

## THE CONNECTION BETWEEN MUSIC AND VISUAL ART

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### **Abstract**

One of the key issues in musical culturology and aesthetics is the investigation of how fine arts techniques have influenced and transformed current musical creation. There are numerous components, concepts, and methods that may be applied to both music and visual art. This research is timely because of recent initiatives to categorize and explain the development of canonical aesthetic systems and experiments in music and the visual arts throughout the 20th and into the 21st century, as well as the impact these developments have had on current trends in incorporating significant elements of painting, graphics, architecture, and multimedia technologies into the musical composition process. The auditory elements that make up music are what convey and provoke emotion and give music its significant social meanings. The study set out to investigate the ties that bind musical and visual practices. The visual arts and music have a mutually beneficial relationship on both a micro and macro level. The aesthetic value of music, like that of visual art, transcends linguistic and cultural barriers. The sheer number of musical ensembles attests to music's widespread popularity as a pastime and means of active artistic participation.

**Keywords:** Music, Visual Art, Culture, Century, Artist

### **INTRODUCTION**

Art exists, in some form or another, in almost every human society. In light of art's pervasiveness, we can wonder what factors, if any, including aesthetic experiences or personality qualities, play into shaping our preferences for certain kinds of expression. The relationship between music and visual art is mutually beneficial. The mutual appreciation demonstrates how one media enriches the other. The transition from one creative form to another is seamless. From the beginning of time, music has served as a driving force and source of inspiration for many visual artists. The music is transformed into something spiritual and pristine by the artists. It's meant to be taken both figuratively and literally. The phenomenon gave rise to synaesthesia, the overlapping of sensory perceptions. This concept implies that a sensory experience of one kind may translate into a perception of another type. Take a look at these works of art that capture the spirit of music and are sure to enchant your whole being.



The artwork named "Dhangar" investigates the aesthetics of the drum's beat. The viewer's senses are stimulated in various ways. Dhangar combines passionate prayer and dancing in an effort to appease their deities and win their favor. The work exudes the artist's passion, dedication, and awe. The scene is a religious procession in a bucolic rural landscape. The artist captures the sense of fun and commotion that characterizes the piece. Through his careful use of color, artist Gaurav evokes feelings of devotion and delight. The upbeat and enthusiastic drumming will lift the spirits of your home and bring the audience closer to the music.

### **LITERATURE REVIEW**

**Toruj, et al (2014)**In this study, we report the outcomes of a classroom experiment aimed at bridging the gap between the arts and sciences in elementary school settings. The program "Nature in Art - Art in Nature" successfully bridged the gap between environmental and artistic education. From October 2013 to February 2014, the study was carried out. There was a total of 4 groups included in the research: 2 groups of first and second graders, and 2 groups of pedagogy majors who would one day teach those grades. The results showed that the curriculum was effective in broadening pupils' understanding of environmental issues via creative outlets.

**Duthie, Amanda & Duthie, Alexander (2015)** Both on an individual level (such as in the case of synesthetes who draw inspiration from music) and on a societal scale (as in the case of the Baroque art movement, whereby abstract aspects such as "ornamentation" pervade both mediums), music and the visual arts interact with one another. In order to show any direct effects across the media, we devise a method to quantify one of the numerous cross-modal similarities between music and visual art. We looked at how similar artworks and music from the same artistic movement in time had similar color and pitch tonalities. Artworks from Russia and France made between 1870 and 1920 had their color brightness and musical pitch height retrieved, quantified, and compared using the model. There were no statistically significant distinctions between Russian and French music, despite the fact that Russian visual art was demonstrably darker in value than French visual art of the same period. Our findings do not indicate that there are causal relationships between the variables, but they do show that the lightness-pitch model may be used to evaluate the degree to which two distinct media are similar or dissimilar over time.

**Tiihonen, et al (2017)**In the current literature review, we looked at how the idea of enjoyment brought on by music and visual-art has evolved over the last 20 years in empirical study. Twenty music studies and eleven visual art works were systematically analyzed after abstracts were selected from seven databases. These issues were discussed: One: What function does the keyword play in the study's question? Are changes in the perceiver's internal or exterior characteristics seen as causes of pleasure? In empirical settings, what are the most often used methodologies and primary variables? Our critical integrative analysis was geared at answering these concerns and illuminating the processes and motifs that emerged as essential to understanding the aesthetic experience. The findings revealed a wide variety of approaches to pleasure: In musicology, pleasure was often the subject of study, but in visual-art research, it is more common to see the word "pleasure" integrated inside the framework of an aesthetic experience or utilized in a more descriptive, indirect way. Emotional intensity and apathy have both been the focus of musicological research. It was common practice to evaluate the perceiver's biographical and contextual factors as well as their personality characteristics. Brain imaging was often used with behavioral approaches, and it frequently focused on the brain's reward pathway in reaction to music. Research on visual-art enjoyment using brain imaging techniques was also common, although it often targeted sensory cortices rather than the reward circuit. Different stimulus elements and different viewing modes were considered explanatory aspects of the derived experience, which was explored more often in visual-art study than in music. Despite the widespread use of valence in both fields, we find that pleasure in music appears to be a component of core affect and hedonic tone modulated by stable personality variables, whereas in visual-art research, pleasure is the result of the so-called conceptual act depending on a person's chosen strategy for engaging with art. In order to foster a more nuanced comprehension of pleasure in reaction to aesthetic objects, we advocate for the combination of musical and visual art into a multi-modal framework.

