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From Vivaldi to Coca-Cola commercial
Conceptual representation of winter in selected musical pieces

► The idea that music as a metaphorical mode of expression reflects, and results from, human cognitive capacities has emerged relatively recently. Predicated on insights from cognitive science, this new approach in the field of music theory has been pushed to the outskirts of criticism from its very outset. Indeed, contemporary musicology by and large focuses on formal aspects of a musical work, rather than its cognitive and conceptual apparatus. In doing so, it not only denies Deryck Cooke's conviction in *The language of music* (1959) about "musical meaning [being] tied up with the expression of emotion" (Zbikowski 2008: 506) but it also ignores George Lakoff's and Mark Johnson's discovery in *Metaphors we live by* (1980): the recognition that conceptual metaphor (CP) as a mode of thought permeates our everyday discourse. The traditional paradigm within the realm of music theory presents music as an autonomous language governed by its own grammar, as a self-referential category studied in terms of texture and content. Firmly grounded in structuralism (Lévi--Strauss 1967; Babbitt 1972), such a scientific framework aims at "developing systematic perspectives on musical organization and on close readings of individual musical works based on these perspectives" (Zbikowski 2008: 504). However, through application of professional terminology, it ultimately fails to capture the essence of music, since, as Vladimir Karbusicky (1987: 433) remarks, "thought in music occurs primarily in asemantical shapes and formulas". More importantly, owing to its *ineffability* (Jankélévitch 2003: 72), musical thought defies any attempts at verbalization by means of non-metaphorical language. Yet, even the replacement of scientific jargon with natural, metaphorical language alone does not necessarily lead to a better understanding of musical expressivity, as evidenced in Nel-

son Goodman's *Languages of Art* (1976). In Roger Scruton's (1974: 222) view, Goodman, for all his efforts to link music with metaphor by describing certain musical motifs or patterns as expressive of specific emotional states, "makes no place for human understanding" because he mistakenly imposes expressivity on the musical work and, in consequence, deprives that work of its inherent property.

The cognitive approach to music (Saslaw 1997; Walker 2000; Zbikowski 1998, 2002, 2008, 2009), which borrows heavily from CM theory, seeks to address the issues of language and expressivity in the construction of musical meaning. The framework rests on two key assumptions. First, if music constitutes a complex metaphorical system *per se*, then the key to accessing and understanding its structure lies in the use of metaphorical language to describe it. As Scruton (1983: 106) astutely notes, "if we take those metaphors away, nothing of music remains, but only sound". Second, granted that music reflects, and arises from, human cognitive abilities, it may be concluded that its meaning and its immanent property—expressivity—are anchored in our embodied experience (Johnson 1997; Walker 2000). Thus, the exploration of the listener's "responses may be another avenue to understanding the structure" (Guck 1981: 41) of music. Subsumed under the cognitive paradigm, such an exploration marks a shift from text-centered, formalistic accounts to listener-centered analyses, by construing the conceptual dimension of a musical work through the lens of emotional responses. In a nutshell, it investigates what mental representations and associations are evoked in our minds while we are receiving musical stimuli. According to Zbikowski (1997), whose large body of scholarly work has been devoted to examining the particulars of the listening process, in order to make sense of music samples, we take advantage of two basic cognitive tools: (1) categorization and (2) cross-domain mapping. Significantly, both instruments—(1) "listeners' active organization of sound phenomena into musical categories" (Zbikowski 2011: 86) and (2) their "construal of sounds in terms of concepts taken from some other domain" (Zbikowski 2008: 504), such as literary or cultural knowledge—complement each other and are guided and structured by conceptual models, or mental phenomena Zbikowski (1997: 217) defines as "stable cognitive structures that consist of concepts in specified relationships, and that pertain to specific domains of knowledge". Importantly, in the process of cross-domain mapping, our construction of musical meaning is facilitated by *image schema* (Johnson 1987), an abstract construct assembling "repeated patterns of bodily experience, which allows us to describe the relatively abstract and ephemeral domains of sound in terms of concrete physical experience" (Zbikowski 1998: 3). Following this logic, a sequence of notes played *staccato*[3] (up and down move-

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[3] For the sake of clarity, some of the less comprehensible musical terms used in this paper have been explained in the glossary. The definitions have been taken from http://www.naxos.com/education/glossary.asp and http://library.thinkquest.org/2791/MDOPNSCR.htm/.

ment) or *legato* (right and left movement) could be understood by resorting to the DIREC-TIONALITY schema.

Equipped with these cognitive terms, this paper argues that musical pieces, as exhibiting observable formal regularities, may exemplify certain concepts. Music, then, is treated here "as a means of structuring knowledge" (Zbikowski 2011: 86). In the present study, we propose to examine how the concept of WINTER has been rendered in six selected works separated in time, yet explicitly (through programmatic titles) or implicitly (through appearances in Christmas productions) united by the common motif. Our research material includes: (1) Antonio Vivaldi's *The Four Seasons: Winter* (ca. 1725) violin concerto composed in the Baroque period and based on the *imitazione della natura* idea; (2) Joachim Raff's first movement (*The First Snow*) of his Symphony no. 11 *The Winter* (1876), written in true Tchaikovskian fashion; (3) Peter Tchaikovsky's *Dance of the Sugar Plum Fairy* (1892) from the late Romantic ballet *The Nutcracker*; (4) Mykola Leontovych's *Carol of the Bells* (1904), a minimalistic choral work influenced by Ukrainian folklore; (5) Sergey Prokofiev's modernist *Lieutenant Kijé: Troika* (1933), an orchestral suite originally intended for cinematic release; and (6) the Coca-Cola Christmas commercial, a post-modern rendition of the winter motif, featuring the song *Holidays Are Coming*. The analysis[4] that follows aims at integrating the traditional and cognitive approaches to music, that is, it initially concentrates on the formal aspect of the selected works to provide a starting point for the examination of their conceptual dimension. We first intend to demonstrate how the structural organizations of the musical pieces reflect different moods associated with the concept of WINTER. This formal representation is charted in terms of seven parameters: tonality (major-minor), tempo (*adagio-presto*), dynamics (*pianissimo-fortissimo*), instrumentation, articulation (*staccato-legato*), texture density (homophonic-polyphonic) and rhythmic patterns (regular-irregular). Also, the paper hints at how our appreciation of the concept of WINTER is bolstered thanks to *multimodal metaphors*[5] (Forceville 2009), which in the analyzed works are cued textually, verbally and visually.

