THE MULTIPLE BODIES IN AND OUT OF MUSIC VIDEO:
FIGURING OUT AN INCLUSIVE CROSS-DISCOVERED APPROACH

Andrew Ty

This essay proposes generative approaches to studying music video using the body as an example of materiality where different parts are brought together. I hope to present a range of ways that the specific materiality of "the body" can contribute to examining music videos, by following how taking the word literally gracefully slides into more figurative and fanciful uses. This task starts from the immediately visible, exploring how bodies relate in and to pop music videos. Acknowledging the visibility of bodies in music videos can offer insights into performance, presence, and authenticity. It also demonstrates how sensory (i.e., embodied) engagement with audiovisual musical texts frames audience pleasure as participation. This is, in a way, a kind of phenomenology of closely reading music videos. I may distinguish between "figures of the body" from "figurative bodies," but this marks no irrevocable split but instead establishes conditions of possibility for relating these multiple ways of conceptualising the body in music video studies. The flexibility of the concept is demonstrated below. Finally, I hope to propose how the materiality of the music video form seems to inhere in the notion of pop music and its inseparability from technologies of recording and distribution.

Bodies Performing (On- and Off-) Screens

Figures of the body perform in relation to music video screens, inside or outside their frames. Such bodies are conventionally human(oid) but not necessarily so, and how their presence is visualised can vary. The music video for "My Universe" – a song by British band Coldplay and South Korean group BTS – conveniently dramatises this.

The science-fiction scenario of the video provides a backdrop for a performance of the song by three different bands on three separate planets: BTS, Coldplay, and Supernova7, a fictional group of robots and aliens of different species. In the planet Floris, Coldplay performs their part of the song in a space marked by special effects. Once BTS members appear singing back-up, effects filters are also applied to their bodies, static lines and pixelation visibly marking BTS as

transmissions not physically present on Floris with Coldplay. This situation is reversed when the video shifts to Calypso, where BTS perform their parts as if physically present and Coldplay now appears as transmitted images. Finally, both groups are shown as transmitted figures on Supersolis, the planet where Supernova7 performs, after which the video moves from location to location, performing bodies shifting, physical to hologrammatic.

Supernova7 offers a rather complex entanglement of presence and absence, despite a semblance of physical presence and visibility it shares with Coldplay and BTS. Being fictional, Supernova7 does not exist outside the music video. Also, its members comprise actors under heavy prosthetic makeup and virtual CGI creatures added during post-production. Finally, BTS and Coldplay mime their singing from "My Universe", their vocal performances appearing to be the source of the music. In contrast, although one Supernova7 member is briefly seen singing backup vocals, the band mostly dances, wielding (science-) fictional musical instruments. Given how many links connect singing, voice, body, identity, performance, selfhood, and subjectivity (Oakland, McDonald, and Flowers 2014; Boak 2015; O'Bryan 2015; Stover 2016; Drake 2018; Geffen 2020; Lemon-McMahon 2020; Juntunen, Arlin, and Liira 2023), Supernova7 lacks the musical agency of the two other groups, not only because they are fictional but also with how they are not visualised to be singing.

There is, however, another major character in "My Universe" whose relationship to the music is essential, despite not performing the song like how BTS and Coldplay do. Ensconced in a spacecraft, DJ Lafrique performs several roles, as befits her name. Her participation in the music, however, is more indirect than even that of Supernova7. Instead of performing music, she produces it, mixing and assembling, using a bank of machines where the most prominent components are monitor screens. She sends the song across three planets, like a producer or DJ mixing several tracks. In a music video, her work is tantamount to video editing, with not just sounds but images being mixed. She also acts like a radio DJ, presumably broadcasting a song across the universe to potential audiences, unseen in the video. Around the final minute of "My Universe," the song stops, both sounds and visuals interrupted as repressive anti-music forces called the Silencers approach DJ Lafrique's "alien radio ship." After this pause, she pushes a button that resumes transmission, bringing the song to a triumphant close. DJ Lafrique's body is the first one that physically appears in the "My Universe" music video, right after holograms of the three groups on her console. Hers is also the last body seen, turning to face the camera, as if acknowledging the viewers as part of this narrative universe and musical performance.

