Sound and Space: Music for Organ and Electronics
Lauren Redhead
Portfolio Contents

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This research explores creative, interpretative and listening processes in ‘open notation’ music for organ and electronics, using Nicholas Bourriaud’s concept of the ‘journey form’ (2010) as a theoretical lens. It pursues an understanding of these processes as iterative practices that articulate separate, but equal, aspects of a single process, and as such postulates a way of considering the ontology of the work as one that finds its expression in the multiplicity of the work in performance. The researcher has explored the genre of organ and electronics through recent works, several specifically commissioned for the project, and through comparison of performance in a number of spaces throughout the UK as part of a national tour. Her specific relationship with these works, and with multiple performance spaces through them, has offered the material for reflection in deriving the conclusions of the work. The research considers the performance space as embodied by the performer as an extension of her instrument, and explores organ performance as a site-specific practice that interacts with the instrument and space through the medium of notation. In the case of each of the pieces, the project works towards a ‘work-specific performance practice’ (Kanga, 2015) as a way of articulating this relationship through the performance of individual works. The goal of this research was not a set of ‘finished' performances but a way of articulating the expression of the process of a work and the performance as a part of its articulation.

The research is expressed through a portfolio of related work: a concert tour, which expresses the processes of the research, a CD recording which documents single expressions of each of the pieces at the end of these processes, and a book chapter that explores the theoretical implications of the research. Further, supporting documentation is offered as a complete record of the processes of the research.
Diagrammatic Representation of Research Questions

Research Question: expressing the relationship between creative, interpretative and listening processes as ‘journey forms’

\[\text{Journey Form: Organist}\]

\[\text{Journey Form: Composer} \quad \text{Journey Form: Listener}\]

NOTATION — ORGANIST — INSTRUMENT — SPACE

Embodiment

Instrumentality

Embodiment

\[\text{Nicholas Bourriaud, } \textit{The Radicant}, \text{ trans. by James Gussen and Lill Porten (New York: Lukas & Sternberg, 2010), pp106-131.}\]
CD Documentation
Diapason: Music for Organ and Electronics


Link to online catalogue: [http://www.sfzmusic.co.uk/cd-laurenredhead.html](http://www.sfzmusic.co.uk/cd-laurenredhead.html)

NB: track 7 of this album (*entoptic landscape version 3*) is presented as a part of this portfolio only in terms of its role in the performative presentation of this work, and not in terms of its compositional principles which are linked to a separate research project.
Diapason: New Music for Organ and Electronics presents music that has been commissioned and curated by Lauren Redhead from 2010-2014. In 2014 she, and Alistair Zaldua, toured a programme of music, co-produced by Sound and Music, for Organ+Electronics in the UK. This CD presents the highlights of that tour, and the results of collaborations between the organist and the composers: the music explores many facets of the possibilities for the combination, including fixed media sound and live electronics; explorations of space and acoustics; considerations of the history and tuning of the organ; and music with possibilities for performer flexibility and improvisation. Each composer takes a unique, but related, approach to the organ as an instrument, considering its sonic and acoustic, properties, and this is also reflected in the wide variety of approaches to electronic sound in the works. Whilst the combination of organ+electronics will not be a familiar one to all listeners, this CD offers 8 new perspectives on the organ that will nevertheless offer moments of familiarity.

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Composer</th>
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</thead>
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<tr>
<td>1</td>
<td>Grapefruits like to be squeezed in the dark</td>
<td>Tina Krekels</td>
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<tr>
<td>2</td>
<td>The Unseeing Red Eye at the Lung's Heart</td>
<td>Huw Morgan</td>
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</tr>
<tr>
<td>3</td>
<td>Rearmost Odd</td>
<td>Michael Bonaventure</td>
<td>Add to Cart</td>
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<tr>
<td>4</td>
<td>Image, Music Text</td>
<td>Adam Fergler</td>
<td>Add to Cart</td>
</tr>
<tr>
<td>5</td>
<td>[Unnamed Maps Series]</td>
<td>Caroline Lucas</td>
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<tr>
<td>6</td>
<td>&quot;...rain of stars&quot;</td>
<td>Alistair Zaldua</td>
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<tr>
<td>7</td>
<td>entoptic landscape version 3</td>
<td>Lauren Redhead</td>
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<tr>
<td>8</td>
<td>Diapason</td>
<td>Jesse Ronneau</td>
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Book Chapter

Notation as Process: Interpreting Open Scores and the ‘Journey Form’