**Rucsanda, Madalina Dana (2020)**This study, which does not aim to be all-encompassing, looks at how music and art interacted around the turn of the twentieth century through the eyes of a few

notable figures, including Wassily Kandinsky and Arnold Schoenberg. An ambition toward impersonal and conventional music, towards rationalism, objectivism, and constructivism can be seen despite the fact that they lived at a time of constant conflict between classic and contemporary, old and new, tradition and innovation. These "dual artistic gifts" artists both embrace Modernism and have a strong desire for artistic harmony. Through their ongoing connection, we learn that Schoenberg and Kandinsky independently stumbled upon atonality in music and abstract painting, respectively. Kandinsky, captivated by the emotional force of music, played the cello and the piano, searching the similarities between color and sound, while Schoenberg painted, experimenting with self-portrait and exhibiting his works alongside great artists.

**Mas-Herrero, et al (2018)** Specific musical anhedonia occurs in a tiny number of otherwise healthy people and explains why they do not like listening to music. The sensitivity to both main and secondary rewards is retained, and there is no evidence of overall sadness or impairment in music perception among those with anhedonia. It is not yet known, however, whether this condition is exclusive to music or if it is indicative of a broader inability to get satisfaction from aesthetic rewards or from emotional noises. The purpose of this research is to ascertain whether those who experience atypically low levels of pleasure from listening to music also have reduced emotional reactions to other aesthetic rewards or emotional auditory cues. Thirteen people known to be "specific musical anhedonics" were put through their paces alongside two groups with average (musical hedonic, HDN) and high (musical hyperhedonic, HHDN) sensitivity to experience reward from music, using two tasks designed to assess sensitivity to visual art and emotional sounds. In all experiments, we looked at how different groups responded to pleasantness in terms of skin conductance response and behavioral measurements. The HDN control group demonstrated identical behavioral and physiological hedonic responses in both tasks, but only when exposed to certain musical anhedonics. These results show that hedonic sensitivity to music may be unique from both the capacity to perceive emotion from emotional sounds and other forms of human abstract reward processing. These findings point to the possibility of distinct brain circuits being engaged in the ability to perceive pleasure when engaging in musical activities.

#### **HOW BACH'S MUSIC AND VISUAL ART WORK TOGETHER**

When sound is interpreted artistically, it may become a visual language that speaks to the heart and stays with you forever. The cover art for an album may be thought of as a gateway to the otherworldly experience that awaits you. From what I can tell, the artwork breaks through traditional boundaries between artistic disciplines in order to further develop musical concepts. Musicians, psychologists, and artists all believe that there is a strong relationship between the two disciplines. Your mood and state of mind will be affected by the music you listen to while painting. Therefore, the music you were listening to while painting will be reflected in your final product. The similarities between musical composition and visual art are too strong to be ignored. Instead, we should honor the shared roots of these two forms of artistic expression.

In the same way that many visual artists have been influenced by music, many musicians have also been influenced by visual art. "Even when visual art and music do not overtly influence one another, they can share abstract qualities without having direct communications" (p. 1), writes Duthie (2013). Wassily Kandinsky was a synesthete, or someone whose sense of hearing and vision were fused. Kandinsky spoke on the connections he saw between colors and sounds in his 1911 article *Concerning the Spiritual in Art*. He equated black with stillness, red with the sound of the trumpet, orange with an ancient violin, and violet with an English horn or bassoon. He claims that painters should be envious of how effortlessly music, the most immaterial of the contemporary arts, is able to reveal their inner lives. Naturally, he wants to incorporate musical techniques into his own work. This explains the current trend for abstract, mathematically constructed works of art that use rhythmic color washes, chords, and gestures.

