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What do tone color mean in music

We like to think it's a tough question, but you have a great chance of identifying in this matter. Many children in the state will be able to discuss color tone only at a very medium surface level. They could: Call the ensemble using tone color words to describe different sections Use some specific tone color words for individual instruments. They may have trouble naming the tools correctly. Remember if you can't call it say what family it's from or what it sounds like a wind instrument that sounds like a whistle. This is what you have to do in your answer: Name the ensemble. Is this a standard grouping of tools? (Rock band) or it's an unorthodox (meaning not normal or normal) band, like a rock band with bassoon. Use the tone of colored words to describe each section of the piece. Tone color issues usually have very clear sections with great color contrast. You have to take out the answer in sections so that the expert can mark it easily. You should always be able to justify your tone of the color of the instrument created: It is made up (what its made of) As the instrument is played (bowed, strummed, blown, etc...) is the sound manipulated from the standard sound (dumb, Distortion, strange methods of play) Use the tone of colored words to describe the tone of the color of each instrument, justifying your response, liking the tone of colored words on the instruments make up, the method of reproduction, sound manipulation and any other conceptual effect (e.g. register, speaker, etc....) For example, the flute has a bright, piercing, metallic and piercing tone, as this metal instrument is played in a very high rubber. The louder the flute plays, the more chiller the sound becomes. As the flute descends to the lower register, the color of the tone becomes warmer and brighter. When the flute starts fluttering the tongue tone the color becomes sharp and prickly) make sure you can tie any EXPRESSIVE TECHNIQUES to the tone of color. Expressive technique will change the tone of any instrument. III. Tone color / Timbre Simple definition of color tone (often called timbre) is a unique characteristic that make up the sound of the instrument. Sound is a violation of the air. For thousands of years, the species that calls itself homo sapiens - humans - has been making devices that disrupt the air in a special way. These devices are known as musical instruments and represent one of our oldest artifacts of civilization and docyphius. Archaeologists have discovered that even before people took a turn to making musical instruments, someone else seems to have beaten us to it. The oldest known musical instrument is a flute made by Neanderthals from the bone segment. Musical instruments create special types of air Most simple instruments (except for many drums and other inhospitable percussion instruments) repeat the pattern of disruption many times per second at very regular intervals. Some are capable of breaking the air thousands of times per second, each pattern breaking the cookie cutter copy of the previous one. This very regular pattern is correctly called the periodic picture, and there is a very good chance that we will hear periodic air disturbances as a musical note. The unique characteristics of these models affect the auditory centers in our brain (through the ears) that does the analysis. Even if they play the same note, the flute produces a different pattern from the oboe that produces a different pattern from the pipe, and so on (ee the next section on acoustics for more details). The next midi version of the melody from Beethoven's 9th Symphony is exactly identical to the one heard above as an example of a conjunctural melody - with one exception. The notes and rhythms are the same. The only difference is that it changes the color of the tone several times. The computer's sound map contains a microchip capable of mimicking patterns made by acoustic instruments - another name for it is a synthesizer. In fact, the synthesizer is a chameleon of tone - an instrument specially designed to make extreme changes in tone color. While no known acoustic instrument is capable of surprising variety even with a relatively primitive sound card, this does not mean that they are not able to make changes in tone color. Acoustic instruments change the color of the tone in very subtle shadings. It is not uncommon for experienced musicians to be able to identify individual violins by the tone of the instrument. Violinists who can afford it will often have several different violins, each with a slightly different personality in its sound; soloists will switch between these violins to better match the character of the piece of music they will play. Again, this concept will be discussed a little more in detail in the acoustics section, but it's probably a good place to point out that there's more than a little mathematical order buried in most standard acoustic sounds. For example - if the violin plays a note A above the average C on the piano - the note is tuned to 440 cps (cps is an acronym for cycles per second --440 CPS means that the violin creates its own special air disturbance pattern exactly 440 times per second), it actually produces many different vibrations. When the violin plays that step on 440 CPS, it also produces frequencies on 880 CPS, 1320 CPS, 1760 CPS, etc. you may not need a calculator to see that they are related: 880 2 times 440, 1320 3 times 440, and so on. Algebraically, this series will be expressed as x, 2x, 3x, 4x, 5x, etc. Frequency x for this one note is 440 cps - Frequency. The fundamental frequency is the loudest and our brain latches onto this and interprets it as a step note. Additional vibrations set in motion --2x, 3x, 4x, etc. - are overtones, or usually simply known as overtones (also sometimes called partial).. These are the overtones that we perceive as the tone of the instrument of color. If a tool such as cello sounds a step at 100 CPS, it also creates overtones at 200cps, 300cps, 400cps, 500cps, etc overall at the highest frequencies we can hear. When the instrument makes this very neat and orderly pattern of vibration frequencies, there is a special name for this very neat and orderly pattern - it is called the harmonic series of overtones. It would be logical to suspect that it would be very difficult to make an instrument that makes a sound that specializes - but the exact opposite is true. The harmonic series of overtones is almost always a natural property of vibrating objects. If we want to have a non-harmonic series of overtones on the instrument, we have to get out of our way to specifically make them. Among the few acoustic instruments that create inharmonic sounds are many bells. Electronic tools are a different story - they can be made to do about anything. Initially, the concept that every note we hear from a document actually package can be a little hard to understand. However, we can get a little help from our friends in the visual arts. None of these six colors is pure or primary - each panel is a mixture of red, green and/or blue light emitted from a computer screen; It is a similar mixture of vibration frequencies that makes different instruments sound different from each other on printed literature, computer and television screens, or in nature, for that matter, it is very rare to see an object that is one of the pure main colors (red, green and blue when the light is combined, or red, yellow and blue in case of pigments - both processes are similar). Almost all of it is a mixture of primary colors to some extent. If you take a white light and smash it, beaming it through a prism, you get to see that it consists of every wavelength of light that we can see. Borrowing again from the same terminology, there is an analagosis type of sound called white noise. White noise is a name given to a sound that has all the frequencies we can hear. If this sound reminds you of radio static, reactive exhaust, waterfall, or even applause, it's because these events generate a very complex - and random - mix of frequencies very similar to the example of white noise you may have just heard. Sometimes, the term tone color is used to describe sounds created by a combination of instruments. Musicians Discuss a piece of music in the way a art fan can discuss a painting - perhaps describing how a composer is a composer Very dark colors, with some splashes of very bright instrumental colors in this section. In a way, someone composing for an orchestra will think very much along the lines of an artist painting a painting. On average canvases, there are very few basic colors; At the same time, the composer writing a piece of music for the orchestra will use very few instruments or families on their own; It will constantly combine different combinations of tools to produce an almost limitless variety of colors tones. Many of the greatest composers for orchestra thought in terms of color orchestral taste from the beginning. In fact, the orchestra is a very complex synthesizer with the ability to create a much wider set of effects than even the most advanced computer sound map. In the whole scheme of things, the element of tone of color is not so instinctively and deeply intertwined in our communication as melody and rhythm, but it is certainly the icing on the cake and, in the hands of experienced composers and arrangers, can take on great value. In the early 20th century, a number of composers experimented with a technique called klangfarbenmelodie. They understood that the traditional melody is a series of events that pass through a piece of music and give a sense of line to the listener. Klangfarbenmelodie - literally translated as a tone color melody was an attempt to create the feeling that the line is not through resin, but through the tone of color. Color.

