

Color-Hearing and Music Analysis

by **Jeremy Scott Logan**

Texas State University

jl1599@txstate.edu

AMS-SW Conference, Spring 2015

University of North Texas

Poster Abstract

Synesthesia is the involuntary and automatic response of one sensory experience to another. In music, it most commonly manifests itself as color-hearing, or the visualization of colors in connection with pitches, harmonies, modes, timbres, etc. Various research has been done on synesthesia in regard to its connection to music, but little music-analytical research has been published on synesthesia. To date, no comprehensive summary has been published on the state of research of synesthesia relative to music analysis and compositional process. This poster will provide a comprehensive summary and critical analysis of the existing literature.

References

Bernard, Jonathan W. "Messiaen's Synaesthesia: The Correspondence between Color and Sound Structures in His Music." *Music Perception: An Interdisciplinary Journal* vol. 4, issue 2 (1986): 41-68.

Chae, JiWon Park. "SYNESTHESIA, A Method for 'Total Artwork' in Music Education: Investigation and Instructional Models." D.Ed diss., Columbia University, 2004.

Galeyev, B. M. "The Nature and Functions on Synesthesia in Music." *Leonardo* vol. 40, issue 3 (2007): 285-288.

Goller, Aviva I., and Otten, Leun J., and Ward, Jamie. "Seeing Sounds and Hearing Colors: An Event-related Potential Study of Auditory-Visual Synesthesia." *Journal of Cognitive Neuroscience* vol. 21, issue 10 (2008): 1869-1881.

Harris, Joseph Edward. "Musique Colorée: Synesthetic Correspondence in the Works of Olivier Messiaen." Ph.D. diss., University of Iowa, 2004.

Peacock, Kenneth. "Alexander Scriabin's Color Hearing." *Music Perception: An Interdisciplinary Journal* Vol. 2, issue 4 (1985): 483-505.

Ward, Jamie, and Huckstep, Brett, and Tsakanikos, Elias. "Sound-Colour Synaesthesia: to What Extent Does it Use Cross-Modal Mechanisms Common to us All?" *Cortex* vol. 42, issue 2 (2006): 264-280.