Bodies: Figures and Metaphors of Mediation

Although audiences exist outside the onscreen spaces of the music videos they watch, their engagements always relate to the screen. Apart from onscreen performers, audiences are another way for the body to figure in the music video experience. Whatever form their engagement with the music video takes (if any!), audiences are presumed to be watching and listening, the latter a form of performance under the expansive notion of musicking (Small 1998). For Small, "To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing" (ibid: 9). Audiences who enjoy songs or music videos enough can enact a performance of musicking, their viewing bodies resembling the singing and dancing they watch onscreen. Musicking here seems to recall what Barthes (1977: 149) describes as "a muscular music in which the part taken by the sense of hearing is only one of ratification, as though the body were hearing…the body as inscriber". However, Barthes seems to assume that this inscription happens

through a musical instrument, without seeing how the body itself becomes an instrument, especially during song-and-dance, a point I revisit later.

Complicating this discussion further is the status of the music video as audiovisual recording. Being fixed representations, recorded performances raise the spectre of an apparent contradiction that once seemed axiomatic in performance studies. One much-quoted (and later much-disputed) version of this is found in Phelan (1996: 146):

> Performance's only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations: once it does so, it becomes something other than performance.

Phelan's polemic depends on the non-repeatability of a performance event. Performance itself can participate in representation, according to this, but only as ephemeral events. A recording, however, is a representation of a representation; this doubling of the representational process, its reproducibility, is what Phelan claims negates the performance.

These implications complicate my reading of "My Universe," especially if linking voice and identity. In an audiovisual recording, Coldplay and BTS do not actually sing; instead, audio recordings play over imagery. Onscreen instances of singing in this music video are mimed and explain how Supernova7 appear to sing, despite lacking identities outside the fiction. There are ways to address this issue. One way emphasises the voice as bodily expressed. Involving whole bodies, actions like lip-syncing and miming the playing of musical instruments become tantamount to dance.

The body becomes a musical instrument, but rather than objectification, the body reinforces identity and selfhood with silence, which is the voice's other. Discussing lip-syncing in drag performance, Bird (2022: 11) draws similarities with "typical acts of voicing, [which] produces the sensation of speech – moving…mouth and body in time with the voice…all with an undercurrent of silence". The voice remains silent, but the body makes up for this with increased expressivity. This applies to both the performing bodies onscreen and the music video text itself, an intermedial body joining sound and vision. As an activity that cannot be mimed, the dancing that pop music bodies do in music videos can "anchor the realities of performance" (Ty 2021: 5). The movement of bodies, even if "only" audiovisual representations, stand in for physical bodies presented in music videos. This includes mouthing the lyrics in time with music coming from a previously made audio recording. This play of absence and presence characterises media representation. With the word "play" linked to performance, I argue that representation (or mediation) is not opposed to performance but are instead closely associated.

Mediation moves from "figures of the body" to "figurative bodies," using bodies as metaphor (i.e., figures). The discussions of performer and audience above engaged with bodies inside and outside the music video frame, each of which is marked by a play of absence and presence. Music videos present a performance for an audience not yet present. By the time audiences watch the music video, its performers are no longer present except as images. Audiences can then participate in musical performances via music videos where they are not present onscreen. Their participation lets them join musical performers not physically present but only made present through the music video. The interplay of presence and absence joins onscreen performer and offscreen audience in a circuit of performance.

Without audiences to respond, the music video nevertheless remains a textual object, its many parts joined together much like that of a body. Combining sound and vision, a music video privileges neither but instead exists as:

> a hybrid audiovisual configuration driven by the interaction of recorded sounds, moving images, and lyrics; an intertextual space of perpetual remediations where one medium transforms the other (Jirsa and Korsgaard 2019: 117)

Contrasting with figures of the body that actively perform relative to a screen (inside or outside music video frames), figurative bodies appear composed like how music videos are audiovisual compositions. Incorporating metaphor, a linguistic configuration relating two ideas, as an approach to the music video invites a more contemplative approach.

