

logic chance

intuition

of speech

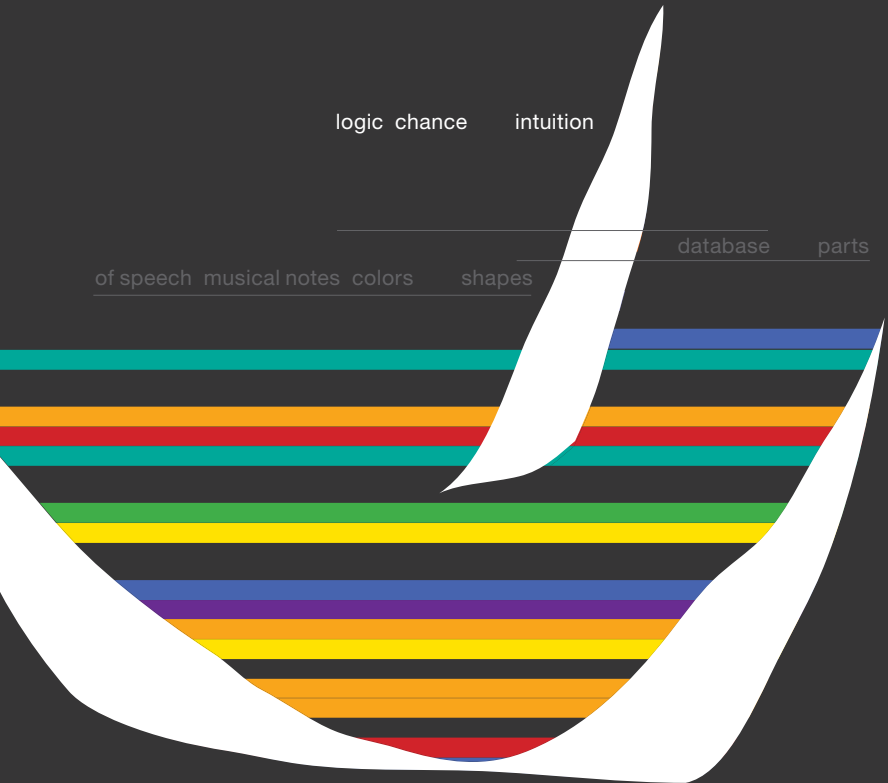
musical notes

colors

shapes

database

parts





logic chance intuition

music colors shapes



## introduction

This is my first exploration of **confluence** between music and graphic design. The posters in front of you and the music you are listening to, are the results of a process that balances **logic**, **chance** and **intuition**.

Using the text *Brief Notes on the Art and Manner of Arranging One's Books* by Georges Perec, as well as a short list of books that I've read, I devised a system/game for myself. The game involved the following pieces: a database, the parts of speech, **musical** notes, **colors** and **shapes**.

George Perec's text serves as a database from which words are drawn to create book titles. The parts of speech present in the titles that I've read provide the structure for the new titles. The letters present in the new titles provide sequences of notes that constitute the foundations for the music pieces. Besides letters, notes have been assigned color and shape, which provides a starting point for the visual explorations.

I have shortened the scope of this project for this presentation. I intend to use the entirety of George Perec's text, along with a longer list of books, and introduce a wider variety of visual elements to play with. As it stands, the project reveals the logic of the system, which will remain the same.

The following pages describe in detail this system.

## extracting titles from the database

I start by choosing one of the titles from my book list (books that I have read) and looking at the parts of speech in the title. This gives me the a structure, which I can then use to build a new title drawing words from the data base (Perec's text), which are numbered.\*

books from the list

title structure

new titles from database

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Crime And Punishment  
Fyodor Dostoevsky

■ + ■

---

Obsession And Opuscle  
word 13, ■ noun 20 + 233 ■

---

Symbols given to the parts of speech:

- Nouns
- ◆ Pronouns
- Articles
- Adjectives
- \* Verbs
- ★ Adverbs
- + Conjunctions
- × Prepositions

\*Only the words used for new titles are numbered in the data base.

