

VI International Congress Synaesthesia, Science & Art

Convento de Capuchinos, Alcalá la Real, Jaén, Spain, 17:30pm, May 20th 2018



Bolero

*Bolero Event – Collaborative Workshop
Music Painting Performance
Facilitator: Ninghui XIONG*

Organizers



Collaborators & Sponsors



Agenda for the workshop (3 hours)

- **The story of Bolero -10min**
- **Artists' work for visual Bolero from VI Congress Synesthesia – 20min**
- **Bolero Visual Music Performance – 25min**
- **Panel discussion (4 groups) – 20min**
 - A. Findings for the performance; (Pat, Jasmin)
 - B. Other synesthesia response; (CC Hart, James)
 - C. Bolero and Neuroscience; (Helena, Anton)
 - D. Bolero and Creativity ; (Maria, Tim)
- **Panel presentation by the 4 groups, Q&A 20x4 min**

Check list

- **18 “painters”? (plastic bag, material for stick, number)**
- **18+1 “music stands”? (painting panel delivery)**
- **Audio and Projector?**
- **Photos?**
- **Video?**

General facilitator: Ninghui,

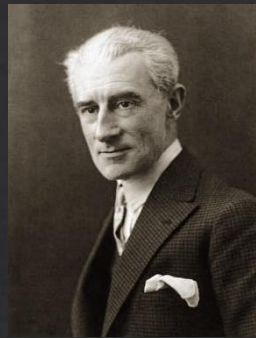
Supported by: Tim, Julia, Maria, Juan, Victor, Francisco Toro etc.

Boléro is a genre of slow-tempo Latin music and its associated dance. The original Spanish bolero is a $\frac{3}{4}$ dance that originated in Spain in the late 18th century, a combination of the contradanza and the sevillana.



In 1928, the French composer Maurice Ravel composed his most famous musical composition, the one-movement_orchestral piece *Boléro*, based on this genre

The work had its genesis in a commission from the dancer Ida Rubinstein, who asked Ravel to make an orchestral transcription of six pieces from Isaac Albéniz's set of piano pieces, Iberia.



While working on the transcription, Ravel was informed that the movements had already been orchestrated by Spanish conductor Enrique Fernández Arbós, and that copyright law prevented any other arrangement from being made.... When Arbós heard of this, he said he would happily waive his rights and allow Ravel to orchestrate the pieces.

However, Ravel changed his mind and decided initially to orchestrate one of his own works and decided to write a completely new piece based on the musical form and Spanish dance called bolero.

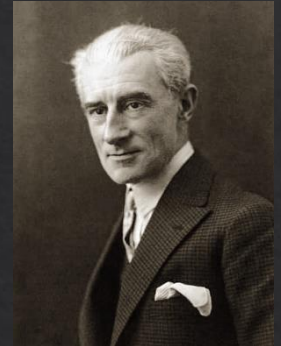
While on vacation at St Jean-de-Luz, Ravel went to the piano and played a melody with one finger to his friend Gustave Samazeuilh, saying "Don't you think this theme has an insistent quality? I'm going to try and repeat it a number of times without any development, gradually increasing the orchestra as best I can."

This piece was initially called Fandango, but its title was soon changed to "Boléro".





Ida Lvovna Rubinstein, a Russian dancer, actress. She performed with Diaghilev's Ballets Russes in 1909-1911. Boléro by Ravel (1928) was among her commissions.



Ida, the inspiration behind *Boléro*. Portrait by Valentin Serov.

There are 18 parts to the music with a finale, it starts in C major, $\frac{3}{4}$ time, beginning pianissimo and rising in a continuous crescendo to *fortissimo* as loud as possible. It is built over an unchanging ostinato rhythm played on one or more snare drums that remain constant throughout the piece.

The bass line and accompaniment “rhythm”



On top of this rhythm, the *Boléro melodies* are heard, in fact there are two different, each played twice alternately.