Even without audiences, the materiality of music videos readily presents itself. Being audiovisual texts, images and sounds in music videos appeal to senses of sight and hearing. These senses belong to bodies, ultimately linking to material selves in phenomenological notions of "embodied subjectivity," (Sobchack 2004: 154, 311). More fundamentally, sensible qualities themselves emerge from materials. For music, this remains true even when, sometimes, sound's "peculiar and amorphous location…seems to exist in the medium, not in the object making the sound" (Pasnau 2000: 37). For music videos, the musical medium is the audiovisual artifact itself.

This essay began with a close, albeit brief, textual reading of a music video, an audiovisual text characterised by its musicality. Other screen texts—cinema, television, videogames—demonstrate varying interplays of sound and vision, often including music, but the audiovisuality of music videos inextricably connects to musicality. Music videos are audiovisual compositions driven by their commitment to music, e.g., a pop song. While visualising music links the materialities of audio recordings to those of moving images, musicality operates as a vital component, a third term that synthesises both sound and vision through performance in and of the music video text. Moreover, sound, vision and music do not often integrate in a seamless synthesis of these elements, but become dynamic arrangements moving towards formal and aesthetic excess. Even more understated music videos are haunted by more flamboyant aesthetics more commonly used.

Three music videos from *Tim*, a record by American band The Replacements, exemplify these points. "Bastards of Young," "Left of the Dial" and "Hold My Life" are variations on a theme. Each takes place in a room where a male listener plays a Replacements record, face unseen, camerawork focused on a speaker face from where the song is implied to be playing. "Left of the Dial" and "Bastards of Young" are in monochrome and start from a close-up of the speaker before the camera pulls back to reveal more of the room as the song plays; the latter ends with the listener walking to kick over the speaker. In colour, "Hold My Life" is a single static shot taken from a medium distance.

In these videos, the figure of the onscreen body does not perform the music. Even as a listener, his rhythmic response to the music is minimal. Readings based on figures of the body seem unexciting in these videos, but foregrounding the turntable, the speaker, and the room invite another perspective. Metaphors of the figurative body can explain how technology and environment interrelate and appear in these videos as the source of music. Moreover, if figures of the body onscreen and offscreen can mirror each other, so do the figurative bodies of technology in these videos point to the technologies that mediate music videos and pop music itself.

The Bodies of Pop: Recording and Mediating Performance

Materiality seems axiomatic to how we experience and understand pop music, given pop's dependence on recording technologies, since its earliest days, for production, distribution, and consumption. This applies regardless of how far back one goes to reach the birth of pop music, or even how grounded or not one approaches such origin stories.

Milner (2009: 3) uses perhaps the most fanciful origin myth, linking recording to the origin of everything as he opens his "story of recorded music": "The first thing the universe did was cut a record." For him, in the "400,000 years after the big bang, all of creation was a hot, dense, soupy substance that trapped light. It also conducted sound". A smaller timescale makes Gayraud (2020: 5) slightly less cosmic in describing pop as "born of the meeting of distant traditions: the human habit of singing, and an industry—the record industry—which…has endowed it with a technical capacity for reproduction and mass distribution".

The materiality of pop music, previously discussed in terms of bodies, but now focused on recording technologies are found in the more grounded presentations and similar claims made by two recent histories of pop music. In Stanley (2013: 3), "the modern pop era began in 1952…the year the first seven-inch singles were released" in Britain. This book, and its account of the music, ends fifty years later with "the decline of pop as a palpable, physical thing in the nineties" (p. xii). Doggett (2015) takes a longer view that doubles Stanley's timeframe, from fifty years to little more than a century. Nevertheless, even beginning his account in the late 1800s rather than Stanley's 1950s, Doggett still opens with recording technologies, in a brief chapter conveying how "[t]he invention of recorded sound transformed music from an experience into an artifact, with physical and psychological consequences which reverberate to this day" (p. 5).

