

Brass GRP 5

Trumpets + Mutes

Basic trumpet

#3 lyre cadmium deep a 

+

#4 lyre orange yellow b 

=

oil glaze:
a+b



R: 250
G: 207
B: 0

Trumpet and Harmon mute with no stem has 20% "n" nasal glaze



Trumpet+har mute-no stem
R: 249
G: 171
B: 30

Trumpet with Harmon Mute with stem: 20% "m" glaze + 20% of 1 color darker



trumpet +"m" at 20%+ 1 color darker at 20%:
R: 250
G: 179
B: 30

Trumpet with half valve: + #6 lyre Vermillion at 30%



#6 lyre vermillion for half valves
R: 255
G: 101
B: 63



trumpet + #6 lyre vermillion for half valves
R: 252
G: 184
B: 56

Trumpet with Bucket Mute: + 3 colors darker #9 derwent 19 at 30%



#9 derwent 19 with trumpet
R: 232
G: 136
B: 25

Trumpet with Plunger Mute: + #32 vandyke brown, paint is asphalt t at 30%



#32 vandyke brown

R: 215

G: 210

B: 206



Trumpet with plunger

R: 208

G: 160

B: 27

Trumpet with Straight Mute: #23 berol prismc. ultr bl 902 at 20%



straight mute

R: 207

G: 223

B: 236



trumpet with straight mute

R: 201

G: 171

B: 31

Trumpet with cup mute: "m" + 10% 2 colors darker (#13 + #6)



cup mute+ "m" at 10% + 2color darker at 30%

R: 254

G: 195

B: 200



Trumpet with cup mute

R: 249

G: 163

B: 32

1. Horns + Mutes

Basic Horn



french horn from #4 and #5 (60% on top)

R: 209

G: 92

B: 0

Horn with half valve with #7 over at 40%



french horn with #7 over 40% for half valve

R: 209

G: 69

B: 0

Horn with bell in air or bell down (only on unmuted and loudly played) for up add #2 and down add #22



horn unmuted played loudly bell in air #2 %40

R: 218

G: 141

B:0

horn unmuted played loudly bell down + 22 at 40%

R:111

G: 33

B:0

Horn with hand mute + #13 for nasal sound



hand mute at 30% of #13 over Horn

R: 204

G: 64

B: 0

Horn with straight mute + #26 lyra Prussian blue at 20% complimentary over for a bright sound without edge--less resonance-lower overtones are gone



straight mute at 20% of #26 over Horn

R:167

G: 78

B: 0

Horn with harmon mute/no stem #12 + #13 + # 2 at 20% opacity



Horn with harmon mute/no stem "n" + 2 colors lighter over horn

R: 180

G: 115

B:0

Horn with cup mute: #13 + #7 or "m" + 10% 2 colors darker at 30%



horn with cup mute "m" + 2 colors darker at 30%

R: 213

G: 96

B: 43

Horn with plunger mute: #32 at 30% + Horn



horn with plunger mute #32 at 30%

R: 191

G: 101

B: 48

Horn with bucket mute: 3 colors darker at 30% # 8 lyra scarlet lake



horn bucket mute: #8 at 30%

R: 209

G: 72

B: 0

Trombones + Mutes

Basic Trombone



basic trombone #5 lyra light orange + #6 lyra vermillion

R: 209

G: 48

B: 8

Trombone and harmon mute with stem: 1 color darker 20% #7 + "m" 20%#13



trombone, harmon with stem: 20% #13"m"+ #7 20%

R: 200

G: 8

B: 3

Trombone and harmon mute without stem: "n" at 20% + 2 col liter #3at 20%



trombone, harmon without stem: 20% "n" + #3 at 20%

R: 157

G: 43

B: 0

Trombone with cup mute: "m" #13 at 10% + 2 color darker #9 at 30%



trombone and cup mute: "m" 10% + 2 col dark #9 at 30%

R: 207

G: 30

B: 6

Trombone with straight mute: + 20% complimentary= #25



trombone with str. mute: #5 + #6 & 20% comp-#25

R: 168

G: 43

B: 7

Trombone bell in stand: + 10% comp= #25 at 10%



trombone bell in stand: 10% #25 (complimentary)

