Co-creative elements in the composition of community opera projects

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DECLARATION

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ABSTRACT

Broadly, ‘co-creation’ refers to the creation of art by professionals in combination with non-professionals (or community participants). Although community opera projects containing co-creative activities are a common practice undertaken by opera houses and other community and arts organisations across the UK and beyond, and the development of this practice has been referenced and evaluated in recent research, there are no systematic studies that attempt to capture and analyse the musical details of how operas are developed in these projects.

The primary purpose of this practice-led PhD in musical composition is to reveal in notated and recorded form this process in action, with the researcher also acting as composer so that details that might be missed or inaccurately relayed in second-hand accounts (or unrecordable without being present at the moment of co-creation) could be captured and made the focus of study for the first time. This is undertaken through a series of detailed research projects with three community groups (a school music class, a brass band, and a male voice choir) that consider the impacts of the musical experience and social and cultural backgrounds of participants on the co-creative elements developed in a workshop context.

The results of these three studies gave rise to, and are interpreted, using a new framework for co-creativity that considers active/inactive and direct/indirect forms of musical participation and creative involvement to enable consideration of how the co-creative processes shaped the composition of an original community opera. They also formed the basis for the composition of two acts of a new community opera alongside an account of how the workshops influenced the musical, dramatic and philosophical features of the ensuing score.

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ABBREVIATIONS

CCCC	Corpus Christi Catholic College
LMEP	Leeds Music Education Partnership
LMVC	Leeds Male Voice Choir
ONYC	Opera North Youth Chorus
WBBB	Waterbeach Brass Band

INTRODUCTION

Research context

‘Co-creativity’ is a concept that goes by many names with different emphases, such as ‘group creativity’[1], ‘collaborative creativity’[2] and ‘distributed creativity’.[3] These terms all reflect a general shift of attention away from research that focuses on musical creativity tied to individual composers towards a focus on how creative acts may be collective and contingent on the interaction between creators and performers and the social context of such interactions.[4] ‘Distributed creativity’, for example, has been defined as an activity ‘in which collaboration and improvisation enable and constrain creative processes in contemporary music’.[5]

Research into musical creativity generally, and within contemporary composition more specifically, are not the only fields that have witnessed this turn away from individual to collective creativity. Vera John-Steiner has observed a ‘growing community of scholars who view learning and thinking as a social process.’ She argues that our ‘historical and technological context promotes collaboration in science, artistic endeavours, universities, industrial settings, and schools’.[6] Likewise, Margaret Barret has noted that in recent years ‘recognition of the ways in which creativity emerges from joint effort has given rise to the investigation of creative collaborations and partnerships'.[7] Similar shifts have occurred in pedagogical music research[8] and in the field of musical performance studies.[9] Additionally, community music is an area of both practical and theoretical activity that since its inception has placed an emphasis on collaboration. Important concepts that define its activities include 'cultural democracy' and 'participatory art' which capture the aspiration to include communities in the actual creative process of composing new music, not just its performance.[10] Lee Higgins, for example, argues that 'those working as community artists shared a dislike of cultural hierarchies and believed in co-authorship of work and in the creative potential of all sections of the community'.[11] François Matarasso has observed that participatory art is a 'specific and historically-recent practice that connects professional and non-professional artists in an act of co-creation'.[12] Although community music has its roots in the UK community arts movement during the 1960s and 70s (as will be discussed further in Chapter 1), it has only recently begun to enter scholarly discourse, an emergence that has coincided with this general academic interest in collaborative approaches to creativity.[13]

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[1] R. Keith Sawyer, *Group Creativity: Music, Theater, Collaboration* (New Jersey: Lawrence Erlbaum Associates., 2003).

[2] *Collaborative Creativity: Contemporary Perspectives*, ed. by Dorothy Miell and Karen Littleton (London: Free Association Books, 2004).

[3] *Distributed Creativity: Collaboration and Improvisation in Contemporary Music*, ed. by Eric F. Clarke and Mark Doffman (New York: Oxford University Press, 2017).

[4] Cf. Mihaly Csikszentmihalyi, *Creativity: Flow and the Psychology of Discovery and Invention* (New York: Harper Collins, 1996); Thomas Turino, *Music as Social Life* (Chicago: Chicago University Press, 2008); Alan Taylor, '‘Collaboration’ in Contemporary Music: A Theoretical View', *Contemporary Music Review,* 35:6 (2016), 562-78.

[5] John Rink, ‘About the Series’, in *Distributed Creativity: Collaboration and Improvisation in Contemporary Music*, ed. by Eric F. Clarke and Mark Doffman (New York: Oxford University Press, 2017), p. iii.

[6] Vera John-Steiner, *Creative Collaboration* (New York: Oxford University Press, 2006), p. 3.

Practice research

A common methodological issue exposed by much of this musical research has been the tendency towards generalised accounts in place of rigorous examinations of what precisely occurs when a passage of music is forged collaboratively. Whereas traditional musicology has published scores, composers' sketches, memoires, and so forth, to piece together and analyse the creative process, group creativity cannot be captured or analysed in quite the same fashion. How exactly musical material is created during a workshop setting has been to a large extent overlooked, mainly because such information has rarely been preserved (or considered worthy of preservation) and has only been accessed therefore in the form of unspecified recollections. The music theory behind the musical materials that can make up a collaborative creative activity have been widely documented in, most obviously, jazz improvisation.[14] However, far less consideration has been given to the process referred to as 'emergence' and how the contingencies of a group scenario impact and shape the resulting musical objects.[15] These contingencies may include the material and technological environment, as well as the cultural and social contexts and group dynamics of collaborative activities. This research gap has been highlighted by Östersjö:

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[7] Margaret Barrett, eds. *Collaborative Creative thought and Practice in Music* (Surrey: Ashgate, 2014), p. 3.

[8] David J. Elliott, *Music Matters: A New Philosophy of Music Education* (New York: Oxford University Press, 1995); *The Oxford Handbook of Music Education*, ed. by Gary E. McPherson and Graham F. Welch (New York: Oxford University Press, 2012).

[9] *Musicians in the Making: Pathways to Creative Performance*, ed. by John Rink, Helena Gaunt and Aaron Williamon (New York: Oxford University Press, 2017).

[10] James Bau Graves, *Cultural Democracy: The Arts, Community, and the Public Purpose* (University of Illinois Press, 2005).

[11] Lee Higgins, *Community Music: In Theory and in Practice* (New York: Oxford University Press, 2012), p. 32.

[12] François Matarasso, *A Restless Art: How participation won, and why it matters* (London: Calouste Gulbenkian Foundation, 2019), p. 19.

[13] See: *The Oxford Handbook of Community Music*, ed. by Brydie-Leigh Bartleet and Lee Higgins (New York: Oxford University Press, 2018).

> While distributed and collaborative creativity in music are active topics of discussion, there are still comparatively few detailed accounts of the actual processes at play in such interactions.[16]

There are studies that have begun to counteract this gap which supplement observations with recordings and notated sketches from collaborative rehearsals and workshops.[17] This 'artistic research' or 'practice research', as it is often referred to, was developed partly as a response to the methodological challenges encountered by research into collaboration. As Bulley and

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[14] See: Derek Bailey, *Improvisation: its nature and practice in music* (Boston: Da Capo Press, 1993), pp. 64-75.

[15] Many scholars now use the term 'emergence' to refer to complex systems which have this property that the whole is greater than the sum of the parts. See: R. Keith Sawyer, *Group Creativity: Music, Theater, Collaboration* (New Jersey: Lawrence Erlbaum Associates., 2003), p. 12.

[16] Eric F. Clarke, Mark Doffman, David Gorton and Stefan Östersjö, 'Fluid practices, solid roles? The evolution of *Forlorn Hope*', in *Distributed Creativity: Collaboration and Improvisation in Contemporary Music*, ed. by Eric F. Clarke and Mark Doffman (New York: Oxford University Press, 2017), pp. 116-135 (p. 116).

[17] Henrik Frisk and Stefan Östersjö, 'Negotiating the Musical Work: An Empirical Study', in *International Computer Music Conference* (New Orleans, 2006); Scott McLaughlin and Sebastian Berweck, 'Dissolution: A Study in Collaboration', *Royal Musical Association Study Day* (University of Leeds, 2010).

Özden (2021) have noted, ‘practice research offers a way of inquiry through doing and making, and often takes place in communities and through collaboration.’[18] Not so much a field but rather a ‘method of enquiry’[19], practice research ‘seeks to convey content that is enclosed in aesthetic experiences, enacted in creative practices and embodied in artistic objects.’[20] In practice research ‘the act of creation itself is intrinsically an act of “proving” – of testing out the intimations and speculations.’[21] In such an approach, the creative practice of an artist (or artists working in collaboration) becomes a form of data collection, which is subject to the same kind of controls, qualitative measures, and restraints found in laboratory-based research or anthropological fieldwork. Consequently, practice research has been directly influenced by ethnographic and autoethnographic techniques that have been adopted from anthropology and the social sciences – techniques that will be given consideration in relation to this thesis in Chapter 3.

The practice research approach is therefore arguably the most effective way of penetrating the circumstances in which an artistic artifact is created collaboratively; here is a way in which the generally overlooked specifics of the co-creative process can be documented and studied with analytical rigour. Moreover, it is perhaps the only way the actual subject of study *can* be captured and observed, and from which conclusions can be drawn, that is, through direct observation. How best to study and analyse musical creativity than by utilising all the accessible forms of recording technology and information sharing now available to capture the process as it actually occurs, rather than attempting to piece together the process after the event via an (often) inaccurate historical record involving deductive reasoning and many interfering factors and methodological issues?

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[18] James Bulley and Şahin Özden, *Practice Research - Report 1: What is practice research? and Report 2: How can practice research be shared?* (London: PRAG-UK, 2021), p. 4.

[19] Robin Nelson, *Practice as Research in the Arts : Principles, Protocols, Pedagogies, Resistances* (London: Palgrave Macmillan, 2013), p. 8.

[20] Henk Borgdorff, 'The Production of Knowledge in Artistic Research', in *The Routledge Companion to Artistic Research*, ed. by Henrik Karlsson Michael Biggs (New York: Routledge, 2011), p. 45.

[21] Kathleen Coessens, Darla Crispin and Anne Douglas, *The Artistic Turn: A Manifesto* (Ghent: Leuven University Press, 2009), p. 7.

As mentioned, research has begun to use the practice research approach to examine the collaborative creative process within examples of contemporary musical composition, generally conducted by composers operating within the ‘experimental’ paradigm.[22] However, rarely (if ever) has this approach been applied in the field of community music-making and its many manifestations and overlapping disciplines such as community opera.[23] Key texts such as *The Oxford Handbook of Music Education* (2012), *Artistic Citizenship* (2016) or *The Oxford Handbook of Community Music* (2018) regularly highlight the value and importance of co-creativity and collaborative improvisation in a community setting, and yet provide no specific musical examples in notated or recorded form and few details of what precisely is involved musically with such activities – their focus tends to be the social value and outcomes of collaboration with an explicit political dimension.[24] This would therefore seem an area ripe for growth given the centrality of co-creativity in a field whose *raison d'être* lies in the collaborative music-making of communities, rather than individuals.

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[22] Sam Hayden and Luke Windsor, ‘Collaboration and the composer: Case Studies from the end of the 20th century’. *Tempo, 240* (Cambridge: Cambridge University Press, 2007), 28-39.

[23] This is likely due to the ‘postmodern’ stance adopted by community music which places an emphasis on ‘informal/nonformal’ educational contexts which would mitigate such an approach, see: Lee Higgins, *Community Music: In Theory and in Practice* (New York: Oxford University Press, 2012), p. 31. Another factor may be the relative absence of input from composers involved with community music research, see: Fiona Evison, ‘From Art Music to Heart Music: The Place of the Composer in Community Singing’, in *The Oxford Handbook of Community Singing*, ed. by Kay Norton, and Esther Morgan-Ellis (Oxford University Press, 2024), 936-956.

[24] Summarising the matter, Benedict, Schmidt, Spruce and Woodford have written that ‘the alleviation of inequality, powerlessness and discrimination has long been the goal’ *The Oxford Handbook of Social Justice in Music Education*, ed. by Cathy Benedict, Patrick Schmidt, Gary Spruce and Paul Woodford (New York: Oxford University Press, 2015), p. xi.

Subject of investigation and research questions

This doctoral research project addresses this deficit of musical detail. It investigates the collaborative creative processes that occur during the composition of a large-scale community opera written for a combination of specialist classical musicians, and non-specialist musicians (referred to here as community participants) including adult amateurs and children. It conducts a close investigation that focuses on 'co-creative' elements produced in a workshop setting with a variety of community music groups, and how these elements project their influence out into the full score of a community opera. In order to achieve this, it adopts a practice research approach which carefully documents, step-by-step, the composition of a new community opera written by the researcher in collaboration with these groups in a workshop context, facilitated by the use of audio and visual recordings, notated sketches and ethnographic techniques. During the course of the workshops several research questions were explored as the co-creative process took place:

1.) What is being co-created in each workshop, and why?
2.) What techniques are being used to co-create musical materials, and why?
3.) How are social, cultural and environmental factors impacting upon the co-creative process?
4.) How is the co-creative process shaping the ensuing creative outcome?

To analyse the creative outcomes of these projects a new framework has been developed that categorises and assesses them according to the different ways in which participants engage with the creative process. These categories record how actively (or inactively) and how directly (or indirectly) participants can engage in a co-creative relationship with a composer (in this case the researcher). They range from the response of a composer to the form and capacities of the community groups, to the improvisation by community participants of musical materials that provide both surface-level and structural contributions to sections of an opera. In doing so, this thesis will attempt to capture, reveal and analyse for the first time the musical details that occur in the improvisational exchanges between professional musicians and community participants, so often promoted and admired but so elusive in research to date. It will then proceed to examine how these ensuing musical details can influence and shape the overall form of a community opera, thus addressing the final research question:

5.) How do co-creative materials shape and influence the overall form of a community opera?

Structure of thesis and research contribution

Chapter 1 outlines the intellectual history of community opera and the development of the co-creative workshops that feed into community opera composition, laying out those examples of published work that foreshadow the research being conducted here. Chapter 2 documents the initial stages of the research: how the various community groups were chosen and why, how these decisions related to the overall narrative concept of the opera, and how the social and organisational structures of the groups influenced these decisions. This leads into a discussion concerning the formulation of the community opera narrative and ensuing libretto, providing contextualisation to understand its genesis and engaging with current debates in opera relevant to the narrative. Chapter 3 proceeds to explain the methodological approaches employed in the workshops with the various community groups. It considers models and frameworks from a variety of disciplines; from sociology, community music, contemporary composition, alongside pedagogic and facilitation approaches from devised theatrical practices other than opera. In so doing it introduces terms and categories that feed into the development of a new framework for the analysis of the workshop activities. Chapters 4, 5 and 6 document the three research projects with the three community groups that took place in a series of workshops with Leeds Music Education Partnership, Waterbeach Brass Band (Cambridgeshire) and the Leeds Male Voice Choir, documenting the roles of the researcher, community group leaders and the participants. Chapter 7 proceeds to describe and analyse how the details of the musical materials co-created in the three projects were integrated and developed into two scenes, and then combined with more directly conceived musical material to form larger sections of the community opera, resulting in a web of interrelated motifs. Chapter 8 outlines more broadly how this web of motifs was developed further during the opera, tracing how the co-created materials are used to form a musical-dramatic commentary on the overall narrative. It then proceeds to consider the impact the co-creative activities had on orchestration, dramaturgy as well as delineating the potential form a production might take. Some conclusions on the overall process and research are then explored, leading towards more general observations about how exactly community operas are shaped by the workshop and societal contexts in which they are initiated. Finally, this is followed by appendices containing examples of practice written during the workshop process, followed by the scores for Acts I and II of the community opera referred to during the thesis.

The above begs the question who is this research for and why is it being conducted? First, this research is intended, as stated, to give a more detailed account of the collaborative processes that feed into community operas as a contribution to the field of both community music and opera studies. In so doing it also results in a new original operatic work developed out of a series of co-creative workshops. Therefore, in order to focus clearly on documenting the musical processes as described, this research will place less of an emphasis on political matters (and the ensuing ethical questions) with the exception of contextualising this research in Chapter 1 by outlining its intellectual history. The research conducted has some clear pedagogical implications (which will be discussed in the conclusions); however, these will also receive less attention in the body of the thesis to maintain the detailed musical focus as outlined. Second, this research is also aimed at composers who might take an interest in the processes described as a case study of a community opera and community collaboration. Third, the techniques deployed, and the concepts and framework developed to articulate them during the course of this thesis could also provide a starting point or template for similar practice research. Fourth, this thesis also represents a further contribution to the recent growth of scholarly interest into creativity more generally, as outlined above, providing a further example of the importance of collaborative processes in the formation of artistic objects.

CHAPTER 1

1.1 Intellectual history of community opera

It is beyond the scope of this thesis to define precisely what is meant by a 'community opera', which on the surface would seem a simple matter but in fact opens difficult sociological and philosophical questions.[1] However, in pragmatic terms, community operas generally involve an interaction or collaboration between opera professionals and community participants to stage an opera. These can be repertoire works organised in such a way as to include community participants, new works written especially by composers for community resources, and, more common in recent years, the creation of new operas 'co-created' with the community in question – with the creative process itself part of the professional-community collaboration.[2] Opera houses in the UK often include community operas as a component of their 'outreach', 'education', or 'learning and participation' work, which has become a widespread feature of opera houses in the last 40 years with dedicated staff and departments.[3]

Beginning with the London Sinfonietta in 1981, professional orchestras and opera houses began establishing these departments around the UK.[4] The motivations and influences that led to these departments are complex. Some were inspired by the legacy of the community activities of composers like Benjamin Britten and Imogen Holst.[5] Others were influenced by the 'community arts movement' or 'community music' activities which began later in the UK during the 1960s and 70s.[6] Equally significant, was the 'missionary zeal' of contemporary composers who had, according to Gillian Moore, 'something to say to a wider public than the very small ghetto of people who were coming to contemporary music concerts'.[7] This is why the London Sinfonietta, who specialise in contemporary music, was the first musical institution to establish an education department. This was also the case at Opera North, whose education department was partly initiated by Robert Worby, another composer whose experience at the Huddersfield Contemporary Music Festival led to various projects in schools based upon the music of John Cage.[8] Contemporary music of this kind, despite its ancestry in high modernism, was very well suited to school projects as it did not depend upon the kinds of harmony and counterpoint training or performance expertise of earlier classical music. With its use of chance procedures or 'play' more generally this kind of contemporary music connected with school children who could engage creatively in a professionally led workshop context.[9]

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[1] This is because the issue cannot be broached without first defining 'community', which is one of the most fluid and difficult sociological concepts, see: Gerald Delanty, *Community* (London: Routledge, 2018), pp. 1-9.

[2] The earliest reference to 'community opera' is to amateur productions of the first kind (Bizet's *Carmen* is very typical) that evolved during the 1930s and 40s in the United States of America, see: Herbert Graf, *Opera for the people* (Minnesota: University of Minnesota Press, 1951), pp. 151-186.

[3] Julia Winterson, 'So what's new? A survey of the educational policies of orchestras and opera companies', *International Journal of Community Music*, 3(3), (2010), 355–363.

[4] Julia Winterson, *The community education work of orchestras and opera companies: principles, practice and problems* (PhD Thesis: University of York, 1998), p. 58.

[5] Gillian Moore, 'A vigorous unbroken tradition: British composers and the community since the beginning of the twentieth century', in *Beyond Britten: The Composer and the Community*, ed. by Ghislaine Kenyon Peter Wiegold (Woodbridge: The Boydell Press, 2015), pp. 45-73.

This overlap between contemporary music and education work had already been successfully realised by contemporary composer Trevor Wishart in two books of 'musical games' entitled *Sounds Fun* and *Sounds Fun 2*, which were used in music workshops throughout the country.[10] Since the 1970s, he worked extensively as a leader of music education projects. This work is important in revealing the connection between contemporary music and the 'community arts movement'. As Wishart explains:

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[6] Kathryn Deane, 'Community Music in the United Kingdom', in *The Oxford Handbook of Community Music*, ed. by Brydie-Leigh Bartleet and Lee Higgins (New York: Oxford University Press, 2018), pp. 323-342.

[7] Julia Winterson, *The community education work of orchestras and opera companies: principles, practice and problems* (PhD Thesis: University of York, 1998), appendix, p. 32.

[8] Katie Tearle, 'I was St Francis', in *Beyond Britten: The Composer and the Community*, ed. by Ghislaine Kenyon Peter Wiegold (Woodbridge: The Boydell Press, 2015), pp. 131-142.

[9] Another composer who connected well with projects involving children because of the accessibility of involvement was Steve Reich, whose music owes something to the conceptualised thinking of John Cage. Julia Winterson, *The community education work of orchestras and opera companies: principles, practice and problems* (PhD Thesis: University of York, 1998), appendix, p. 38.

[10] Trevor Wishart, *Sounds Fun 2* (London: Universal Edition, 1977), p. 3.

> In the 1970s, community arts was just emerging as an important force. I also got involved in performance art which tended to be going on in the street in unusual venues. I had a political commitment to the idea of art being accessible to everybody and a crucial part of life. Creativity, rather than art.[11]

It was this 'political commitment' that both contemporary music and the community arts movements held in common, and which also played into musical education projects. For example, the introduction to 'musical games' Wishart explains that they were written to 'teach a mutual respect for the efforts of others, rather than a passive respect for authority.'[12] Authority here could be the old 'elitist' nature of musical institutions like orchestras and opera houses, traditional forms of musical education like harmony and counterpoint, or the idea of creativity itself as being the exclusive activity of elite artists, and not everyone; the few not the many. John Paynter's and Peter Ashton's *Sound and Silence* was an influential text that introduced these ideas into the music education system and eventually into the UK national curriculum.[13] More deeply, it was also the eventual flowering of 'counter-cultural' ideas that had been growing in the works of intellectuals like William Morris and Walter Benjamin since the early 20th Century; ideas which came to prominence later in the cultural revolutions of the 1960s and 70s.[14] This idea of the creative potential of everyone, or the community, has been enormously influential and has since become orthodoxy in arts policy.[15] It is one of the dominant ideological principles that now underpin the education work of opera houses developed in workshop settings and is often referred to today as 'co-creativity'.[16] This kind of work sees opera houses sending professionals out into a community context to work like Wishart in

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[11] Julia Winterson, *The community education work of orchestras and opera companies: principles, practice and problems* (PhD Thesis: University of York, 1998), appendix, p. 20.

[12] Trevor Wishart, *Sounds Fun* (London: Universal Edition, 1975), p. 3.

[13] John Paynter and Peter Aston, *Sound and Silence: Classroom Projects in Creative Music* (Cambridge: Cambridge University Press, 1970).

[14] William Morris, *Art, Labour and Socialism* (London: Socialist Party of Great Britain, 1962); Walter Benjamin, *Illuminations: Essays and Reflections* (New York: Harcourt, Brace & World, 1968).

[15] See: Arts Council England, *Let's Create Strategy 2020-2030* (2021): https://www.artscouncil.org.uk/publication/our-strategy-2020-2030 [retrieved 23.01.23], p. 28.

[16] Francois Matarasso, *A Restless Art: How Participation Won, and Why It Matters* (Calouste: Gulbenkian Foundation, 2019), pp. 45-59.

‘unusual venues’ with a ‘commitment to the idea of art being accessible to everybody’. Wishart produced one such project whilst composer-in-residence at Durham University entitled *Encounters in the Republic of Heaven* (2010). As described by the composer, ‘*Encounters* is an exploration of the music inherent in everyday speech. It brings together stories told by adults and children, revealing their melodies, rhythms, and sonorities’. The materials were collected from ‘homes, schools, and meeting places in the North East of England’.[17] A recent community project run by Northern Heartlands and hosted by Opera North that exactly mirrors this approach is *Song of Our Heartland* (2020) by composer Will Todd, which is an excellent case-study of the exact procedures that take place to transform such materials into a professionally managed community production, and aptly demonstrates how these complex cultural influences have all come together in recent education work.[18] This combination of the Britten-influenced community piece devised for amateurs and professional collaboration, together with the political impetus from contemporary music and the community arts movement has been taken up by many composers, such as Jonathan Dove, John Barber and Omar Shahryar, all of whose work will be touched upon in what follows.

1.2 Recent community opera practice and research

The majority of research into community opera projects (with the exception of *Song of Our Heartland*, which will also be discussed) is directed towards their educational and social value and the efficacy of such projects to foster engagement through experimentation with opera as a ‘creative concept’.[19] Although this literature sometimes documents projects containing co-creative activities, rarely is the actual musical content of such projects given detailed attention. As with community music, this is partly due to a focus on 'nonformal programs' which precludes a focus on musical detail in favour of participant experience. However, it might also be a consequence of the methodological challenges involved with such interview-based research. Practice research would seem better suited to working at the level of musical detail than research conducted by interviews due to the limitations and inaccuracies of human memory – an issue that will be discussed in more detail in Chapter 3.

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[17] Trevor Wishart, *Encounters in the Republic of Heaven* (University of Durham, 2010), p. 3.

[18] See: Oliver Rudland, ‘How a community told its story through opera: exploring the techniques and methods in a co-created production’, *Sounding Board: The Journal of Community Music* (Spring, 2021), 7-10.

[19] Cf. Rhoda Dullea, ‘Engagement, Participation, and Situated Learning in a Children’s Opera Chorus Program’, *Journal of Research in Music Education,* 65(1) (2017), 72-94; Jacqueline Clements, ‘Opera as a Community Arts Project’, *The International Journal of Social, Political and Community Agendas in the Arts,* 11 (2016), 57-68; Julia Winterson, ‘So what’s new? A survey of the educational policies of orchestras and opera companies’, *International Journal of Community Music*, 3(3), (2010), 355–363; Carla Maltas and Frederick Burrack, ‘Engaging elementary-age children with opera', *Applications of Research in Music Education,* 25 (2006), 82-89;

There is, however, some academic coverage of community opera projects written retrospectively by composers. For example, Martyn Harry in 'an account of the creation of a children's opera [which] draw[s] attention to some of the collaborative circumstances of the project' stresses the importance of how 'individual musicians are a crucial starting point' for creative work.[20] However, Harry provides neither notated or audio examples of musical material, nor an account of how they were specifically influenced by these collaborative circumstances. Although there are some interesting observations concerning the tensions and dynamics between writer, director and composer, there is little detail provided to reveal how these affected or shaped the artistic artifact itself, and certainly not at the level of a particular phrase or musical gesture.

There have been some attempts to document such details, but these tend to be made by freelance composers without the carefully monitored expectations of formally prepared

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Pamela J. Rossi, 'Young children's opera: having a multiple-literacy experience from the inside-out', *Youth Theatre Journal,* 14(1) (2000), 26-39; Pauline Tambling, 'Opera education and the role of arts organisations', *British Journal of Music Education,* 16 (1999), 139-56; Josanne La Valley, 'Opera: Not for adults only', *Music Educators Journal,* 64(1) (1977), 36-41.

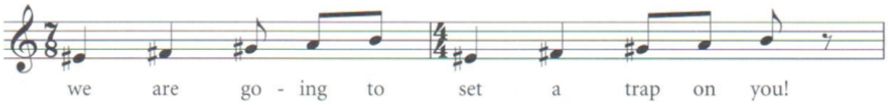
[20] Martyn Harry, 'Fluid practices, solid roles? The evolution of *Forlorn Hope*', in *Distributed Creativity: Collaboration and Improvisation in Contemporary Music*, ed. by Eric F. Clarke and Mark Doffman (New York: Oxford University Press, 2017), pp. 155-160.

practice research. For example, Jonathan Dove, who composed three community operas commissioned by Glyndebourne Opera House involving co-creative activities in a workshop setting (*Hasting Springs* [1990], *Dreamdragons* [1993] and *In Search of Angels* [1995]), recollects: [21]

> I developed a more playful way of working, finding different ways of getting groups improvising together in song (while stamping and clapping and even dancing), splitting into groups to try out several different ways of singing just one or two lines of a libretto, then all gathering around the piano to stitch the fragments together: this process often led to surprisingly organic melodies. Obviously, from the piano, I had a hand in shaping the music, but there was always a sense of collective achievement, and shared ownership.[22]

Again, however, examples of musical materials produced using this method are not presented or examined in any further detail. Barber and Shahryar, however, have both made detailed accounts with the aid of notated musical examples of musical materials produced in workshops with groups of children directed towards the co-creation of a community opera. Barber describes how he 'took specific vocal and instrumental lines from the workshop and set out to weave them into the piece in a way which would give them motivic significance.' He highlights a 'melody made up by a ten-year old', stating that 'the class were talking about the motivations of their characters and this text and tune came very quickly.'[23] Below is Barber's transcription:

Example 1.1 – John Barber, Co-created melody from *We Are Shadows* (reprinted with permission).[24]



Barber then shows how this was subsequently written into the fabric of the community opera:

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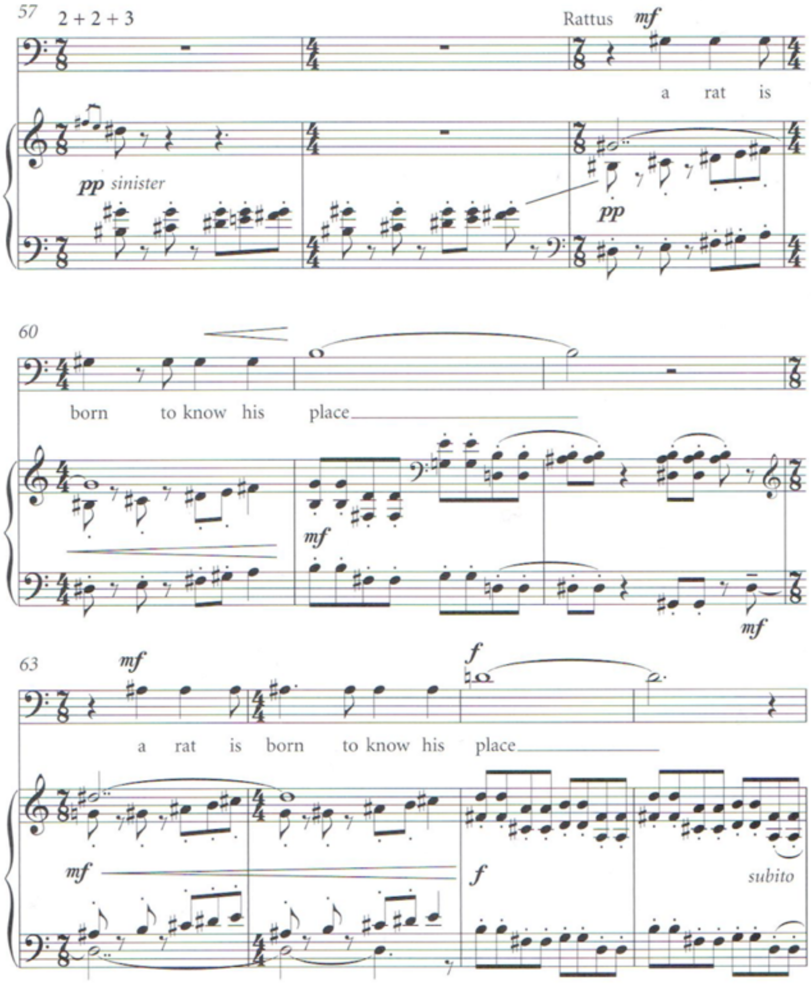
[21] Jonathan Dove, 'From the weaving-shed to the airport: experiences of writing opera for Glyndebourne and the community', *Glyndebourne Season Programme*, (1999), 121-125.

[22] Jonathan Dove, *Who needs community opera?* (2020): https://www.traction-project.eu/who-needs-community-opera-part-one-lets-take-over-a-whole-town/ [retrieved 23.01.23].