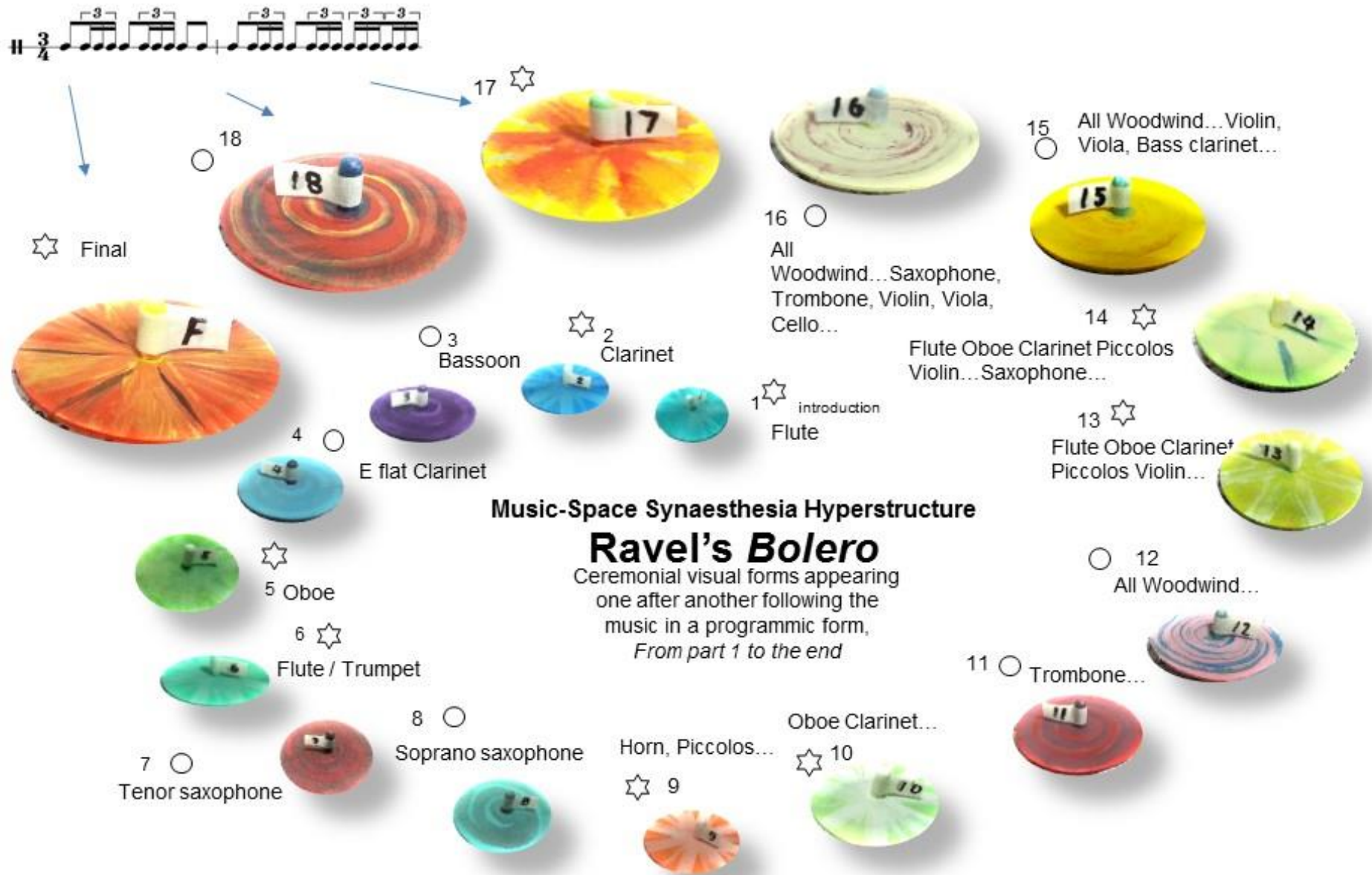
The first melody is diatonic,
The second melody introduces more jazz-influenced elements,
with syncopation and flattened notes.



The two melodies are passed among different instruments:

1) flute, 2) clarinet, 3) bassoon, 4) E-flat clarinet, 5) oboe d'amore, 6) trumpet, and flute (the latter is not heard clearly and is in higher octaves than the first part), 7) tenor saxophone, 8) soprano saxophone, 9) horn, piccolos and celesta, 10) oboe, English horn and clarinet; 11) trombone, 12) some of the wind instruments, 13) first violins and some wind instruments, 14) first and second violins together with some wind instruments, 15) violins and some of the wind instruments, 16) some instruments in the orchestra, 17) and 18) with a finally most but not all the instruments in the orchestra (with bass drum, cymbals and tam-tam)....

Ravel: "Bolero" / Dutoit Orchestre symphonique de Montréal (1996 Move Live)



Bolero Event May 20th 2018

12th ASA Conference
Harvard University Oct.2017

Ninghui XIONG, Art Installation, Apr. 2017

Music visualization is the objective of the workshop

How might other artists “see” the music?

Can we do it together?

*Is any neuroscientific process involved
during the performance?*

What Bolero can bring to us?



