

The Sound-Colour Relationship in Artistic Practice: Visualising Synaesthetic Principles

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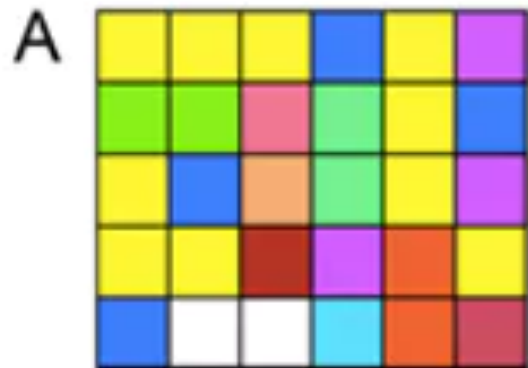


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Antwerpen

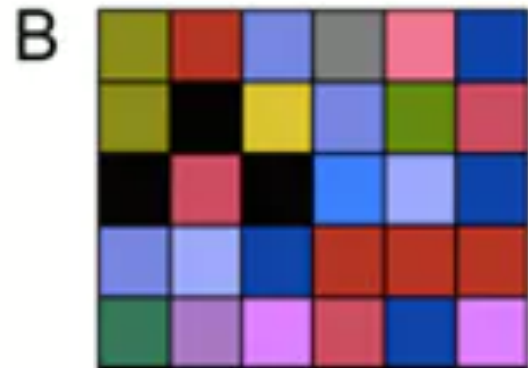
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Musical Cross-modality

- High & Low Pitches
- Soft Sound
- Bright & Dull Sound
- Sweet Melody
- Happy/Sad Music
- Heavy/Light Music
- Blue Note
- Colourful Orchestration
- (...)



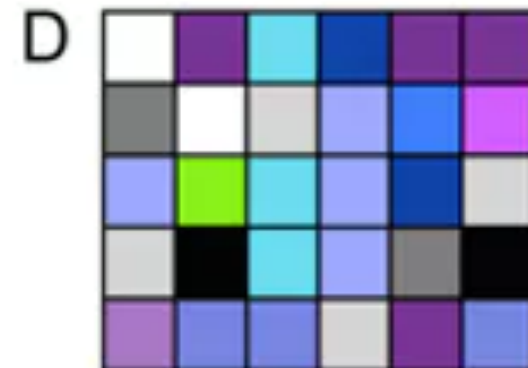
Brandenburg Concerto no. 2
(Allegro assai) by J. S. Bach



