extended, built out and, conversely, torn down; a building with components that can be taken apart as well as put together. The drummer continues: "We do not need to *make a lot of rounds*, *build it up* a lot and such."[202] The MLE *make a lot of rounds* suggests the image of structure as a circular track that one can move around on and make circuits of; an image that springs from the idea of containment: controlled changes happening within physical limits and marked borderlines. STRUCTURE IS A BUILDING, STRUCTURE IS A TRACK, and DYNAMICS ARE BUILDING BLOCKS.

7.3   Gunfire and Explosives

The concepts of FIRE, GAS, and EXPLOSIVES seem convenient when describing dynamics and sound, as when the producer – explaining how the solo passage should be played at the end of

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[201] A: Jeg synes ikke vi skal *bygge ut* noe på slutten, jeg synes vi skulle *plukke det litt fra hverandre*. D: Vi må *plukke det fra hverandre* og *sette det sammen* igjen.
[202] D: Vi trenger jo ikke å *gå i masse runder*, *bygge opp* masse og sånt.

track no. 9 – requests an *easily igniting* guitar: "(…) you must *go up in flames* right away."[203] This MLE corresponds well with his earlier request for *irascible* or *igniting* guitar, because only an aggressive playing style/sound and "energized high-tempered" dynamics can "instantly go up in flames" (time loc: 02:15-03:04). The CM is a mixture of playing style and sound: GUITAR-PLAY IS FIRE, and GUITAR SOUND IS FIRE.

The producer backs this up by talking about "punch" (i.e. "pressure") – a relatively well-established musicians' code for dynamic intensity: "There must be some *punch (pressure)* there."[204] This MLE may be linked to the image of "boiling" (i.e. "producing steam"). The idea of "something under pressure" points in the direction of explosives and how they act when ignited. When recording track no. 6, the participants discuss a "*tight package*; something that *lies and smoulders*". "There can be a *smouldering sky*, drum loops or something, *lying low* in the terrain, (…), and then *suddenly it is released* (…)."[205] The artist instructs the guitarist: "(…) I want you to *charge* (i.e. *reload*) more often." The producer agrees: "I need you to be a bit creative and crazy (…) find your role, read your surroundings and *fire away*."[206] After recording the guitars, the producer congratulates the guitarist: "It hits *like a bullet*,"[207] where WEAPONS and EXPLOSIVES describe the desired combination of playing style, sound, and dynamics. Ultimately, these are instruments that can lead to explosive changes, and must therefore be used with caution: "You must *reserve some of the gunpowder*. (…) The point is to make it sound *punchy* without things *killing* each other."[208]

Other examples of dynamics as EXPLOSIVES are found throughout the recording process, expressed in various MLE. For example, when working on track no. 3 the idea of *holding back on gunpowder* reappears when negotiating the dynamics of the drums. P: "I think you should *hold back a bit on the arsenal*," D: "Well, I would have liked a more *spectacular woof* there, I think there is too little *spunk* now," the artist agrees: "I think it can be *more dramatic*."[209] The sound engineer offers his opinion: "It can be cool that it sounds a little

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[203] P: (…) du må *gå opp i flammer* med en gang.
[204] P: Det må jo være litt *trøkk* der.
[205] A: En *tett pakke*. G: Noe som *ligger og ulmer*. A: Det kan ligge *en ulmesky*, loop av trommer eller noe, helt *lavt i terrenget*, (…), og så *plutselig frigjøres det* (…).
[206] A: (…) Jeg vil at du skal *charge* oftere. P: Jeg trenger at du er litt kreativ og gærn (…) finn rollen din, les omgivelsene dine og *fyr løs*.
[207] P: Sitter *som ei kule*.
[208] P: Du må *spare litt på kruttet* (…) Poenget er å få det til å låte *trøkkete* uten at ting *dreper* hverandre.
[209] P: Jeg synes du skulle *holde litt tilbake på arsenalet* der. D: Vel, jeg ville likt et mer *spektakulært innspark* der, synes det ble litt for lite *spunk* nå. A: Jeg tror det kan være *mer dramatisk*.

cacophonic." The producer disagrees: "I like a bit of order. Here *chaos is wrapped in an overload.*"[210] The concept of OVERLOAD supports the idea of dynamics being a substance you can put into a container; if it is too full it is overloaded. Some adjustments are made to retain the somewhat dense drum sound by adding loops, but with a certain amount of tidying up (i.e. erasing some elements). The effect of these adjustments is likened to the sound of a burning fuse or the ticking of a timer before a charge of explosives goes off, something that builds the suspense, A: "Now the drums sound as if they are *ready to go off,*" D: "They are *building excitement and expectation* nicely now."[211] The artist describes the drum loop as a *distant spattering of bullets*, and still misses the fact that the drummer does not *fire off more* when entering the chorus.[212]

It is interesting to note that many metaphors have a "contagious effect" among the participants; at any rate this becomes evident with strongly associable source domains, where the participants activate similar image schemata when working out MLE. For instance, mappings where associations with EXPLOSIVES or FIRING OFF WEAPONS explain musical dynamics seem to be common ground among the participants. The idea of drastic dynamical changes or intense levels of dynamics is thus rooted in schemata deriving from memories of substances that produce dramatic effects, grounded in either lived or observed experience. When discussing the harmonic arrangement of track no. 8 the metaphor of bullets and explosives recurs, the producer says: "There is an ocean of chords *spattering* (i.e. *hailing*) throughout the song (…)," and, commenting on my suggestion to end the song in C-major, the keyboardist says: "I think ending the song in C will be a bit *bombastic.*"[213] The producer suggests *more gas* when it comes to the bass: "*Give a little more gas* in the bass,"[214] which could indicate dynamics as well as "attitude" in playing style. As a final example, here in line with the perception of dynamics as "aggression" or "attitude" when playing, the producer asks the drummer to be more *in our face* and rounds off by instructing the sound engineer to adjust the volume and descant frequencies to avoid the drums *exploding in our faces.*[215] The CM behind the MLE in this section are manifold, e.g.: DYNAMICS ARE EXPLOSIVES,

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[210] SE: Det kan være kult at det låter litt *kakofonisk.* P: Jeg liker litt orden, jeg da. Her blir *kaoset pakket inn i en overload.*
[211] A: Nå høres trommene ut som de er *eksplosjonsfarlige.* D: De bygger fint *spenning og forventning* nå.
[212] A: Trommeloopen høres ut som *et fjernt kuleregn.* Savner at du *fyrer av litt mer* inn i refrenget.
[213] P: Det er jo et hav av akkorder som *hagler* gjennom låten. K: Tror kanskje at det blir litt *bombastisk* å slutte låten i C.
[214] P: *Gi litt mer gass* i bassen.
[215] P: Kan du ikke la den figuren komme litt mer *oppi ansiktet* på oss. P: (…) for ellers kommer de til å *eksplodere i ansiktet* på oss.

DYNAMICS ARE GUNPOWDER, DYNAMICS ARE FIRE ARMS, DYNAMICS ARE COMBUSTIBLE, DYNAMICS ARE IRASCIBLE, and, going more into the individual instrumentation, DRUM LOOPS ARE A SPATTER OF BULLETS.

7.4   Animals as Source Domain

The source domain of animals (e.g. DANGEROUS ANIMALS or MONSTERS) is not only used to explain "fierce dynamics." We also find a wide selection of animals when speaking about a spectrum of musical parameters and arrangement as a whole. Here are some examples.

When recording track no. 2 the participants discuss how new elements throughout the song will hold the listener's attention, and how adding such elements can give the total sound-arrangement a "boost," or "elevation." P: "Maybe it will help if *a new animal* enters *the circus ring*."[216] The producer seems to create this MLE from the concept of new musical elements as NEW ANIMALS, and the sound-arrangement (the recorded arrangement so far) as A CIRCUS RING. The idea of *a new animal in the circus ring* signals excitement and the anticipation of something new being brought in. It is used here to describe the similar effect of adding a new element to this song: NEW MUSICAL ELEMENTS IN SONG ARRANGEMENTS ARE NEW ANIMALS IN A CIRCUS RING.

Discussing the drummer's playing style on track no. 8, the animal image used is SHEEP. P: "Ok, this is more *sheep*, more *dongdong* than *dingding*, a little bit heavier, and backbeat-orientated,"[217] where the onomatopoeia of "dongdong" imitates the sound of sheep bells. In response, the drummer plays a cowbell to produce the "aural translation." The artist picks up the "sheep code" when comparing the small toms to lambs: "And those small *lambs' feet are tossing* behind their mom" (time loc: 02:36-03:17).[218] These MLE are created from an image of drumming that resembles the sound of sheep bells and lambs' feet: DRUM SOUNDS ARE LAMBS, or DRUM SOUND (PERCUSSION/COWBELL) IS (THE SOUND OF) SHEEP. Obviously, the MLE informing the sound-arrangement in this discussion is inspired by the title and the lyrics of the song, which tell a symbolic story using the metaphor of a farmer's wife searching through the forest to find and bring home her sheep (see the lyrics in album booklet).

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[216] P: Kanskje det hjelper om *et nytt dyr* kommer inn i *manesjen*.
[217] P: Ok, dette er mer *sau*, mer *dængdæng* enn *dingding*, litt tyngre og etterslagsorientert.
[218] A: Og så de små *lammeføttene* som kommer *tassende* bak mammaen.

Lawrence Zbikowski discusses multimodality in "Music, language, and multimodal metaphor" (Forceville, C., Urios-Aparisi, E. (2009) *Multimodal Metaphor*, chapter 15), in which he concludes that combinations of text and music are best theorized in terms of blends, whereas Forceville and Urios-Aparisi's cases, which draw on visuals and music (often in conjunction with texts), appear to impose a clear directionality of mapping from source domain to target domain, and thus can be considered as multimodal metaphors.[219] This explains the "modality" of the MLE quoted both in this section and elsewhere in this dissertation. For example, those in which the song's lyrics play a part in building the associations.

In the track no. 4, *Lift Your Anchor*, when working on the short intermezzo that leads back into the verse part of the song, the participants create an UNDERWATER WORLD, again apparently inspired by the title and the lyrics of the song. Here the artist and the sound engineer are working out some additional elements while mixing the song. These elements are meant as "spices," or "ear-candy"; something that manages to grab the listener's attention without detracting from the bigger picture of the imagined underwater world. A: "I want it even stranger, as if you have a camera under water and then *something odd sweeps by* in front of it, *a flotsam* or a small *underwater creature*. Something subtle, it doesn't need to *fly in your face.*" SE: "Does it *move*?" A: "Yes, it *moves*, and it *makes a mysterious sound.*" SE: "*A fish?*" A: "*An odd fish, a wrasse?*"[220] Technically, the "sweeping thing" is the reversed sound of a cymbal swell that has been electronically manipulated (time loc: 02:00-02:02; the whole transition part: 01:45-02:05). It is no coincidence that the dynamics of this strange sound are explained metaphorically using "sweeping by" as opposed to words like "thundering by" or "galloping by." Although the sound lasts for only two seconds it is long enough to make a dynamic impact, staging the aural representation of "something coming closer and passing by at very close range." Using a different MLE would almost certainly have resulted in a different micro-dynamic change. Notice the vividness of the image (MLE expressed as

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[219] "Metaphors whose target and source are rendered exclusively or predominantly in two different modes/modalities (…) – and in many cases the verbal is one of these. The definition of a mode is an extremely thorny one (…); the modes to be taken into account are two or more of the following: (1) written language; (2) spoken language; (3) static and moving images; (4) music; (5) non-verbal sound; (6) gestures" (2009:4).
[220] A: Jeg vil ha det enda rarere, som om du har et kamera under vann og så *stryker noe rart forbi*, en *vrakrest* eller et lite *undervannsdyr*. Noe subtilt, det trenger ikke *fly i ansiktet* på deg. SE: *Beveger* det seg? A: Ja, det *beveger seg*, og *det lager mystiske lyder*. SE: *En fisk?* A: *En pussig fisk, en pussefisk*?

personification) as the artist clearly visualizes the small sound effect as MOVING and MAKING A MYSTERIOUS SOUND in direct response to the sound engineer's question: "Does it *move*?"

To illustrate how some MLE are adopted by the other participants, the idea of UNDERWATER WORLD and FISH also presents itself when the producer comments on the band playing: "Everything is nice and right, with the exception of a few *whitebaits* (…)," using WHITEBAITS as a metaphor for "mistakes" (the musicians hit a few wrong notes), building on the "underwater world." The underlying CM here are: MUSIC (ARRANGEMENT) IS AN OCEAN, SONG ARRANGEMENT IS AN UNDERWATER WORLD, MUSICAL ELEMENTS ARE STRANGE FISH, and WRONG NOTES ARE WHITEBAITS.

The image of *flying in someone's face* used in the previous song, and also when talking about dynamics as firearms and explosives earlier in this chapter (*explode in our faces*), indicates that musical elements or dynamic sound may "act aggressively" or "show an aggressive attitude." Generally, to "be in someone's face" or "do something in close proximity to someone's face" is regarded as being quite rude and out of the ordinary. "Attitude" is normally regarded as a positive quality when dealing with music, and "lack of attitude" as something dull and uninteresting. The concept of IN SOMEONE'S FACE thus has an ambiguous quality. The artist uses this code when complaining that the drummer is playing "too safely" on track no. 3, comparing it to HORSE'S CLUMPING: "He is playing a bit on the safe side, sounds like *a horse clumping*. I want *bats flapping in your face*,"[221] underlining the importance of surprise. Here, the surprise element of suddenly having *bats flapping in your face* becomes the antithesis of the dullness of *horse's clumping*; either the CM DYNAMICS/SOUND ARE BATS FLAPPING IN YOUR FACE, or DYNAMICS/SOUND ARE HORSE'S CLUMPING.

The participants want the guitar on track no. 9 to sound totally original. Earlier in the process of recording this song, it was likened to a MONSTER; band-sound, at least, should be a monster, and when working specifically on the guitar sound the participants have already discussed it in terms of firearms and explosives. Since the guitar sound is being recorded in multiple layers the sound of a second guitar track should not be too heavy and distorted. According to the producer it should sound like: "a box of *insects* and *bumble-bees*, the sound

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[221] A: Han spiller litt på safer'n, høres ut som hesteklamping. Jeg vil ha *flaggermus som flakser oppi ansiktet på deg*.

of *wasps*. Or maybe *the sounds a wildebeest would make.*[222] The guitarist searches for sounds on his effect pads and comes up with something that he associates with the sound that a WILDEBEEST would make: "Here is a *wildebeest*… interesting"; GUITAR SOUND IS INSECTS, and GUITAR SOUND IS A WILDEBEEST. When talking about the arrangement with the bass player, the producer suggests eliminating every second note played on the second beat of each bar: "Then we have the chance to *walk the dog*" – meaning that it will let in some air, or add some space.[223] In one sense, "walk the dog" is just an expression, an idiom, but in this case it could be argued that "walk the dog" is an instance of hyperbole, where the exaggeration is so out of proportions that it is automatically taken figuratively: Although the bass player minimizes his playing, there is still no time to actually "walk the dog" during the momentary pauses.

As a final example of animals as source domain, here is a passage of dialogue from the recording of track no. 7, discussing keyboards. The song-arrangement includes two different sequences consisting of three major chords (time loc: 01:36-01:39, and 03:26-03:28) played as a turnaround when (a) returning from the chorus to the second verse, and (b) occurring with slight variation between the first two melody lines of the chorus. This MLE compares the keyboardist's gentle playing style to CATS, P: "But are you going to play it so *gently with cat's paws, pling plang plong*?" This exemplifies the CM: THE KEYBOARDIST IS A CAT, PLAYING GENTLY IS (USING) CAT'S PAWS. By posing the MLE as a question the producer implies that he is not entirely convinced that this is "the right way" to play the given chords. The question is in fact a request for the keyboardist to reconsider his playing. The image of CAT'S PAWS is a metaphoric way of saying "gentle" or "soft" touch. Had the producer said "lion's paws" instead, the association would have been quite different because a lion is a far more commanding animal than a cat; not least because it makes a much more powerful sound. To further illustrate his opinion, the producer uses the onomatopoeia "pling plang plong" to vocalize the sound of the three chords when played very softly.

7.5   Physical Space (Directionality and Spatiality)

Throughout the recording process the participants use a great many similar examples of spatiality and directionality when describing placement within the overall sound-design.

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[222] P: En boks med *insekter* og *humler, vepselyder*. Eller kanskje *lyder en gnu ville laget*.
[223] P: Kan du ta ut annenhver toer der, så får vi *lufta bikkja litt*.

These include: HIGH, DEEP, UPWARD, DOWNWARD, AROUND, ACROSS, IN THE FRONT or IN THE BACK – placements that affect the total "sound-package" of a track. Metaphoric dimensions very often supplement these placement codes: PEAKS, SUMMITS, STARS, UPPER STRATA, among others. Here I have made a selection that exemplifies the different placement aspects and reflects the multi-dimensionality of the sound created – or staged – by studio technology.

7.5.1 High, Low, Bright, Dark

Without exception, notes played on the far right half of the keyboard are referred to as HIGH or BRIGHT. "High" is almost certainly an association with where the keys are situated on the instrument – the further to the right on the keyboard, the "higher" or "brighter" the notes. "Brightness" is also ascribed to the sound of these notes. They have a different aural quality and their overtones are different from those of the notes at the other end of the keyboard (usually referred to as LOW, DARK, or DEEP). Continuing from the abovementioned example of the three turnaround chords played on the keyboards, the following MLE enhance the idea of "bright" and "beaming" rather than "high":

> P: "Play the chords *beamingly clear*"
> A: "I want those chords played *in the bright octave*"
> P: "You should play those chords even *brighter*"[224]

It is highly likely that the MLE *beamingly clear* is referring to the length of the notes as well as their "brightness," conveying associations with their placement in high octaves, their timing (when the chords are played), and the way they are played in terms of velocity and touch.

The spatial concepts of HIGH or LOW used when referring to pitch (a note's high or low vibration[225]) are well-established in the code system of most western musicians, hence this may be categorised as "tacit knowledge." Although there is rarely a need for clarification between the participants when using these codes, I list them as examples of CM because they explain tonal pitch in terms of spatial-directional qualities. Furthermore, musical notation heightens this perception by placing notes with low vibration towards the bottom of the 5-line notation system, and notes with high vibration towards the top.

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[224] P: Spill akkordene *skinnende klart*. A: Jeg vil ha de akkordene spilt *i den lyse oktaven*. P: Du burde spille de akkordene enda *lysere*.
[225] Low vibration is recognized as low pitch because of lower oscillation frequency, fewer sound-wave fluctuations. High vibration, higher oscillation frequency, denser sound-wave fluctuations, causes high pitch.

7.5.2   Upward, Downward, High Terrain, Deep Terrain

When arranging bass for track no. 10, the producer and the bass player agree on a melodic bass approach. The melody line should be played as a descent; a downward movement that will give the melodic sequence a directional quality. P: "There are a couple of places where the melodic *descent* is not sufficiently defined."[226] DESCENDING and ASCENDING melody lines are named according to the upward or downward movement derived from their physical location on the instrument (physical understanding), the pitch of the note (aural understanding), and their placement in written music (theoretical understanding). When recording the keyboards for track no. 2 the keyboardist remarks: "This *descent* is very sacral now,"[227] and the producer follows this up by saying: "It has gone a bit *too far in that direction* now."[228] The bass player has a different concern: "We are all playing *downward* now, so maybe you (i.e. the guitarist) can play *upward*?"[229] MELODY-PLAY IS UPWARD (ASCENDING), or DOWNWARD (DESCENDING).