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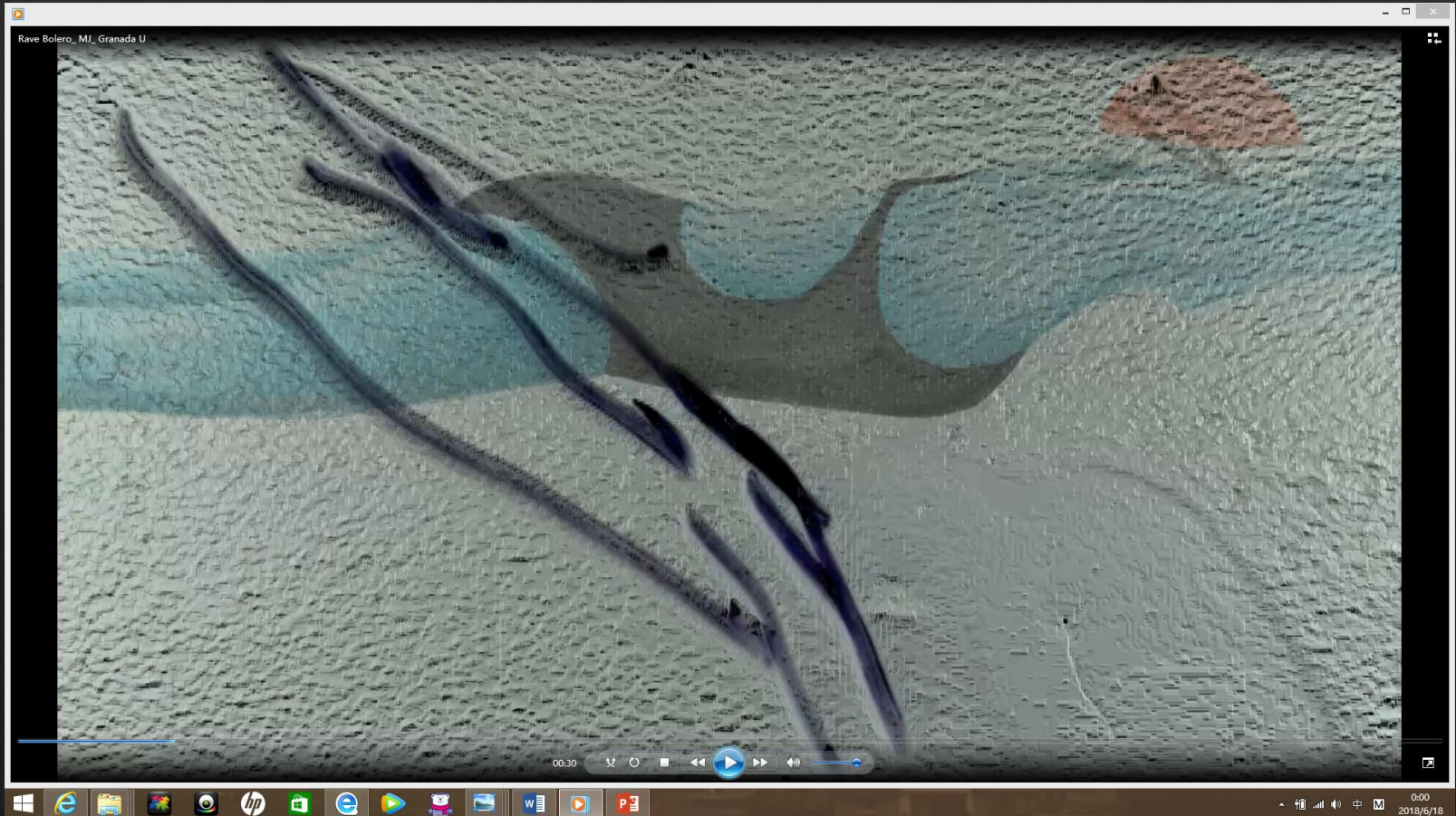
Visual Music Ravel's Bolero