Jackson Pollock, Pablo Picasso, Piet Mondrian, Andy Warhol, Romare Bearden, and Paul Klee are just few of the painters who have acknowledged music as an influence on their work. Similarly, Claude Debussy, Igor Stravinsky, Modest Mussorgsky, Sergei Rachmaninoff, John Cage, David Bowie, and Nat King Cole are all instances of artists and composers who drew inspiration from works of art. Exhibitions, comparative theories, and published lesson plans have all drawn parallels between the visual arts and music due to their related aspects, ideas, and languages. Bohannon and McDowell

(2010) highlight a number of shared features between the visual arts and music. In music, "color" refers to the timbre and tone of the voices and instruments, whereas in visual art it describes the color of the paint. Words like "texture," "balance," "contrast," "composition," "expression," "form," "line," "harmony," and "rhythm" are also often used (Table 1). Teachers may use the shared components and terminology between visual art and music as springboards to encourage students to think critically and creatively across disciplines. As Lill (2012) points out,

Many people find that developing a comparison perspective between the two arts helps them comprehend the one in which they are weaker. The artist may learn more about music by comparing it to a work of visual art, and vice versa with the use of a comparative theory. (p. 35)

The creative, performing, responding, and connecting processes are all things that musicians and visual artists have in common. The National Council on the Accreditation of the Arts and Professions (2014) defines "artistic processes" as "the cognitive and physical actions by which arts learning and making are realized." The primary tenet of the national arts standards is that students need to go through the four creative stages in order to grow as artists, to the point where they are comfortable expressing themselves freely and can follow the existing artistic dialogue in their chosen medium.

**Table 1. Elements and Principles of Music and Visual Art**

Elements of music	Elements and principles of visual art
Melody	Movement
Rhythm	Rhythm
Texture	Texture
Expressive qualities (dynamics, tempo, articulation)	Value, proportion
Form	Form
Timbre/tone color	Color
Harmony	Harmony/unity

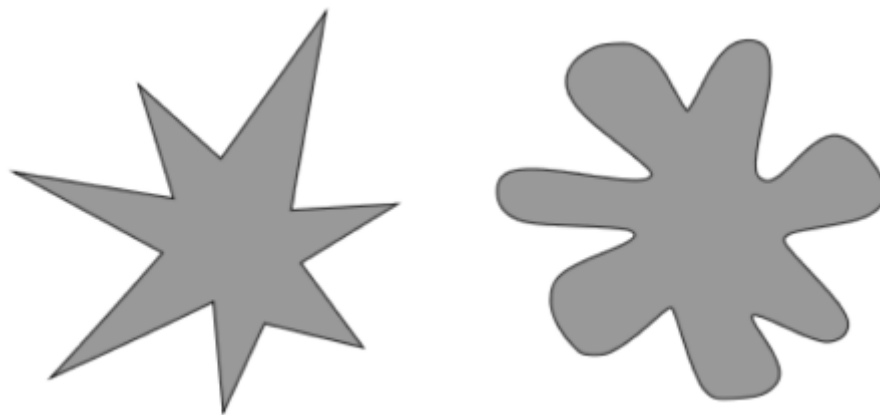
**Is there a connection between music and visual art?**

The dialogue between visual art and music is now fundamental to the study of both disciplines. Artists inspired by music have been more frequent in the recent century. Jackson Pollock, an abstract expressionist, and Stuart Davis, a Cubist, both acknowledged jazz as an influence on their work. When Andy Warhol became the band's manager in 1965, the music group Velvet Underground became a major inspiration for the pop artist. The abstract features shared by visual art and music may exist independently of any obvious mutual effect. Cultural factors, such as political upheavals or technical developments like mass production, may have an impact on both the visual arts and music at the same time.

Mannerism, Classicism, Romanticism, Impressionism, Pointillism, and Minimalism are among artistic traditions that share more than just inspiration between visual art and music. The same may be said for musical and visual art movements with the same name. However, the abstract traits shared by several stylistically disparate musical and artistic periods, such as Mannerism, have led to their association over time. While "Mannerism" in the visual arts refers to a technique used in the sixteenth century, "Mannerism" in music refers to a compositional technique used in France over two hundred years before that (also known as *Ars Subtilior*). All of these changes have an intangible, highly distorted character in common.

Rhythmically knotted and dizzyingly intricate melodic material is characteristic of the Mannerist musical trend, which may be heard in works like Baude Cordier's choir composition *Belle, Bonne, Sage* (c.1385). Because of the visually sensitive, avant-garde character of this music, Cordier also notated it graphically in the form of a heart (using a method known as eye music). These works were composed and performed 155 years apart, yet they are classified as Mannerist because they both use distorted light and sound. On a more basic level, terms like texture, balance, shape, line, and harmony, which are also abstract properties shared by music and the visual arts, are similarly similar. Texture in music refers to the audible activity of voices and the number of appearances and motions vertically

