

The piece *Colors, Shapes, Space, Time*:

This mainly falls in method category 2 – Element analytical.

The accompanying part is interval based, representing angles in the figurative perspective, the type of intervals, which are harmonically strongly coloring (thirds, sixths, tritones, sevenths) representing Matisse's and the painting perspective of letting the color be the primary driver or fundament for the painting. Even though there is also an extremely refined sense of proportion and placement of the elements in the painting, and a seemingly nonchalant relaxed almost sketch like attitude, but at the same time effortless but deep precision towards the figures and lines of the objects.

The diminished chords and tritone intervals connect with and represent a strong sense of potential movement and at the same time no particular sense of direction, seeking to represent the at the same time strongly vibrating, but also meditative colors in the painting, and the potentiality of the drawing pencils and the growing nasturtium plant.

The melody part is predominantly linear and simplistic, representing the similarly simplistic figurative lines and curves in the objects. From the horizontal perspective it has relatively consonant choices, also representing the lighter hues in the colors.

Harmonically, the piece moves between Bb-D-Gb as key centers, which is a version of a significant harmonic matrix used in jazz composition, often attributed to tenor saxophonist John Coltrane, who used it in his composition 'Giant Steps'. These key centers are the result of translating the light blue, yellow ochre, and pink color triad from the color circle to a corresponding chromatic note wheel, and in fact also if translating to a circle of fifths. I have chosen a chromatic universe, another possibility I considered, was translating to a diatonically based universe, with for example an underlying tonal cadenza. You could argue that the proto-monochromatic aspect of the dominant red in the painting would point in that direction, but I chose the chromatic tonal spectrum as a basis instead of a diatonic and possible one scale only modality, because of a feeling of vivid contrasts in the colors together with the equally dramatic and contemplative Venetian red monochromatism.

The color circle / color wheel does not take black/white into consideration here, except the shade, tint and tones of the hues of the colors.

The light blue, yellow ochre and pink that are also versions of the primary colors, are the colors underneath the venetian red in the painting. According to the findings of the research team at MoMA after their x-ray analysis at the laboratory, the larger surfaces in the painting originally were in these colors, with the painting in principle being finished like that for at least a month, before Matisse painted it over with the final Venetian red.

The composition then resolves to F as a key center in the end (slightly ambiguous whether major or minor), which reflects back onto the previous tonal centers and chords, as having led to F as the final tonal center. The melody by itself, can very well be seen as having the final red F as key center, still with the detours, especially with the fundament of coloring harmony underneath, and at times above it, when the background/foreground inversions are represented. The representation of the final red by the F key center is a slightly different idea than the correspondence from color - to note - circles, and more of a conceptual feeling of the earthiness and back to early cave paintings I associate with the F_{sus}. Although the spatial illusions and dismantling of three-dimensionality and moving between 2-dimensionality and 3-dimensionality are represented by an obvious 2 over 3 basic rhythm fundament, and like the underlying colors, connecting to an ambiguous key center feeling, or feeling of key center illusion, where the function of the harmonies are surpassed by the melodic direction in both the accompaniment and the melody. Furthermore, the rhythm is displaced by an eight-note in the second half of the piece in my revised version, adding another element of dismantlingness.

The clock in the middle with no hands suspends the time temporarily in the middle and end of the revised version.

This in a seemingly simple - almost with a well-known feeling - melodic landscape, with the figurative aspects of the painting translated to basic melodic aspects, (vs what could have been an abstract to an atonal aspect). The slight ambiguity in the perspective and the dimensions of the figures in the painting. And the almost Escher sketch-like optical illusion is represented by the simple melodic motifs at times landing a half step next to where they might land in a slightly more diatonic one key center-based context, landing in a changing harmonic key-center.