Timothy B Layden, Feb.2017

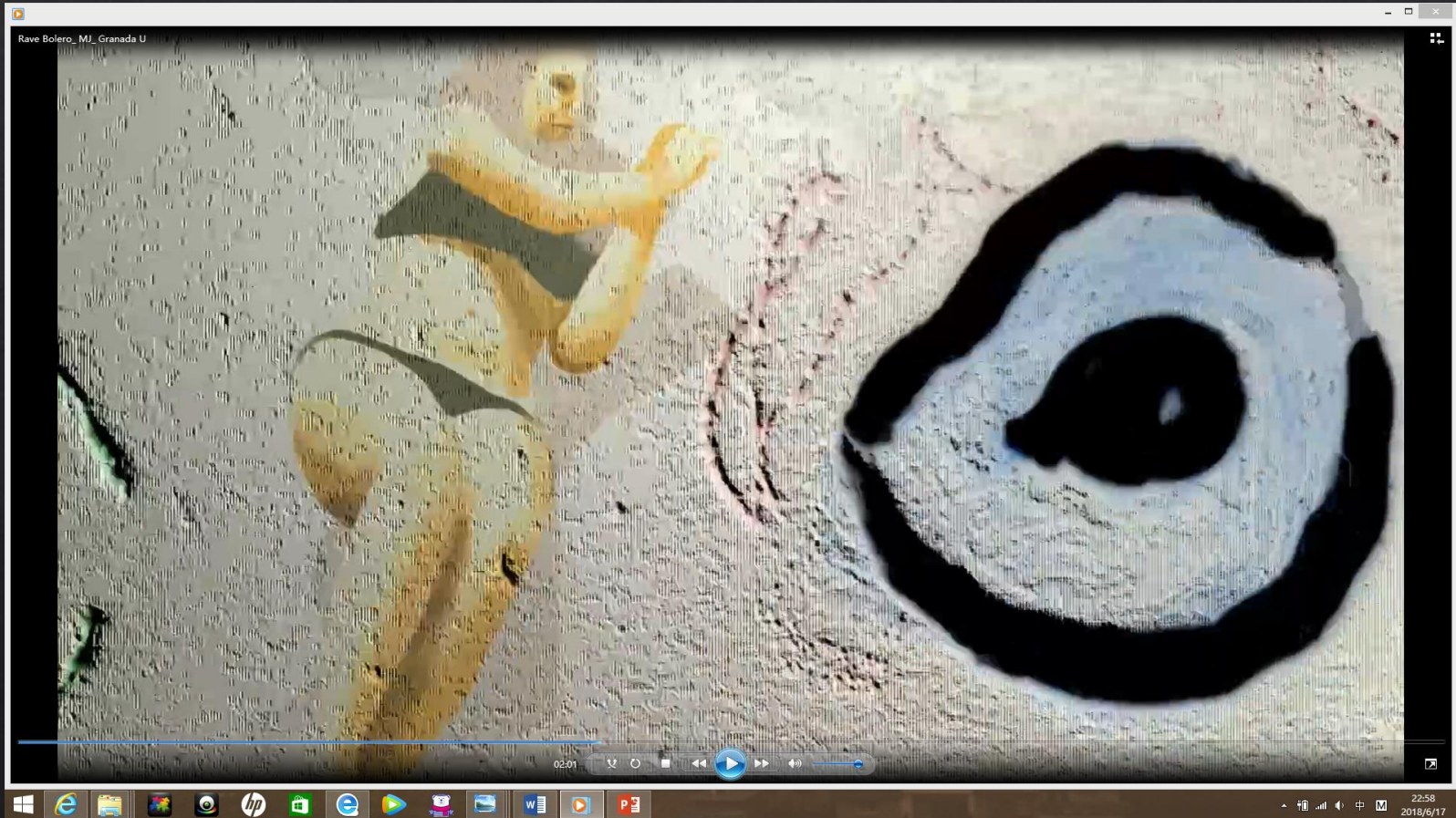


Ravel Bolero, Oil Painting by Helena Melero

María José de Córdoba Serrano , Jesús Pertiñez López & Concepcion Valdivieso and their team Granada University



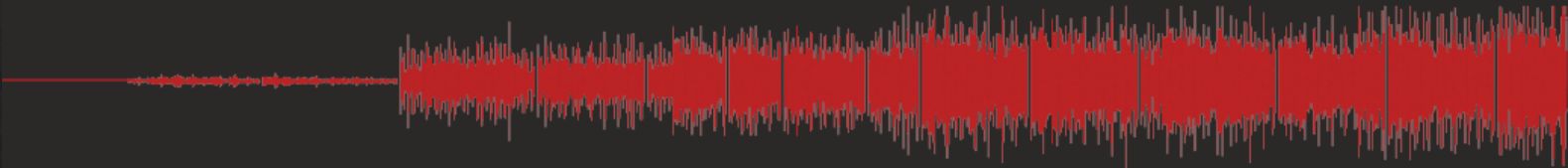
María José de Córdoba Serrano , Jesús Pertinhez López & Concepcion Valdivieso and their team Granada University



BOLERO 018

1.THE MUSIC

Boléro by M. Ravel (London Symphony Orchestra, conductor Valery Gergiev, 2009). Extract 4:29-5:23 / 11:56-15:49
14 audio sequences from 10 to 27 seconds



Professors Dina Riccò and Gian Luca Balzerano
Teaching assistants Alberto Barone, Giulia Martimucci, Alessandro Zamperini
42 students of the "Appliances and Complex Systems Design Studio"
Politecnico di Milano, School of Design, A.Y. 2017/2018

2.THE RULES

Red for background
White for theme A and black for theme B
Obstinate rhythmic almost white if with theme A
Obstinate rhythmic almost black if with theme B
Central composition (coherent with Béjart's choreography)
Video kinetisms in synesthetic congruence with the audio rhythm
Increasing density of the figures
Elementary geometries with Modular sizes (25, 50, 100, 200px)
Lines stroke 4 px