## creating sound pieces

Each letter of the alphabet is given a musical note. Next, it is only a matter of looking at the letters in the new titles and assigning the respective notes. This gives me a melody “structure,” which is the foundation for the sound pieces. Below is an example:

new title	melody structure
The Friends	Fb A# E F Db B# E G# D Eb

**a b c d e f g**  
A B C D E F G

The first seven letters are the seven musical notes\*

**h i j k l m n**  
A# B#/C C# D# E#/F F# G#

The next seven letters are assigned Sharp notes

**o p q r s t u**  
Ab Bb Cb Db Eb Fb Gb

These letters become the Flat notes\*

**v w x y z**  
A B C D E

Here I start over with a, b, c...

In music, flat, or Bemolle, means “lower in pitch” and the flat symbol lowers a note by a half step.

## assigning visual elements

Just as I have assigned a musical note to each letter of the alphabet, I have also assigned colors and shapes each note. The visual explorations employ combinations of these two elements.

**Color**—For the main notes (the white keys on a keyboard: A, B, C, D, E, F, and G), I have borrowed a scheme used by composer Steve Roden in his project *Pavilion Scores 1–5*:

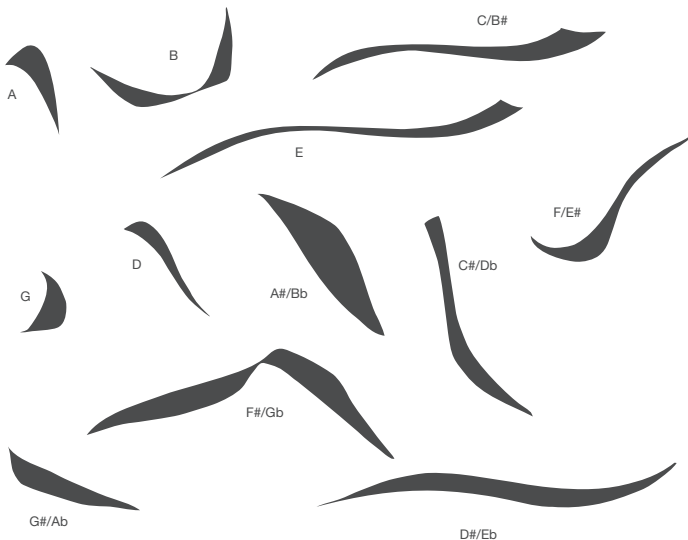


Because the sharp and flat notes (the black keys on the keyboard) are sounds that happen between two of the “main” notes (i.e. A sharp and B flat, which are the same note, happen between the notes A and B), I have given them colors that are blends of the two colors “surrounding” them. The exceptions are B# and E#, which don’t really exist (there is no halfstep between B and C, and between E and F, which means that B# is really just C, and E# is F).





**Shape**—I have assigned the following shapes randomly. I simply grabbed them out of organic form explorations from my sketch books. They aren't meant to represent the sound qualities of individual musical notes. Instead, I'll compose with them, similar to the way I'm composing musically with the randomly assigned notes in each title.



new titles from database

original title

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## Obsession and Opuscule

13, 20, 323

■ + ■ Crime And Punishment

Fyodor Dostoevsky

---

Ab B Eb E Be Eb B# Ab G# A G# D Ab Bb Gb Eb C Gb E# E

---

## The Friends

33, 31

○ ■ The Stranger

Albert Camus

---

Fb A# E F Db B# E G# D Eb

---

## A Day Since Mankind

11, 36, 500, 509

○ ■ × ■ The Power of Silence

Carlos Castaneda

---

A D A D Eb B# G# C E F# A G# D# B# G# D

---

database from

---

*Brief Notes on the Art and Manner of Arranging One's Books*

(The Introduction)

First published in L'Humidité in 1978.