When dividing keys or notes into sections or areas spanning two to three octaves we develop the up/down-metaphor even further, speaking of the HIGH TERRAIN or the UPPER STRATA. Here, the bass player is arranging the bass for a written melodic theme, played with the keyboardist: "I think I will stay in the *upper strata*; *bright* all the time, and *lying in the piano-register.*" A: "Yes, I love bass-play in the *high terrain.*"[230] It remains unclear exactly which octaves are defined as "the upper strata" or "the high terrain"; however, it proves to be an effective communication strategy because instructions that use these codes are easily understood (time loc: 02:52-03:04). For the second verse the producer suggests: "Maybe just a few *deep* bass-lines," something the bass player agrees to: "Yes, I was thinking *something deeper* too." After recording it, the producer exclaims: "Those *deep* bass-notes are just heaven!"[231] The total sound changes when the bass drops down into the lower register playing more functional bass notes than the arranged theme in unison with the keyboards (time loc: 03:05-03:44). The MLE *in the upper strata* is adopted and used several times, e.g. when

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[226] P: Det er et par steder hvor den melodiske *nedgangen* ikke er definert nok.
[227] K: Den er veldig sakral nå, den *nedgangen*.
[228] P: Ja, det *bikka litt for langt den veien* nå.
[229] B: Vi spiller alle *nedover* nå, så kanskje hvis du kan spille *oppover*?
[230] B: Jeg tror jeg skal holde meg *i det øvre sjiktet*; *lys* hele tiden, og *liggende i pianoregisteret*. E: Ja, jeg elsker *høyterrengsbasspill*.
[231] P: Kanskje bare noen *dype* basslinjer. B: Ja, jeg tenkte også *noe dypere*. P: De *dype* basstonene er bare heaven!

instructing the keyboardist to play "something spinet-like, lying *in the upper strata.*"[232]

TONAL OCTAVES ARE TERRAINS, or STRATA, DEEP or HIGH.

7.5.3 Horizontality and Verticality: Across, Around

The producer requests that the keyboardist plays "fills that *go across the bars*," a difficult task for the keyboardist: "It is hard to find such fills because they have to *move through a series of chords.*" P: "But (…) only two or three notes in a *horizontal line*, we need more *horizontal elements* to move the song forward."[233] When instructing the drummer and bass player the producer frequently warns against hitting the first beat of the bar, suggesting they *orientate around* it instead.[234] The artist gives the following instruction to the guitarist when playing track no. 5: "I'd like you to soften it up with some *crossing notes*, something *intersecting the steady rhythm*. It should *float* as naturally as possible *through that passage*; if we think larger we can *get around it*, sort of."[235] The point of these instructions is to make the complex rhythmical foundation (7/8 combined with 9/8) sound more organic and natural. The idea is that if the guitarist "cuts across" a very firm or fixed rhythm pattern it will sound "softer" or more "flowing." The same demand is made when recording track no. 2, to which the guitarist replies: "I will play some plucky guitar (i.e. arpeggio) that *moves across the rest*."[236] When recording track no. 3 the producer tries to place the keyboard-play IN-BETWEEN and AROUND the vocals: "The notes are *on top of* the vocals, how about placing them *in-between*, something *lying more around*. Be playful now!"[237], continuing: "It was becoming more *vertical* than *horizontal*. I think this is better."[238]

7.5.4 Bottom and Top, Layer by Layer

When planning the sound-design for track no. 4 the artist has the idea that "(…) something exciting is happening *on the bottom*, something intense, creepy, weird, but there is also something delicate *at the top*," referring to the band as a whole.[239] The desire to create

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[232] A: Noe sånt spinettaktig, som skal ligge *oppe i sjiktet*.

[233] P: En type fills som går *på tvers av taktstrekene*. K: Det er vanskelig å finne sånne fills, for de må *gjennom en hel serie med akkorder*. P: Men (…) bare to-tre toner i *horisontale linjer*, vi trenger flere *horisontale elementer* skal låten bevege seg forover.

[234] P: Ikke på enerne, *orienter* dere heller *rundt*.

[235] A: Jeg vil at du myker det opp med noen *kryssertoner*, noen som *skjærer gjennom den faste rytmikken*. Det skal *flyte* mest mulig naturlig *gjennom den passasjen*, for hvis vi tenker større *kommer vi rundt det*, liksom.

[236] G: Jeg spiller litt plukkegitar som går *på tvers av* resten.

[237] P: Tonene er *oppå* vokalen, hva med å legge dem litt *mellom*, noe som *ligger mer rundt*. Lek deg litt, nå!

[238] P: Det har vært mer *vertikalt* enn *horisontalt*, så dette tror jeg er bedre.

[239] A: At noe spennende skjer *i bunnen*, noe intenst, skummelt, rart; men at det er noe tandert *på toppen*.

something delicate at the top is also expressed when recording track no. 2. The producer suggests that the keyboardist plays "something small and lively *at the top*" instead of "crowds of notes *in the middle*."[240] The artist is happy with the resulting short phrases the keyboardist plays in the brighter register on the piano: "I like this; it is swarming *on top* of the others." The keyboardist describes the effect of different instruments playing in different "octave areas" as "lying in LAYERS." In response to this the producer says: "No need to be afraid of colliding with someone as long as you stay in that *layer*, and lovely when you play something *leading up* to the chorus."[241] The concept of ASCENSION is also evident when instructing the guitar-play for track no. 10. P: "Nice to let those end-phrases *ascend from a deep, funky place*."[242] This is indicating that sound can be organized as layers in a space, divided into a high layer (the top), a low layer (the bottom), and a middle or centralized layer.

Mark Turner claims that mappings of note-pitch according to orientations in physical space are "evidence for the essentially metaphorical descriptions of musical events. Indeed, our accounts of virtually all aspects of music – from relationships between pitch and rhythmic events to characterizations of musical form to descriptions of musical structure – rely on metaphorical mappings from other domains onto the domain of music" (Turner, 2006: 122-123). This notion further explains that human thought is – in essence – metaphoric. If the correlation between the domain of physical space and the domain of music is created by a CM such as PITCH RELATIONSHIPS ARE RELATIONSHIPS IN VERTICAL SPACE it is no wonder that conceptual blends from these two domains make the participants in this setting resort to the creation of a unique imaginary third domain in which pitch describes all kinds of fantastic journeys through two- and three-dimensional space.

7.5.5   Organization in Sound Design

The preceding sections show a tendency to regard different elements of recorded sound as building blocks, as pieces in a puzzle, as substances that must be portioned out, evened out, accumulated, poured into some parts of the song, etc., being at the same time spatial and directional in multidimensional "space." Apart from being UP and DOWN, UPWARD and DOWNWARD, this space also has a DEEP BOTTOM and a HIGH TOP, between which there are

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[240] P: Spill noe smått og livlig *i toppen* i stedet for mengder *i midten*.
[241] A: Jeg liker dette, det svermer liksom *på toppen* av de andre. K: *Lagvis*. Vi ligger *i lag*. P: Trenger ikke være redd for å kollidere med noen så lenge du holder deg i det *laget*, og fint når du spiller noe som *leder opp* til refrenget.
[242] P: Fint å la de sluttfrasene *stige opp* fra et *dypt, funky sted*.

LAYERS where the musicians can unfold their playing without colliding with others. As we shall see, sounds within a studio sound-design can also be placed IN THE FRONT[243] or IN THE BACK, or LAID OUT BROADLY, and so on. This section elaborates on the MULTI-DIMENSIONALITY of sound; something the sound engineer points out early in the process of arranging the recorded sound: "We are talking *three-dimensional* sound-design here."[244] For further discussions on 3D sound, see Burd, 1994; Schmidt-Horning, 2004; Mazullo, 2005; Ihde, 2007; Greene and Porcello, 2005; Cook et al, 2009; and Moore, 2012.

When talking about groove the artist is discussing placement of drums and percussion with the sound engineer and producer:

> A: "It is nice to keep a groove going *far in the back* of the track, but maybe you can *lift the drums more to the foreground* of the sound-picture so they become clearer."
> P: "They need to be brought *to the surface.*"
> SE: "It would be nice to have something *three-dimensional* here, adding a tambourine *far into the background.*"
> P: "Interesting. That tambourine makes the groove appear slower, holding everything back a bit, but maybe *far in the background* of the mix."[245]

In Norwegian we use the concept (directly translated) "sound-picture" about the total sound-design, which has no English equivalent, although the term "soundscape" ("sound + landscape") is sometimes used about a studio-produced sound-design.[246] "Sound" seems to be the most appropriate term in this situation. Allan F. Moore has coined another term, "sound-box," which is more in line with the sound that is found on a stereophonic track, and is also explained by multi-dimensionality, in this case a four-dimensional virtual cubical space in which sounds can be located within the stereo field in terms of their placement in the "foreground" or "background" (degree of volume and distortion), their "height" (sound vibration frequency), and time aspects (Moore, 2001). Keeping things "in the background" does not mean they are "hidden" from the listener or "camouflaged." Here the producer instructs the guitarist when playing lines on track no. 4: "Even though it lies *somewhere in the background*, it needs to be *ultra-tight*, or else it *messes up/clouds* the whole sound." This

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[243] K: Er det meningen at det skal legges veldig *langt fremme*? Jeg kan legge noen åttedeler eller sekstendeler *langt bak* i miksen?
[244] SE: Vi snakker *tredimensjonalt lydbilde* her.
[245] A: Det er fint å ha et groove gående *langt der bake* i låten, men kanskje du kan *løfte* trommene mer *fram i lydbildet* så de blir tydeligere? P: De trenger å *bli brakt mer til overflaten*. SE: Det kan være fint å ha noe *tredimensjonalt* her, legge en tamburin *langt der bake*. P: Interessant. Tamburinen får grooven til å *virke saktere*, den *holder det litt tilbake*, men kanskje *helt i bakgrunnen* i miksen.
[246] Properly understood, sound design requires that voices, sounds and music, as well as silence, spatial location, signal processing, and interactivity be considered as part of the overall design process and related to other cartographic elements at the level of structure and theme (Théberge, 2005).

brings me to the next source domain where sounds and effects are regarded as different types of MESS.

7.6 A Mess That Needs Cleaning

If there is too much happening in the overall sound-arrangement there is a danger of MESS and CLOUDING, CLOGGING, CLODS, LITTER, MUSH, DIRT, etc.; and there may be a need to "clean it up." This could start out as a result of using too much reverberation[247], subsequently requiring the sound engineer to constantly CLEAN UP, CLEANSE, PURIFY, WIPE, or DRY individual recorded tracks by removing or limiting the amount of reverberation:

> D: "There's a lot of reverb now."
> A: "Maybe those drums need to be *wiped off* a bit."
> P: "Will you [SE] *dry* them?"[248]

Overuse of effects such as echo[249], delay, chorus, and distortion, is usually regarded as "messy," P: "Check the guitar sound. Can you *wipe it off* a bit?"[250] The need for "cleaning" also occurs with harmonics, when for example the keyboardist plays too many chords, or plays chords that are too "jazzy." P: "Can you *wash it* a little bit, so that it becomes even more *distinct* (…)?"[251] Distinctness is something "clean," something that "stands out more" in the total arrangement. A similar instruction might go out to the whole band. P: "Could everyone *wash out* some ideas? Maybe we should *boil it down* to something even simpler."[252] In these examples the idea of WASHING something OUT or BOILING DOWN to something means tidying up in a positive sense; picking out the right ideas and playing them distinctly. "Wash out" is also almost certainly in correspondence with the concept of GOLD DIGGING, in the sense that if you wash away the dirt, you will find gold. STRUCTURING SOUND IS WASHING; FINDING MUSICAL IDEAS IS GOLD DIGGING; GOOD IDEAS ARE GOLD; (TOO MUCH) REVERBERATION IS A MESS; DISTORTED SOUND IS A MESS.

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[247] Reverberation ("reverb") is perceived as a prolongation of the initial sound, composed of a large number of echoes (reflections) arriving so closely (delay time <50ms) and in so large number that it becomes perpetually impossible to separate them (Burd, 1994).
[248] D: Det er masse klang nå. A: Kanskje de trommene må *tørkes av* litt. P: *Tørker* du dem opp, (SE)?
[249] Echo is perceived as a repetition or partial repetition of the initial sound; usually this occurs when delay time between the original sound and its repetition is (roughly) larger than 50 milliseconds (Schafer, 1977).
[250] P: Sjekk gitarlyden, kan du *tørke den opp* litt?
[251] P: Kan du *vaske* den litt, så det blir litt mer *distinkt*?
[252] P: Kan hver og en av dere *vaske ut* noen ideer? Kanskje vi skulle *koke det ned* til noe enda enklere.

An interesting ambiguity occurs in the MLE when it changes in value, as when DIRTY becomes the desired sound, and CLEANSING is perceived as something negative. The artist notices that a certain bass-figure is missing and complains: "It has been *cleansed away* (…). It has been *boiled away* within the bass-function line of thinking."[253] "Dirty" becomes positive when mixing the songs and adding programmed grooves. SE: "What about this end-loop? Should it be a bit *dirtyfied* too?" A: "Yes, *dirtification* on this one is also good." SE: "*Messing it up* a bit, *dirtyfying* it, *elevates* it a bit."[254] The sound engineer and the artist create a new verb, "dirtify," when discussing the programmed drum sound. *Dirtify* describes the addition of *dirtification* to affect the total sound-design by giving the song a "lift." The directional quality of lifting or elevating is probably due to the suspense created by the introduction of a new element; a groove that adds a new flavour to the arrangement (track 4, time loc: 04:00-04:28). Even the sound of the backing vocals is manipulated in this way. SE: "Shall we add some delay, so it becomes *like an echo*?" A: "*Mess it up* as much as you can, without making it *mushy*."[255]

"Water" is frequently used in combination with "mess" to describe a sound or an arrangement that is THINNED OUT or DILUTED. In the following example, dilution is something positive, working against "mess." P: "There's too much going on in the lower mid, I think you should play it *thinner*, *dilute it* a little."[256] In the next example "dilution" changes value: "That defined melodic riff you had, it has become somewhat *diluted* now."[257] In this case dilution is unwanted, as it has made the riff sound less firm, underlining the fact that playing style should not be diluted.

7.7 Nature as Source Domain

I have already discussed "animals" as a source domain, and in previous chapters we have seen how "space" and "astronomy" have been applied to compare different aspects of musical sound to "celestial bodies" and natural phenomena. In fact, nature as a source domain offers many more possibilities for creating metaphors about music.

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[253] A: Den har blitt *renset bort* (…). Den har *kokt bort* i bassfunksjon-tankegangen.
[254] SE: Enn denne sluttloopen, skal den også være litt *dirtyfisert*? A: Ja, *dirtyfisering* på den er også bra. SE: Skitne det til litt, *dirtyfisere* den, *løfter* det litt.
[255] SE: Skal vi adde litt delay, så det blir *som et ekko*? A: *Gris det til* så mye du kan uten at det blir *grøtete*.
[256] P: Det er for mye som foregår i nedre midten, jeg synes dere skulle spille det *tynnere*, *vanne det ut* litt.
[257] P: Det definerte melodiske riffet du hadde, det har blitt litt *utvannet* nå.

7.7.1 Weather

"Weather" is often used to capture the mood, sound or groove. One example of this is track no. 5, "the *sunshine* song," not only because of its title but also for its liberal use of imagery of "water" or "rain" to express sound, arrangement, and playing style: "A *trickle* of notes," "let it *pour*," etc.: MUSIC IS WEATHER, RAIN, WATER, and DYNAMICS/SOUND ARE RAIN. Images of bad weather are often used in this recording setting. P: "The band must groove *like rough weather.*"[258] Using the simile *like rough weather* when speaking about groove has very positive connotations because of the potentially engaging effect it will have on the listener. Calm weather it will not grab the listener's attention as bad weather will. This concept arises from our common experience of bad weather, and makes this code easy for the participants to understand. Since I have heard it used in several different band contexts it is fair to assume that the expression (in Norwegian) is becoming an accepted code among musicians in this country, and as such it could be considered an idiom in musical contexts.

When negotiating drum sound, the artist makes the following request: "Those distant drums should be *like thunder*, a *thundery sound*," i.e. DRUM SOUND IS THUNDER. The drummer gives a played reply to this request, upon which the artist exclaims: "Wow! That is just *like thunder*!" P: "We need a couple more of that *thunder*. Something you can barely hear. And make them a bit longer *gongongongong-gong*." A: "The man who makes *thunder*!" P: "Could you make a *repercussion* that is even further away?" D: "One more *thunder-thing* coming up, or two or three of them to choose from when adding the *repercussion*." A: "Sounds like he is making *bad weather*, a *storm is brewing*"[259] (track no. 10, time loc: 00:35-01:25), i.e. DRUM SOUND IS BAD WEATHER, and DRUM-PLAY IS A STORM BREWING.

Sybil Barten (1998) discusses the use of so-called "motor-affective metaphors" to evoke the right sound from the activities of musicians. In this case the motor-affective metaphor is the onomatopoeia *gongongongong-gong,* where the producer communicates desired rhythm, dynamics, and to some extent tone quality, through mimetic singing. The function of this type of motor-affective metaphor is to put ideas into action. Vocalized sound-imitations such as this would appear to be more "direct," in the sense that they do not require extensive

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[258] P: Bandet må groove *som et uvær*.

[259] A: De fjerne trommene skulle vært litt *som torden*, en *tordenaktig* lyd. Wow, det er akkurat *som torden*! P: Vi trenger et par til av den *tordenen*, noe som knapt er hørbart, og gjør dem litt lengre *gongongongong-gong*. A: Mannen som lager *torden*! P: Kan du lage en *etterdønning* som er enda lengre unna? D: En *tordenting* til kommer her, eller to-tre av dem som du kan velge fra til *etterdønningen*. A: Høres ut som han lager *uvær*, en *storm er i anmarsj*.

decoding; the proper response would be to imitate the vocalized sound-imitation; "translating it" into drumming. Onomatopoeia can thus be characterized as a more immediate code than metaphor, personification, or indirect requests. In comparison, the metaphor *making thunder* would be equally understandable (assuming the drummer has some experience of the sound of thunder). However, the associations may be better communicated with the onomatopoeic equivalent *gongongongong-gong*. In this sense we can say that onomatopoeic instruction is clearer and stronger, yet at the same time more constraining than the metaphor *making thunder* because the drummer is left to figure out which rhythmical pattern, dynamics, and choice of drum will correspond to the idea of THUNDER. As audible evidence the drumming during the introduction of track no. 10 shows a highly imitative playing style that correlates with the producer's onomatopoeia (time loc: 00:48-00:55).

7.7.2 Landscapes

There must be at least a hundred mentions of the word "landscape" throughout the recording process. In most cases it is used as a metaphor for the total sound-design: SOUND IS LANDSCAPE, especially when taking the multi-dimensional quality of staged sound into consideration. By using panning effects to structure the placement of sound when mixing, it is possible to create a virtual landscape of sound. The producer occasionally uses the very word "sound-landscape," and repeatedly asks the musicians to "explore some *unknown landscapes/territories* (…)."[260] In my setting, the code is often developed into more specific LANDSCAPES such as: *folk music landscape* and *jazz-landscape*[261] (track no. 8), *train-landscape* and *tonal landscape*[262] (track no. 2), *tender landscape* and *atmosphere landscape*[263] (track no. 10), and *space landscape*[264] (track no. 3). The use of such "landscape specifics" indicates that everything that is added should fit into the characteristics of the given landscape. When referring to a folk music landscape all the elements should be adjusted to "folk music," thus talking in terms of musical genre or style. The other more metaphoric landscapes need to be explained to the participants in more detail because not everyone understands exactly what belongs in a train-landscape or a space landscape.

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[260] P: Når man beveger seg i så åpne *lydlandskaper* (…). Prøv å utforske noen *ukjente landskaper* (…).
[261] A: Går det an å holde det i *folkemusikklandskapet* (…). Nå skjærer det veldig over i *jazzlandskapet*.
[262] A: Det vil ligge som en strengelyd i *toglandskapet* sammen med trommene. P: Kanskje generelt litt mer variasjon, bevegelse i det *tonelandskapet*.
[263] P: I *det tandre landskapet*, i hvert fall. (…) i det samme *stemningslandskapet* som den tordentromma.
[264] P: Ja, i forhold til det *space-landskapet* må vi finne en måte å smelte sammen på.