THEME A



RGB 242 242 242

WHITE

A RGB 242 242 242
B RGB 26 26 26

RHYTHMIC OBSTINATE

RGB 220 220 220
RGB 52 52 52

THEME B

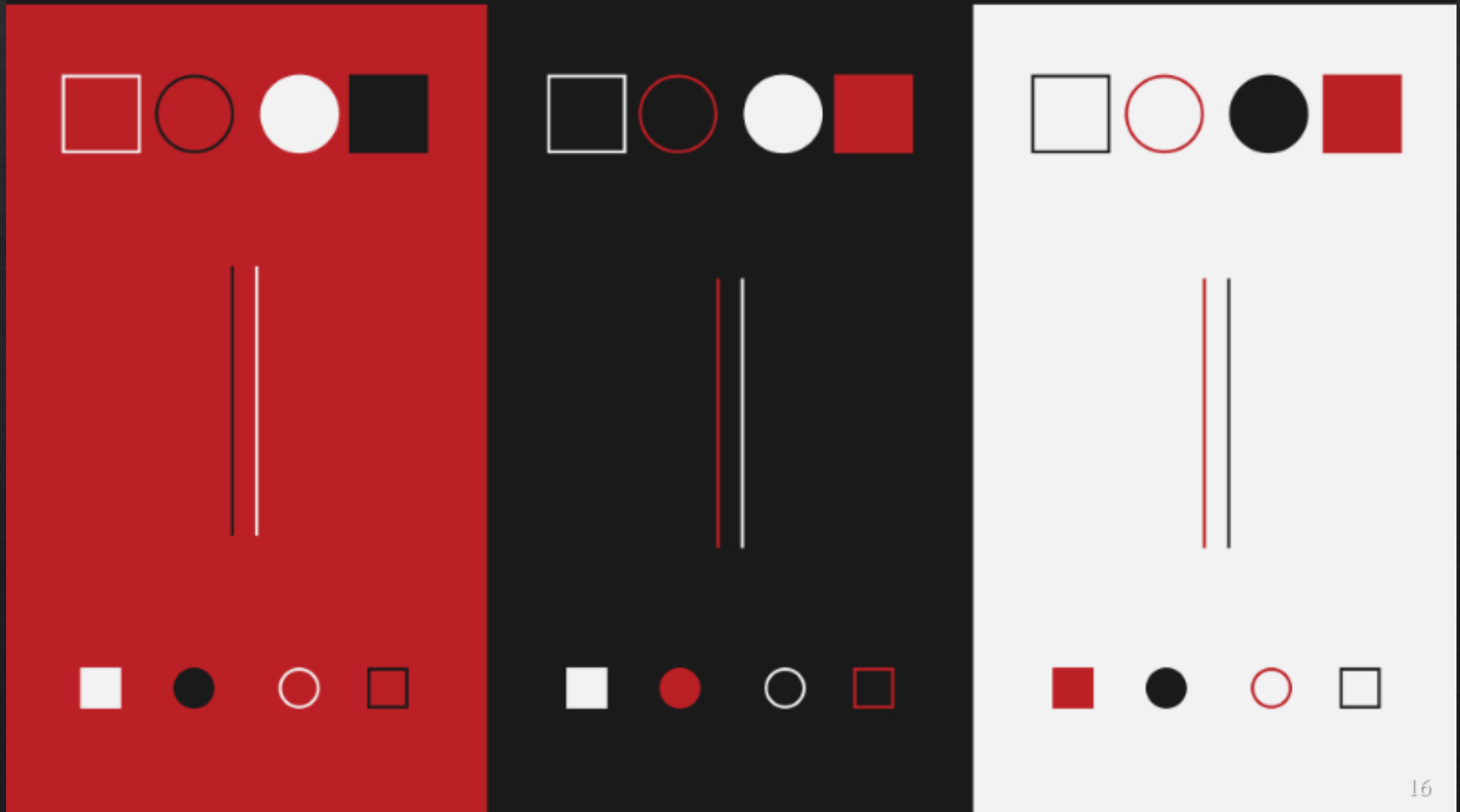


RGB 26 26 26

BLACK

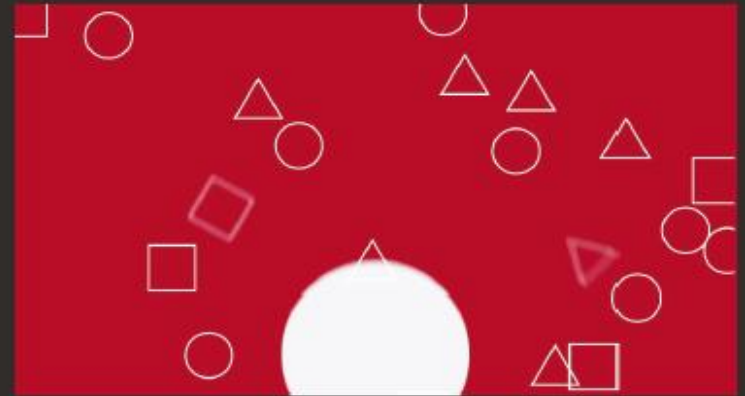
ELEMENTARY GEOMETRIES

MODULAR SIZES (25, 50,100,200 PX)

