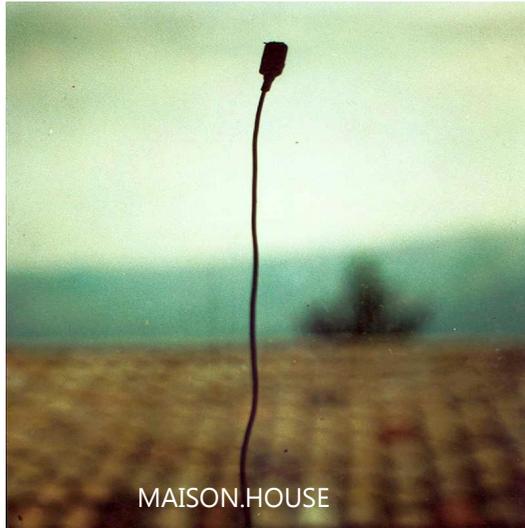


# HOME

© JEAN-LUC GUIONNET + ERIC LA CASA

CHORDA 2017





In 2001, they composed a series of portraits of homes involving their residents, titled *Maison.House* (published on CD by Vertpituite - vp0301), for which they confronted, for the first time, notions of physical science (calibration, stationary wave, etc.), human science practices (site survey, classification, etc.) and their way of experiencing sound, whether through sound art, music or radio. From then on, this tensioning became their joint method for every new project (for example, among others: *Reflected Waves*, 2005).



## **HOME** is a musical and documentary research that takes place in several steps.

An experiment *at home*, in the vernacular dimensions of everyday life, selecting music and voice as a catalyst of the living environment - a way of taking resonance in every sense.

**A.** In a defined territory (department, city, ...) and in connection with local cultural structures:

- Interviewing residents, at home, on their listening and music, according to a specific score: the composition is written with them, from the sound recording.
- Asking these people to diffuse/play the music/program they use to listen to, and then to comment on their choice.
- Recording the resonance of that music in the house until his disappearance (maximum distance from the source).

**B.** Each couple resident-house is characterized by a series of recordings that are edited / prepared and constitute the components of the electroacoustic composition.

**C.** Between diffusions, and interpretations by a selected ensemble (musicians, sound artists, actors, poets, ...), the concert becomes the time of finalization. According to a series of principles, from a subjective improvisation to a strict imitation, the performers offer a musical listening of the original recordings, while diffusions of prepared sequences recall the documentary aspect of the project.

The diversity of participants, their musical choices and their homes, outlines an arbitrary and subjective portrait of a cultural territory. Composing with sociology and domestic listening, Jean-Luc and Eric embed their work into the area and, through the documentary interpretation (concert), put their final musical creation on the crossroads of arts.

The residents become actors in a story of their everyday life.

### Field recordings

On a defined territory (a city ...), record, using microphones and recorders, four residents and their home, according to a specific protocol between questions and sound statements.

At least 30 minutes before recording, a short presentation of the project and a full and detailed explanation of the protocol establish a perfect complicity of the inhabitants in the creative process.

Records with the inhabitants, partly documentary, are the structure of all that leads to the concert.

### Montage et Répétition

The answers and sound recordings are edited (sometimes with the help of an interpreter), in the style of a radio play, to prepare them for their diffusion and reinterpretation. Then, all of these elements are sent to the interpreters. Meanwhile, Eric and Jean-luc finalize a structural and temporal score of the scenic composition.

A rehearsal is always necessary to achieve the final interpretation of the composition, in the final concert hall. Sometimes the musicians are (chosen) professionals and sometimes they are not: in this case, a creative workshop prepares everyone until the day of the concert.

### Concert

Interpretations two different sections. On the one hand, the interpretation of descriptions (of the residents) is left free to musicians in respect of a single plan. On the other hand, the voices and instrumentalists have to follow as closely as possible (dynamic, duration, etc.) what they hear in their headphone. In this case, everyone has a different role in the final composition that nobody really control: they all follow the same sound score as a machine would do it, focusing only on their respective tasks and their personal parameters.

During the concert, on stage, additional guests develop extra listenings: realtime comments, electroacoustic remix. It is important to emphasize that the spoken, singing, fragmented, diffused voice is at the crossroads of their artistic research, and the heart of this scenic-theatrical device.

