

LOMOND



See, this is just the song folded up together into a neat parcel. It's a letter fashioned into its own envelope. All of it is still in there, it's just pocket-sized now. Not that it was all that big before - people have been carrying it around for years of course. Really I've done nothing at all worth talking about, just a little folding up. I should probably say that it'll sound a bit different though, but I suppose you can see that already. You might have to listen carefully for a while, but that's a nice way to listen, isn't it? I think so, at least. It'll take a bit of patience, and then you might hear it or you might not. Or you might find something else instead. But that would be just as good, wouldn't it? The only other thing I'll say, though I'm not sure that I should, is that it's not really a chord. It's just some notes happening together. It's the song on pause and play at the same time. I'm not sure that made sense... all I mean is that it's not so much about balancing them as letting them balance themselves. Or letting them not balance themselves. It's about being careful, but not because it's fragile - the opposite, I suppose. Maybe I've said too much. Or maybe I just haven't said anything useful . . . Well, either way, here it is. Feel free to ignore all of this.

yours,

James M. Creed, summer 2020

LOMONDS 1-6

details of the first six instrumental interpretations of *Lomond* are briefly given here
that they might be replicated or responded to but only so far as they prove useful
feel free to ignore all of this¹

- 1 F. Yada Rodrigues: piano.
playing the pitches at as a chord over and over (very slowly), quietly enough that they aren't balanced
[recording: *Southcote*, NX Records, October 2020]
 - 2 composer: electronics.
the pitches as a chord (sustained sines), tuning variations of each pitch randomly automated to produce unexpected phasing and thus beating
[recording: *Southcote*, NX Records, October 2020]
 - 3 L. Martin, A. F. Breilyn, C. Streb, J. Falzone, A. Gelman, R. Ruehlen, M. Ozaki, A. Loverso, S. Loveless, composer: mixed virtual ensemble (Discord).
all playing written pitches (freely chosen) loudly and fully, Discord audio algorithm and gate cuts and foregrounds players unpredictably
[performance: Co-Incidence Festival, Somerville, MA, USA (virtual), January 2021 (unrecorded)]
 - 4 composer: electric guitar.
the pitches are slowly, one by one and over and over, swelled into a 2" looper/delay (always recording) running into a light drive, unpredictably compressed and distorted
[recording: composer's Soundcloud, March 2021]
 - 5 K. Grout (fl, dir.), P. Furniss (bc), F. Yada Rodrigues (pno), J. Keys (pno), M. Martinez (vln), N. Gallagher (vla), F. Withers (vb): mixed septet.
two pianos begin and end as in v.1., other performers slowly enter, gently placing pitches and cradling others, register begins as written, becomes free, returns
[performance: Goldsmiths, University of London, June 2021]
 - 6 composer, reed organ:
RH: sustains the written pitches throughout; LH: two prepared sequences of dyads in the bass keys of the accompaniment section, alternating, 6-8 repetitions each
[recording: composer's Soundcloud, July 2021]
- [X] planned:
voices: six groups with one pitch each, staggered breathing, individual performers freely choose and (slowly) change vowel sounds
large ens: six groups with one pitch class each freely choosing artic. and reg. — x number of long chords, conducted entries (together, swell and fade), silence between
installation: six pitch drones spread far (or in different rooms/on different floors) in a large space, listeners wander freely or sit anywhere

¹ James M. Creed, *Lomond* (ind., summer 2020).