R: 196

G: 75

B: 43

Trombone and plunger mute: + #32 vandyke brown at 30%



trombone + plunger : #32 at 30%
R: 179
:G 70
B: 45

Trombone with bucket mute: + 3 colors darker, #16 at 30%



trombone with bucket mute: + 3 col darker, #16 30%
R: 173
G: 50
B: 32

Trombone with whisper mute-darker and weaker than straight mute: + #23 prismacolor Ult. 902



trombone/whisper mute: + #23 (ult. blue) at 50%
R: 145
G: 87
B: 74

Tubas + Mutes

Basic Tuba: #7 (lyra Scarlet Red) and #8 (lyra scarlet lake)



basic tuba: #7 and #8
R: 194
G: 11
B: 0

Tuba with felt mute: deadened= loses higher harmonics, add cooler than comp #20 (lyra Juniper green) at 50%



tuba with felt mute: add #20 at 50%
R: 118
G: 9
B: 0

Tuba with straight mute: 20% of #18 (lyra viridian)



tuba with straight mute: #7 + #8 + 20% #18
R: 204
G: 129
B: 109

Tuba with half valve: add 40% #11 (PrismaColor 924 Crimson Red)



tuba with half valve: #7 and #8 + 40% #11
R: 255
G: 68
B: 88

Strings Group 4

Violins

Violins: #12 (derwent 48 may green)



violin: #12
R: 174
G: 255
B: 0

Violin sul pont.: add #1 (lyra zinc yellow) at 30 %



violin sul pont: #12 + #1 at 30%
R:198
G: 252
B: 1

Violin with sul taste : add #17 (Karismacolor True Green) at 30%



violin sul taste: #12 + #17 at 30%
R: 138
G: 252
B: 1

Violin with mute: add 30% #20 (lyra juniper green)



violin with mute: #12 + #20 at 30%
R: 151
G: 221
B: 1

Violin with natural harmonics: #13 (complimentary color of #12 violin) at 30%



violin with natural harmonics: 30% #13 on #12
R: 193
G: 176
B: 1

Violin with open strings: add 20 % #5



violin with open strings: add 20% #5 (lyra light or) to #12
R:193
G: 223
B: 1

Violins with crush tone: add #32 (lyra van dyke brown) at 40 %



violins #13 with crush tone + 40% #32
R: 167
G:195
B:83

Violins with col legno battuto (clb.) and cl t, or col legno tratto: + 40% #36(lyre burnt ochre)



violins #13 with clb. or clt.+ 40% #36
R: 186
G: 185
B: 50

Violins played pizz. add 30%#21(lyra bordeaux to darken the color



violins #13 played pizz: + 30% #21

R: 154

G: 178

B: 0

Violas

Violas are #17 (derwent 46 Emerald Green)



viola #17 (karisma true green)

R: 0

G: 254

B: 51

Viola with sul pont.: Add 30% #31 (karisma yellow Brice) over #17



viola #17 with sul pont.+ 30% of #31(karisma yel brice)

R: 109

G: 249

B: 4

Viola with sul tasto: Add 30% of #10 (derwent jade green) over #17



viola #17 with sul tasto + 30% of #10 (derwent jade green)

R: 30

G: 249

B: 100

Viola with mute: add 30% of #25 (lyra peacock blue53) over #17



viola #17 with mute + 30% of #25 (lyra peacock blue)

R: 0

G: 198

B: 43

Viola with natural harmonics: #17 + #9 (derwent 19) at 30%



viola #17 + 30% of #9 for natural harmonic

R: 109

G: 172

B: 3

Viola with crush tone: add #32 (lyra v. dyke br) at 40%



viola #17 with crush tone + #32 at 40%

R: 128

G: 194

B: 132

Viola with clb. and clt.:#17 + 40% #36 (lyra burnt ochre)



viola #17 with clb. adn clt. : + #36 at 40%
R: 146
G: 185
B: 98

Viola with pizzicato: #17 + 40% #21(lyra Bordeaux)



viola #17 played pizzicato
R: 0
G: 152
B: 35

Cellos

Cellos: #10 (derwent 41 jade green)



