

**A study of resonant cognition for the image of sound and color Taking “Chinese aerophone instruments - hole blowing type (flutes and vertical flutes)” as an example**

**ABSTRACT**

Foreign academics have engaged in the study relating to the resonant cognition of musical instruments, compositions, scales and colors as early as the 17th century. Especially for the Color-Music, it was prevailing for while in Europe. The trend has even led local academics today to the extensive studies of music and its appearance as well as color. However, the studies have been more focused on the playing sound of western musical instruments. The studies of resonant cognition for the image of sound and color emitting from traditional oriental instruments are very scarce. As such, targeting traditional Chinese aerophone instruments, it is hoped that the study will investigate more about the relation of the image transformed from the resonant cognition of visual and audio colors through the visual color of sound presented from image cognition and association

**Key word** Color image, Chromaesthesia, Chinese aerophone instruments

**A study of the resonant cognition of images of sound and color as exemplified by Chinese aerophone instruments**

**ABSTRACT**

Since as early as the 17th century, western academics have engaged in studies relating to the resonant cognition of musical instruments, compositions, scales and colors—especially **Color-Music**, which prevailed for a while in Europe during the 20th century. This trend has even led contemporary local academics to extensive studies of music and its appearance as well as color; however, most studies have been more focused on the timbre of western musical instruments. Studies of resonant cognition of images of sound and color emitted by traditional oriental instruments are very scarce. Therefore, by focusing on traditional Chinese aerophone instruments, this study further investigates the relationships among the images transformed from the resonant cognition of visual and audio colors through the visual color of sound presented from image cognition and association.

**Keywords:** Color images, Chromaesthesia, Chinese aerophone instruments

Editor's Notes:

- (1) All key words should appear in the abstract. I do not see “Chromaesthesia” in the text.
- (2) Notice that I have shortened your title. One should usually avoid defining terms in a title.  
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[Editor's Notes, continued]

(3) My Ph.D. is in music education. In my study of music history and literature in the late-1970s and early-1980s, I encountered a technical term—imported into English from German or French—a word that I think should be substituted for what you have called “Color-Music.” Working under this assumption, I inserted the phrase “during the 20th century.” Please allow me to search for the term and get back to your abstract later. ...

(4) Hello, I'm back after an eight-hour nap and an Internet search. The term of which I was thinking is **Klangfarbenmelodie**, a compound formed from three **German** words. A literal translation into English is “tone-color melody.” The complete paragraph quoted below is from a longer blog entry, in which I have highlighted the term in **bold 14-pt type**.

[http://johnsons-rambler.blogspot.com/2004\\_09\\_01\\_johnsons-rambler\\_archive.html](http://johnsons-rambler.blogspot.com/2004_09_01_johnsons-rambler_archive.html)

... 'Light' is the symphony's main theme, but Augustyn does not restrict the imagery or symbolism attached to this one word. In the first movement, light is life-giving, the light of nature; in the second it is firelight - amorous, apocalyptic, cleansing and destructive; in the final movement the light is "the dawn of a new day and the inner, mystical life". With such a plethora of themes it is no wonder that Augustyn's piece swelled from the work planned to take "a year or two to complete" to one that occupied him for 20. It is also little wonder that such various musical ground is covered: the Reichian phasing hockets described above were for local detail only, and hardly seemed typical. As a whole, the work has that broad sweeping feel of neo-Romanticism that one might expect from a contemporary Polish symphonist, although it features none of Górecki's direct simplicity, or Penderecki's

gloomy ponderousness. It does however, as both these composers' works do themselves, continually blur the line between orchestration and form. The clearest example of this is in the very opening of the work, in which single notes are passed around the percussion in a stark **Klangfarbenmelodie**; here the sole interest is timbral, but the momentum that is born gradually spreads across the orchestra, until it grows into a full extended introduction into the choir's first entry. Melody and harmony are present, but not discernible as such; more important is a lilting shifting of colours that tumbles the music forward. ...

(5) Here is another hyperlink that might be of interest:<http://www.music-cog.ohio-state.edu/Music838/glossary.html> – C (Scroll down to "colored hearing.")

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Editor's Afterthought: When editing the above Abstract, I neglected to delete the words “A study of.” According to the *Publication Manual of the American Psychological Association*, 5<sup>th</sup> Ed., Sec. 1.06, p. 11, beginning a title with this phrase constitutes a redundancy. Therefore, the most appropriate title for this Abstract would be

“The resonant cognition of images of sound and color as exemplified by Chinese aerophone instruments.”