GRAPHIC OPEN SCORE *NEW YORK! NEW YORK!*

Tadeusz MYSLOWSKI

Since my early involvement in the visual arts I have been attracted to sound and have always hoped to incorporate it into my art. In the summer of 2003, while organizing my exhibition at the museum of Lodz, I had the good fortune of being introduced by the museum's director, Miroslaw Borusiewicz, to composer Zygmunt Krauze, well known for his musical experiments. Intrigued and haunted by Krauze's 1960's interpretation of Strzeminski's unistic paintings, I decided to create a score for Krauze from two of my own works - the portfolios *Avenue of the Americas* and *Towards Organic Geometry* - in hopes that a collaboration would interest him.

Intrigued by the possibility of direct transfer of graphic imagery into sound, I thought that I could translate my graphics into sound by having them function like the sound code running along on the edge of 16 mm film, itself written with magnetic matter. Thinking about how graphic notation along the edge of the film produces sound, I began wondering about the type of sound that might be generated from my graphics used as code.

I must admit that I have no professional background in music and I never learned how to read musical scores. That said, I feel that this can either limit me to, or liberate me from, traditional musical boundaries. The ancient Greeks gave us music theory, and medieval Benedictine monks gave us musical notation. These two interdependent systems governed the musical thinking of Western civilization for millennia. These combined systems eventually became more and more rigid and thus progressively more remote from what they supposedly explained and represented - MUSIC. Composers became music writers rather than music makers. I have chosen to freely experiment in the field of music. The hypothesis behind this experiment is that representational (traditional) musical scores no longer sufficiently express the breadth of sound now being created.

These scores grow increasingly graphic as a visual means of communication with performers, technicians, and in some cases, listeners. In place of the notes, staff, and time signature, I am drawing, charting, and photographing scores that are graphically evocative of motion, sound, and sequence. Using images of Manhattan skyscrapers as a template from which to create a score, each building generates a unique lexicon of sound.

In this particular case, my graphic images from *Open Score for Zygmunt Krauze* are going to be physically scanned by computer and used to generate a musical track which Krauze will take over and reinterpret in his own sound piece. This new, direct type of score will hopefully help articulate what traditional notation could not. With these images, I invite Krauze to take over New York.

silent to the human ear - musical sound visible to the naked eye