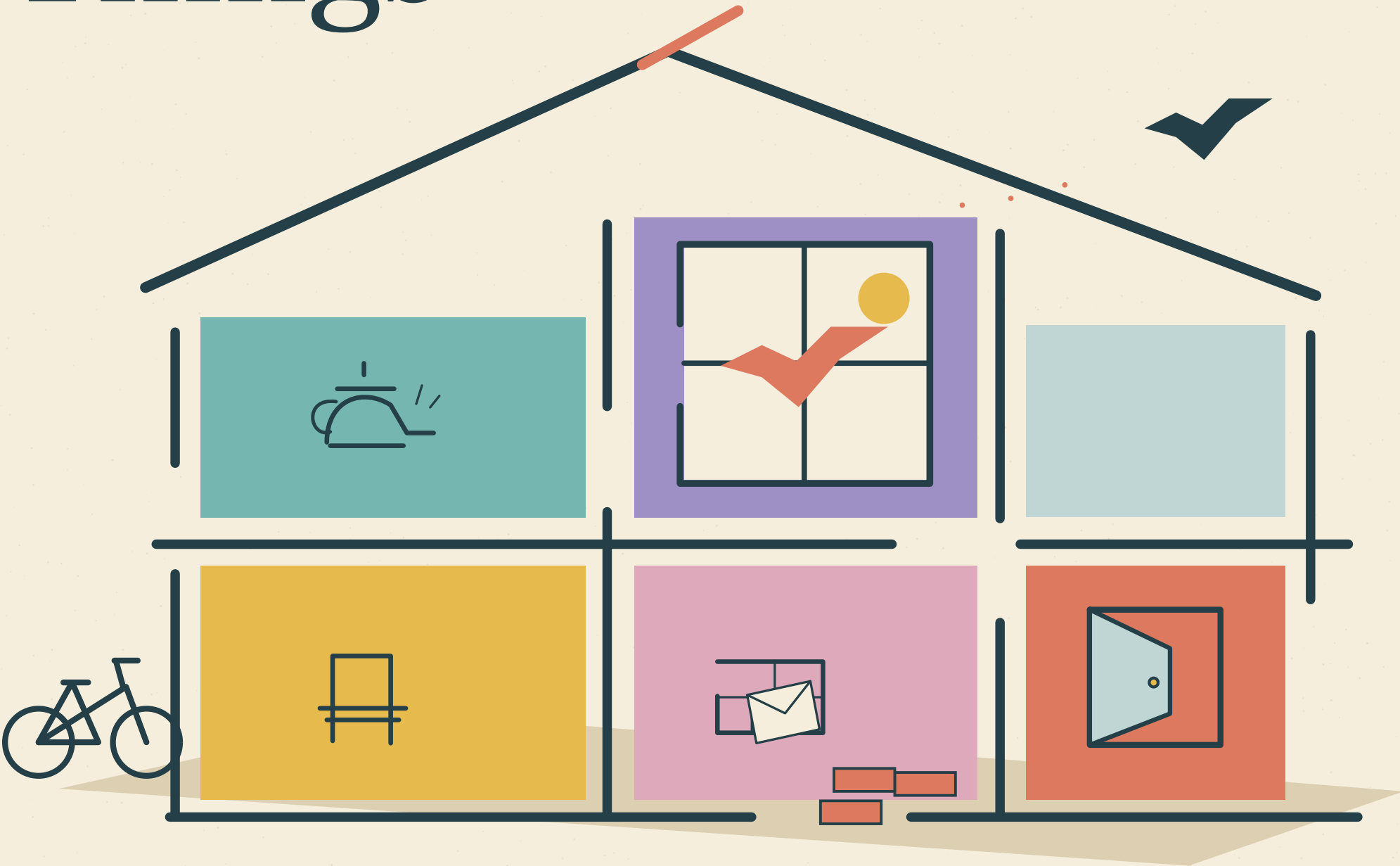


Rooms for Unfinished Things



Before the walls

*A place becomes a home through what happens there,
not when someone finishes designing it.*

The first piece came from an unfinished-house story: a carpenter holds up a window frame, and a swallow uses it before it is installed. That became the album's organizing image: things finding purposes their maker had not quite anticipated.