7.7.3 Countries

Metaphors involving LANDS or COUNTRIES often inform individual sounds or playing styles, whereas LANDSCAPES tend to inform the overall sound. Here we find referential codes presented as *Kleive-country*[265] (instructing the drummer to play like the well-known Norwegian drummer Audun Kleive), *Brian Eno-country*[266] (talking about keyboard sounds resembling those associated with Brian Eno's productions), or *Levin-country*[267] (instructing the bass player to play like famous bass player Tony Levin). There are a number of imaginary countries constructed from playing style, e.g. *talk-land*[268] (singing in a style reminiscent of talking), *sleep-land* and *secret-land*[269] (describing smooth and low-key keyboard-play), *cliché-land* or *psychedelic-land*[270] (discussing guitar-play in terms of being either trite or innovative). As in the case of "landscapes," different "countries" are also codified to coin genres or styles, as in *progressive-land* or *jazz-cliché-land*[271], whereas other "countries" like *grand-piano-land* or *arrangement-land*, which represent the choice of piano or synthesizer respectively, discuss rhythmical accentuation for the band in general.[272] References to famous musicians make some of these MLE easily accessible. Lands, however, are "secret" or "psychedelic" and are not immediately adopted. To some musicians even the meaning of "cliché" may be more doubtful than self-evident. Viewing things as LANDS, COUNTRIES, even WORLDS or A UNIVERSE (see Chapter 4, section 4.5), metaphorically visualizes the collective sound as forming united wholes where certain "rules" or "guidelines" apply to what is accepted there as well as what is not.

7.7.4 Elements, Fauna, Organisms

Several MLE describe musical progression, i.e. played arrangement, as "wavelike movements." This often occurs when instructing the musicians to avoid playing the first beat of the bar too conspicuously because it appears *heavy*, whereas *moving around it* evokes the impression of *air/space*. A: "I was thinking of something that can move around *like big*

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[265] P: Kunne vi gjort noe *distant* skarptrommeting som ligger litt i *Kleive-landet*?
[266] P: Morsomt. Det er i *Brian Eno-landet*. Det liker jeg.
[267] Det er litt i *Levin-landet* selv om du gjør det på din måte.
[268] P: Vær helt nedpå, helt *som når du snakker*, i *snakkeland*.
[269] P: Det du spiller er litt ettertanke og håp i *sovelandet* (…). Litt i *hemmeligland* med de tangentene, de blir kanskje litt utydelige?
[270] G: På refrenget er det i *klisjélandet*. A: Hva om vi legger det mer i *psykedelia-land*?
[271] P: Det er jo de systemene, det er en oppfølging av pop-4-tankegangen, bare at det tilfeldigvis er 5. Det er jo litt subjektivt også, men det er i hvert fall ikke nede i *jazzklisjé-land*. B: Dette er mer *prog-land*.
[272] SE: Da er vi i *flygelland*. P: *Vi er i flygelland.* Trenger bare en synth her. P: Noe av det samme, bare enda tyngre firere. Vi er inne i *arrangeringsland* nå.

waves, finger-play, because it sounds a bit heavy there."[273] The image of WAVES is also applied when describing the dynamics and timing of the keyboards, P: "The *waves roll* better at the start; you *pull so nicely in and out*. It has to do with timing too. Sustain the groove so that it has a *rise of waves* when entering the chorus."[274] Additionally, when instructing vocal expression, the wave is used as an image of steady and connected flow, *singing in a long wave*. P: "It's getting there, but now you breathed. Is it possible to get *that long lovely wave*?"[275] DYNAMICS ARE WAVES, TIMING IS WAVES, and SINGING (STYLE) IS WAVES.

Keyboard-play is compared to *spring water* when creative and distinct passages are played on the first take. The keyboardist's first take is similarly described by the simile *fresh as the morning dew*.[276] And the producer continues in the same vein while recording the pads: "I want pads that are *like morning mist*, a bit diffuse and flutelike."[277]

The four elements of nature; fire, water, earth, and air are used in different ways as MLE:

P: "If you can *dig out a groove from the mound*": GROOVE IS SOIL
P: "Typically you, *pure spring water* on the first take": KEYBOARD-PLAY IS SPRING WATER
P: "We need *air*. Play shorter notes": SHORT NOTES ARE AIR
P: "Let the guitar *burst into flames*": GUITAR SOUND IS FIRE[278]

Emerging grooves are sometimes explained by the process of *growing, made from matter, growing like plants*. P: "When we started playing without a click-track, a groove slowly started *growing*." "The shaker is kind of *created from the same matter*." A: "There was a lovely *rosette* in the middle there." "It *unfolded like a flower* in the chorus, making it really *organic* in relation to the vocals."[279] The idea of GROWING is also applied when discussing keyboards, "(…) then you just *grow out from her phrase*, try to *cultivate* that line."[280] Too much growth can also turn out to be negative when speaking of sound and musical

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[273] A: Tenkte på noe som kan *gå i store bølger rundt*, fingerspill eller noe, for det blir så tungt der.
[274] P: *Bølgene ruller* finere i starten, da *trekker du deg så fint inn og ut*. Det et også noe med timingen. Hold grooven gående så den har en *bølgestigning* når du starter på refrenget.
[275] P: Det nærmer seg, men nå pustet du. Er det mulig å få *den lange fine bølgen*?
[276] P: Det er noe *duggfriskt*, sånn som det ofte er med deg på førstetaket.
[277] P: Jeg vil ha pads som er litt *tåke om morran*, litt diffuse og fløyteaktige.
[278] P: Hvis du kan *grave fram et groove fra jordhaugen*. P: Typisk deg, *rent kildevann* på første take. P: Vi trenger *luft*. Spill kortere toner. P: La gitaren *bryte ut i flammer*.
[279] P: Da vi startet å spille uten klikk-track begynte det sakte å *vokse fram* et groove. P: Shakeren er liksom skapt ut av den samme *materien*. A: Det var en fin *rosett* i midten der. Det *foldet seg ut som en blomst* i refrenget, og ble veldig *organisk* i forhold til sangen.
[280] P: (…) så er det bare at du *vokser ut av* hennes frase, forsøk å *rendyrke* den linja.

arrangement. P: "It seemed as if it *grew over* somewhere in the middle,"[281] taking the whole band into consideration, "Can you come together *as an organism*, move *like an organism*?"[282] The idea of CULTIVATION carries the same message as "washing out ideas" (i.e. "gold digging") only here it works in the opposite way. The cultivation of musical ideas does not come about as a result of "rinsing away dirt"; it is a fresh idea that must be "nourished and watered" in order to grow: GROOVES ARE FLOWERS, MUSIC IS CULTIVATION, MUSICAL INTERACTION IS ORGANIC, MUSICAL IDEAS ARE DEW, KEYBOARD SOUND IS MIST.

7.7.5 *Human Anatomy: Skeletons and Balls*

I have already discussed personification as a communication strategy. Here, I shall briefly mention a few examples of how the human body is also used metaphorically to describe music. When working on the arrangement for track no. 6 the producer suggests: "Let's make the *skeleton* quite straight, and then we can slant it (i.e. 'mess it up') when recording additional tracks."[283] One of the drum grooves sounded like a heartbeat and inspired the following MLE: "Can't we end the song by making the same kind of *heartbeat*?"[284] In this case the played utterance precedes the linguistic expression. The bass player shows he is content with the "shaping up" of the band-play: "It is nice that our *muscles are nicely toned* (i.e. "firm," "in shape")."[285] When moving on to dynamics and attitude the participants refer to male genitalia several times, such as when the artist lets "balls" describe the keyboardist's playing style in terms of dynamics and attitude: "You can be more generous, not so held back, give more *balls*, do it with *balls*."[286] The guitarist is requested to do the same when recording the solo for track no. 7: "Some *power and manhood* is required for this solo. It should be played with an *erection*." Even drum sound is referred to in the same manner when mixing the album. SE: "It lacks attitude, it lacks *erection*."[287] The phallus pops up again in the MLE describing how to arrange the solo in track no. 7 in a way that "makes it stand out from the rest, *like a phallus*, in that way we get a more distinct shift."[288] DYNAMICS/ATTITUDE ARE BALLS, MANHOOD, ERECTIONS, and PHALLI.

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[281] P: Det virket som det *grodde over* et sted på midten.

[282] P: Kan dere komme sammen *som en organisme*, bevege dere *som en organisme*?

[283] P: Vi lager *skjelettet* veldig streit, så kan vi heller skakke det til når vi legger på flere spor.

[284] A: Kan vi ikke slutte låten med den samme *hjertepulsen*?

[285] B: Det er fint at vi er *stramme og fine i fisken*.

[286] A: Du kan være mer sjenerøs, ikke så tilbakeholdt, gi mer *baller*, gjør det med *baller*.

[287] P: Litt *kraft og manndom* trengs i denne soloen, den må spilles med *ståpikk*. SE: Det mangler attityde, det mangler *ståkuk*.

[288] P: Hele det partiet kunne vi fått til å stå ut fra resten, *som en fallos*, på den måten vil vi få et tydeligere skifte.

7.8   Attitude as Parameter

"Attitude," which has been mentioned several times before, is an important performance parameter in music. Attitude reflects the will, initiative, energy, and authority that a performer brings to his or her musical delivery. Attitude is a "state of mind" that reveals itself in dynamic playing, the choice of sounds, effects, and notes. Without "attitude" the music is in danger of sounding "indifferent," resulting in indifference on the part of the listener. The aforementioned MLE involving *phalli* all express attitude as a parameter: ATTITUDE (IN MUSIC) IS A PHALLUS. When asking for "more attitude" in this context, the message usually takes the form of a descriptive MLE such as: "It sounds so *sloppy* and *sedate*. There is a need for *a stronger will* to pull this song forward, because this sounds *boring*."[289] Depicting the sound as: *sloppy*, *sedate*, and *boring* is a way of goading the musicians into striving for the opposite, which, apart from pointing out the need for *a stronger will*, is also an indirect request for "more attitude, please."

The following MLE is asking for "more attitude" in bass-play (track no. 9): "It has to be much *tougher*, much more *cheeky*, or else it gets tiring; more *food*, more *juice*, more *punch*."[290] The producer finds other metaphoric ways of requesting attitude, such as: "Throw yourselves onto the icy surface," "throw yourselves into it," "do it from the bottom of your heart," "do it with some conviction this time," "be bold and daring," "take your rightful place, and carry that responsibility," "when you say A, you follow it up with B," "play for your life with a guitar from hell," "be crazy," "I believe it's time for some hara-kiri."[291] In a sense the latter examples are requesting role play, implying the CM: ATTITUDE (IN MUSIC) IS ROLE PLAY.

Other MLE that request attitude include the following concepts that can be put into correspondence with the combination of sound and dynamics: SICK, NAUGHTY, RICH IN INITIATIVE, EDGY, FLICK, STRONG-WILLED, FOOD, JUICE, PUNCH, METAL, HARA-KIRI, KAMIKAZE, OFFENSIVE, AGGRESSIVE, TAKING CHARGE, INTENSE, FRIZZLE, ARTILLERY, GUTS, ENERGY, RECKLESS, DEVIL-MAY-CARE, SEVERE, VIOLENT, and AUTHORITY.

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[289] P: Det høres så *slapt* og *sedat* ut. Det skal nok *en sterkere vilje* til for å drive låten fremover. Dette blir bare *kjedelig*.
[290] A: Det må være mye *tøffere*, mye *frekkere*, ellers blir det *trøttende*. Mer *solid mat*, mer *saft*, mer trøkk.
[291] P: Kast dere ut på glattisen. Kast dere uti det. Gjør det fra bunnen av hjerterota. Gjør det med overbevisning denne gangen. Vær freidig og modig. Ta din rette plass, og ta det ansvaret. Når du sier A må du også si B. Spill for livet med en gitar fra helvete. Vær gal. Jeg tror tiden er inne for litt harakiri.

The drummer is more comfortable with a sound that is more *metal* and *edge* than one that is very *Kind Kinderson*[292], making up a fictitious name that metaphorically expresses "an overload of kindness," holding somewhat negative connotations, i.e. reading the drummer's message as: "attitude leading to metal and edge is good," whereas "(lack of) attitude leading to Kind Kinderson is bad," The following "states" should be overcome when playing because they work against the desired "attitudinal sound": HOLDING BACK, REPRESSED, STIFLED, SLOPPY, LAZY, SEDATE, DEFENSIVE, COWARDLY, INSECURE, and HESITANT.

7.9   Sports and Kamikaze

The idea of playing a take in a recording-session as KAMIKAZE or HARA-KIRI becomes an established code that is used throughout the recording process. For every song a kamikaze-take is required at some stage: A: "Are we ready for a *kamikaze*-take?" P: "Yes, what do you say, maybe now we should go for some *hara-kiri*, *kamikaze*?" G and D in unison: "*Hara-kiri*!" The code is also used for individual playing, B: "I have one of those *hara-kiri passages*, that I need to record again," A: "I like that *hara-kiri passage*," P: "The *hara-kiri passage* is really good," i.e. MUSIC (PERFORMANCE) IS HARA-KIRI/KAMIKAZE, PLAYING IS HARA-KIRI, ATTITUDE IS HARA-KIRI, BASS-PLAY IS HARA-KIRI.

Associating music performance with "extreme sports," or "hazardous activities," can be seen in relation to "attitude," as, in real life, such situations involve boldness and adrenalin. We have seen other examples of "kamikaze" in earlier chapters of this dissertation, in such phrases as "jumping off cliffs" and "ski jumping" (Chapter 6, section 6.5.1). Sports and athletics are also mentioned in the preparatory talks between the producer and the artist, e.g. when viewing the recording-studio as a "sports field" and comparing singing to "gymnastics" (Chapter 4, section 4.2.1). The SPORTS FIELD metaphor is a recurring concept whereby we move around on SLOPES, TRACKS, and over PITCHES – and skiing, running, and football explain musical movements and playing styles. The bass player borrows his concept from biathlon, commenting on a passage that he played almost perfectly: "I have to do a *penalty-round* straightaway! It was so close."[293] The artist describes the bass-play (a certain way of playing a melody line) in the following way: "You had the most fantastic *workout* on the bass,

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[292] D: Tenkte mer *metall* og *edge*. Dette blir veldig *Snill Snillesen*.
[293] B: Jeg må ta en *strafferunde* med en gang! Det var så nært.

a nice little *jog*."[294] When recording track no. 2 the producer instructs the guitarist: "Don't forget you are to hand over the *relay baton* to Elin (A)."[295] As a final example football is used as the source concept: A: "That take was a couple of centimetres away from *scoring*," P: "Let's do it again, but let me have all of you *out on the pitch* at the same time," SE: "Sound-wise it's *scoring a goal*."[296] BASS-PLAY IS BIATHLON, WORKOUT, JOGGING, MUSICAL INTERACTION IS RELAY, or FOOTBALL (SOCCER).

7.10   Means of Communication, Journeys, Traffic

Traffic and journeying have been discussed briefly in Chapter 4 (section 4.2), and also in Chapter 6 (section 6.5) when dealing with personification of musical parameters, but there are plenty of other instances where such things as TRAVELLING, SAILING, TRAINS, and BULLDOZERS are applied as metaphors when talking about musical aspects in my research setting. Drum loops are often TRAINS or BULLDOZERS[297] (track no. 8, time loc: 03:00-03:16), whereas the musicians' approach to playing is described in metaphors created from images of SAILING, FLYING, and LANDING. Track no. 6 is described as a JOURNEY, and the transition between the intermezzo and the second verse is referred to as a TURNAROUND JOURNEY.[298] When used about a song as a whole it depicts mood, when used about a turnaround between parts of a song's structure it has a more structural value.

A: "When the chorus arrives and that *train* leaves we are *sold, and our hands and feet are tied*."[299] This MLE expresses the effect of the chorus on track no. 9, the intensity of the band arrangement, the tempo, the melody line that runs non-stop, patterns that are repeated, and more, shaping the overall impression of the sound and "feel" into the image of an unstoppable train (time loc. 00:50-01:09, 01:43-02:55). When reaching the chorus there is nothing to do but play along as stringently as this "musical train" dictates, thus we are "captives of the train," the playing is "determined" or "tied" by the song's arrangement.

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[294] A: Du hadde en helt fantastisk *workout* på bassen, en fin liten *joggetur*.
[295] P: Ikke glem at du skal overlevere *stafettpinnen* til Elin.
[296] A: Det taket var et par centimeter unna *scoring*. P: La oss ta et til, men la meg få alle sammen ut *på banen* samtidig. SE: Lydmessig var dette å *score mål*.
[297] A: Den trommeloopen høres ut som en *bulldoser*.
[298] A: Den er *en reise*. A: Det er en sånn *snureise* det der med de sus-akkordene.
[299] A: Når refrenget kommer og det *toget* går er vi *solgt, bundet på hender og føtter*.

The train would seem to be a sustainable metaphor in that it appears in many situations during the recording process. The producer describes the drum loop on track no. 4 as an "*underwater train*," whereas for track no. 2 the participants build a dialogue about drum groove from the image of TRAINS (time loc: 01:07-01:36).

> P: "The keyboard can be *ticking away on tiny rails*."
> P: "The drums could have done something unconventional, *something train-like*."
> D: "Yes, let's try those *train things*."
> P: "Play more hi-hat. It gives the song a kick *when that train arrives*."
> D: "Should we perhaps *reserve that train* for the choruses?"
> P: "Before I came up with that *train idea* you did something else, but when the *train idea* came up you played that all the way, right?"
> D: "Yes, it was *kind of a train* all the way."
> P: "I am thinking of the melody of the verse (…), *the train* does not work that well there."
> K: "Should I play more pads instead of piano *with the train*?"
> P: "Yes, that will sound cool with that *train racket*, just a splat of piano."
> B: "Should the bass also be a bit *locomotivos*?"
> P: "We need a bass line standing on its own two feet, *moving along separate rails*. It is kind of *locomotivos* here, though, what about adding a shaker?"
> P: "I am not 100 per cent happy with the drum take, but we have some *train takes* we can copy and paste to the verse."[300]

It is almost certainly the rhythmical sound of the train's engine – the steady and repetitive pumping sound of the machinery – that inspires this image connected to drums, percussion, and programmed drum loops. The dialogue episode above shows another instance of codes being created from common experience to form a cognitive shared image space, and explains why, once presented, the metaphoric concept of TRAINS in relation to groove is contagious. As a creative addition to the palette of codes derived from the concept of TRAINS, the bass player constructs a new adjective rooted in that image: *locomotivos*, i.e. "train-like", a code immediately picked up by the producer.

Other means of communication are SHIPS, SPACESHIPS, CARS, and AEROPLANES. MLE involving FLYING and LANDING are frequently used to say something about end passages, and

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[300] P: Keyboardet kan *tikke i vei på tynne skinner*. P: Trommene kunne gjort noe ukonvensjonelt, noe *togliknende*. D: Ja, la oss prøve de *togtingene*. P: Spill mer på hi-hat, det gir låta et løft når det *toget kommer*. D: Kanskje vi skal *reservere det toget* til refrengene? P: Før jeg kom på den *togidéen* spilte du noe annet, men da *togidéen* kom opp spilte du det hele veien, eller? D: Ja, det var *et slags tog* hele veien. P: Jeg tenker på melodien på verset, det passer kanskje ikke så godt med *toget* der? K: Bør jeg spille mer pads enn piano *sammen med toget*? P: Ja, det vil låte kult sammen med det *togspetakkelet*, bare en dæsj piano. B: Skal bassen også være litt *locomotivos*? P: Vi trenger en basslinje som står på sing egne ben, *beveger seg på separate skinner*. Det er litt *locomotivos* her, da; hva om vi adder en shaker? P: Jeg er ikke 100 prosent fornøyd med trommetaket, men vi har noen *togtakes* vi kan kopiere fra og flytte til verset.

final notes, e.g. when the bass player asks about a *ritardando*[301] at the end of a song the drummer points out that this was the *landing ground*, and the producer follows this up with the MLE: "Well, the *landing approach* is a bit long now."[302]

> P: "That sound is working out fine along with the way you *come sailing in* (…)."
> K: "Some of those suspensions *collided/crashed* a little."
> P: "Maybe you just have to *steer clear* of that suspension."
> K: "I'm trying to *coordinate/interconnect* with the melody; if I place it around it is a bit like *putting on the brakes*."
> P: "You have to take the responsibility of bringing the song *ashore* here. Actually, I think we are *rowing away from land* here."
> K: "That sound is a little bit *spaceship*."
> P: "You can end on a fifth there; it's a nice way of *sending the end into eternity*."[303]

The CM here compares drum-play, and/or the overall rhythm-pattern, to TRAINS or LOCOMOTIVES, whereas features of the arrangement, e.g. what the end passages should sound like, are compared to AEROPLANES that are FLYING or LANDING. Other mappings here regard music interaction as TRAFFIC, and keyboard sound as SPACESHIPS.

