

Dr Lauren Redhead
Sound and Space: Music for
Organ and Electronics

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300 Word Statement

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 a 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.

Introduction and Project Timeline

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).

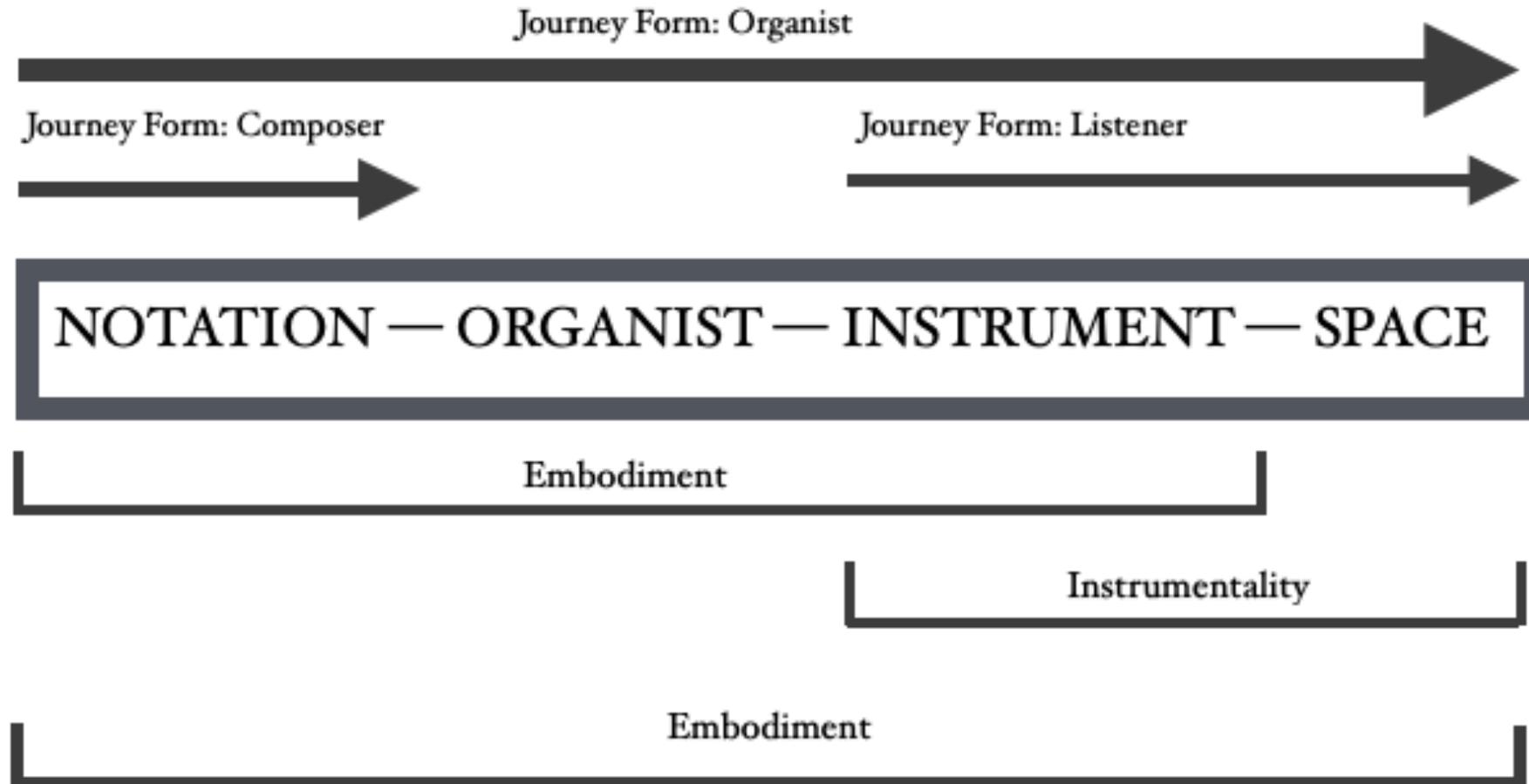
Nicholas Bourriaud, *The Radicant*, trans. by James Gussen and Lill Porten (New York: Lukas & Sternberg, 2010), pp106-131

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



Photograph © Richard Lee-Hair, 2014

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





Performing during the tour at Salford Sonic Fusion Festival. Image © Salford Sonic Fusion Festival, 2014.

