

LA
LAPTOP
ORCHESTRA

**LA
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PUBLIC

AUGUST 15
2026

SATURDAY
2-4PM



MUSIC

RITUAL

LALAPTOPORCHESTRA.COM

5541 YORK BLVD
LOS ANGELES CA 90042

PROGRAM

Tuning Meditation

after Pauline Oliveros

Ostinato CFGC

Nathan Turczan + Ben Tillotson

Moorland

Nicolas Maldonado + Susana Pineda Correa

Wagner's Oneiric Warning

Brangäne's Watch from *Tristan und Isolde*, stretched

What next?

a call for scores — see page 11

Come and go as you like.

HOW TO JOIN



enter.lalaptoporchestra.com

1. Scan the code

2. Choose your way in

(read, ableton, midi, jam, code) — jam is a good start

3. Pick an instrument

Touch Harp is a good start

4. Listen first, then play softly

You can't play wrong notes.

If you have trouble, find the orientation station.

You can stop playing and just listen.

You can walk around. The room sounds different depending on where you are.

You don't need to fill every silence.

When you play, respond to something you hear.

Your screen glows when the harmony is about to change.

The Tuning Meditation (1971)

Begin by playing a pitch that you hear in your imagination. After contributing your pitch, listen for another player's pitch and tune in unison to the pitch as exactly as possible. Listen again and play a pitch that no one else is playing. The duration of pitches is determined by the duration of a comfortable breath or bow. The dynamic level is soft through out the piece. Brass players use mutes.

Continue by alternating between the three options described above:

- playing a new pitch of your own that no one else is playing
- just listening
- tuning in unison to the pitch of another player.

Introduce new pitches at will and tune to as many different players as are present. Although the dynamic level is soft make your tones available to others.

Play warmly with variations in tone quality.

Commentary

The Tuning Meditation is not difficult technically for the players since there is no metrical demand. However concentration is necessary and the ability to match pitch. If the instructions are followed carefully then a beautiful texture arises with common tones threading through the cloud of sound.

Ostinato CFGC



120 BPM, 4/4 · box width $\propto$ duration (1 bar = 2 seconds) · one cycle = 136 bars = 4:32 · play twice = 9:04



1 B$\flat$maj7 F DIA 8 bars (16s)	2 B$\flat$7 B $\flat$ ACOU 4 (8s)	3 B$\flat$6 E $\flat$ DIA 4 (8s)	4 B$\flat$m6 A $\flat$ DIA 12 bars (24s)
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5 Am7 C DIA 8 bars (16s)	6 A$\flat$maj7 E $\flat$ DIA 16 bars (32s)
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7 G7 F ACOU 8 bars (16s) <i>cycle 2: C HARM MIN</i>	8 Gm7 B $\flat$ DIA 4 (8s)	9 Fm7 E $\flat$ DIA 8 bars (16s)	10 F7 B $\flat$ DIA 12 bars (24s)
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11 E$\flat$maj7 B $\flat$ DIA 8 bars (16s)	12 E$\flat$7 E $\flat$ ACOU 4 (8s)	13 Dm7 F DIA 4 (8s)	14 D$\flat$maj7 A $\flat$ DIA 16 bars (32s)
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15 Cm7 E $\flat$ DIA 8 bars (16s)	16 C7 B $\flat$ ACOU 12 bars (24s) <i>cycle 2: F HARM MIN</i>
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↑
repeat
from top

The long C7 turnaround resolves back to B $\flat$ maj7. On cycle 2 the two dominants take harmonic minor scales ($\flat 9$): G7 $\rightarrow$ C HARM MIN, C7 $\rightarrow$ F HARM MIN.



Moorland

Nicolas Maldonado + Susana Pineda Correa

88 BPM, 7/4 · one bar = 7 beats ≈ 4.8 s · G Lydian (D Diatonic) throughout · total 14:28



G Quintal

G–D–A–E stacked fifths

mm. 1–24 · 24 bars ≈ 1:55 · drone alone

Gmaj7#11	A9	Gmaj7#11	A9	E-11	Dmaj7	E-11	Dmaj7	× 16
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one bar each · 16 cycles = 128 bars ≈ 10:11 · mm. 25–152

G Quintal

G–D–A–E stacked fifths

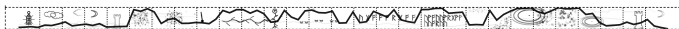
mm. 153–182 · 30 bars ≈ 2:23 · strips down in reverse

An arch: a drone, then the chords, then an ostinato (the stairs, ≈5:05–10:49), then everything strips away in reverse order.
One scale the whole way. It rains the whole time.