cello is #10 (derwent 41 jade green)
R: 49
G: 249
B: 177

Cello with sul pont.: add #12 (derwent 48 may green) at 30%



cello #10 sul pont. + #12 at 30%
R: 44
G: 249
B: 124

Cello with sul tast: add #25 (lyra peacock blue) at 30%



cello #10 with sul tast: + #25 at 30%
R: 35
G: 207
B: 157

Cello with mute: add 40% of #26(lyra prussian blue)



cello #10 with mute: + #26(lyra prussian blue)
R: 32
G: 183
B: 162

Cello with natural harmonics:add #8 (lyra scarlet lake) at 40%



cello #10 with nat. harmonics: + #8 (lyra scar lk)30%
R: 49
G: 176
B: 119

Cellos with crush tone: add #32 (lyra van dyke br) at 40%



cello #10 with crush tone: + #32(lyra v. dyke br)40%
R: 90
G: 191
B: 148

Cellos with clb. and clt.: add #36(lyre burnt ochre) at 40%



cello #10 with clb. or clt.: + 36 at 40%
R: 109
G: 182
B: 114

Cellos played pizzicato: add to #10(derwent 41 jade green) 40% of #21



cello #10(derwent jade) pizzicato+ 30% #21
R: 42
G: 149
B: 123

Contrabasses

Contrabasses are #25 (lyra peacock blue) and #26 at 50% each



contrabass =50% each #25 and #26
R: 20
G: 69
B: 155

Contrabass with sul pont.: Add 40% #17 (derwent 46 emerald green)



contrabass #25-26 and sul pont.: + 30% #17
R: 23
G: 110
B: 121

Contrabass with sul taste: Add 30% #23(prismacolor Ult. 902)



contrabass #25-26 sul taste: + #23 (prism Ult. 902)
R: 14
G: 48
B: 142

Contrabass with mute : Add 30% #22(lyra blue-violet)



contrabass #25-26 with mute: + 30% #22(ult.)
R: 16
G: 48
B: 155

Contrabass with natural harmonics: Add 30% #5 (lyra light orange)



contrabass #25-26 with nat. harmonics: + #30% #5
R: 0
G: 70
B: 104

Contrabass with crush tone: Add #32 (lyra v. dyke br) at 50%



contrabass #25-26 with crush tone: + 50% #32
R: 93
G: 119
B: 135

Contrabass with clb. and clt.: Add 50% # 36(lyra burnt ochre)



contrabass #25-26 with clb. and clt. + 50% #36

R: 116

G: 107

B: 93

Contrabass with all pizz(thumb or snap pizz):. Add40% #21



contrabass #25-26 with thumb or snap pizz. + 40% #21

R: 0

G: 52

B: 103

Woodwinds Group 2

Piccolo

Piccolo: #31 (Ikarisma yellow brice)



piccolo is #31 (karisma yellow brice)

R: 219

G: 250

B: 6

Flutes

Flute: #2 (lyra light chrome)



flute is #2 (lyra light Chrome)

R: 255

G: 251

B: 0

Alto Flute: #2 at40% over #12 at 100 %



alto flute is mixture of #2 (lyra light Chrome) and #12

R: 196

G: 251

B: 0

Bass Flute: #2 at 80% over 60%#17



bass flute is mixture of #2 over #17

R: 89

G: 250

B: 0

Oboe

Oboe is #12 (derwent 48 may green) with #11 (Prismacolor 924) on top at 20%



oboe: #12 (may gr) under 20% #11(crimson red)

R: 174

G: 208

B: 0

Oboe into stand (darker & duller) add #16 at 30 % on top



Oboe #11 into stand + #16 at 30% on top

R: 199

G: 182

B: 121

Oboe into knee (darker and muted) add #10 at 20% on top



oboe #11-12 into knee: + #10 at 20% on top

R: 181

G: 216

B: 19

English Horn

English Horn is #13 (derwent magenta 22) with #12 (derwent 48 may gr) at 40 %



english horn is #13 under and #12 at 40% over

R: 195

G: 0

B: 122

Clarinets

Clarinet is #17 (Berol true green) with 40% # 16 (lyra dark violet) on top



clarinet is #17 under and #16 at 40% on top

R: 60

G: 153

B: 116

Soprano Clarinet is #13 at 30% (derwent mag 22) with # 14 (lyra light green) at 100% on top