[23] John Barber, 'Finding a place in society; finding a voice', in *Beyond Britten: The Composer and the Community*, ed. by Ghislaine Kenyon Peter Wiegold (Woodbridge: The Boydell Press, 2015), pp. 107-22 (p. 116).

[24] Ibid., p. 116.

Example 1.2 – John Barber, *We Are Shadows*, 'a rat is born', bars 57-66 (reprinted with permission).[25]


57
2 + 2 + 3
Rattus
mf
a rat is
pp sinister
pp
60
born to know his place
mf
mf
63
mf
f
a rat is born to know his place
mf
f
subito

Although Barber clearly indicates how this melody found its way into the overall score (assisted by the notated examples above), there is no further detail as to how the tune and text were devised or improvised, sung, written down, recorded, or transcribed etc. during the workshops; only that it happened 'very quickly' and with the briefest outline of stimuli (the character motivations). Furthermore, only one example was given, with no comparisons between contributions and what variations between examples might reveal about co-creativity in this context. Nevertheless, it is an important step that demonstrates the kind of practice research that can reveal what happens during a co-creative workshop.

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[25] Ibid., p. 117.

Shahryar took matters further by considering a series of three short operas written with and for children. Unlike Dove and Barber, these compositions were written within an academic context for a PhD thesis. The most revealing aspects about this research are the descriptions of various techniques used as ways of working with children to produce co-created musical material, such as what Shahryar refers to as the 'squiggly line technique'. This consisted of the vocal contours of an improvised group melody sung in unison (using a pre-existing text) and generated through gradual repetition. The melody was then 'transcribed' by drawing a line on a whiteboard where the line matches the ups and downs of the melody, later forming the basis for a melody written in notated form. Shahryar described the techniques as follows:

> Looking at a line of text, ask everyone in the room to improvise the same melody for that line all at the same time. This will sound chaotic, but when you get them to do this 3 or 4 times, a discernible melody should appear as people instinctively copy each other. The Receiver listens for any discernible melody lines appearing from the cacophony, and this becomes the melody. Notate the melody using the squiggly line technique.[26]

Unfortunately, Shahryar added such insightful descriptions only in an appendix as recollections following the composition of his three operas and identified no specific examples in audio or notated form of melodies devised in this way. Furthermore, Dove, Barber and Shahryar provide no explanation for *why* they took the approaches they did; there is no examination of the contingencies or social context of the working environment which led them to use the techniques they employed and what made these suitable for the participants they were working with.

Julian Philips does explore both these aspects of the working environment and the effects these had on the composition of three operas written for Glyndebourne Opera: *Followers* (2011),

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[26] Omar Shahryar, *The Composition of Opera for Young People* (PhD Thesis: University of York, 2019), pp. 82-83.

The Yellow Sofa (2009) and *Knight Crew* (2010). The last, with a libretto by Nicky Singer, 'investigates the potential of grand opera within a community-specific context' where in place of 'site-specific' considerations, in which the contingencies of the production environment effect the composition of an opera, the contingencies of community participation (and the participants themselves) impact upon the form of the opera.[27] Philips gives as an example:

> It was clear that the young people's material would need to be vocally sympathetic in terms of register, and easily graspable, while the women's chorus – many of whom were parents of the young people participating – needed to be practical, any harmonic textures easily achieved with simple parallel chords.[28]

The influence of the participants extended to their cultural and stylistic interests or backgrounds that effected both the musical and dramatic form of the opera. A 'polystylistic' approach was adopted where the music written for teenage participants (a street gang called 'Knight Crew' referred to in the title) comprised of 'more popular, vernacular musical styles' with the use of 'electric guitars to allude to rock music traditions with repetitions of a funky riff'.[29] This is contrasted with other lead characters, such as Myrtle, whose music sets up a dichotomy between 'the urban grunge of the Knight Crew' with plainsong music and 'neo-pastoral sonorities' sung by a professional opera singer. As these various characters interact in the story so their musical styles interact in the score which Philips demonstrates with notated musical examples. Additionally, there are other characters such as 'two musical theatre voices for Elayne and Lance' which provide a 'middle ground between operatic and untrained teenage voices.'[30]

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[27] Julian Philips, *Investigating Models for New Opera Development* (DPhil Thesis: University of Sussex, 2012), p. 5.
[28] Ibid., p. 175.
[29] Ibid., p. 183.
[30] Ibid., p. 195.

These are good examples of the ways in which the contingencies of community participants themselves can influence the details and structure of an operatic score, and Philips provides good practical and artistic reasons why he adopted the different styles for the different types of participants. However, they all represent responses to observations made by the composer concerning the nature of the community participants and not an active creative interaction between the composer and participants. Although this does represent one form of co-creativity (as will be discussed in Chapter 3) it does not represent the full spectrum of possible interactions where participants are able to react and actively contribute to the creative process. As Philips mentions in his conclusions 'the sharing of collaborative process and experience around opera development may well offer strategies for fellow practitioners.'[31]

In the study of community opera there are no known accounts to date that bring together all the co-created elements described above by Shahryar and Barber and the community-specific features executed by Philips. To provide a case-study that touches upon these elements, therefore, it was necessary to conduct research in the traditional musicological fashion with the aid of scores supplemented by an interview with the composer to recollect how the co-created elements came into being during workshops. As mentioned, Todd's *Song of Our Heartland* provided an ideal case-study where both social and environmental contingencies and co-created musical details can all be seen to feed into the compositional process, as well as aspects of the narrative content.

During the workshops for *Song of Our Heartland* there were 'break-out' moments when Todd and others involved, like director Caroline Clegg, would go round and talk to the participants individually and in small groups about their lives and histories. These were recorded and Clegg was responsible for collating these stories and identifying some strands that could be forged together to form a plot for the opera. One particularly fruitful encounter was with Emma, a teenage participant, and her school friends. Emma recounted how when their music teacher had recently gone on maternity leave the school could not afford a replacement and they had no choice but to 'run the choir themselves'. Additionally, various school buildings, including the music block, were going to be sold off for private use, to which Emma objected. These ideas were worked into the story of the opera in the form of one of the main characters, called Skylar, whose family suffers from the effects of poverty due to unemployment and economic austerity and who, likewise, had her music lessons cancelled.

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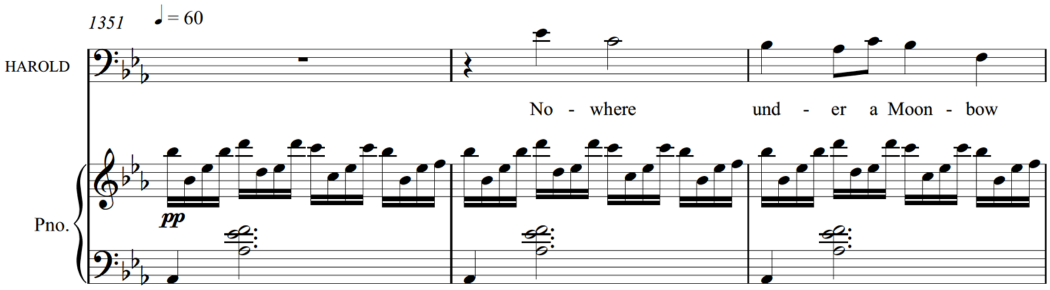
[31] Ibid., p. 207.

One good example to pick out from this case-study is a song evocative of the natural landscape of the Wear Valley concerning a rare atmospheric phenomenon present in the surrounding moors known as a 'moonbow', that is, a rainbow that happens at night with moonlight instead of sunlight. Todd responded to participants' accounts of moonbows in one of the workshops for *Song of Our Heartland* by inverting the famous song 'Somewhere Over the Rainbow' into 'Nowhere Under a Moonbow'. In the context of the story this has the effect of highlighting the notion of their local community as being 'nowhere', and therefore in some ways less important to the powers that be which imposed economic austerity upon them. See the extract below with a delicate accompaniment suggestive of moonlight passing through rain droplets:

Example 1.3 – Will Todd, 'Nowhere Under a Moonbow' from *Song of Our Heartland*, bars 1351-1353 (reprinted with permission).



Such recollections and ideas shared during the workshop context were a crucial element in the creation of such a song, particularly since Todd had never heard of moonbows before. This song is a good example of the kind of interaction that sits in between the co-created materials of Barber and Shahryar, and Philips. It is an example of a collaboration where creative ideas are actively suggested by participants in a workshop, but where the realisation of the creative ideas is dominated by the work of a composer.[32] However, Todd could not recall the process whereby the melody (which itself is roughly a musical inversion of the original) was transformed. Although Todd recalls that improvisatory activities happened during the workshop, it is left unclear whether the ensuing melody was entirely Todd's adaptation or whether it was partly the consequence of group singing and improvising with the participants. This example therefore also provides a specific instance of why practice research is necessary to capture these kinds of collaborative activities, that is, to be able to delineate precisely how the materials were arrived at and who was responsible for the various creative elements.

The research gaps and methodological issues left open by the accounts reviewed above and the questions they raise provided a starting point for the research conducted for this thesis. Altogether they gave a good indication of the different elements that needed to be explored, and considerations for how the research projects could be prepared and organised in such a way as to capture them all. They also effected decisions concerning the choice of community groups and other institutions involved with the projects, and the ways in which the overall narrative concept would be decided upon, all of which will be detailed in the next chapter.

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[32] Oliver Rudland, 'How a community told its story through opera: exploring the techniques and methods in a co-created production', *Sounding Board: The Journal of Community Music* (Spring, 2021), 7-10.

CHAPTER 2

2.1 Planning the co-creative research projects

Opera, it has often been noted, is fundamentally a collaborative artform. It involves a creative conflict between music and words, singing and acting, staged production and economic pragmatism, political expression and artistic idealism.[1] Paradoxically, it is this very complexity that makes the artform suited to community involvement. There is a carnival-like quality to opera (the social context in which some of the earliest operas evolved) in which all members of a community can bring something creative to its realisation, whether this be involvement with the costumes, staging, chorus, choreography or general organisation.[2] Although most community participants are unlikely to have experience of composing music involving the coordination of complex resources, they are likely to be able to write words, to act or sing in an untrained fashion, to have stories to tell and ideas about how such stories could be realised, that is to say, to have some ability – no matter how modest – to contribute to an overall conception that is greater than the sum of its parts.

The co-creative workshops in which community operas begin are where words, phrases, melodies, ideas and stories that could contribute in some way to the ensuing opera are explored with community participants, facilitated by an 'animateur', opera professional or composer.[3] Such workshops are often organised or hosted by regional institutions such as community organisations, schools, charities, opera houses or local authorities.[4] *Song of Our Heartland*, for example, run by a charity called 'Northern Heartlands' began with eight workshop sessions covering their geographical area in local community centres and village halls with community participants ranging from school children to the elderly, some with musical experience and many with none at all.[5] An important point that Todd raised concerning these workshops is that the co-creative elements generated in them varied depending upon how many people attended each workshop. In larger groups (approaching 40 participants) it was necessary 'to make broad decisions quicker in order to keep things together', whereas in smaller groups it was more possible to allow the circumstances of the workshop and the input from participants to responsively shape the ensuing outcome.[6]

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[1] See: Carolyn Abbate and Roger Parker, *A History of Opera: The Last Four Hundred Years* (London: Penguin Allen Lane, 2012), pp. 2-35.

[2] See: *The Carnival Show* in: Richard Taruskin, *Music in the Seventeenth and Eighteenth Centuries* (New York: Oxford University Press, 2010), pp. 26-34.

[3] An 'animateur' has been defined as 'a practicing artist, in any form, who uses their skills, talents and personality to enable others to compose, design, devise, create, perform or engage with works of arts of any kind.' Ninja Kors and Peter Mak, *Formal, non-formal and informal learning in music: vocal students as animateurs: a case study of non-formal learning* (Hanzehogeschool Groningen, 2006), p. 8.

Consequently, it was decided before the practice research conducted here that the workshops would cover a range of sizes: one small group (c. 12), one large group (c. 40), one group in-between (c. 24). Next was the consideration of *what* and *how* to co-create in the workshops: stories that would constitute a plot (as Clegg had gathered for *Song of Our Heartland*), words that would form the basis for an a song or aria (as in *Nowhere Under a Moonbow*) together with a musical setting, or melodic material that could then form a defining and characterising cell in the fabric of the score (as in Barber's *We Are Shadows* – see **Example 1.2**). To a considerable extent this would be determined by the community participants available in each group and could not (and perhaps should not) therefore, be predetermined. However, it was born in mind that across the workshops the separate community groups should try to contain participants with different age groups, musical experience and socio-economic backgrounds to allow a diversity of responses between the research projects possibly resulting in different creative outcomes, which would in turn allow for a more substantial comparative analysis.

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[4] Graf notes that opera workshops first evolved in opera schools in the USA when the operatic repertoire was being adapted into the vernacular (i.e., into English). As he notes, 'with these schools has originated a new teaching and training method that is unknown in Europe: namely, the opera "workshop". Such a workshop is really a little experimental opera theatre.' Herbert Graf, *Opera for the people* (Minnesota: University of Minnesota Press, 1951), p. 187.

[5] As outlined on their website, 'Northern Heartlands is a charity based in County Durham bringing the creativity of artists together with individuals, community groups, schools and partner organisations.' Northern Heartlands, *About us* (2023): https://www.northernheartlands.org/about-us [retrieved 23.01.23].

[6] Semi-structured interview between Oliver Rudland and Will Todd, 26th January 2021. The evidence provided has been through the University of Leeds's ethical review process (LTMUSC-121).

However, it was also decided that the plot of the community opera, following the example set by *Song of Our Heartland*, should be decided upon first. This was because, like the conventional collaboration between composer and librettist, *Song of Our Heartland* used the plot as a basis into which all the other elements could be built and so was worked out first, even if it was adapted later to accommodate new elements developed in the workshops.[7] As described above, the plot itself was a consequence of interactions between participants and the director and composer, however, Todd found it necessary to explain to participants that:

> I was very upfront with the groups saying: in order to make a strong piece of theatre you have to make choices about the things like the story and about who the characters are, and so we were always keen to point out [in the workshops] we want to take all these stories in, but you will appreciate that not all these stories can exists simultaneously in one piece, and of course people get that.[8]

The pragmatism of the above highlights the point that because the story of an opera is the most fundamental element in its structure, it is the element where the most broad decisions have to be made on behalf of all the participants – even if this story was the consequence of an idea suggested by a single participant, which in the case of *Song of Our Heartland* had been Emma's story about economic austerity in the North East. That is, because the plot for an opera involves everyone in the community opera, it is likely to have the least amount of co-creative input per participant, as discussed. For a community opera, what the composer or creative team are looking for in a plot, is a story that has enough breadth to touch on some aspect that includes, represents or appeals to the experiences of as many participants as possible in the circumstances available. Planning the research that would be conducted in a series of workshops began, therefore, by locating a selection of differently sized community groups involved with music in a variety of ways, containing participants of different ages from a variety of different social and cultural backgrounds, together with a story or plot that would be able to connect all the different groups together in some way. A complete schedule outlining the research as it developed can be seen in **Appendix 1**.

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[7] To re-emphasise and clarify the point, *Nowhere under a Moonbow* was a response by participants to a plot that had already been decided upon based on economic austerity with the word 'Nowhere' referring to the perception of their community as being unimportant with regards to government spending.

[8] Semi-structured interview between Oliver Rudland and Will Todd conducted on the 7th May 2020. The evidence provided has been through the University of Leeds's ethical review process (LTMUSC-121).

This search was initiated by Leeds Music Education Partnership (LMEP), a local government network that connects different groups of people (some community-based, some educational, some professional) in Leeds to organise collaborative musical events, or new musical enterprises.[9] On behalf of this research, LMEP contacted many such groups in the Leeds area, explained the nature of the project and invited those interested to respond. There was a positive response from two groups: Leeds Male Voice Choir (LMVC) and a music teacher at Corpus Christi Catholic College, Leeds, (CCCC) who taught a class of year-9 school children. The next step was to conduct an introductory workshop with LMVC and CCCC to assess each group in detail and to explore possibilities for a plot that could include them altogether in a new community opera. The following extracts from an ethnographic diary (see Chapter 3 concerning this methodology) written during the introductory workshops summarise what occurred in both:

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[9] Art Forms Leeds, *Leeds Music Education Partnership* (2023): https://artformsleeds.co.uk/networks/leeds-music-education-partnership/ [retrieved 23.01.23].

2.2 Leeds Male Voice Choir Introductory Workshop (28th September 2019)

- I was invited to attend a rehearsal of the LMVC at Lidgett Park Methodist Church, Leeds. After some warmups the choir sang *Abide with me* (Monk), *Beati Mortui* (Mendelssohn) and *Onward, Ye Peoples* (Sibelius). I followed the sheet music that the choir used and noticed that the music was written for four parts and presented in open score (i.e., separate staves for high tenor, low tenor, high bass and low bass).
- Towards the end of the rehearsal LMVC's music director, introduced me to the choir and explained that we would be working together to compose a community opera. I explained that the first element that needed to be decided upon was the story. There was not time for individual discussion, as I had hoped, so I asked them what stories they might like to tell together as a choir. There was not much reaction to this inquiry until one member responded to the question more literally than anticipated by suggesting that they could base on opera on the history of LMVC itself, which I was then told had been formed in a colliery during the first world war.
- This idea delighted me as I could instantly envisage the group of (mostly) middle-aged men that stood before me as a chorus of coalminers.[10] I responded by saying that that was a very good idea, but perhaps there could be other stories that might be told with the choir playing a chorus of coalminers. Again, the response was unexpected as, given none of the members were coalminers themselves, they suggested some famous films that involved coalminers instead: *Brassed Off* (1996), *Billy Elliot* (2000), *Kes* (1969).
- At this point another member pointed out that they had previously sung some authentic 'Minor's Songs'.[11] The music director told me he could give me some copies of the music for these and that a more detailed history of LMVC was on their website (see **Figure 2.2** below).[12] I thanked the choir and told them I would consider these ideas and see what story could be put together from them in conjunction with other ideas from other community groups.
- In discussion with several members after the rehearsal I learned that the musical director prepares synthesised recordings (using MIDI) of the individual vocal parts so that members can learn them from ear during personal practice at home.[13] This was done to assist those members of the choir who are less capable at learning from musical notation. In general, most members of LMVC rely on a combination of both and are quite slow at learning new music which generally takes place over the course of several weeks of rehearsals. However, they are a group accustomed to using their ears to learn music away from notation and fitting individual parts together to sing complex harmonies.[14]

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[10] In this thesis the poetic spelling of words such as 'coalminers', 'coalmine' and 'chimneystack' are used.

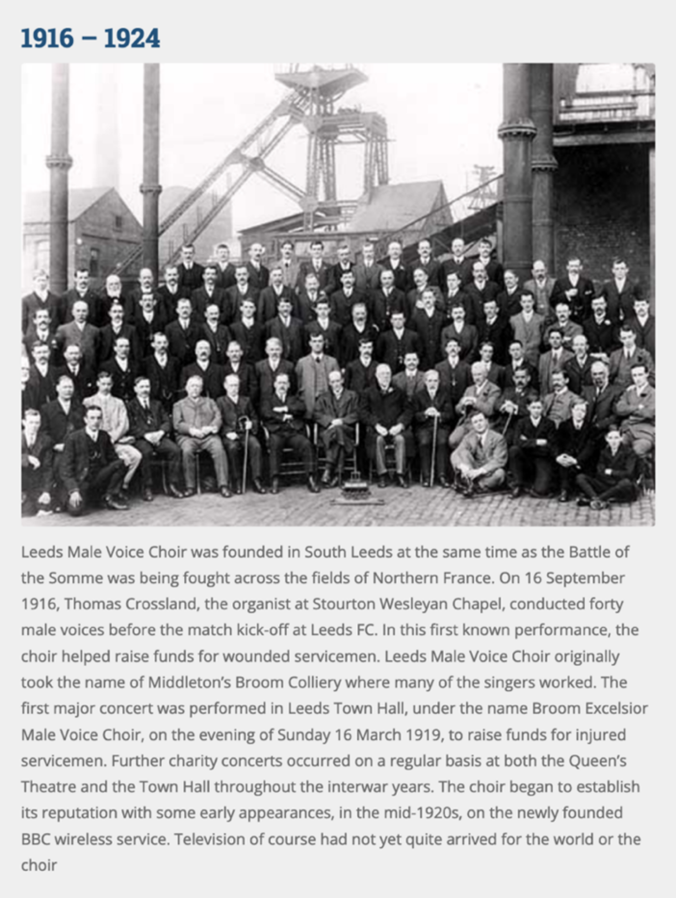
[11] See: 'The Blackleg Minor' and 'Union Minor' in *Folk Voiceworks: 30 Traditional Songs*, ed. by Peter Hunt and David Oliver (London: Oxford University Press, 2007).

[12] Leeds Male Voice Choir, *About us* (2022): https://leedsmalevoicechoir.co.uk/about-us/ [retrieved 23.01.23].

[13] Benjamin Britten presaged this practice when he made an 'informal private' recording on vinyl of his community opera *Noye's Fludde* (1958), which was distributed to schools in Sussex participating in the first performance. John Bridcut, *Britten's Children* (London: Faber and Faber, 2006), pp. 233-234. The use of MIDI recordings in place of vinyl for assisted learning is now a widespread practice. For example, Glyndebourne Youth Opera use MIDI recordings to help their members learn their parts. This information was provided by the Glyndebourne Education Department Team via semi-structured interview and has been through the University of Leeds's ethical review process (LTMUSC-121).

[14] This reflects the general tendency for amateur male voice choirs, of which there are about 500 across the UK. Most members do not read music fluently, however, there are generally a few members on each part who can read music from sight. These choirs almost universally rely upon rehearsal time and careful direction to learn their

Figure 2.1 – History of the formation of the Leeds Male Voice Choir.



1916 – 1924

Leeds Male Voice Choir was founded in South Leeds at the same time as the Battle of the Somme was being fought across the fields of Northern France. On 16 September 1916, Thomas Crossland, the organist at Stourton Wesleyan Chapel, conducted forty male voices before the match kick-off at Leeds FC. In this first known performance, the choir helped raise funds for wounded servicemen. Leeds Male Voice Choir originally took the name of Middleton's Broom Colliery where many of the singers worked. The first major concert was performed in Leeds Town Hall, under the name Broom Excelsior Male Voice Choir, on the evening of Sunday 16 March 1919, to raise funds for injured servicemen. Further charity concerts occurred on a regular basis at both the Queen's Theatre and the Town Hall throughout the interwar years. The choir began to establish its reputation with some early appearances, in the mid-1920s, on the newly founded BBC wireless service. Television of course had not yet quite arrived for the world or the choir

2.3 Corpus Christi Catholic College Introductory Workshop (10th October 2019)

- I was introduced to the class and asked by the teacher to explain the project – that we would be working together to compose a community opera. I asked each participant to tell me what musical experience they had and whether they sung or played an instrument. About half played instruments (piano and guitar only) and received some limited individual lessons in school, the rest possessed some very basic experience of singing, learned informally and during school music lessons and assembly.[15]
- I explained to the class that the best way to understand opera was as a form of *storytelling using singing and acting*, asking the class what stories they might like to tell.[16] One participant mentioned travelling to school in the morning, another mentioned going on holiday with their family, and another mentioned attending a football game.
- Some exercises followed to establish the musical abilities of the class: I listened to participants play or sing some music individually. The level of instrumental performance standard in the class was low so following this, a hymn tune familiar to the class from the school assembly was sung with myself accompanying at the piano.[17]

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repertoire which they perform from memory assisted by sheet music to help recall details. Jeff Campbell, *Men of Song: a history of male voice choirs* (Cambridge: Cambridge University Library, 2016), p. 70.

[15] This general low level of musical experience is likely due to the socio-economic circumstances of the class.

[16] Shahryar identities this as the most effective way to convey what an opera is to community participants. Omar Shahryar, *The Composition of Opera for Young People* (PhD Thesis: University of York, 2019), p. 32.

[17] For assembly singing CCCC use *Celebration Hymnal for Everyone* (Essex: McCrimmon, 2010).

2.4 Collating the narrative elements and involvement of a brass band

As discussed, a plot needed to involve elements common to both groups and as many participants as possible. There was one narrative element that connected LMVC and the music class, which was football: the music class expressed an interest in telling a story about a football game (which is a popular sport at CCCC) and LMVC's inaugural concert in 1916 had been before 'the match kick-off at Leeds FC' (see **Figure 2.1**). One suggestion for a plot, therefore, that covered all the elements discovered in both introductory workshops, and suggested by LMVC with regards to their coalmining origins, was the story of the well-known film *Kes*, which contained scenes in a school, including a football game, and a group of coalminers socialising in a pub. Additionally, *Kes* also contains a scene in a school assembly during which a hymn tune is sung (as is common practice at CCCC) and which also represented some of LMVC's repertoire (i.e., *Abide with Me*). This last element suggested musical as well as narrative elements connecting the two groups and one that could provide a starting point for the co-creative workshops.

In terms of group sizes, LMVC with around 40 members, represented a large group (aged 25-70 years), and the music class a small group of 10 members (aged 13). It was necessary therefore to locate a group in-between these two sizes and preferably with a different cross-section of ages, social and musical backgrounds and some clear connection to the narrative of *Kes.* These requirements prompted the use of a brass band; a common form of community music-making across the UK and which evolved in the same industrial communities – such as the coalmining town depicted in *Kes* – as male voice choirs during the late nineteenth century.[18] Furthermore, brass band repertoire also involves the extensive use of hymn tunes (matching both the music class and LMVC) and also provided a group focused around instrumental rather than vocal music. Several community brass bands were contacted with regards to this project and Waterbeach Brass Band (WBBB) located in Cambridgeshire provided an ideal third group; consisting entirely of amateurs, aged 16-60 years with an average of 25 members.[19]

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[18] See: Trevor Herbert, *The British Brass Band: A Musical and Social History* (London: Oxford University Press, 2010), pp. 4-17.

Following this a narrative based on the story of *Kes* was sketched out to maximize the involvement of the various community groups (see **Appendix 2**), which would form the basic structure into which the music co-created in the workshops would be placed. This consisted of several scenes where a chorus of school children, a chorus of coal miners and a brass band play a central role. In particular, scenes which take place in a school assembly, classroom and playground, together with a scene set down a coalmine and in a pub during which a group of coalminers are socialising, whilst a brass band are playing in the background (i.e., as a part of the social setting of the scene).

2.5 Compilation and composition of the libretto for *A Kestrel for a Knave*

To assist with this process, the source texts for the story and its background were researched. Although famous from the film adaptation, *Kes*, the original novel written by Barry Hines on which the film is based, *A Kestrel for a Knave* (1968), is also well-known to generations in the UK, as for decades it appeared on the GCSE English literature syllabus and which remains relevant to studies in the present time.[20] There are also two more recent stage adaptations by Lawrence Till (2000) and Robert Alan Evans (2013) that are often staged as vehicles for youth theatre productions.[21] Further research was conducted into other literary works by Barry Hines including another novel, *The Price of Coal* (1979), and a collection of memoires and poetry, *This Artistic Life* (2009), both of which explore other aspects of the small Yorkshire coalmining towns depicted in *Kes,* like Hoyland Common where Hines grew up.[22] Reading through these texts it became apparent how little of the actual coalmining life features in *A Kestrel for a Knave*, even though such industrial communities are closely associated with the film and novel.[23] Given that the original impetus for the story, as relayed above, was its association with coalmining, it was decided to expand upon the original story of *Kes* by grafting in some scenes and other aspects from *The Price of Coal* that could expand the coalmining side of the story. Simultaneously, this required substantial cuts to the original story, removing any elements not essential to the story's central narrative, for example a passage where Billy learns about falconry from a book he steals from a lending library, without realising they are available to borrow. Additionally, some elements from *This Artistic Life* were adapted for use in the libretto, for example, a poem entitled 'Surprise, Surprise' concerning a mining accident which is quoted in an arioso in Act II, Scene Four (bars 1808 - 1835) by the character Jud.[24]

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[19] Waterbeach Brass Band, *About* (2023): http://waterbeachbrass.org/about / [retrieved 23.01.23].

[20] See: Barry Hines, *A Kestrel for a Knave* (York Notes, 1997): https://www.yorknotes.com/gcse/english-literature/a-kestrel-for-a-knave/overview [retrieved 28.10.24].

[21] Jonathan Hall, *Review: Kes, Leeds Playhouse* (British Theatre, 2019): https://britishtheatre.com/posts/review-kes-leeds-playhouse [retrieved 28.10.24].

The Price of Coal itself is divided into two parts. The first describes a visit to a coalmine by a member of the royal family and the second the fallout of a gas explosion down a coalmine that kills several miners, both of which feature a character called Syd who reacts strongly to these events. Debate surrounding the royal visit results in an argument between Syd and Alf Meakin (a union representative) in a pub about how politics impacts upon the working lives of the miners.[25] The mining accident also generates heated discussion between Syd and his fellow coalminers about pit conditions and the dangers of working in the industry. Aspects from both these exchanges are transferred into the libretto forming a scene that takes place down the coalmine (Act Two, Scene I) and an extended scene set in a pub (Act Two, Scene IV). Syd's involvement in these exchanges were transferred to the main character of Jud from *A Kestrel for a Knave* and the other characters that interact with Syd (the union rep., the other coalminers and two locals present in the pub called Deborah and Sheila) are integrated into these scenes providing a host of additional characters. Furthermore, many turns of phrase and local dialect expressions are absorbed from *The Price of Coal* which together with the narrative elements create a panoramic picture of these coalmining communities in their entirety.[26] From a dramatic standpoint, this combination also provided advantages for the development of Jud as a character. In the original novel and film, he is depicted as quite a simplistic, brutish and one-dimensional character, which does not lend itself well when adapted as a lead character in an opera. The elements infused into Jud from *The Price of Coal* have the effect of exploring the difficulties Jud faces in his life (his struggles to earn money, worries about mining accidents etc.) and provide reasons as to why he is aggressive towards Billy and kills his kestrel at the end of the story. If not justifying this action, it does provide some understanding of the pressures that led Jud to commit this cruel act of revenge. Adding the pub scene and realising the horserace as an operatic ensemble piece and Jud's ensuing jubilation at having won his bet (a bet not placed by Billy) lends the narrative an insight into his consequent humiliation and anger at Billy, whilst also emphasising Billy's fault in not placing the bet to feed his hawk instead.

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[22] Barry Hines, *The Price of Coal* (London: Michael Joseph, 1979).

[23] Barry Hines, *A Kestrel for a Knave* (London: Penguin Books, 1969).

[24] Barry Hines, *This Artistic Life* (Hebden Bridge: Pomona Books, 2009), pp. 29-30.

[25] This scene reflects historical accounts of the tensions that existed between the miners and their union representatives, described at the time as 'pit politics'. Alan Campbell, Nina Fishman, and David Howell, eds., *Miners, Unions and Politics* (Aldershot: Scolar Press, 1996), pp. 223-227.

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[26] Following the completion of a narrative outline, the agents of the Barry Hines Estate were contacted to obtain Rights to use the stories for a staged production of *A Kestrel for a Knave* and *The Price of Coal*. At the time there was also interest from the ENO. The agent replied positively on 28/10/2019 stating that the Estate were happy for work to proceed and for an approach to be made to ENO about an operatic adaptation, see **Appendix 9**.

Other recent operas that depict acts of cruelty or explore the effect of traumatic experiences have taken a similar approach in their realisation of characters and narrative. For example, the libretto written by Amin Maalouf for Kaija Saariaho's *Adriana Mater* (2006), which surrounds a rape that took place within the context of a war, seeks to explore the full complexity of the circumstances. Maalouf suggests that all the characters involved in the narrative are fundamentally victims of the war. As Everett has argued concerning this opera:

> While not condoning Tsargo's act, Adriana recognizes that the war has corrupted him and the other men who have taken false pride in fighting. He has become a monster in her eyes for blindly participating in the mission of war. Adrianna is, however, not entirely innocent herself; she had flirted with Tsargo, yet treated him with contempt, and later she does not try to stop her son from taking revenge on her behalf. In the end, no one is depicted simply as villain or hero. This ambiguity adds complexity and nuance to the characterisation of the dramatis personae.[27]

By combining *A Kestrel for a Knave* with aspects from *The Price of Coal* a similar complexity is achieved for this community opera, which suggests that it is ultimately the harsh working conditions of the coalminers that gives rise to Jud's actions and attitudes. How this is realised musically is considered in more detail in Chapters 7 and 8.

