

### **The piece *RedS*:**

*This mainly falls in method category 1 – Intuitive, 2 – Element analytical and 4 – Idea analytical*

Here, I went with the sensing and analyzing of the painting in four squares moving from 1. Bottom left square to 2. Top left square to 3. Top right square and finally to 4. Bottom right square in the painting. Using Albers' calm-active continuum of colors 1-5 (which also relates to Klee's cool to warm and Kandinsky's into and away continuums) I represented the different energy and atmosphere levels in the four squares of the painting with what makes sense to me translating these attributes to music elements - both in terms of colors in the different fields and in terms of how I interpret the subjects and objects. The main color is still red, but the colors behind it gives it different shades and feelings.

1<sup>st</sup> part/square has a lot of potential energy (from light blue, green, yellow ocher). Calm/active scale: 3-4 out of 5.

2<sup>nd</sup> part/square is both dreamy and active and sensual, but also a little bit cooler (from pink, turquoise and red). Calm/active scale: 4 out of 5.

3<sup>rd</sup> part/square is more observing and cooler with many colors (from blue, green, brown, dark and light pink). Calm/active scale: 3-2 out of 5.

4<sup>th</sup> part/square is reflective/contemplative and warmer from the conclusive Venetian red in taking the perspective from the chair and looking at the clock and the landscape with color origins, and the curvy chair is communicating with Large Nude. (From the colors white, Venetian red, a bit of green and pink underneath). Calm/active scale: 1-2 out of 5.

1<sup>st</sup> part/square has a melodic statement and a harmonic movement between a tension-strong dominant chord and an unreleased, but still relatively stable 7sus chord with no definition of major or minor.

2<sup>nd</sup> part/square transposes the melody and chord progression up a fourth, but with the second half of the melodic statement moving back to where it was in the first square, so there is some connecting of the two. The voicings of the chord progression become a bit colder, a more tension-strong sounding in the later space exploring section of the same musical form, but with the melody replaced by a less story-line based chord figure, whose pattern is played in 2 over 3 and 5 over 4 polyrhythms, where it feels like a related but different tempo than the accompaniment.

3<sup>rd</sup> part/square becomes more impressionistic and reflective with less tension and movement-oriented major 7 and minor 6 chords. Melodically the number of people in

the paintings is represented by the number of notes at a time; 1, 3, 2, where the previous squares had a single line melody.

4<sup>th</sup>part/square: I see an open question with two empty chairs, one of them maybe being the one Matisse sits in and looks at the studio from. And a large open red plane, for which I chose Ab minor 6, as another chord representation of the red than the previous Cm7 or F7sus. The Venetian red has so many nuances that I feel it is relevant not to limit it to one note or key color alone, even though I would normally associate red with F#. But I feel that this has many different nuances to me. The music stops or sustains or improvises, the composition is open here, reflecting on the whole painting. Or a contemplative tacit. I can't resist to also quote Janine Reiss here: *"It's the space ... between the notes ... that matters."*

Then the circular motion between the squares starts again.

This piece is actually relatively simple, as you will notice if you listen to it or read the music, and the form is almost a blues, as I have said when introducing it, just in a different color. Working on creating it, the process is not thinking about all the above descriptions all the time, but rather moving between reflecting and conceptualizing, listening for and thinking about notes and harmonies, going with the flow of the music in the moment, revising, and listening again, in an iterative process, where the components can be in any order, and I can spend various amounts of time with the different parts of the process. This is general for me for working with Transformative Reflections and for working with composing and improvising.

A note on the piece, especially regarding the full form and improvisation, is about expanding and exploring the space in the piece, rather than only building a story line in the improvisation, in relation to the spatiality in the painting vs story. This is a recurring element in all the improvisations, but it is represented even more here, also with the recurring Phillip Glass inspired chord patterns.