Brandenburg Concerto no. 2
(Andante) by J. S. Bach

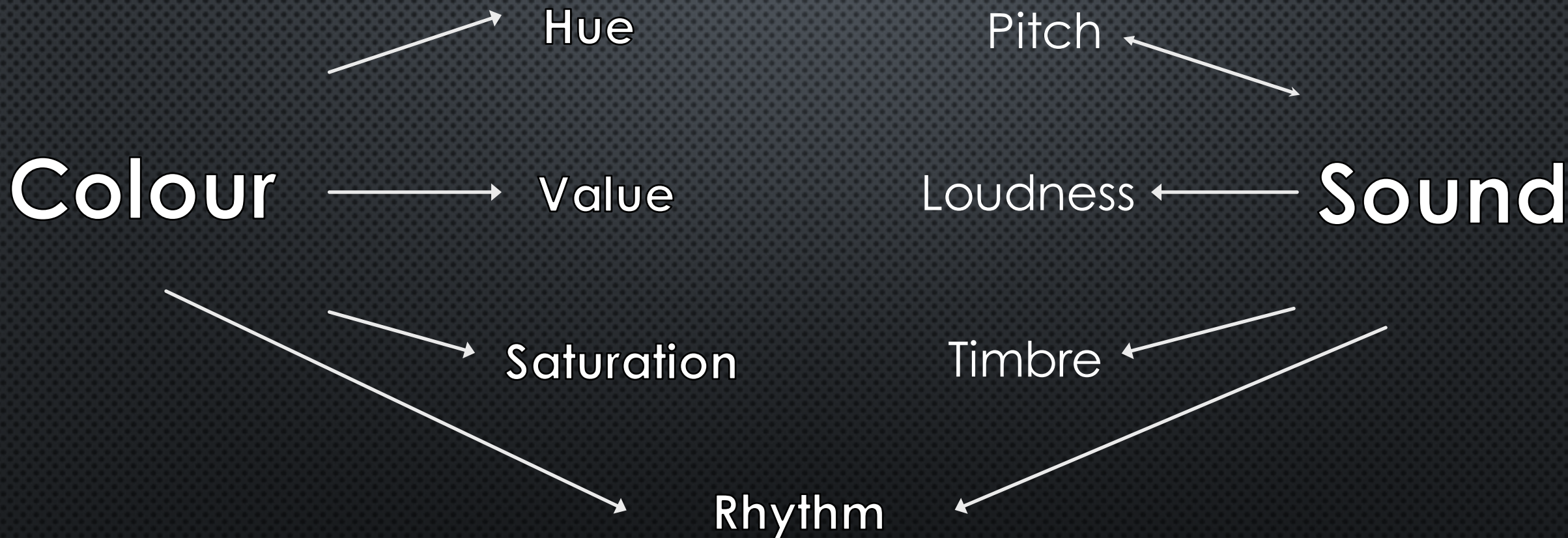


"City of Gold" by BBM
(Bruce-Baker-Moore)



"If I had Nothing but a Dream"
by Hagood Hardy

Music-color associations are mediated by emotion (Palmer, 2013)





Characteristics:

- Involuntary
- Fixed
- Idiosyncratic

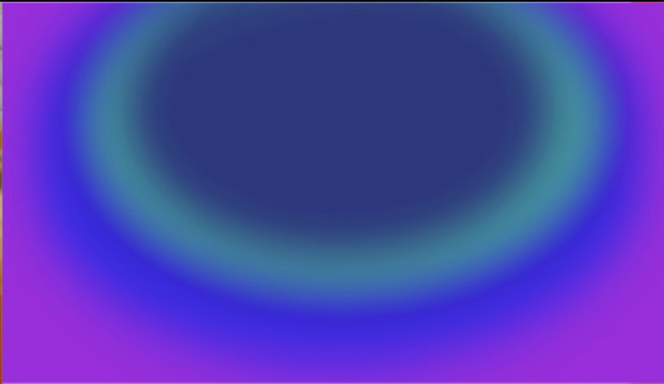
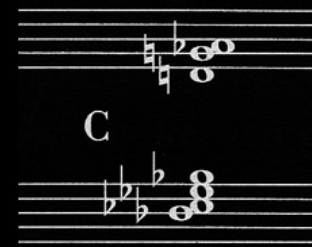
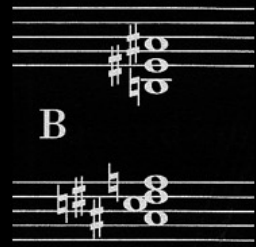
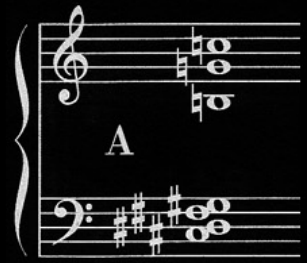


SYNAESTHESIA

Synaesthetic Composers:

- Olivier Messiaen
- Franz Liszt
- Alexander Scriabin
- Nikolai Rimsky-Korsakov
- Michael Torke
- Leonard Bernstein
- Jean Sibelius
- Duke Ellington
- György Ligeti
- (...)