2.6 Preparing the involvement of an opera house

Community opera, as discussed in Chapter 1, involves an interaction or collaboration between opera professionals and community participants. At the same time as the introductory workshops were progressing, contact had been made with Opera North (an opera house based in Leeds, UK) and an opportunity to compose a passage of the community opera for their orchestra had been obtained. *Song of Our Heartland* had likewise involved Opera North who had joined the community participants; contributing soloists, additional members of the chorus and the orchestra to realise the accompanying score.[28] Additionally, Opera North were willing to collaborate in the co-creative process by hosting a joint workshop between members of the Opera North Youth Chorus (ONYC) and the music class from CCCC later in the process.[29] This stimulated the idea of having two teams in a dramatic presentation of a football game; 'Team A' for the music class and 'Team B' for some members of ONYC, particularly since there are 11 players in a football team, meaning that the two groups could be combined to roughly match the numbers of players in a real game. It was decided that the final workshop with the music class would therefore take place at Opera North's rehearsal studios with both groups combined (see Chapter 4).

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[27] Yayoi Uno Everett, *Reconfiguring Myth and Narrative in Contemporary Opera* (Indian University Press, 2015), p. 84.

The opportunity to compose passages of orchestral music for the orchestra of Opera North provided the context in which some musical materials could be developed that could subsequently be combined with co-created elements (see Chapters 7 and 8). In particular, some background elements from the narrative sketch could be realised that would set the scene i.e., provide some atmospheric and descriptive passages that could evoke important aspects of the story, such as a coalmine or a kestrel hawk in flight. As a free-standing piece, these orchestral sketches were entitled *Flying Free* (a phrase taken from the libretto [see **Practice 1,** p. 7]) and a recording of a performance by the orchestra of Opera North can be seen below:

Recording 2.1 (Video) – *Flying Free* performed by the Orchestra of Opera North.

https://vimeo.com/395315178

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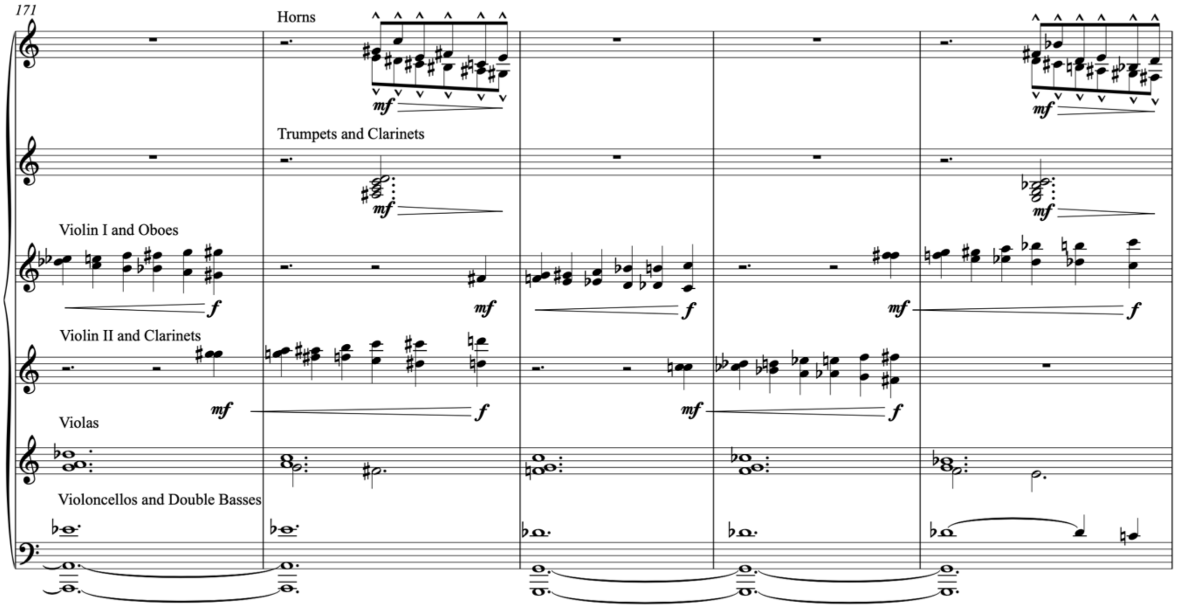
[28] See: Opera North, *Song of Our Heartland* (2020): https://ondemand.operanorth.co.uk/productions/song-of-our-heartland/ [retrieved 23.01.23].

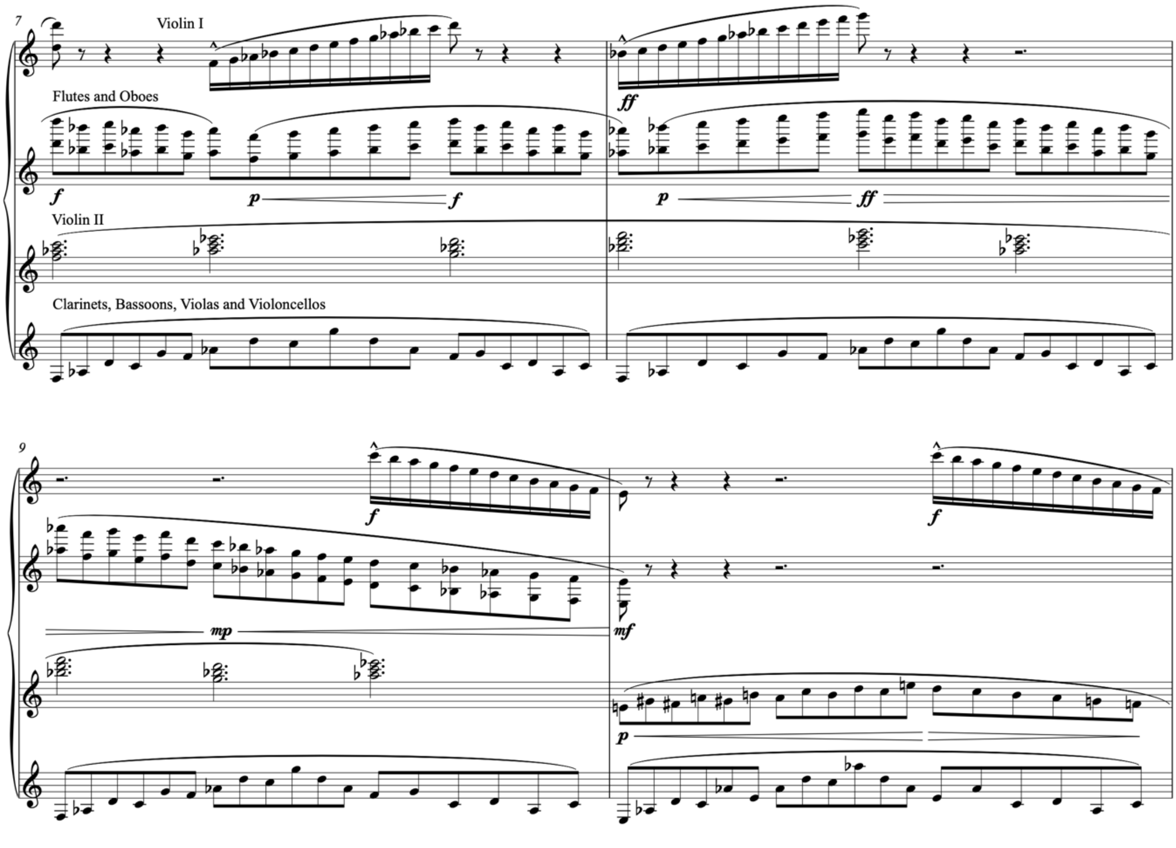
[29] For a brief history of the Opera North Youth Chorus (ONYC) see: Rhoda Dullea, 'Engagement, participation, and situated learning in a children's opera chorus program', *Journal of Research in Music Education,* 65(1) (2017), 72-94 (p. 89).

However, *Flying Free* was also written to serve as a Prelude for the community opera (see **Practice 3**, p. 1-37); not only to set the scene, but to begin the narrative by providing a psychological portrait into the mind of the protagonist, Billy. The dramatic purpose of this psychological portrait (which juxtaposes musical imagery of nature and a forest against imagery of a coalmine) and its relationship to the Opera-Making poetics of *A Kestrel for a Knave* will be discussed in Chapter 8. Below are two extracts from *Flying Free* presented in orchestral reduction. **Example 2.1** shows music evocative of a coalmine with contrary-motion chromatic runs to suggest plumes of smoke rising from chimneystacks. **Example 2.2** shows rising and falling scalic runs to suggest the flight of a trained bird of prey being flown with a lure. These passages are both developed later into motifs (the Chimneystack Motif and Flying Motif) that are also discussed in more detail in Chapters 7 and 8.

Example 2.1 – *Flying Free* (Prelude) bars 171-175. Coalmine music with rising chimneystack smoke.


171
Horns
Trumpets and Clarinets
Violin I and Oboes
Violin II and Clarinets
Violas
Violoncellos and Double Basses
mf
f

Example 2.2 – *Flying Free* (Prelude) bars 7-10. Flying music with the swoops and falls of a trained bird of prey.


7
Violin I
Flutes and Oboes
Violin II
Clarinets, Bassoons, Violas and Violoncellos
9
f
p
ff
mp
mf

Example 2.1 generated musical themes that could be used in the pub scene and combined with materials co-created with WBBB and LMVC (see Chapters 5 and 6). Similarly, **Example 2.2** generated musical themes that could be used in the assembly, classroom scenes, when combined with materials co-created with the music class and ONYC (see Chapter 7).

Another important feature suggested by the piece written for Opera North was the particular forces dictated by the size of their orchestra. *Flying Free* was scored for double woodwind (2 flutes, 2 oboes, 2 clarinets, 2 bassoons), double brass without trombones and tuba (2 horns and 2 trumpets), an equivalent string section (8, 6, 5, 4, 3), and timpani.[30] The details of the instrumentation of the orchestra of Opera North shaped, in part, the composition of *Flying Free* and in this way the size and structure of the orchestra impressed itself upon the full score. This input would be continued in the rest of the community opera when the scenes involving the community groups (and their co-creative input) would be orchestrated for the same sized orchestra (see Chapter 8). Moreover, the absence of low brass in the orchestra provided a space, so to speak, for the inclusion of the brass band in the instrumental texture to make up for the low horns, trombones and tuba present in a full-sized orchestra. This suggested that the brass band could form a community element to the accompanying orchestral score, playing alongside the orchestra (in an orchestra pit or equivalent), when not playing onstage during the pub scene. Jonathan Dove in his community opera *The Monster in the Maze* (2015) includes a 'band' of brass instruments for amateur or community participation in the instrumental texture, which assist with evoking the monster (i.e. the minotaur from Greek mythology) in the story – the fact that the execution of the parts might be less perfect than if they were realised by professionals adds to the effect of this evocation. Likewise, the brass band in this community opera could be deployed at those moments in the narrative that depict the mine or refer to the coalmining industry with any roughness in the execution adding to the dramatic effect. Furthermore, juxtaposing a full brass band with an orchestra confirmed the use of a double-woodwind orchestra as, for comparison, balancing and blending a brass band with a single woodwind ensemble would be very difficult. This in turn confirmed the use a large cast of community and professional singers onstage featuring a male voice choir, youth chorus and host of characters sung by professional opera singers to support the community participants, that is, balancing the large-scale instrumental forces in the accompaniment.

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[30] This scoring was chosen as it matched Beethoven's first symphony, which followed *Flying Free* in the concert programme.

Altogether, the form and contingences of the various groups that would be brought together to perform this community opera (which might be described as their varying ‘gestalts’ or configurations) impacted and shaped the basic overall structure of the community opera, both in terms of its narrative structure and vocal and instrumental forces. In particular, the combined social circumstances and experiences of LMVC, the music class and WBBB generated a plot that could incorporate them and provided the context for the co-creative workshops to follow. Additionally, the institutional structures of Opera North (both their youth chorus and orchestra) provided further aspects that shaped how the workshops would proceed and how the co-created materials would be subsequently combined with other materials, integrating them into the full score.

Some of the above ways in which the various groups impacted upon the basic structure involved active interaction with participants (i.e., the discussions about narrative elements), whilst some involved features of the groups themselves but without direct creative input from any participants (e.g., the common use of hymn tunes in all the community groups). Chapter 3 will explore in more detail this division between active and inactive creative input to provide categories that will be used to analyse the co-creative workshops. To prepare the ground, it will first investigate the decisions regarding methodology that were taken with the introductory workshops in mind and further observations regarding the nature of the different groups to prepare and structure the co-creative workshops.

2.7 Further reflections on community opera narrative and current debates in opera

Before proceeding to the methodological issues involved with the co-creative projects there are various current debates surrounding contemporary opera and gender that are necessary to discuss in relation to the narrative structure outlined above. As has been noted, there are similarities in the treatment of a narrative involving violence and trauma in *A Kestrel for a Knave* to other recent operas, such as Saariaho's *Adriana Mater*. Although perhaps not as problematic as a narrative involving rape, the moments of violence that occur in the original novel of *A Kestrel for a Knave* (and all its various adaptions) do raise ethical issues for their use in a community opera. Violence is not unknown in community opera narratives. Jonathan Dove's *The Monster in the Maze*, as a recent example, refers to the slaughter of innocents (played by a children's chorus) at the hands of the minotaur, a process that is cheered on by a youth chorus.[31] However, there are other ethical issues raised by *A Kestrel for a Knave* in relation to gender given the assignment of roles used in the libretto (see **Practice 1**) which will be discussed below.

The roles in *A Kestrel for a Knave* were assigned to different voice types (SATB) or genders for a variety of reasons. First, to create musical variety and aesthetic/dramatic variation. Given that the coalminer parts had to be all male/TB (a consequence of both writing for LMVC and the nature of the mining industry during the 1960s) various lead and subsidiary roles were changed from male in the original texts to female – notably Billy Casper the protagonist, Mrs Farthing and the Youth Employment Officer, who are all male in the original novel. Second, Billy was assigned to a soprano voice for technical as well as aesthetic reasons. Here there is a recent precedent with the lead role in Jonathan Dove's opera *Pinocchio* (2007), which is likewise a long and demanding part for a boy character that would be impossible for a young treble to sing or balance with the voluminous orchestral accompaniment that is deployed to depict the many colourful moments in the story.[32] In these regards, (and in terms of the opera's length [roughly 2.5 hours]), the role of Pinocchio served as a model for Billy although 'trouser roles', or women playing male parts, in opera has a complex history.[33] The supporting roles of Mrs Farthing and the Youth Employment Officer were likewise altered, but to portray women characters instead of male characters. The former assisted with fashioning a more sympathetic character when witnessing Billy's travails (that is, when contrasted with the rather distant, unloving tone adopted by Mrs Casper towards her son, also played by a soprano), the latter to represent a woman in a position of authority (a government official), which dramatises some of the social changes beginning to take effect during the 1960s (especially when contrasted with Mr Crossley). Together with the other supporting roles of Deborah and Sheila in the pub scene, as well as a mixture of genders for the youth parts (two sopranos, one alto, one tenor, two baritones and a bass) this approach ensured a more balanced involvement for different voice types and genders at multiple levels i.e. lead, supportive and youth roles.

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[31] See: Act Two, bars 631-676, "The minotaur will beat you, beat you and eat you…". Jonathan Dove, *The Monster in the Maze* (London: Peters Edition, 2014).

As mentioned, these alterations were made to ensure an interesting and historically accurate stage play for the opera and to create aesthetic variety and contrast. For example, two sopranos

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[32] Jonathan Dove, *Pinocchio* (London: Peters Edition, 2007).

[33] See: Richard Taruskin, *Music in the Nineteenth Century* (New York: Oxford University Press, 2005), p. 27-36.

(i.e. Billy and Mrs Farthing) singing a duet aptly depicts a high open space for the grassy field and overcast sky in the flying scene in Act III, Scene I, as well as their duet that anticipates this passage in Act II, Scene II (bars 1221-1292). These passages contrast markedly with the low and dark pit scene in Act II, Scene I, which features only male parts for reasons already outlined. However, this variety also addresses some of the concerns expressed by, amongst others, Vincent (2019), Finkelstein, Varga and LaBonte (2020) and Carskadden and Brown (2024), who all raise the point that the vast majority of operas in the standard repertoire, and consequently the opera profession itself, exhibit a clear lack of gender diversity. Operas often involve one or two roles for women surrounded by a cast for exclusively male parts. Finkelstein et al. give the example of Puccini's *La Boehme* (1895) which has only two female roles to ten male roles.[34] This generates a host of problems for singers studying to become professional opera singers as 'there are far more entry-level and leading roles on stage for men.'[35] Carskadden and Brown argue that while there is musical and pedagogical value in 18th and 19th century operas, they have the 'potential to also perpetuate harmful gender biases within opera audiences and student performers.'[36] Consequently, Finkelstein et al. explicitly call upon composers and librettists and opera institutions to address this issue by creating a context for a more balanced gender involvement, an aspiration that would seem even more pertinent in community opera which are written to encourage and widen participation. The narrative and use of voice types in this adaptation of *A Kestrel for Knave* would exemplify one such solution where roles at multiple levels (lead, supportive and community/youth parts) are roughly balanced with solo opportunities for all these parts/genders. Finklestein et al. also argue as follows:

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[34] Their research shows only 29% of the roles in the fifty most-performed operas from 2010 to 2019 were for high voices and the remaining 71% were for low voices. Zach Finkelstein, Dana Lynne Varga, and Hillary LaBonte, *Excluded, penalized, indebted, harassed: A study of systemic discrimination against women in opera* (The Middleclass Artist, 2020): https://www.middleclassartist.com/post/excluded-penalized-indebted-harassed-a-study-of-systemic-discrimination-against-women-in-opera [retrieved 28.10.2024].
Even recent contemporary operas by women composers sometimes demonstrate this imbalance, for example Missy Mazzoli's opera *Breaking the Waves* (2016) that has seven male parts to only three female parts alongside a male chorus, see: Missy Mizzoli, *Breaking the Waves* (2016): https://missymazzoli.com/works/breaking-the-waves/ [retrieved 28.10.2024].

[35] Zach Finkelstein, Dana Lynne Varga, and Hillary LaBonte, *Excluded, penalized, indebted, harassed: A study of systemic discrimination against women in opera* (The Middleclass Artist, 2020): https://www.middleclassartist.com/post/excluded-penalized-indebted-harassed-a-study-of-systemic-discrimination-against-women-in-opera[retrieved 28.10.2024].

[36] Laura Carskadden and Jenine Brown, 'Implicit and explicit biases for gender in opera roles', *Journal of Singing,* (2024), 80(4), 409-415, (p. 410).

> The classification of voice types in opera is strongly gendered. Historically, those in positions of power regarded (and still regard) sopranos, mezzo-sopranos, and contraltos as 'female' voices, with tenors, baritones, and basses as 'male'. Most of the time, the higher voice parts perform female characters, and the lower voices portray male characters.[37]

The role of Billy played by a soprano in this adaptation is an example of the sort of strategy that might be deployed to counteract such rigid classifications. Requiring a soprano to play the role of a young boy, however, broaches other issues that have been raised more recently by Rosie Middleton (2024). She cites the same study quoted above concerning the systemic discrimination against women in opera by US-based performer-researchers, adding that 'when it comes to decisions about their bodies [...] women in opera are excluded, harassed, and in some cases attacked'.[38] The narrative of *A Kestrel for a Knave* does not contain any violence directed specifically at women, however at various moments in the story Billy is subject to violence by his brother, the headmaster (though only through musical reference) and his classmates in a playground fight. Much of the incentive of the original texts is to expose the social injustice suffered by children in deprived circumstances, a theme which continues to have resonance today. However, requiring a soprano to use their bodies to act out a fight etc. does touch upon the issues raised by Middleton. As a solution, Middleton has discussed the introduction of 'intimacy coordinators' by opera houses in the UK. She observes that intimacy coordinators are hired to choreograph and oversee any scene with nudity, intimacy, or simulated sex including sexual violence as well as fight scenes.'[39] She argues that such professionals can provide psychological support for singers involved in difficult scenes and to negotiate between singers, directors, composers and librettists to develop dramaturgical solutions acceptable to all the creative parties involved. As an extension of this practice, the presence of intimacy coordinators in a production of *A Kestrel for a Knave* could also act as youth coordinators, who could also provide ethical advice for the youth participants and to assist with contextualising the violence present in, for example, the playground scene. It is possible to imagine a situation where an intimacy coordinator could assist with co-creating the dramaturgy in the rehearsals alongside the singers, director and composer. It is possible, for example, that the violence could be represented in a figurative fashion without physical contact. A comparable instance of such an approach is Peter Seller's 2006 production of Golijov's *Ainadamar* (2008) where the lead male character of Lorca (the famous Spanish poet murdered by the Falangists) played by a mezzo-soprano is repeatedly shot in the head. In this production 'hand and facial gestures emerge as dominant signifiers of desire, entrapment, suffering'.[40] Challenges such as depictions of violence in community opera, when approached in a similarly sensitive manner, could in fact provide advantageous focal points for the application of co-creative techniques to generate solutions to dramaturgical problems and devising performance interpretations. Such possibilities will be discussed further in Chapter 3.

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[37] Zach Finkelstein, Dana Lynne Varga, and Hillary LaBonte, *Excluded, penalized, indebted, harassed: A study of systemic discrimination against women in opera* (The Middleclass Artist, 2020): https://www.middleclassartist.com/post/excluded-penalized-indebted-harassed-a-study-of-systemic-discrimination-against-women-in-opera[retrieved 28.10.2024].

[38] Rosie Middleton, *Staging trauma: the culture of fear in opera* (Opera Now, 2024): https://www.gramophone.co.uk/opera-now/features/article/staging-trauma-the-culture-of-fear-in-opera [retrieved 28.10.24].

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[39] Ibid., Middleton.

[40] Yayoi Uno Everett, *Reconfiguring Myth and Narrative in Contemporary Opera* (Indian University Press, 2015), p. 71.

CHAPTER 3

3.1 Community group characteristic variations

Research into musical creativity has highlighted the differences exhibited by different age groups and the importance of cultural context. For example, Kaufman and Beghetto suggest that young children undertaking creative thought and practice through engaging their ‘beginner’s mind’ aspects of creativity (e.g. ‘openness to new experiences, active observation, and willingness to be surprised and explore the unknown’) is something that is less prevalent or manifested differently in the creativity of adults.[1] Simonton has argued the important influence that cultural context has on musical creativity, demonstrating that economic, political and social circumstances are shaping factors in the development, recognition, and reception of creative works and their producers.[2] In order to capture a variety of co-creative responses between the groups in the workshops it was decided, as mentioned in Chapter 2, that the separate community groups should therefore contain participants of different age groups, socio-economic backgrounds and with different musical experiences.

The first two groups selected independently by LMEP realised this aim due to the differing age groups of the year-9 music class (aged 13) and the LMVC (aged 25 – 70). Also, CCCC is situated in an economically deprived area in Leeds (Halton Moor) and draws pupils from an ethnically diverse demographic. LMVC’s membership, however, are from a variety of socio-economic backgrounds (‘from barristers to dustbin men’ is LMVC’s motto) and ethnically diverse, but to a lesser extent than CCCC. WBBB complements the other groups (which is why this particular brass band was chosen) as their age group covers teenagers and adults (16 – 60) and they are predominately from a white middleclass background. In terms of musical experience, both the music class and LMVC contain a mixture of participants; some with very little musical training or experience whose skills were limited to singing from memory (learned by rote in either an assembly or rehearsal), and some who could read musical notation and had some training in being able to play a musical instrument. Again, in contrast to this, WBBB's members could all read music fluently with a good understanding of music theory and had been trained to play a musical instrument.[3] Altogether, therefore, the three groups can be seen to satisfy the desired variety which would maximise the chances of a diverse range of responses in the co-creative workshops.

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[1] James C. Kaufman and Ronald A. Beghetto, ‘Beyond big and little: The four-c model of creativity’, *Review of General Psychology, 13*(1) (2009), 1-12, (p. 4).

[2] Dean Keith Simonton, ‘Emergence and realisation of genius: the lives and works of 120 classical composers’, *Journal of Personality and Social Psychology,* 61(5) (1991), 829-40.

These are obviously qualitative observations rather than quantitative ones.[4] For methodological reasons, there was no attempt made to measure them statistically because it was important to avoid drawing participants' attention to the presence or absence of musical training and experience prior to their work on the project, precisely to avoid impacting on what they then believed themselves capable of during the co-creative workshops. In no way shape or form should the workshops appear to the participants like an examination with 'right' or 'wrong' answers that might influence their creative freedom, which a survey of some kind might suggest. Additionally, it is often impractical in the circumstances of a school timetable and choir rehearsal schedule to devote too much time to measuring and recording such data when a large amount of time was required to conduct the co-creative workshops. One of the realities of community music-making (and thus research into its practice) are the time restraints placed by participant availability, lesson time, rehearsal time and so forth.

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[3] Most members of the band have taken ABRSM practical exams above Grade 5 meaning they will have passed the equivalent Grade 5 theory or practical musicianship examination required for this, as is common for instrumentalists in the UK.

[4] Dullea likewise 'employed qualitative methods drawn from ethnographic approaches to educational research in order to access the perspectives of those involved through narrative inquiry and observation of group interactions'. See: Rhoda Dullea, 'Engagement, participation, and situated learning in a children's opera chorus program', *Journal of Research in Music Education,* 65(1) (2017), 72-94 (p. 75).

‘Co-creativity’, as the term implies, involves the cooperative interaction of several parties, in this case a composer and community participants; it is not about the creativity of community participants in isolation. An important factor in co-creativity is the input of the composer whose creativity both influences and is influenced by community participants; it is a reciprocal form of creativity where the existential experience of the composer in conjunction with participants also plays a role. A good instance of this already captured was the introductory workshop with LMVC where, after receiving the suggestion that a plot could involve the history of the choir, the sight of a large group of adult men strongly suggested a chorus of coalminers. The creativity here involved a call for suggestions, a response by a participant and then the existential experience of the composer (i.e., the researcher). This ‘experiential knowledge’ on the part of the composer is an important element in how the idea for a chorus of coalminers came into being and could not be separated from the input of participants, and begins to reveal how dramatic ideas emerge from social interactions. This is also the case with many other musical and dramatic details that emerged in the workshops. To capture this important aspect should therefore involve ethnography (or autoethnography) where the events in the workshops are deliberately recorded in an existential manner; noting features of the workshops that impacted on the creative process in an informal, qualitative fashion. Statistical accuracy is not necessary nor a desirable approach when detailing existential features because they involve the composer’s subjective perception of the co-creative process.

3.2 Ethnographic and autoethnographic methodologies

To account for this methodological approach more deeply, it is necessary to have a closer look at the adoption of ethnography and autoethnography by musical and practice research. Ethnographic research is an approach that was developed to document anthropological and sociological fieldwork. Sociological ethnography (often associated with the 'Chicago School' approach in sociology) has referred specifically to the task of the researcher (or 'participant observer') who 'gathers data by participating in the daily life of the group or organization they study'.[5] When applied to music, this involves participation in the musical activities of a group or organisation similar to those envisaged for this research. For example, Paul Oliver, David Evans and Alan Lomax conducted such research on the Mississippi Delta folk blues culture.[6] Through a variety of techniques, including extensive participant observation, interviewing, and recording songs, this ethnographic work 'emphasised how blues musicians in that context drew on the reality of their surroundings, particularly chronic poverty and institutionalised racism, to infuse their songs with both ironic reflection and emotional intensity'.[7]

Recent years has seen the evolution of 'autoethnography', a term that refers 'to fieldwork in which the ethnographic self is the *only* informant involved'. [8] Rob Drew (2001), for example, conducted fieldwork in thirty karaoke bars to examine how individuals use their bodies to publicly express themselves musically by drawing on his own experiences as a participant observer.[9] More recently still, this autoethnographic approach has been pushed further to the point where the subject of inquiry is not solely the group or musical activity, but rather what the activity reveals about the researcher. Bartleet and Ellis (2012) described this approach as practice research in which composers and performers uncover the ways in which their personal lives and cultural experiences intertwine in the creation and interpretation of musical works resulting in 'illuminating stories and analyses of how their authors have grappled with and moved through joys and challenges to come to new understandings of themselves as musicians, and ultimately as human beings.'[10]

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[5] Howard S. Becker, 'Problems of inference and proof in participant observation', *American Sociological Review* 23(6) (1958), 652-660 (p. 652).

[6] David Evans, *Big Road Blues: Tradition and Creativity in the Folk Blues* (Berkeley: University of California Press, 1982); Paul Oliver, *Conversations with the Blues* (Cambridge: Cambridge University Press, 1965); Alan Lomax, *The Land Where the Blues Began* (New York: Delta, 1993).

[7] David Grazian, 'Ethnography and Interaction', in *The Sociology of Music* ed. by John Shepherd and Kyle Devine (New York: Routledge, 2015), p. 108.

[8] *The Ethnographic Self as Resource* ed. by Peter Collins and Anselma Gallinat (New York: Berghahn Books, 2010), p. 10.

[9] Rob Drew, *Karaoke Nights: An Ethnographic Rhapsody* (Walnut Creek: Alta Mira, 2001).

The approach adopted for the research undertaken here sits somewhere in between ethnography and the more recent autoethnographic approach outlined above. Although the research is conducted by participating in the activities of various community music groups (a music class, a brass band rehearsal, a male voice choir rehearsal) by collecting creative ideas from individuals who are all a part of these groups, it also involves the existential experience of the researcher who is bound up in this process by acting as a composer providing creative input to the process that generates the creative ideas, making their collection possible. It also involves the process of integrating the co-creative elements into the full score, which again can only be accessed by reflections that exist in this space between ethnographic and autoethnographic observation, which involve a composer's subjective perception of a collaborative activity, and the impression such a process has on the subsequent creativity of the composer. This does not represent the common methodological issue in much anthropological and sociological research of mitigating the influence of the researcher on the research, because such an influence is in fact a part of what is under investigation and cannot be separated from it.[11] What is important is that this influence is recorded in reflective form (i.e., in a diary) and that this record, as the anthropologist Lynette Šikić Mićanović has stated, ‘foregrounds the ethnographic-self as embodied, situated and subjective rather than invisible or transparent’.[12] This involves writing in the first person, the inclusion of experiences in rehearsals that a/effected decision making and impressions that a/effected the creative thinking of the composer in conjunction with participants. Šikić Mićanović’s research investigating the role of women in rural societies by examining her own experiences as a woman working in this environment mirrors the research here investigating co-creative elements in workshops that feed into the composition of a community opera by examining a composer engaged in this process. The consequence is that, as Šikić Mićanović describes her research, ‘both the researcher and the researched engage in a symbiotic process during which the data and relationships are co-constructed.’[13]

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[10] *Music Autoethnographies: Making Autoethnography Sing: Making Music Personal*, ed. by Brydie-Leigh Bartleet and Carolyn Ellis (Australian Academic Press, 2012), p. 14.

[11] This is an approached reflected in much practice research. Doğantan-Dack, for example, has written in relation to musical performance that, 'in artistic research, the artistic values and aesthetic sensibilities that the performer brings to the research process are regarded as validating the research, rather than compromising it. Consequently, the discourse the artist-researcher uses to communicate her findings and bring to light the "insider's view" on

Nevertheless, in order to have evidence of a more objective and tangible kind about and toward which such existential diary reflections can refer, this research (like sociological ethnography) will also involve the presentation of audio recordings of the workshops and sketches made by participants during them. Additionally, such materials produced with participants are obviously important for showing and demarcating the process, as well as detailing, explaining and describing the co-creative processes that were necessary to bring them into being. They also reveal the musical details that are main objective of this research, whilst provide a crutch which can assist with the process of accurately recalling the activities in the workshops. This raises

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preparing and making performances takes account of her complex lived experiences and values as an artist.’ Mine Doğantan-Dack, ‘Expanding the scope of music theory: artistic research in music performance’, *Zeitschrift der Gesellschaft für Musiktheorie* (19)2 (2022), 13-42.