7.11   What goes on in the Kitchen?

There is more going on in the musical kitchen than "boiling water." MLE created from the source domain of food, ingredients, cooking and the kitchen in general add input to the sound-parameter, and also inform playing style. Played phrases that become favourites are labelled SNACKS, DELICACIES, TITBITS, CHOCOLATES, SUGAR, or SPICE, e.g. the producer uses the following words to sum up a recording session where keyboards have just been added: "Now we can *gorge ourselves on piano-titbits*,"[304] while the synthesizer is portioned out as *pièce de résistance*, A: "*Dessert*. A few *tasty chocolates*," P: "Very *tasty*! It is not healthy to have *the whole box of chocolates* in one go."[305] All in all there is an enormous amount of "sweet stuff" in the picture when adding keyboards. This is possibly because the piano and synthesizer sounds used as additional "flavours" are often placed in the high register as short melodic phrases topping off the sound-design. The keyboardist asks about track no. 5: "Should there

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[301] The Italian word means: gradual decrease in speed, slowing down (about music).

[302] D: Det var her som er *landingsplassen*, sa du. P: Ja, det ble en litt lang *innflyvning* nå.

[303] P: Den funker bra den lyden der altså sammen med den måten du *seiler* inn på (…). K: En eller annen forholdning som *kræsja* litt. P: Du må kanskje bare *styre unna* den forholdningen. K: Prøver å *samkjøre* med melodien, for legger jeg den rundt *bremser* den litt. P: Du må ta ansvaret for å bringe låten *helt i havn* her. Jeg tror vi *ror oss litt vekk fra land* her, altså. K: Den lyden er litt *romskip*. P: Du kan jo legge kvinten der, det er en fin måte å *sende slutten inn i evigheten* på.

[304] P: Nå kan vi *fråtse i pianogodbiter*.

[305] A: *Dessert*. Noen få *smakfulle konfekter*. P: Veldig *smakfullt*! Det er ikke sunt å spise hele *konfekteska* på en gang.

be *sugar* in that track?" A: "Yes, some *candyfloss*," P: "Play something *sweet*,"[306] exemplifying the CM: MUSIC IS SWEET FOOD, MUSIC IS SNACKS, and KEYBOARD SOUND IS DESSERT, CHOCOLATES, SUGAR, or CANDYFLOSS, and more.

Another food category is dairy products, especially cream, used about guitar sound (*creamy guitar*, see Chapter 2, section 2.2) and keyboard sound. K: "I can add a soft *cream-pad* somewhere," P: "Avoid adding too much *cream to the dish*, it is rather *filling*. A small *spurt* is all right," i.e. verbalizing the metaphorical concepts SOUND IS DAIRY PRODUCTS, GUITAR SOUND IS CREAM, and KEYBOARD SOUND IS CREAM.[307] A phrase like "We have what we need, really, so don't add *carrots*, just some *spice*"[308] instructs the musicians to hold back on playing too much, because the total sound-package of the track is nearly complete. CARROTS are too bulky here, whereas SPICE simply adds flavour, all in all indicating the need for sparse and self-disciplined playing. If more things are to be added to the arrangement they must be chosen with care.

For the bass sound the participants choose the more solid category of MEAT. P: "More *fleshy* bass. Play the whole phrase, and more *meat*!" "Some *chewy* notes there, but I like it, round and nice, but still *full of meat*, and nicely *baked into* the chords," i.e. illustrating the CM: BASS SOUND IS MEAT or FLESH, and also MUSICAL ARRANGEMENT IS BAKING. As for drums, kitchenware is applied: D: "Sounds like I am playing *the frying pan*," "borders on *messing around in the kitchen drawer*." P: "Well, there is something happening to the timing here, so maybe you should *step out of the kitchen drawer*," i.e. creating MLE from CM: DRUM SOUND IS KITCHENWARE, more specifically A FRYING PAN, and compared to the noisy activity of "messing around in the kitchen drawer." Relieved that the interaction is bringing results, the drummer exclaims: "Now we're *cooking*," comparing musical interaction to COOKING.[309]

The fact that different foods hold different qualities may account for the various connotations exemplified in this section. It is no coincidence that "small pieces of delicacies" are often used to describe melody lines played on the keyboards. The sound is correspondingly more

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[306] K: Skal det være *sukker* i den låten? A: Ja, litt *sukkerspinn*. P: Spill noe *søtt*.
[307] K: Jeg kan legge til en myk *fløtepad* et sted. P: Unngå å legge til for mye *fløte i retten*, det blir fort *mettende*. En liten *skvett* er greit.
[308] P: Vi har det vi trenger, egentlig, så ikke tilsett *gulrøtter*, bare litt *krydder*.
[309] P: Mer *kjøtt* i bassen. Spill hele frasen, og *mer kjøtt*! Noen *seige* toner der, men jeg liker det, rund og fin, men likevel *kjøttfull*, og fint *innbakt* i akkordrekka. D: Høres ut som jeg spiller *stekepanne*. Grenser til *roting i kjøkkenskuffa*. P: Vel, noe skjedde med timen her så kanskje du skal *komme ut av kjøkkenskuffa*. D: Nå *kokkelerer* vi.

"delicate" here compared to the "meatiness" of the fuller and deeper bass sound. Using the rustling percussive sounds of kitchenware to illustrate drums would seem to be a most appropriate comparison.

7.12   The Underwater Train is about to leave…

The overall image here is the aforementioned UNDERWATER WORLD, letting such things as "water," "waves," and "undersea world creatures" inform our MLE about musical features when recording *Lift Your Anchor*. In order to resolve the arrangement the producer gives the band a "pep talk." The motivational speech is about really "going into this song," stressing title and lyrics, going through a set of wishes for sounds and playing style, individually and collectively. As with the preparations for "a sea journey," the producer says: "Now we are ready for a little *undersea pearl*."[310] The drummer plays a rhythm pattern that is quite open, low toms, and cymbals. P: "It makes *lovely waves*. I think everyone can create a few *more waves*. It *floats nicely by* (…)," continuing: "You must *rise to the surface*."[311] The keyboardist is also invited to the surface, P: "You can let some notes stand out and *rise above the surface* (…) *a little wave* of something,"[312] whereas the guitarist is invited to playing a role, P: "Take the role of a *pictorial artist with an anchor* (…)," letting the imagined role serve as the inspiration for finding a "sounding translation."[313] Another instruction to the drummer is to play hi-hat as an *undercurrent*.[314] After recording for a while, the sound starts to reflect something that the participants agree resembles *a soundtrack* called "the *underwater train* is about to leave."[315] A SONG IS AN UNDERSEA PEARL, A SONG IS AN UNDERWATER WORLD, and RHYTHM IS WAVES or AN UNDERCURRENT.

Arranging piano-play the producer demands: "(…) *sprinkle* a bit, *a chain of small islands in the ocean*," i.e. NOTES ARE ISLANDS, continuing: "Everything is very *floating*, and the drums are *like a big ocean*," i.e. GROOVE IS FLOATING and DRUM SOUND IS AN OCEAN.[316] Moving on to the synthesizer sounds the sound engineer asks for "some *water* on the synthesizer – a

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[310] P: Da er vi klare for en liten *undersjøisk perle*.
[311] P: Det skaper *fine bølger*. Jeg synes alle kan skape litt *mer bølger*. Det *flyter jo fint av gårde* (…). Du må *komme opp til overflaten*.
[312] P: Du kan la noe toner stikke seg ut og *komme over vannskorpa* (…) en *liten bølge* med et eller annet.
[313] P: Hvis du kan ta rollen som *billedskaper med anker* (…).
[314] P: Ja, fint med mer hi-hat, det lager en slags *understrøm*.
[315] G: Soundtrack! P: The *underwater train* is about to leave…
[316] P: En *skvett* toner, *en kjede med småøyer i havet*. Alt er så innmari *flytende*, og trommene er *som et stort hav*.

water sound," something which the keyboardist coins as "a *watery* sound effect thing."[317] When mixing, the volume of the drum loop is adjusted. According to the sound engineer, it has "moved down in the sound-box, *underwater.*" In addition, the track is reconfigured to a slightly faster tempo, "99bpm, then there's more *forward thrust*,"[318] using the analogy of a ship's engine. I have already mentioned how the artist and sound engineer created a "flotsam" or "a strange fish" sweeping by an imagined underwater camera when discussing animals as source domain in section 7.4 (the reversed cymbal). All these MLE are attuned to the bigger concept of UNDERWATER WORLD. The artist is happy to conclude: "We have added some *anchor* to the dream," hence playing on the words of the projected title of this album in the making.[319]

This final section is a map or illustration of how a framework image leads the way to making MLE about music possibly inspired by common source domains, but more likely inspired by peer group MLE. The verbal codes the participants share somehow impinge on each other, and in turn, they impinge on their understanding of music.

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[317] SE: Kanskje noe *vann* på den synthen – *en vannlyd*. K: En *vannaktig* lydkulisseting.

[318] SE: Loopen legger vi litt ned i lydbildet, *under havet*. SE: 99bpm, da er det mer *fremdrift* ('bpm' = beats per minute).

[319] A: Vi har tilsatt litt *anker* til drømmen.

Chapter 8

Conceptual Metaphor and Vocal Expression, Vocal Staging in the Recording Studio

8.1　Introduction

This chapter is devoted to the voice as an instrument, to its characteristics and parameters and how they are represented in the figurative language used by the artist, producer and sound engineers when discussing ways of recording lead and backing vocals for the album *The Anchor and the Dream*. The concept of "vocal staging" is taken from Serge Lacasse's dissertation, *Listen to My Voice*[320], in which Lacasse states that the main hypothesis behind his study is that: "voice manipulation can give rise to a range of connotations and effects whose 'emergence' in the listener's mind is not arbitrary, but rather coherent." The author supports his hypothesis by the direct analysis of songs in the rock repertoire (Lacasse, 2000: 3).[321] In my dissertation I expand the concept of "vocal staging" to include *any* manipulation of vocal sound intended to create a certain sound or expression aiming at moving listeners into a specific mood by giving them certain connotations or associations. This manipulation also takes place for the vocal performer, as both subject and "instrument." In my context the producer and the sound engineers give artist "encouraged associations" as a guide to focusing on certain things when singing, frequently working out the mood, the style, or expression, by using figurative language. The artist may be asked to assume a role in order to create or

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[320] *Listen to My Voice: The Evocative Power of Voice in Recorded Rock Music and other Forms of Vocal Expression*. (Thesis submitted in accordance with the requirements of the University of Liverpool for the degree of Doctor in Philosophy by Serge Lacasse, 2000.)

[321] Serge Lacasse distinguishes between "vocal staging" and "vocal setting": "The expression 'vocal setting' refers to a *specific* configuration of vocal staging whose characteristics are described in terms of loudness, timbral quality, and spatial and temporal configuration. It thus contrasts with 'vocal staging' in that 'vocal staging' refers to the practice taken *as a whole* on an abstract level, while 'vocal setting' refers to a specific 'embodiment' of the (general) practice of staging. In music, the relationship between 'harmony' (general) and a given 'harmonic progression' (particular) could be considered as an analogy of the relation between 'staging' and 'setting' (…) Consequently, in a recording, a voice sounding from the left with a given amount of flanging will be said to display this particular setting" (2000:5).

perform a certain expression more convincingly. For example, when recording vocals for track no. 9, the artist is asked to "be an ice-queen." Here the performer is consciously being manipulated into giving the voice a specific "imprint" that will in turn evoke associations of an ice-queen (or a character of that ilk) in the listener. This notion of the transmissibility of perceived mood, starting with vocal instructions and leading to an evocation of a corresponding mood in a potential listener, becomes noticeable within this context. Before moving on, let us look at Lacasse's definition of "vocal staging":

> (…) The expression 'vocal staging' is used in a general sense and refers to any deliberate practice whose aim is to enhance a vocal sound, alter its timbre, or present it in a given spatial and/or temporal configuration with the help of any mechanical or electrical process, presumably in order to produce some effect on potential or actual listeners. For example, exploiting the particular acoustics of a given building – such as a cathedral – while speaking or singing constitutes a case of vocal staging. Similarly, the very fact of recording, transmitting, or amplifying a voice with the help of a mechanical or electrical transducer (such as a microphone) is also considered as a vocal staging practice (…) Consequently, alteration of a vocal sound with the help of an electrical sound processor – such as a reverb unit or flanger – simply constitutes a *particular* form of vocal staging. On the other hand, altering vocal sound without the help of some external device – for example, speaking in a very high tone – is *not* considered here as vocal staging (Lacasse, 2000: 4).

I shall also discuss ways in which a vocal performer alters and manipulates vocal sound *without* the help of external devices, and – unlike Lacasse – I shall consider this as "vocal staging," which is a vital individual expressive ingredient of both pop music performance and pop music production. Where Lacasse establishes a historical and theoretical basis for a systematic and general understanding of the phenomenon, I look at the current dialogic context and at how MLE built on CM are used as strategies to encourage the artist to assume roles as a means of manipulating vocal sound. This is observed in the way the vocal sound is recorded, including such technical factors as microphone placement, and the type and amount of reverberation.

8.2   Staging as Visualization and Role Play

As an introduction to vocal staging this section provides examples of role-play and visualization as techniques for coaching the band's musical performance. In order to produce the right sound, the musicians are asked to take on the roles of stereotypical characters, or to visualize being located in imagined settings. Again, my conception of "staging sound" also takes place within the individuals when playing or singing, and not simply as a result of the

technological manipulation of the sound in the recording studio. P: "You can play something cosy; *imagine you are sitting at home jamming in your living-room.*" "Play some thirds, and a little more movement, *like a bagman trying to keep warm on the street.*"[322] The keyboardist is given these instructions when trying out a harmonium part for track no. 10. There are two different approaches here; both of them employ the role-play/imagined-setting strategy to prompt the musician to create the desired sound. The second instruction gives us the metaphor KEYBOARD PLAYERS ARE BAGMEN, KEYBOARD-PLAYING IS KEEPING WARM ON THE STREET. Because the first instructions fails to motivate the keyboardist to play the desired sound, the producer – rather than resorting to more technical vocabulary – creates another MLE from a different schemata. The image of "the keyboardist as a bagman in the street" would seem to be stronger than that of "the keyboardist as himself at home," suggesting that sound and playing styles develop into something more original and distinct when the performer is playing a role, a stereotype. Perhaps the stereotype is a strong role because it is easy to identify with, i.e. the stereotype is not too far removed from reality. This being said, we have already looked at instances of the musicians taking on roles as CARTOON CHARACTERS and SKI JUMPERS (Chapter 6), even GHOSTS and GHOST RODENTS (Chapter 5). However, with ghosts, spectres, cartoon characters, and the like, there seems to be a very strongly observed experience schemata. All of us have some notion of what a ghost might be like based on imaginative portrayals on television, in films and literature, and from stories passed down orally throughout history. It is as if we "know ghosts," even though we have never seen one. As a result, we have no difficulty in communicating or understanding ideas conveyed by means of "stereotypes" and "ghostly" imagery. It is, therefore, an approach that the participants welcome as a way of stimulating their creative abilities.

This amazing creative ability supports blending theory's claim that metaphorical blends, which come about as a result of simple projections between domains, produce not only entrenched conventional metaphors, but may also result in the creation of novel ones. In the opinion of Zoltán Kövecses, creative metaphorical thought ("figurative creativity") may result from the unique experiences of a society, group, or individual.

> In the cases discussed so far, I have dealt with examples that are based on embodiment and cultural experience – either jointly or singly. Despite the enormous potential that these factors involve in creating new metaphors, they involve a certain degree of constraint on what can be created. The novel metaphors must be in line with either

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[322] P: Du kan spille noe koselig, bare *tenk at du sitter hjemme i stua og jammer*. P: Spill noen terser og litt mer bevegelse, *som en uteligger som forsøker å holde varmen på gata*.

embodiment or cultural experience. For this reason, creativity in metaphor is least constrained when embodiment and cultural experience are minimized in creating new metaphors. In this case, the new metaphors are produced predominantly by human imaginative cognitive processes – and only to a much lesser extent by embodiment and social-cultural experience. When this happens, human beings are free to improvise (Kövecses, 2005: 264).

Improvisation is something that happens when the instrumentalists and the vocalist spontaneously create arrangements while performing, rather than by playing directly from the musical score. Using improvisation as a way of negotiating solutions for arrangement, playing-style, and expression calls for a willingness to step into imaginary places and link cognitive images to music in a more flexible and colourful way. When mirrored in words it is not surprising that these negotiations not only alter deeply entrenched metaphors but also produce novel ones.

Installing an imagined atmosphere, playing stereotypical or purely fictional characters, or encouraging the musicians to step into stories (sometimes based on the lyrics) are all ways of asking the participants to assume theatrical roles. This sometimes happens in a very outspoken way. Here, for example, the artist is directing the keyboardist: "Think *like a crazy artist*, spread a little *random paint* up there, *be the egocentric painter*, give us *a serious brush stroke* (…)," to which the keyboardist replies: "Ok, I should not be *Hilmar jazz-pianist* playing in his cunning way, then?"[323] This is further confirmation that by "playing himself" the keyboardist does not bring enough to the sound-palette, whereas by taking on the stereotypical role of the CRAZY AND EGOCENTRIC ARTIST he does. The role the bass player is signing up for is not a stereotype, but rather a fictitious character that informs playing style in a very direct way, B: "Is it ok that I am *the father of minimalism*?" P: "*The great grandfather of minimalism*, in fact,"[324] requesting minimalistic bass-play in a metaphoric grading system where THE FATHER OF MINIMALISM means "few notes" and THE GREAT GRANDFATHER OF MINIMALISM means "even fewer notes." When instructing the band-play for track no. 5, the artist suggests: "*Imagine you are on the beach*, and that *some guy starts playing* something nice, and then *you just join in*." This image that is instantly picked up by the producer, who encourages the artist: "*Sounds better when on the beach*, but Elin, you can take it easy, *be*

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[323] A: Tenk *som en gal kunstner*, spre litt *tilfeldig maling* der oppe, *vær den egosentriske maleren*, gi oss *et realt penselstrøk* (…). K: Ok, jeg skal ikke være *Hilmar jazzpianist* som spiller på sin finurlige måte?
[324] B: Er det greit at jeg er *minimalismens far*? P: *Minimalismens oldefar*, faktisk.

more on the beach too."[325] To underline the importance of these few notes the producer asks the keyboardist: "(…), *imagine it has been silent for a hundred years*, then you hear these notes."[326]

In the following sections I shall briefly discuss the voice as an instrument, looking at certain parameter-specifics of the voice such as pitch, register, and timbre. I shall also discuss the performance parameters of storytelling, presence, attitude, and role-play – all of which are central to vocal staging.