Our observations drawn from the preliminary comparative analysis have indicated that among the chosen musical representations of WINTER two concomitant modes of expression can be distinguished. While the first prevalently utilizes flowing, sombre melodic lines through string instruments and *legato*, the second one makes use of cheerful and ethereal

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[4] Due to limited space, we have decided not to include the scores of the compositions. To access them, see the bibliographical list at the end of this paper.

[5] Charles Forceville (2009: 398) defines multimodal metaphors as "metaphors whose target and source domains are predominantly or entirely presented in different modes". To illustrate this phenomenon, take, for instance, Lars von Trier's latest production *Melancholia* (2011). Provided that the film's plot revolves around the conceptual metaphor MELANCHOLY IS THE END OF THE WORLD, the abstract, target domain of melancholy could be understood by resorting to several overlapping source domains accessed by means of modalities which are: aural (leitmotifs; Wagner's prelude to *Tristan and Isolde;* suggestive soundtrack), verbal (nihilistic dialogues) and visual (the protagonists' breakdowns; close-ups of a planet called Melancholia).

melodies by introducing richer instrumentation (e.g., tambourine, bells, celeste), deploying *staccato* and applying *ostinato* techniques. The discerned differences in winter representation modes demonstrate that the broad conceptual model of winter in music comprises of a multitude of interconnected micrometaphors, such as PIZZICATO IS FREEZING COLD or CELESTE IS MAGIC. Such micrometaphors are creatively re-used in the Coca-Cola Christmas commercial, with the second mode of realization markedly more popular in contemporary renditions.

Step One: Formal Elements

Although in its exemplification of the concept of WINTER each of the six works puts the listener in a unique kind of mood, at the same time, one observes that there exist interesting analogies between the discussed pieces. Displaying formal regularities, they together form a coherent semantic sequence encompassing the gamut of emotions, from pensive contemplation to exultant joy.

Winter in Vivaldi's rendition resists straightforward classification. From the sombre, unsettling opening movement of the concerto, abundant in abrupt changes in dynamics and disturbing *pizzicato* sections, we move on to a temporary peace of the flowing, melancholic melodies in the second movement, to ultimately fall—in movement 3—into the uncontrollable cascades of notes expressing regret, tiredness, pain, disappointment and suppressed anger. While Vivaldi's Baroque winter representation indicates frequent mood swings, Raff's symphonic piece portrays two opposing scenes. Melancholic, leafless landscapes, depicted by means of a subtly sombre and grave A minor and through flowing melodic lines grounded in long notes, are contrasted with glimmers of hope, or occasional modulations to major tonalities, with snowflakes presented through short notes, *staccato* and droppings to *pianissimo*. In the meantime, unsettling string tremolos herald a harsh winter. Far from the nostalgic longings of Vivaldi and Raff, Tchaikovsky's sugary work emanates a magical, ephemeral and ethereal atmosphere combined with an air of cold and reserved purity and perfection. Such a fairy-like effect is achieved mainly thanks to the use of the celeste with its mild *staccato* and arpeggios. Just like Tchaikovsky's *Dance of the Sugar Plum Fairy*, Leontovych's *Carol of the Bells* verges on the supernatural. Nonetheless, while the former presents a fantastic world, the latter exudes spirituality that is enacted through foregrounded bells and a four-voice choir. Especially the choral part plays a crucial role in the work: it features the *ostinato* melodic line (soprano voice, further reinforced by the steady rhythmic pattern and consistent *forte*) accompanied by parallel descending chords (the other voices, performed in whole notes) to evoke a mood of solemn joy intertwined with an air of expectation, imminence and impatience. Finally, in contrast to the former works—changeable in terms of mood, Prokofiev's ironic *Troika* carries a basic semantic charge that may be described as explicitly joyful, salutatory, lively, even cheerful. It creates such a mood through

a number of musical devices, suffice it to mention major tonality (F major, with occasional modulations to D major), unusual instrumentation (tambourine, saxophone) and folklore quality (crude rhythmic patterns, irregular accents, *sforzando*, *rallentando*).

Since the above summary of the works' formal aspects may prove insufficient for a proper understanding of the conceptual part of the analysis, it is highly advisable to review the table including a more detailed description.

Vivaldi, *The Four Seasons: Winter*	**Tonality (To):** F minor; **Tempo (Te):** *allegro non molto-largo-allegro*; **Dynamics (D):** abrupt changes in dynamics (*forte-piano*), 2nd movement—*mezzo forte*; **Instrumentation (I):** solo violin, string quartet, *basso continuo* (harpsichord); **Articulation (A):** predominantly long cascades of notes played *legato*, 1st movement—*staccato*, *pizzicato* and *legato* in equal proportions; **Texture (T):** homophonic, distinctive melodic lines of the soloist, rich and dense harmonic structure in the *pizzicato* part; **Rhythmic patterns (RP):** regular rhythmic units, from crotchets to groups of thirty-second notes (building suspense); **Multimodality (M):** the programmatic title, Vivaldi's sonnets
Raff, Symphony no. 11 *The Winter*: *The First Snow* (1st movement)	**To:** A minor; **Te:** *allegro*; **D:** no abrupt changes, gradual intensification of dynamics, leading to short-lasting culminations (*tutti*), *pianissimo* (falling snow), flowing melodic lines in *mezzo forte* (melancholy); **I:** string quintet, woodwinds (flute, oboe, bassoon, clarinet), brass instruments (French horns, trumpets, trombones), occasional kettledrums and triangle; **A:** main theme: short phrases played legato, background—subtle *staccato* (snowflakes), strings—unsettling *tremolo*; **T:** homophonic, the main theme, in different variants, invariably brought to the fore; **RP:** irregular, main theme—in longer notes (crotchet, minim, whole note), *staccato* background—shorter notes (eighths, sixteenths); **M:** the programmatic title and subtitle
Tchaikovsky: *Dance of the Sugar Fairy Plum*	**To:** D minor; **Te:** *andante*, in solo part, even slower; **D:** all shades of piano, occasional *sforzando* in the accompaniment (as if to break a spell); **I:** solo celeste, string quintet, 3 flutes, 2 oboes, 2 bassoons, 2 clarinets, 1 French horn; **A:** mishmash—mild *staccato* in slow motion (celeste; ephemerality), harp-like arpeggios (magic) in solo part, *pizzicato* in strings; **T:** homophonic, distinctive melodic lines of the celeste performed in high pitches; **RP:** regular, main theme—four-bar phrases separated by pauses and consisting of a pause,

