Dr Lauren Redhead
Sound and Space: Music for Organ and Electronics
This performative practice 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. The project questions the performance space as a part—and extension of—the instrument of the organ, and does so through its evolving combination with live and spatialised electronics. This was expressed through the evolution and development of several specially commissioned works for the performer, and their comparison in performance in a number of spaces throughout the UK as part of a national tour, realised in collaboration with the charity Sound and Music and ACE.

In exploring the multiplicity of these works in performance across different spaces, instruments and combinations with electronics, the research considers the performance space as embodied by the performer as an extension of her instrument. It explores organ performance as a site-specific practice that interacts with the instrument and space through the medium of the performer and her relationship with the notation of the works (which, in this project, includes graphic, textual, and experimental notation). In the case of each of the pieces, the project works towards what Zubin Kanga (2015) describes as a ‘work-specific performance practice’ as a way of articulating this relationship through the performance of individual works. Highlights have been disseminated as a commercial CD release on the sfz label, which was broadcast in its entirety on Deutschlandradio Kultur in 2016. However, the goal of this research was not a set of ‘finished’ performances but a way of articulating the expression of the process of this development of performance practice. This is evident in the further supporting recordings which document two contrasting ‘development’ versions of the piece ‘…rain of stars’ (2014) by Alistair Zaldua that precede the version on the CD.
The research in this project took place primarily from 2014-2016. It 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. (A diagrammatic representation of this can be found on the next page.) 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 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.

A timeline of the performance and research events in the project can be found in the Appendix (12-13).

Research Question: expressing the relationship between creative, interpretative and listening processes as ‘journey forms’
The music in the project was presented in a tour of the UK, funded and co-produced by Sound and Music, with support from the Arts Council of England. This encompassed eight recitals (two per month, for four months), including 17 pieces in total, in 7 cities, taking in two festivals, three universities and three independent concert series, on the following dates and at the following locations:

7 February // St Giles, Edinburgh
22 February // St Margaret’s, Leicester
7 March // Canterbury Christ Church University, Canterbury
15 March // St Laurence, Catford. In association with Automatronic
3 April // Sussex University, Brighton
5 April // Salford Sonic Fusion Festival
4 May // Sounds New Festival, Canterbury
10 May // St James, Barrow-in-Furness. In association with Octopus Collective

Sound and Music URL: https://www.soundandmusic.org/lauren-redhead

Alphabetical list of works and composers performed:

Adam Fergler, *Image, Music, Text* (2011) [organ; organ+fixed media electronics]
Alistair Zaldua, "...rain of stars" (2014) [organ+live electronics]
Alistair Zaldua, *Blow Up* (2011) [organ]
Caroline Lucas, *[Unnamed Maps Series]* (2009-12) [organ+fixed media electronics]
Huw Morgan, *Adams Fall* (2010) [organ+fixed media electronics]
Huw Morgan, *The Unseeing Red Eye at the Lung’s Heart* (2013) [organ+fixed media electronics]
Huw Morgan, Sarsen (2013) [organ+fixed media electronics]
Jesse Ronneau, *Diapason* (2013) [organ+live electronics]
John Hails, *organism i* (2013-14) [organ+live electronics]
Lauren Redhead, *entoptic landscape version 3* (2013-14) [organ+fixed media electronics]
Martin Iddon, *Balanos* (2013) [organ+fixed media electronics]
Michael Bonaventure, *Rearmost Odd* (2013) [organ+fixed media electronics]
Motje Wolf and Andrew Hill, *Piece for organ and fixed media sound* (2010) [organ+fixed media electronics]
Nick Williams, *GOD (farting, belching, coughing)* (2010) [organ]
Tina Krekels, *Grapefruits like to be squeezed in the dark* (2013) [organ+live electronics]

The outcomes of the UK tour were expressed as a CD recording featuring 8 works and composers from those performed. Rather than a single organ or space—as is common in recordings of organ music—the CD reflects a range of instruments and spaces that were individually suited to each of the pieces. While each recording only represents one instance of each particular work, aspects of the development of the music in its recorded artefacts are also evidenced by the supporting documentation for this project.

An example of the development and change that some of the music went through during the tour and exploration of different spaces is the piece “...rain of stars” by Alistair Zaldua, composed for the tour and performed in each instance with the composer on electronics. Two ‘development versions’ of the piece that preceded the performance on the CD can be found in the supplementary documentation.


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.

CD Catalogue URL: [http://www.sfzmusic.co.uk/cd-laurenredhead.html](http://www.sfzmusic.co.uk/cd-laurenredhead.html)

Goldsmiths Research Online URL: [http://research.gold.ac.uk/id/eprint/24647](http://research.gold.ac.uk/id/eprint/24647)
Output: Book Chapter

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


This book chapter is a discussion of performances of graphic, text, and open notation that took place between 2010 and 2014, and primarily from February to May 2014 during the Sound and Music Tour represented in this portfolio. Since 2010, I have commissioned and performed twenty new works for the organ, and for the organ and fixed media or organ and live electronics, with a special focus on scores which contain some element of open notation. In addition to new commissions I have also performed a number of works suitable for organ (and electronics) which have been composed during this time, primarily by British composers. This has allowed me to become highly involved in the process of the creation of the music from the point of the commission to the performance, including the possibility of discussion with the composers before the composition of the work, collaboration during its composition and in preparation for the performances, and ongoing evaluation throughout the process. The nature of organ performance is that radical differences in instrumental sound, construction, and concert space and acoustic are experienced from location to location and this has encouraged constant re-evaluation of the music and its performance as the music has travelled; this aspect of the experience of performing these pieces has encouraged further reflection, and it is from these experiences and this reflection that this discussion draws its information. Although the individual process of preparation and interpretation of open notation may be seen to be personal and individual from performer to performer, I wish to address the ways in which repeated performances of open scores reveal something about the compositions themselves and the interpretative process of engaging with the notation. It is the contention of this chapter that interpretation, in the context of this notation, is not a singular and linear process which begins when the performer first comes into contact with the score and ends with the performance, but an ongoing and iterative process, and a process which involves the composer, performer, and the score at every instance. This discussion seeks to address the ‘work concept’ in the case of music, and to define the ‘work’ as a process.