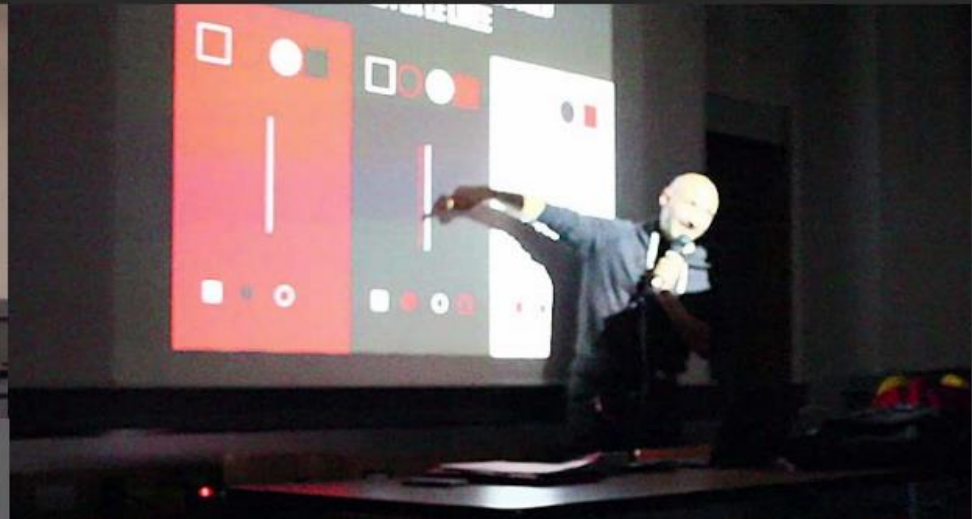
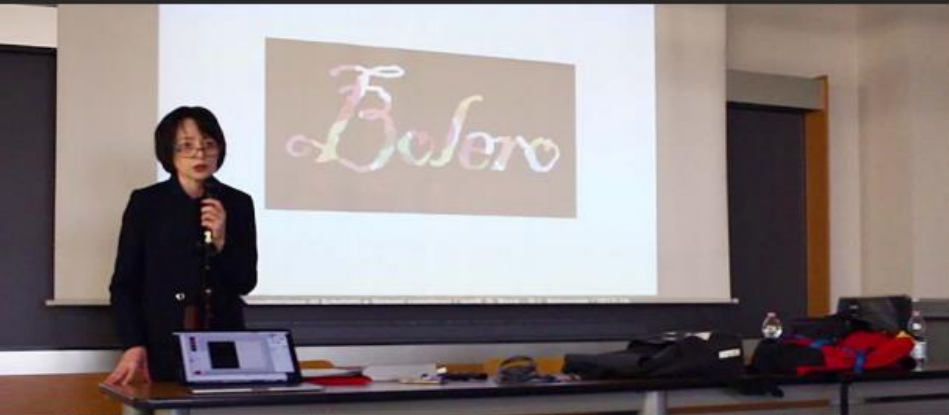


3.THE VIDEO

One video from 14 clips produced by 42 students in 8 hours
(School of Design, Politecnico di Milano)



Dina Riccò & GianLuca Balzerano and their team (Politecnico di Milano)