8.3   The Voice

Being a singer is completely different from being an instrumentalist not least because a singer's instrument – the voice – is embodied and physical and not an external tangible object with strings, buttons, or keys. The voice is generally recognized as the most important sound source in popular music, as it is the sound source that most listeners identify with. It is the only instrument shared by everyone.[327]

Amplified by a microphone the human voice has the capacity to imitate and convey explicit states of mind and feelings (intimacy, tenderness, anxiety, coyness, softness) along with all the nuances and ambiguities integral to their expression in day-to-day social activity. The fact that voice in popular music usually carries words (i.e. lyrics) is an important "clue" if the practice of vocal staging is to deliver meaning, although it could be argued that voice itself carries a great deal more information than the semantic value of the actual words it utters; something Lacasse calls "paralinguistic information." For example, when the sentences "I love you" or "Go to hell" are sung or spoken softly, they convey shades of meaning

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[325] A: *Se for dere at dere er på en strand* og så er det *en kar som begynner å spille* noe hyggelig, som *dere bare kaster dere med på*. P: *Det låter bedre på stranda*, men Elin, du kan ta det med ro, du kan også *være litt mer på stranda*.

[326] P: (…), *tenk at det har vært stille i hundre år*, og så hører du disse tonene.

[327] Allan Moore: "The fact that most popular music is vocal music means that we must take account of the voice rather closely" (2001: 44) (…). Denis Smalley: "We can quickly distinguish between the real and unreal, between reality and fantasy, and appreciate the passage between them. The voice's humanity, directness, universality, expressiveness, and wide and subtle sonic repertory offer a scope which no other source (…) can rival" (1993: 294). Richard Middleton: "(…) vocalizing is the most intimate, flexible and complex mode of articulation of the body, and also is closely connected with the breath (…). Significantly, technological distortion of voice-sound (through use of a vocoder, for example) is far more disturbing than similar treatment of instrumental playing (…) (1990: 262)".

considerably different from those conveyed when they are shrieked aggressively. In addition, with all the technology we have at our fingertips in a recording studio, we are able to "stage" the different layers of information expressed by the voice. The recording studio has thus become a place for *shaping* sound. Serge Lacasse regards the recording studio itself as a musical instrument and points out the following:

> Not only has technology allowed the creation of sound sources which never existed before, (…) – but it has also provided artists with yet another musical instrument: the recording studio (…). First thought of as a means of registering and storing sound, recording techniques gradually became creative tools in their own right, this process changing, in turn, our perception of engineers and producers from the status of 'technician' to that of 'artist' (Lacasse, 2000: 15).

My project regards vocal staging as operating on intra- and extra-musical levels simultaneously. For example, applying an echo with a long delay time will not only have an impact on the overall rhythmic structure of the recorded track (intra-musical level), but might additionally convey a series of connotations (extra-musical level), such as "providing an impression of some spatial distance, or even arousing such feelings as nostalgia" (Lacasse, 2000: 19). Since the recording studio offers manifold ways of manipulating and staging vocals, the recurrent questions are thus aesthetic ones: how much *should* we play around with the vocals? And is the voice at its most evocative when kept as natural and "pure" as possible or will electric manipulation such as the use of a vocoder[328] make vocal expression "more interesting" and "up to date"?

8.4   Pitch

Vocal pitch is an area of discussion rooted in different aesthetics. This is because there is no clear distinction between "in tune"/"on pitch" and "slightly out of tune"/"slightly off pitch"; we are talking in terms of subjective attitude towards pitch heard (Moore, 2001). When singing, a voice moves through micro-inflexions of pitch caused, first and foremost, by the fact it emanates originally from within the human body and is not played on a temperate musical instrument, and, secondly, because micro-inflexed voice is part of the total expression, or part of a vocal style (e.g. "blue notes" in blues); thus, being "slightly off pitch" is not necessarily "wrong." However, the demand for straight pitch seems to be part of the

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[328] A *vocoder* is an audio processor that captures the characteristic elements of an audio signal and then uses this characteristic signal to affect other audio signals. The effect called *vocoding* can be recognized on records as "synthesized vocal sound" ("talking synthesizer"), made popular by artists such as Stevie Wonder, Cher, and Imogen Heap.

aesthetics of today's pop production, especially after a period of the extensive use of auto-tuning, whereby the singing of most vocalists' singing is to some degree "straightened" into perfect pitch. There are also differing degrees of strictness when judging something as "off pitch" or "pitchy." Individuals who have an extremely good ear for pitch (perfect pitch) might describe a musical sound as "off pitch" where others would characterize the same sound as "slightly pitchy." Perceiving subtle changes in pitch and deciding whether or not they are acceptable is not the topic of this dissertation. Nevertheless, it is a recurring "problem" in our musical context, especially when dealing with vocals. The following dialogue example highlights differences in attitude towards heard pitch:

> P: "When you have many C's in sequence you often switch on *the pitch-seeker*. One of them was a bit *lazy pitchwise*."
> A: "I liked it, it had a lot of soul."
> P: "No, it's *too pitchy*, the phrase in front of it is ok."
> SE: "But *pitchy* cannot disqualify. It is so good that even though there's some *pitch-stuff* it just turns out *cooler*."[329]

Here we see how the aesthetics of pitch differ between the participants. The producer is quite strict about pitch, whereas both the artist and the sound engineer are more liberal or flexible, taking into account that the expression may "have soul" or "turn out cool" even though the pitching is not perfect. Discussing questions of pitch with a technically trained singer who prides him- or herself on their ability to sing in tune often calls for a degree of tact and diplomacy, thus the use of metaphors can come in extremely handy. In my research setting perfect pitch is never discussed or commented on, discussions are only about "pitchy"/"off-pitch" singing.

In this recording setting pitch is usually personified as a person who is travelling. In Chapter 6, I mentioned the bass that was *out bicycling*. Pitch is also often BICYCLING, SAILING or OUT ON A CAR RIDE, as in these examples: A: "I hear the synthesizer is *out sailing* sometimes (referring to a synthesizer sound with micro-fluctuations of pitch)."[330] P: "The bass is *out bicycling* again," B: "Yes, it's *out on a wild car ride* now,"[331] and also when speaking about vocals that are not exactly on pitch, P: "The word "like" was a little bit *out sailing*, it *slides a*

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[329] P: Når du har mange C'er etter hverandre slår du ofte på *pitch-søkeren*. En av dem var litt *lat pitchmessig*. A: Jeg likte den, den hadde veldig sjel i seg. P: Nei, den er *for pitchy*, frasen foran er ok. SE: Men *pitchy* kan ikke diskvalifisere. Den er så bra at selv om det er litt *pitch-greier* blir det bare *kulere*.
[330] A: Jeg hører at synthen er *ute og seiler* av og til.
[331] P: Basser er *ute og sykler* igjen. B: Ja, den er helt *ute og kjøre* nå.

bit compared to the other notes."[332] Pitch is also personified as a person who is slightly "*unsteady on its feet*; *staggering* a little bit."[333] All of these MLE explain "pitchy" as "lack of control," as if you are travelling in a vehicle where, as the passenger and not the driver, you have absolutely no control.

Vocals are also regarded as a photographic instrument with a zoom-button that can fix pitch, P: "The words "my honesty" are a bit *pitchy*, so if you can *zoom in* a little bit (…)," and the recurring code from the animal world resurfaces when the producer introduces *whitebait*: "There is small *whitebait* in there (…)."[334] The artist expresses frustration that the sound is too hard to navigate by pitch-wise, using the image of CATS: "I get so frustrated, it sounds so *hairy* and *awful. Like a seasick cat.*" The producer suggests that the pitch should be *in the spine*, somehow, *like an autopilot*, but admits: "If the band are a bit *woolly*, I guess it is hard. You need some piano to *navigate* by."[335] When working on the vocals for track no. 3 the producer resorts to the image of HEALING: "Absolutely on the right track, but the "dawn" in the middle *needs some kind of healing*, if you know what I mean."[336] Hence, pitch is not only TRAVELLING, ZOOM-CONTROL, and NAVIGATION EQUIPMENT such as an AUTOPILOT, it is also A SEASICK CAT, WHITEBAIT, something corporal IN THE SPINE, or something cognitive OUT OF MEMORY, and, finally, compared to a person who needs to be guided by alternative methods: PITCH NEEDS HEALING.

Certain aspects of the recording studio setting can hinder perfect pitch; for example, band-play that is too WOOLLY in the sense that there may not be enough tonal distinction, especially in the higher frequencies. Hearing a perfectly tuned (temperate) piano, on the other hand, can be a very helpful navigation tool for a singer. Some sound engineers adjust the frequency levels of the overall sound in order to improve "the sound environment" when recording vocals. Bass levels may be reduced and higher, mid, and descant frequencies increased. Another challenge may lie in the playback mix heard through the headphones when singing, e.g. the volume may be too high or too low. In this recording setting auto-tune is only used occasionally, usually on single words or short sequences, and not as a general pitch-filter

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[332] P: "Like" var litt *ute og seilte*, den *sklir litt* i forhold til de andre tonene.
[333] P: Hmm, den er litt *ustø på føttene*, litt *sjanglete*.
[334] P: Ordene "my honesty" er litt *pitchy*, så hvis du kan *zoome inn* litt (…). P: Det er en liten *sild* inni der (…).
[335] A: Jeg blir så frustrert, det låter så *hårete* og *stygt. Som en sjøsjuk katt*. P: "Men den må vel *sitte i ryggraden* på et vis, *som en autopilot*. P: Hvis bandet er *ullent*, er det nok vanskelig. Du trenger litt piano å *navigere* etter.
[336] P: Absolutt på rett spor, men den "dawn" i midten der *trenger en form for healing*, hvis du skjønner hva jeg mener.

to perfect the entire vocal track (at least, that is what I was told). As for the vocoder, after trying it out on the choruses on track no. 9 it was rejected; however, it does feature on the music video version. None of the vocal tracks on the album are manipulated synthetically.

8.5   Voice Range and Singing Technique

By way of introduction to some of the metaphoric concepts cited in coming sections, a few words should be mentioned about the anatomy of singing and the techniques of organic vocal sound production. Generally speaking, there are two voice types: "chest voice" and "head voice." For most singers the chest voice (or chest register) is an extension of the speaking voice. The chest voice is usually more powerful and deeper than the head voice (high voice, soprano register). Cathrine Sadolin's book (2008)[337] on vocal technique illustrates well the anatomy of the singing instrument, breathing techniques, and the way in which the diaphragm is exploited to activate support by controlling exhalation. Furthermore she does not distinguish between "chest voice" and "head voice"; instead she develops four different techniques or functions that produce a certain vocal sound or texture: *neutral*, *curbing*, *overdrive*, and *edge* (*belting*). "Neutral" has soft characteristics and a low volume, "curbing" is a somewhat held back, moaning sound with medium volume, "overdrive" is characterized as direct and shouting at a loud volume, and "edge" is sharp and screaming, also at a loud volume. As for the vocal exercise in this setting, the ideal (based on the "Yes List" presented in Chapter 4) is a mix between "neutral" and "curbing." The book takes a highly technical approach, both describing the basics of singing, and stressing the importance of singing healthily. Although it prides itself on being "the complete singing technique" it says very little about individual and natural born nuances in timbre, and leaves no room for discussing storytelling, mediation of songs, presence, and other parameters that influence vocal performance as a whole. Conveying a song well does not rely exclusively on technique. It also depends (more importantly, it could be argued) on how a singer identifies with the lyrics and the melody; how he or she personalizes the song, interprets it and performs it in order to carry its message across to the listener. As we shall see, conveying a song also implies role-play as a working parameter for singers, tightly interwoven with the related performance parameters of presence and attitude, usually described in images, and given metaphoric expressions.

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[337] Complete Vocal Technique (2008, 2nd edition)

8.6 Role Play and Presence as Parameters

Here are some examples of the dialogues recorded when negotiating vocal expression for several of the tracks on the album. To better appreciate the examples given it would be helpful to listen to the tracks referred to in full.

8.6.1 My Honesty: The Case of Presence and Pavarotti

The producer instructs the artist by dropping hints as to what he thinks the ideal vocal sound should be: *chorale*, *plain*, *less is more*, *introvert*, *bright*, *silky soft*, *calm*, *airy*, and *graceful*. He wraps up his instructions by saying: "Just think about the story. Think along the lines of *speaking* and *telling*."[338] After recording for a while, the producer continues: "The lyrics! *Go into the lyrics*. Sing to yourself, almost *like writing a diary*, *introvert*, and more *presence*." The artist responds: "I feel quite *present* now," upon which the producer replies: "No, there it too much *punch* and *virtuosity*, too much *Pavarotti*. You should be *vulnerable* and *naked*, and just *tell the story*." A: "All right, I will *switch off the Pavarotti button*."[339] Running through the recording sessions there is much of talk of downplaying my vocal expression, of making it generally softer. This correlates with the initial list of "acceptable vocal expressions" drawn up in the plan made by the producer and the artist. The producer also reminds the artist about *the sovereignty*[340] that needs to be active, albeit very low-key and tender. The idea of "less is more" prevails throughout the vocal recording sessions, and the artist must constantly be reminded of the desired vocal expression, here by using metaphors such as VULNERABLE and NAKED, describing vocals that are sensitive to the emotions of the song ("vulnerable") and stripped of sophistication and effects ("naked"). Another way of indirectly requesting this is by pointing at the singing as being PUNCHY and PAVAROTTI, i.e. there is too much power and volume. The difficulty would appear to be that the artist is not entirely INTO THE STORY when singing. By requesting the artist to go into the lyrics, the producer is turning to role-play as a possible solution: "sing to yourself, *like writing a diary*, *introverted* and *with presence*." The biggest concern throughout the vocal recording sessions is the "telling of the story"; other,

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[338] P: *Koralt, enkelt, less is more, introvert, lyst, slikemykt, rolig, luftfylt,* og *andektig.* Bare tenk på fortellingen, tenk i banene *snakke* og *fortelle.*

[339] P: Teksten! *Gå inn i teksten.* Syng til deg selv, nesten *som om du sitter og skriver i dagboka, introvert.* Og mer *nærvær.* A: Jeg føler meg ganske *nærværende* nå. P: Nei, det er for mye *trøkk* og *virtuositet,* for mye *Pavarotti.* Du skal være *sårbar* og *naken,* og bare *fortelle historien.* A: Ok, jeg får ta og *slå av Pavarotti-bryteren.*

[340] P: Du mangler litt den *suvereniteten* du hadde her om dagen, den må være aktiv selv om det er veldig *nede* og *forsiktig.* Jeg savner at du er *helt inne i historien.*

more technical, challenges are easier to resolve. Technically good singers do not necessarily make good storytellers. Sometimes, focusing on storytelling is an effective instrument adjusting pitch for example. Focusing too much on technical details can have a negative impact on storytelling. For some performers it is the studio recording situation itself that represents an obstacle to storytelling because it feels artificial when compared to live performance. In the studio there is no audience to respond to, the singer is in a separate booth isolated from the rest of the band, and songs are often recorded a few bars at a time rather than in their entirety.

8.6.2 Shivas Blow In Cages: Playing the Ice Queen

Prior to the recording session the artist discusses options for the vocal expression with the producer, starting out by talking about how vocal sound might be staged: "How about doing something *cheeky* with my voice in the studio? I could sing *like a rock-vocalist.*" The producer has something else in mind: "It won't work if you sing *like hell*. Try singing in a *silky soft* way – try *going into that role* instead."[341] The discussion continues, A: "Sharpen the angle towards the *silky soft* sound. I want to sound *mysterious*, I think. Maybe I should stick to the *acid* sound?" P: "Some *air* and *intimacy*, some *acid*, a little *cooler* and *cheekier*. If you *take a more laidback position* it will come across stronger, more powerful."[342] The vocal style for the choruses of this track has a whispering quality (airy, intimate, silky soft, laidback) that is at the same time "edgy" (acid, cool, cheeky), something that shows that staging voice also happens through role-play, here negotiating the vocal sound by asking the artist to imitate the sound of an imaginary ICE-QUEEN (time loc: 00:50-01:07, and 01:43-02:15).

A: "Maybe a little *less theatre*?" P: "Yes, a little *less dramatic.*" A: "I have become a *drama queen.*" SE: "You were closer to the cool stuff earlier, *be an ice-queen*, *cool* and a little *arrogant*, sort of." A: "I want to try rhythmical precision along with *ice-queen*. I got a bit too engaged now." P: "Ok, in short: *sexy*. *Be intimate* with it." SE: "I'll play the whole track so you *get into that ice thing* again." P: "When you sing "burning well" you need to *mean it more*. "Keep the fire burning well" must be *a statement.*"[343] Although a theatrical approach is

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[341] A: Hva med å gjøre noe *frekt* med stemmen min i studio? Jeg kan synge *som en rockesanger*. P: Det funker ikke hvis du skal synge *som et helvete*. Forsøk heller å synge *silkemykt* – forsøk å *gå inn i den rollen* i stedet.

[342] A: Spisse meg inn mot den *silkemyke* sounden. Jeg vil høres *mystisk* ut, tror jeg. Kanskje jeg skulle holde meg til *syrebaggen*? P: Litt *luft* og *intimitet*, litt *syre*, litt *kjøligere* og *frekkere*. Hvis du *tar en litt mer laidback posisjon* vil det komme sterkere over, mer kraftfullt.

[343] A: Kanskje litt *mindre teater*. P: Ja, litt *mindre dramatisk*. A: Jeg har blitt en *drama-queen*. SE: Du var nærmere den kule greia tidligere, *vær isdronning*, litt *kjølig* og litt *arrogant* på en måte. A: Jeg vil prøve rytmisk

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taken in order to resolve the vocal expression for this song, it is interesting to notice how "dramatic theatre" is mentioned in a negative way. The relationship between the artist's vocal expression and dramatic theatre can be seen in connection with the "No List" (Chapter 4), and possibly also with other descriptions along the way, such as "Pavarotti," "virtuosity," i.e. operatic theatre, exemplifying a certain tendency to exaggerate the vocal expression, making it theatrical in terms of volume as well as articulation. The role of ICE-QUEEN is less dramatic, less theatrical, cooler, more arrogant, and sexier than the DRAMA-QUEEN, something both the producer and the sound engineer try to make the artist assimilate into her vocal style. Again, on this track it is the choruses in particular that exemplify this expression most distinctly. As a further way of staging vocals the artist overdubs the vocal lead (one voice even softer mixed in with the original lead) and a harmony vocal sung in a very "airy" and "cool" way – also doubled (three overdubs), while all the time standing very close to the microphone. Subtle, short delay reverberation is added to the vocal tracks. The producer and sound engineer agrees that this will bring the vocals to the front of the sound-design and evoke a sense of closeness (too much reverberation can have the opposite effect, making the vocals sound as if they have been recorded in a cathedral, or resounding from a faraway place). This effect is sometimes used for the opposite reason during this recording, when something is supposed to sound "faraway" it is usually processed with a generous amount of reverberation, as suggested here by the artist: "You can *place it in a faraway-thing.*"[344] Lacasse uses a similar example when discussing the use of reverberation in vocal staging:

> (…), a scene taking place in a large church is most susceptible to present a dialogue with voices sounding with a corresponding high level of reverberation. Conversely, a close-up discussion between lovers in a bed will most probably present a negligible amount of reverberation. However, some manipulation might be done, either for technical reasons (for example to keep the text intelligible) or for more artistic reasons (Lacasse, 2000: 92).