	2 sixteenth notes, 4 eighths, 3 groups of 2 sixteenths and 1 eighth plus 4 sixteenths; **M:** visual cues provided by a scenography of the ballet—whiteness, Christmas trees, augmented snowflakes
Leontovych: *Carol of the Bells*	**To:** F sharp minor; **Te:** *allegro*; **D:** Consistent *forte*, as if to articulate the accompanying lyrics; **I:** string instruments, bells (central)—steady ringing, a four-voice choir; **A:** *staccato* in the *ostinato* melodic line, many repetitions; **T:** two independent melodic lines, one in the soprano voice (*ostinato*), the other created through parallel descending minims, later—both lines unite and are performed *nota contra notam*; **RP:** very regular, the whole piece based on the following rhythmic pattern: crotchet-two eighths-crotchet; **M:** verbal cues characterizing the central motif (bells)—"they throw cares away," "bring good cheer," "gaily they sing," "their joyful tone to every home"
Prokofiev: *Lieutenant Kijé: Troika*	**To:** D major–F major–D major; **Te:** *moderato* (spirited), with clear slowdowns; **D:** the full dynamic range, *sforzando*, accents on the last crotchet of a measure (lively, folk like); **I:** tambourine foregrounded, saxophone (warm timbre), piccolo (has the resonance to penetrate a whole orchestra); **A:** mixed, but predominantly *staccato*, sharp *pizzicato* attacks (joy, cheerfulness); **T:** the leading theme goes hand in hand with folk music motifs (*pizzicato* sections); **RP:** very simple, folk like, the main theme is built on crotches, eighths and dotted minims; **M:** no other source domains
Coca-Cola commercial	**To:** unspecified major; **Te:** introduction in *largo*, as soon as the *ostinato* voice comes out, the tempo accelerates and reaches *allegro*; **D:** the volume increases gradually, together with the emergence of a new voice and instruments; in the end, it reaches the climax; **I:** introductory choir (angelic voices, electronically modified), mixed choirs, strings in the background, percussion instruments: bells, cymbals, hanging chimes, triangle, tambourine in the foreground; **A:** *staccato*, numerous repetitions, strings play *legato* (flowing melody, calmness); **T:** multidimensional, polyphonic structure: (1) angelic voices with bells, (2) the *ostinato* melodic line performed by a mixed choir, (3) two competing choirs, (4) percussion instruments; **RP:** long notes – dotted minims, whole notes, one rhythmic unit standing for one musical phrases (many pauses); **M:** visual cues such as Santa Claus's image, red colour, a father embracing his son, both looking in sheer

	fascination at the passing trucks full of coca cola, shining lights; verbal cues such as descriptive lyrics of *Holidays are Coming* ("something's coming, coming to town", "something magic in the night, can you see it shining bright?", "holiday refreshments what we bring").

A cursory glance at the table shows that the 1990s Coca-Cola Christmas commercial does not merely mark the culmination of the evolution that WINTER has undergone from its Baroque representation to its modern renditions. Combining slightly melancholic solemnity (flowing melodic lines in the background and electronically edited angelic voices) with exultant joy (competing choirs and percussion instruments in the foreground), the commercial in the first place constitutes an amalgam of carefully selected formal elements (all of them explicitly positive in their undertone) from the other five pieces. For the purpose of creating this fusion, it deliberately derives from earlier winter representations to generate a dense texture composed of diverse musical devices. As a multi-layered, polyphonic work, the commercial has the potential to manipulate, at a number of levels, its viewers into associating a cheerful Christmas time with the pleasure of drinking coca cola. Clearly, it does so mainly through the steady acceleration of tempo (from *largo* in the introduction to *allegro* in the conclusion), the gradual increase in dynamics (from *piano* performed by electronically edited angelic voices to *forte* created by the overlapping of several independent melodic lines) and the use of rich instrumentation (e.g., a profusion of percussion instruments). Simultaneously, the joyful and invigorating portrayal of winter in the Coca-Cola Christmas advertisement is—as it usually happens in media productions released for commercial purposes—further emphasized by visual (e.g., shining lights, red colour, and a father embracing his son) and verbal (lyrics) cues that accompany and supplement the suggestive soundtrack. The commercial, then, enables us to conceptualize WINTER through a source domain built on at least three different modes (sound, lyrics, vision). By comparison, in their illustration of winter the other discussed pieces have at their disposal at maximum two modalities, with Prokofiev's Troika reduced to soundtrack music and the other four works additionally equipped with either verbal cues or visual reinforcement.

Step Two: Conceptual Reverberations of Formal Features

If we are to analyze the selected musical works in terms of their conceptual underpinnings, we have to note that there exists no simple, straightforward equation between parameters and concepts they evoke. As it has been mentioned above, there are at least two modes for expressing WINTER in the discussed musical pieces: as a result, the six chosen pieces simultaneously exhibit similarities and differences in their formal structure. More importantly, however, WINTER taken as a conceptual category displays certain anomalies.