notated along the staves, while in visual art it refers to the physical thickness and roughness of the material. While there is an abstract similarity between these features, a means of measuring them might provide a more direct relationship between them and reveal the amount to which they impact one another. No one has yet tried to quantify the intangible connections between music and visual art, as far as we know. There has long been evidence that humans do establish connections between visual and aural data, even if the two have not been compared directly. Wolfgang Köhler performed a psychological study in 1910 to test whether or not people can make associations between spoken sounds and geometric forms. He showed them both rough and harsh forms and organic, rounder ones. He then had the group give these figures the names "Baluba" and "Takete" (Fig. 1). He discovered that the vast majority of respondents connected the word "Takete" with the angular form. The first survey's findings hold true even when the identities and participants are changed in subsequent studies. 95–98% of native speakers of more than one language have the same connections between images and words. The findings of this investigation of the correlation between shapes and sounds are known as the "Bouba/Kiki Effect," and the study itself is usually referred to as the "Bouba/Kiki Study."



**Figure 1: The shapes "Takete" and "Maluma," or "Kiki" and "Bouba" (respectively) referred to in the Bouba/Kiki Effect**

These experiments demonstrate that there is a population-level, constant, cross-sensory translation between visual and aural information. We call this phenomenon "cross-modal abstraction," the unconscious process by which we take elements from one sensory modality and apply them to another via metaphor. The "sharpness" of cheddar is used by neuroscientist V. S. Ramachandran (2003) to illustrate this phenomenon; as the cheese ages, the flavor becomes stronger and more pungent, yet the cheese itself does not change physically.

#### **VISUAL ARTS IN THE MUSIC METHODS USED IN 20TH- AND 21ST-CENTURY RECORDINGS**

Culture is indivisible; its parts rely on one another in a closed loop. The major internal mechanism in cultural development, its procedural character is revealed via the process of cultural integration. According to author<sup>6</sup>, the artistic and cultural preconditions for artistic integration are the integrity of culture in general and artistic culture in particular, in which arts exist in various relationships, syncretic and complex interaction, forms of artistic synthesis that transmit natural and cultural universals of the world expressed through the linguistic means of various arts. The art, which is syncretic, has demonstrated two opposing trends throughout the centuries: one toward differentiation and another toward integration, both of which are driven by the human inclination for the preservation of a sense of "ancestral unity" in our own genetic make-up. On the one hand, the goal of every art form is to promote the strongest possible recognition and reinforcement of its own distinctive creative and linguistic characteristics. However, as can be seen from both contemporary and historical examples, all of these artistic disciplines actively seek to learn from the practices of others in order to develop and grow. The trend toward independence and specialization is supplementing the current trend toward collaboration and integration. There is a long tradition of combining music with visual art. The earliest examples of combining musical elements with those from other art forms may be

found in prehistoric times. In the fusion art of music, posture, gesture, movement, sketching, and dance were inseparable from words, sound, intonation, and rhythm. The evolution of human civilization and the emergence of a creative culture led to a fragmentation of artistic practices, yet this interplay persists and gives rise to ever-more-complex results. Composers from many times have sought to increase the emotional effect of their works by finding methods to make the material more real via the use of visual arts.

Again questioning the area shown, Cézanne deconstructs the bottle in 'Still-life with the Peppermint Bottle' by carving its surface into rectangles. So, the carafe begs the question: what, precisely, is reflected there? Which came first, the green apple or the carafe? No, it doesn't come before it. The carafe has two distinct shapes, one on each side. Cézanne builds these things with color, using it to give them a sense of material depth and releasing it from the item in the process. Of course, artists of the 20th century who follow in their footsteps will use this fact as inspiration to forgo depiction altogether.



## CONCLUSION

Music and other kinds of art have a lot of the same ways of being characterized. How a song sounds and how it makes you feel may frequently be explained in terms of an artist's or listener's emotional state. Similar to how different musical notes of different pitches may set the tone of a song, artists can utilize color to communicate their feelings in a painting. This article explores the syntegrated learning possibilities afforded by the inherent connections between music and visual art via the lens of Bach's music and the art of the Baroque Period. The writers suggest activities that might be used in music and art classes together. Opportunities for syntegegration will go beyond the skills and information gained by studying a single topic, opening the door to advanced learning in which students increase their critical thinking abilities via the application, comparison, analysis, synthesis, and evaluation of ideas and concepts from a variety of disciplines. When sound is interpreted artistically, it may become a visual language that speaks to the heart and stays with you forever. The development of new methods and tools has encouraged a proliferation of styles and a diversification of subject matter in both visual art and music. The acceleration of metamorphic processes in contemporary musical art, the incorporation of new technologies into the creative process, have prompted a new quest for understanding and arrangement of the development of established aesthetic systems and experiments in music and fine art in the 20th and early 21st centuries.

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