Visualizing Music

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I have been studying both music and art for the majority of my life. Countless connections can be made between these disciplines, with colors often appearing as a part of the visual art. They may appear side by side or concurrently, but it is possible for a piece of music to look like art. With this in mind, I designed a system for visualizing music, known as the system of visualized music. This system not only provides an accessible representation of the music, but also emphasizes the rhythms that are already present in the music, as well as the color palette, which changes depending on the key of the piece. The pieces may be interpreted on their own, or can better understood by listening to the included audio tracks of the original songs. The information below provides insight into the process and gives a basic explanation of the information being interpreted.

**RHYTHM**

Rhythms are represented horizontally by the notes with thicker lines indicating measures. The pieces themselves are in a way, composed of time. Therefore, it makes sense that the length of a note be determined by its duration in the music, and the color of a note reflects the color of the key in this visual system, though they help to emphasize certain values of time. The order of the notes in a piece is consistent, but varied, with longer notes being visually represented and shorter notes being visually represented as shorter. The colors of the notes are determined by their pitch played on that instrument. They represent the dynamics of the piece, as well as the color palette, which changes depending on the key of the piece. The pieces may be interpreted on their own, or can better understood by listening to the included audio tracks of the original songs. The information below provides insight into the process and gives a basic explanation of the information being interpreted.

**DYNAMICS**

Dynamics refer to audible volume in music theory. Volume is determined by its physical length in the music, with louder notes being visually represented as longer notes. Thus, the order of the notes in a piece is consistent, but varied, with longer notes being visually represented and shorter notes being visually represented as shorter. The colors of the notes are determined by their pitch played on that instrument. They represent the dynamics of the piece, as well as the color palette, which changes depending on the key of the piece. The pieces may be interpreted on their own, or can better understood by listening to the included audio tracks of the original songs. The information below provides insight into the process and gives a basic explanation of the information being interpreted.

**PITCH**

Pitch was the hardest factor to determine. First, the colors of the visible spectrum, including secondary and tertiary colors, were paired up with notes of a standard scale. Then an order of pitch intervals was constructed, with the major second interval being the lowest, and the perfect fifth the highest. The colors of the notes are determined by their pitch played on that instrument. They represent the dynamics of the piece, as well as the color palette, which changes depending on the key of the piece. The pieces may be interpreted on their own, or can better understood by listening to the included audio tracks of the original songs. The information below provides insight into the process and gives a basic explanation of the information being interpreted.

**INSTRUMENTAL PARTS**

Different instrumental parts are layered on top of one another in rows. One instrument may play multiple pitches at once, in which case, the rows are separated further into multiple rows, with each row including pitches played on that instrument. The information below provides insight into the process and gives a basic explanation of the information being interpreted.

**COLORS TO STANDARD SCALE**

The colors of the notes are determined by their pitch played on that instrument. They represent the dynamics of the piece, as well as the color palette, which changes depending on the key of the piece. The pieces may be interpreted on their own, or can better understood by listening to the included audio tracks of the original songs. The information below provides insight into the process and gives a basic explanation of the information being interpreted.

**ORDER OF INTERVALS**

The colors of the notes are determined by their pitch played on that instrument. They represent the dynamics of the piece, as well as the color palette, which changes depending on the key of the piece. The pieces may be interpreted on their own, or can better understood by listening to the included audio tracks of the original songs. The information below provides insight into the process and gives a basic explanation of the information being interpreted.

**ORDER OF COLORS CONCERNING TONE QUALITY DISTINCTION IN INTERVALS**

The colors of the notes are determined by their pitch played on that instrument. They represent the dynamics of the piece, as well as the color palette, which changes depending on the key of the piece. The pieces may be interpreted on their own, or can better understood by listening to the included audio tracks of the original songs. The information below provides insight into the process and gives a basic explanation of the information being interpreted.

**C COLOR SCALE AND ITS TINTS AND SHADERS DETERMINED BY OCTAVE**

The colors of the notes are determined by their pitch played on that instrument. They represent the dynamics of the piece, as well as the color palette, which changes depending on the key of the piece. The pieces may be interpreted on their own, or can better understood by listening to the included audio tracks of the original songs. The information below provides insight into the process and gives a basic explanation of the information being interpreted.