8.6.3 Lift Your Anchor: Naked, Delicate, and Mysterious

The producer tells the artist: "I need you to *take it down, be mysterious.*" A: "It is *strange for me to be this mysterious.*" P: "Well, it is *much less mysterious* when you sing *too loudly*," and instructing the sound engineer: "We don't want too much reverb here, we are going to

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presisjon sammen med *isdronning*. Jeg ble litt for engasjert nå. P: Ok. Kort sagt: *sexy. Vær intim* med den. SE: Jeg spiller av hele låten så du *kommer inn i den isgreia* igjen. P: Når du synger "burning well" må du *mene det mer.* "Keep the fire burning well" må være *et utsagn.*

[344] A: Du kan *plassere den i en sånn langt-borte-ting.*

undress her, *see her naked*. So keep it quite *dry* to begin with."[345] P: "Can you *go more into the story*; sing with a *naked and delicate soul*, *from the bottom of your heart.*" A: "A deep C. I have to sing *like a man.*" P: "*Like an African choir soughing in the rush.*" A: "*The tribal chief.*" P: "Well, *sing like a chief*, anyway, don't let all the other harmony vocals disturb you," and after singing a little bit louder still, the artist is instructed by the producer: "Ok, *more delicate* again, try to *be a shadow, a slowly moving mysterious shadow*"[346] (time loc: 00:00-00:07, 01:10-01:19, and 01:32-01:50). Dry (sparse) reverberation creates a feeling of closeness or intimacy. The MLE UNDRESS HER and SEE HER NAKED are both instructions to keep the reverberation and other effects at a low level. The table below shows a summary of the instructions given for staging vocal expression for this song:

VOCAL STYLE	ATTITUDE	ROLE-PLAY	TECHNICAL	INDIRECT REQUEST
Down (soft)	Go into the story	Like a man	Dry (sparse reverberation)	It is much less **mysterious** when you sing loudly
Delicate	With a **naked** and **delicate** soul	Like an African choir soughing in the rush	Undressed	
More **delicate**	From the bottom of the heart	The tribal chief	**Naked**	
Mysterious	Like a chief	A slowly moving **mysterious** shadow		

As a communication strategy some of the positive codes are repeated as direct requests: DELICATE, NAKED, and MYSTERIOUS. Another strategy is to present a description as an indirect request: "It is *much less mysterious* when you sing too loudly," holding negative connotations, indirectly asking for the opposite, i.e. to sing softly (which is more "mysterious"). As seen in the table above the staging techniques are evident in both the technical instruction and the encouraged role-play, but staging is additionally informed by "attitude" (as a parameter for constructing sound). In a sense the artist is "staging herself" as subject, but doing so through a descriptive filter – given mainly by the producer. Thus,

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[345] P: Jeg trenger at du *tar det ned*, *vær mystisk*. A: Det er litt *fremmed for meg å være så mystisk*. P: Vel det er mye *mindre mystisk* når du synger *altfor kraftig*. P: Vi skal ikke ha for mye klang her. Vi skal *kle av henne*, *se henne naken*. Så hold det ganske *tørt* i utgangspunktet.
[346] P: Kan du *gå mer inn i fortellingen*, syng med en *naken og skjør sjel, fra bunnen av hjertet*. A: Forkjølelsen ble til en bonus, en dyp C. Jeg synger faktisk *som en mann*. P: *Som et afrikansk kor som suser i sivet*. A: *Stammehøvdingen*. P: Vel, *syng som en høvding*, i hvert fall, ikke la alt det andre i vokalkoret forstyrre deg. P: Ok, *skjørere* igjen, forsøk å *være en skygge, en saktegående mystisk skygge.*

instructions for role-play mix into attitude in order to encourage the required sound. Stan Hawkins addresses pop vocalists' attitude thus: "A primary component of vocal staging, attitude is predicated upon the precarious balance between artistic endeavour and temperament. Moreover, attitude is part of temperament, harnessed by the producer and engineer as much as the artist" (Hawkins, 2009: 144). In my research setting the issue is not so much "harnessing attitude," quite the opposite in fact. The descriptive filter through which the artist stages herself includes taking on roles and carrying attitudes expressed by the producer: sing LIKE AN AFRICAN CHOIR SOUGHING IN THE RUSH, try to be A SLOWLY MOVING MYSTERIOUS SHADOW, sing WITH A NAKED AND DELICATE SOUL, sing FROM THE BOTTOM OF YOUR HEART, sing LIKE A CHIEF.

8.6.4 Early Winter Snow: Sore, Motherly, and Sexy

The opening track on the album is a short *a cappella* song (sung without instrumental accompaniment). This is often regarded as a very ambitious enterprise as the voice alone has to carry the song and the recording becomes very revealing in terms of flaws and minor fluctuations in pitch. Going into the lyrics is a recurring instruction, P: "Don't concentrate so much on dynamics; the dynamics are not necessarily that exciting. *Go deeper into the lyrics*, and *go into the story* with ease."[347] This is said at a point where the artist is acting out the dynamic changes as part of being more expressive. P: "*You are standing in a cathedral, praying, like repeating a mantra.*" P: "It is nice when you add some minor individuality on some notes, not giving them punch, but more *like saying "hello, here I am"*. What remains now is *the narrative flow*."[348] Instructing timbral qualities on a nuanced level, the sound engineer fills in with cues like: "Try even *softer*, *soft as silk*, some *air* and *not so heavy on the head voice*." Contesting the sound engineer, the artist explains why the notes are sung with a fuller head voice: "Those top notes are so *sore* and *bright*, they kind of *make a craving*."[349] P: "You seriously need to *deliver a lot from yourself* here. We are aiming really high here, so it needs to be *at least one hundred per cent. Focus on the story, get in touch with it*, and *stay*

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[347] P: Ikke legg sånn vekt på dynamikken, dynamikk er ikke nødvendigvis så spennende. *Gå dypere inn i teksten* og *gå inn i historien med letthet*.

[348] P: *Du står i en katedral, du ber, som om du utsier et mantra*. P: Det er fint når du legger inn noen små individualiteter på noen toner, ikke legger så mye trykk på dem, men at det blir *som å si "hallo, her er jeg"*. Det som gjenstår nå er *fortellerflyten*.

[349] SE: Forsøk enda *mykere*, *silkemykt*, litt *luft* og *ikke så mye trykk på hodeklangen*. A: De topptonene er så *såre* og *lyse*, de *lager liksom et savn*.

attuned to it, sing it *completely downplayed* and *intimately.*"[350] Working more on the vocal expression, the artist finds a softer, more rounded way of singing the notes, to which the producer exclaims: "This is where the magic lies, what happened?" A: "I imagined being *sore*, *motherly* and *sexy.*"[351] The producer is presenting two different staging scenarios to the artist: that of "standing in a cathedral, praying, repeating a mantra" and that of "saying: hello here I am." Both are imaginary situations in which the artist is asked to assume a role. Both scenarios inform vocal expression. Praying in a cathedral is introverted and solemn, instructing the artist to adapt to a style appropriate to this setting. Singing DOWNPLAYED, INTIMATELY, and SOFT AS SILK all evoke a dignified and thoughtful mood easily associated with a cathedral. The second scenario informs vocal expression in terms of micro-dynamics, phrasing style, and accentuation, and elaborates on the earlier instruction which dismissed dynamics as something that was "not necessarily so exciting." Combined with the repeated request to go into the lyrics and the story, getting into the narrative flow, this scenario is asking for minor details that highlight a few notes, a few words, as in personalizing the lyrics to some extent, without aiming for virtuosity, thus creating an honest and unassuming greeting ("hello, here I am") as a metaphor for vocal expression.

8.6.5 Ride Into Dawn: Long Worms and Upward Leaps

Throughout the vocal recording session of this track the instructions repeatedly revolve around decreasing the use of dynamic changes and accentuations, described in a way that presents them as obstacles to telling the story. PUNCH is one of these descriptions, using the recurring concept of regarding dynamics as PRESSURE or EXPLOSIVES. Instead of being too dynamic and accentuated the artist is instructed to use a very DELICATE PAW. The underlying purpose is to make the artist tell the story, i.e. sing the story more convincingly. P: "It is *as if the lyrics and the story are lost* in some places. It is incredibly important that you really *want to tell this story*, especially since the lyrics are a bit surrealistic."[352] SE: "It should sound *as if you speak* more as if you sing, in a way." P: "(…) when you sing the phrases, be conscious about it so that they *convey a message.*" P: "Now you are *telling the story* here."[353] P: "Now you are *back to the punch* again, those accentuations are completely superfluous. You are *not*

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[350] P: Du må virkelig *gi mye av deg selv* her. Vi sikter veldig høyt her, så det trenger å være minst hundre prosent. *Fokuser på historien, kom ordentlig i kontakt med den*, og *hold deg tunet inn*, syng *fullstendig nedpå* og *intimt.*
[351] P: Det er her magien ligger. Hva skjedde? A: Jeg *forestilte meg* at jeg var *sår, moderlig* og *sexy.*
[352] P: Det er *som om teksten og storyen blir borte* noen steder. Det er utrolig viktig at du virkelig *vil fortelle denne historien*, særlig siden teksten er litt surrealistisk.
[353] SE: Det kunne høres ut *som om du snakker* mer enn du synger, på en måte. P: (…) når du synger frasene, vær bevisst på det sånn at de *formidler et budskap.* P: Nå *forteller du historien* her.

telling the story anymore." P: "Use a very *delicate paw*, very *gently*, very *lightly*." SE: "At least do not put so much *pressure* on it."[354] A: "I know. It's just that the melody line makes an *upward leap* there. I must *imagine I am a long worm going through the whole system* there, so that it follows as a natural prolongation of the notes in front of it, instead of me *getting ready to take a leap* there." P: "Agreed. Just *even it out* a bit. *Imagine that you are stroking a cello*; that everything happens in one stroke."[355] P: "Ok, now it is starting to sound *like a statement.*"[356] P: "All in all the quality is much higher this time, but there are *a few patches where you return to your old sins*, and keep in mind that it should *groove*. You have such good timing, use it for all it's worth." A: "I can think *groovy thoughts.*"[357] Role-play aspects are shown in several ways here, from "thinking groovy thoughts" in order to sing rhythmically attuned, to imagining playing the cello, or being a long worm – informing a legato vocal expression by playing roles: RHYTHMICAL SINGING IS THINKING GROOVY THOUGHTS, LEGATO-SINGING IS STROKING A CELLO, or LEGATO-SINGING IS A LONG WORM MOVING.

8.7 Storytelling as a Performance Parameter

The quest for magic has a lot to do with getting the artist to "tell the story," demanding presence and the right attitude. Magic comes about as a result of the artist accomplishing these tasks; a good storyteller brings about magic. Storytelling as a parameter involves somehow being "inside the lyrics," knowing them so well and feeling them so deeply that telling them to an audience is a natural prolongation. It should be expressed directly from the heart with no hint of artificiality; something the producer reminds the artist of when recording track no. 5: "You were very *inside the lyrics* on the first verse, but then you got *less concentrated on the storytelling*. It is a bit *affected*; it almost sounds *as if you are shy of delivering the lyrics*, which of course you are not. Just *focus on the story*, just *talk to us*. Be

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[354] P: Nå er du *tilbake på trøkk-baggen* igjen, de aksentueringene er helt overflødige. Du *forteller ikke historien* lengre. P: Bruk *en veldig forsiktig labb*, *veldig mykt*, *veldig lett*. SE: I hvert fall skal du ikke legge så mye *trykk* på det.
[355] A: Jeg vet, det er bare at melodilinjen gjør et *oppoverhopp* der. Jeg må *forestille meg at jeg er en lang orm som går gjennom hele systemet* der, sånn at det blir en naturlig forlengelse av tonene foran, i stedet for at jeg gjør meg *klar til å ta spranget* der. P: Enig. Bare *jevn det litt ut*. *Tenk deg at du spiller cello*; at alt skjer i samme strøk.
[356] P: Ok, nå begynner det å *høres ut som et statement*.
[357] P: Alt i alt er kvaliteten mye høyere denne gangen, men det er *noen flekker hvor du går tilbake til dine gamle synder*, og husk at det må *groove*. Du har så god timing, bruk den for alt den er verd. A: Jeg kan tenke *groovy tanker*.

direct, not artificial about it."[358] A similar request is made when recoding lead vocals for track no. 11. P: "It is *a bit too conceited*. Go even more *down and into the story*, and *gentler*. It is about those *dynamic things*, some *notes are still popping out* too much. You shouldn't use dynamics as a parameter to tell the story. Sometimes *the notes become an instrument instead of a story*."[359] The act of "singing as a storyteller" becomes a task touching on human intuition, the notion that cognitive-affective processes are embodied (Dunn et al, 2010) and transmissible through the voice.

Thus, the parameter of storytelling thus is about intuition, presence, attitude, and finally about "togetherness" with the musical surroundings. A take in which the artist succeeds at storytelling is compared by the producer to being tuned into a radio-programme: "Yes, now you were *tuned in perfectly to the station*. You were incredibly *together with the piano*, and the *storytelling was beautiful*."[360] The last request for this song is about attitude, which for the artist does not mean having a powerful and voluminous expression, but rather showing authority, P: "It has to sound *as if you are the boss*, *step entirely into your own authority* there", a code that is repeated when moving on to track no. 2: "You must *be the boss*, be more *present in the moment*. It should *come from a place inside you*."[361] Finally, the distinction between good storytelling expression and something that does not convey the story is the believability of the delivery. Here the producer admits that we are trying to express something for which words are not enough: "We are *in a landscape where words are not enough*. It is a nice thematic idea, but expression-wise it must become a *convincing* phrase."[362]

8.8   Recurring Source Domains in Vocal Staging

I have discussed pitch and the way metaphor is employed to describe it. Furthermore, Chapter 5 lists a number of MLE indicating CM about vocal expression, metaphoric codes that not

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[358] P: Du var veldig *inni teksten* på første verset, men så ble du *mindre konsentrert om historiefortellingen*. Det er litt *tilgjort*, hørtes nesten du *som om du er sjenert over å gi oss teksten*, noe du selvsagt ikke er. Bare *fokuser på historien, snakk til oss* bare. Vær *direkte, ikke kunstig* når du gjør det.

[359] Det er *litt for jålete*. Gå enda mer *ned og inn i historien*, og *forsiktigere*. Det handler om de der *dynamikktingene*, noen *toner popper fortsatt ut* for mye. Du burde ikke bruke dynamikk som et parameter for å fortelle historien. Noen ganger blir *tonene et instrument i stedet for en fortelling*.

[360] P: Yes, nå var du *perfekt tunet inn på stasjonen*. Du var utrolig *sammen med piano* og *historiefortellingen var nydelig*.

[361] P: Det må høres ut *som at du er sjefen, gå helt inn i din egen autoritet* der. P: Du må *være sjefen*, vær mer *til stede i øyeblikket*. Det må *komme fra et sted inni deg*.

[362] P: Vi er over i det *landskapet hvor ord ikke strekker til*. Det er en fin tematisk ide, men uttrykksmessig må det bli en *overbevisende* linje.

only occur in the preparatory talks with the producer, but that also form a "platform of metaphoric verbal codes" reflected in the MLE throughout the rehearsal, recording, and mixing stages. The following sections brings more examples to this verbal platform, and I shall look at the following MLE in combination with those used during the preparatory talks in order to show how some codes "survive" throughout the dialogue. The categories of MLE often reflect the "Yes List" and the "No List," and most MLE are used as a way of staging vocals.

8.8.1 Physical Space, Weight, and Things

As with other instruments in this setting, vocals are also informed by HIGH, LOW, UP or DOWN, corresponding to the physicality of the singing. Head voice (the sound resonating in the head area) is normally HIGH or UP, whereas chest voice (the sound resonating in the chest area) is normally LOW or DOWN. Varied singing style can go IN ALL DIRECTIONS, which, according to the wishes for the new vocal style, has been added to the "No List." The "lightness" (i.e. less intensity of volume and dynamics) is creatively expressed in the ways that the metaphoric dimension is developed further: FEATHER-LIGHT, LIGHT AS A FEATHER, BREEZY, and so forth. Sung melody lines, vocal dynamics and expressional ideas are objectified as things you can compose, decompose, throw at someone, sharpen, or stretch, to mention a few of the mix of ontological and orientational metaphors.

8.8.2 Chesty and Whispering (Technique)

A: "Should I dare to try a *chest-sounding voice*, a sort of *talking voice*?" P: "Maybe even more *chesty*."[363] Speech quality (the voice sounds closer to speaking than singing) is a vocal technique commonly used in pop; however, since this sound is difficult to produce in the higher range, the artist switches to head voice. P: "The first variant *penetrates the sound-picture* more, because there is *more top in it*." A: "A little bit *bright and whispering*." P: "I like the *light and breezy* ones, but you lack some *timbral focus* there. Make the notes shorter; don't be so *sonorous*." A: "I will *de-sonorize* immediately."[364] P: "It is a bit *jagged* now, can you give "I feel like" a nice even support from the belly and sing it *evenly*, *softly* and nicely?" A: "I am trying to *sing in a smoothing way* there, but since the rhythm is so distinct it is kind

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[363] A: Skal jeg våge meg på en *brystklangaktig stemme*, en slags *snakkestemme*? P: Kanskje enda mer *brystete*.
[364] P: Den første varianten *penetrerer lydbildet* mer, for den har litt *mer topp i seg*. A: Litt *lys og hviskende*. P: Jeg liker dem *light and breezy*, men det virker som du *mangler litt klangfokus*. Lag tonene kortere, ikke være så *sonorisk*. A: Jeg skal *avsonorisere* meg tvert.

of hard." P: "Go again, *effortlessly* and *fluently*."[365]

This category is sometimes vividly expressed as "colours" or "shadows." When discussing range the colours are *bright* or *dark*, and *colours in all directions* (meaning an expression that is too varied). Sometimes the staged backup vocals are negotiated as *shadows*. For example, the producer tries to stage the backup vocals for track no. 5 by saying: "*Position yourself like a small shadow* or *colour* on top of what is there already."[366] In this way the expression is not left to electric manipulation, but is requested of the artist when creating the sound. In my log notes I make some comments on my own interpretation of metaphors, and here I translate the imitation of *small shadow* as "using head voice in an airy way."

8.8.3 Hungry Killers Living Their Own Life (Personification)

Personification must be seen as "a close relative" of role-play, but for vocals as well as for band instruments it is used to describe musical parameters, e.g. when discussing musical time. Here the producer comments on the short melody phrases added as backup vocals towards the end of track no. 8: "(…) the melody must place itself somewhere in the middle *dancing a bit*."[367] When recording backup vocals for track no. 2 vocal dynamics are personified, P: "Can you ease off the highest note there, or else *it kills the lead*."[368] VOCALS ARE DANCERS, and VOCALS ARE KILLERS. When recording backing vocals for the track *Ride Into Dawn* the artist wants "these additional voices to *live their own life*," expressing that they should not be "too *dependent* on following the movement of the lead vocals"; VOCALS ARE AN INDEPENDENT PERSON.[369] And for the same track the artist likens the vocal arrangement to a hungry person eating: "The backup vocals are *eating up* the song"[370]; SONGS ARE FOOD, VOCALS ARE A HUNGRY PERSON. Common to all the MLE where the song is personified is the "demanding quality" within the code. The song *wants* or *demands* or *needs* softer vocals, *the song dictates* singing-style, etc. This way of instructing vocals is similar to personification used as a communication strategy when negotiating band sound or individual playing style.

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[365] P: Det er litt *hakkete* nå, kan du gi "I feel like" en fin jevn støtte fra magen og synge det *jevnt, mykt* og fint? A: Jeg forsøker å *synge utjevnende* der, men siden rytmikken er så distinkt der er det litt vanskelig. P: Prøv igjen, *uanstrengt* og *flytende*.

[366] P: *Posisjoner deg som en liten skygge* eller *farge* oppå det som allerede er der.

[367] P: Melodien må plassere seg et sted i midten, *danse litt*.

[368] P: Kan du roe ned den lyseste tonen der, *ellers tar den livet av leaden*.

[369] E: Disse tilleggsstemmene bør *leve sitt eget liv*, og ikke være for *avhengig* av førstestemmens bevegelser.

[370] E: Koret har begynt å *spise opp låten*.