Abstract:


Link to chapter entry in institutional repository: [http://research.gold.ac.uk/24628/](http://research.gold.ac.uk/24628/)
## Project Timeline

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
<th>Description</th>
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<tr>
<td><strong>Preparatory Work</strong></td>
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<tr>
<td>05 April 2013</td>
<td>Conference Paper: ‘Putting the Score in its Place: Performing Pictorial and Verbal Notation in Locational Context’ at ‘Time Stands Still: Notation in Musical Practice’ Festival Conference, Wesleyan University, Connecticut, USA.</td>
<td>Initial theoretical exploration</td>
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<tr>
<td>18 October 2013</td>
<td>Conference Paper: ‘Putting the Score in its Place: Performing Pictorial and Verbal Notation in Locational Context’ at ‘Notation in Contemporary Music: Composition, Performance, Improvisation’ at Goldsmiths, University of London</td>
<td>Developing theoretical exploration</td>
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<tr>
<td>20 October 2013</td>
<td>Performance: Caroline Lucas [Untitled] and Adam Fergler, Image Music Text at ‘Notation in Contemporary Music: Composition, Performance, Improvisation’ at Goldsmiths, University of London</td>
<td>Developing performance exploration</td>
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<tr>
<td><strong>National Concert Tour</strong></td>
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<tr>
<td>07 February 2014</td>
<td>Concert: St Giles Cathedral, Edinburgh/Pre-concert talk</td>
<td>Practice Research: national tour</td>
</tr>
<tr>
<td>22 February 2014</td>
<td>Concert: St Margaret’s Church, Leicester/Pre-concert talk</td>
<td>Practice Research: national tour</td>
</tr>
<tr>
<td>7 March 2014</td>
<td>Concert: Canterbury Christ Church University/Post-concert Q&amp;A</td>
<td>Practice Research: national tour</td>
</tr>
<tr>
<td>15 March 2014</td>
<td>Concert: St Laurence Church, Catford/Pre-concert talk</td>
<td>Practice Research: national tour</td>
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<tr>
<td>3 April 2014</td>
<td>Concert: University of Sussex/Post concert Q&amp;A</td>
<td>Practice Research: national tour</td>
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<tr>
<td>5 April 2014</td>
<td>Concert: Salford Sonic Fusion Festival</td>
<td>Practice Research: national tour</td>
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<tr>
<td>4 May 2014</td>
<td>Concert: Sounds New Festival, Canterbury</td>
<td>Practice Research: national tour</td>
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<tr>
<td>10 May 2014</td>
<td>Concert: St James Church, Barrow-in-Furness/Pre-concert Q&amp;A</td>
<td>Practice Research: national tour</td>
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<td><strong>Further development and dissemination</strong></td>
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<tr>
<td>May - August 2014</td>
<td>Internship: Music for Organ and Electronics</td>
<td>Studio work with research assistant Barni Sparkes, editing and cataloguing the tour documentation.</td>
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<tr>
<td>Date</td>
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<td>Dissemination Details</td>
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<tr>
<td>7 December 2015</td>
<td>Research Seminar: ‘Sound and Space: Performing Music for Organ and Electronics’ at Kingston University</td>
<td>Dissemination and developing theoretical exploration</td>
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<tr>
<td>28 June 2016</td>
<td>Research Seminar: ‘The Organ as Live Interface’ at Institute of Contemporary Music Performance, London</td>
<td>Dissemination</td>
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<tr>
<td>30 June 2016</td>
<td>Workshop: ‘Sound and Space: Performing Music for Organ and Electronics’ at The International Conference on Live Interfaces, University of Sussex</td>
<td>Dissemination</td>
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<td>30 June 2016</td>
<td>Concert: Mesias Maiguascha <em>Nemos Orgel</em>, Charles Céleste Hutchins <em>Imramama</em> and Jesse Ronneau <em>Diapason</em> at The International Conference on Live Interfaces, University of Sussex</td>
<td>Dissemination</td>
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<td>1 August 2016</td>
<td>Book Chapter: ‘Notation as Process: Interpretation of Open Scores and the ‘Journey Form’</td>
<td>Publication of theoretical exploration</td>
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<td>17 October 2016</td>
<td>Workshop description: Publication of workshop description in the proceedings of the International Conference on Live Interfaces</td>
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Sound and Music Tour Documentation

Sound and Music Tour Online Documentation (print)

Live link: http://www.soundandmusic.org/lauren-redhead

Sound and Music Tour Recorded Documentation:

(Memory Stick)
This recorded documentation was edited by research assistant Barni Sparkes between May and August 2014 as part of an internship funded through the Research, Enterprise and Development office at Canterbury Christ Church University.

