

### **The piece *Clockwise Concrete*:**

*This mainly falls in method category 3 – Concrete method*

Here, I took the works in *The Red Studio* as a starting point in relation to the clock dial in the center and the color intervals in them. I measured where the artworks in the painting were placed in relation to the face of the clock and placed representations of them accordingly in a 12-bar structure, for example a note group representing the painting located in a straight line next to 1.30 would be placed in the middle of the second bar on beat 3.

For tone material, I made a melodic (or musically horizontal) and a chordal (or musically vertical) representation of the color intervals and color triads, translated to note intervals, with the color circle translated to a circle of fifths.

The tensions between the color intervals and the note intervals correspond when they are next to or furthest away from each other. Among many others, Joseph Albers for example describes in the book, *Interaction of Color* how analogous colors (colors that are next to each other in the color circle) are more stable, consonant, with the least tension for the perceiving eye, compared to complementary colors opposite each other in the color circle that feel unstable, dissonant, with the most tension. This corresponds with how Persichetti in the book, *Twentieth-Century Harmony* describes a perceived tension row of the intervals, where the notes next to each other in a circle of fifths are more consonant, stable, static and the notes furthest away are most dissonant, unstable, moving.

I chose to make an artistic choice and stick with the direct transfer from the color circle to the circle of fifths, despite the other tempting options and experiments with making a complete tension row correspondence, where not only the adjacent and complementary notes are precisely aligned in the corresponding color and notes circles. I gravitated slightly more to the logic of the color circle and circle of fifths and made that my choice of system.