**first recording protocol : one shot**

The perfect knowledge of the project by the resident allows him/her to cross every phase (tracking shot, questions, diffusion) with no stop during the recording until the final change where Eric gives him/her his microphones to explore sonically his/her house. The questions were:

- A. If you were in public, listening to this recording, what would you think about all of this? And what would you feel?*
- B. During the time you've been wearing these headphones and using this microphone, have you perceived any changes in your listening and hearing?*
- C. What do you think about how the public, when hearing this playback, will think regarding what you think about what it would think?*

**Concert : description**

Facing the audience, and arranged in a line on the stage, the 5 performers, with headphones, are connects to the mixer where the composition / sound score is played to them. Never left their headphones throughout the performance, they interpret what they hear in real time: each one can choose what to listen to during the performance (the composition, with its simultaneous interpretation and that of other participants ).

The final composition consists of 4 parts corresponding to series of recordings in the 4 houses.

During the concert, the audience can hear this composition for headphones only during short times (once a home for 30 seconds). The concert is therefore a complete interpretation, in real-time, of the field recordings.

With

**[the 4 residents] their musics** during the recordings

**Lisa Peebles**, *New Order Blue Monday*

**Tim Nuun**, *Tango Crash Baila Querida*

**Zoë Strachan**, *BBC Radio 3*

**Sylvia Sellitto**, *Joan Baez*

**[the performers]**

**Seijiro Murayama**, *percussions*

**Neil Davidson**, *guitar and electronics*

**Lucio Capece**, *saxophone*

**Gael Leveugle**, *actor*

**Aileen Campbell**, *poet*

**duration : 65 minutes**



TIM



ZOE



SILVIA



LISA

### **A new protocol for residents**

The protocol is reduced. There is no one shot. Each phase is worked in its length which means breaks and intermediate explanations.

1. Make a description as detailed as possible, of a music related to a state of the world, according to its interpretations by musicians: an imaginary music with instrumental instructions.
2. Find music in his/her library, which is approaching and then play it into his/her listening space.
3. Comment on this music: what does it represent for him/her in connection with the state of the world?

### **Concert : description**

After two days of discussions and rehearsals, the eight musicians of the workshop, now form an instrumental ensemble. Facing the audience, they are installed into a large triangle of the gallery. They play music with and without headphones interrupted by sound diffusions: house by house, the voice of every inhabitant, describing music and playing music in his listening room. The final composition still consists of 4 parts corresponding to series of recordings in the 4 houses., with voice and interpretation alternating. This version does not include any comment.

With

**[5 residents]** and their musics

**Costas Varotsos**, Joe Meek *I hear a new world*

**Nicolas Malevitsis**, Jim Fasset *Symphony of the birds : first movement*

**Christos Chondropoulos**, (idem) *Jesus in Islam*

**Alexandros Kostadinopoulos**, Morton Subotnick *Accent into air*

**Christos Carras**, Mike Karn *Tribal Dawn*

**[the musicians]**

**Danae Stefanou**, piano

**Yannis Panagiotakopoulos**, bouzouki

**Daniel**, violon

**Yorgos Gotsis**, accordéon

**Stefanos**, électronique

**Yannis Iliakis**, batterie

**???**, basse électrique

**Ioanna Nakiou**, voix, percussion

**Duration : 65 minutes**

youtube excerpt : <https://www.youtube.com/watch?v=4ISH0FJnoJI>



NICOLAS



COSTAS



CHRISTOS



ALEXANDROS

Coproduction Instants Chavirés / Chorda. With the support of Drac Île-de-France (french government).

### **Evolution of the protocol for the residents**

1. (unchanged) Description of a music related to the state of the world.
2. (new) Play a music or sound, from his/her library or other, he / she likes to listen often now.  
While the music plays, a tracking shot change the domestic listening : from a nearby speakers to a distance, crossing the listening space.  
Another recordings is made : the listening room with its inhabitants, without words.
3. (new) Comment on this music: what does this music represent for him/her now? How he/she listens to it everyday in his/her space?

### **Concert : description**

Facing the audience, the performers are arranged in U. First, 4 musicians, in the back of stage, and arranged in a line. Then, in the second third of the scene, at left, the reader/speaker, and at right, the analog device and its tape machines, set up on a large table. Only musicians are illuminated from the ceiling: the switching on and off determining their period of play. At the opposite, the speaker and electroacoustic musician have an individual and autonomous light.

The concert alternates short phases of diffusion, more longer musical interpretations, and then comments, sound research, and sometimes all at once.

The final composition still consists of 4 parts corresponding to series of recordings in the 4 houses.