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

Sound and Music Tour

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

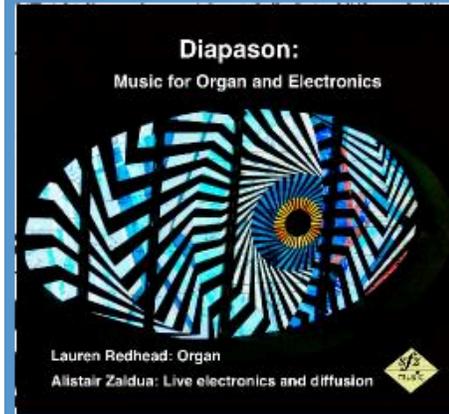
4 May // Sounds New Festival, Canterbury

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]
Richard Glover, *Organ Harmonies* (2012) [organ]
Stuart Russell, *Epiphany for organ and live electronics* (2013) [organ+live electronics]
Tina Krekels, *Grapefruits like to be squeezed in the dark* (2013) [organ+live electronics]



Lauren Redhead - Organ

Alistair Zaldua - Live Electronics

DIAPASON

SFZM0215

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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.

Output: CD Recording

Diapason: Music for Organ and Electronics

Lauren Redhead and Alistair Zaldua, *Diapason: Music for Organ and Electronics*, (sfz Music, 2015) sfz0215.

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 precede the performance on the CD can be found in the supplementary documentation.

“...rain of stars” development version 1:

<https://laurenredhead.bandcamp.com/track/alistair-zaldua-rain-of-stars-development-version-1>

“...rain of stars” development version 2:

<https://laurenredhead.bandcamp.com/track/alistair-zaldua-rain-of-stars-development-version-2>

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>

Goldsmiths Research Online URL: <http://research.gold.ac.uk/id/eprint/24647>

Lauren Redhead

Sound and Space: Music for Organ and Electronics
Music Department

Goldsmiths, University of London

Image: screen shot from sfz music
catalogue: <http://www.sfzmusic.co.uk/cd-laurenredhead.html>

Output: Book Chapter

Notation as Process: Interpreting Open Scores and the 'Journey Form'

Lauren Redhead, 'Notation as Process: Interpreting Open Scores and the 'Journey Form'', in *Music and/as Process*, ed. by Vanessa Hawes and Lauren Redhead (Newcastle: Cambridge Scholars, 2016) pp116-133.