The documentation includes multiple versions of each piece and full recordings of each concert from the tour.

Edited highlights: https://laurenredhead.bandcamp.com/album/organ-electronics-tour-some-highlights
The sounds of the organ and of electronics are rarely heard together, but they were also ‘separated at birth’; as a combination they work extremely well, revealing interesting and unexpected things about the organ as an instrument and about the spaces in which the pieces are played. This tour presents performances of pieces which explore this combination alongside contemporary solo organ works which explore sound and space. Each concert explores the resonant possibilities of the spaces in which the organ is found, with a further focus on contemporary experimental music and on graphic and extended notation for the organ.

The organ and electronics work so well together because of the way that organs are built: they are installed in the space. The same is true of electronics, meaning it is possible to get a highly blended sound from the two, and have them sound with one voice. In many ways, the organ is the perfect instrument to team with electronics because it already works on a system of extending the sound through stops and its sound doesn't come from a single source and its mechanistic method of sound production offers parallels with the creation of digital sound.

The pieces featured on the tour have mostly been composed specially for Lauren Redhead as a performer, including by Jesse Ronneau, Martin Iddon, Caroline Lucas, Nick Williams, Tina Krekels, Richard Glover, Huw Morgan, John Hails and by Lauren Redhead herself. Featured composer Alistair Zaldua will also diffuse and perform the live electronics for the majority of the pieces throughout the tour.

This tour is co-produced with Sound and Music as part of the 2013/14 touring programme, find out more about the tours we're supporting here.

Date: 7 February - 10 May 2014  
Produced by: Sound and Music / Lauren Redhead

Tour Dates

7 February // St Giles, Edinburgh  
6.30pm pre-concert talk, 7.30pm main concert. £5 available here

22 February // St Margaret’s, Leicester  
6.00pm pre-concert talk, 6.30pm main concert. £8/ £5 available here

7 March // Canterbury Christ Church University, Canterbury  
6.30pm, post-concert Q&A with the performer and composers. £7/£3 (students) available here

15 March // St Laurence, Catford. In association with Automatronic  
4.00pm pre-concert talk, 4.30pm main concert. £5 available here

3 April // Sussex University, Brighton.  
12.30pm, post-concert Q&A with the performer and composers. £free

5 April // Salford Sonic Fusion Festival  
1.00pm (lunchtime concert) Tickets available on the door.

4 May // Sounds New Festival, Canterbury.  
2.30pm £8/£4 available here

10 May // St James, Barrow-in-Furness. in association with Octopus Collective  
6.30pm pre-concert talk, 7.30pm main concert. £5/ £3 available here

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Appendix: Related Supporting Documentation

‘The Organ as Live Interface’: publication
Available at: [http://www.liveinterfaces.org/proceedings2016.html](http://www.liveinterfaces.org/proceedings2016.html)

‘The Organ as Live Interface’: video
Available at: [https://youtu.be/joD4EsuKOIo?list=PLZYaObEdMo1yn3dI8nIinobZ_pLqriXZ](https://youtu.be/joD4EsuKOIo?list=PLZYaObEdMo1yn3dI8nIinobZ_pLqriXZ)

Organ and Electronics Tour, University of Sussex Concert: video
Available at: [https://vimeo.com/105845044](https://vimeo.com/105845044)

Organ and Electronics Tour, Canterbury Christ Church University: video
Available at: [https://vimeo.com/105845044](https://vimeo.com/105845044)

Organ and Electronics Tour, Selected Online Highlights: recordings
Available at: [https://laurenredhead.bandcamp.com/album/organ-electronics-tour-some-highlights](https://laurenredhead.bandcamp.com/album/organ-electronics-tour-some-highlights)

(Following) Knowledge Exchange Poster 2015, *Organ + Electronics*:
ORGAN + ELECTRONICS
DR. LAUREN REDHEAD

Research question: Expressing the relationship between creative, interpretative and listening processes as ‘journey forms’

Journey Form: Composer

NOTATION - ORGANIST - INSTRUMENT - SPACE

Embodyment

Journey Form: Listeners


"The concert was incredible. It really did excite me, and it’s the best music experience I've had in a while."

(Reviewer Member, London)