Collective Program

Boléro Art Performance

18 Volunteers Wanted 18

VI International Congress Synaesthesia, Science & Art

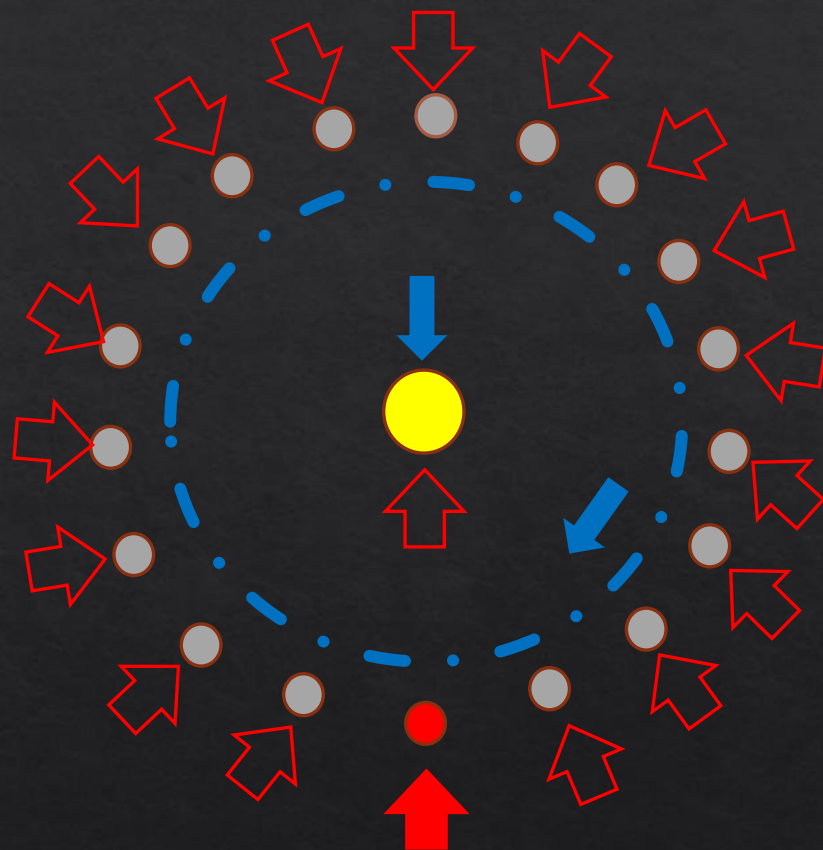
Convento de Capuchinos, Alcalá la Real, Jaén, Spain. 17:30pm, May 20th 2018

Boléro is a genre of slow-tempo Latin music and its associated dance. In 1928, the French composer Maurice Ravel composed his most famous musical composition, the one-movement orchestral piece **Boléro**, based on this genre. There are 18 parts to the music with a finale.

Drawings of the bass line and accompaniment "rhythm" are available by 18 drawings of Ninghui XIONG. We are asking 18+18 volunteers to complete the Boléro melodies parts by using synaesthetic experiences to make colorful flat stickers on these drawings, one after another following the music. And then, work together to complete the final one.

Volunteers, please go to reception desk to register for the part you are going to contribute. You will listen to your part on an MP3 recording; to do the sticker, cut in advance (color paper, scissors and relevant drawings are available for you to prepare on another table), and get ready for the performance at 17:30pm on May 20th 2018

- 18 Music Stands
- 1 Final Stand
- ↑ 18 Painters



Ravel: "Bolero" / Dutoit Orchestre symphonique de Montréal (1996 Move Live)

Boléro

Collective Performance Art Event

VI International Congress Synaesthesia
Science & Art

Convento de Capuchinos Alcalá la Real, Jaén, Spain
17:30, May 20th 2018

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Indeed, Ravel's *Boléro* can induce many synaesthetic experiences: visual, kinesthetic, haptic and even taste or smell.

As a simple practice designed by Ninghui XIONG, we would like to invite attendees of the VI Congress on Synaesthesia, Science and Art to participate in a collaborative visual interpretation of Ravel's *Boléro*. After listening to it, you may sense a vision arise spontaneously.

In addition, we provide an opportunity to see how other artists translated *Boléro* music into visual art, Timothy B Layden's painting, Helena Meiero's painting, Ninghui XIONG's installation, video art from Dina Riccò with Gian Luca Balzerano and 42 students of Politecnico di Milano University...to inspire you with your own creativity

Event Organizers



Event Collaborators & Sponsors



Contributors

Ninghui XIONG, Timothy B Layden, Dina Riccò, Gian Luca Balzerano
María José de Cárdenas Serrano, Francisco Toro Ceballos
Julia López de la Torre Lucha, Jame Wannerton, GC Hart, Helena Meiero



Venue: Convento de los Capuchinos, May 20th 2018



"Bolero Art Performance" Collective Art Program, May 20th 2018



María José de Córdoba



Víctor Parra



Alicia



Maura Mc Donnell



Antonio Brech



Jasmin Rani Sinha



Helena Melero



Christine Söffing



Sergio Basbaum



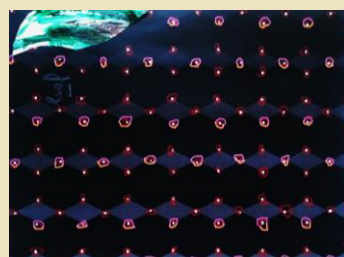
Juan García Villar



Yuan Liu



Patricia L. Duffy



Jörg Jewanski



Anton Sidoroff



Timothy B Layden



CC Hart



Michael Haverkamp



Eva-Maria Engl_Kasper



Ninghui Xiong
with all



Michael Haverkamp, Independent Researcher, Germany



Sergio Basbaum, Dept. of Computation, Pontifícia Universidade Católica de São Paulo - PUC Brazil



Yuan Liu, Politecnico di Milano, Italy



Patricia L. Duffy, United Nations Language and Communications Programme USA



María José de Córdoba, Department of Drawing, University of Granada Spain



Maura Mc Donnell, Creative Arts, Trinity College Dublin, Ireland



Jörg Jewanski Department Musikhochschule, University of Münster, Germany



Víctor Parra, Libertador University of Experimental Paedagogics, Venezuela



Anton Sidoroff, Moscow Pedagogical State University. Russia.