soprano clarinet eflat: #13 at 30% under, #14 100% on top

R: 131

G: 178

B: 72

Alto Clarinet #20 (lyra juniper Green) under and #21 (lyra bordeaux) over



alto clarinet: #20 under and #21 over

R: 129

G: 51

B: 67

Bass Clarinet #19 (lyra Mag) under w/#18(lyra viridian) at 30%over



Bass clarinet : #9 under #18 at 30%over

R: 36

G: 92

B: 145

Bassoon has #22(lyra blue violet 75%) under #3(lyra cad yel dp 40%) over



Bassoon has #22 at 75%under #3 at 40% over

R: 77

G: 0

B: 32

Contra Bassoon has #23(Prismacolor Ult. bl) under and #4 (lyra or. yel) at 40% over



Contra Bassoon has #23 under 40% #4

R: 0

G: 0

B: 76

Soprano Saxophone is full strength #3 [ly cad ye-dp] + 30% #22 [ly bl-violet]



Sop.Sax=100%#3[ly cad dp ye]+30%#22[lybl-vio]
R: 192
G: 163
B: 34

Saxophone is #22 (lyra bl vio) and #4 (lyra Or-yel) and #5(lyra lite or)



Saxophone has #22 with #4&5
R: 165
G: 64
B: 0

Vocals Group 1

I have considered the various voice levels, baritone, soprano, etc. as a pitch issue. Because the mouth chamber changes its very shape through vowel production, I have made the **vocal timbre** reflect vowel changes, based on the **vowel color chart** in notes. Following are color mixing of all vowels and their permutation with events like a vocal crush tone.

un-rounded vowels

“i” as in beat is made from #31(yellow brice)



“i” as in beat is made from #31 (yellow brice)
R: 236
G: 250
B: 6

“i” with #32(lyra van dyke brown) at 20 % for tensed octave over #31



tensed octave and i--ad 20% over #31
R: 215
G: 225
B: 120

“I” as in bit is made from #2 & #3(lt. chrome + canary yel) with 10% layer over of #16 (lyra dk. violet)



as in bit and is made from #2 & #3 +10% layer over of #16
R: 246
G: 236
B: 64

“I” with tensed octave; 20% #32(lyra v. dyke br) over #31



I with tensed octave-20% #32 over #2,3,17
R: 222
G: 202
B: 100

e

as in baby (first syl) and is made from #4 (lyra orange-yel)



as in baby and is made from #4
R: 248
G: 171
B: 0

e

e with tensed octave: 20% #32 (lyra v. dyke br) over #4 (lyra or-yel), like in a crushed tone



e with tensed octave: 20% #32 over #4
R: 219
G: 191
B: 71

ə

Vowel "ə" as in above (first syl) 80% #5 (lyra light orange) + 20% #26 (lyra Prussian blue)



Vowel "ə" above #5 (lyra light orange) with #26 20%
R: 163
G: 78
B: 0

ə

above w/ tensed octave: 40% #32 (lyr v. dyke br) over #5 & #26 (lyra lt.or)



Vowel "ə" above with tensed octave #5 + 26 under +40%
#32 over
R: 176
G: 129
B: 92

ə

Vowel "ə" as in onward (2nd syl) 70% #5 (lyra lt.or) under with 30% #26 (lyra Prussian Blue) over (mid mouth)



Vowel "ə" #5 under with 30% #26 over (mid mouth vowel)
R: 144
G: 71
B: 0

ə

Vowel "ə" with tensed octave under with 40% of #32 over



Vowel "ə" under (#5 + 30% #26) with tensed octave +40% #32 over
R: 174
G: 142
B: 133

E

E as in bet and is made from #6 (lyra vermillion) and #38 (lyra dk. or)



e as in bet: #6 (lyra verm) + #38 (l dk or)
R: 254
G: 89
B: 33

E

E as in bet #6 and #38 with tensed octave + 40% #32 over



E as in bet #6 + #38 with tensed octave: + 40% #32
R: 201
G: 114
B: 82

3e

“e” as in word: 70% [#6+#38] + 30% #42 (lyra emerald green)