#### **[4 residents]**

**Philippe Bucamp**, rue du ruisseau

**Sophie Mandonnet**, rue du passeleu

**Olivier Clop**, rue Emile Bataille

**Cendrine Bonami-Redler**, rue jules Ferry

#### **[the performers]**

Marc Baron, analog device

Claire Bergerault, voice and accordeon

Cyprien Bussolini, violin

Klaus Filip, real time computer software

Will Guthrie, percussions

Elizabeth Saint-Jalmes, comments

#### **Duration : 67 minutes**

youtube excerpt : <https://www.youtube.com/watch?v=IvgM6SXs9OQ>



## **Alfortville** : Théâtre Studio (Alfortville - France)

Coproduction La Muse en Circuit / Chorda. With the support of Drac Île-de-France (french government).

### **Evolution of the protocol for the residents in Alfortville**

1. (new) *sound visit of the apartment: Could you make us visit your home according to sound and your listening?*
2. (new) *Could you make us listen to music that makes you want to dance when you're at home? Every inhabitant comments or not this music.*
3. (new) *dance in the year 3000: Can you imagine, and describe to us how we, human beings, will dance in the year 3000? and what music? and in what context?*
4. (new) *We choose, then in the house a sound, a quality of silence, ... : we record it for 2 minutes.*

### **Presentation of the concert**

Facing the audience, the performers are arranged on a line. Then, in the second third of the stage, on the left the reader / comments, and on the right the mixer and the computer of Eric and Jean-Luc. Only musicians are illuminated from the ceiling during the concert. Conversely, the reader has her individual desk lamp.

The concert alternates phases of diffusion, and musical interpretations, and comments. The musicians constantly have the headphones on their ears. The final composition always consists of 4 parts corresponding to the series of recordings in the 4 houses. A final part consists of an improvisation of Anna Gaïotti tap dance on responses of the inhabitants to the question of the dance in 3000.

#### **[4 residents]**

**Martine Hing**, rue voltaire

**Tara Mousaviev**, rue Edouard Vaillant

**Imene Kharouni**, rue Raymond Jaclard

**Manel Moussaoui**, rue Marcelin Berthelot

#### **[performers]**

**Anna Gaïotti**, voice et taps

**Laurent Pascal**, harmonicas

**Violaine Lochu**, voice accordeon

**Antonin Gerbal**, drums

**Elizabeth Saint-Jalmes**, comments

**Duration : 65 minutes**

youtube : <https://www.youtube.com/watch?v=PKPNcQ083YA>



### **Evolution of the protocol for the inhabitants in Albi**

1. (new) interview : a series of questions (on the domestic listening) is asked to the inhabitants: how do you listen, with what? circumstances ? The duration...
2. (new) during this interview, a second recording is made : sound traveling into the house to record the sound of each room.
3. (new) Could you make us listen to the music you are listening to right now? Every inhabitant comments or not this music, while he plays it on his listening device.
4. (new) The music is played a second time, without any comment. A sound traveling from a close listening to the garden or outside. The music gradually disappears as the recorder moves away from the sound source.

### **Presentation of the concert**

Facing the audience, the performers are arranged in two lines. On the one hand, 4 musicians on the edge of the stage. Then, in the second third of the stage, on two small stages at 40 cm from the ground, on the left the cassettes device, and on the right the reader. A full light illuminates the whole scene so as to produce no shadow.

The concert alternates phases of diffusion, then of musical interpretations, solo and in quintet, with or not readings. The musicians constantly have the headphones on their ears. The final composition always consists of 4 parts corresponding to the series of recordings in the 4 houses.

