

# A COMPARISON BETWEEN MUSIC AND ARCHITECTURE ACCORDING TO THE PRINCIPLES OF ORGANIZATION

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## ABSTRACT

Many attempts have been made to connect music and architecture using metaphors or mathematical proportions. This paper attempts to connect them through the principles of organization familiar to us beyond the world of art.

The assumption is that there are differences between diverse cultures, manifested in the esthetic ideals of each culture. Hence stage one presents a comparative experiment using two types of ideal – an ideal typical of the classical period and an ideal typical of eastern culture.

Mozart's variations from the Sonata in A Major, as compared to the gardens at Versailles, represents the classical period. There appears to be amazing similarity in the laws of organization: In both the super-structure is comprised of a collection of pieces with a common factor. The Versailles gardens embrace small gardens that are as if miniatures of the large garden. Mozart's variations are based on the same harmonious pattern and melodic frame, with a process of reduction in the melodic line.

The eastern culture was represented by the Samaya genre opposite the Damascus Casba. Both cases offer a strong focus and complexity with a fairly simple super-structure. The Samaya genre is composed of a refrain and four verses, three of which are based on a miz'an weighted pattern, that is extremely complex and repeats itself, with only the fourth verse simpler and of a clear direction. The same principle of momentary complexity may be observed in Damascus.

Stage two reverses the order of comparison: A neighborhood is characterized according to its principles and a musical piece with the same attributes is located for it.

Computerized organizational principles enable the author to visualize the various solutions.

This paper shows that it is possible to compare music and architecture using the principles of organization that afford an approach to understanding general organizational laws.