

A PERSON IN A HOUSE ON A STREET IN A CITY

by Joy Ingle and James M. Creed

Programme Notes

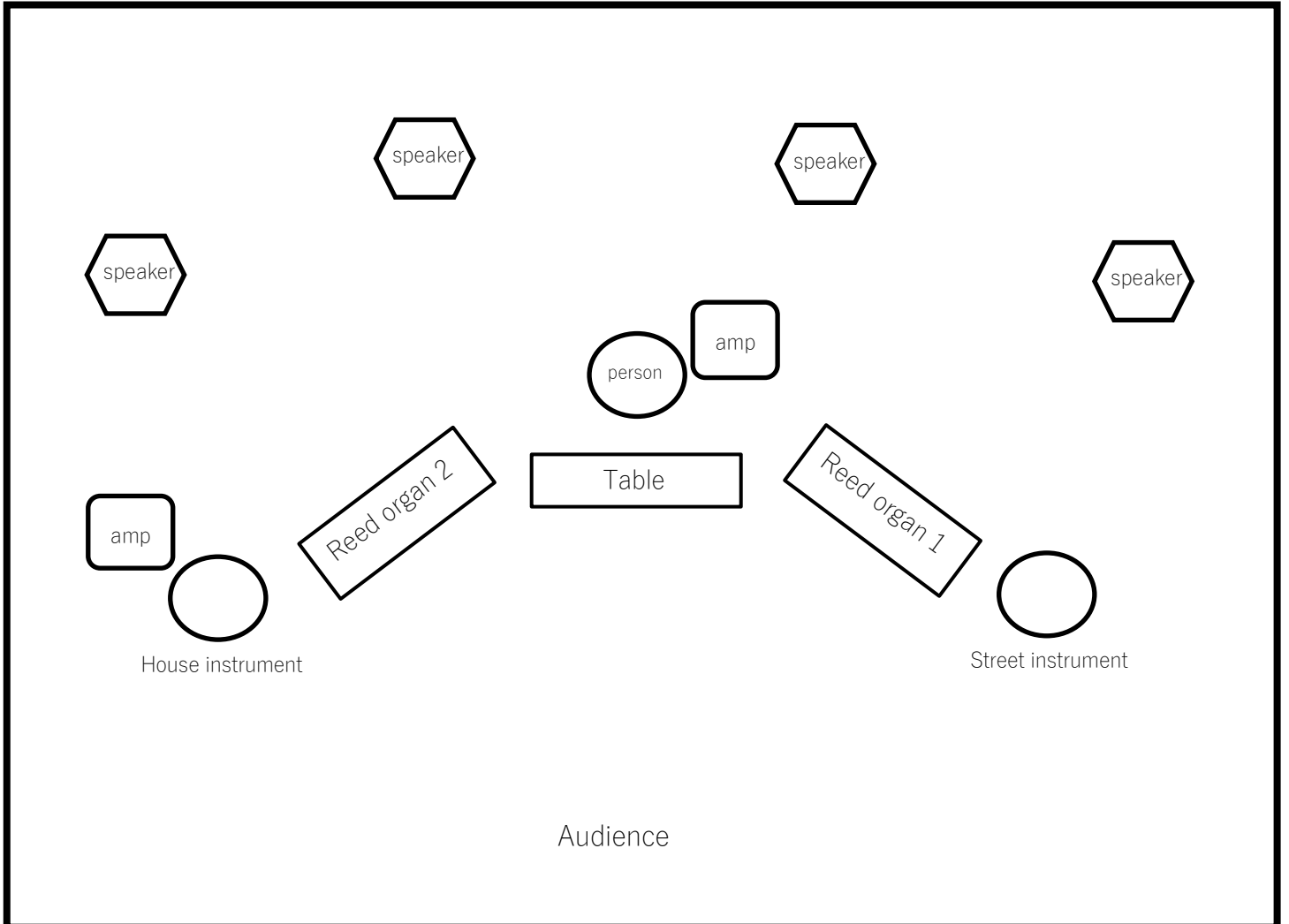
18'00"

A person in a house on a street in a city is a series of four pieces that can stand alone or be performed together. The combined series is for two reed organs, one sustaining pitched instrument capable of playing dyads (*street*), a string instrument to be bowed, (*house*) tape and live electronics. The series acts as the process of the magnification of the ordinary, with the sounds of two separate streets bracketing the progressively "smaller" sounds of a single street, a house on that street, and finally, the person within that house.

The first piece in the series, *Woodhouse, 09/11/2021, 9PM*, was a collaboration between Joy Ingle and James M. Creed, written for the Leeds University Union Composer's Collective concert in December 2021. The programme note is as follows:

Woodhouse, 09/11/2021, 9PM is a simple piece for two reed organs and two manipulated field recordings. The field recordings are taken from two nearby streets, Kelso Road and Kelsall Road, at the same time on a quiet Tuesday evening. They are overlaid with each other and accompanied by a simple cycle of sustained dyads shared between both reed organs. At each entry, the most apparent frequencies of these dyads are imprinted onto the field recordings (each organ interacts with one field recording), until the recordings take on tonal characteristics of the material that accompanied them. After some time, the same cycle of dyads is used to extract these same frequencies until the field recordings are unaffected again; we return to our familiar Tuesday evening. The piece is a small study of the difference in two very similar instruments, the difference in two very similar streets, and the harmonic activity present in our everyday surroundings on quiet nights. *Joy Ingle and James M. Creed*

STAGE LAYOUT



All performers must have access to a timing device e.g., a timer on a smartphone.