Firstly, it is nigh impossible to pick a musical realisation of the WINTER concept that may be termed universally prototypical. We firmly believe that musical pieces foster certain "typical" conceptualisations, but it has to be stressed that these remain largely context-dependent. As such, they display a number of structural irregularities: for instance, winter conceptualisations follow an anomalous distributive paradigm. Placed somewhere in-between two broad modes of expression, the works conceptualising winter in music cluster loosely around some traditional renditions, instead of forming typical central-peripheral distributions. In fact, it may be argued that musical pieces portraying winter function in terms of *family resemblances*, with many members of the group forming certain subsets linked by common features. The previously mentioned acentrality might also be partially accounted for if we remember that the selected pieces were composed in a period spanning from 1725 to the 1990s. Nowadays, cognitive scholars begin to recognise the fact that metaphors do evolve in time (Forceville 2009: 27; Gevaert 2001, 2005). The metaphor of winter in music is no exception: what was deemed to be wintry in the music of 18th century differs vastly from the style preferred in the 20th century. Predictably, works composed in the same period generally exhibit more similarities than pieces far removed in time; nevertheless, it has to be stressed that musical fashions might linger, disturbing temporal evolution of tastes. Thus, the musical metaphor of winter provides a rare occasion to observe how exactly metaphors evolve and change together with evolving conceptual systems.

The category of musical pieces illustrating the WINTER concept exhibits yet another puzzling quality—namely, the peculiar behaviour of its attributes. Parameters cannot be readily equated with emblematic category attributes for two reasons. Firstly, the majority of musical parameters we have chosen for analysis are not simple binary switches. If we were to categorise a bird in terms of its prototypicality, we would for instance assess whether it has or has not the ability to fly: two straightforward options neatly cleave the category of birds into fliers and flightless. Granted, a number of selected parameters are binary switches. Tonality parameter distinguishes between works in minor and major scale, with no intermediate solutions; similarly, in terms of texture density, works can only be homophonic or polyphonic. Nonetheless, the remaining parameters do not follow binary distribution; for example, tempo and dynamics bear a greater resemblance to sliding scales between absolutes, with musical works placed somewhere in-between. Such continuums pose more analytical problems, but are essentially a gradation of features that translates into a gradation of prototypicality for category members. Yet, a significant group of parameters assesses intangible phenomena that cannot be easily evaluated in terms of binaries or continuums. For instance, the articulation parameter appears to separate works according to prevailing *staccato* or *legato* articulations; however, most works employ both articulations and—to confuse the issues even more—other manners of articulation (as *ostinato* or *pizzicato*) may be superimposed on those, further convoluting the analysis. In the same vein, appraisal

of the perceived regularity or irregularity of rhythmic patterns creates dilemmas: musical pieces shift effortlessly between regular and irregular patterns, at times simultaneously exhibiting both. The final parameter, instrumentation, refuses to submit to most analytical methods: a choice of trumpet over flute has its consequences for the resultant conceptualisations, but these tend to be largely subjective.

It can be thus observed that an application of some parameters in categorisation causes more problems than it solves. However, another peculiarity of the attributes of winter in music category somewhat alleviates these difficulties. As we have seen, parameters matter little if taken separately: even the most telling of them, tonality, cannot reveal more that the fact that works in major are likely to sound happy and those in minor, sad (Kamien 2008: 46)[6]. Yet, if the data obtained through parameters are combined, certain observable regularities begin to surface. To rephrase it, it is not the choice of particular ingredients, but the combination of the said ingredients which makes some mappings more likely. Of course, there are numerous possible combinations of parameter values and every one results in a different outcome. In turn, resultant musical pieces may evoke certain moods, but these impressions tend to be fleeting and vague. Nevertheless, if these impressions are strengthened through specific reinforcement, a stable conceptual mapping may emerge, linking musical features with other concepts. In our study, associations between winter and music are reinforced through multimodal embedment, which may be explicit or implicit. Explicit multimodal embedment works via the verbal modality. Winter musical pieces may have programmatic titles that foretell the conceptualisation their composers intended to create: simply naming the work a 'carol' presupposes that listeners will begin forging tangible conceptual links between the concept of winter and the musical piece itself. Implicit multimodal embedment fosters these links through different mechanisms: for instance, in cultural works like films or ballets, the cross-domain mapping between winter and music arises through association with winter-themed images, actions and dialogues, forging a complex multimodal metaphor. At this stage, we should restate the fact that these cross-domain mappings exhibit cultural embedment as well. For instance, association between Christmas and winter remains conceptually natural only in the Northern Hemisphere countries of Christian background; other conceptual systems learned to link Christmas festivities with winter only because of the cultural impact of the Western culture. Time and space matter in musical metaphors, as fashions in music change between periods and countries. Even if a piece has no multimodal embedment, it may gain one via cultural baggage: if it is similar to other

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[6] There might be a psychophysical explanation for this phenomenon. Cook argues that minor chords involve an increasing pitch and major chords the decreasing one. Use of increasing pitch in human languages and animal vocalisations denotes weakness, defence, submission, questioning or politeness. Conversely, decreasing pitch in human and animal communication tends to express dominance, strength, assertiveness, statements and commands. In musical harmony, weakness and submission of the minor chord arguably translates into sadness and assertiveness of the major chord evokes joy and happiness (Cook 2006).

pieces already associated with winter, the pre-existing conceptual link may be extended to include the new work.

Having discussed the unusual properties of the category of works that conceptualise winter in musical terms, we now intend to reappraise concisely the seven chosen musical parameters in order to ascertain what kind of conceptual links with WINTER they may foster. First of them, the tonality parameter, belongs to the group of binary switches. The musical piece may be tonally *major* or *minor*, and thus it may respectively evoke positive or negative feelings in the listener. In turn, tonalities may awaken positive winter associations (joyful festivities, winter sports and Christmas) or prompt negative winter concepts (death, cold and depression). As we shall see, tonality plays a role in conceptualising musical winter: among the analysed works, the musical pieces in minor are characterised by certain solemnity even the most cheerful lyrics cannot quite dispel.