However, Doggett introduces another aspect of the materiality of pop music when he continues with a longer chapter on ragtime, the music he notes for how it was "built around a rhythmic device known as syncopation" (p. 30). Doggett's final chapter, despite ruminations on the recurring pronouncements of the "death" of rock-and-roll, is far less elegiac than Stanley's: Doggett finds in today's electronic dance music a line reaching back to the rhythms of ragtime and the call of the dance floor. This aligns the figurative bodies (pop music's dependence on technologies of recording and mediation) with figures of the bodies of performers and listeners, whether the music is visible or not.

My own general approach toward pop music and specific research interests in music video forms include an openness to the fanciful and the figurative in understanding pop music, whether Milner's cosmic metaphors or Gayraud's appeal to what appears like human essence. More importantly, the necessity of both recording technologies and bodies in motion to the materialisation of pop music is key, especially for how they interrelate in the music video, the audiovisual recording which both showcases and invites bodies to perform in relation to it.

Upon first consideration, this scheme seems cleanly divided; recording technologies literally transform pop music into product and dancing bodies present commonly recognised images for how pop music is consumed. A more fruitful approach, however, not only traces the process of production to consumption as separate moments but links them more inextricably. Pop music offers a counterpoint to Phelan's separation of performance and representation. In pop music, recording not only preserves a performance event someplace (studio space or live venue) for later reproduction but also allows pop music to emerge in the first place.

Additionally, links between the materialities of recording technology and of performing bodies promote relationality. Lacasse (2018) works with ideas of transtextuality from the work of literary theorist Gerard Genette. Transposing these to popular music, the key term becomes "transphonography". This focus on the recording or the "phonogram," is justified by how it "*fixes* and *stages* a set of combined *performances* of a given ideal *composition*" (p. 12). In this framework, pop musical texts exist because performance and its technological (re)production are inseparable.

Following similar emphases on recorded performance, Auslander (2006) presents a compelling proposition. Acknowledging how "seemingly disembodied performance has been the norm since the popularization of the phonograph that began in the 1890s," he nevertheless

qualifies how immaterial performances on record are "not truly disembodied" (p. 263). They conjure in the imagination the bodies that performed the music that has been recorded. As such, these

> cultural artifacts of popular music not only record and preserve performances that took place elsewhere: they are the raw materials from which fans actively construct performances, and the musicians' presence, in the present." (Auslander 2006: 263)

Emphasising recording technologies and performing bodies as key indicators of the materialities of pop music extends to the focus here on music video. It is the format for popular music today that visibly demonstrates the integration of recording technologies and embodied performances. Pointing out this integration is significant, because music video resolves the Phelan argument by foregrounding mediation, both through the performing body and recording technologies: figures of the body and figurative bodies. As a performance scholar himself, Auslander (2006) counters Phelan through a more expansive concept of performance. A recording preserves a performance, becoming a medium that can reactivate the performance, first in the imagination of audiences who can access the recording and potentially in the response of their listening bodies. For Auslander, performance is like Lacasse's recording: a means for preserving a performance.

Extending Lacasse's definition of audio recordings or phonograms, music videos are audiovisual recordings or phonograms of audiovisual musical performances. Also, with music videos readily available on the online video platform YouTube, "the dominant musical medium is no longer audio, but video" (Osborn,2021: 1). Audiovisuality activates more than one sensory register, giving music videos a broader materiality compared to audio recordings, appealing to audience's bodies in different ways. Music video imagery does not, therefore, always depict musical performances, so relations of sound and image are more varied, especially in what kind of bodies perform what kind of actions on screen. For most of Beyoncé's "If I Were a Boy" (for example), the singer performs dramatically, portraying a character in a story while her song plays in the background. When Beyoncé is finally shown singing in the final half-minute of the video, its impact is enhanced by how long the video withheld the musical performance by foregrounding a dramatic one that serves a narrative purpose.

How Audiovisual Music Feels: Metaphor and Affect

Throughout this paper, I have deployed close textual readings as a method, guided by a shifting use of figurative language intended to ground my readings in the materiality of the texts I have examined. Focusing on the materiality of music videos – as audiovisual configurations – allows me to emphasise perceptual features that engage the senses. Another result of using these tools – close textual readings and the use of metaphor – is how they invite affective experiences, but ones that remain grounded in textual forms.