WOODHOUSE, 09/11/2021, 9PM – for two reed organs and tape

By Joy Ingle and James M. Creed

Field recordings play from 00'00"-18'00", overlaid, panned slightly (Kelsall 20L, Kelso 20R)

Each field rec. has 4 EQs applied, each drastically boosting nodes in these periods of activity

Time	Kelsall / Organ 1	Time	Kelso / Organ 2
01'00"-01'45"	F&C (boost 130, 260, 350, 710)		
		02'00"-02'45"	F&C (boost 85, 180, 265, 360)
03'00"-03'45"	F&D (boost 86, 290, 440, 590)		
		04'00"-04'45"	F&D (boost 150, 440, 620, 710)
05'00"-05'45"	D&A (boost 150, 215, 330, 870)		
		06'00"-06'45"	D&A (boost 110, 305, 440, 1310)
07'00"-07'45"	C&A (boost 400, 650, 920, 1180)		
		08'00"-08'45"	C&A (boost 130, 445, 525, 800)
09'00"-09'45"	F&C (no additional boost)	09'00"-09'45"	F&C (no additional boost)
	[pause]		[pause]
12'00"-12'45"	F&C (cut 130, 260, 350, 710)		
		12'30"-13'15"	F&C (cut 85, 180, 265, 360)
13'00"-13'45"	F&D (cut 86, 290, 440, 590)		
		13'30"-14'15"	F&D (cut 150, 440, 620, 710)
14'00"-14'45"	D&A (cut 150, 215, 330, 870)		
		14'30"-15'15"	D&A (cut 110, 305, 440, 1310)
15'00"-15'45"	C&A (cut 400, 650, 920, 1180)		
		15'30"-16'15"	C&A (cut 130, 445, 525, 800)
16'00"-18'00"	F&C (no additional cutting)	16'30"-18'00"	F&C (no additional cutting)

A STREET - for any sustaining pitched instrument and tape

by Joy Ingle

A field recording plays from 00'00"-17'35", with the feedback and frequency of an echo filter boosted
It also has 4 EQs applied, each drastically boosting nodes in these periods of activity

Time	Street / Instrument
01'45"-02'30"	F&C (boost 130, 260, 350, 710)
03'45"-04'30"	C&G (boost 65, 196, 390, 660)
05'45"-06'30"	C&A (boost 400, 650, 920, 1180)
07'45"-08'30"	D&A (boost 150, 215, 330, 870)
09'00"-09'45"	F&C (no additional boost)
	[pause]
12'45"-13'30"	F&C (cut 130, 260, 350, 710)
13'45"-14'30"	C&G (cut 65, 196, 390, 660)
14'45"-15'30"	C&A (cut 400, 650, 920, 1180)
15'45"-16'30"	D&A (cut 150, 215, 330, 870)
16'45"-17'35"	F&C (no additional cutting)

A HOUSE – for bowed string instrument, electronics and tape

by Joy Ingle

A field recording plays from 00'00"-17'35", overlaid with a microsound version of the same material. They have the same 4 EQs applied, each drastically boosting nodes in these periods of activity. The instrument will require a contact mic for echo and reverb to be applied live. Pressure on the strings should be light unless specified otherwise (e.g., *forte* at 09'00").

Time	House / String instrument
02'15"-03'00"	F&C (boost 130, 260, 350, 710)
04'15"-05'00"	F&A (boost 87, 220, 440, 700)
06'15"-07'00"	E&A (boost 82, 330, 560, 890)
08'15"-09'00"	E&B (boost 164, 490, 830, 1318)
09'00"-09'45"	F&C (no additional boost)
	<i>forte</i>
	[pause]
12'15"-13'00"	F&C (cut 130, 260, 350, 710)
	<i>sul ponticello</i>
13'15"-14'00"	F&A (cut 87, 220, 440, 700)
	<i>sul ponticello</i>
14'15"-15'00"	E&A (cut 82, 330, 560, 890)
	<i>sul ponticello</i>
15'15"-16'00"	E&B (cut 164, 490, 830, 1318)
	<i>sul ponticello</i>
16'15"-17'35"	F&C (no additional cutting)
	<i>normale</i>

A PERSON – for a person and live electronics

by Joy Ingle

A person sits on a chair in the middle of the performance space with two stethoscope microphones attached to their body – one on the side of the neck and the other roughly above their heart – from 0'00" – 18'00".

In front of them is a small table with the following assorted items placed upon it:

- A paperback book
- A handheld games console (preferably a Nintendo Switch to match the console heard in *a house*)
- A satsuma
- A mug containing any beverage

Between 02'00" – 17'00", the person may interact with any of the items in front of them as though they were doing so at home, naturally, without an audience. Although they are not instructed to do anything during the first and last minutes of the piece, the person should have a comfortable air to them, again as though they were simply sitting and relaxing at home.