Lignes et Pointes - *étude pour la décomposition en deux parties d'une oeuvre de Joan Miró*

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Abstract

This piece comes from a research about the possibility of maximizing the transmission of emotions trough a synesthetic transposition of abstract paintings into music. In fact from that point of view synesthesia is an interaction of different sensory modalities, assumed that in certain conditions a single sense could activate the others. On this side working on figurative artworks conceived in the 20th century could be a good testbed because the theme of the synesthesia between figurative arts and music has often involved artists of different movements.

The piece is a personal transposition into music of a gouache included in the first set of Constellations by Joan Mirò, chosen by reason of a deep and personal study on chromatic relationships and of abstract geometrical forms conducted by Mirò himself. The piece is formally conceived in two parts, intended as an etude on simple elements, grouped into two basic categories, each part focusing on different families of graphical elements. Long and slow elements are exclusively dominant in the first part, while impulsive sounds build up the second part. These elements are selected and extensively overlapped in order to develop an abstract study on basic elements of a music vocabulary.

Here the goal is to attempt forcing the merging of communicative strengths from different art forms through the extraction of the overlall shape of each graphical element and a successive superinpositon of their general traits to sound elements through intensive dsp.

The composition process involved two separate approaches in order to create basic sound elements to be overlapped and sequenced in the two sections. In the first section I used a software that allowed to transform images in sound textures, based on luminance factor and pixel location in the selected frame. It could be considered a noise-based synthesis, since it generates original sounds from images as output. It was not a mechanical process because it was clearly possible to experiment variants adopting as source material images modified with any image-processing software as the well known Photoshop or similar ones. Moreover, it was possible to limit the bandwidth of the noise-shaping process, or even adopt a linear or logarithmic scale in the location/pitch conversion. Consequently, a wide range of different results is possible. A further option in some cases involved a reverse process converting wildly-transformed sounds into images again, then processing them again as images and turning them back finally into the audio domain. These basic elements were processed with other DSP algorithms, mainly spectral delays and convolution with recorded string chords. In the second section I used a collection of heterogeneous impulsive sounds, synthetic or recorded, and I displaced them on a regular time grid, in pattern. Each pattern was somehow derived on distances measured between *black spots* that the artist painted sparsely on the white paper. The dimension of the spots was assumed as intensity cue. After that the patters were elaborated with the classic canonic imitation procedures: inversion, contrary motion and the combination of both.