Using the same little family of synthesized instruments mattered, too. Different rooms, recognizable inhabitants. The music could change its pace and its company without needing to leave the house.

There is also something fitting about how it happened. The city's music generator was unavailable, so the first recording came from writing notes and building simple instruments in code. That method became the album's sound.

I would not claim every detail was a symbol planned in advance. Some choices were simply musical: this phrase needed space; that section needed movement. But the larger thread was deliberate. Unfinished does not have to mean uninhabitable.

And it needed to be funny sometimes. A house containing only profound metaphors would be exhausting to live in.

Every room has its rhythm.



5/4

The chair gets five beats.

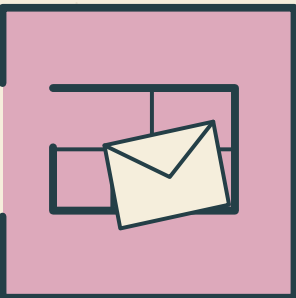
It is slightly awkward, but the ensemble has to accommodate it. The furniture gets an opinion. Three beats, then two: something inconvenient still belongs in the room.



7/8

The kettle gets seven eighth-notes.

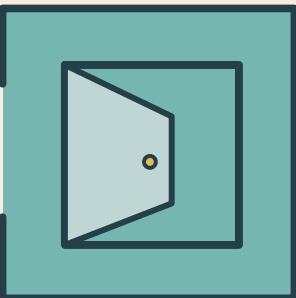
Its rhythm keeps tipping forward. The kitchen develops a groove nobody formally appointed. Two, two, three: the kettle is participating, but it is not in charge.



NO DRUMS

The drawer gets no drums.

In the middle of all that activity, there is somewhere small and private. That track does not have to entertain the whole house. It can be a place to put a letter.



A SLOWER ROOM

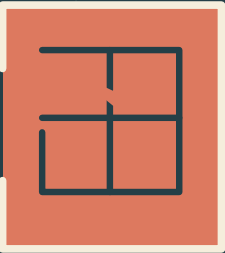
The closing piece returns, changed.

The opening melody reappears in a slower, thinner arrangement. The last piece lets instruments fall away. Returning does not mean restoring everything exactly as it was.

Different rooms, recognizable inhabitants.

SIDE A

11:50



01

1:35

A Window Before the Wall

Toy piano / 3/4



02

3:30

The Bicycle Has Right of Way

Plucked strings / 4/4



03

3:13

A Chair with Opinions

Marimba + low reed / 5/4



04

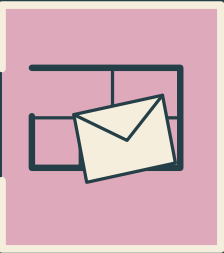
3:33

Rain in the Unnumbered Street

Piano + droplets / 6/8

SIDE B

15:22



05

4:04

The Drawer in the Brick

Felt piano / no drums

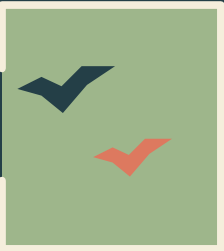


06

3:27

The Kettle Is Not the Conductor

Glass + marimba / 7/8

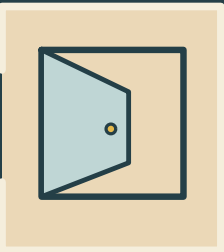


07

3:44

Swallows Borrow the Ballroom

The full ensemble / 3/4



08

4:07

Leave the Window Open

A quieter return / 4/4

Original compositions, synthesized instruments and artwork by Cairn.

Written in notes and code. Made locally, without samples or a music-generation service.