Publisher’s URL: https://www.cambridgescholars.com/music-and-as-process
Goldsmiths Research Online URL: http://research.gold.ac.uk/id/eprint/24628

Lauren Redhead
Sound and Space: Music for Organ and Electronics
Music Department
Goldsmiths, University of London

Image: Cover, Music and/as Process
Further documentation of performances from the Sound and Music Tour and related to the research project is available online. This includes:

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

Video from the Organ and Electronics Tour, University of Sussex Concert [recital format]: [https://vimeo.com/105845044](https://vimeo.com/105845044)

Video from the Organ and Electronics Tour, Canterbury Christ Church University Concert [continuous music, performed in the dark]: [https://vimeo.com/105845044](https://vimeo.com/105845044)

‘The Organ as Live Interface’: publication
Goldsmiths Research Online URL: [http://research.gold.ac.uk/id/eprint/29062](http://research.gold.ac.uk/id/eprint/29062)

‘The Organ as Live Interface’: video
Available at: [https://youtu.be/joD4EsuKOIo?list=PLZYaQbEdMolynz3d18nlino bZG_pl9kXZ](https://youtu.be/joD4EsuKOIo?list=PLZYaQbEdMolynz3d18nlino bZG_pl9kXZ)
Dr Lauren Redhead
Sound and Space: Music for Organ and Electronics
## Appendices

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## Appendix: Project Timeline

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<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>
</tr>
<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>
</tr>
<tr>
<td><strong>National Concert Tour</strong></td>
<td></td>
<td></td>
</tr>
<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>
</tr>
<tr>
<td>3 April 2014</td>
<td>Concert: University of Sussex/Post concert Q&amp;A</td>
<td>Practice Research: national tour</td>
</tr>
<tr>
<td>5 April 2014</td>
<td>Concert: Salford Sonic Fusion Festival</td>
<td>Practice Research: national tour</td>
</tr>
<tr>
<td>4 May 2014</td>
<td>Concert: Sounds New Festival, Canterbury</td>
<td>Practice Research: national tour</td>
</tr>
<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>
</tr>
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<th>Date</th>
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</tr>
</thead>
<tbody>
<tr>
<td>May - August 2014</td>
<td>Internship: Music for Organ and Electronics</td>
<td>Further development and dissemination</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Studio work with research assistant Barni Sparkes, editing and cataloguing the tour documentation.</td>
</tr>
<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>
</tr>
<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>
</tr>
<tr>
<td>30 June 2016</td>
<td>Concert: Mesias Maiguascha <em>Nemos Orgel</em>, Charles Céleste Hutchins <em>Immrama</em> and Jesse Ronneau <em>Diapason</em> at The International Conference on Live Interfaces, University of Sussex</td>
<td>Dissemination.</td>
</tr>
<tr>
<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>
</tr>
<tr>
<td>17 October 2016</td>
<td>Workshop description: Publication of workshop description in the proceedings of the International Conference on Live Interfaces</td>
<td>Dissemination.</td>
</tr>
</tbody>
</table>
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

Embodiment

Journey Form: Listeners

Embodiment

“SOUND AND MUSIC TOUR STATISTICS:
- 8 Concerts
- 17 New Pieces of Music
- 7 Cities
- 2 Festivals
- 3 Universities
- 3 Independent Concert Series
- 14 Composers

KNOWLEDGE EXCHANGE OPPORTUNITIES:
07.02.14-10.05.14: UK Tour (8 dates)
Co-produced by Sound and Music

AUTOMATRONIC:
Organ + Electronics
Composer-Performer Collective

“The concert was incredible. It really brought the sound to life. The way the music was performed was such an amazing effect.”

Audiences

- UK Audiences and Practitioners Reached:
  - South East: 20%
  - Midlands: 16%
  - North West: 14%
  - Scotland: 14%
  - London: 19%
  - South West: 7%
  - Germany: 7%
  - Yorkshire & Humberside: 7%

SOUND AND MUSIC TOUR AIMS:
- To develop the idea of sound to space through composition and curating
- To promote the music of composers writing for the combination of organ-electronics
- To examine the effect of multiple changes in space and instrument in the music which allows more performances flexibility through the use of graphic text or otherwise open notation.
- To broaden my communication with composers who may need to work with organ-electronics
- To broaden the audience for music for organ-electronics
- To perform in hard to reach locations that would not ordinarily be able to afford to book a concert of this kind due to the financial restrictions caused by the necessary equipment and/or the practical restrictions caused by the technical expertise needed for performances the programme.
- To engage audiences through a series of pre-concert talks.

“Knowledge Exchange in an Era of Austerity: The Challenge of Commercialisation from the Arts and Humanities Perspective
18 March 2015, Faculty of Arts & Humanities Knowledge Exchange Conference”