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

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Music Department

Goldsmiths, University of London

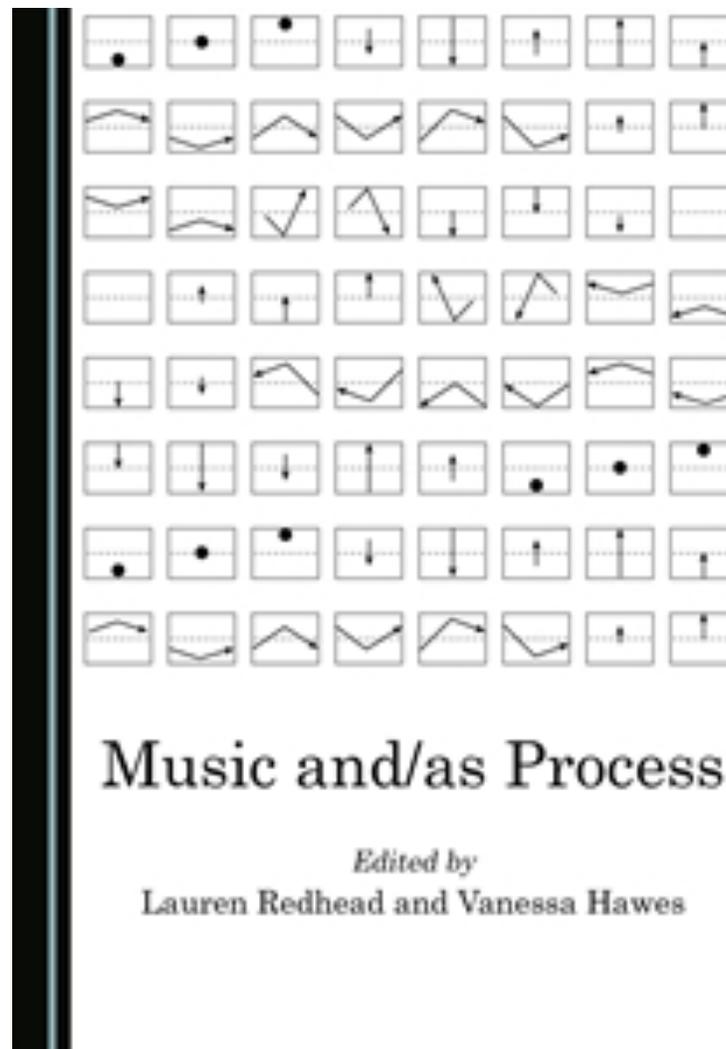


Image: Cover, Music and/as Process



Lauren Redhead
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Goldsmiths, University of London

*The organ in the Meeting House, University of
Sussex. Photograph © Huw Morgan, 2014.*

Supporting Documentation

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>

Video from the Organ and Electronics Tour, University of Sussex Concert [recital format]: <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>

'The Organ as Live Interface': publication
Lauren Redhead and Alistair Zaldua, 'Sound and Space: Performing Music For Organ and Electronics', in *Proceedings of the International Conference on Live Interfaces*, ed. by Thor Magnusson, Chris Kiefer and Sam Duffy (University of Sussex, Brighton: REFRAME, 2016), pp325-328. URL: <http://thormagnusson.github.io/liveinterfaces/proceedings2016.html>
Goldsmiths Research Online URL: <http://research.gold.ac.uk/id/eprint/29062>

'The Organ as Live Interface': video
Available at: https://youtu.be/joD4EsuKOIo?list=PLZYaObEdMolynz3d18nlino_b2G_pL9iXZ



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Appendix: Project Timeline

Date	Activity	Description
Preparatory Work		
05 April 2013	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.	Initial theoretical exploration
06 April 2013	Performance: Caroline Lucas [<i>Unnamed Maps Series</i>] at 'Time Stands Still: Notation in Musical Practice' Festival Conference, Wesleyan University, Connecticut, USA.	Initial performance exploration.
18 October 2013	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	Developing theoretical exploration
20 October 2013	Performance: Caroline Lucas [<i>Untitled</i>] and Adam Fergler, <i>Image Music Text</i> at 'Notation in Contemporary Music: Composition, Performance, Improvisation' at Goldsmiths, University of London	Developing performance exploration
National Concert Tour		
07 February 2014	Concert: St Giles Cathedral, Edinburgh/Pre-concert talk	Practice Research: national tour
22 February 2014	Concert: St Margaret's Church, Leicester/Pre-concert talk	Practice Research: national tour
7 March 2014	Concert: Canterbury Christ Church University/Post-concert Q&A	Practice Research: national tour
15 March 2014	Concert: St Laurence Church, Catford/Pre-concert talk	Practice Research: national tour
3 April 2014	Concert: University of Sussex/Post concert Q&A	Practice Research: national tour
5 April 2014	Concert: Salford Sonic Fusion Festival	Practice Research: national tour
4 May 2014	Concert: Sounds New Festival, Canterbury	Practice Research: national tour
10 May 2014	Concert: St James Church, Barrow-in-Furness/Pre-concert Q&A	Practice Research: national tour