The parameters of tempo and dynamics (volume) exhibit a tendency to modify to a degree the emotional response induced by tonality. Faster pieces sharpen the emotional response: fast pieces in minor tonality may project feelings like frustration or desperation in cold weather, whereas uplifting, fast works in major tonality bring to mind excitement and spirited winter entertainment. Slow-paced works dampen extreme emotive responses: leisurely paced works in minor spur feelings of coldness, reserve and loneliness, while similarly paced works in major incite spirits of pleasure and fulfilment. Similarly, dynamics strengthens what is already present. Rapid changes in volume serve to accentuate certain moments or to unsettle the listener; whether this results in joy or fear depends on the combination of other factors. Consistent volume produces consistent emotive response and gradually increasing dynamics leads to a gradual culmination of listener response, up to the point of climax.

The instrumentation parameter stands for perhaps the most puzzling one. Suffice it to say at this stage of analysis that string instruments tend to appear in all winter pieces, but from the late 19th century onwards they were gradually overshadowed by flutes, celestas and bells which produce sharper, crisper sounds. Somewhat linked to instrumentation, the articulation parameter indicates that an analogical change in tastes occurred at the end of the 19th century. Earlier pieces often utilise *legato* articulation, in which notes are played smoothly, without any breaks; as a result, they bring to mind melancholy and pensive meditations, particularly if coupled with minor tonality and slower tempos. Around the end of the 19th century, there occurred a shift to *staccato* articulation and somewhat akin articulations of *ostinato* and *pizzicato*. *Staccato* articulation assumes that notes are played separately, with spaces in between, which results in more definite, sharper sound. Application of *ostinato* presupposes a melodic line consisting of a group of notes that are repeated with little to no change; as such, it creates the air of imminence and definiteness. In turn, *pizzicato* signifies plucking the strings with fingers instead of using the bow: this articulatory

technique produces unusually shrill, short notes. Instrumentation and articulation change occur in the same period, suggesting that they may share their conceptual origin; later pieces consist of clearer, crisper notes which promote livelier, stronger responses.

As for the last two parameters, texture density and rhythmic regularity, they might be said to influence the winter conceptualisations to a lesser degree. Later works tend to favour polyphonic texture, featuring at least two melodic lines; as such, these changes herald the increasing complexity of post-nineteenth century pieces. One appraising the chosen winter pieces in terms of rhythmic regularity may note a certain shift towards regularity: from the start of the 20th century onwards, wintry musical pieces grow in orderliness and simplicity. The described consistencies in parametrical shifts suggest that these musical features are interconnected; how exactly they influence the cross-domain mappings will be investigated in the next section.

Step Three: Mappings between music and wintry phenomena

The first of the discussed works, *Winter* by Vivaldi, actually consists of three separate movements. However, striking similarity of articulations and tonalities employed indicate that all these movements express the same conceptualisation; as such, they will be treated as one. Composed in 1725, *Winter* vividly conveys the nature of the conceptualising mode we have previously named 'the sombre' one[7]. The first movement evokes a solemn and unsettling mood, creating a strained atmosphere of suspense and uncertainty. The second one tends more towards melancholic; in contrast, the final one reflects not only regret and tiredness, but also suppressed anger and giving vent to frustration, all voiced through high-pitched notes and climaxes. The general mood of these movements alternates between grave and angry: we could detect no direct cheerfulness.

Our personal impressions seem to be supported by certain parametrical regularities we have observed in the three movements of *Winter*. In terms of tonality, *Winter* is composed in F minor; as we have mentioned earlier, minor pieces inherently gravitate towards gloomier moods. The tempo varies, shifting between slower (*largo*) and faster (*allegro*); these changes appear to modify the effects of the minor tonality, respectively creating melancholic and frustrated moods. Similar structure can be observed in changes in the dynamics parameter: movements fluctuate between *piano* and *forte*. Noticeably, the melancholic 2nd movement is kept in *mezzo forte*: in contrast to anger, a mood of quiet dejection is best reflected through maintaining an unvarying sound level. *Winter* employs limited instrumentation; select string instruments (mostly violin) and harpsichord bring to mind the coldness and emptiness of wintry scenes, especially if one remembers about musical articulations used in these movements. The first one necessitates the use of *staccato*, *legato* and *pizzicato* in

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[7] What follows are our personal impressions of moods evoked by particular pieces. These are backed by an analysis of parametric regularities in the subsequent paragraphs.

equal measure, with additional unsettling *tremolos*; two subsequent ones are mostly based on *legato*. As we shall demonstrate, earlier musical pieces depicting winter have a tendency to employ *legato* articulation, which imbues music with certain smoothness, but also, in our view, dampens to a degree the emotional response of the listener[8]. All movements are homophonic, but there are shifts in regularity: for instance, the 3rd movement involves regular rhythmic units alternated with uncontrolled cascades of fast notes, as if venting one's frustration. The pieces are multimodally anchored to the winter concept through their programmatic name (*Winter*) and the sonnets Vivaldi supposedly wrote, which embellished music with words[9].

As an example of a musical conceptualisation of WINTER, the work of Vivaldi appears to demonstrate the existence of several conceptual micrometaphors that cluster around the central cross-domain mapping between WINTER and MUSIC: the MUSIC IS WINTER metaphor. Generally speaking, each of the six analysed pieces maps certain elements from the source domain of WINTER onto the target domain of MUSIC. Metaphors may be appraised in terms of certain internal criteria: *clarity*, *richness*, *systematicity* and *abstractness* (Stockwell 2002: 106–9). As we shall see, the MUSIC IS WINTER metaphor belongs to a class of expressive metaphors associated with artistic employment of modalities; in such metaphors, many predicate relations within the metaphor may be carried over between domains (high scores in *richness* criterion), but it is not clear which features are mapped (low scores in *clarity* criterion). As the choice of the source is imposed on the listener through the programmatic title of the work, the MUSIC IS WINTER metaphor demands much more cognitive effort from a listener than other, less conspicuous mappings: the listener has to consciously engage into vehicle-construction (resolution of a metaphorical reading), since there are no obvious correspondences between music elements and winter concepts.