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8.8.4 Spices, Food, and Explosives

The producer compares the backup vocals at the end of track no. 8 to *a blissful spice* and asks the artist to use a *sugar-coated* voice (time loc: 02:50-02:57).[371] When working on track no. 11 the producer comments: "Only the first phrases need some *more meat.*" A: "Ok, I will give you *more meat.*" P: "Maybe you can smile a bit when you sing too, a *meaty smile, smiling meat*?" P: "Do a full take of the song where you *add some small spices*, a note, a sigh, *a quirk*, a little something here and there."[372] Onomatopoeia is used frequently to express the sound and dynamics of singing-style, words like *woaaahh* illustrating a sound that is too powerful, "Then *poooff*, it comes out, but we don't need to get it tossed after us at every turn" – also confirming the code that uses EXPLOSIVES to explain drastic dynamic changes.

8.8.5 Delicate Paws, Waves, and Summits (Sound & Dynamics)

Nature is used as the source domain when explaining vocal expression, usually when negotiating a sound that fulfils the criteria of the "Yes List." Nature includes geographical locations, natural processes, and the animal kingdom. The goal is to move away from the CHAMELEON that has too much variation between loudness and softness, and excessive variation in timbre, and away from the HEDGEHOG and other creatures that are showing spikes all the time, describing a sound that is too rough, rocky, or rugged. The producer explains the transformation of vocal sound from the first album (expressional qualities from the "No List") to the current (expressional qualities from the "Yes List") by referring to the SHEDDING SKIN image, thus comparing the artist to a SNAKE. When affirming the "Yes List" images of cats, kittens, and other small furry animals are used as source. These domains are shared between the artist and the producer, both of whom use MLE reflecting the abovementioned animals; I, especially, find the image of CATS attributable to vocal sound/expression. We have already seen the artist describe being off pitch as HAIRY and UGLY, like a SEASICK CAT. The producer in particular insists on using this MLE-code, requesting that the artist sings "with a *kitten's paw*," or "a very *delicate paw*,"[373] indicating light sound, but at the same time addressing the artist as if she bears a resemblance to a cat, i.e. a female singing softly carries the image and ways of a kitten: FEMALE VOCALISTS ARE KITTENS, CATS, or SMALL FURRY ANIMALS. At first sight this also signals a power relation: the producer could be going for a male-female

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[371] P: Dette er bra, et *salig krydder* mot slutten der. Bruk den *sukkerglaserte* stemmen.

[372] P: Bare de første frasene trenger litt *mer kjøtt*. A: Ok, jeg skal gi deg *mer kjøtt*. P: Kanskje du kan smile litt når du synger også, et *kjøttsmil, smilekjøtt*? P: Ta et helt take av låten hvor du *legger små krydder*, en tone, et sukk, *et knirk*, litt her og litt der.

[373] P: Syng med *puselabben* denne gangen. Bruk *en veldig forsiktig labb* når du synger.

approach, the way men speak to women, not vice versa. Could a possible male-female power battle reveal itself through metaphor? Kövecses writes the following about power relations: "The impact of social context on metaphorical thought is especially clear in the case of power relations in a given society (…). In general we can claim that the different distribution of power in societies results in differential uses of metaphor by the participants of those power relations" (Kövecses, 2005: 233). This social dimension is definitely reflected in the word exchange between the producer and the artist. It is expressed through the man-woman dimension; the way men talk about women, the way women talk about men, the way men *and* women talk about women, etc. Kövecses gives us a concrete example: "In English-speaking countries (but also in others), it is common for men to use expressions such as *bunny*, *kitten*, *bird*, *chick*, *cookie*, *dish*, *and sweetie-pie* in describing women. These metaphorical expressions assume certain conceptual metaphors: WOMEN ARE (SMALL) FURRY ANIMALS (…) WOMEN ARE SWEET FOOD (…)" (Kövecses, 2005: 89). When looking at a larger part of the dialogue I found the producer and the artist negotiating a softer sound, struggling to understand each other in terms of describing the desired vocal sound. I was surprised to find this metaphoric expression a very useful guide to shaping the vocal sound. An expression that was seemingly an expression of "the male upper hand" proved to be a key code of understanding between the producer and the artist. Additionally, the male-female power approach cannot account for the fact that the producer says a similar thing to the keyboardist (a male), asking him (in a critical way) if he is going to play "with *a cat's paw*" (see Chapter 7).

The producer stresses the fact that if my vocal expression is focused, i.e. that I am narrating, storytelling, being present in the moment, my vocal expression will "rub off," or have a contagious effect on the band musicians so that their playing is focused too. He compares the effect of the vocal expression to *spreading like ripples in the water*, interacting with the image of the movement of ripples across the surface after a stone has been dropped into the water (see Chapter 4). When recording vocals for track no. 8 the producer complains that it is still very "*attacky*" (the accentuations are too aggressive, almost comparing singing to WAR or CONFLICT), an indirect request to change the solution when singing. The sound engineer backs it up by giving a more direct instruction: "It is a very rhythmical place, but *pretend it's a wave* when you sing." The producer adds another MLE putting it differently by pointing at

something that should be avoided: "Do another take, this time *without any summits.*"[374] Here, the producer and the sound engineer both employ metaphors with nature as the source to make the artist drop the attacking sound, the sound engineer compares the desired sound to a WAVE, whereas the producer underlines the unwanted sound by referring to vocal expression, i.e. accentuation as SUMMITS. These MLE inform dynamics as well as sound quality, in that a wave runs more smoothly and evenly than a summit, which is peaky and stands out in a landscape. Thus, the artist is metaphorically and indirectly instructed to sing with more stable, softer dynamics, avoiding the heavy or strong accentuation of single notes. In a wider perspective the instruction holds the same message as the references to the chameleon, or spiky creatures, proving that the participants do not always stick to the same MLE, but constantly look for new ways of expressing the same thing. The reasons for this are most likely (a) the MLE describes a recurring problem, and if the first MLE does not have the desired effect when translated into sound, another MLE is used, and/or (b) variation for entertainment purposes, the notion that it is 'tedious' to be repeating oneself.

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[374] P: Det er fortsatt veldig *attakkete*. SE: Det er et veldig rytmisk sted, men *lat som det er en bølge* når du synger. P: Ta et take til, denne gangen *uten fjelltopper*.

Chapter 9

Claims and Conclusions

From a massive amount of recorded and transcribed dialogue, I have identified and analysed the use of figurative language in the verbal communication process during the recording of one specific pop album recording (*The Anchor and the Dream*). I have investigated the mechanism of applying metaphors to discuss musical parameters such as dynamics, sound, and vocal expression in a negotiation situation between the artist (singer, songwriter, and author of this dissertation), the producer, four session musicians, and two sound engineers, thus taking a close look at all the *off the record* talk that precedes what the listener will hear *on the record*.

9.1   Metaphoric Intelligence and Code Formation Mechanisms

The findings show a large amount of metaphoric linguistic expressions, and, by observing the participants' ability to comprehend and produce novel metaphors, I find evidence of the existence of what Littlemore (2001) calls *metaphoric intelligence*. The participants' on-the-spot analyses of music and their communication strategies are conditioned and constrained not only by factors connected with the studio environment, but also by their individual modes of thought, i.e. the conceptual models they employ. For example, our accounts of musical elements behaving like physical objects are not shaped by the imagination but rather by our theories of motion based on experienced or observed reality. Ontological and orientational metaphors are the categories that most prominently illustrate origin anchored in the physical world. The largest group, structural metaphors, may overlap with both ontological and orientational metaphors; however, this group draws from a wider repertoire of source domains. Association with the physical world cannot always account for structural metaphors, and therefore these metaphors represent the more innovative end of the metaphoric repertoire.

My research findings show that the use of figurative language by musicians plays a more important role in their understanding and exchange of musical ideas than has previously been recognized. The "talk of the trade" that musicians use is loaded with metaphor – both conventional and novel. Apart from the established vocabulary of western classical music, it also includes terminology that refers to less traditional elements such as recording studio technology, artists and albums. The participants demonstrate metaphoric intelligence through their abilities to create original metaphors, and extract meaning from the metaphors of their peers. They also showed "fluency" in interpreting metaphor expressions, instantly picking them up and either re-using them in the same way or inflecting them in the creation of a related metaphoric expression. This is not only evident as immediate metaphoric exchange based on the same or similar metaphoric concepts, but also as codes that recur over time. From a linguistic point of view, the development of metaphoric expressions based on underlying conceptual metaphors may be likened to the inflection of verbs and other semantic elements in that metaphoric linguistic expressions present different versions of the same concept, i.e. variations on the same theme. In the case of musical dynamics as explosives, the metaphorical concept is DYNAMICS ARE EXPLOSIVES, whereas the "inflections" of this are the different metaphoric linguistic expressions (MLE) used by the participants to exemplify it. So we find expressions such as: (1) easily *igniting* guitar; going up *in flames* right away, (2) (drum loops/sounds) that are *a tight package* which lies and *smoulders*, and is suddenly *released*, (3) (guitar-play) that *charges*, hits like *a bullet*, and where some of the *gunpowder* or *the arsenal* must be reserved. (See section 7.3 for more "inflections" of the dynamics-as-explosives concept.) Such an "inflectional mode" could be extended to also include what I propose to coin as *metaphoric played expressions (MPE)*, in that two or more conceptual models – expressed as either MLE or "MPE" – create characterizations of a target domain by blending aspects of two or more of them.

This way of inflecting content is connected to human thought and is not a purely linguistic phenomenon. The term "metaphoric intelligence" was originally coined in connection with second language learning (Littlemore, 2001). Although, strictly speaking, we cannot regard the participants as "second language learners," the code-formation and code-adaptation indicates a similar mechanism in the context of this research. It would therefore be more correct to consider them as "learners of a creative and unique system of figurative codes," of which they are the co-creators.

The participants seem to apply a "censoring voice," sifting out "strong candidates" by distinguishing between metaphors; acknowledging them either with a blueprint repetition or with some other verbalized – or played – response, or by dismissing them with no response at all. This is why not all the examples shown in my research chapters are automatically absorbed into the participants' vocabulary. The stronger and more communicable metaphoric codes can be characterized by having the following characteristics: (a) *saliency*, i.e. entrenched or obvious metaphors are easier to understand, commonalities can easily be extracted, (b) *flexibility of comparison*, the ability to observe partial similarities between concepts, (c) *analogical reasoning* – or mapping, metaphoric processing, i.e. having observed partial similarity between concepts, the characteristics of one concept are used to shed light on another. It is also very likely that the cognitive actions described above are affected by the degree of *divergent thinking*; creativity in cross-domain mappings, e.g. perceiving similarity even between apparently dissimilar domains. The participants' code-formation mechanisms largely rely on information that is shared verbally, evoking image-formation, metaphorical mappings, and thus becoming interaction-based images, i.e. having associations shared by more than one participant.

9.2   Metaphor in Real Life Musicspeak

Because musicians and other participants working together in a music recording setting use different figures of speech as an interactional tool, figurative language is regarded as a vital part of musicians' communication strategies and hence should be regarded as part of "the talk of the trade." Musicians, singers, songwriters, producers, and sound engineers turn to figurative language in order to "fill a gap" or "overcome a distance" where traditional or standard definitions and academic or referential terms fall short. This is especially true when dealing with the less tangible qualities of music, and sometimes when dealing with more measurable musical aspects as well. It seems that metaphor is used – either intentionally or fortuitously – as a way of remedying the lack of vocabulary to cover sound events, and equally as a way of avoiding possible misunderstanding between the participants.

Visualization plays an important part in human thinking by allowing us to express abstract concepts in terms of something more concrete. Thus, we map a more familiar domain onto one that is unfamiliar or less concrete. If we *think in images* when dealing with music, we consequently *speak in images*. In short, when speaking about music, figurative language

seems to resonate better than non-figurative language. This being said, one could also argue that to some degree most language codes are figurative. Purely "non-figurative" codes are found only within the technical and referential register. Metaphor would therefore appear to be an underestimated asset in the way we negotiate meaning in a music performance setting. Verbal communication, music talk, remains the glue – the main translational tool – between the idea and the final aural rendition.

A metaphoric, dialogue-based code-system seems to enhance communication and negotiation when dealing with music in a recording situation. In the creative recording situation, the participants attempt to turn the ideas they express in figurative language into social-physical reality: they want to hear their verbal requests realised in musical sound. How does metaphor as a communication strategy enable musical ideas to be "translated" into sound? And how can we tell whether or not a musical idea has been "successfully translated" into sound? Much can be judged from what is played in response to a verbalized idea. Interestingly, most metaphorized ideas are expressed before anything is actually played, as "pre-requests" or as ideas "pre-scribed" – after which the musicians attempt to provide a "played answer." An "aural answer" that clearly matches a metaphoric linguistic request can be taken as confirmation – or at least a strong indication – that the metaphoric code is "working." Some of the matches between verbal and played utterances that appear on the finished album are illustrated throughout the text by references to time locations of the relevant tracks. Examples include: (1) when "arpeggio" is substituted by the simile "like a SPIDER SPINNING ITS WEB" (instructing guitar-play), (2) when the desired drum sound is described as THUNDER, and (3) when the artist is asked to sing with A DELICATE PAW or to be THE ICE-QUEEN. These codes represent "breakthrough moments" in the communication process. As examples of the opposite, "aural answers" may also misinterpret a code completely, e.g. if the keyboardist produces a sound that is in total opposition to the ideal sound expressed by metaphor, the code is written off as being confusing or "not working." The former are usually recurrent events whereas the latter are one-off instances. Recurrence is a sign of recognition and acceptance that again leads to adaptation. In this way, the incorporation of inventive and informal new codes expands the group's common vocabulary. This is "enculturation in process," so to speak. The informal, individual, and sometimes highly original *becomes* the formal, common, and standard. The MLE are used to comment on and describe the sound events; sometimes while they are actually being played (comments come mostly from the producer and the sound engineer overseeing the recording from the control room), but more

often after or in-between recording takes. Associations and metaphors may also arise from played utterances, i.e. a played phrase or sound may initiate a dialogue that inspires metaphoric linguistic expressions to describe and comment on it.

Based on my research, it has become evident that some source domains are use more frequently – and more systematically – than others. This is possibly because associations arising from lived experience can account for schematic transferability between certain source domains and target domains. Again, divergent thinking as opposed to convergent thinking may be part of the explanation. A request presented in figurative language opens the possibility for multiple interpretations of the message. Each participant needs to search his or her association networks surrounding all aspects of the given metaphor concept in order to find overlapping areas, thus the information extracted from the verbalized request may not be consistent with the intended message. In this sense, divergent thinking can be viewed as a strength as well as a weakness. Individuals with a divergent search strategy will make a broader search, but, at the same time, they may include meanings that are not part of the message. Thus, the notion that divergent thinkers provide more interpretations is not necessarily helpful in interaction, although it shows a stronger "metaphoric fluency" and a wide-ranging "figurative creativity." The strongest interactional output may be due to the similarity of shared attributes, or the fact that metaphorical exchange involves relational similarity.

Hence the questions: when are metaphoric codes "to the point" and when are they "wild grasps into a conceptual source domain"? and is the desired outcome therefore completely random? If we want the guitar sound to be *raspy*, for example, this metaphor may be understood by the guitarist, who subsequently manages to translate the request for *raspy guitar* into a sound we all agree is *raspy*, but it could also confuse him. Even though we are "tuning in" to one another we cannot know how well our metaphoric codes (with our intended meanings) are perceived. The following figure illustrates – in a very simplified way – how our figurative language about music may be totally understandable at one end, and totally misleading at the other:

<div align="center">

MLE   MLE

100% understandable (success) ←-------------------------------→ 100% misleading (failure)

MLE

</div>

In most cases the metaphoric linguistic expressions fall somewhere in between these two extremes. Success relies on a number of factors, but primarily on our shared metaphorical repertoire. Some may be part of our tacit knowledge, but all of us have individual repertoires of metaphoric codes and thus they will differ in a number of ways: (a) in the way we define the target domain (musical aspects), (b) our choices of source domains (the domains we use to describe the target domain), and (c) our experiential base (individual experiences). If we find common ground within the experiential base, and our definition of the target domain is similar, a number of mutual source domains may be triggered, and our metaphoric linguistic expressions may reflect, and be understood from, a variety of common or near-common experiences. Because the language we use to talk about music has been formed within the same "cultural model" (according to shared geographical and cultural backgrounds), we have learned to map certain things in a similar cognitive way; we think within the same "patterns" shaped within the same "cultural model." Hence, some metaphors about music can be explained by our common background as citizens of Norway, our common formal schooling, access to the same television programmes, radio shows and newspapers, etc. Nevertheless, individuals and band-cultures may still differ a great deal in the range of source domains they employ in the comprehension of abstract domains. The web of different interpretations is multi-faceted and extremely complex to read.

9.3   Figurative Creativity and Metaphor Theory

The verbal communication among the participants in this popular-music setting presents a "contemporary diary" of music codes that is tearing loose from the codes of traditional western classical music and from other conventional codes and developing a new glossary that is constantly reviewed, revised, and extended. The urge to understand each other triggers interaction in words and music (spoken and played utterances) that are given, more often than not, a metaphoric expression. Why do the participants do this? As long as the target is blurry, they go on trying to un-blur it. With music, the participants keep asking each other for explanations until they think they understand, weaving all kinds of language, coding and decoding repeatedly, speaking and playing, seeking confirmation that things are understood correctly, or getting new requests that moderate the ones that have gone before.

In this research, it is not only the musicians but also the sound engineers who are asked to be inventive; both the artist and the producer constantly ask for originality and creativity. Consequently, the participants get inventive with words and expressions. As much as metaphors – and figurative language as a whole – evoke images and lively associations that highlight the similarities between things, I would claim that the participants still have a drive to create – as well as look for – supplementary meanings. It is in the realm where the participants untiringly search for ways to express their musical ideas to one another that *figurative creativity* (Kövecses, 2005) presents itself, and where theories of metaphorical blends make more sense than those rigidly denying the existence of human creativity when dealing with metaphor (e.g. Davidson, 1978). Because the individuals participating in this research tend to be rather improvisational and spontaneous with words, it may be difficult to maintain awareness of one's own language. Sometimes this type of free-running communication, or "filter-free dialogue," may bring about more novel metaphors, because this less constraining dialogue environment has a tendency to raise the level of figurative creativity.

Although Conceptual Metaphor Theory (CMT) and Blending Theory (BT) are both established metaphor theories, the latter offers more scope for looking at innovation within the creation of metaphor, i.e. looking beyond entrenched metaphor. This area is one that should be looked into more systematically, because metaphoric linguistic expressions stemming from "figurative creativity" are not necessarily based in reality or in experience of the physical world. Rather, they are products of human imagination. It is possible that areas of research that posses the potential for generating fruitful building blocks may be found within collaborative cases with a foothold in creativity, e.g. collaborative settings within art, music, film, and the media. Figurative creative thinking was one of the issues that attracted much criticism to the first conceptual metaphor theories; while they explained everything in terms of one domain mapped onto another, they did not calculate for the possibility of substantial innovation within conceptual mapping, such as multimodal mappings, or mapping domains that form unconventional conceptual relationships. The follow-up theory of *image schemata* (Johnson, 1990), where "schemata" are dynamic multi-modal embodied patterns, yielded to a reasonably convincing notion that human thought is highly flexible in terms of "coming up with something new." However, these theories still seem too tangled up in the understanding of mappings as cognitive images manifested in language. As the participants within my setting are working with musical ideas translated into sound, I propose extending these

schemata to allow for thinking not only in terms of images, but also in terms of sound, or *sonic schemata*, as these may be directly inspirational in the creation of metaphoric linguistic expressions. As an extension to Johnson's claim that image schemata are relevant to shaping musical meaning, this dissertation raises the possibility of the cognitive organization of structures according to musical sound.