[12] Lynette Šikić Mićanović, ‘Foregrounding the self in fieldwork among rural women in Croatia’, in *The Ethnographic Self as Resource*, ed. by Peter Collins and Anselma Gallinat (New York: Berghahn Books, 2010), pp. 45-62 (p. 57).

[13] Ibid., p. 49.

again the matter of the inaccuracy of memory for studying the activities in co-creative workshops.

Many ethnographies and studies have been conducted that establish a clear connection between long-term arts participation opportunities in a wide variety of educational settings and lifelong engagement with the arts.[14] These studies are often supplemented by interview-based research and have demonstrated that a certain kind of arts activity conducted in youth can lead to more arts involvement and appreciation in adulthood. Although valuable research, such studies do not generally touch upon the specific musical details of the activities examined. This may be in part because musical details are not as relevant to the focus of these kinds of studies which, as previously argued, have more to do with the efficacy and value of educational projects. However, with all interview-based research and ethnography there are also the deep methodological issues surrounding memory that are relevant not just to musicology, anthropology and sociology, but to all forms of historical research across all disciplines. As Joan Tumblety has summarised the matter:

> One striking feature of scholars' turn to memory in recent years is how similar are their conclusions about the workings of the human mind. What emerges from research across quite divergent scholarly disciplines, including cognitive psychology and neuroscience, is that individual memory does not function like an archive of lived experiences deposited somewhere in the brain, but is rather constructed anew at each moment of recall. [15]

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[14] Patricia Shehan Campbell, 'Musical enculturation: Sociocultural influences and meanings of children's experiences in and through music' in *A Cultural Psychology of Music Education*, ed. by Margrett Barrett (Oxford: Oxford University Press, 2011), pp. 61–81; Jane W. Davidson and Karen Burland, 'Musician identity formation', in *The child as musician: A handbook of musical development* ed. by Gary McPherson (Oxford: Oxford University Press, 2006), pp. 475–489; Stephanie Pitts, 'Roots and routes in adult musical participation: Investigating the impact of home and school on lifelong musical interest and involvement'. *British Journal of Music Education*, 26 (2009), 241–256; Veronica O. Sichivitsa, 'The influences of parents, teachers, peers and other factors on students' motivation in music', *Research Studies in Music Education,* 29 (2007), 55–68; Robert Walker, *Music Education: Cultural Values, Social Change and Innovation* (Springfield, Illinois: Charles C. Thomas, 2007).

[15] Joan Tumblety, *Memory and History: Understanding Memory as Source and Subject* (London: Routledge, 2013), p. 7.

Several strategies were implemented to circumnavigate the possibility of the contents of the workshops being 'constructed anew' by the researcher later in the process: 1.) the workshops were recorded in audio so that events could be retraced. 2.) all jottings, writings and sketches of any kind made during the projects were also maintained so that recollections would have concrete reference points which could be laid out in chronological order. 3.) the ethnographic diary was written immediately after each workshop session on the same day. The last point is not a perfect solution to the problems raised above, but in conjunction with the first two would make the resulting research data as accurate as possible in the circumstances. As will become apparent from the research projects documented in Chapters 4, 5 and 6, the methodological approach developed here can capture the co-creative process at the level of musical detail, especially when compared to interviews conducted long after the workshops have taken place, such as those with regards to *Song of Our Heartland*.[16]

Finally, there might appear to be a contradiction between the existential approach to ethnography and the requirement to avoid the reconstructed nature of memory recall. However, it is intended that the two can work in tandem providing an accurate factual record of events in combination with a record of the effect existential features had on the composer. This is a difficult balance to maintain, and one that admittedly involves a certain degree of subjectivity, but it is a necessary one to strive towards, so as to provide a complete picture of all the facets and processes that feed into co-creative activities. As explained, what is necessary is to foreground materials collected during the co-creative workshop with the experiential knowledge provided by the ethnographic diary.

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[16] Sapiro has highlighted the challenges imposed by memory when discussing a musical project (and the analysis of the music) with a composer at a later time to when the composer has been involved with other projects in the interim. See: Ian Sapiro, *Ilan Eshkeri's Stardust: A Film Score Guide* (Scarecrow Press, 2013), p. xvii.

3.3 Analytical concepts and co-creativity framework

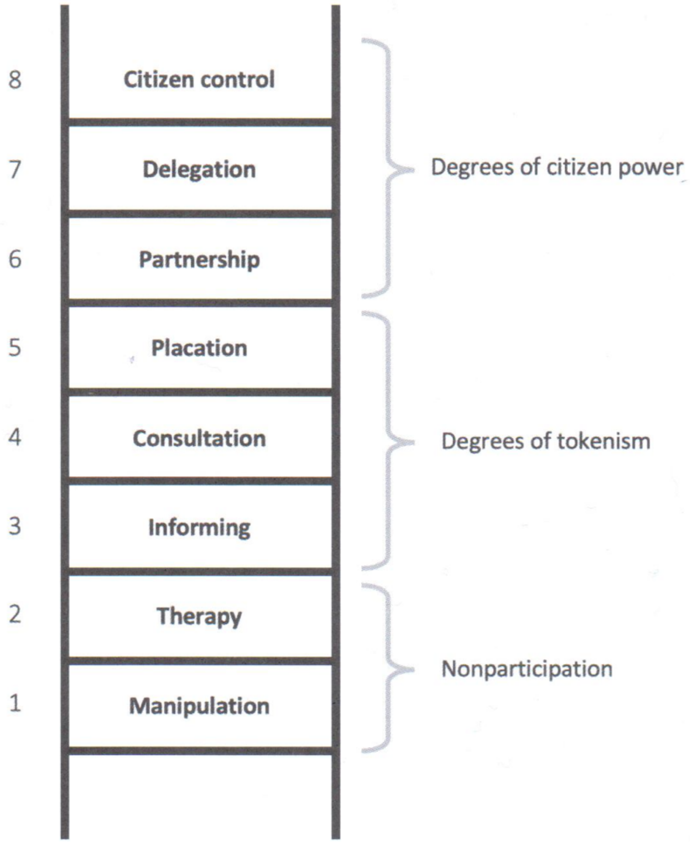
With the methodological issue of data gathering outlined there must follow a discussion regarding the means whereby such data can be analysed following the workshops. As explained in Chapter 1, gaps in research to date provided a starting point for considering what should be explored in all the workshops. These can be summed up by the following four key research questions that were outlined in the introduction:

1.) What is being co-created in each workshop, and why?
2.) What techniques are being used to co-create musical materials, and why?
3.) How are social, cultural and environmental factors impacting upon the co-creative process?
4.) How is the co-creative process shaping the ensuing creative outcome?

These questions will be addressed in the accounts that follow in Chapters 4, 5, and 6. However, they do present a further methodological problem as comparing the composition of words with words set to musical phrases or melodic phrases is not comparing like for like. In addition to ethnographic reflections and the presentation of materials gathered during the workshops, is there a means by which different types of co-created materials can be measured by the same standard? That is, are there different forms of interaction or varying degrees of co-creative input that can be assessed aside from the content of what is co-created?

As discussed in Chapters 1 and 2, ‘Nowhere under a Moonbow’ from *Song of Our Heartland* involved non-musical ideas and suggestions for a song from participants, with a realisation of these ideas in music by Todd. This contrasted with the extract from *We are Shadows* where Barber transcribed and incorporated a musical idea directly composed or improvised in some way with a participant. Here there were two types of co-creativity; one involving the suggestion of what form a song could take (without specifying pitches), the other involving the participant suggesting some of the pitches. This distinction (amongst others) could be approached by developing some more abstract concepts to identify different forms of co-creativity that could describe the different relationships between composers and participants across a variety of activities. There have been various definitions and frameworks proposed by community music theorists that attempt to make such distinctions. Matarasso (after Arnstein, 1969) has suggested the following 'Ladder of Citizen Participation':

Figure 3.1 – François Matarasso, Eight rungs on a Ladder of Citizen Participation (after Arnstein, 1969).[17]


8
Citizen control
7
Delegation
6
Partnership
5
Placation
4
Consultation
3
Informing
2
Therapy
1
Manipulation
Degrees of citizen power
Degrees of tokenism
Nonparticipation

Here there are three basic categories: non-participation in creativity, degrees of 'tokenism' where there is some degree of participation in creative acts and 'citizen power' where participants fully engage in creativity. These last two categories could be said to tally with the two examples given above, with Todd as ‘tokenism’ and Barber as ‘citizen power’. However, there is no reason to assume that the participants in Todd’s workshop were acting as ‘tokens’ or were subject at any point to ‘manipulation’. ‘Tokenism’ and ‘manipulation’ are terms that suggest a political dimension and are therefore perhaps prone to a degree of subjective assessment; is it possible to know whether a participant has been manipulated, or not, if they willingly took part and accepted to engage in a project? This is not an easy question to answer and one that lies beyond the scope of this thesis. Nevertheless, Matarasso’s categories do provide useful suggestions for how assessing different co-creative circumstances might be approached. The only exception to this is rung 8 which, as argued above, would represent participant creativity, and not co-creativity between a composer and participants.

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[17] François Matarasso, *A Restless Art: How Participation Won, and Why It Matters* (Calouste Gulbenkian Foundation, 2019), p. 106.

From a compositional standpoint, Hayden and Windsor have proposed three similar (and more objective) categories by examining collaborative exercises in contemporary composition between one another. They proposed three different composer/performer relationships as follows:

1.) Directive: in which there is a hierarchy, and the composer instructs the performers.

2.) Interactive: in which there is negotiation between the partners, ‘…but ultimately, the composer is still the author’.

3.) Collaborative: in which ‘…the development of the music is achieved by a group through a collective decision-making process.’[18]

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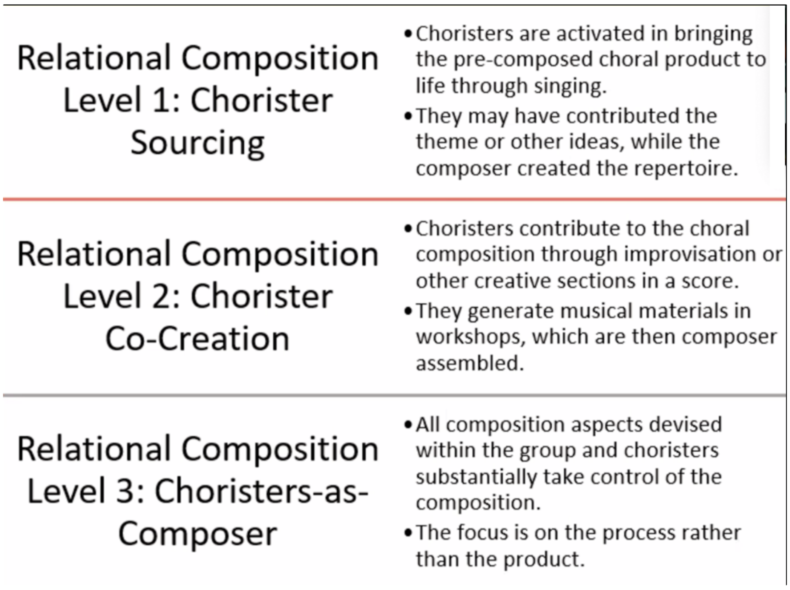
[18] Sam Hayden and Luke Windsor, ‘Collaboration and the composer: Case studies from the end of the 20th century’, *Tempo, 240* (Cambridge: Cambridge University Press, 2007), 28-39 (p. 33).

Division of these relationships into three categories is reflected in more recent pedagogical and faciliatory models developed within the field of community music. For example, Fiona Evison's (2024) model outlining similar categories for activities between a community music composer and choristers to co-create choral compositions presented below.

Figure 3.2 – Fiona Evison, Model for Chorister Relational Composition.[19]



Relational Composition Level 1: Chorister Sourcing	• Choristers are activated in bringing the pre-composed choral product to life through singing. • They may have contributed the theme or other ideas, while the composer created the repertoire.
Relational Composition Level 2: Chorister Co-Creation	• Choristers contribute to the choral composition through improvisation or other creative sections in a score. • They generate musical materials in workshops, which are then composer assembled.
Relational Composition Level 3: Choristers-as-Composer	• All composition aspects devised within the group and choristers substantially take control of the composition. • The focus is on the process rather than the product.

Drawing on work of this kind, Alan Taylor suggests that the presence or absence of hierarchy in decision-making in collaborative composition is a separate aspect to that of the division of labour. From this observation, Taylor extrapolated the following framework outlining four different types of working relationships instead:

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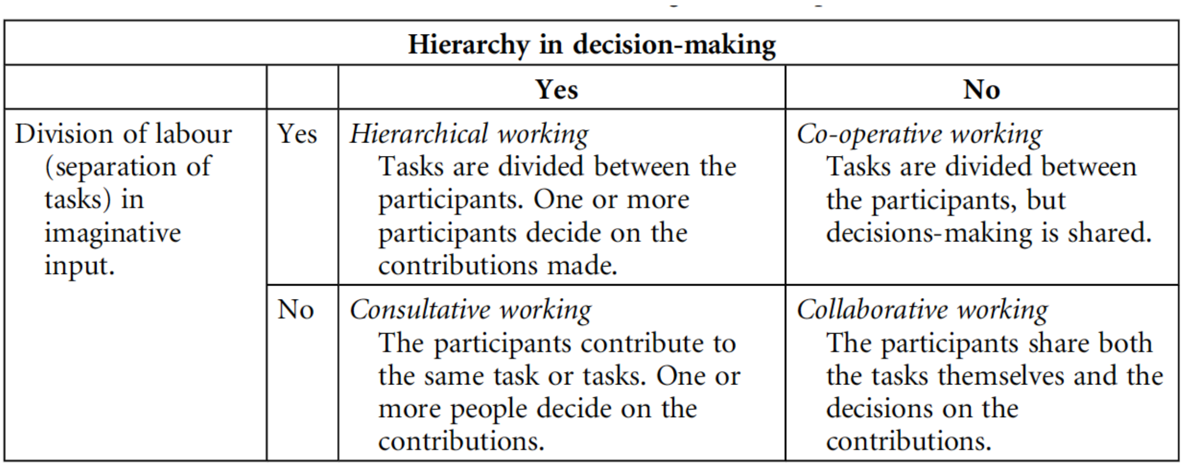
[19] Fiona Evison, *Relational Composition for Post-Pandemic Well-Being in a Canadian Children's Choir* (PhD Thesis: Western University, 2024), p. 299.

Figure 3.3 – Alan Taylor, ‘Types of Working Relationship’.[20]



		Hierarchy in decision-making	
		Yes	**No**
Division of labour (separation of tasks) in imaginative input.	Yes	*Hierarchical working* Tasks are divided between the participants. One or more participants decide on the contributions made.	*Co-operative working* Tasks are divided between the participants, but decisions-making is shared.
	No	*Consultative working* The participants contribute to the same task or tasks. One or more people decide on the contributions.	*Collaborative working* The participants share both the tasks themselves and the decisions on the contributions.

The separation of degrees of hierarchical organisation (or lack thereof), however, present problems for this research, as in all the workshops and with all the community groups a hierarchy is present, without which it would not be possible to coordinate or conduct the activities. Hierarchies are present in LMVC between the musical director and the choir (with the lead singers on each part and accompanist as intermediaries), in the music class between the researcher, the teacher and the class members, and in WBBB between the conductor, the lead players in the band, and the remaining band members. There is often an assumption in the educational and community music literature that the presence of hierarchical structures has the effect of excluding participants from community music-making in some form, as was touched upon in the introduction in relation to the definition of ‘community music’ espoused by Higgins amongst others.[21] However, in the community groups studied here the reverse is true;

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[20] Alan Taylor, ‘‘Collaboration’ in contemporary music: a theoretical view’, *Contemporary Music Review,* 35:6 (2016), 562-78 (p. 569).

[21] There seems to be a contradiction in community music theory concerning hierarchy. Higgins, for example, who argues that a lack of hierarchy is a characteristic feature of community music defines the activity as ‘an active intervention between a music leader or facilitator and participants’; a definition that immediately establishes a hierarchy between the ‘music leader’ and participants. See: Lee Higgins, *Community Music: In Theory and in Practice* (New York: Oxford University Press, 2012), p. 3. Likewise, Thomas Turino argues that ‘participatory music-making/dancing is the most democratic, and the least hierarchical’. However, the many examples of well-researched traditional musical practices he discusses could be argued to demonstrate instead that democratic and hierarchical structures are not mutually exclusive. See: Thomas Turino, *Music as Social Life* (Chicago: Chicago University Press, 2008), p. 35. In addition to Turino's research, many ethnomusicological studies reveal the presence of hierarchical structures, such as in Arthur Morris Jones, *Studies in African Music* (Oxford: Oxford University Press, 1959).

hierarchical structures *enable* inclusion. This is most obviously the case in LMVC and WBBB where the lead parts are played or sung by those more proficient at instrumental playing or reading music. Here the more proficient players and singers establish a musical structure (coordinated by the music director or conductor) that allows the less proficient players and singers to join in without playing parts beyond their capacity or enabling them to sing parts they could not pitch as easily without support. Both LMVC and WBBB have an open members policy where any number of players or singers can join.[22] In the case of LMVC this does not even require musical training. WBBB members do need to be able to play a brass band instrument and to read music, but this does not undermine the fact that the hierarchical structures of the band facilitate as much inclusion as possible within these limits.[23] Similarly, in the music class at CCCC the presence of the researcher and the music teacher were necessary to direct the energies of the class towards co-creativity, without which the children would get distracted by other matters – as they often did on occasions during the workshops. Perhaps these observations might lead to a distinction between 'inclusive hierarchies' and 'exclusive hierarchies.'[24]

For the purposes of the research conducted here (all of which involve inclusive hierarchies), Taylor's hierarchical binary is replaced by a measure of how actively/inactively or directly/indirectly participants can engaged with co-creativity. Developed from this distinction is the new framework presented below that outlines four forms of co-creativity, with labels given to describe each:

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[22] Bell (2008) suggests that it is selective auditions that provide a 'bold dividing line' for community-based choirs in contrast to other vocal groups. See: Cindy L. Bell, 'Towards a definition of a community choir', *International Journal of Community Music* 1(2) (2008), pp. 229-241 (p. 233).

[23] Higgins outlines a similar hierarchical structure to a brass band in an ethnographic account of the Peterborough Community Samba Band involving the transition from bateria (or the 'backrow') to mestre (or 'master') who lead the band. Lee Higgins, *Community Music: In Theory and in Practice* (New York: Oxford University Press, 2012), p. 55-79.

[24] The notion of 'inclusive musical structures' has been developed by Smith (2013). See: Robert K. Smith, *Wonderbrass: Creating a Community Through Music* (PhD Thesis: University of Glamorgan, UK, 2013), p. 9.

Figure 3.4 – Oliver Rudland, the four forms of co-creativity. [25]

THE FOUR FORMS OF CO-CREATIVITY	**Inactive creative involvement**	**Active creative involvement**
Indirect musical participation	*Observative Co-creativity* When the characteristic features of participants or a community group suggest to the composer a compositional approach to form or content.	*Consultative Co-creativity* When participants make a general or conceptual suggestion that influences the musical decisions in form or content made by the composer.
Direct musical participation	*Responsive Co-creativity* When a composition is modified by the composer in response to how participants rehearse or perform the composition.	*Collaborative Co-creativity* When participants make specific musical or textual suggestions which are subsequently integrated by the composer.

'Active' forms of co-creativity (Consultative and Collaborative) represent those elements where participants actively provide creative input, such as in Todd and Barber. 'Inactive' forms of co-creativity (Observative and Responsive) represent those elements where the musical gestalt (e.g., the voice types a choir uses and their ranges) of a community group, or the performance limitations of participants, or their stylistic preferences and other musical characteristics inactively influence and shape the composition of music written for them (and without which the music would not have been written), such as those outlined by Philips in *Knight Crew*. In such circumstances participants provide inactive creative input.[26]

Cutting across the division between 'active' and 'inactive' forms of creative involvement is the distinction between those with 'direct' or 'indirect' musical participation. 'Direct' musical participation (Responsive and Collaborative) is when the form of co-creativity involves the participants performing or improvising, that is, direct contact with the music, and/or lyrics where applicable. Indirect musical participation (Observative and Consultative) is when the participant's influence is one step removed from the music, such as when participants make conceptual suggestions, such as a song about moonbows or a football match or, as described above, when the musical gestalt of the community group shapes the music. This new framework evolved out of the previous frameworks discussed above in conjunction with the features of previous projects conducted by the composers reviewed in Chapter 1.

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[25] The labels 'creative involvement' and 'musical participation' reflect the distinction that can be made between the composing or creative aspect of music, and the performing aspect of music. This distinction, however, is not a sharp one, but one that sits on a continuum which the framework below divides up for the sake of analysis.

[26] 'Inactive' (and more specifically the sub-division labelled 'informing') creative input therefore may represent a more politically neutral way to describe what Matarasso refers to as 'tokenism' (see **Figure 3.1** above).

In the three research projects documented in Chapters 4, 5 and 6 with the music class, WBBB and LMVC, this new framework will be used to analyse the materials that were co-created in all three workshops; each project will list the creative outcomes that fall into the four forms of co-creativity. Also incorporated will be the impact that the community music leaders (the CCCC music teacher and the conductors of WBBB and LMVC) had on the development of the co-created outcomes, which will likewise be recorded using the new framework.

3.4 Co-creativity, devised theatre and community opera dramaturgy

Although co-creativity is a relatively new phenomenon in community opera, co-creative practice or 'devised theatre' is an established disciplinary area within theatre.[27] It is therefore necessary to consider how devised theatre relates to the theoretical ideas and frameworks discussed and developed above. Heddon and Milling describe four broad 'spectra' for modelling different forms of devised theatre, many of which have overlaps with the forms of collaboration touched upon in the Introduction. These constitute:

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[27] Similar to the evolution of 'community music' in the UK, devised theatre also emerged as a core feature and methodology within the community arts movement during the 1960s. See: Deirdre Heddon and Jane Milling, *Devising Performance* (New York: Palgrave MacMillian, 2016), p. 130.

1. The level of involvement of theatre professionals
2. The level of participation of community members
3. The relative importance of process or product
4. The political impetus of the work, from radical to supporting the status quo[28]

Points 1. and 2. roughly correspond with the 'ladder of citizen participation' in **Figure 3.1**, and also have clear overlaps with the different forms of co-creativity delineated by the framework devised for this research, with different forms of participation and involvement. Points 3. and 4. have more in common with community music with its political emphasis, although the process-product dichotomy (which will be discussed in the Conclusions) does have a bearing on community opera as a vehicle for encouraging and widening participation in opera generally.

Surveying more specific examples of devised theatre there are other commonalities. Some groups such as 'The Prof. Dogg Troupe' used 'open-ended play or Game-Plays, a combination of scripted elements and participatory improvisations'.[29] Such exercises (reminiscent of Wishart's musical games mentioned in Chapter 1) mirror a Collaborative form of co-creativity. Devised theatre groups such as those led by Peter Cheeseman for the Victoria Theatre, Stoke-on-Trent involved professional actors generating a performance from local stories or histories and performing them for a geographically defined community. These plays were, in the manner of *Song of Our Heartland*, 'constructed from primary source material gathered during a preliminary research period and then rehearsed collectively.'[30] These activities therefore also resemble a Consultative form of co-creativity. Closer to the nature of this research project, as laid out in Chapter 2, with an overall narrative structure decided upon in advance of the co-creative workshops, is an approach adopted by playwright Steve Gooch. Gooch devised a show 'improvised from research by unemployed people, and who worked the improvisations into a contemporary version of Aristophanes' *The Wasps*'.[31] Here, the improvised dialogue formed passages of dialogue spoken by the chorus of jurors (who were unemployed or retired men in antiquity, referred to as 'wasps' for their stinging criticisms of those on trial) thus combining a well-known story with a co-created, devised theatre approach.

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[28] Deirdre Heddon and Jane Milling, *Devising Performance* (New York: Palgrave MacMillian, 2016), p. 136.
[29] Robert Asquith, 'The arena of exploration: children's theatre', in *Dreams and Deconstructions: Alternative Theatre in Britian* ed. by Simon Craig (Ambergate: Amber Lane Press, 1980), p. 92.
[30] Peter Cheeseman, 'A community theatre in the round', *Theatre Quarterly,* 1(1),71-82. (p. 79).

Perhaps the strongest overlaps in co-creativity with devised theatre are not in the composition of the libretto or music (as devised theatre does not often involve music) but in the execution and realisation of a 'completed' opera score when staged; what can be referred to as 'devised performance' which constitutes the 'craft of making within existing circumstances, planning, plotting, contriving and tangentially inventing.'[32] In opera production especially, this should not be seen as a secondary instance of co-creativity. As Everett has demonstrated in her 'multimodal' analysis of contemporary opera productions, 'different components of an operatic production interact to tell a story with multiple references: while the elementary narrative structure can be extracted from the initial source materials (libretto and music) production components add other layers that complicate our multimodal narrative experience.[33] That is to say, the ways in which set-design, lighting, stage movement, acting and musical interpretation (to name just a few elements) transform a basic opera narrative, and can be as significant to the ensuing meaning of an opera production as the librettist's text and composer's score. By way of an example, Everett compares two influential productions of Wagner's *Gotterdammerung* using her model for the multimodal analysis of opera productions:

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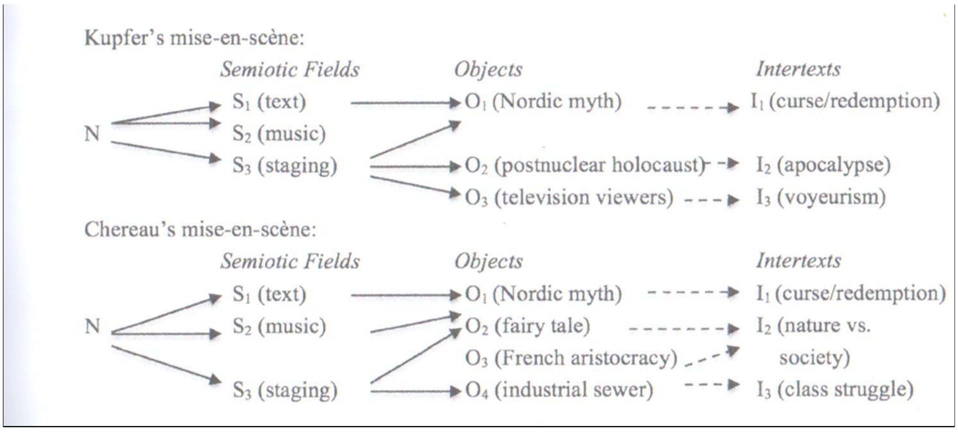
[31] Deirdre Heddon and Jane Milling, *Devising Performance* (New York: Palgrave MacMillian, 2016), p. 150.

[32] Ibid., p. 2.

[33] Yayoi Uno Everett, *Reconfiguring Myth and Narrative in Contemporary Opera* (Indian University Press, 2015), p. 12.

Figure 3.5 – Multimodal Narration of *Gotterdammerung*.[34]


Kupfer's mise-en-scène:
Semiotic Fields
Objects
Intertexts
N
S₁ (text)
S₂ (music)
S₃ (staging)
O₁ (Nordic myth)
O₂ (postnuclear holocaust)
O₃ (television viewers)
I₁ (curse/redemption)
I₂ (apocalypse)
I₃ (voyeurism)
Chereau's mise-en-scène:
Semiotic Fields
Objects
Intertexts
N
S₁ (text)
S₂ (music)
S₃ (staging)
O₁ (Nordic myth)
O₂ (fairy tale)
O₃ (French aristocracy)
O₄ (industrial sewer)
I₁ (curse/redemption)
I₂ (nature vs. society)
I₃ (class struggle)

Co-creativity is fundamental not only to the interaction of the salient elements of a production, but how these different aspects themselves can be co-created by the interaction of singers, directors and other opera professionals. Community participation can bring a further dimension to such co-creative interactions. As mentioned in Chapter 2, these interactions could be the basis on which difficult scenes (such as those containing violence of some kind) can be realised in an appropriate fashion for the participants and intended audience. Here the characteristic features of the participants (whether young or older children, musically or theatrically experienced [or not], or disadvantaged in some other way) provide input – together with other opera professionals involved in a production – that are comparable with Observative and Responsive forms of co-creativity. That is to say, the nature of participants and their responses to different dramaturgical realisations and interpretations would themselves have a direct influence on the dramaturgy and form a production takes. Other skills or experiences that participants might bring to a production (which, in the context of *A Kestrel for a Knave*, might be experience of playing football, or direct knowledge of coalmining culture) may also serve as contributing elements that could lead to collaborative interactions with directors and singers in the stage movements and other dramaturgical aspects that form a part of the realisation of the narrative onstage.

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[34] Ibid., p. 37. It is beyond the scope of this thesis to speculate on potentially multiple productions of *A Kestrel for a Knave* (although some possibilities for staging will be touched upon in Chapter 8), but it is worth noting that communities dependent on the mining industry are far from unique to Yorkshire in the 1960s; mining has quite different histories in different communities. In Yorkshire it is often associated with Thatcherite economics but could produce quite different responses from, for example, similar communities in Wales (the 1966 Aberfan disaster), or in Chile (the 2010 Copiapó mining accident) that could be the inspiration for quite different dramaturgical realisations.