#### **[4 residents]**

**Keziah Ferrara**, Vaour

**Brice Lucien**, Albi

**Jeannette Rey**, Penne

**Richard Popy**,

**duration : 65 minutes**

#### **[performers]**

**Sophie Agnel**, piano

**Bernard Astier**, reader

**Jean-Yves Evrard**, electric guitar

**Stephane Garin**, percussions

**Jean-Brice Godet**, cassettes

**Christian Pruvost**, trumpet

youtube excerpt : <https://www.youtube.com/watch?v=U3CYv3abfb0>



concert

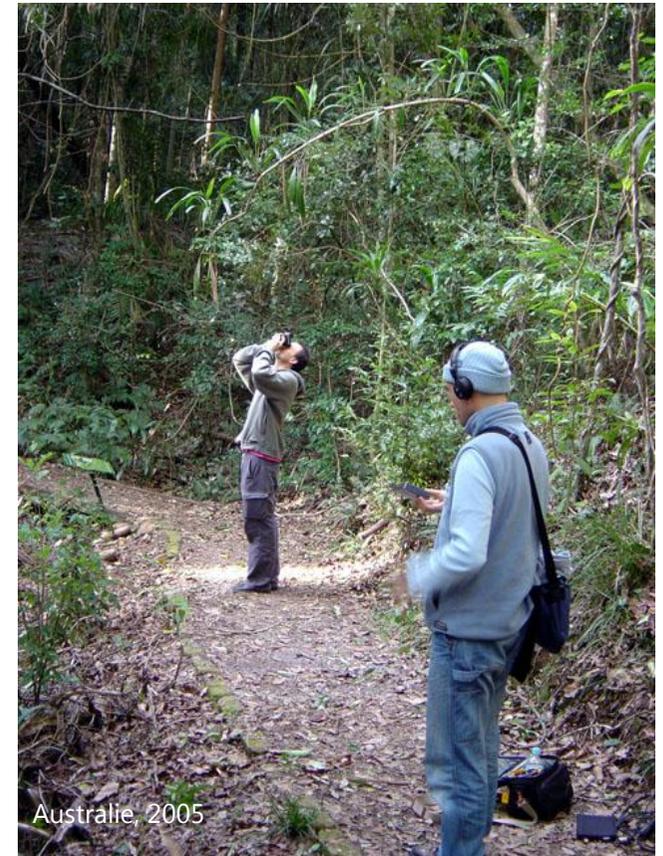
## BIOs

**Jean-Luc et Eric have been working together since 1997**

Their encounter was based upon questions of listening, of architecture and of landscape.

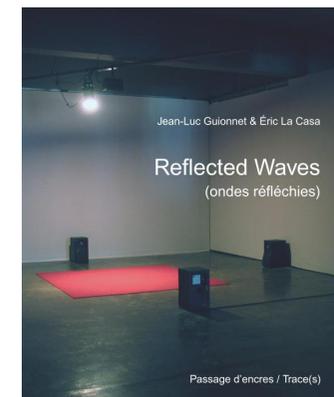
**Jean-Luc Guionnet**, musician, visual artist, [jeanlucguionnet.eu](http://jeanlucguionnet.eu)

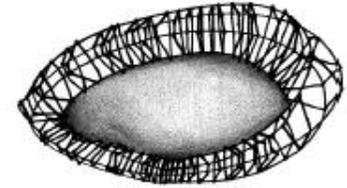
**Eric La Casa**, sound artist, [ericlacasa.info](http://ericlacasa.info)



## New releases

- box 4CD **Home : Handover** (Potlatch, France)
- Book+ DVD **Reflected Waves** (Passage d'Encre, France) English





**CHORDA**

Non profit organization bringing together artists - choreographers, musicians, visual artists, others - who share a common approach or way of positioning themselves in their practices: an involvement that exceeds the disciplines - a musician who takes a shower on stage, a dancer who makes films, a sculptor who becomes a dancer, a crumb of bread that diverts a trajectory, the electric contact on the hairs - going with an obsessive craze to strive for his own task.

Within Chorda are developing artistic proposals related to music, dance, performance, and always, because of the inextricable links between artists who act, these approaches are less and less distinguishable.

## **CONTACTS**

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Dispositif	Phase	1	2	3	4	5	6	7	8	9
	<b>durée des cycles</b>	<b>1</b>	<b>6</b>		<b>1</b>		<b>4</b>		<b>2</b>	<b>2</b>
<b>Instruments</b>			<b>Description IMPRO</b>				<b>Casque MUSIC</b>			
<b>Elizabeth</b>		prépa			Solo					
<b>Marc</b>		prépa	Travail	Travail	Travail au casque		Travail	Travail	Prépa	Solo
<b>Voix Diffusion</b>		<b>Description</b>					<b>Explication</b>			
<b>Sons Diffusion</b>						Bonus Casque		PIECE	Travelling	
	<b>TIMELINE</b>	<b>1</b>		<b>7</b>	<b>8</b>	<b>9</b>		<b>13</b>	<b>15</b>	<b>17</b>
<b>Lumière</b>		NOIR	Plein feu musiciens ON----- Lampe M	Plein feu musiciens -----OFF Lampes M + Eliz	NOIR + Lampe Eliz	Noir musiciens Lampe Eliz	50 % musiciens ON----- Lampe M	50 % musiciens -----OFF Lampes M + Eliz	NOIR	NOIR + Lampe M
<b>Dispositif HP</b>		C+D	A + B C + D M	A + B M + Eliz	Eliz	C + D	C + D M	A + B M + Eliz	A + B C + D	A + B

score during HOME Montreuil