In the case of Vivaldi's work, certain micrometaphors may be unearthed. Firstly, one can enumerate MUSIC IN MINOR IS SAD / MUSIC IN MAJOR IS HAPPY metaphors: as it was noted before, there might be a psychophysical rationale for that kind of mapping, which to a degree pushes it into the territory of embodiment metaphors. Conceptually embedded through verbal titles, these metaphors transform into MUSIC IN MINOR IS WINTRY SADNESS / MUSIC IN MAJOR IS WINTRY CHEER binary pair. In the subsequent part of this analysis, this multimodal embedment with WINTER concept will be omitted for the sake of clarity, but we assume that the reader realises that all these mappings are given meaning through the title of the work. Other assorted micrometaphors link remaining parameters: for instance, it has been observed before that Vivaldi's fragments that are varied in terms of tempo and dynamics

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[8] This is not to say that anger expressed in the 3rd movement is superficial; however, more spirited emotions seem to be best reflected by more aggressive articulations like *staccato* or *pizzicato*, especially if coupled with fast tempo and loud sound level.

[9] Vivaldi's sonnets are available at http://www.baroquemusic.org/vivaldiseasons.html/.

are better suited for expression of ANGER. ANGER usually builds up quickly and subsequent-
ly dissipates, but there are also emotions which are more "stable," yet significantly more
long-lasting. There seems to be a pair of corresponding binary metaphors: the first one
states that VARIED TEMPO IS AN INTENSE EMOTION / STABLE TEMPO IS A SUBDUED EMOTION and the
second one claims that VARIED SOUND LEVEL IS AN INTENSE EMOTION and EVEN SOUND LEVEL IS
A SUBDUED EMOTION. Out of other parameters, we would like to focus here on articulation:
the Vivaldi material seems to suggest that LEGATO IS A SUBDUED EMOTION and STACCATO AND
ITS DERIVATIVES ARE AN INTENSE EMOTION. Admittedly, these micrometaphors may at times
send a mixed message to the listener; for instance, *legato* may be coupled with varied sound
level. It should be reemphasised here that many of these parameters function in a manner
of sliding scales and the resultant music inherits this quality. The title provides the source
domain, and the parameters help the listener to decide whether to draw from positive or
negative winter experiences / concepts when weaving a web of mappings.

The 1ˢᵗ movement of Raff's *Symphony no.11: The Winter* shares many features with
Vivaldi's work, but there are also some significant differences. Written in 1876, it is a work
in minor—subtly sombre, rather grave and nostalgic—but there are also glimmers of hope
and joy, musically expressed as temporal shifts to major tonalities (F major and A major).
In terms of metaphors, it is the return of MUSIC IN MINOR IS SAD / MUSIC IN MAJOR IS HAPPY mi-
crometaphor. Consequently, two contrasting moods may be discerned in Raff's piece. The
listener may imagine ice and snow, old age and youth; melancholy is present, but always
tinted with undercurrents happier than those present in the work of Vivaldi. No discernible
changes in tempo (*allegro*) can be observed, the fact that supports 'the subdued emotion'
hypothesis: there is joy and melancholy, but no exhilaration or despair. The movement starts
in very quiet tones and very gradually climbs to the loud finale; we would like to state at this
point that some of very quiet (*pianissimo*) sounds suggested to us that FALLING SNOW IS QUIET,
DELICATE SOUNDS. This delicate separateness is provided through *staccato* articulation. As be-
fore, *legato* occupies the majority of work, but the background melodic lines feature a sub-
tle staccato that reinforces our snowflake impression even more, as snowflakes—in contrast
to ice—are found in tangible "pieces." In terms of articulation, Raff begins to support his
string quartet with woodwinds (flutes, oboes and clarinets) and brass instruments (French
horns, trumpets and trombones), with important emergence of the triangle. Most types of in-
struments are equally capable of *staccato* and *legato*, but it may be argued that simultaneous
subtle shift within articulation and instrumentation parameter signals the oncoming interest
in *staccato* performed with woodwinds and the triangle, resulting in sharper, more definite
sounds. Delicately irregular and mostly homophonic, Raff's *Winter* presents a slightly more
optimistic and nostalgic soundscape of that season.

Written in 1892, Tchaikovsky's *Dance of the Sugar Plum Fairy* belongs to slightly
different subset of wintry musical works. A part of *The Nutcracker* suite, it is mostly quiet

(generally *piano*), rather slow and remains firmly grounded in D minor: accordingly, it sounds subtly unsettling, reserved and perceivably cold. However, other features separate it to a degree from the two previous works. Tchaikovsky decided to focus on woodwinds as flutes, oboes and clarinets; a solo celeste plays the main line, although the string quintet marks its presence as well. As for articulation, we can find mild *staccatos*, flowing, harp-like *arpeggios* and string *pizzicatos*. In this piece, very little of *legato* can be found: delicate, ethereal sounds of celeste *staccatos* and *arpeggios* evoke magical bubbles just about to burst, shaping the CELESTE IS MAGIC micrometaphor. Glasslike sounds of the celeste bring to mind snowflakes and give the piece an air of fairy-tale-like pureness, sweetness and perfection, but also loneliness and coldness. The cold feeling is reinforced through *pizzicatos*: the action of nipping and pinching on strings forms the tactile analogue to behaviour of cold air which is similarly said to 'nip' at exposed skin. Thus, the action of cold air is conceptually mapped via tactile mode to the string-pinching *pizzicato*: in a truly multimodal fashion, the tactile action is associated with the sound it produces, creating a string of associations that make sense in spite of their complexity. As we shall see, the PIZZICATO IS FREEZING COLD metaphor remained popular among composers attempting to design the soundscape of winter. Homophonic and regular, Tchaikovsky's work distinguishes itself through the change of articulation: lack of *legato* produces crispier, sharper sounds which imbue the dance with ethereality and unnerving intensity. As it originally was a part of the ballet score, it used to be multimodally enhanced: the scenography filled with omnipresent whiteness, Christmas trees and snowflakes provided firm, multimodal embedment in the WINTER domain and encouraged viewers to form mappings between dreamlike sounds and surroundings.