3.5 Circumstances maintained consistently between projects

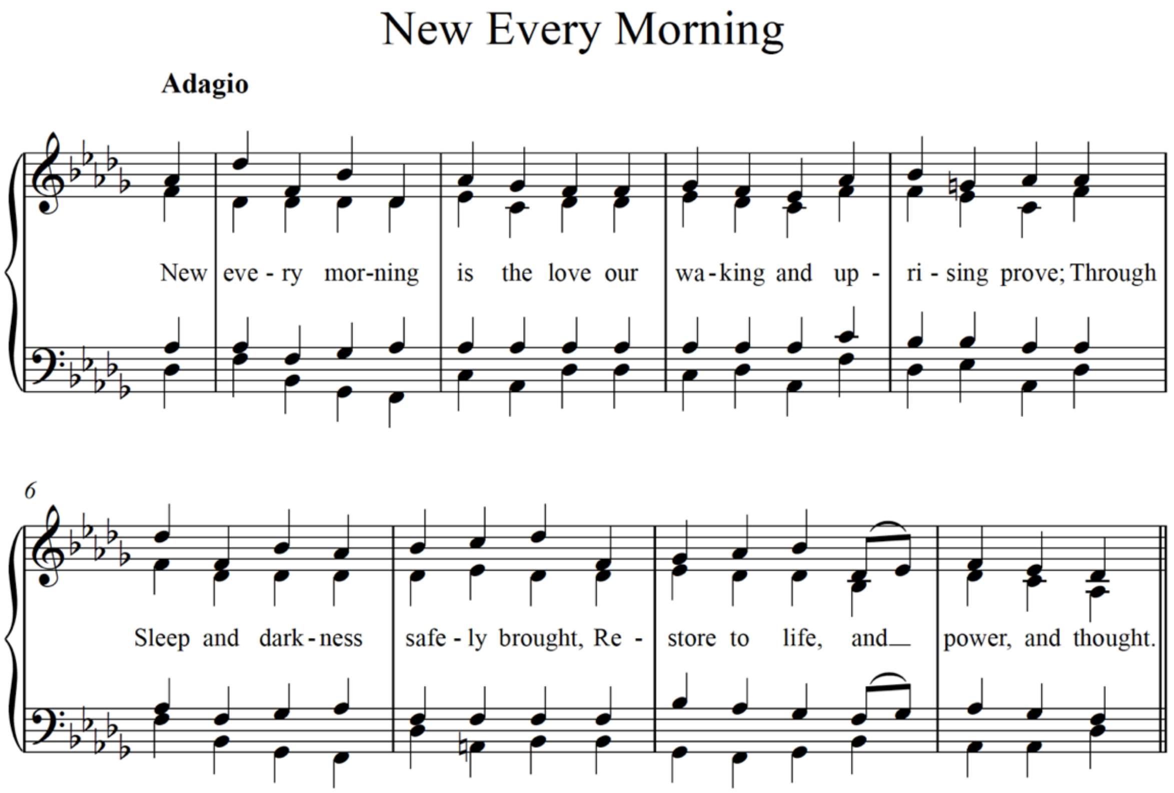
The final methodological issue to consider before proceeding to the projects are those aspects that were necessary to maintain consistently so that the influence of aspects other than those under consideration could be reduced. The first and most obvious aspect was the amount of time and number of workshops spent with each group. Again, one of the difficulties researching community music-making are the limitations imposed by the amount of time available due to the rehearsal schedules and lesson time available etc. However, this does have the positive effect of shaping (in another way) the research conducted here. Both LMVC and WBBB have three-hour rehearsals and, in consultation with these groups, both agreed that they were able to allocate roughly two rehearsals to the co-creative workshops: LMVC with two of their normal rehearsals, WBBB with sections of two rehearsals and one shorter rehearsal before an additional public performance of the piece developed in the workshops. This totalled 6 hours with each group. The music lessons at CCCC are 40 minutes in length each. To match the time available with LMVC and WBBB, therefore, it was decided that there would be 6 workshops with the music class totalling 4 hours, leaving 2 hours for the final joint workshop with ONYC. ONYC only had time for one rehearsal, and they needed time to learn the music (that would be co-created with the music class) during this rehearsal. Therefore, it was decided that a joint rehearsal with ONYC and CCCC would be an additional 2-hour session as a part of the total 6 hours. This meant that each research project would consist of a total of 6 hours of workshop time each, even though this time was not uniformly distributed across the workshops. The following timetable summarises these details:

Figure 3.6 – Co-creative workshop timetables.

Workshop	LMVC	CCCC	WBBB
1	3-hour workshop	40-minute workshop	2-hour workshop
2	3-hour workshop	40-minute workshop	3-hour workshop
3		40-minute workshop	1-hour rehearsal and performance
4		40-minute workshop	
5		40-minute workshop	
6		40-minute workshop	
7		2-hour joint workshop with ONYC	
Total time	**6 hours**	**6 hours**	**6 hours**

The other aspect that was necessary to maintain consistently across all the three projects was the music that would be first exposed to each group. This is important as it represents the first time that a musical response was likely to be made and so the musical material that stimulated this response should be as similar as possible for each group. This musical response is not the same as the purely conceptual reactions that were generated during the process concerning narrative content in the introductory workshops. As explained in Chapter 2, all the groups had experience of singing simple hymn tunes. Therefore, as a unifying starting point for each group a new hymn tune setting the text 'New Every Morning' was composed, as shown below in **Example 3.1**. The use of this hymn reflects Evison's 'Level 1' category for relational composition with choristers presented in **Figure 3.2**. Given the information about the musical experience of each group gathered in the introductory workshops, it was anticipated that the different groups would render this hymn tune slightly differently: WBBB in full harmony (but without the lyrics), LMVC in perhaps one or two parts and CCCC singing the melody line in unison. However, the exact aptitudes of the different groups could be much more accurately assessed in their response to a piece of music written especially for this purpose – it might be the case, for example, that CCCC could manage a few harmony parts. The introductory workshops provided basic and sketchy information, but the exact experience and confidence of the groups when presented with new music could best be assessed in practice. Providing each group with the same music would allow for comparisons of their differing abilities and an analysis of how these differences influence the composition of larger sections of the community opera later in the process.

Example 3.1 – Oliver Rudland, *New Every Morning*.


New Every Morning
Adagio
New eve - ry mor-ning is the love our wa-king and up - ri - sing prove; Through
6
Sleep and dark-ness safe - ly brought, Re - store to life, and power, and thought.

The text written by John Keble was chosen as it is quoted in the assembly scene in the novel *A Kestrel for a Knave* (1968) by Barry Hines on which the film *Kes* was based.[35] However, the text was re-set specially for the workshops to create musical material that could be easily sung by each group. For example, the top part spanning an octave from D-flat to D-flat is in a range that could easily be sung by unbroken/half-broken voices, as well as (when transposed an octave lower) by both the tenors and basses of a male voice choir, without taxing the voices too much. Furthermore, when scored for a brass band (where the majority of instruments are in B-flat) most parts are written in E-flat major (as opposed to the D-flat major presented in concert-pitch above) which allows each part to sit in a very comfortable tessitura suited to the abilities of a standard amateur brass band (see hymn scored for band in **Appendix 3**). The response of each community group to the hymn tune thus provides as common a starting point as is possible in the circumstances (and one that can be learned either by rote or via musical notation, or a combination of both) for the ensuing co-creative activities and one growing out of each group's musical abilities and previous experience.[36]

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[35] Barry Hines, *A Kestrel for a Knave* (London: Penguin Books, 1969), p. 47

This chapter has examined the methodological issues that were necessary to conduct the research projects as well as the attendant preparations stemming from this examination. These included how the projects were recorded (qualitative foregrounded ethnographic observations together with audio recordings and materials gathered in the workshops), the measures that were decided upon to mitigate the inaccuracies of memory, and the development of a new conceptual framework to assist assessment of the co-creative outcomes. Alongside these considerations were those aspects that needed to be held in common for each project to improve the effectiveness of subsequent analysis, which generated a timetable for the workshops and a common musical starting point for the co-creative activities. From this point onwards, as outlined in Chapter 2, the co-creative activities in each project developed according to the responses of each group in conjunction with the researcher, which is the main substance of this research. Previous accounts of co-creative workshops outlined in Chapters 1 and 2 (and the shortcomings in their observations) provided a series of questions (see **3.3** above) that will now be explored in the following three chapters as the workshops are documented.

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[36] The composition of this hymn tune is an example of Observative Co-creativity from the framework (**Figure 3.3**), evolving out of inactive creative involvement and indirect musical participation with the three community groups. The integration of hymn tunes or chorales into a larger musical context to facilitate community involvement is by no means a new invention. Britten revitalised this practice in two influential community works *St Nicholas* (1948) and *Noye's Fludde* (1957), see: Paul Kildea, *Benjamin Britten: a life in the Twentieth Century* (London: Penguin, 2013), p. 333. This was a restoration of a performance practice inaugurated by Felix Mendelssohn who used the technique much earlier in his oratorios such as *St Paulus* (1836). This itself was an idea Mendelssohn adopted from J.S. Bach's *St Matthew Passion*, which he famously resurrected at a concert in Leipzig in 1829 and which spawned a whole new genre of such 'civic oratorios'. See: Richard Taruskin, *Music in the Nineteenth Century* (New York: Oxford University Press, 2005), pp. 163-174. Bach's use of chorales in his passions were rooted in the theology and practice of the Protestant Lutheran Reformation which prioritised the inclusion of the community in all aspects of worship, especially musical involvement, and out of which the chorale written for community involvement arose in German towns like Strasbourg, see: Daniel Trocmé-Latter, *The Singing of the Strasbourg Protestants* (Surrey: Ashgate, 2015), pp. 2-14.

CHAPTER 4

Chapters 4, 5 and 6 document the three research projects with the three community music groups that took place following the decision to use *A Kestrel for a Knave* as the community opera's overall narrative, a decision which was itself shaped by the introductory workshops with the CCCC music class and LMVC (but not WBBB), as outlined in Chapter 2. Each chapter adopts a similar structure: First, the basic features of each community music group are presented in tabulated form. Second, the characteristic features of the community music groups that influenced the co-creative approach in each project are discussed in greater detail and with more context. Third, an account of the role of the community music leaders in the co-creative approach is described. Fourth, an ethnographic account of how the materials devised during the workshops is presented with detailed musical examples. Fifth, an explanation is given of how the co-created materials were then integrated into an operatic context for the community music groups to perform. Sixth, an analysis of the ensuing passage of operatic music is provided using the Four Forms of Co-creativity framework, allowing the four research questions to then be addressed. Finally, some reflections are made regarding the particulars and differing outcomes of each project.

4.1 Basic features of CCCC music class

Community group	Year-9 Music Class from Corpus Christi Catholic College (CCCC), later combined with the Opera North Youth Chorus (ONYC)
Community music leader	CCCC School music teacher
Age-range:	13 years (later 11-16 years)
Number of participants	10 (later 23)
Class schedule	40-minute class per week
Rehearsal environment:	Small classroom equipped with 4-octave electric keyboards connected to computers on which MuseScore software is operated

4.2 Features of LMEP that influenced the co-creative approach

The introductory workshop with the music class was important for ascertaining the interests and musical capacities of the class; providing information on how to shape and plan the following workshops. These included the following three key points:

1.) The concept of a Football Chorus. This, as discussed, was the theme that reflected an interest from the largest number of participants in the class as well as overlapping with LMVC's interests. It also provided a good solution as how to integrate the class later with ONYC; two vocal parts representing two football teams during a football match; which would also provide the dramatic scenario for the chorus.

2.) How to proceed musically. As stated at the end of Chapter 3 the first musical material exposed to the class would be the hymn tune *New Every Morning* to gauge their reactions. Due to the decision to write a Football Chorus, however, it was also planned that this would be followed by an attempt to learn the well-known popular Leeds United Football Club song *Marching on Together* (*MOT*) composed by Mason and Reed (1972) to provide some football-related stimulation.

3.) How to proceed creatively; all the participants possessed some very basic keyboard skills stemming from the fact that they all worked on individual electric keyboards that were organised on the worktops around the class. Singing and playing the piano with a single hand was a common experience for all the class during music lessons, as was singing communally during assembly. These commonly held skills and practices could potentially be integrated into the co-creative process. The class were also accustomed to using notation software

(MuseScore) for compositional exercises on computers placed behind the keyboards. This was therefore another practice that could be incorporated into the workshops to assist co-creativity.

4.3 Role of the CCCC school music teacher

In this project the music teacher thought it most effective to play a supporting role, providing a sounding board off which to bounce ideas, to make recommendations in response to developments, and to assist (rather than lead) the class through the process. As mentioned, in response to the decision of the class to co-create a piece based around a football theme it was decided to initially engage the class in a performative manner by learning to sing and play the Leeds United anthem *Marching on Together* (*MOT*). Consequently, the music teacher pointed out that there was a recent Bhangra cover version sung in Punjabi by Jinder Jade (2020), written to celebrate the football club's recent promotion to the Premier League entitled *MOT Fans Gonde Boliyan*.[1] The teacher highlighted that Bhangra music is on the current GCSE music syllabus and so it was decided that the class would also engage with this cover version so as to provide a stylistic alternative to the original, and one that might perhaps represent a contrasting musical idiom reflective of the ethnic diversity of the class.[2] The cover version also provided another overlap with the classes' previous musical experiences.

During the sessions involving performance the teacher would also sing or play the keyboards to provide support participating alongside the music class, instead of leading from the front. In the sessions involving improvisation documented below, the teacher acted alongside the researcher by also working one-to-one with members of the class to encourage their improvisations. At crucial moments in the overall process – in particular the decision to write football lyrics and then base the co-creative activities on one-to-one rather than group improvisations – the teacher provided confirmation that these were the most effective steps to take as the workshops progressed.

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[1] Jinder Jade, *Leeds United: Bhangra song celebrates Premier League promotion* (2020): https://www.bbc.co.uk/news/uk-england-leeds-53567112. [retrieved 23.01.23].

[2] N.B. Bhangra is a style of popular music associated with the Punjabi diaspora in Britain.

4.4 Ethnographic diary of LMEP workshops

The following passages are from an ethnographic diary written immediately after each workshop which took place over the course of several weeks (see **Appendix 1**).

Workshop 1 (3rd November 2020)

- The class were taught to sing *New Every Morning* with the teacher directing and myself playing the hymn at the piano. The class were able to sing the tune (learning from rote) and enjoyed this process (see **Recording 4.1** below). Attempts to sing the alto harmony part along with the soprano melody were however less successful and felt rather awkward. The attempt to sing in harmony was abandoned by the teacher and myself fairly quickly, as the class were evidently not enjoying the process.

Recording 4.1 – Hymn tune sung by CCCC music class.
https://soundcloud.com/oliverrudlandresearch/cccc-hymn

- Moving swiftly on to the next exercise to maintain the interest of the class, the football song *MOT* was taught to the class with assistance of word sheets (see **Appendix 4**). Before singing the song, an audio recording of the original version was played to the class which seemed to appeal to them. Learning to sing the song (in the same fashion as the hymn tune) produced a much more fulsome response and the class clearly enjoyed singing it, especially since some of them knew it already from attendance at Leeds United games.
- Following *MOT*, I played an audio recording of the Bhangra version to the class which made many of them laugh. Participant Two in response to *MOT Fans Gonde Boliyan* responded "that is going on my play list!"; they clearly appreciated the song.
- Stylistic variations in the music between the cover version and the original were discussed, particularly the different approaches to rhythm. An attempt to sing along to the audio recording of the song was made but this proved impossible for the class to pick up because of the language. Instead, I asked the class to use their instruments (mostly on the electric pianos and a couple on acoustic guitars) to improvise a melody on top of the recording of the Bhangra version. Again, the results were lacklustre and most of the class did not seem to know quite how to approach this exercise as they did not know any of the chords, scales etc. for the music; some were able to pick up on rhythmic elements, but the overall sound was cacophonous.
- As a consequence of Workshop 1, I decided to focus the following workshops around the original version of *MOT*. This was because it was the only song that the class sang with real energy, perhaps more interesting to them than the hymn but also containing clear melodic contours sung in English that they could pick up, unlike the cover version. However, given the positive reaction of some of the class to the Bhangra version and

its rhythmic appeal, I decided to keep the idea of integrating some Bhangra features later in the process (see Chapter 8). I also decided that all the vocal parts for the class would be monophonic with no harmony as learning harmony took too much time and risked losing the class's interest; one of the strengths of *MOT* was the simple crowd-like tune.

Workshop 2 (10th November 2020)

- We began the workshop by singing *MOT* again, revising the music and learning the words for the second verse; the song had not lost any of its appeal. For this workshop I produced a greatly simplified notated version of *MOT*, dividing the music clearly up into 'melody with lyrics' and 'chords' (see **Appendix 4**).
- The class learned to play this simplified version at the keyboards with some reading the music and some learning by rote. Each participant received individual attention from myself and the teacher with some playing the melody and some playing the chords. At the end of the workshop everyone played *MOT* in unison at the keyboards with myself playing all the parts from the piano, which was generally successful with most of the class keeping the logic of the music together.
- This process took time, but the class took to the activity, including those with no formal keyboard tuition. The guitarists took enthusiastically to this exercise as playing chords to accompany a tune was something they could appreciate. Overall, my sense was that breaking the song down into its simplest elements was interesting to the class and caught their attention as, when explained, it revealed how the music functions to them.

Workshop 3 (24th November 2020)

- I rehearsed *MOT* again with the class either singing or playing the keyboard parts depending on individual preference (some did both). Towards the end, vocal and keyboard improvisation was encouraged. This was accomplished by removing the melody line and simply playing the chordal accompaniment with myself supporting on the piano by adding the bassline. With the teacher's assistance, who added some improvisations of her own to the accompaniment, I encouraged the class to take turns at improvising above the accompaniment using the simplified notated version as a guide.
- A few participants added layers of ostinatos, but these were lacklustre, and most participants contributed nothing at all, some simply started laughing when they attempted to improvise. Again, like the improvisations above the Bhangra version, it felt awkward, and the participants seemed to lack an understanding of how to proceed or a lack of confidence to do so as a group or individually as a part of a group, even though on this occasion they were provided with performance preparation and sheets containing musical information to assist which they had previously worked on.
- In the second half of the workshop a different approach was adopted; the class were asked to write some short lyrics of their own as the basis for their own football songs, which they wrote down on pieces of paper. The class took this well and all members produced a short lyric of some kind.
- The lyrics were read out by individual participants to the rest of the class with ideas for improvements to individual lyrics discussed as a group. Again, the response was enthusiastic and the teacher contributed a few ideas which greatly energised the class.
- This was an important workshop as it revealed that this particular group of participants were not confident enough at group improvisation to utilise co-creative activities (such

as those outlined by Shahryar). Despite substantial stimulation (provided by the musical examples) and encouragement (provided by both me and the teacher), attempts to get the group to improvise were timid and often completely unresponsive. To play to the class's strengths and experience, therefore, it was decided, following workshop 3, that the co-creative activities would be captured and developed by one-to-one vocal/keyboard assisted singing.

Workshop 4 (1st December 2020)

- I gave the class participants word-processed versions of their lyrics on a single sheet of paper with the lines of text interspersed with gaps in which to make notes of their musical ideas. The class were then asked to improvise around their lyrics in search of a melody or musical material to fit their lyrics. These improvisations involved both the use of the keyboards and the voice on an individual basis with support provided one-to-one by myself and the teacher. The class were encouraged to make notes of their melodic ideas, either in the form of 'squiggly lines', letter names of the notes from their melodies or in musical notation.
- The participants responded very well to this task and all of the class members composed some kind of melody (and some with accompanying chords) in response. One noticeable feature of this exercise was that it was difficult for the participants to note down rhythmic features of their improvisations. It was necessary, therefore, for me to listen to what they were improvising and to assist in the transcription process.

Workshop 5 (8th December 2020)

- The class were given transcriptions of their melodies in music-processed format uploaded to the computers using musical notation software with individual playback facilities. The class were then able to play back their melodies to themselves.
- I then asked all the participants to listen to their individual melodies and to sing along with them on an individual basis and to make adjustments (especially to the rhythm) or add any musical details that they felt might improve them with the aid of MuseScore.
- I went around the class and asked each participant if their melodies conformed with "what they want", helping them to make small adjustments to capture their musical intentions, which required a certain degree of interpretation on my part.

Workshop 6 (15th December 2020)

- With all the participant's musical contributions refined and collected, the Football Chorus was composed using the co-created melodies and integrating them all (N.B. this process is discussed in greater detail below).
- The chorus is rehearsed by the class assisted by an accompanist from Opera North and the response from the class was very positive. They were generally thrilled to see their musical melodies integrated into the composition and kept calling out "this is my bit" when participants sang sections containing their own co-created melodies.
- Some adjustments were made to the Football Chorus shaped by the response of the class to singing their parts, such as fine tailoring some of the melodic contours (see below). Towards the end of the workshop, two of the participants started making the exclamations "Oh My God!", and the abbreviation "OMG!" in jest during the concluding bars of the song when a goal is scored. This struck me as a good dramatic

reaction to the music at this point and so I subsequently integrated this gesture musically into the chorus.

Workshop 7 (20th October 2021)[3]

- The class from CCCC joined the ONYC at their rehearsal space in the Howard Opera Centre, Leeds, to rehearse the chorus. The class sung the parts of Team A, which consisted of their co-created melodies, and the ONYC sung Team B, an accompanying vocal part developed partly out of ideas from the co-created melodies.
- The ONYC were easily able to pick up the music for their part, but it took a while to learn the details and to find a good balance when superimposing the two vocal parts onto one another. The chorus was greeted with enthusiasm by ONYC who were intrigued by the co-created nature of the song and enjoyed the two team football approach.
- At the suggestion of the music director of ONYC each group spread themselves across the rehearsal room singing their respective parts at one another like two teams or crowds during a football game. This process generated various spontaneous adjustments to the way in which the chorus was sung, particularly a persistent use of staccato during various passages. These changes were subsequently integrated into the chorus (see below).

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[3] The almost year-long gap between Workshop 7 and 6 was due to the 2020 Covid-19 Pandemic. However, the pandemic did not substantially impact upon this research project which proceeded in every other way as planned.

Below are three examples of materials co-created during the workshops by three participants laid out in order:[4]

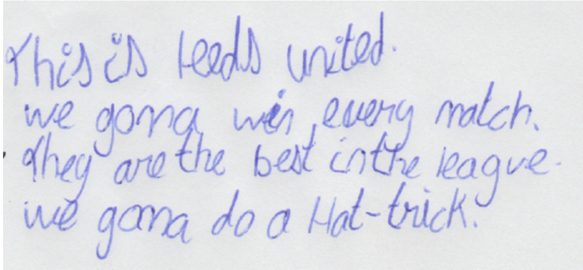
1.) Lyrics written in Workshop 3.

2.) Sketches setting the lyrics written in Workshop 4.

3.) The refined melodies developed on MuseScore during Workshop 5.

Example 4.1 – Participant One's co-created melody.

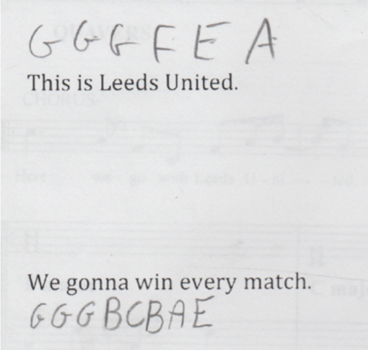
Lyrics



This is leeds united.
we gona win every match.
they are the best in the league.
we gona do a Hat-trick.

This is Leeds United.
We gonna win every match.
They are the best in the league.
we gonna do a Hat-trick.

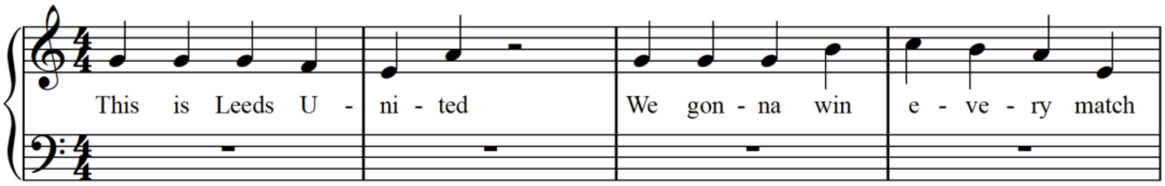
Sketch



GGGFEA
This is Leeds United.

We gonna win every match.
GGGBCBAE

Melody



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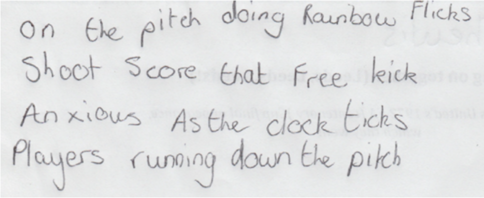
[4] The lyrics and ensuing melodies for all the participants can be seen in **Appendix 5**. The evidence provided has been through the University of Leeds's ethical review process (FAHC 20-024) and has the full permissions of the participants and their guardians for inclusion in a published context; for these reasons the names of all participants are identified anonymously.

Example 4.2 – Participant Two's co-created melody.

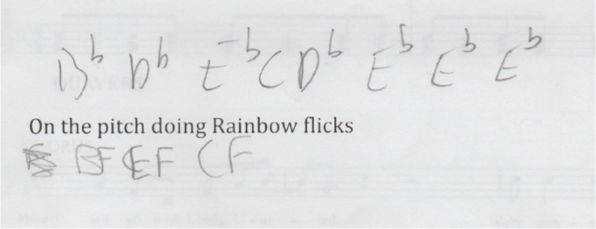
Lyrics



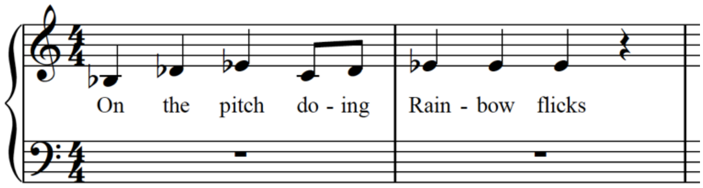
On the pitch doing Rainbow Flicks
Shoot Score that Free kick
Anxious As the clock ticks
Players running down the pitch

On the pitch doing Rainbow Flicks
Shoot Score that Free kick
Anxious As the clock ticks
Players running down the pitch

Sketch

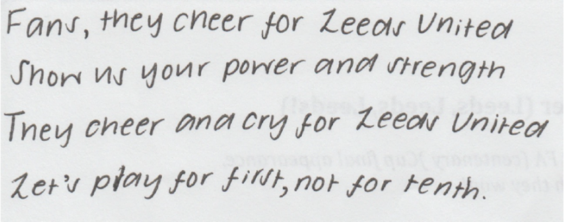

Bb Db Eb C Db Eb Eb Eb
On the pitch doing Rainbow flicks
B F E F C F

Melody


On the pitch do - ing
Rain - bow flicks

Example 4.3 – Participant Three's co-created melody.

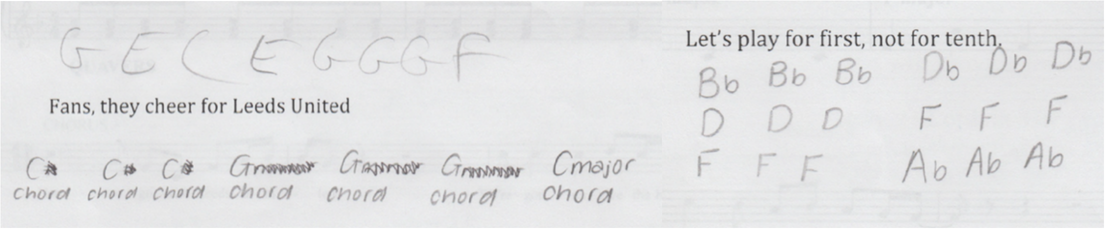
Lyrics



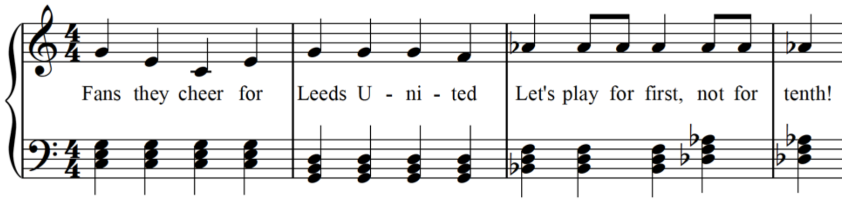
Fans, they cheer for Leeds United
Show us your power and strength
They cheer and cry for Leeds United
Let's play for first, not for tenth.

Fans, they cheer for Leeds United
Show us your power and strength
They cheer and cry for Leeds United
Let's play for first, not for tenth.

Sketch


G E C E G G G F
Fans, they cheer for Leeds United
C# chord
C# chord
C# chord
G chord
G chord
G chord
C major chord
Let's play for first, not for tenth.
Bb Bb Bb Db Db Db
D D D F F F
F F F Ab Ab Ab

Melody

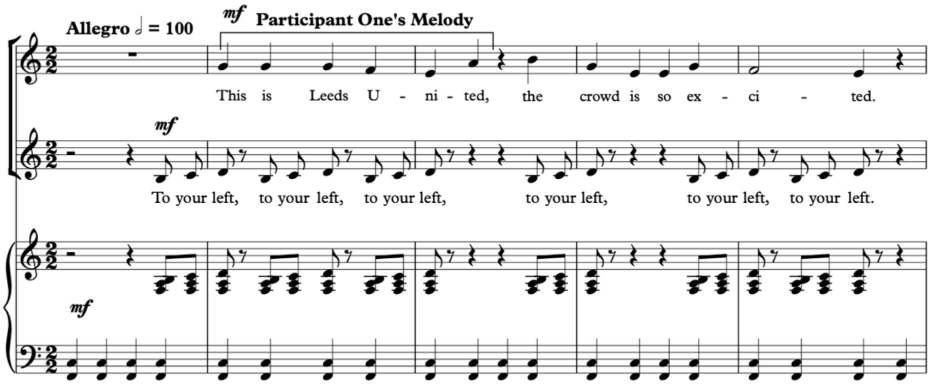

Fans they cheer for
Leeds U - ni - ted
Let's play for first, not for
tenth!

4.5 Incorporating the LMEP co-created elements into the operatic chorus

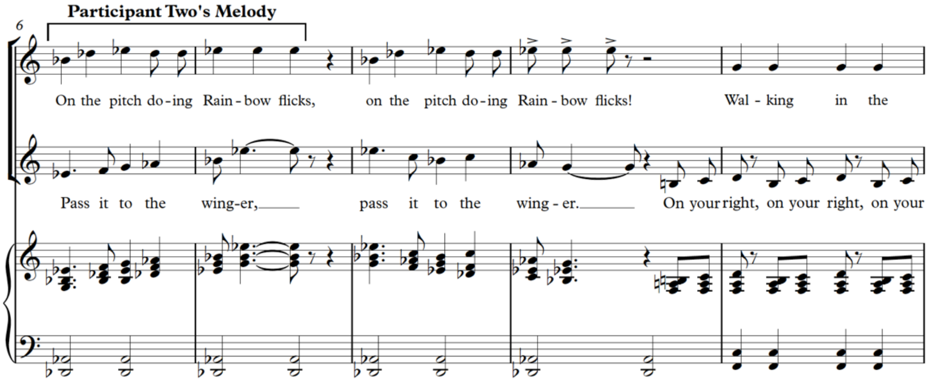
Following Workshop 5 all the melodies were amalgamated and the chorus was composed; not only integrating the co-created melodies but shaped in such a way as to grow out of them.[5] The following three extracts are used as examples for an analysis of the compositional process.

Example 4.4 – Three extracts from the Football Chorus Sketch (**Appendix 6**)

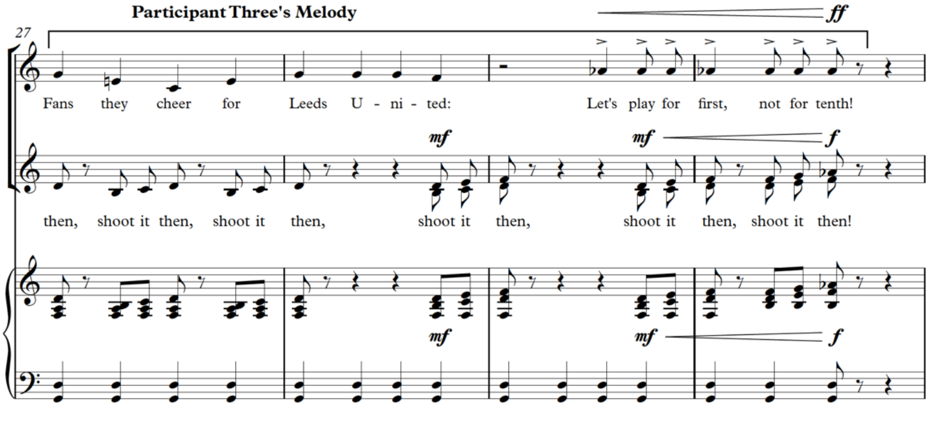
Extract One (bars 1-5):


Allegro 𝅗𝅥 = 100
mf
Participant One's Melody
This is Leeds U - ni - ted, the crowd is so ex - ci - ted.
mf
To your left, to your left, to your left, to your left, to your left, to your left.
mf

Extract Two (bars 6-10):


Participant Two's Melody
6
On the pitch do-ing Rain-bow flicks, on the pitch do-ing Rain-bow flicks! Wal - king in the
Pass it to the wing-er, pass it to the wing - er. On your right, on your right, on your

Extract Three (bars 27-30):


Participant Three's Melody
ff
27
Fans they cheer for Leeds U - ni - ted: Let's play for first, not for tenth!
mf
mf
f
then, shoot it then, shoot it then, shoot it then, shoot it then, shoot it then!
mf
mf
f

---

[5] The complete Football Chorus Sketch workshopped by CCCC and ONYC can be seen in **Appendix 6**.