Svegaard (2019) provides a brief but comprehensive rundown of several key figures and ideas related to audiovisual music in a paper on fan-made videos where he distinguishes the "vids" he studies "from commercial music videos and other forms of remix video and fan-produced video content". This derives from the literature he cites. For example, Svegaard refers to Turk (2015)'s claim that the non-commercial aspect of "vids" is tied to "rhetorical and emotional effects on their audience" (Turk 2015 in Svegaard 2019).

However, commercialism and emotional impact hardly seem mutually exclusive. After all, pop music has been critiqued for its affective politics (see Desai-Stephens and Reisnour 2020). Moreover, pop music's commercialisation is inextricable from its reliance on recording technologies that turn music into a product that can reach consumers, which is how the music

becomes "popular" in the first place. Tracing these dynamics and evaluating them on such terms is beyond the scope here. More useful are ideas that logically follow from Svegaard's (2019) close reading methods, especially those that consider affect.

Svegaard uses the term "audiovisual music" to justify using musicological approaches in textual analysis. He directs attention to the textuality of music using this argumentative flow:

1. Turning away from song lyrics leads to a focus on mood, emotion and "affective response to and immersion" in the musical text.
2. In "considering music as a narrative and affective force," Svegaard turns to description and metaphor rather than specialised musicological terms in his discussions, an approach more inviting to researchers working in disciplines outside the field of music scholarship proper.
3. In the paragraph right before the conclusion, he brings up the issue of voice, but not for lyrical analysis to sneak in through the back door but focusing instead on vocal performance, particularly as a marker of gendered identities.

Several qualifications are worth emphasising, especially in the affective experiences resulting from engagement with musical texts. Instead of audience-based research, Svegaard practices textual close reading. Brinkema (2014) does similar work in film studies, advocating a position where "[t]reating affect as a problematic of structure, form, and aesthetics is an attempt to reintroduce particularity to any consideration of affects" (p. xvi). This particularity is not without its issues, however. Anticipating objections, Brinkema (2014) acknowledges how "taking affect away from spectatorship studies, positioning affect as a matter of aesthetics, form, and structure, undeniably removes corporeality, experience, physicality, viscerality, and skin shudderings from the discussion" (p. 40). Her response is to assert (textual) form as fundamental to any discussion of (spectatorial) bodies.

Svegaard (2019) has demonstrated metaphor as useful for analysis, but metaphor's capacity to relate two different entities can also reinforce Brinkema's position regarding form. More than a prerequisite for spectatorial bodies, conceptualising textual form as already textual body recognises corporeality and materiality in textuality itself. This is a metaphor that works with my approaches here: anchored on materialities of the text, framed by metaphors of the body, and validated by my own sensory and embodied experiences. This allows me to engage with affect through textual form, beginning from what my embodied viewing experience gives me. The focus on experience here links to phenomenology, which I learned via cinema studies, another field that examines audiovisual textual forms, and to which I now turn.

How Seeing Movies Feels: A Detour Through Phenomenology in Film Studies

The breadth of phenomenological thought requires clearly specifying and limiting what is discussed. Rather than operating from the broadest possible field of human experience that phenomenology covers, since music videos are audiovisual texts using moving images to deliver music, applications of phenomenology in film studies are my starting point. This limits the scope of discussion and spotlights the key role played by French philosopher Maurice Merleau-Ponty for a group of film scholars working with these ideas. Among the key features of Merleau-Ponty's phenomenology is an emphasis placed on perception and the body, prominent concerns in the earlier discussions here. I cover these philosophical foundations in this section.

Even a cursory overview of phenomenological film theories reveals their major contribution toward experiencing movies beyond the visual register. Neither do these approaches stop at

audiovisuality. As significant as film sound scholarship has been, the groundbreaking body of work by Michel Chion for example, the emergence of touch as sensory register and metaphor for the relations between movie and audience is more useful here, given my interest in a bodily engagement to music videos.