The fourth of the discussed works, Leontovych's *Carol of the Bells* (1904) in many aspects expands upon the features first found in Tchaikovsky, with some significant differences. Tonally, it remains in F sharp minor; however, its fast tempo (*allegro*) and *forte* set the *Carol* apart. The main melody line is dominated by reverberating *ostinato*, a repeating group of notes in *staccato* played on bells. We have previously noted the emergence of the triangle in Raff's composition: here, the bells are lifted to the foreground, with string instruments relegated to the background. The *Carol* is the first song among the six selected works, with its cheerful lyrics describing the coming of Christmas ("Hark! how the bells, sweet silver bells | All seem to say, throw cares away. | Christmas is here, bringing good cheer | To young and old, meek and the bold" in English translation). The first polyphonic piece, the *Carol* has two independent melodic lines, one in the soprano voice (*ostinato*), the other created through parallel descending sounds; later both melodies unite and reinforce each other. As a musical work, the *Carol* builds upon and transcends Tchaikovsky's *Dance*. Fast, distinct and resonant ostinatos played by clear, echoing bells and sung by soaring choirs create the mood of solemnity tinted with imminence and impatience, thus, it may be said that OSTINATO IS IMMINENCE / EXPECTATION. Certainly, the lyrics on their own induce feelings

of happiness and festive mirth, but the minor tonality, piercingly sharp bells in the *ostinato* and shrill choirs suppress the gaiety to a certain extent; it does evoke solemn, spiritual joy of ethereal, religious kind, yet a touch of coldness lingers in the work. Thus, the *Carol* remains a perplexing nexus of contradictions: optimistic lyrics and grave, potent sounds combine to form a musically unusual piece which nevertheless manages to express the MUSIC IS WINTER metaphor.

The penultimate of the analyzed pieces, Prokofiev's *Troika* from *Lieutenant Kije* (1933) diverges considerably from previously analysed pieces through its use of major to-nality; as a result, for the first time we may listen to a genuinely joyful, lively melody that foreshadows a pleasant winter with many oncoming festivities. Written in D major, it moves at a spirited *moderato* tempo, crisscrossing in sound volume between *pianissimo* and *fortis-simo*. For the first time we may observe the working example of the MUSIC IN MAJOR IS WINTRY CHEER metaphor; the emotion of happiness is heightened here through varying sound level and brisk tempo. Joyful, sharp notes in *staccato* and *pizzicato* played on the tambourine and warm-timbre saxophone weave a pleasant melody, punctuated by bursts of the piccolo flute that has the resonance to penetrate a whole orchestra. The delicate prickling of *pizzicato* once again resembles the nipping frost, but this time, the resultant coldness brings to mind enjoyable images of sledging and winter entertainment. The main melodic line goes hand in hand with folk music motifs: this double, yet very regular polyphonic structure gives the piece a wonderfully rich structure. *Troika* in Russian denotes a tree-horse sleigh and the title fits the music extremely well: even if the listener is not conversant in Russian, this cheerful work in major tonality should remind them of dances, sleigh rides and hunts.

Passing to the Cola-Cola commercial, we have to stress that this is the only musical piece we analyse that was created somewhat artificially. A musical background for the soft drink commercial, it is inextricably bound with video footage portraying an arrival of Co-ca-Cola lorries in a small town. Created in the 1990s as a piece designed to evoke cheer-ful, wintry Christmas feelings, the advertisement intends to induce people to purchase car-bonated beverages. To attain its goals, it has to play on all conceptual associations between WINTER and MUSIC we have produced in our minds; it has to be admitted that the Coca-Cola jingle—through careful adjustment of its parameters—manages to fulfil its strategic aim. Most importantly, tonality was set to major to utilise the MUSIC IN MAJOR IS WINTRY CHEER met-aphor we have noticed in *Troika*. The tempo steadily accelerates from slow *largo* to spirited *allegro*, culminating in the final part; correspondingly, the volume increases progressively, bolstered by gradual emergence of new voices and instruments, reaching the climax in the end. A mixed choir of male and female voices imbues the piece with certain solemnity that reminds one of the *Carol of the Bells*, but this gravity is largely dispersed through cheery major tonality. Flowing calmness of background string *legatos* contrasts with ringing, re-peating *staccatos* played on bells, cymbals, hanging chimes, triangles, with one tambourine

in the background. In terms of texture density, the commercial has a multidimensional, polyphonic structure, consisting of (1) angelic voices with bells, (2) an *ostinato* melodic line sung by mixed choir, (3) two competing choirs and (4) percussion instruments; all of these interact to create a captivating, strikingly regular piece that seems to utilise all we have learnt to associate with winter in music. The commercial is at once cheerful due to its tonality and spiritual thanks to the use of choirs. *Ostinatos* create an air of pleasurable expectation and excitement, but this is moderated by serenity of string *legatos* which balance the piece and protect the atmosphere of magical wonderment of Christmas. Nonetheless, the musical part is not enough to cast the wintry enchantment: the effect of Coca-Cola advertisement is produced through interplay of multimodal cues. Visually, we receive Santa Claus's image on a Coca-Cola lorry painted vibrant red. In the vicinity, a father embraces his son, both looking in sheer fascination at the passing lorries loaded with Coca-Cola; wherever they pass, a constellation of shining garden lights springs from nowhere to herald the oncoming festive season. Verbal cues come from the descriptive lyrics that accompany the sound track: "something's coming, coming to town" | "something magic in the night" | can you see it shining bright?" | "holiday refreshments what we bring". The Coca-Cola advert creatively reemploys methods composers used in the past to establish wintry moods. It blends these borrowed elements into a rich, cheery medley that overwhelms the listener with winter mirth; the visual and verbal stimuli strengthen the message and ensure it will continue to influence customer behaviour. In short, creators of this advert wanted to forge a new conceptual link so that Christmas in the WINTER domain would forever be associated with Coca-Cola melody in the MUSIC domain; the enduring popularity of that piece suggests that they reached their goal.