From a harmonic perspective, the most fundamental way in which the co-created melodies shaped the chorus was the tendency of participants to compose music either on the white notes of the keyboard, or on the black notes, due to their limited keyboard skills. Consequently, the participants tended to write either diatonic phrases in C (e.g., Participant One), or pentatonic phrases centred around E-flat (e.g., Participant Two). The accompaniment, therefore, was written to alternate between an F Lydian tonality to fit the diatonic phrases and an E-flat Dorian tonality to fit with the pentatonic phrases.[6] The raised fourth (B-natural) in the F Lydian tonality providing both a more interesting yet compatible white note context than C major, and one that when juxtaposed against an E-flat Dorian tonality created a shift that has the effect of emphasising the back-and-forth nature of the football-playing dialogue. Participant Three, however, did move from white to black notes, and so this melody could be used as an arresting dissonance (A-flat in the F Lydian harmony) to bring the music to a dramatic caesura at bars 29-30, whilst also retaining the sense of urgency expressed in Participant Three's lyrics 'Let's play for first, not for tenth'.

In terms of rhythm, the participants produced melodies mostly made up of simple crotchet and quaver patterns derived from the speech patterns of their lyrics. To create a matching texture to fit this tendency, therefore, the accompaniment was also primarily built of simple crotchet and quaver figurations. As for motivic construction, Participant Two's stepwise rising melody and its distinctive two-quaver, crotchet pattern (**Example 4.5**) on the words 'do-ing Rain-' (from 'on the pitch *doing Rain*bow Flicks') provided the basis for a similar rising figure in the accompaniment for the Team B vocal parts and accompanying texture. The music set to the words 'to your left' (bars 1-5), 'on your right' (bars 6-10) and 'shoot it then' (bars 27-30) all use this motif (see **Example 4.4)**, which aptly conveys the shouts and calls of football players within the same team calling to one another for the ball.

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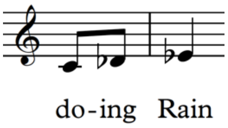
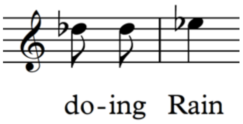
[6] This approach in fact mirrors a technique common in early 20th century composition. For example, Ravel's *Jeux d'eau* juxtaposes F-sharp and C triads shaped partly due to the advantage of using the black keys in the left hand and white keys in the right, which assists the idiomatic writing for solo piano. See: Richard Taruskin, *Music in the Early Twentieth Century* (New York: Oxford University Press, 2005), p. 116.

Example 4.5 – Participant Two's stepwise rising melody with its distinctive two-quaver, crotchet pattern.



However, later during Workshop 6, Participant Two's melody setting the original words ('on the pitch *do-ing Rain*-bow flicks') kept being sung as two repeated quavers on the same note (D-flat) followed by an E-flat, and not a rising three-note figuration moving from C through D-flat to E-flat (**Example 4.6**).

Example 4.6 – Participant Two's stepwise rising melody altered in performance (and sung an octave higher).



This repetition (see bars 1- 6) was retained in the score for Workshop 7, as it felt better suited to the chorus, as well as on other occasions when Team A sing Participant Two's melody.[7] Additionally, during Workshop 6 two participants spontaneously inserted the exclamation "Oh My God!", and the abbreviation "OMG" (as noted below). The way in which the participants exclaimed "Oh My God" approximately matched the extensive use of the two-quaver, crotchet rhythm present in participant two's melody so it was a simple matter to incorporate this exclamation into the texture of the concluding bars of the chorus (see **Example 4.7** below), mirroring the way in which the exclamation was made during the workshop.

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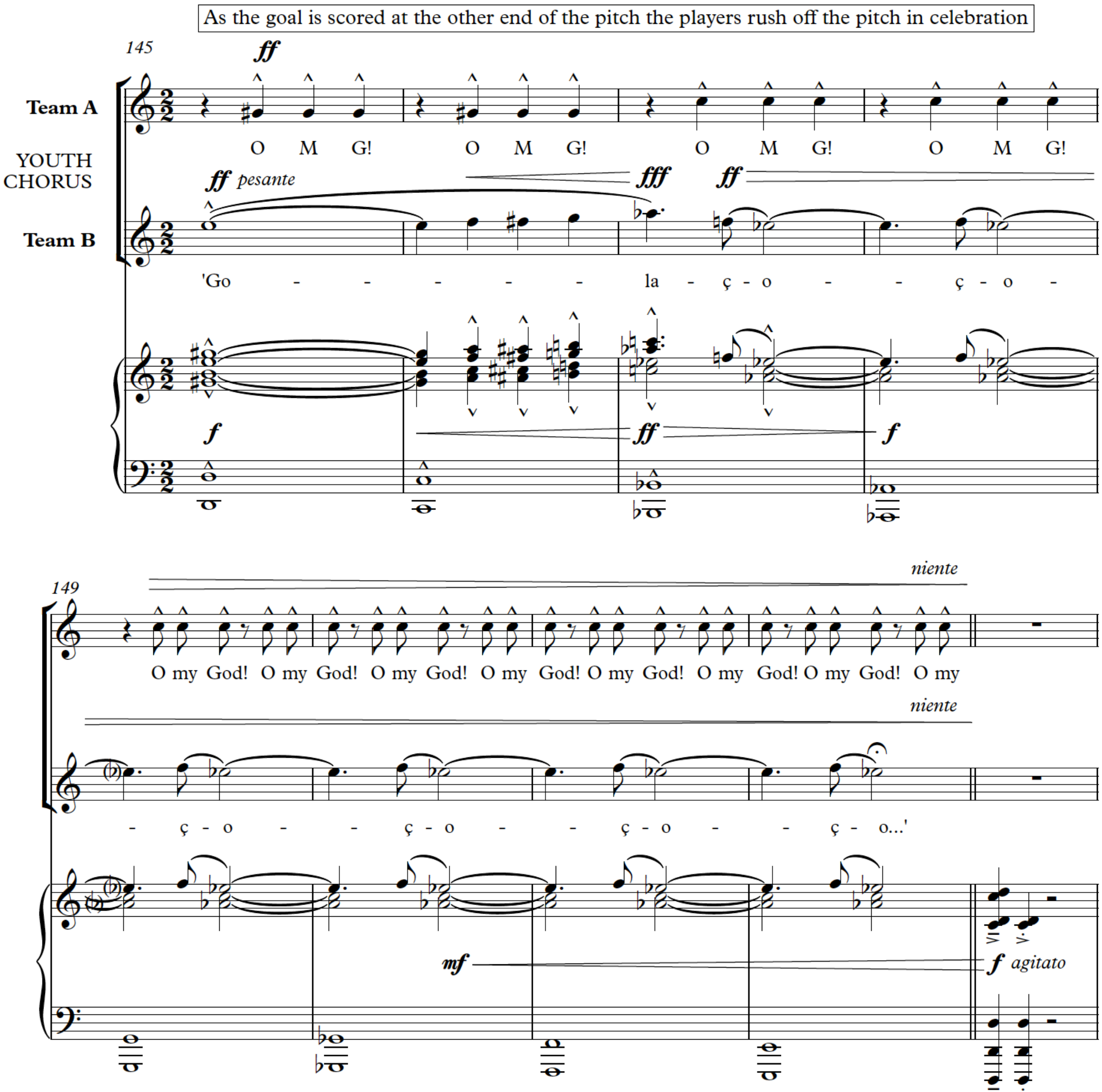
[7] Participant Two's melody was also written an octave higher to suit the general vocal ranges of the class, although in rehearsals the option to sing the part in either octave was left to individual choice. This choice was retained in the finished score, see: Act II, Scene Three, bars 832-983.

Example 4.7 – Concluding bars of the Football Chorus with "OMG" exclamations added.


As the goal is scored at the other end of the pitch the players rush off the pitch in celebration
145
Team A
YOUTH CHORUS
Team B
ff
O M G! O M G! O M G! O M G!
ff pesante
fff
ff
'Go - - - - - - la - ç - o - - ç - o -
f
ff
f
149
niente
O my God! O my God! O my God! O my God! O my God! O my God! O my God! O my
niente
- ç - o - - ç - o - - ç - o - - ç - o...'
mf
f agitato

Finally, during Workshop 7, a tendency evolved to sing the figuration staccato thus shortening the third crotchet to a quaver. This alteration, which also suited the dramatic sense of the music, was retained in the final score as can be seen by the use of quavers followed by a quaver rest in the place of a crotchet in the Team B vocal and accompanying parts in **Example 4.4**. Such adjustments demonstrate a layer of co-creativity introduced by the combination of ONYC with the music class in the final workshop. A recording of a complete run-through of the Football Chorus from Workshop 7 shows this process in action:

Recording 4.2 – Football Chorus sung through by CCCC music class and ONYC.

https://soundcloud.com/oliverrudlandresearch/football-chorus-sing-through

4.6 Analysis of the co-creative elements in LMEP project

The above demonstrates a process whereby the class were led step-by-step towards a point that enabled them to contribute to the creative content of an operatic chorus, despite their limited musical experience and knowledge as performers and composers. In many ways this is an instance of Higgins' (2012) definition of community music as 'an active intervention between a music leader or facilitator and participants.'[8] It shows in musical detail the practical steps taken to achieve a creative outcome, that is, what is involved in such an intervention. It also shows the specific processes involved when co-creating melodies with a class of school children, which were missing in Barber's (2015) account of a similar situation. Generally, this consisted of close one-to-one or small group work with the child participants to interpret their vocal or keyboard improvisations as a melody, which began with them saying or singing some pre-written text. This is perhaps how Barber also produced his co-created melody which can clearly be seen to match the rhythmic patterns and inflections of the text 'we are going to set a trap on you!' seen on **Example 1.1**.

---

[8] Lee Higgins, *Community Music: In Theory and in Practice* (New York: Oxford University Press, 2012), p. 3

Analysing these co-creative elements using the Four Forms of Co-creativity framework is presented below:

Figure 4.1 – CCCC music class and ONYC workshops: Four Forms of Co-creativity framework analysis.

THE FOUR FORMS OF CO-CREATIVITY	**Inactive creative involvement**	**Active creative involvement**
Indirect musical participation	*Observative Co-creativity* Composition of the accompaniment for the chorus e.g., the often-repeated figuration in bars 6-9 with a single melodic line.	*Consultative Co-creativity* Alteration of Participant Two's figuration (**Example 4.5**) and added staccato effect to quaver patterns.
Direct musical participation	*Responsive Co-creativity* Suggestion for a chorus about attending a football game. 'Oh My God' and 'OMG' exclamations added to the chorus. Following the suggestion of the music teacher and response of the class, the use of Bhangra rhythms in the orchestration of the chorus (see Chapter 8).	*Collaborative Co-creativity* Nine lyrics with melodies integrated into the chorus co-created on a one-to-one basis with the music class, music teacher and researcher. The subsequent structural alternations between 'white note' and 'black note' harmonies in the chorus.

The four research questions can therefore be addressed as follows:

Figure 4.2 – CCCC music class and ONYC workshops: answers to research questions.

1.) What will be co-created in each workshop, and why?	• Melodies evolving out of lyrics suggested by the idea of a Football Chorus due to the collective experience of the class playing football.
2.) What techniques are used to co-create musical materials, and why?	• Lyrics and melodies written on a one-to-one basis with the music teacher, as this suited the abilities, experience and confidence of the class, who were not comfortable with group improvisation. • Followed by revision of these melodies on MuseScore, with which the class also had prior experience.
3.) How do social and cultural factors impact upon the co-creative process?	• The chorus was based around the idea of a football game set in a school reflecting the workshop environment. • Contemporary colloquialisms such as 'OMG' and an additional Bhangra rhythmic flavour to the orchestration was suggested by interaction with the class and music teacher. • The co-creative elements were very simple due to the low level of musical experience of the class evolving out of basic singing and keyboard skills, as well as a basic knowledge of MuseScore.
4.) How does the co-creative process shape the ensuing creative outcome?	• Melodic contours evolving out of texts written by the class shaped principal motives in the chorus. • The shifting in harmony from F Lydian tonality to a E-flat Dorian tonality due to the use of black and white keys during the co-creative process created the effect of emphasising the back-and-forth nature of football-playing dialogue.

4.7 Reflections on co-creativity suggested by LMEP project

Every aspect of a group and their environment (which will be different for every project) can influence the creative outcome, which in this case was the general musical experience of the class, the instruments and technology they use in class, and their general cultural knowledge such as football chants or Bhangra music, as well as colloquialism such as 'OMG'. Even their limitations – such as the keyboard skills of participants – can play a role in structuring the ensuing music.

Group improvisation is not always appropriate for young participants as outlined by Shahryar (see Chapter 1). This is perhaps because improvisation depends to a great extent on prior musical knowledge which participants might not possess (i.e. what scales to improvise on, what forms on which to base an improvisation etc.) and on the confidence to do so in front of others.[9] From this observation it could be argued, more generally, that co-creative workshops have to adapt as they go along to the responses of participants, and if certain techniques do not work in a particular setting, then other approaches should be found – as was the case in this project.

The co-creation of melodic material can be generated in different ways. As well as group improvisation, there is also the effect of the transcription process on melodies improvised individually by participants because, when melodies are noted down with the assistance of a composer, the transcription process is subject to a degree of interpretation. Creativity in these circumstances is therefore distributed between the participant and the composer. Furthermore, when integrated into a chorus the transcribed melodies must be adjusted to make them compatible in a new context. There are also the alterations that happen when a piece is applied in a performance setting and these group changes can occur either consciously (as in the staccato quavers) or spontaneously (as in the melodic adjustment made to **Example 4.5** producing **Example 4.6**), i.e., Responsive co-creativity as described in **Figure 3.3**.

---

[9] The importance of prior musical knowledge and experience for musical improvisation has been argued by K. Anders Ericsson, Kiruthiga Nandagopal and Roy W. Roring, 'Giftedness reviewed from the expert-performance perspective', *Journal for the Education of the Gifted, 28*(3/4) (2005), 287-391.

In the role of music leader or researcher, a composer’s own instincts cannot be entirely separated from the overall creative outcome. The decision-making process regarding what contributions are absorbed (or not) into the process, how precisely different contributions are incorporated, and the decisions made on behalf of a group (such as a project’s overarching concept) are all made by the composer. Ultimately, therefore, the influence of the composer cannot be separated from the co-creative process. However, elements entered into the chorus that would not have happened if an operatic chorus had simply been composed in isolation. For instance, lyrics like ‘rainbow flicks’ and the musical consequences of setting this phrase collaboratively with both an individual participant and then the group. Additionally, there is also the intermediary influence of the community music leader (in this case the music teacher), whose suggestion to incorporate Bhangra musical aspects into the process, and input during the one-to-one improvisations to encourage the music class, also played a role in shaping the chorus.

From a dramatic perspective, the co-creative process also had the consequence of generating an aesthetic quality to the music that matches the dramatic situation – in this case it gives the impression of children playing football with a rough-hewn style that suggests the shouts and cries of the game. At both the surface level of lyrics and musical contours, and the structural level of group reacting to group, the co-creative process, therefore, infused the operatic chorus with dramatic authenticity.

CHAPTER 5

5.1 Basic characteristic features of WBBB

Community group	Waterbeach Brass Band (WBBB)
Community music leader	Conductor/Music Director
Age-range:	16-60 years
Number of participants	c. 25 (though varies from week to week)
Class schedule	One 3-hour rehearsal per week
Rehearsal environment:	Large hall in a community centre with drum kit.

5.2 Features of WBBB that influenced the co-creative approach

The operatic repertoire is replete with examples of integrated stage bands of varying types, such as the background music that accompanies the party scene in Mozart's *Don Giovanni* or the onstage military brass music in Shostakovich's *Lady Macbeth of the Mtsensk District*. There are also the countless examples which function as dance music; from dance interludes in the 'tragédie lyrique' operas of Lully to the offstage dance music in Britten's *Peter Grimes.*[1] Community opera has followed this practice by integrating onstage band elements suited to their plots. For example, Jonathan Dove's *In Search of Angels* set during the English Civil War includes the entrance of a samba band procession to represent the arrival of Oliver Cromwell's Army.[2] As discussed in Chapter 2, it was decided that the brass band would be integrated into the community opera as an onstage band appearing as a part of the drama because the story is set in a Yorkshire coalmining town around the 1960s – it was in the context of such industrial communities that Brass Bands evolved.[3] In particular, the band would appear playing swing music to accompany a dance in a pub scene. This worked for three reasons: First, contemporary dance music was often replicated like this in such social settings and so suited the historical setting of the story.[4] Second, arrangements of compositions by Duke Ellington and Glenn Miller are familiar to the band, for example those arranged by Elgar Howarth.[5] Third, and most importantly, the use of a 1950s swing style akin to the big band arrangements of Benny Goodman or Glenn Miller would facilitate the use of improvisation during the workshops (unlike those arrangements played by the band where all the 'solos' are transcribed and read directly from notation) to explore all the forms of co-creativity. Moreover, there are no documented accounts of how improvisatory techniques can be employed during a workshop with a band to generate musical materials that are then integrated into the score of a community opera. It is likely, for example, that a good deal of the actual fabric of the music supplied by the Peterborough Community Samba Band for *In Search of Angels* was generated through improvisatory methods routinely practiced by the band, but there is no written record of this.

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[1] Carolyn Abbate and Roger Parker, *A History of Opera: The Last Four Hundred Years* (London: Penguin Allen Lane, 2012), p. 104.

[2] Kathryn Deane 'In Search of Peterborough', *Sounding Board: The Journal of Community Music* (Summer, 1995), 12-15.

[3] Trevor Herbert, *The British Brass Band: A Musical and Social History* (London: Oxford University Press, 2010), pp. 4-17.

5.3 Role of the WBBB conductor

The conductor of WBBB played a leading role in most, though not all, of the workshops. The conductor directed the band in the warm-ups using the hymn tune and when rehearsing the backing music for the subsequent improvisation sessions. During the improvisation sessions, the researcher conducted the band whilst the conductor assisted by indicating to the various players when it was their turn to take a solo. The conductor was not involved with devising the exercises and materials for the improvisation sessions, or with the composition of the hymn tune, backing music or Latin dance music, but played a significant role in the interpretation of these passages of music, adding tempo changes, rubato and performance embellishments such as the heavy use of vibrato and 'doodle-tongue' which, as documented below, were subsequently integrated into the score as performance directions. As with the CCCC music teacher, the WBBB conductor also provided encouragement to the band when embarking upon an unfamiliar practice.

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[4] For instance, the Bryntaf 'Usherettes Jazz Band' that was made up of miner's wives which performed at dances and functions in workingmen's clubs in the Aberfan and Troedyrhiw valleys in the postwar period. See: David Hall, *Working Lives* (London: Corgi Books, 2012), p. 74.

[5] For example, 'In a Sentimental Mood' composed by Duke Ellington (1899-1974) and arranged by Elgar Howarth for brass band published by Winwood Music (WO.0137).

5.4 Ethnographic diary of the WBBB workshops

The following passages are from an ethnographic diary written immediately after each workshop which took place over the course of two workshops (**Workshop 1 and 2**), a rehearsal and a public performance (**Workshop 3**). The first workshop acted concurrently as the introductory workshop that had already been conducted with the other two groups.

Workshop 1 (25th October 2021)

- The band began the workshop/rehearsal by playing the new hymn tune I had prepared for them. The band were able to sight-read the hymn in all four parts almost perfectly on a first attempt and seemed to enjoy it. There were a few minor errors in pitching and tuning, so the hymn was played three times. On the third time it was played almost perfectly, as follows:

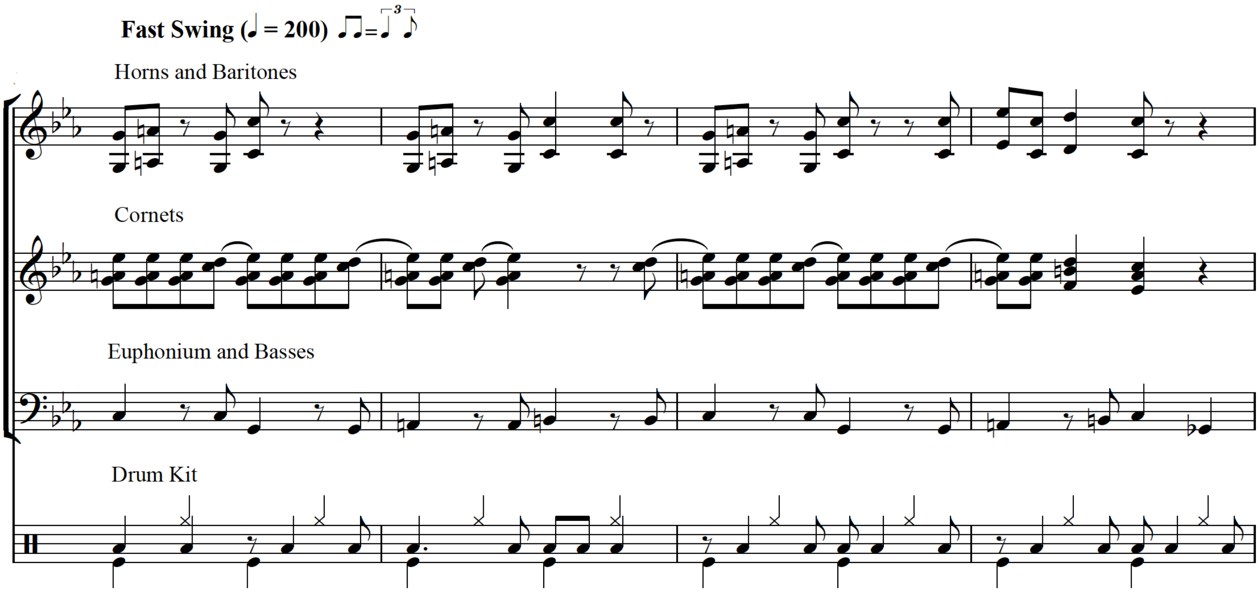
Recording 5.1 – Hymn tune played by WBBB.
https://soundcloud.com/oliverrudlandresearch/wbbb-hymn

- Rendering the hymn tune so quickly confirmed for me that the band could sight-read music of a good standard in rehearsal without problems. Additionally, the Soprano Cornet player easily handled the slightly more advanced descant part written in its higher register towards the end of the hymn (see **Appendix 3**), suggesting that this part could be written to mimic a 'lead' trumpet part from a swing band arrangement.
- The band also responded very adeptly to changes of tempo (see **Recording 5.1**) revealing the effective way in which the players responded to gestural instructions supplied by a conductor.
- The band then proceeded with their normal schedule, during which they rehearsed *Hungarian Dances* (Brahms), *Waltz No. 2* (Shostakovich), *Cuban Overture* (Gershwin). This last piece confirmed for me the experience the band had of playing in 'jazzy' styles.
- During a break in the rehearsal, therefore, I discussed the idea of improvisation with the band members. Most of the members had very little experience with improvising but were generally enthusiastic about incorporating some into a workshop for a new piece written for the band. Some were more reticent than others, but none were against the idea in principle.
- One member suggested writing something in a 'Latin' idiom as well, similar to the *Cuban Overture* they had just played as this piece was one of the bands favourites. This suggested to me the idea of following the swing band dance number with several other dance numbers in (approximately) contemporaneous styles: a 1940's 'Latin America' number, a 1950's 'Rock 'n' Roll' number, a 1960's Brazilian 'Bossa Nova' number.

> For the brass band, therefore, I decided to prepare an additional 'Latin' number for the next workshop.

To provide the basis for an improvisation workshop some backing music in a 1950s swing style was composed akin to the big band arrangements of Benny Goodman or Glenn Miller, except scored for brass band.[6] The music for this arrangement was itself developed from materials created in previous co-creative workshops with the CCCC music class (see Chapter 7). This was written to encourage 'call and response' exchanges in the group activity known as 'trading fours' or 'trading eights' and to provide plenty of scope for group improvisation.[7] It was also written to mimic the ways in which Goodman had arranged songs by, for example, Louis Prima which were then elaborated upon by Goodman's big band 'in the band room', that is to say the equivalent of an improvisatory co-creative workshop.[8] The following is an excerpt from the backing music presented in short score for convenience with the different sections of the band labelled:

Example 5.1 – Swing band backing music for brass band, bars 1-4.



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[6] It is common practice for group improvisations to be based on a simple song or 'standard'. See: R. Keith Sawyer, *Group Creativity: Music, Theater, Collaboration* (New Jersey: Lawrence Erlbaum Associates, 2003), p. 31.

[7] The terms 'trading fours' and 'trading eights' refers to the practice of improvising short 4-bar or 8-bar long phrases (generally in common time) in short succession in a call and response fashion, see: Paul Berliner, *Thinking in jazz: The infinite art of improvisation* (Chicago: University of Chicago Press, 1994), pp. 369-370.

[8] See: Sheila Tracy, *Talking Swing: The British Big Band* (Edinburgh: Mainstream Publishing, 1997).

Workshop 2 (1st November 2021)

- Following a warmup with the hymn tune again, the band rehearsed the backing music I had composed for them directed by their conductor. The band took well to the music, obviously enjoying it and were able to play it confidently after about half an hour's rehearsal:

Recording 5.2 – Swing band backing music played by WBBB.
https://soundcloud.com/oliverrudlandresearch/brassbandexcerpt-1

- Given that the band were not very experienced at improvisation I decided to begin the co-creative workshop with some initial exercises using techniques familiar to community musicians. First, in order to introduce the band to the experience of playing away from notated music, the individual players were invited to contribute notes to a tutti cluster chord, making their way from the lowest instruments up to the highest:

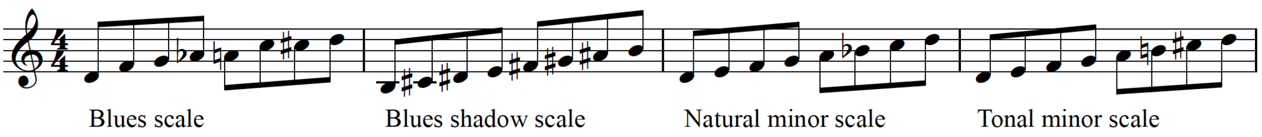
Recording 5.3 – Improvised cluster chord played by WBBB.
https://soundcloud.com/oliverrudlandresearch/brassbandexcerpt-2

- This was done several times to explore different combinations and harmonies. The band were easily able to accomplish this, so I moved quickly on to the next exercise. Next the band were asked to elaborate around their chosen notes and to improvise freely as a group and using any pitches they liked.

Recording 5.4 – Free improvisation based on cluster chord played by WBBB.
https://soundcloud.com/oliverrudlandresearch/brassbandexcerpt-3

- Again, the band responded with confidence and an aptitude for the group improvisation exercises and were enjoying the experience, making jokes and laughing between the exercises. I was also confident that the band could produce some pleasing and appropriate swing band style improvisations given the themes they produced during the free improvisation.
- Therefore, following these free exercises I handed out some preprepared scale sheets to assist improvisation with the backing music. These were transposed to fit all the different instruments such as the following:

Example 5.2 – Improvisation scales for Solo Cornet/Flugelhorn in B-flat.



- The four scales were included the 'blues scale' - notes from which would, in general, sit comfortably on top of all the backing music. Additionally, a 'natural minor' scale and 'tonal minor scale' (both from the melodic minor scale in C minor) were added – notes from which could be used to increase the sophistication of the improvisations. The fourth scale – which I term a 'Blues shadow scale' – is a major scale consisting (as much as possible) of the notes *not* in the 'blues scale' (which works out as a scale starting a minor third lower), and thus generally dissonant with the backing music. This was added to encourage the players to be inventive and not to get stuck on any one set of pitches.

- These scales were then used as the basis for another collective improvisation, this time with the drummer playing in the background to keep up the rhythmic momentum, and the conductor indicating to different sections of the band (Trombones, Horns, Cornets etc.) to take the lead at the improvisations at different moments:

Recording 5.5 – Collective improvisation by WBBB based on scale sheets.
https://soundcloud.com/oliverrudlandresearch/brassbandexcerpt-4

- Once again, the band responded very well to the exercise with different players clearly engaging in improvisational 'conversations' with one another [as can be heard on **Recording 5.5**]. The Soprano Cornet player seemed especially confident and able to lead other players in the improvisational exchanges and so I suggested to the conductor that he should lead the improvisations first.
- The band then added their improvisations on the top of the backing music, which they had already rehearsed. The conductor assisted with the process by encouraging individual players to play out at different moments. This process was repeated several times although, quite unexpectedly, the first attempt was by far the most fruitful possessing, I felt, a spontaneity and continuity that the later attempts lacked, although some passages were left empty of improvised material.

Recording 5.6 – Collective improvisation by WBBB played over backing music.
https://soundcloud.com/oliverrudlandresearch/brassbandexcerpt-5

- Following the workshop, I transcribed the solos from the recording and integrated them into the full score for brass band alongside the backing music [see **Appendix 10**]. Below in chronological order are the transcribed solos transposed for the separate instruments as indicated: [9]

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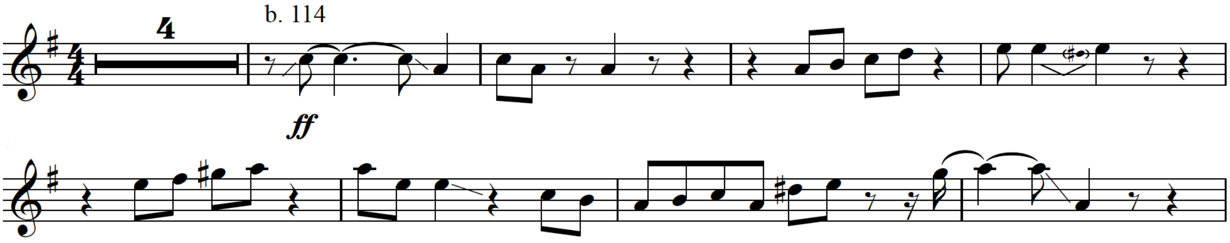
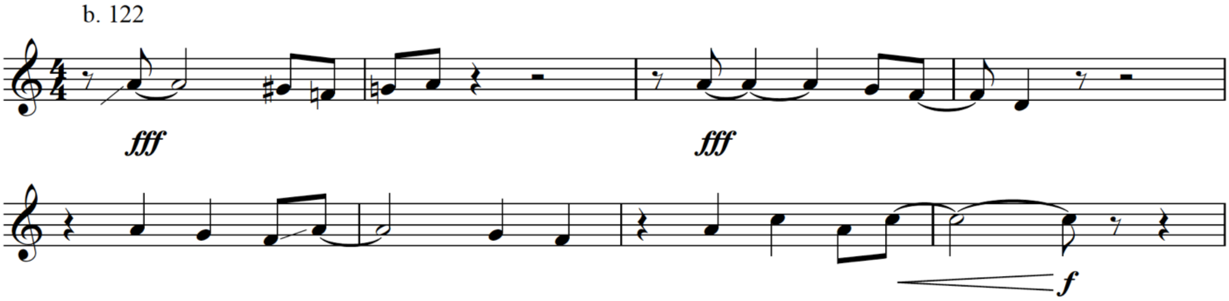
[9] All the evidence in the form of recordings and transcriptions provided here has been through the University of Leeds's ethical review process (FAHC 20-024) and has the full permissions of the participants for inclusion in a published context; for these reasons the names of all participants are identified anonymously.

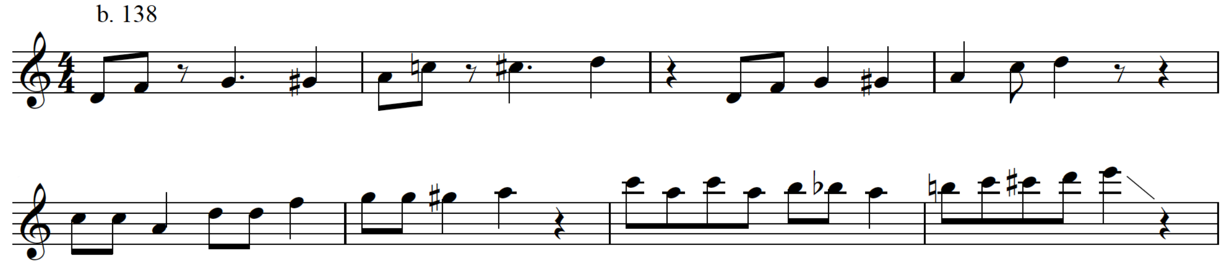
Example 5.3 – Soprano Cornet in E-flat improvised solo.