“e” as in word: #6+#38 + 30% #42

R: 177

G: 136

B: 76

3e

“e” as word with #6+#8+30% #42 with tensed octave: +40% #32 over



“e” as in word (#6,8,&42) + 40% #32 for tensed

octave

R: 166

G: 124

B: 85

æ

æ as in map is made from #8 (lyra scarlet lake)



æ as in map is made from #8 (lyra scarlet lake)

R: 255

G: 69

B: 48

æ

æ(#8) with tensed octave: + 50% #32



æ made from #8 with with tensed octave: +50% #32

R: 188

G: 104

B: 89

l

l as in but is made from 80% #8 (lyra scarlet lake) and 20% #18 (lyra viridian)



l as in but : #8 and 20% #18(viridian) over

R: 178

G: 61

B: 41

l

“l ” as in but (#8+20% #18) with tensed octave: 50% #32



“l ” as in but (#8+20%#18) with tensed oct: +50% #32

R: 162

G: 119

B: 100

a

“a” as in bow(1st part of dipt.)90% #30 (lyta lt. carmine) and 10% #17 (karisma true green)



“a ” as bau #30 (lyra lt. carm) + 20% #17 (kar. true gr)

R: 198

G: 1

B: 79

a

“a ” as in bow (#30 +17) with tensed octave: +50% #32



“a” as in bow (#30 +17) w/tensed oct: + 50%#32

R: 174

G: 177

B: 100

Rounded Vowels

u

"u" as in fool: 50%[#14(lt gr)+#31(yel.brice)] + 50% #21(lyra bordeaux)



"u"=50%[#14+#31]+10% #21(under)
R: 160
G: 153
B: 3

u

"u" w/ tensed octave: #14+#31+#21and 30%#32(lyra v dyke br)



"u" w/ tensed octave(#14,31,21) + 30% #32 over
R: 193
G: 155
B: 21

Y

"Y" as in fümms: 90% #42 (lyra emerald gr+ 10% #8 Scarlet lake)



"Y" =90% #42 (ly em gr)+10% #8 (Scar lk)
R: 0
G: 158
B: 98

U

"U" as in full: 60%#42(lyra emeral green+ 40% #8(lyra Scarlet lake)



"U"=60%#42+40%#8(lyra scarlet lake)
R: 79
G: 100
B: 39

U

"U"with tensed octave: #42+#8 and 40% #32 over



"U" & tensed octave (#42,8) with 40%#32 over
R: 134
G: 145
B: 108

O

vowel "O" is 50% #6(lyra vermillion)under with 50% #18(lyra viridian) over



"O"= 50% #6(lyra vermillion) under 50% #18
R: 23
G: 87
B: 57

O

Vowel "O" (#6,#18) with tensed octave: 50% #32(lyra v. dy.br) over



vowel "O" (#6, 18)with tensed oct: +50% #32 over
R: 110
G: 120
B: 100

Q

Vowel "Q" as in hot is 50% #44(lyra deep cobalt) with 50% #4(lyra or-yel)



Vowel "Q" 50% #44 and 50% #4 (lyra or-yel)
R: 82
G: 88
B: 125

o

Vowel “ ɔ̌ ” as in hot(#44 and #4)with tensed octave” 50% #32 over



Vowel “ ɔ̌ ” 50% #44 and 50% #4 w/tensed oc: +50% #32

R: 121
G: 105
B: 94

æ



vowel “æ” 90% #22 _ 10% #4

R: 66
G: 0
B: 181

a

Vowel “a” as in calm with 50% #16(lyra dark violet) and 50% #2 (lyra light chrome)



vowel “a” is 50% #16 and 50% #2(lyra light chrome)

R: 176
G: 121
B: 0

a

Vowel “a”(50% #16 and #2) with tensed octave: + 50% #32 over



vowel “a” (50% #16 and 50% #2) w/tensed octave
+ 50% #32 over

R: 168
G: 145
B: 127

Sonorants (acting as vowels)

m

Sonorant “m” is #13 (derwent Mag.22)



sonorant “m” is #13 (Derwent Magenta 22)