Sobchack (1992) is arguably the first major work in English that applies Merleau-Ponty to the film experience. Although its title – *The Address of the Eye: A Phenomenology of Film Experience* – seems to focus just on that one sense-organ, this is actually "[r]esonant with the body's other senses" (Sobchack 1992: 25). Furthermore, "[a]s a perceptive body, I am able to see texture. My sense of sight is pervaded by my sense of touch." (p. 77, emphases mine). Sobchack not only uses a word with sonic associations ("resonant") but also blends other senses like touch to sight, matching the experience of multisensory perception by bodies.

These ideas lay the groundwork for later works like Sobchack (2000) but also other thinkers who have developed their own ideas on haptic visuality (Marks 2000), often using metaphors like the tactile eye (Barker 2009), and the baroque flesh (Walton 2016) – works where the sense of touch connects metaphorical uses of the body to describe cinematic experience. When film scholars like Rutherford (2011) and Fife Donaldson (2014) both work on mise-en-scène, the visual composition of images is similarly treated as a materiality that makes affective experience possible, giving visual images textures that can be touched and therefore felt.

These film-phenomenological approaches avoid the "image fetishism" that Goodwin (1992) identifies as an assumption in music video studies that leads to "empirically unsound" (p. 49) attempts to textually analyse music videos. Going beyond a disembodied and distanced gaze, phenomenology includes more proximate senses like hearing and touch. Sensations and perceptions emerging from these multisensory encounters are rich enough to engage one's attention, avoiding the limitations of reading music video through "images and lyrics and not to its audiovisual relation or the music as such" (Korsgaard 2017: 5). Two additional ideas need further emphasis here:

First, touch results not only in close connections between bodies but in a contact that joins them. This models how sound and vision are so closely bound in music video texts. The textual body of the music video lies upon the proximity and intimacy between materialities of sound and vision. Through such intimate proximities, affect emerges from material surfaces. Phenomenology adds other types of relationality, not just between materials composing a text but also relationalities between text and reader, performer and audience, materially distinct from the other but nevertheless joined in an aesthetic experience.

Second, Maziz (2022: 11) argues for the pivotal role played by metaphorical language in the broader work of Merleau-Ponty. If "perception itself is expressive…an expression that happens only through bringing forth the latent through a creative act, a poetic act", that creative and poetic act – the phenomenological engagement with reality – happens through metaphor. Furthermore, "[w]ithin this embodied ontology, metaphor brings further sense into being. It is a birthing of the latent meaning that was pregnant within the perceptual taking in of the world" (Mazis 2022: 12).

In Svegaard (2019), metaphor is used similarly to explain perception and its expressivity, in relations between Svegaard's sensibilities as audience and the vid he was engaging. Words derived from phenomenological thought do not appear in Svegaard (2019), but his work there is by no means incompatible with this approach, as I have shown in the earlier sections of this essay. These ideas, developed independently of each other, mix to provide an interdisciplinary approach to studying music video.

Conclusion: Personal Journeys Through Bodies of Metaphor, Relation, and Connection

The preceding discussions have established, from the beginning, a recognition of how materiality is fundamental to understanding pop music. Specifically, this task involved looking at music videos as pop songs in audiovisual form, with the body used as a generative tool for studying these. It combines two dimensions in how pop music is materially experienced. One is how producing and consuming pop music rely on technologies of recording and playback (or reproduction), locating the media where music moves in objects, rather than vibrations in air. When media mix, say in music video's deployment of sound and image, it operates like a body, made of discrete but related parts.

Another way that bodies are central in pop music works from historical accounts that acknowledge how performing bodies also join production and consumption: performers make music for recording or on stage. To this audiences respond in a range of performance movements, from elaborate synchronised choreographies to rhythmic tapping of feet or nodding of heads. Performances, whether live or recorded, potentially unite the bodies of performers and audiences. This relationality of pop music experiences, people joined in an aesthetic encounter with music, is also the performance of a social body.