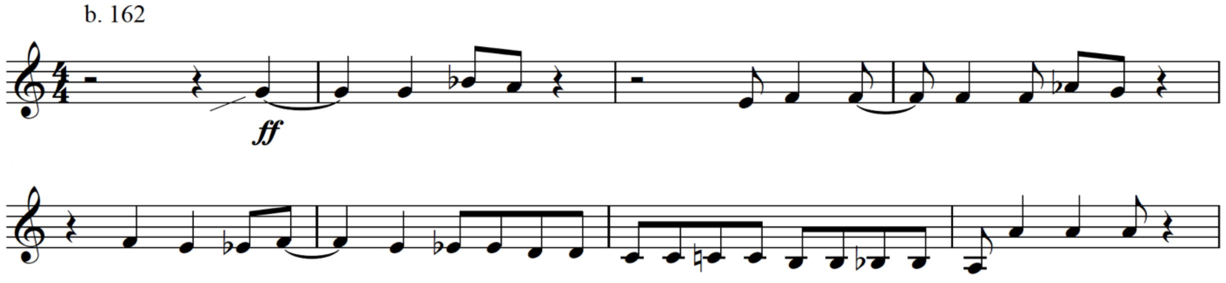
Example 5.4 – First Trombone in B-flat improvised solo.


b. 122
fff
fff
f

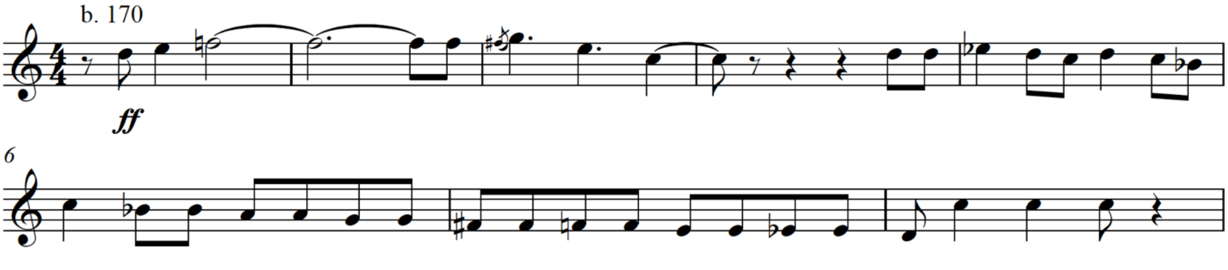
Example 5.5 – Euphonium in B-flat improvised solo.



Example 5.6 – Second Trombone in B-flat improvised solo.



Example 5.7 – Flugelhorn in B-flat improvised solo.



- It was necessary to a degree to interpret solos during the transcription process and in doing so it was noticeable that I enhanced the similarities between solos by cross-fertilising some gestures across several solos and clarifying various moments when the notes on the recording were indeterminate, thus adding my own input to the co-creative process in another form. A good instance of the cross-fertilising process is the descending chromatic runs in pairs of quavers followed by a syncopated figuration in the last three bars of both the Second Trombone and Flugelhorn parts (**Example 5.6** and **Example 5.7**). This was generated partly by the fact that the Flugelhorn player imitated the Second Trombone during the group improvisation, and partly by the fact that I observed this imitation in the recording and enhanced it when transcribing the solos.

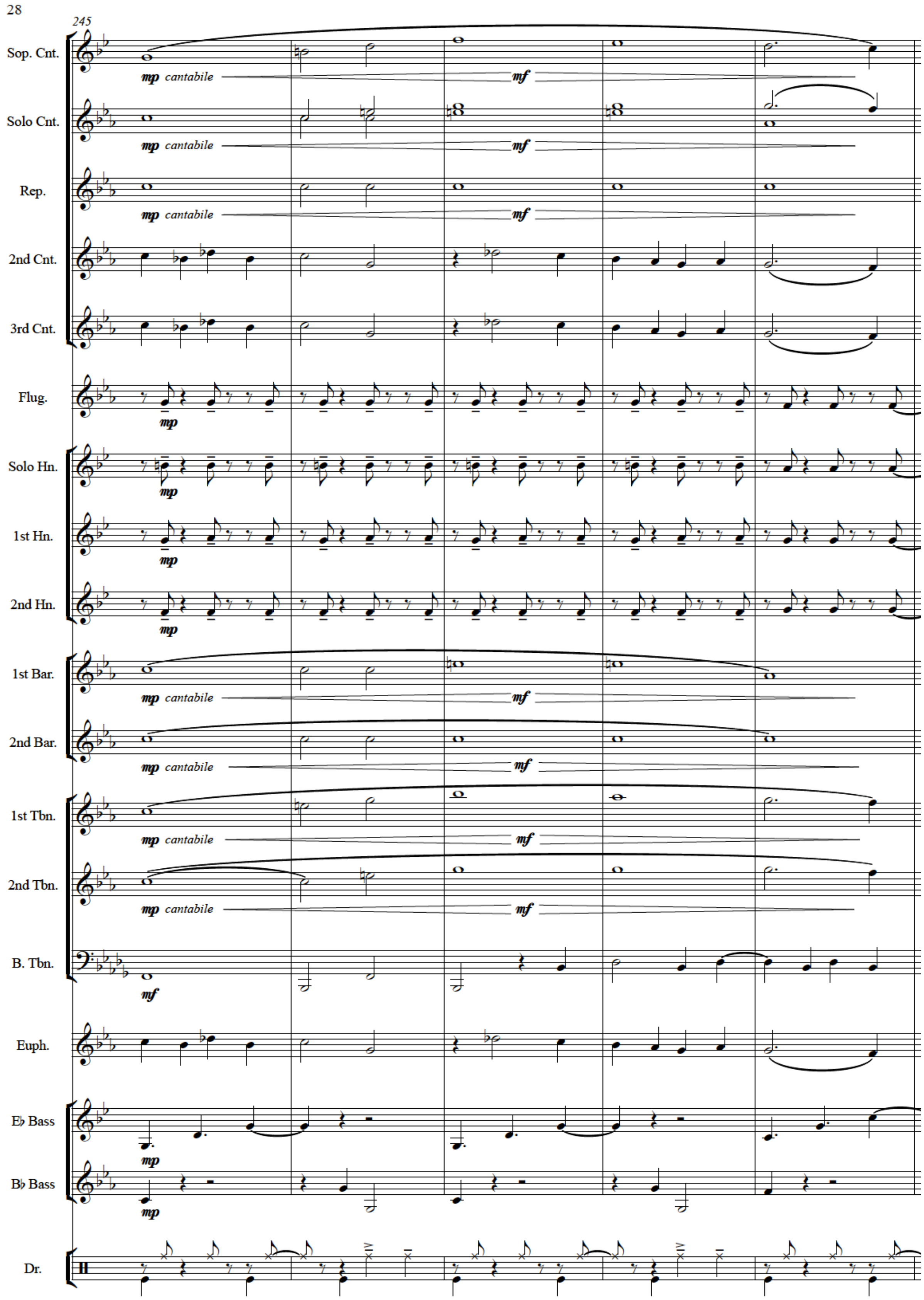
- Not all the band members were as confident at improvising during the workshop, for example the lead Solo Cornet player (as can be heard in the gap between the First Trombone and Euphonium improvisations [**Example 5.4** and **Example 5.5**] on **Recording 5.6**). Consequently, I invited players who felt less confident to take the scale sheets away from the workshop and work on their improvisations individually.

- In general, however, the band members contributed very confident and stylish solos which would work wonderfully when integrated into the full score as well as providing excellent materials for development in the ensuing opera.

- In addition to the swing number a passage in a Latin style written for the workshop was rehearsed with the band (see **Appendix 10** bars 185-334). This contained Latin syncopations in the bass and a simple harmonic structure reminiscent of this style which the band were able to pick up quickly.

- One aspect that the band picked up on to make the performance of the Latin dance number more stylistically appropriate was to add more vibrato to the music (as trumpets play in Latin music) and to add substantial rubato to phrases of a more expressive character. This the band added spontaneously, but which was also noticed by the conductor who then encouraged the band to enhance and control this interpretation of the music. This was especially the case during a 5-bar section of the music where the high Cornets, Trombones and Baritones create a rising stack of harmony as a way as to enhance the expressive nature of the melody in the low Cornets and Euphonium (see **Example 5.8** and **Recording 5.7**). These performance features were then added to the score with dynamic and expressive markings.

Example 5.8 – Latin Dance Number, *Long Hours at the Coalface* bars 245-249 (see **Appendix 10**).

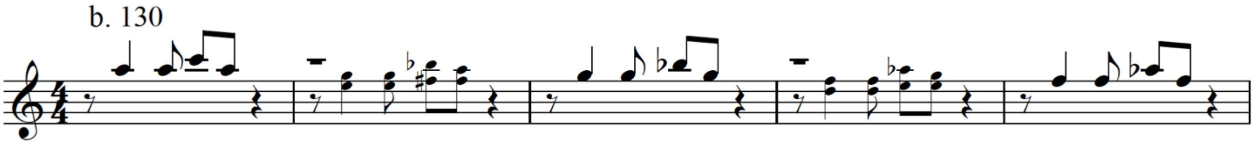

28
245
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
mp cantabile
mf
mp

Recording 5.7 –WBBB playing Latin Dance Number excerpt.
https://soundcloud.com/oliverrudlandresearch/latin-dance-number-excerpt

Workshop 3 (27th November 2021)

- Workshop 3 consisted of a rehearsal with the band preceding a public concert performance of the swing band number integrated into a collection of themes from the community opera entitled *Long Hours at the Coalface*.
- During the rehearsal the band played over the swing band number maintaining the accuracy achieved in Workshop 2. However, there was a tendency to play the quaver figurations in the cornet parts (see **Example 5.1**) too staccato, losing the swing flavour. I mentioned this to the conductor who requested that the figuration be played as tenuto-staccato pairs instead. The conductor said that American swing bands in the 1940s referred to this type of playing as 'doodle-tongue' – the sound of the word 'doodle' imitating the long-short nature of swung quavers. This struck me as a very useful term and so I told all the players to write this in their parts, subsequently adding this to the full score as well.
- Many of the players had taken away the scale sheets and refined their solos. This resulted in an even more exuberant rendition of the swing band number in the rehearsal, and I encouraged the players to keep their solos 'loose' so that this spontaneity could be retained in the public performance (see **Recording (Video) 5.9** below).
- The Solo Cornet player, in particular, had found a solution to their lack of confidence at improvisation in Workshop 2 producing the following solo:

Example 5.9 – Solo Cornet in B-flat improvised solo.



Recording 5.8 – Solo Cornet in B-flat improvised solo played with WBBB.
https://soundcloud.com/oliverrudlandresearch/brassbandexcerpt-6

- What the Solo Cornet player decided to do was to anticipate a gesture in the backing music (written above in small noteheads for clarity) by playing it a tone higher in advance of each statement in the backing music, thus extending and enhancing a descending sequential passage. This was a welcome addition as it provided some simpler material to contrast with the other improvisations, and also reflected the first four bars of the Second Trombone improvisation (**Example 5.6**), which likewise closely followed the phrasing of the sequential passage.
- Both parts nicely exemplify heterophonic elaboration as a form of development in collective improvisation and also the value of including the musical contributions by those members of the band less confident or experienced at improvisation.
- In general, the public performance came across tremendously well and the contributions of all the solo improvisations genuinely gave the impression of a live swing era dance

> band. The experience of seeing the band realising this in public (see **Recording [Video] 5.9** below) immediately helped me to envisage an operatic scene where a brass band are playing at the back of a hall with swing dancing and general chit chat taking place in front.

Recording (Video) 5.9 – Swing dance number performed by WBBB.
https://vimeo.com/690611559

The complete public performance of *Long Hours at the Coalface* integrating the Swing dance number, the Latin Dance can be seen below and other themes from *Flying Free* can be seen below:

Recording (Video) 5.10 – *Long Hours at the Coalface* performed by WBBB.
https://vimeo.com/789470210

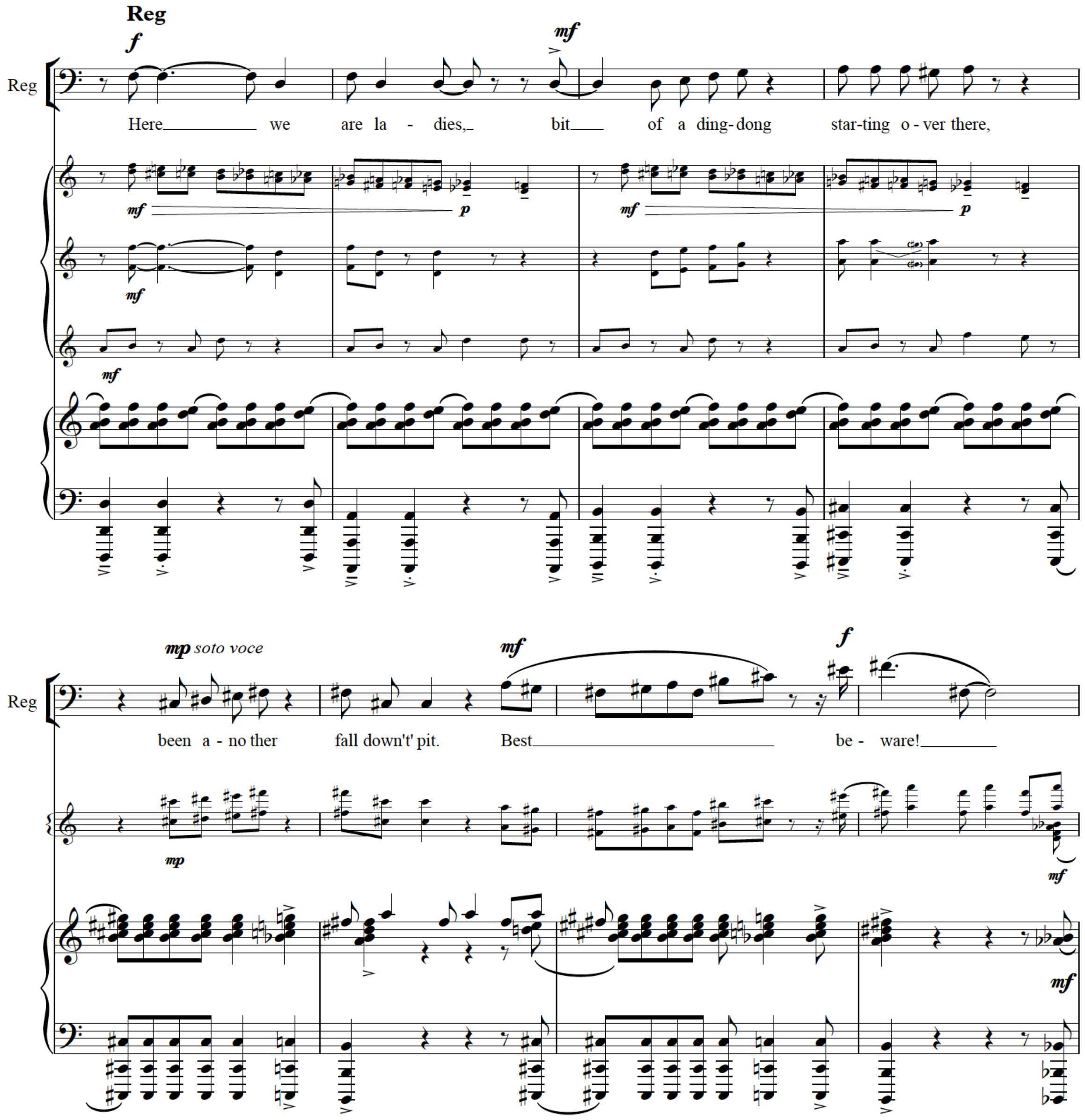
5.5 Incorporating the WBBB improvisations into a dramatic context

Following the public performance there began the process of integrating the dance numbers into the community opera. The scene in the pub referred to above begins with the swing dance number and in a staged performance would include both an onstage band and characters from the opera dancing to the music as a part of the plot. At a certain point several characters (Shelia, Debbie, Mrs Casper and Reg) retire from the dance floor to sit down, and the focus of the drama here shifts to their conversation. Reg offers to buy the other characters a drink and then visits the bar leaving the others to chat. On his return, whilst passing around the drinks, he makes the following statement:

Reg:
‘Here we are ladies,
bit of a ding-dong starting over there,
Been another fall down’t’ pit.
Best beware!’

This is set in the following manner using the Soprano Cornet improvisation (**Example 5.3**) as a basis around which the words are sculpted:

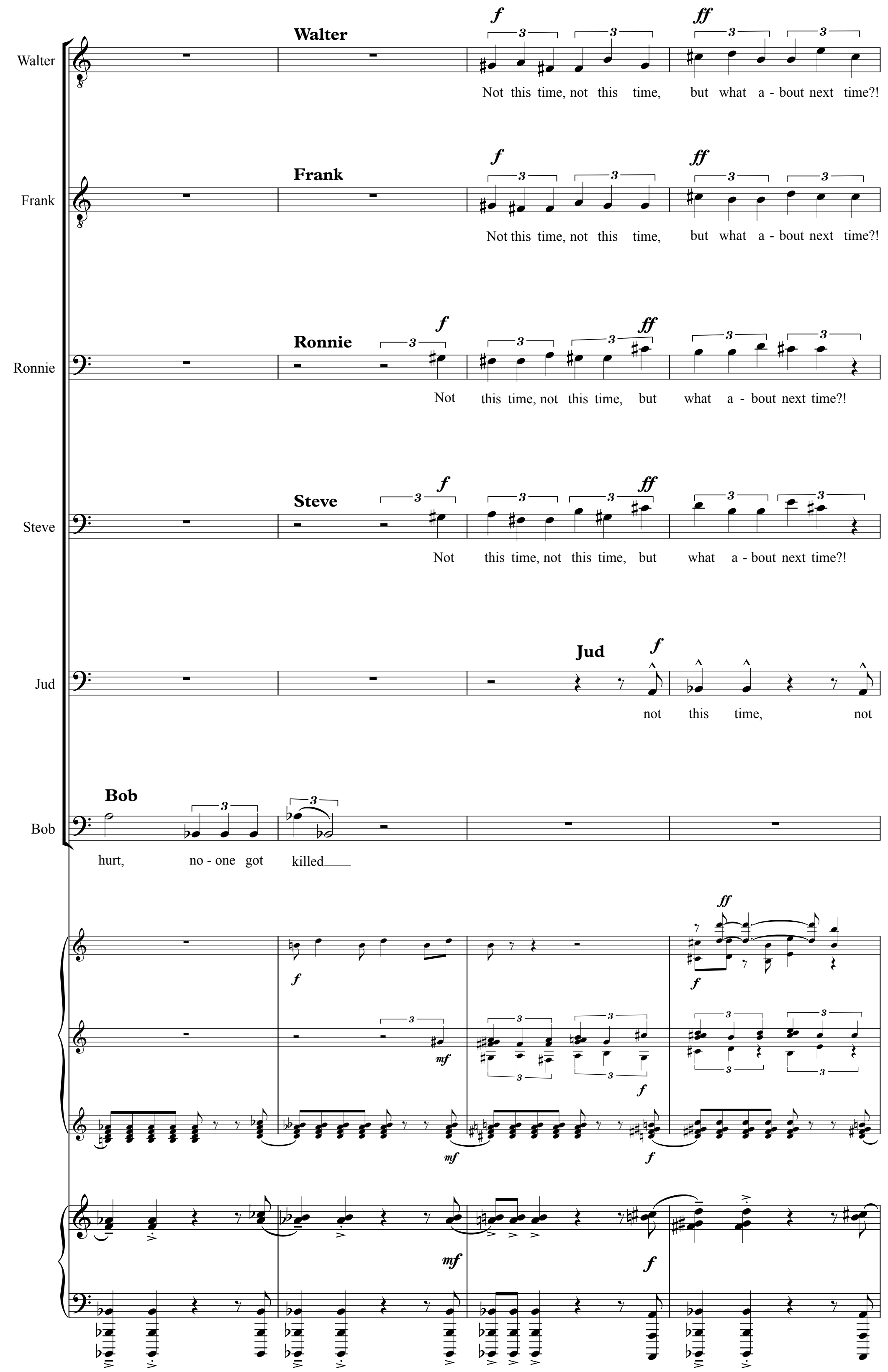
Example 5.10 – Act II, Scene Four, bars 1688-1695.


Reg
Reg
f
mf
Here we are la - dies, bit of a ding-dong star-ting o-ver there,
mf
p
mf
p
mf
mf
mp soto voce
Reg
been a - no ther fall down't' pit. Best be - ware!
mf
f
mp
mf
mf

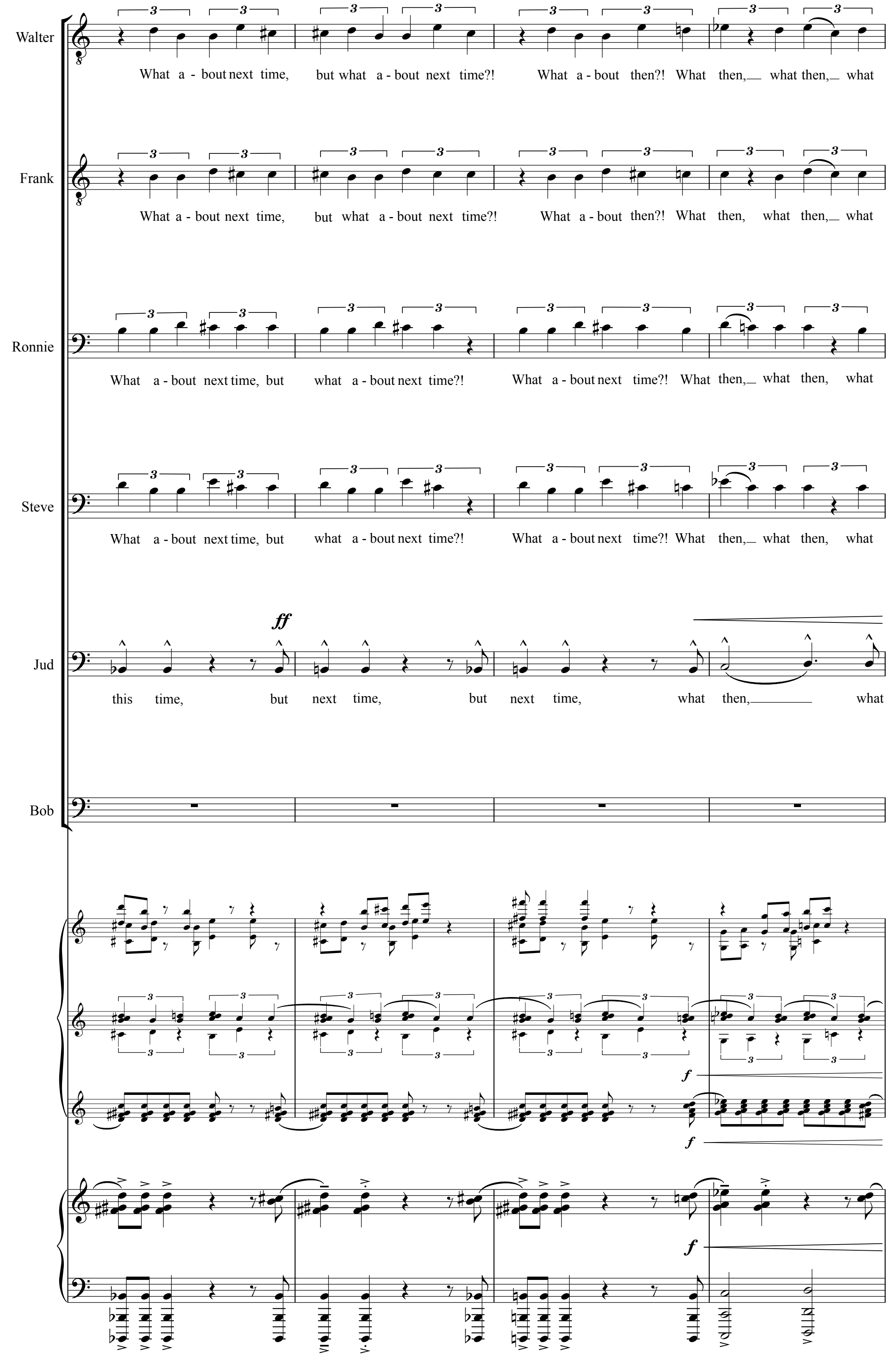
To set the text to music a few minor adjustments to the rhythm were made such as the anticipation on the word 'bit' in the second and third bars. Some of the text is extended melismatically to accommodate the whole of the improvisation, which has the dramatically appropriate effect of enhancing the urgency on the words 'best beware' by extending their length. The first system (presented in the key of D; a tone higher than the original improvisation) follows the same backing music onto which the improvisations were made, although some descending chromatic scales in the second stave down are superimposed to evoke the laughter of the other characters present. In the second system, however, the backing music introduces some fresh material which has the effect of modulating the improvisation up a major 3rd and adds also to the dramatic urgency of the text at this moment; distorting the improvisation so that the baritone voice (i.e., Reg) reaches a climatic F-sharp at the top of its tessitura on the word 'beware'. From a dramatic perspective, the overall effect of these alterations is to produce a musical tapestry where a conversation is 'taking place', behind which the swing dance music is still being 'performed' as a part of the dramatic scene. The swing band dance music, having been distorted by the content of what is being said in the drama of the situation also, therefore, provides a conduit through which the emotional content of the conversation can be conveyed.

These dramatic features continue during the rest of the scene where other conversations take place, such as an agitated dispute between a group of miners who are discussing the accident down the coalmine to which Reg had previously referred. Here the same Soprano Cornet improvisation is distorted further, culminating in a 'questioning' French Sixth sonority (F-sharp, A-flat, C, D) on the words 'what then?' where the improvisation itself is extended and tonally altered to match the harmony, as can be seen in the upper voice in the upper ossia part from **Example 5.11** below:

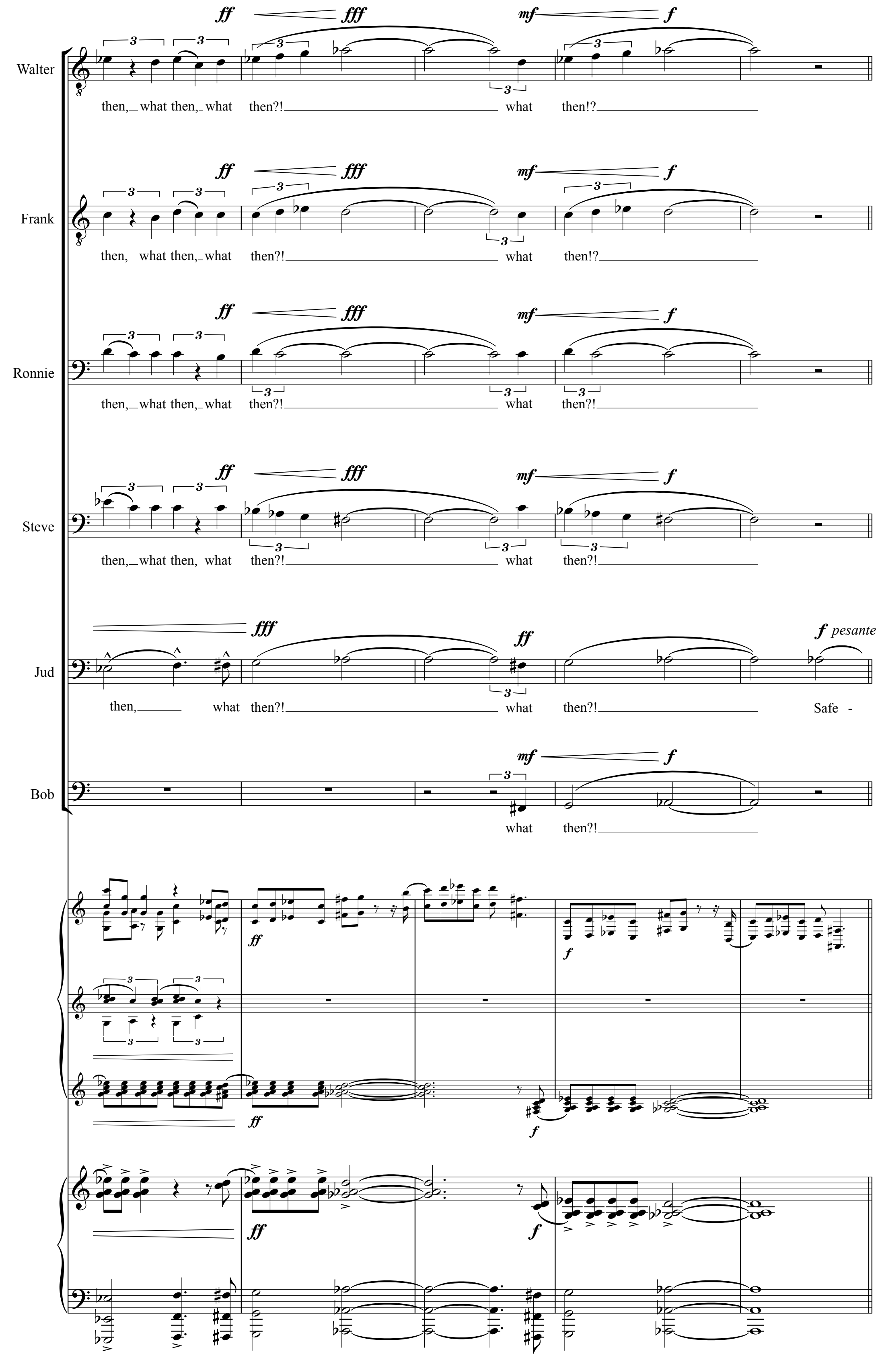
Example 5.11 – Act II, Scene Four, bars 1702-1714


Walter
Frank
Ronnie
Steve
Jud
Bob
Not this time, not this time, but what a - bout next time?!
Not this time, not this time, but what a - bout next time?!
Not this time, not this time, but what a - bout next time?!
Not this time, not this time, but what a - bout next time?!
not this time, not
hurt, no - one got killed
f
ff
mf

Example 5.11 (continued)


Walter
What a - bout next time, but what a - bout next time?! What a - bout then?! What then, what then, what
Frank
What a - bout next time, but what a - bout next time?! What a - bout then?! What then, what then, what
Ronnie
What a - bout next time, but what a - bout next time?! What a - bout next time?! What then, what then, what
Steve
What a - bout next time, but what a - bout next time?! What a - bout next time?! What then, what then, what
Jud
ff
this time, but next time, but next time, what then, what
Bob
f
f
f

Example 5.11 (continued)


Walter
Frank
Ronnie
Steve
Jud
Bob
ff
fff
mf
f
f pesante
then,_ what then,_ what then?! what then!?
then, what then,_what then?! what then!?
then,_what then,_what then?! what then?!
then,_what then, what then?! what then?!
then, what then?! what then?! Safe -
what then?!
3

5.6 Analysis of the co-creative elements in WBBB project

The above demonstrates a process whereby collective improvisation exercises with a brass band facilitated a process that contributed to the creative content of an operatic scene. It shows the specific processes involved when co-creating material with a band of instrumentalists which are missing in Dove's accounts of community opera *In Search of Angels*.[10] It also reveals that community participants with some musical experience of improvisational styles (such as 'Swing' or 'Latin') are well suited to co-creative activities using group improvisation, even if they have little prior experience of improvisation. Analysing these co-creative elements using the Four Forms of Co-creativity framework is presented below:

Figure 5.1 – WBBB workshops: co-creativity framework analysis.