1 every	33 the <sup>o</sup>	65 number	97 after	129 361:
2 library	34 idea	66 k = 361,	98 having	130 k + x
3 answers	35 one	67 deemed	99 eliminated	131 >361>
4 a <sup>o</sup>	36 day <sup>▪</sup>	68 as	100 (by	132 k - z.
5 twofold	37 of	69 corresponding	101 giving	133 as
6 need,	38 stopping	70 to	102 away,	134 it
7 which	39 his	71 a	103 throwing	135 evolved
8 is	40 library	72 library,	104 out,	136 this
9 often	41 at	73 if	105 selling	137 seductive
10 also	42 361	74 not	106 or	138 scheme
11 a <sup>o</sup>	43 books.	75 an	107 any	139 came
12 twofold	44 the	76 ideal	108 other	140 up
13 obsession: <sup>▪</sup>	45 plan	77 then	109 appropriate	141 against
14 that	46 was	78 at	110 means)	142 predictable
15 of	47 as	79 least	111 an	143 obstacles
16 conserving	48 follows:	80 a	112 old	144 for
17 certain	49 having	81 sufficient	113 book	145 which
18 objects	50 attained,	82 library,	114 z,	146 the
19 (books)	51 by	83 he	115 so	147 unavoidable
20 and <sup>+</sup>	52 addition	84 would	116 that	148 solutions
21 that	53 or	85 undertake	117 the	149 were
22 of	54 subtraction,	86 to	118 total	150 found.
23 organizing	55 and	87 acquire	119 number	151 first,
24 them	56 starting	88 on	120 k	152 a
25 in	57 from	89 a	121 of	153 volume
26 certain	58 a	90 permanent	122 works	154 was
27 ways.	59 given	91 basis	123 should	155 to
28 one	60 number	92 a	124 remain	156 be
29 of	61 n	93 new	125 constant	157 seen
30 my	62 of	94 book	126 and	158 as
31 friends <sup>▪</sup>	63 books,	95 x	127 equal	159 counting
32 had	64 the	96 only	128 to	160 as



OBSE SS ION AND OPUS CU LE

161 one	193 the	225 or	257 work	289 in
162 (1)	194 same	226 that	258 z	290 any
163 book	195 author	227 recently	259 belonging	291 way
164 even	196 counted	228 acquired	260 to	292 at
165 if	197 (implicitly)	229 novel	261 a	293 all:
166 it	198 as	230 by	262 series	294 only
167 contained	199 one	231 this	263 under	295 instead
168 three	200 (1)	232 or	264 construction:	296 of
169 (3)	201 volume	233 that	265 the	297 talking
170 novels	202 by	234 english-	266 set	298 about
171 (or	203 that	235 language	267 t	299 361
172 collections	204 author,	236 novelist	268 of	300 books,
173 of	205 as	237 of	269 all	301 it
174 poems,	206 fragments	238 the	270 the	302 was
175 essays,	207 not	239 second	271 novels	303 decided
176 etc.);	208 yet	240 half	272 written	304 that
177 from	209 brought	241 of	273 by	305 the
178 which	210 together	242 the	274 the	306 sufficient
179 it	211 but	243 nineteenth	275 aforesaid	307 library
180 was	212 ineluctably	244 century	276 novelist	308 was
181 deduced	213 bringable	245 could	277 (and	309 ideally
182 that	214 together	246 not	278 god	310 to
183 three	215 in	247 logically	279 knows	311 be
184 (3)	216 a	248 count	280 there	312 made
185 or	217 collected	249 as	281 are	313 up
186 four	218 works.	250 a	282 some!).	314 of
187 (4)	219 whence	251 new	283 this	315 361
188 or	220 it	252 work	284 didn't	316 authors,
189 n	221 was	253 x	285 alter	317 whether
190 (n)	222 adjudged	254 but	286 the	318 they
191 novels	223 that	255 as	287 original	319 had
192 by	224 this	256 a	288 scheme	320 written