Antonio Brech, Project Manager in La Coruña, Spain



Ningui Xiong. Painting Music Art Synesthesia Studio. Beijing. P.R., China



Carolyn "CC" Hart, IASAS Secretary, USA



Eva-Maria Engl_Kasper, Klinische Linguistin Logopadin, Munch, Germany



Timothy B Layden, Artecitta UK delegate, United Kingdom



Jasmin Rani Sinha, Martin Schlösser. Synaisthesis, Belgium



Helena Melero, Rey Juan Carlos University, Madrid Spain



Alicia GonzalezFernandez, Politecnico di Milano, Italy



Christine Söffing, Synästhesiewerkstatt & Center for Music & Art, Ulm University Germany



Juan García Villar, Department of Painting, Faculty of Fine Arts, University of Granada Spain

To be continuous

Group Discussion Topic I

Findings for the performance

Facilitators: Patricia L. Duffy &
Jasmin Rani Sinha

To be continuous

Group discussion, Topic II

Other synesthesia response

Facilitators: CC Hart & James Wannerton

To be continuous

Group Discussion Topic III

*Bolero and neuroscience process
involvement*

Facilitators: Helena Melero &
Anton Aidoroff

To be continuous

Topic IV

Bolero and Creativity, case study review

Facilitators: Maria Jose de Cordoba,
Timothy B Laden and Ninghui XIONG

<https://www.youtube.com/watch?v=-CcTjTVeOUQ>

Ravel: "Bolero" / Dutoit Orchestre symphonique de Montréal (1996 Move Live)

<https://www.youtube.com/watch?v=dZDiaRZy0Ak>

London Symphony Orchestra Valery Gergiev



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May 20th 2018

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Convento de Capuchinos, Alcalá la Real, Jaén, Spain, 17:30pm, May 20th 2018



Bolero

*Bolero Event – Collaborative Workshop
Music Painting Performance*

Organizers



Collaborators & Sponsors



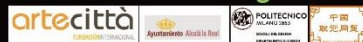
Boléro

collective performance art event

VI International Congress Synaesthesia, Science & Art

Convento de Capuchinos
Alcalá la Real, Jaén, Spain
17:30pm, May 20th 2018

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Julia López de la Torre Lucha

Jame Wannerton, CC Hart

Helena Melero

Boléro starts in C major, $\frac{3}{4}$ time, beginning pianissimo and rising in a continuous crescendo to fortissimo as loud as possible. It is built over an unchanging ostinato rhythm played on one or more snare drums that remain constant throughout the piece. **The bass line and accompaniment "rhythm"** are initially played on pizzicato strings, mainly using rudimentary tonic and dominant notes. Tension is provided by the contrast between the steady percussive rhythm, and the "expressive vocal melody trying to break free". Interest is maintained by constant reorchestration of the theme throughout the piece, leading to a variety of timbres and a steady crescendo.

On top of this rhythm, the **Boléro melodies** are heard, in fact there are two different every 18 bars, each played twice alternately. The first melody is diatonic, the second introduces more jazz-influenced elements, with syncopation and flattened notes.

The melody is passed among different instruments: 1) flute, 2) clarinet, 3) bassoon, 4) E-flat clarinet, 5) oboe d'amore, 6) trumpet, and flute (the latter is not heard clearly and is in higher octaves than the first part), 7) tenor saxophone, 8) soprano saxophone, 9) horn, piccolos and celesta; 10) oboe, English horn and clarinet; 11) trombone, 12) some of the wind instruments, 13) first violins and some wind instruments, 14) first and second violins together with some wind instruments, 15) violins and some of the wind instruments, 16) some instruments in the orchestra, 17) and finally most but not all the instruments in the orchestra (with bass drum, cymbals and tam-tam).

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Acknowledgements

Ninghui would like to thanks specially to:

Timothy B Layden

Dina Riccò, Gian Luca Balzerano

María José de Córdoba Serrano

Francisco Toro Ceballos

Julia López de la Torre Lucha

Jame Wannerton, CC Hart

Helena Melero

Yuan Liu

Alicia Gonzalez Fernandez

Víctor Parra

Juan García Villar

Patricia L. Duffy

Carol Steen