Appendix: Project Timeline

Date	Activity	Description
Further development and dissemination		
May - August 2014	Internship: Music for Organ and Electronics	Studio work with research assistant Barni Sparkes, editing and cataloguing the tour documentation.
May 2015	CD: Diapason: Music for Organ and Electronics	Documentation and dissemination.
7 December 2015	Research Seminar: 'Sound and Space: Performing Music for Organ and Electronics' at Kingston University	Dissemination and developing theoretical exploration
28 June 2016	Research Seminar: 'The Organ as Live Interface' at Institute of Contemporary Music Performance, London	Dissemination
30 June 2016	Workshop: 'Sound and Space: Performing Music for Organ and Electronics' at The International Conference on Live Interfaces, University of Sussex	Dissemination
30 June 2016	Concert: Mesias Maiguascha <i>Nemos Orgel</i> , Charles Céleste Hutchins <i>Immrama</i> and Jesse Ronneau <i>Diapason</i> at The International Conference on Live Interfaces, University of Sussex	Dissemination
1 August 2016	Book Chapter: 'Notation as Process: Interpretation of Open Scores and the 'Journey Form'	Publication of theoretical exploration
17 October 2016	Workshop description: Publication of workshop description in the proceedings of the International Conference on Live Interfaces	Dissemination



CD COVER IMAGE: DIAPASON:
MUSIC FOR ORGAN+ ELECTRONICS,
SFZ (2015; FORTHCOMING)
PHOTOGRAPH: HUW MORGAN

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



PUBLICITY PHOTOGRAPH: RICHARD LEE HAIR

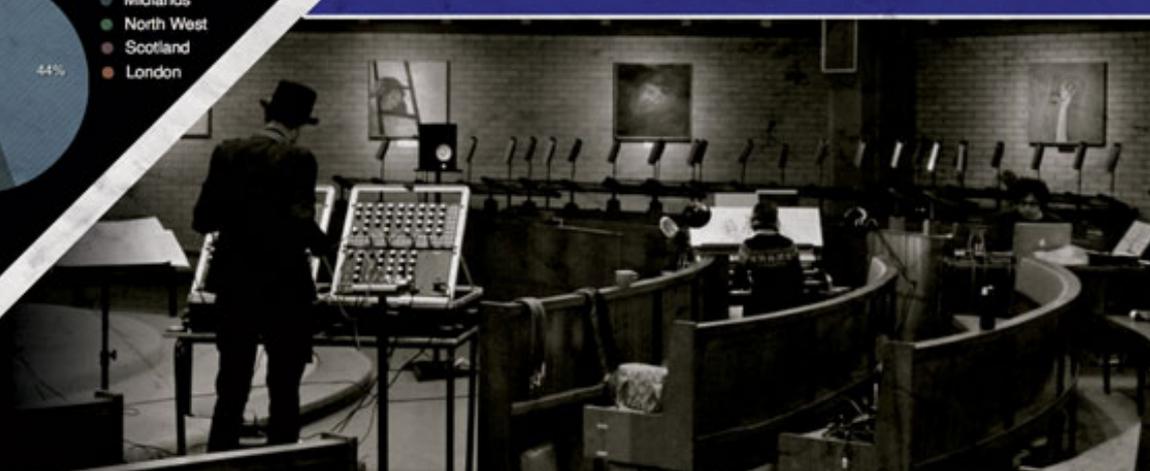
ORGAN + ELECTRONICS

DR. LAUREN REDHEAD

"The discussion really paved the way for the performances perfectly, it had a nice intimate feel. the way the sound worked in the space was such an amazing effect."

(Audience Member, London)

SOUND AND MUSIC TOUR: UK AUDIENCES AND PRACTITIONERS REACHED



AUTOMATRONIC REHEARSAL WITH DR CHARLES HUTCHINS (UNIVERSITY OF KENT) AND DR ALISTAIR ZALDUA (GOLDSMITHS, UNIVERSITY OF LONDON). PHOTOGRAPH: HUW MORGAN

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



SOUND AND MUSIC TOUR AIMS:

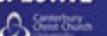
- To develop the idea of sound in space through composition and curating
- To promote the music of composers writing for the combination of organ+electronics
- To examine the effect of multiple changes in space and instrument on music which allows some performer flexibility through the use of graphic, text, or otherwise open notation.
- To broaden my communication with composers who may want 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 to perform the programme
- To engage audiences through a series of pre-concert talks

"The concert was incredible. It really effected me, and its the best music experience I have had in a while."

(Audience Member, London)

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



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www.automatronic.org.uk