R: 234
G: 0
B: 255

n

Sonorant “n” is #13 + 30% #12 (Derwent May Green) over



sonorant “n” is #12 at 30% over #13

R: 217
G: 74
B: 178

ŋ

Sonorant “N” (ng) is #13 (derwent Mag. 22) + #10 (Derwent Jade Green



vowel N (ng) with #13 Magenta

R: 148
G: 189
B: 216

l

Sonorant "l" in the back of the mouth is #5 (lyra light or) under 50% #26 (lyra pr bl)



sonorant "l" is #5 under 50% #26
R: 100
G: 57
B: 0

j

Sonorant "J" makes "i" in back of mouth. It is #31 with 50% #13-mag



Sonorant "J" makes "i" sound in back #31 + #13
at 50%
R: 209
G: 122
B: 0

Wood

Group 4: Bamboo Wind Chimes: pitched= #15 (lyre raw umber)



Bamboo Wind Chimes: #15 (lyra raw umber)
R: 169
G: 88
B: 50

Group 4: Wood Blocks: pitched = #32 (lyre Vandyke Brown)



wood blocks: #32
R: 121
G: 62
B: 22

Group 4: Temple Blocks: pitched= #9 at 100% under 60% #32 (lyre v.dyke br)



temple blocks: 100% #9 under 60% #32
R: 154
G: 63
B: 82

Group 5: Marimba: specific pitches-100 #21 (lyra bordeaux) at 60% under % of #32 (lyra v.d.br)



marimba: 100% #21 under 60% #32
R: 136
G: 63
B: 80

Group 5: Xylophone: specific pitches-100 % #13 (dewent magenta) and 60% #15 (lyre raw umber) over.



xylophone: 100% #13 + 60% #15 over
R: 187
G: 0
B: 151

Skin

Group 3: Tambourine: a light sound-at 8, with pitched jingles (metal) the skin is not pitched, is noise . The skin is #31(Berol Karima ye. rice) and #15(lyre raw umber) and #24(Spectacolor silver)



tambourine is 100%#31 and 30%# 15(lyre raw umber) over silver
R: 210
G: 193
B: 4

Group 4: Snare drum: is a “7” (l/d) and timbre has a high rattle. #14 (lyre light green) and #15 (lyre raw umber) and when a rim shot: over silver metal #24.



snare drum= #14 (l.light gr) and 50% #15 (l raw umber) over silver metal for rim shot
R: 66
G: 171
B: 0

Group 4: Timpani: is a “2” and is 100% #18 (lyre viridian) under + 50% #32 (lyra v.dybr)



timpani= #18(l. viridian) + #32 (l v.dyke br)
R: 0
G: 113
B: 87

Group 4: Bass drum is a N°1” or very dark. Combine 100% #23(prisma ultr. bl) under and 50% #32 (lyre v. dyke br).



bass drum= #23 under 50% #32 (l.v.dykebr)
R: 0
G: 0
B: 129

Metal

Group 6: Glockenspiel l/d N°. 10--lightest of silver instruments. Put #31(karisma yel brice) over a bright silver surface.



glockenspiel has #31(karisma yellow brice)
R: 219
G: 250
B: 6

Group 3: Triangle l/d N°. 9.5 and is pitched=#45 (prisma purple metal) and #46 (lyre ochre)



triangle has #45(Pri-pur-met) + #46(lyra ochre) over silver
R: 163
G: 43
B: 81

Group 3: Crotales L/d N° 8.5 is pitched: #4 (lyra yel-or) and #28 gold



Crotales has #4(lyra or-yellow) over gold metal texture
R: 247
G: 207
B: 70

Group 3:Kin: pitched is #6 (lyra vermillion) over #40 (prisma metallic copper) or over metallic surface texture map.



Kin is #6(lyra verm) over #40 (prism metallic copper)

R: 213

G: 64

B: 42

Group 3:Kin on head of timpani--with pedal depressed/pressed. There is wawa of expanding lower fundamentals. Must make this wawa.



Kin on head of timpani #21 over metallic copper

R: 137

G: 1

B: 47

Group 6:Tubular Chimes, N°3 on dark, pitched #37 (berol metallic green).