Music videos, pop songs in audiovisual forms, make such bodies visible. Performances embody music in a way that recalls Chion (1994: 72)'s description of "visualized sound – i.e., accompanied by the sight of its source or cause…[as] an 'embodied' sound, identified with an image". Such visibility is distinct from presence, since even when performing bodies are absent in music videos, audiences tend to imagine they see bodies (Auslander 2006). Perhaps visibility is virtual or potential, while presence is actual, even when mediated as visual image.

However, the very complexity of music videos as texts poses a challenge in terms of method. While music videos can be analysed with detailed breakdowns of meaning and interpretation, this runs the risk of dis-integrating the relations between sound and vision that the texts embody. Despite the pleasures of meticulously isolating objects seen in the images within music video frames and extracting meanings from these, the overall value of the music video as an audiovisual recording of a pop song performance also merits attention.

Reading Svegaard (2019), an article written by a music scholar looking into (a kind of) music video and recognising affinities in my own research as a film scholar looking into (another kind of) music video, was a striking experience. Studying similar kinds of text from different directions, independently of each other, led to a happy accident demonstrating the emergence of cross-disciplinary approaches that are inclusive and inviting. This emergent relationality between disciplines is reminiscent of how metaphor works, also a prominent feature in Svegaard's work that I explore here by means of the figure – in all senses of the term! – of the body, which moves positions in relation to music video frames.

The moving relationality of the metaphor of the body, applied here to studying music videos, coincidentally echoes literary critic I. A. Richards's model of metaphor in interesting ways: " *Vehicle* is Richards' term for the language mechanisms used to illustrate the underlying idea or subject of the *tenor*." (Brown 1992: 227). Vehicle implies movement and transport; tenor is a voice, its etymological roots in *tenere*, the Latin word for "holding on."

Moving relationalities are also at work in music videos, which, like bodies, are made of parts that interrelate in increasingly complex ways. Frith (1988: 216) describes how "movement becomes the metaphor for sound – in visual excess, fast cutting, fragmented swirling bodies, purposeless speed". Visual elements like cinematography and editing come together in moving images, like how songs bring together melody, rhythm, harmony, and other sonic elements. Sound and vision combine in multiple ways in the audiovisual song that a music video is, their interactions akin to a performance demonstrating relationality, analogous to how performer and audience bodies come together.

Bodies (and how they relate) vary, as do songs and music videos. Common structures and patterns exist, some more typical than others. Our musical experiences, however, are enriched by being open to what bodies (are) present to us, if "[w]e do not decide in advance, prior to our perceptual engagement, the arrangement and organization of our perceptual field" (Sobchack 1992: 71). Applied to music videos, this openness leads to rich perceptive encounters, moving from sensation to emotion.

I have little access to the theoretical and conceptual apparatuses of musicology. Nor do I focus on the context-driven sociological approaches in early popular music studies. My interests are in medium, form, and textuality – overlapping ideas that do not always mean the exact same thing. This essay traces my own explorations of finding my way around and through the readings I found most helpful, finding ways to keep a simple figure generative – the body, as concept and metaphor.

Steen (2011: 59)'s work on the metaphor identifies three dimensions: "naming (linguistic function), framing (conceptual function), and changing (communicative function)". In my essay, the body (as) metaphor works across these three aspects, distinct but not mutually exclusive. By deploying "a set of correspondences, or a mapping, between two conceptual domains" (Hermann and Sardinha 2015: 8) – namely, music video and body – a constant movement across these functions becomes observable. What appears is a conceptual dance of the body moving in relation to the music video and vice versa, thought becoming musical.

Andrew Ty is a PhD candidate in screen studies at La Trobe University who is based offshore in the Philippines. His thesis explores audiovisual musicality and intermedial performance in the songs of South Korean pop group BTS and how their delivery in modes other than the purely auditory perform a type of popular aesthetic cosmopolitanism. He has presented papers on ekphrasis and intermedial reference and on how the transformation of bodies and spaces redefine presence and performance. His discussion of BTS's "Heartbeat" music video as a self-reflexive musical has been published as a paper in the peer-reviewed journal *TEXT: Journal of Writing and Writing Courses*.

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