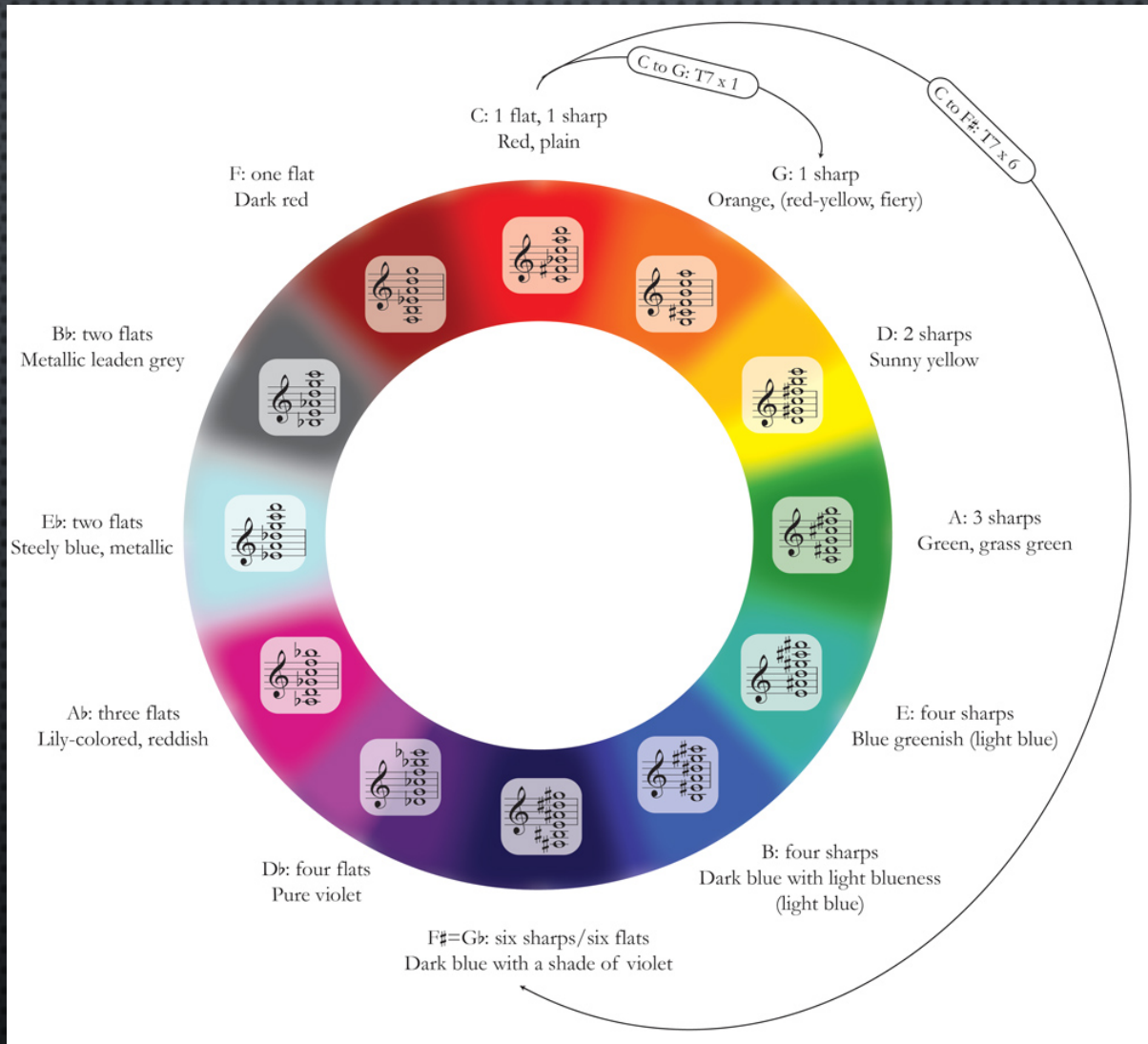
Olivier Messiaen



VISUALIZING VISIONS (Austbo, 2015)

"I'll give you a few examples of the colours of my modes. Mode 2 is thrice transposable, so it has only three possibilities of coloration. For me, the first transposition of Mode 2 is defined like this: "blue-violet rocks speckled with little gray cubes, cobalt blue, deep Prussian blue, mauve, black and white. Blue-violet is dominant." (Samuel, 1986)

Alexander Scriabin



Scriabin and the Possible
(Gawboy, Townsend, 2012)

Olivier Messiaen (1908 - 1992)



Alexander Scriabin (1871 - 1915)



Michael Torke (*1961)



???



Heat Perception

(Hsin-Ni Ho, et al., 2014)

Attention

(Duyan & Ünver, 2016)

Competition

(Hill & Barton, 2005)



ELEMENTS OF:

Low Complexity
Consonance
Slow Tempi
Simple Rhythms
Repetition
Minor Tonality
Downwards Motion



ELEMENTS OF:

High Complexity
Dissonance
Fast Tempi
Complex Rhythms
Sudden Change
Major Tonality
Upwards Motion

SONATE

W. A. Mozart
Köchel Nr. 280

Assai Allegro

2

f

p

2 3 4 (4) 2 1 2

f

p

3 4 3 3

5 2 4

f

p

f

1 2 4

3

simile

1 2

5

2 2

1 3 4 2 3 5

p

p




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