9.4   Non-Musical Source Domains – Establishing Some Logic

The spoken utterances exemplify a potpourri of technical terms, reference codes and, not least, new creative metaphoric codes emerging from the band setting. The amount of new codes rooted in metaphor is substantially higher than any established academic or technical code. The creative metaphor codes are most frequently tailored from word domains in our day-to-day experience (lived or imagined) such as food, cooking, sports, athletics, explosives, travel, movement in physical space, bodily experiences with heat and cold, our perception of time, and many more. These everyday domains usually provide concrete concepts that are used in musicspeak about more abstract concepts related to music. The "tour of source domains" in the research chapters (Chapters 4-8) of this dissertation shows a number of categories from which the participants pick words to illustrate musical features. Whether or not these choices are made randomly is not entirely clear; suffice to say, it is sometimes difficult to see *how* some of the expressions correspond to music. This section attempts to draw some logical conclusions from the most frequently expressed combinations of musical feature (target) and source domain.

Why do we choose to express ourselves by using certain non-musical source domains to say something about music rather than using other more closely related domains (i.e. art, films, the theatre) as sources? When we use food to describe guitar sound, for example, where is the link between food (e.g. *cream* or other dairy products) and guitar sound? Why do fluids in a container or chemical reactions seem to explain changes in musical dynamics better than words gathered from other source domains? And why is the structure of a musical piece often compared to a building, construction work, a landscape or a journey? Where is the connection between wrong notes and "whitebaits"? Are whitebaits the kind of fish that hold such connotations? The main key to logic lies in our experience with the physical world – sometimes merged with figurative creativity.

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Whereas style or genre is expressed as COUNTRIES, musical structure is metaphorized as CONTAINERS, CONSTRUCTIONS, BUILDINGS, or LANDSCAPES. Viewing musical structure this way is logical because a piece of music can be regarded as a construction made up of parts (verses, choruses, bridge, etc.) that is presented altogether as a whole (a song, a composition). Structure is intertwined with musical dynamics and playing styles, as dynamics may be conceptualized as different FLUIDS that can be poured into a CONTAINER (the structure), or as EXPLOSIVES that are ignited, fired off and spread over a LANDSCAPE (the structure). Because musical dynamics are changes in the volume and density of sound, they can bring suspense and dramaturgy to the arrangement of a musical piece. That a sudden change of dynamics is visualized as explosives can be ascribed to the participants' lived or observed experience, in the same way that the experience of fluids can account for the image being transferred to musical dynamics. The fact that fluids and explosives differ, in that fluids are generally more controllable, presents two different ways of depicting musical dynamics. If dynamics are metaphorized as a controlled amount of fluid poured into a container the concept is a slower or more gradual change of dynamics, whereas a sudden explosion correlates with a rapid and drastic change in dynamics. When playing styles are discussed, the individual members of the band, and what they play, are often depicted as moving through a landscape, i.e. TRAVELLING. Occasionally, the way they form their playing is compared to a person, an entity, or an object, moving through a building, inside a structure, or within other marked boundaries, such as pitches, sports fields, and other distinct spaces. Dynamics and band-play (interchangeably) are sometimes metaphorized as natural processes, moving like organisms, growing like plants, flowing like waves, etc. The progression of playing through a song's arrangement has resemblances to natural processes, and informs a set of parameters at the same time, e.g. move like an organism is probably instructing the band to really come together in the way they are playing, which includes rhythmic as well as dynamic aspects, and more.

Since most of the source domains so frequently represent items or conditions found in our physical surroundings (mechanisms we have observed in school, at work, in society at large, etc.), it is my belief that source domains govern the two-way directional mapping to a larger degree than more abstract target domains. Since targets are less concrete we borrow words from other conceptual domains, but because these are usually easy to ascribe to lived and bodily experience, the issue is whether the source domains are adjusted and refined in order to fit in with the target even though they may not be related in an obvious way. For example, I

have seen the "container-metaphor" used in so many different connections that it is tempting to call some source domains "conventional" or "entrenched," not only the metaphor itself.

9.5   Which Communication Strategies are used?

Does metaphor in music exhibit special forms, meanings, or uses, in terms of recurrence, distribution, or even as single but prominent occurrences in specific acts of communication about music? When one of the participants repeats a code many times, is this a power strategy, or just a communication strategy?

Taking into account all the metaphoric linguistic expressions revealed throughout this dissertation, these are the communication strategies (sometimes experienced as power strategies) that are pronounced most powerfully and explicitly:

1. Code-insistency
2. Adopting imagined authoritative voices
3. Elimination of unwanted sound (as an indirect request for wanted sound)
4. Underlining the unwanted sound (indirectly asking for the wanted sound)
5. Personification as a means of avoiding criticism
6. Personification as a democratization technique (indirect criticism)
7. Personification to make feedback effective, i.e. combining parameters in one MLE.
8. Personification as a means of evaluating failure versus success.
9. Portrayals, complex networks of information characterizing music and informing playing-style metaphorically
10. Role-play, direct or indirect (staging)
11. Posing MLE as questions, requesting change, value judgement
12. Cross-domain mappings as descriptions (creating metaphoric codes)
13. Descriptions are requests (indirect requests)
14. Deliberately using "favourite codes" (means of negotiation)
15. Combining requests with humour and word-play

Code-insistency is regarded as a highly powerful communication strategy because it is used to gain an authoritative voice in negotiations. The artist and the producer use this strategy most frequently. If the other participants fail to follow up such codes the flow of the dialogue ceases. The code is often repeated in the same way that it was initially uttered, other times the

metaphoric linguistic expression is modified, exemplifying the same concept, but worded slightly differently. In the course of negotiations, this strategy does not necessarily aid understanding between the participants in terms of explaining the musical idea or musical feature, but is used to underline authority in the setting. Another very powerful communication strategy is taking an imagined authoritative voice such as the voice of the song or the voice of an imagined audience. When a song is personified and attributed with a "will and needs of its own," it is hard to argue with it. If it "*asks for* more keyboards" or "*needs* a shorter introduction part," or even "does not *cry desperately for* guitars," the argument seems final. Every time this card is played, the opposition quietens down. Furthermore, personification is a welcome figurative communication strategy with all the participants when wishing to deflect criticism. When, for example, the keyboardist is criticised for playing "too jazzy" he excuses himself by drawing attention to the song itself: "But *it invites you* to play a bit jazzy," blaming the song for luring him into playing in a jazz-influenced style. Personification is also a useful strategy for delivering criticism diplomatically. The producer in particular is fond of this technique on the session musicians by re-writing the negative (or constructive) feedback into a figurative phrase that sounds gentler and kinder. For example, instead of saying: "***You** are playing too many notes* throughout that passage," he might say, "***The instruments** (**i.e. the band**) are a bit busy* throughout that passage." This communication strategy is perceived as more democratic because rather than single out a scapegoat, the producer formulates the feedback as a general criticism.

Are descriptions instructions? If we look beyond the purely descriptive qualities of metaphoric linguistic expressions, we find a strategic way of communicating showing that a verbalized image is sometimes also *an instruction* – this happens indirectly when the producer or artist describe a sound as *too mysterious*. Embedded within the descriptive phrase, "*too mysterious*," lie instructions to change the sound. The same message could be constructed as a question, e.g. "is the sound really supposed to be that *mysterious*?," in which case the utterance pushes value judgment and encourages change. A related communication strategy is the explicit elimination of unwanted sound or playing-style, e.g. saying that something is *too Zawinulish* or *too jazzy*, is indirectly asking for something different. Underlining, exaggerating, or imitating an unwanted sound is another communication strategy that implies that a sound should be changed or eliminated.

Where there are several "instructions" fused into the same utterance, the conceptual metaphor can be interpreted in a number of different ways. This is, in effect, a combinational expression rooted in the same source domain but pointing at different target domains ("source-to-targets") – leaving it up to the addressee to extract the appropriate message and the relevant instructions from the context. Personification of the song as a whole or as separate musical parameters is a strategy often used in order to generate feedback, giving several pieces of information in one metaphoric linguistic expression. In this research, there are frequent examples of single metaphoric linguistic expressions that contain a combination of several instructions for sound, dynamics, arrangement, and playing-style.

Many of the metaphoric linguistic expressions used to talk about individual and collective band-play frequently have a sense of ambiguity about them. One interesting pattern is the tendency to objectify and personify musical elements concurrently, as in this example where the producer instructs the guitar-player: "You (i.e. the guitar) may be *sent into* a time tunnel (…), think a bit raga, Indian, but find something defined to play so it doesn't come out as just sounds *afloat* (…)." Here the guitar sound is an object that can be manipulated, it can be sent or thrown somewhere, and it can be found floating somewhere. Following on from this, we can create the concept: GUITAR SOUND IS A MOVING OBJECT. However, a closer reading reveals some ambiguity at play here. The metaphor *time tunnel* indicates, at the same time, not only a place/space but also musical time where something related to sound and playing-style can move around. The same is true of the metaphoric use of the adjective *afloat*, which can be associated with movement, but which also says something about musical "time." Some conceptual metaphors can thus express two or more things simultaneously, and because of this, we could make the following adjustment: GUITAR SOUND IS A MOVING OBJECT IN MUSICAL TIME. If we look even more closely, the *time tunnel* may be an imagined location used as a metaphor for structure/arrangement. Because one metaphor can have multiple meanings, determining categorizations has proved to be a complicated task – despite taking a broad view when interpreting, and conferring with the dialogue situation as a whole before settling on which metaphor code goes into which category. In most cases, a combination seems to be closer to the truth.

Descriptions can also be instructions or requests uttered in a humoristic way, such as when the producer plays with established codes from the western classical music tradition. For example he invents words such as "gurglando" (gargling), "snublando" (stumbling) and

"fomlando" (fumbling), merging Norwegian verbs with Latin into "novel adjectives," making them sound like traditional classical music terms (e.g. ritardando, crescendo, always ending with -*ando*). He is using figurative creativity – or figurative conceptualization (Kövecses, 2005) – to make new metaphoric expressions by manipulating the features of traditionally accepted classical music codes. In addition to being humoristic wordplay, these descriptions are also instructions. When a sound is too "gurglando," or the band-play is "snublando" or "fomlando" the producer is making a serious request for change but delivering it in a humoristic way. The response is usually laughter followed by the change being made, and, probably since the Norwegian verbs are salient within the metaphoric code, there is never a need for further clarification among the participants.

9.6   Testing the Claims

A number of questions arise when researching the topic of figurative language in musicians' dialogue. How do the limitations of the recording situation affect verbal communication between the participants? Are there any power relations whereby "authoritative voices" control and lead the formation of these codes in a certain direction? Does the demand for efficiency force the participants to use words and phrases, metaphors and descriptions in order to "cut corners"? In the introduction, I stipulated three claims based on the connection between certain potential constraining factors of the studio-recording situation and the participants' use of figurative language. After studying the research material, I am now in a position to say more about the "validity" of these "preliminary truths."

1: **There is a connection between the participants' use of figurative language and the power relations of the communication situation**. Every participant (voluntarily or involuntarily) plays a designated role in the setting. This role-play establishes a hierarchy between the participants, giving some more authority than others. In a negotiation situation we choose our words based on the roles we are given (or that we take) in the setting. We also select our words depending on whom we are addressing. Our utterances are thus coloured by our personalities and our backgrounds, the role we are playing in the current setting, and to whom we are talking. In other words, our voices are multi-faceted. This affects the way the producer uses figurative language to speak to the artist when recording the vocals. For example, when making a decision about vocal expression, the producer (having been entrusted with the authority to take decisions and make charges) is inclined to use the power

strategy of adopting the voice of the song. Speaking with the song's voice is a powerful strategy when attempting to persuade a songwriter, because it shows concern for the song; someone is empathising with the song, caring for it, giving it what it needs. And because the producer is responsible for keeping the overview, he is able to convey to everyone else involved what the song itself "says, thinks, feels, needs and wants," by personifying either the song as a whole or the target music parameters. This strategy nullifies all resistance and argument, for as much as anyone can argue with the producer or each other, who can argue with the song itself? Several instances show that we are compelled to speak in a language that is more figurative if the accepted voice of authority (the producer or an experienced sound engineer) prefers to use metaphoric expressions rather than established terms and artist/album references. An insistence on certain "metaphor codes" is a power strategy used by the participants in this research; a strategy that is given greater weight when the user ignores or overrides the codes of the other participants. Not responding to other people's attempts to use figurative language is a very effective way of silencing the dialogue. If this "technique" is used deliberately (and not simply because excessive studio noise makes it difficult to hear the speaker), it must be considered a communication power strategy.

Another power strategy is played out in "the quest for magic." After discovering that these words are "favourites" with the artist, the producer often refers to "magic" and "mysterious" when bargaining for a sound or a musical expression that he favours. In addition to this, having established that "magic and mysterious equals good," and although the task of "creating magic" is a mutual one, the producer assumes the responsibility and power to decide when magic occurs, i.e. the producer tells us when there is magic, and when there is not magic. Despite conferring with the artist from time to time, he remains in charge of the situation "on behalf of the artist" and "on behalf of the music." In all fairness, this is a combination of a role taken *and* a role given because I have handed him the role as "big brother" in order to lean on his competence. When there is a conflict of values, it may be reflected in metaphor. Jeanette Littlemore's study (2003) shows that conflicting core values (such as individualism-collectivism) are reflected in the metaphors that speakers use; hence, there is a tendency for them to misunderstand each other's metaphors. The tendency is similar in this setting; here, however, the issue is less about core values and more about "judgment over music." If, for example, one of the musicians disagrees with the producer or the artist, he may deliberately misunderstand requests or descriptions that run contrary to his own views. Of course, this may simply be a genuine case of misunderstanding, since metaphor is not

always easily translated into music; however, if the "misinterpretation" is sustained across a number of utterances that are both varied, nuanced and elaborated, it is not unreasonable to read this as an expression of power-play between the participants.

2: **There is a connection between the participants' use of figurative language and the demand for efficiency in a recording situation.** Because production costs are high, (fees and hire expenses at a fixed rate per hour) and the budget and recording schedule are tight, the participants are pressured into making fast decisions, reaching quick agreements, and performing as flawlessly as possible. Working under pressure (in terms of time and money) has a tendency to restrict verbal interaction, leading the participants to use language that is more figurative; however, although there is a tendency to speak faster and respond more quickly in dialogue, there is no way of proving that the additional use of metaphoric words and expressions improves efficiency. In fact, employing an overabundance of metaphor often results metaphoric linguistic expressions becoming haphazard and imprecise.

3: **There is a connection between the participants' use of figurative language and the physical separation and isolation of the participants in the recording setting.** To avoid sound leakage between microphones when recording, members of the band, including the vocalist, perform in separate isolated sections of the studio, often having no visual contact with one another (or with the producer and sound engineer in the control room). All the participants wear headphones and communicate via a microphone. This forced isolation naturally affects the dialogue, which at times resembles a telephone conversation or even an Internet chat room where the conversation is conducted within a disciplined turn-taking system. Lacking visual communication, the participants cannot read their addressees' responses from facial expression or body language. The only way to ensure the efficient flow of dialogue is to wait for a spoken response before commenting further or posing new questions. Despite this, there is no deviation from the figurative language used in conventional dialogue. Moreover, the isolation forces the participants to talk even more. The participants' tendency to use metaphoric linguistic expressions when isolated in their individual recording booths is no different from when they are face to face in the rehearsal room or in the control room listening back to recorded tracks. Thus, physical separation does not have the anticipated impact on the amount of metaphoric linguistic expressions used. By the time the participants leave the rehearsal room and enter the studio their use of metaphor may well have become habitual, i.e. they have already grown accustomed to certain codes

based on images, and thus the fact that they are separated from each other has no effect on the amount of figurative language used to describe and discuss musical elements.

I am tempted to add a fourth axiom: "There is a connection between the domains chosen as the source of metaphoric linguistic expressions and the individual and cultural backgrounds of the participants who choose them." However, this is regarded as an implicit truth that relates to all three of the abovementioned claims. In the light of claim no. 1, for example, the roles that the participants are trained and socialized to fit into manifest themselves in the participants adopting their "proper place" in the hierarchy of the research setting. Investigating this recording-practice culture reveals a variety of role characters and expectations. Observing the other participants and myself (indirectly, through recorded dialogue) it becomes evident that the power structure played out in this pop recording setting (the producer, the artist, and sometimes the sound engineer, hold the authoritative voices) is also reflected in the way we speak. For the producer to be cast in the role of "the boss" is the general rule in the recording studio setting. Thus, his contribution to the dialogue is bound to carry more weight. As a point of comparison, the keyboardist is often puzzled at sometimes being given "a free hand" when arranging his keyboard-play. This is probably because he is used to being told what to do, and is surprised that he does not receive the same "treatment" in the present recording situation. From a cultural point of view most of the western world, Scandinavians and Europeans, have grown accustomed to certain societal dynamics, routines, certain physical surroundings, certain climatic conditions. These are mirrored in language. It is thus no coincidence that we use buildings, athletics, bad weather, and travel as source domains. Since we use these areas as a basis for describing a number of things metaphorically, why should music be an exception?

9.7 Challenges and Weaknesses

The challenge of this research, and possibly also one of its weaknesses, is its inability to look into the emotional dimension that is believed to have an impact on the way the participants express themselves. Although this dissertation draws attention to metaphor as an important way of thinking – illustrating the fact with examples of MLE (cross-domain-mappings) where analogies are constructed to explain more or less abstract ideas – it still falls short in terms of investigating the (indirect) conveyance of feelings through metaphor. As a continuation of

this project, the emotional dimension conveyed through metaphor represents a case of interest calling for further investigation.

The field information, especially when taken from my log notes, should be read in the knowledge that it comes from a highly subjective voice; although I have strived to keep an objective distance when reading and interpreting the data. While a subjective voice can offer valuable insights, one criticism that can hardly be evaded is that if it is too subjective it is liable to put objectivity at stake. An insider-researcher is perceived as processing and presenting the research material in a different way than an outsider-researcher, due to the researcher's physical and emotional proximity to the topics under investigation.

The verbal dialogue is of course only part of the picture here; the musical interpretations of instructions and suggestions delivered through metaphoric linguistic expressions are also an important ingredient in the communication process, as are the mimicry, gestures, body language, tone of voice, etc. Looking only at the spoken language used in communication, it can be argued, is like looking at the wheels but not the whole engine. However, as I have been compelled to limit my research these dimensions have had to be omitted.

Furthermore, although there are numerous examples of MLE gathered during the research, the limitations of this dissertation have necessitated that I reduce the number of examples and lengthy elaborations. Selecting the most prominent examples has proven difficult, as I have not been convinced that the examples chosen actually fit that description. The theoretical foundations of the categorization and structuring of figurative language within music performance (real life dialogue) is very sparse and remarkably variable, thus my models for structuring metaphoric dialogue content may not constitute well-tested or reliable methods. One of the reasons for this is that very little critical attention has been paid to the processes of metaphor identification, categorization, and other methods of structuring metaphoric linguistic content; hence there is a danger of having to rely on slightly "outdated" or "inappropriate" sources. It seems that metaphor research is a growth area, and that especially since 1980 – when Lakoff and Johnson presented their conceptual metaphor theory – the field of research has exploded. This dissertation is thus another small contribution to current metaphor research.

9.8   Closing Words

Metaphors seem to function on different levels at the same time. Metaphors are ambiguous and flexible enough to allow for several uses and interpretations, both over time and across various topics of target (music) and source (bodily experience with the physical world, nature, society), yet robust enough to maintain certain implications. Their communicability, flexibility, and resonance make metaphors much more than simply rhetorical or poetic devices. Rather, metaphors are constitutive of certain views of the world. They trigger associations that run deeper and with more complexity than any superficial interpretation can account for. The "metaphorization of music" is not a simple one-way process in which musicians introduce catchy metaphors into their recording studio dialogue, but springs out of a preference for metaphor because metaphor resonates with the existing cultural narratives and images of the world, and because the use of metaphor fits into these interpretative packages of storylines. Music as topic, and a variety of conceptual domains arising from and evolving in the world around us, are connected to each other via a complex relationship of multi-way communication. In a recording studio, as in the rest of the professional world, the role of effective communication and translation tools has become increasingly important. Based on the findings presented in this dissertation I suggest that metaphors may function as an effective means of communication and translation between musical ideas and the execution of these ideas in an interactional setting.

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