T H E F R I E N D S

321 a	353 or	385 them	417 that	449 read
322 slender	354 else	386 interesting.	418 limitation	450 is
323 opuscul <sup>e</sup>	355 had	387 the	419 has	451 that
324 or	356 several	388 idea	420 been	452 of
325 enough	357 authors,	389 was	421 strictly	453 the
326 to	358 and	390 thus	422 observed.	454 increase
327 fill	359 that	391 reached	423 so	455 in
328 a	360 certain	392 of	424 then,	456 his
329 truck.	361 authors—	393 a	425 one	457 library.
330 this	362 the	394 library	426 of	458 not
331 modification	363 dadaists,	395 restricted	427 the	459 everyone
332 proved	364 for	396 to	428 chief	460 has
333 effective	365 example—	397 361	429 problems	461 the
334 over	366 could	398 subjects—	430 encountered	462 good
335 several	367 not	399 the	431 by	463 fortune
336 years.	368 be	400 term	432 the	464 to
337 but	369 kept	401 is	433 man	465 be
338 it	370 separate	402 vague	434 who	466 captain
339 soon	371 from	403 but	435 keeps	467 nemo:
340 became	372 one	404 the	436 the	468 '...the
341 apparent	373 another	405 groups	437 books	469 world
342 that	374 without	406 it	438 he	470 ended
343 certain	375 automatically	407 covers	439 has	471 for
344 works—	376 losing	408 are	440 read	472 me
345 romances	377 80	409 vague	441 or	473 the
346 of	378 to	410 also	442 promises	474 day
347 chivalry,	379 90	411 at	443 himself	475 my
348 for	380 per	412 times—	444 that	476 nautilus
349 example—	381 cent	413 and	445 he	477 dived
350 had	382 of	414 up	446 will	478 for
351 no	383 what	415 until	447 one	479 the
352 author	384 made	416 now	448 day	480 first



AD AY S IN    CEM AN    K I ND



481 time	513 nor	545 least	577 all	608 tends
482 beneath	514 written.'	546 from	578 languages	609 to
483 the	515 captain	547 the	579 indiscrimi-	610 become
484 waves.	516 nemo's	548 language	nately).	611 the
485 on	517 12,000	549 point	580 but	612 one
486 that	518 volumes,	550 of	581 for	613 real
487 day	519 uniformly	551 view	582 us,	614 problem.
488 i	520 bound,	552 (a	583 who	615 for
489 bought	521 were	553 detail	584 continue	616 it's
490 my	522 thus	554 which	585 to	617 not
491 last	523 classified	555 does	586 have	618 too
492 volumes,	524 once	556 not	587 to	619 difficult,
493 my	525 and	557 at	588 do	620 very
494 last	526 for	558 all	589 with	621 obviously,
495 pamphlets,	527 all,	559 concern	590 a	622 to
496 my	528 and	560 the	591 human	623 keep
497 last	529 all	561 art	592 race	624 ten
498 newspapers,	530 the	562 of	593 that	625 or
499 and	531 more	563 arranging	594 insists	626 twenty
500 since*	532 simply	564 a	595 on	627 or
501 that	533 because	565 library	596 thinking,	628 let's
502 time	534 the	566 but	597 writing	629 say
503 i	535 classification,	567 is	598 and	630 even
504 would	536 as	568 meant	599 above	631 a
505 like	537 is	569 simply	600 all	632 hundred
506 to	538 made	570 to	601 publishing,	633 books;
507 believe	539 clear	571 remind	602 the	634 but
508 that	540 to	572 us	603 increasing	635 once
509 mankind*	541 us,	573 that	604 size	636 you
510 has	542 was	574 captain	605 of	637 start
511 neither	543 uncertain,	575 nemo	606 our	638 to
512 thought	544 at	576 spoke	607 libraries	639 have

640 361,	671 and	702 them.
641 or	672 then	703 Thus
642 a	673 of	704 the
643 thousand,	674 being	705 problem
644 or	675 able	706 of
645 three	676 to	707 a
646 thousand,	677 lay	708 library
647 and	678 your	709 is
648 especially	679 hand	710 shown
649 when	680 on	711 to
650 the	681 them	712 be
651 total	682 one	713 twofold:
652 starts	683 day	714 a
653 to	684 when,	715 problem
654 increase	685 for	716 of
655 every	686 whatever	717 space
656 day	687 reason,	718 first
657 or	688 you	719 of
658 thereabouts,	689 either	720 all,
659 the	690 want	721 then
660 problem	691 or	722 a
661 arises,	692 need	723 problem
662 first	693 to	724 of
663 of	694 read	725 order.
664 all	695 them	
665 of	696 at	
666 arranging	697 last	
667 all	698 or	
668 these	699 even	
669 books	700 to	
670 somewhere	701 reread	