Tubular chimes are #37 berol metallic green

R: 17

G: 208

B: 164

Group 3:Suspended Cymbal, 22"=N°7.5, non-pitched with aperiodic rhythmic units= #34 (lyra brown ochre)+#33(lyra dark flesh) over #28(Prisma gold).



Cymbal 22" = #34(lyra br ochre)+#33(lyra dk fl)over gold

R: 182

G: 94

B: 44

Group 3:TamTam with hard mallet is broad spectrum, low formats, non-pitched= #29(lyra burnt carmine) over #28(prisma gold)



Tam tam w/hard mallet=#29(l. burnt carmine)over #28(prismagold)

R: 166

G: 89

B: 71

Group 3:Tam tam with soft mallet--darker: non-pitched=#29(lyra burnt carmine)+#16(lyra dark violet) over #28(prismagold)



Tam tam soft mallet=#29(burnt car) + #16 (dk violet)over pr-gold

R:135

G: 54

B: 65

Group 3:Tam tam with metal stick--brighter: non-pitched+#29(l burnt carm)+ #3(l cad yel dp)over #28(prismagold)



Tam tim with metal stick #29(lyra burnt carm)+#3(cad. yel dp)over gold

R: 212

G: 157

B: 34

Group 3: Tam tam on the rim add #4(lyra or-yel)+#5(lyra lt.or) over #29 (l.burnt carmine) over #28(primsa gold)



Tam tam on rim + #4, #5, #29 over #28 gold

R: 187

G: 107

B: 5

Group 3: Elephant bells

Group 3: Cowbells

Group 10: Sheep bells

Group 10: Thunder Sheet is #27 (lyra cold dk grey) over silver metal



Thunder Sheet is #27 (ly cold dk grey) over silver R: 21

G: 22

B: 76

Glass

Grp: 7 Cloud Chamber Bowl is darkest of glass+ #39(metalic blue), always hit with soft mallet, many pitches, but not in mathematical ration, many enharmonic pitches. So-it has a dissonance-therefore compl color #4+#5.



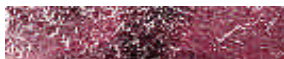
Cloud Chamber Bowl #39 + [#4] under glass

R: 143

G: 129

B: 87

Grp: 7 Glass Harmonica is middle pitched between windchimes-higher than chamberbowl--is resonant and ringing: #4 [or-yel]+ #19[lyra magenta]



glass harmonical #4[lyra or-yel]+#19[lyra magenta] R: 213

G: 64

B: 104

Grp: 7 Glass Windchimes tinkely-high pitched, bright-metalic:#4 (ly or-yel)+#23



Glass Wind Chimes is #4(ly or ye) + #23 Ult bl
R: 198
G: 141
B: 14

Earth

Group 9:Rocks, non-pitched-- are very dark grey--with no image underneath:
#21(lyra bordeaux) and #18 (lyra viridian).



Rocks=#21 (lyra bord) + #18 (lyra viridian)
R: 0
G: 11
B: 5

Group 9:Sand Paper Blocks is #43 (lyra gold ochre)over sandpaper image-even
though pitchless



Sand paper blocks have #43 (lyra gold ochre)
R: 235
G: 141
B: 9

Keyboard

Group 5:Piano is #9(derwent 19) with tone clusters in image displacement



piano is #9
R: 255
G: 0
B: 81

Group: 6Celeste is #10 (derwent jade gr) over silver #24



celeste is #10 (derwent jade gr) over silver #24
R: 49
G: 249
B: 177

Group 6: Kalimba thumb piano is oboe into knee +red from marimba(#11,12, 21)
over metal piano



kalimba thumb piano (#11, 12, 21)
R: 156
G: 123
B: 0

Keyboard group 2

Group 2: (woodwinds)Pipe Organ: will be 4 strips with colors derived from Clarinet,
Alto Clarinet, Bass Clarinet, Contra Bassoon



clarinet: R: 69 G: 153 B: 116
alto clarinet:R:129 G: 51 B: 67
bass clarinet: R: 149 G: 204 B: 229
contra-bassoon: R: 0 G: 0 B: 76