Wagner's Oneiric Warning

Brangäne's Watch, *Tristan und Isolde* — stretched

29 harmonic states · each box = 48 beats = 24 seconds · total 11:36 · read left to right, top to bottom



0:00	1 D$\flat$7 F $\sharp$ DIA	2 G$^\circ$7 G $\sharp$ HARM MIN	3 A$\flat$7 C $\sharp$ DIA	4 E$\flat$7 G $\sharp$ DIA	5 D$\flat$7 F $\sharp$ DIA
2:00	6 D A DIA	7 A7 D DIA	8 G D DIA	9 C$\sharp$ C $\sharp$ DIA	10 Am D ACOU
4:00	11 Em A ACOU	12 C$\sharp$m E DIA	13 D$\sharp$ D $\sharp$ ACOU	14 G$\sharp$m B DIA	15 G$\sharp$m F $\sharp$ DIA
6:00	16 D A DIA	17 Gm D HARM MAJ	18 G$\sharp$ø7 A DIA	19 F$\sharp$m E DIA	20 C$\sharp$ C $\sharp$ DIA
8:00	21 C$\sharp$7 F $\sharp$ DIA	22 F$\sharp$ F $\sharp$ DIA	23 D D DIA	24 F$\sharp$ F $\sharp$ DIA	25 D$\sharp$m F $\sharp$ DIA
10:00	26 B F $\sharp$ DIA	27 G$\sharp$ø7 A DIA	28 B$^\circ$7 A HARM MAJ	29 C$\sharp$7 F $\sharp$ DIA	

Slots 14 and 15 are the two G $\sharp$ m colorings (E $\sharp$ then E $\flat$). Slots 6/16 sit in A DIA; slot 23 (the *Habet acht!* D) sits in D DIA.

WAGNER'S ONEIRIC WARNING

Brangäne's Watch, *Tristan und Isolde*
stretched to 11:36

*Einsam wachend in der Nacht,
wem der Traum der Liebe lacht,
hab der Einen Ruf in acht,
die den Schläfern Schlimmes ahnt,
bange zum Erwachen mahnt.
Habet acht! Habet acht!
Bald entweicht die Nacht.*

Watching alone in the night,
you on whom love's dream smiles:
 heed the call of one
who senses harm for the sleepers
and anxiously warns them to wake.
 Take care! Take care!
 Soon the night gives way.

HOW TO READ THE STRIP



~ the contour tracks the energy of the piece

::: dividers are key changes

I the moving line is now

••• other symbols, glyphs, shapes, and patterns may appear:
they could mean anything. Interpret them how you will.



WRITE FOR LA LAPTOP ORCHESTRA

Today's three pieces are proofs of concept. We want other people to write the next ones.

We're looking for new pieces, new frameworks, and new instruments, notations, and rituals to inhabit them.

If you compose, code, sing, solder, or draw: propose something.



lalaptoporchestra.com/write

ONE SHARED HARMONY

The current scale, chord, tempo, and musical directions are shared across the room.



Different ways in

Phones

Play browser instruments that follow the changing harmony.

Acoustic instruments + voice

Follow the harmony by ear or through the shared notation.

Ableton + MIDI

Receive the same harmonic information in an electronic setup.

Strudel

Live-coded patterns can follow the current scale, chord, and tempo.

Listening

No interface required. Listen to the room and respond when you want.

*The infrastructure coordinates the shared musical framework.
What you do inside it is yours.*

Under the hood: Scale Navigator · Ensemble Jammer · Strudel + strudel-scalenav

Ableton Live + LALORK Bridge

give our attention to harmony

→ *infrastructure frees our attention*

→ *give our attention to each other*

→ *listening is participation*

WHO MADE THIS

Nicolas Maldonado + Susana Pineda Correa — composition, production, vocals, pedals, loops, sax

Ben Tillotson — ostinato producer, audio recording

Elvis Bates — Ableton templates, sound design

R Tyler — livecoding

House on Fire trio — Richard An (vibraphone), Andrew Anderson (piano), Wells Leng (flute, melodica)

Quargs — livecoding, viola

Tala Hackbarth — live sound

Zoey Towner — director of photography, writer

Lachlan Turczan — commercial direction, teasers

Seyoung Kim — poster, website, visual language

Leone Ermer — design, orientation station

Lily Clark — design

Nathan Turczan — conductor, composer, coordinator, developer, product design

THANK YOU

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And to the **Pauline Oliveros Foundation** for permission to reproduce *Tuning Meditation*.

Thanks to my mom, for listening to me play the piano whenever I'm in the house. To my dad, whose maps and beautiful charts I ended up applying to music. To my brother Lachlan, for holding me artistically accountable. To my brother Dylan, for letting me experiment on him as a UX tester. And to Leone, for love, support, feedback, design, and for talking through it with me endlessly.

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ENTER THE HARMONIC FIELD



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Share harmony.