

Title: **O**

Description:

My orchestral piece is a highly sculptural acoustic composition inspired by my experiments over several years in different realms and disciplines. The piece is spatialised so that the music moves around the orchestra as if the orchestra was a spinning vinyl record. In this sense the piece also focuses on resonance and the physicality of sound. My original idea was to compose a piece for turntables and orchestra, creating a dialogue in this realm. However, as my ideas progressed I realised that what I actually want to do is treat the orchestra as if it was a turntable itself. Therefore, the sound travels around the orchestra in circular movements, clockwise and anticlockwise, amongst other sculptural patterns. Depending on how fast or slow the sound moves around the orchestra, all components of the music are affected accordingly in terms of the basic laws of physics of everyday life. Thus, if the speed of the sonic-movement increases, the pitch ascends, the tempo accelerates, and the drive/momentum increase, and tones change, just like if I were to spin a record faster. The piece is made up of a set of original "samples" as inspired by my deep observations of everyday physical phenomena - for example how gravity affects movement, or a leaf blows in the wind, or the sound of water dripping down a drain. The composition then sees me "manipulate" these samples in a variety of ways, as if the sound of the orchestra was moving on a turntable and there was a turntable-manipulator. The piece is entirely concerned with how sound interacts with other physical phenomena such as space, movement, gravity, light, and architecture. The ultimate aim was for me to communicate my take on experiences everybody can relate to, thus showing what we all have in common.

In the latter stages of the composition, there is an acoustic organ and turntable improvisation which aims to shift the perspective of the listener away from the sculpture of the orchestra and onto the physicality of the architecture and acoustics of the space. The organ itself is a major element of the building it exists in, both in terms of resonance and architecture. The organ and turntables sit outside of the orchestral sculpture. The aim of the organ is to change the perspective of how the listener listens: All through the piece you are focussed on this intangible orchestral sculpture in front of you on the stage, then all of a sudden the organ kicks in and you are now listening to a different aspect of the space. Therefore, the main point of the organ is to shift the acoustic/spatial perceptions of the listener. And as the whole piece is concerned with the physicality of sound, then hearing the organ resonate within the architecture it is built in, creates maximum physical effect.

My most recent artistic thought focusses on the physicality of sound and how sound interacts with other physical phenomena such as light, space, architecture, gravity and especially movement. So as the turntablist I will be improvising with Kit Downes who will be at the organ. My turntabling practice focuses on the circular movement of the turntables, and how this spinning can accelerate and decelerate, reverse, go real-time, be decelerating whilst looped etc, creating endless creative options. The circular movements of the spinning discs are what affects how the sound is being electronically manipulated, rather than a preconceived idea which needs a separate action, such as pressing buttons using computer software. That's why I can improvise on my turntables with variety of other musicians and instrumentalists and in different contexts, as my sounds can be instantaneously tailored to that time and space. Using vinyl discs for my electronic manipulation means I am thinking of physical ways of manipulating sounds or music that already exists and bringing a new context and intuitive perspective by trusting the laws of physics. A lot of my turntabling techniques are about truly trusting movement and natural logistical geometrics, and being prepared to listen deeply as you're in the flow of the moment. Then you're both dancing in the sound as well as providing grounding. The use of organ and turntables in the composition therefore accentuate the concepts of the orchestral material. The title **O** refers to both the circular movements of the acoustic material, as well as the circular movements of the spinning turntables, amongst many other related concepts.

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London, May 2017*

