

The piece *Intro*:

This mainly falls into *method category 2 – element analytical* and *4 – Idea analytical*.

This piece starts with the big grandfather clock in the middle of the painting and the all-important Venetian red represented by the middle C on the piano, in the 60 beats per minute tempo of the clock and with some improvised harmonic colors in between, a kind of looking at the palette a bit.

The placement of middle C in the left-right middle acts like the clock, but the C also has a connotation of the first note you start using when beginning piano lessons. And in my translation here, it connects to the experience and interpretation of red color as being fundamental. After various experiments with red as F# as a root, with F# being my immediate feeling of red in general, I started associating the specific Venetian red color in the painting and its different background colors and nuances with an earthy Cm7 with a pentatonic feel, eventually with F as a root. The note F# is still in the melodic material, as a tension note.

Then the C keeps playing in changing octaves, as a recurring pedal point, still both representing the red color and the time perspective. This happens together with a short musical phrase for each of the artworks in the painting, placed in the corresponding register of the piano to where the artwork is placed in the painting, from the bottom to top.

The artwork seems to suggest a circular centrifugal clockwise movement through the painting, this becomes the direction for the order of the artworks, starting in the lower left corner.

The artworks/objects in the painting and the music representation in Intro

"Female Nude" (the plate)

is represented by a melodic line echoing the line of the woman in it.

"Upright Nude with arched back" and Nasturtium plant

The green double gender nasturtium plant entwining or embracing the orange ochre figure is represented by a G major embellished line interweaving with a slightly firmer F7sus line (modalities are translated from the color circle to the circle of fifths).

"Large Nude"

is represented by an ascending and descending melodic line following the shape of the body in the work, and the harmonic/melodic universe of a G major 7#5 (/b6), which becomes a representation of a sensual quality. I experience it as slightly restless, but with a direct emotionally intriguing quality type of harmony. I remember jazz pianist Aaron Parks referring to it as "the romantic partner chord" at the Summer

Session Jazz Workshop 2014, because of this and an immediate likeable quality, that a non-jazz musician partner to a jazz musician would typically like.

"Nude With White Scarf"

Again represented by a melodic line following the shape of the body in the work, and with the bright light colors represented by what I experience as a bright harmonic flavor with tension filled pitches like tritones, 7, b9, #9, b5, compared to the root of the chord - the root is not really played but still somewhat present in the imagination - still with harmonious melodic qualities of seconds, thirds and sixths. The chord is a rootless F7#9#4 chord / based on the F eight-tone dominant scale.

"Corsica, the Old Mill" (standing in front of a stack of framed paintings)

Represented with a melodic line that starts with intervals similar to the distances between the trees in the painting and continues with a similar atmosphere from one of my older compositions, 'African Trees'. I find a similarity in my inspiration to Matisse's inspiration from the landscape and natural colors in Sicily, and to his thoughts on the superiority of nature's colors to colors in paintings (Ann Tempkin MoMA in the text 'The Painting' about The Red Studio and the exhibition). This resonates with how I relate to an extra earthiness in the West-African Nature and music culture, I have studied there, at Legon University, Accra Arts Center, with the group Folkloric Selamta, and by playing with Afrobeat composers Fela and Femi Kuti.

The chord fundament is F7sus, with the melodic basic material of a C minor pentatonic scale with F as the key center. Here, nature is represented by the pentatonic scale found in most folklore music. More on this part of the painting further below, where one of the reflections focuses on this particular part of the painting and is represented by a sketch version of the above-mentioned composition 'African Trees'.

"Grandfather Clock"

Not an artwork, but centerpiece in the painting, which I interpret as significant. The lack of hands in it is represented by a back and forth between clock time and elastic rubato time. In this place in the intro piece, it is represented with a return to the middle C.

"Young Sailor"

Represented by a C major light melody with a secondary dominant included in the implied simplistic carefree sailor like harmony.

"Cyclamen"

This still life plant artwork is represented by a simple Ab and Eb major 7 melodic line, with an impressionistic mood and connotation.

"Fragment of fabric decorated with flowers (from Turkey)"

This is represented by a two-part melody line that has the same visual shapes in pitch (and on sheet music paper) with a F harmonic minor scale with the minor third interval prevalent as it is diverse Turkish music traditions.

"Le Luxe"

The three subjects in the work are represented by three voices, the atmosphere represented by moving major and minor triads (still with the C pedal), a tiny hint of a work-like hymn, but a mostly leisurely feeling with the major triads as the prevalent sounds.

"Decorative Figure & Jeannette"

Represented by a dance-like melodic line with embellishments, two melody lines representing the two figures with a musical question and answer sequence, ending in two-part harmony.

"Bathers"

This Cezanne impressionistic inspired artwork is represented by a Debussy inspired impressionistic mood with two voices in two-part harmony, representing the two subjects in the work.

The last part is coming back to the representation of the time perception, in a way looking at the clock and the artist's earlier works from the empty chair, and with a combination of clock time and felt time, represented by both rubato and steady slow pulse and slow polyrhythms with the note C in different octaves