Conclusion

The analysis of an art form as imprecise as music will always be tainted by a degree of uncertainty; however, the conceptual analysis of the works of composers who meant to evoke certain concepts may prove remarkably fruitful. Through the analysis of select formal parameters of six musical works, we have amply demonstrated the enduring nature of certain conceptual mappings between the domains of WINTER and MUSIC. The most potent parameter, tonality, defines whether a piece sounds cheerful or gloomy; a simple switch of tonality may completely reverse the effect on the listener. The parameters of tempo and dynamics either reinforce the mood set by tonality (fast, loud pieces) or dampen the spirit to a degree (slow, quiet pieces). Instrumentation and articulation are two parameters which form a breeding ground for micrometaphors, even if the said micrometaphors remain somewhat vague without multimodal embedment in the WINTER domain. The manner of articulation can evoke feelings of urgency, imminence, coldness and many others; these effects are in turn modified by employed instrumentation, with some instruments calming and some

arousing the listener. In the analysed pieces, we could observe a slow evolution of the MUSIC IS WINTER metaphor. Two first works, Vivaldi and Raff's *Winters*, depicted the soundscape of that season as sorrowful and rather melancholic: there could be anger and frustration at the freezing cold, but these remain muted through flowing string *legatos* in minor tonality. Next two works, Tchaikovsky's *Dance of the Sugar Plum Fairy* and Leontovych's *Carol of the Bells*, retain minor tonality and its resultant dejectedness, but a charge in articulation begets a sudden urgency: shift towards celeste *staccatos* creates a crisper, more ephemeral sound and reverberant, choral *ostinatos* imbue music with imminence unheard of in earlier works. The fifth piece, Prokofiev's *Troika* abandons the minor tonality in favour of the cheerful major one; warmly incandescent and lively, it brings to mind wintry festivities and excitement. Every subset has common features (e.g., the use of string instruments); yet, there are enough differences to argue that the category of musical works depicting winter has no central-peripheral structure, instead being shaped into family resemblance groups that reflect changing fashions in music. The Coca-Cola advertisement draws from all these subsets to create a musical work that would employ and reconcile opposing trends in winter music composition; careful handling of parameters results in a commercial that simultaneously is solemn and exuberant, festive and 'spiritual', a real earworm among Christmas jingles. It remains to be seen how the Coca-Cola advertisement will influence the future trends in wintry music, but it is unlikely that such a powerful piece will not leave its impression on our conceptual systems.

Glossary

Adagio – slow.

Allegro – cheerful, lively, not as fast as vivace or presto.

Andante – at walking pace, an indication of tempo.

Arpeggio – a term used to describe the pitches of a chord as they are sung or played one after the other, rather than simultaneously.

Basso continuo – it is the figured bass commonly used in music of the Baroque period. It was the normal practice to make use of a bass instrument of some kind, for example, a cello or bass viola da gamba showing the chords as a basis for improvised accompaniment of "filling in" and embellishing of harmonies.

Forte – loud.

Fortissimo – very loud.

Homophony – musical texture which is characterized by chordal support of a melodic line.

Largo – broad, large, large and consequently slow.

Legato – smooth, connected. It is the opposite to staccato, which indicates a shortening and consequent detaching of notes.

Mezzo forte – half-loud.

Ostinato – indicates a part that repeats the same rhythm or melodic element.

Piano – soft.

Pianissimo – very soft.

Pizzicato – is a direction to performers on string instruments to pluck the strings.

Rallentando – a direction to a performer to play gradually slower.

Rhythmic units (in descending sequence of duration) – whole note, dotted minim, minim, crotchet, eighth, sixteenth, thirty-second note.

Sforzando – sudden strong accent on a note or chord.

Staccato – detached sounds, indicated by a dot over of under a note. The opposite of legato.

Tremolo – trembling, indicates the quick repetition of a note, particularly in string-playing. Tremolo effects can be achieved by playing in rapid alterations two notes of a chord.

Tutti – all. A direction for the entire ensemble to sing or play simultaneously.

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Summary

The traditional approach within music theory views music as an autonomous language governed by its own grammar, a self-referential category studied in terms of texture and content. However, at the same time, it neglects the conceptual dimension of a musical piece. The cognitive approach to music (Zbikowski 1998, 2002,

2008, 2009), which relies heavily on conceptual metaphor theory (1980), seeks to fill this gap: it perceives music as a metaphorical mode of expression and marks a shift from text-centered, formalistic accounts to listener-centered analyses. As Zbikowski notes, "the structure of music is a reflection of the cognitive capacities of human beings" (Zbikowski 2005: 447).

Employing selected cognitive terms, this paper argues that musical pieces, as exhibiting observable formal regularities, may exemplify certain concepts. It examines how the concept of WINTER has been rendered in six selected works separated in time, yet united by the common motif. In conclusion, the paper argues that the perceived differences in winter representation modes demonstrate that the broad conceptual model of winter in music comprises of a multitude of related micrometaphors, such as STACCATO IS FALLING SNOW or BELLS ARE CHRISTMAS. Such micrometaphors are creatively re-used in the Coca-Cola Christmas commercial.

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