THE FOUR FORMS OF CO-CREATIVITY	Inactive creative involvement	Active creative involvement
Indirect musical participation	*Observative Co-creativity* Backing music written to support the improvisations partly in response to the brass band's rendering of the hymn tune and other music performed in Workshop 1.	*Consultative Co-creativity* The composition of a 'Latin' dance number to follow the swing number suggested by a member of the band and realised by the composer.
Direct musical participation	*Responsive Co-creativity* 'Doodle-tongue' expression suggested by the conductor in Workshop 3, and interpretive features (dynamics and rubato) added to the score of the 'Latin' dance number by the band and conductor.	*Collaborative Co-creativity* The improvised solos (**Examples 5.3 – 5.7**) superimposed above the backing music during Workshop 2 and incorporated by the composer (see **Appendix 10**).

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[10] Dove also worked with instrumental bands of various types in his other community operas *Hasting Springs* (1990), *Dreamdragons* (1993). His accounts of these projects, however, do not mention the activities that took place with bands in workshops either. See: Jonathan Dove, 'From the weaving-shed to the airport: experiences of writing opera for Glyndebourne and the Community', *Glyndebourne Season Programme*, (1999) 121-125.

The four research questions can therefore be addressed as follows:

Figure 5.2 – WBBB workshops: brief answers to research questions.

1.) What will be co-created in each workshop, and why?	A series of improvised melodies in a swing style due to the band's experience of this type of music and relative understanding of the necessary music theory involved.
2.) What techniques are used to co-create musical materials, and why?	A series of improvisational exercises beginning with cluster chords, free improvisation and structured improvisation assisted by scale sheets above a preprepared passage of swing backing music. These exercises suited the musical experience and theoretical knowledge of the band despite their lack of experience of improvisation itself.
3.) How do social and cultural factors impact upon the co-creative process?	Knowledge of the stylistic features of both 'Swing' and 'Latin' styles picked up through arrangements learnt by the conductor and band, as well as a general standard of musical experienced learned from music and music theory lessons.
4.) How does the co-creative process shape the ensuing creative outcome?	The improvisations shaped conversational exchanges in the operatic dialogue when applied to a dramatic context providing a conduit through which the emotional circumstances of the dialogue could be conveyed with greater alacrity and musical-dramatic realism.

5.7 Reflections on co-creativity suggested by WBBB project

The combined process of a co-creative workshop and subsequent rehearsals and performance could be described as having replicated, under controlled conditions, the circumstances of the 'band room' with live improvised performance directed by a band leader in which swing band dance music was historically brought into being. In some ways this process reflects the origins of 'Trad Jazz' itself which, as Wynton Marsalis has demonstrated, was primarily created by the fusion of late nineteenth century wind band music with techniques of 'collective improvisation.'[11] In doing so, this process assisted with generating an authentic sound to the swing dance number which mirrors both the historical period in which the opera is situated and the sociological circumstances of its setting, i.e. the adoption of brass bands in mining communities as instrumental alternatives to big bands in the postwar period.

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[11] Wynton Marsalis, *Marsalis on Music* (New York: Norton, 1995), pp. 93-118. A focus repositioned away from the 'sonic nature' of Jazz towards the social context in which it evolved (of especial concern to Marsalis in relation to his 'trad jazz' revival) is a matter that has also been of more recent interest to scholars of 'New Jazz Studies'. See: Robert O'Meally, Brent Edwards & Farah Griffin, eds. *Uptown Conversation: The New Jazz Studies* (New York: Columbia University Press, 2004).

It might be imaginable to compose music in this style without such a co-creative process, however, this would be unlikely to produce the vitality and variety of responses of working with a real musical community, especially given that this was how this style evolved in the first place. The risks of working with a brass band in this manner are that such ensembles are rarely accustomed to improvisation and prefer to read from notated parts, added to the fact that collaboration is often not easy and fraught with disagreements, tensions and contradictions. A careful, flexible, and patient process, therefore, is required to tease out different responses from individual members – especially from those less confident or experienced at improvisation. However, the rewards of this process can in some ways enhance the overall quality of the combined efforts by juxtaposing more flamboyant responses with simpler, more direct ones that can, in turn, enhance the stylistic authenticity of the ensuing music, transforming performance limitations into aesthetic and dramatic advantages. Barrett has likewise noted that it is necessary to 'work productively with these features to advance rather than hinder creative thought and activity'.[12] As these workshops have shown, this process (and the tensions involved) can be enhanced and expediated with the aid of an experienced conductor with prior knowledge of the style or approach to improvisation.

The unlikely combination of operatic dialogue and collective improvisation can be achieved successfully, perhaps, because they both involve conversational-like exchanges, something that scholars of improvisation and group creativity have often noted. As Sawyer has observed

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[12] Margrett Barrett, ed. *Collaborative Creative thought and Practice in Music* (Surrey: Ashgate, 2014), p. 8.

‘Jazz is like conversation, conversation is improvised dialogue, and improv is like Jazz’.[13] By integrating such responses into a scene for a community opera, the rewards go even further by providing musical materials through which the dramatic content of the story can be enhanced and conveyed with greater alacrity and sophistication, as well as transferring this stylistic authenticity into a dramatic realisation of the circumstances in which it was created, and thus infusing the scene with a greater musical-dramatic realism.

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[13] R. Keith Sawyer, *Group Creativity: Music, Theater, Collaboration* (New Jersey: Lawrence Erlbaum Associates, 2003), p. 29.

CHAPTER 6

6.1 Basic characteristic features of LMVC

Community group	Leeds Male Voice Choir (LMVC)
Community music leaders	Conductor and piano accompanist
Age-range:	25 – 70 years
Number of participants	40
Class schedule	rehearses once a week for 3 hours
Rehearsal environment:	church used for rehearsals with a piano for accompaniment

6.2 Features of LMVC that influenced the co-creative approach

The third co-creative project, following the introductory workshop with the Leeds Male Voice Choir (LMVC), combined techniques from the previous co-creative projects with the music class and WBBB. This was due to several factors. First, like the CCCC music class, LMVC consists of members who have some music reading ability and some with none. However, unlike the music class, they are all experienced at learning to sing in harmony as a group, at public performance, at learning to sing music from memory, and some members even have experience of vocal improvisation. Second, LMVC are a large group and so like WBBB would be less exposed individually in performance and so perhaps more confident at group improvisation. Unlike WBBB, but like the music class, LMVC make use of technologically assisted learning (i.e., MIDI recordings to learn their parts). The above factors therefore situate LMVC somewhere in between the music class and WBBB: LMVC possess more expertise and confidence than the music class, but not the ability like WBBB to read straight from the music without preparation. Additionally, as a vocal group the co-creative materials (like the music class but unlike WBBB) produced by LMVC could include lyrics sung to musical phrases.

Consequently, it was decided that the LMVC workshops would focus on two different approaches. The first was on a rehearsal of the hymn tune (as in the other projects) and a ‘Coalminers’ Chorus’ written in response to the choir’s suggestion for a story related to their history (see Chapter 2). The second was devoted to some improvisational exercises shaped by the experiences and outcomes of the first workshop. This was also necessary because the exact abilities and features of LMVC were not known in detail (i.e., precisely how complex could the music be, and how long would it take the choir to learn music they had not seen before) from the earlier introductory workshop (see Chapter 2) because here the choir only rehearsed music they had already learned and not new music unfamiliar to them. However, due to the success of generating materials by beginning with composing lyrics with the music class, and the success of co-creating operatic dialogue facilitated by group improvisation with WBBB, it was anticipated that some kind of fusion of these two approaches could be used in the second workshop, reflecting the position LMVC occupies between the two other groups in terms of ability and experience.

6.3 Role of the LMVC conductor and piano accompanist

For the project with LMVC, the conductor led the first workshop during which the choir learned the ‘Coalminer’s Chorus’ and the researcher led the second workshop involving improvisation. This meant that the researcher could observe the response of the choir to the ‘Coalminer’s Chorus’ unhindered by practical involvement. However, suggestions made by the researcher during the first workshop established a relationship with the choir which provided a welcome bridge to conducting the second workshop. Once again, the presence of the community music group’s leader in both workshops provided helpful encouragement to the process. Additionally, there was also a piano accompanist who played an important role in both workshops. As documented below, the accompanist was able to provide a harmonic accompaniment which meant the choir could sing in unison in the first workshop, thus assisting with reshaping the ‘Coalminer’s Chorus Sketch’ (**Appendix 7**). In the second workshop the accompanist provided significant input by embellishing the accompaniment of the

'Coalminer's Blues' (see **Example 6.4**) with stylistically appropriate improvisations. The accompanist was, coincidentally, studying jazz piano at a UK conservatoire, and so, although not directly responsible for the generation of the improvised material, could make this process feel much more comfortable by providing a backing that would encourage improvised phrases from the choir in a blues style. This input from the accompanist can be heard on the audio recordings from the second workshop, below, e.g. **Recording 6.8**.

6.4 Ethnographic diary of the LMVC workshops

The following passages are from an ethnographic diary written in response to the two workshops, which consisted of two three-hour long rehearsals. Interspersed between the accounts of the workshops is an explanation of the materials used for the improvisational exercises.

Workshop 1 (9th January 2020)

- The workshop began with the music director of LMVC using *New Every Morning* as a warmup exercise. It took the choir about three run-throughs of the hymn to sing it correctly (for the most part), but this was easily achieved with the assistance of the accompanist highlighting the top part. I was immediately taken with what a strong and impressive sound the choir produced by singing in unison. However, the music director thought it would be best to move on to the next exercise rather than attempt to learn the hymn in harmony as it would in his opinion take too much time.

Recording 6.1 – Hymn tune sung by LMVC.
https://soundcloud.com/oliverrudlandresearch/lmvc-hymn

- The choir then preceded to begin the process of learning the 'Coalminers' Chorus Sketch' (see **Appendix 7**). This was undertaken at a very slow pace with the music director teaching each of the four melodic parts to the singers separately, four bars at a time assisted by the accompanist. After the four bars had been learned, the choir then sang them altogether in harmony before proceeding to learn the next four bars in the same manner, until all the music up until bar 25 had been learned.
- This process took about an hour, nevertheless, the choir seemed to enjoy singing the music, and did not appear to become dissatisfied with the time it took. It confirmed the approach I had taken in response to the introductory workshop and study of the repertoire that they had sung in this i.e., to carefully compose each part (especially the inner parts) so that they functioned as melodies in their own right, as much as to create harmonies between the parts. This also had the effect of producing some piquant, dissonant harmonies (e.g., the chord in quavers in bar 3 consisting of a B-flat, C, D-flat

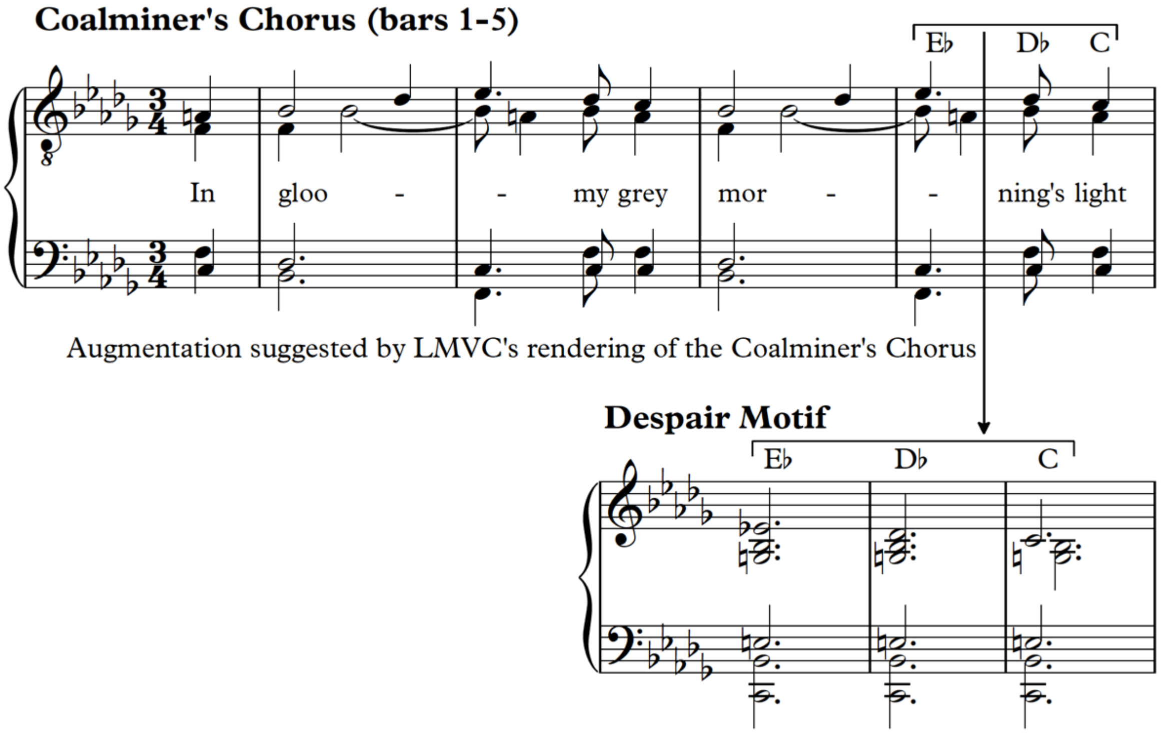
and F in close harmony (see **Example 6.2** below) which added to the appeal of the ensuing music.

- However, when bars 26-30 were reached the choir found this music very difficult to pitch when sung altogether. To solve this the music director tried a different approach by teaching each individual part a 16-bar passage as this suited the longer phrasing of this section. This approach did not however improve the results and the choir continued to miss-pitch the music, collapsing into an uncertain unison, perhaps due to the fact that the music was less melodic at this point and more harmonically driven.
- Recalling how confidently the choir sang the hymn in unison at the start of the workshop, I suggested that the choir all sing the top part in unison instead, which was to a certain extent what was happening anyway as the top part was the only one most members of the choir could pitch correctly.
- This worked very well and in fact improved the sound of the music as a strong unison line at this moment provided a nice contrast to the murkier sound created by the counterpoint in the first 24 bars. It also solved an awkward moment in the music at bar 34 where the first tenor entered and the second bass dropped out (re-entering in bar 39) as singing in unison meant such tricky entries were no longer necessary. Additionally, the harmony was retained in the accompaniment anyway which meant the logic of music here was not lost, in fact it was strengthened as the principle melodic line was highlighted by now being sung in unison.
- The choir responded immediately to this alteration; finding the music much easier to learn and maintaining singing into the second verse (as can be heard in **Recording 6.2**). Consequently, I recommended singing the first 25 bars a capella with the piano accompaniment entering for the new unison section which furthered the contrast. Again, the choir responded well to this alteration.

Recording 6.2 – 'Coalminers' Chorus Sketch' first verse sung by LMVC.
https://soundcloud.com/oliverrudlandresearch/coalminers-chorus

- One additional feature of the rendition of the Coalminers' Chorus by LMVC was the tendency of the choir to slow the tempo at the descending figuration in bars 3, 5, 7 and 9. Although not a desirable interpretation for performance, this did strongly suggest to me in the rehearsal a development of this figuration by extending it out as an expression of the coalminers' moroseness, due to the hardship of their labours. The slight miss-pitching in the singing here also suggested colouring the harmony to match (see **Example 6.1** below). The impression of the choir singing the chorus conveyed a feeling of despair to me that fed into the motif.

Example 6.1 – Derivation of the 'Despair Motif' from the Coalminers' Chorus.


Coalminer's Chorus (bars 1-5)
E♭
D♭
C
In
gloo
-
-
my grey
mor
-
-
ning's light
Augmentation suggested by LMVC's rendering of the Coalminer's Chorus
Despair Motif
E♭
D♭
C

The Coalminers' Chorus Sketch, written to suit the abilities and gestalt of the LMVC (Observative co-creativity) and subsequently modified in Workshop 1 according to how the group realised it (Responsive co-creativity), was subsequently incorporated into Act I, Scene One (bars 258-356). The Despair Motif is used in the prelude to the community opera at bars 226-229 (see **Example 6.3** below). This represents a first instance of how the co-creative activities undertaken with the community groups influenced the musical details of the ensuing score. Aside from this influence, the outcomes of the Workshop 1 also provided materials and information about characteristic features of LMVC for preparing the improvisatory activities in Workshop 2.

Given the success of the improvisatory activities with WBBB (and their suggestion for other dance numbers), it was decided to devise a similar approach for LMVC except adapted to include text-based melodies co-created with the music class. Instead of a swing style (suited to the nature of a brass band) or ‘Latin’ style, a 1950s blues or ‘boogie-woogie’ was decided upon with an extended twelve-bar blues structure similar to the famous songs *Rock Around the Clock* (1952) or *Shake, Rattle and Roll* (1954), which marked the beginning of ‘Rock ‘n’ Roll’ music during the 1950s in both the USA and UK and is emblematic of this time. This was chosen as, unlike swing style, the songs were generally vocal items and facilitated a simpler and more direct form of improvisation more suited to the skills of the LMVC than the complexities of swing music harmony. Additionally, the stylistic idiom of these songs are familiar to the choir, many of whom were alive when they were re-released during the 60s and 70s.[1] Using this style was again entirely appropriate for the dramatic context of the setting of the story set around the 1960s where older swing music at the time co-existed beside this more contemporaneous idiom.[2] Furthermore, retaining the use of blues scales in the melodic contours would help to create stylistic unity between the swing dance number and this new blues number which would follow in the pub scene. The Coalminers’ Blues was written to facilitate this process and was constructed from three sources:

First, a ‘boogie-woogie’ bassline typical of those examples given above but extended to 20 bars, see **Example 6.2** below. The extension in bars 19-20 incorporates the two-quavers followed by a crotchet rhythmic feature (i.e., the rhythmic outline of Football Motif 2 [see **Figure 8.1**]) prevalent in the co-created materials from the music class.

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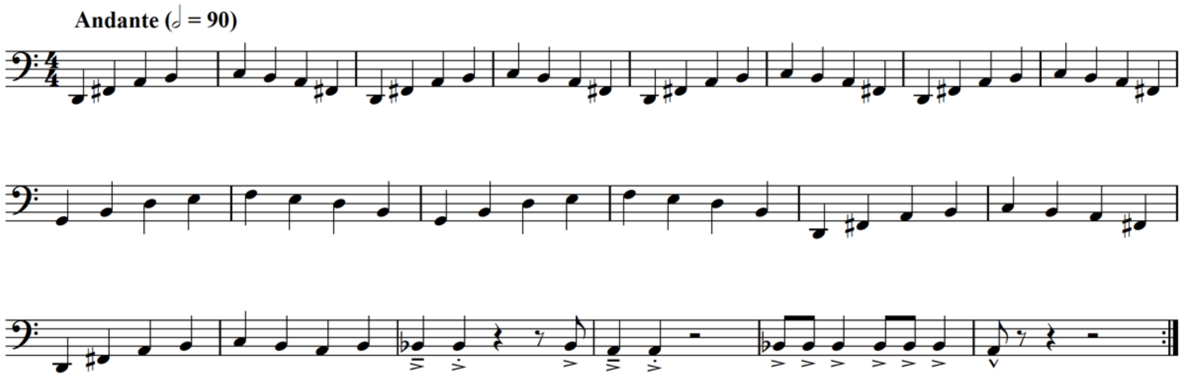
[1] Deena Weinstein, *Rock'n America: A Social and Cultural History* (Toronto: University of Toronto Press, 2015), p. 57.

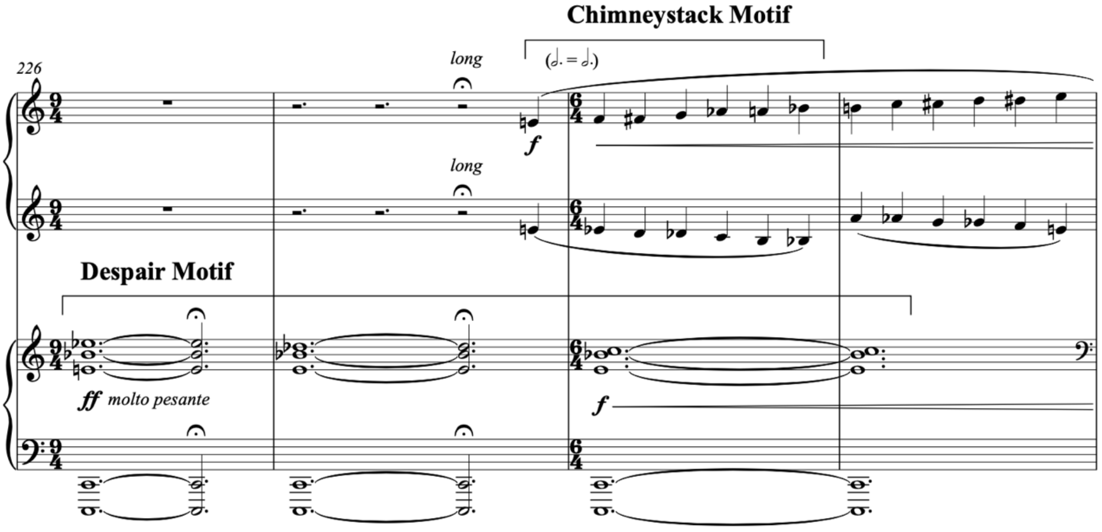
[2] This is evident from the film *Kes* (1969) during which a performance of such 1950s ‘Rock ‘n’ Roll’ music is seen as part of a scene (without spoken dialogue) that takes place in a pub and at which coalminers are present.

Example 6.2 – 'Boogie-woogie' bassline for Coalminers' Blues.



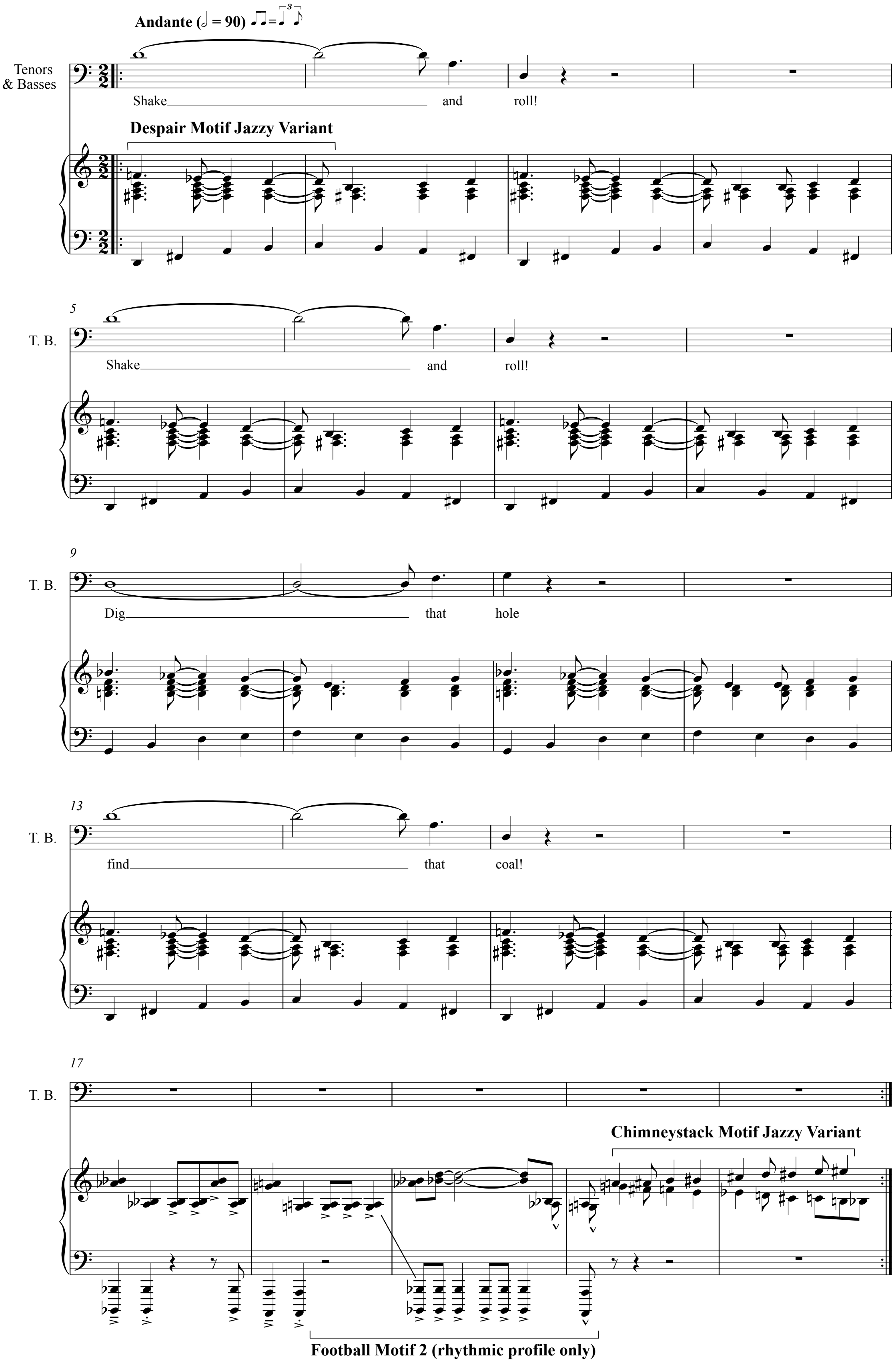
Second, the 'Despair Motif' developed during Workshop 1 which was superimposed above the bassline and transposed a tone higher as a complimentary ostinato. Third, the Chimneystack Motif made up of a chromatic run in contrary motion transformed into a swing style, similar to (for example) the chromatic gestures found in Glenn Miller's arrangement of *In the Mood* (1938), to frame the blues and provide a break before its repetition.

Example 6.3 – Prelude, bars 226-229, containing 'Despair motif' and 'Chimneystack motif'.


Chimneystack Motif
226
long
long
Despair Motif
ff molto pesante
f
f

Altogether these three elements were combined to form an accompaniment above which the following simple unison melody was added.

Example 6.4 – Coalminers' Blues used for improvisational activities during Workshop 2.


Andante (𝅗𝅥 = 90)
Tenors & Basses
Shake and roll!
Despair Motif Jazzy Variant
5
T. B.
Shake and roll!
9
Dig that hole
13
find that coal!
17
Chimneystack Motif Jazzy Variant
Football Motif 2 (rhythmic profile only)

The lyrics (‘Shake and roll, dig that hole, find that coal’) are an obvious adaptation of *Shake Rattle and Role* playing with the words that have associations with both coalmining and ‘Rock ‘n’ Roll’ music. Combined with the unison melody (which uses only five pitches) this was composed to facilitate swift retention during a rehearsal and easy comprehensibility, so that vocal improvisations could be superimposed above the simple melody without distracting those continuing to sing it underneath, to which the improvisations would later be added. Additionally, there was a two-bar gap left at the end of each of the four short phrases to encourage responses from members of LMVC, that is, ‘call and response’ improvisation. The melody was also written for a pitch range that would be easy for both tenors and basses to sing without straining either voice type beyond its comfortable range. Most importantly, the use of a simple unison melody was justified by the slow pace at which LMVC learned the music in Workshop 1 and the strong sound they produced when singing in unison.

Workshop 2 (12th May 2022)[3]

- I asked the music director about what to use to warmup the choir and he suggested using something that reflected the piece I was going to teach them (i.e., The Coalminers’ Blues). I therefore started a warmup by teaching the choir to sing an ascending D harmonic minor scale, followed by a rising blues scale in D. This reflected the procedure deployed in the brass band workshop, but this was not planned. In the event this warm up worked well.

Recording 6.3 – LMVC warming up using scales in D.
https://soundcloud.com/oliverrudlandresearch/malevoicechoirexcerpt-1

- I then taught the choir to sing the Coalminers’ Blues which they picked up very quickly, without the need for music in most cases.

Recording 6.4 – LMVC learning to sing the Coalminers’ Blues.
https://soundcloud.com/oliverrudlandresearch/malevoicechoirexcerpt-2

- I then asked the choir to improvise collectively (‘scatting’ as I described it). I demonstrated a few scats but also suggested that they could quote songs they might know, like ‘Jerusalem’ for example.

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[3] The long gap between Workshop 1 and 2 was due to the 2020 Covid Pandemic. However, the pandemic did not substantially impact upon this research project which proceeded in every other way as planned.

Recording 6.5 – LMVC unison group improvisations above the Coalminers' Blues.
https://soundcloud.com/oliverrudlandresearch/malevoicechoirexcerpt-3

- The response was positive, so I continued by asking the singers to improvise in smaller groups – tenors first, then basses, with those not improvising to continue singing the Coalminers' Blues underneath.

Recording 6.6 – LMVC sectional group improvisations above the Coalminers' Blues.
https://soundcloud.com/oliverrudlandresearch/malevoicechoirexcerpt-4

- Next, I asked them to write down some words on paper copies of the music that had been handed out – most members of the choir jotted ideas down. I had not decided what the words would be about: one idea was that the words might refer to what a group of coalminers' might say entering a pub, as in Scene Seven.
- However, whilst playing the music with the group it became evident that it would have to be a 'work song' and they would be 'singing as they work' and that the words should be what a coalminer might sing whilst working 'down the mine'. This communicated itself very well to the choir and was perhaps why they responded so positively. I asked some of them to read out their words (like the CCCC project), and again the choir enjoyed listening to each other's contributions, especially Participant One who composed a complete four-stanza poem, which the choir applauded afterwards:

Recording 6.7 – Members of LMVC reading out their individual lyrics.
https://soundcloud.com/oliverrudlandresearch/malevoicechoirexcerpt-5

- It was obvious that the choir were enjoying the workshop a lot, bouncing jokes of each other about the process and the ideas that they were developing, which gave me further confidence to proceed with some individual improvisations.
- I then decided to ask for improvisations with words – adding words to the 'scatting' they had already done. The choir responded very confidently again, and I realised in this moment that I could ask for solos from them all. Spontaneously, I asked members to put their hands up who would like to try.
- For the first round of improvised solos there were seven volunteers and I asked them to put their hands up so the session could be coordinated during the actual improvisation by pointing to them when it was their turn. After this round, which produced some excellent improvisations, I asked for more volunteers and there were four more.
- We then ran through the whole blues again; first with the second four, then the first seven and then concluding with a final collective improvisation involving all present.

Recording 6.8 – LMVC solo improvisations above the Coalminers' Blues incorporating individual lyrics.
https://soundcloud.com/oliverrudlandresearch/malevoicechoirexcerpt-6

- There was a very warm spontaneous round of applause from the choir as soon as the workshop concluded which suggested to me that the choir had enjoyed the improvisational exercises.

Following the workshop, the word sheets were collected and LMVC's texts collated as shown below:

Figure 6.1 – LMVC participant lyrics written during Workshop 2.[4]

Participant No.	Written Text Reactions (lyrics)
1.	pay the man get my bond get me scran, don't need a hand feet's blistered hand's numb runny nose on a black face man
2.	where my dinner need a pint have a shower in the tub – rubber dub need my hound lost my ferret
3.	look at the muck in here going for a pint? fish & chips twice
4.	thirsty work dirty mines
5.	it's hot work – will need a bath after work where the pit pony
6.	fly my soul to heaven keep my children safe if I'm lost to the dark.
7.	dark dirty, damp & crampt back breaking
8.	drill, drill, hack, break, break, please strike volatile it's hot, shovel, shovel down, down, up, up sweat, blood and tears
9.	dirty job dark & hot soon be over home sweet home
10.	very hot mines very dark too I am digging! pay the wages.
11.	(shake and role): better than dole? (shake and role): on home (dig that hole): wait till home
12.	I found gold! cough, cough thud, thud, thud
13.	we sweat & bleed sweating, bleeding, coughing, dying for who?
14.	hope the sun shines
15.	match, goal, foul robbed back, feet, pubs
16.	hot baby, come to me baby come on now, come to me baby

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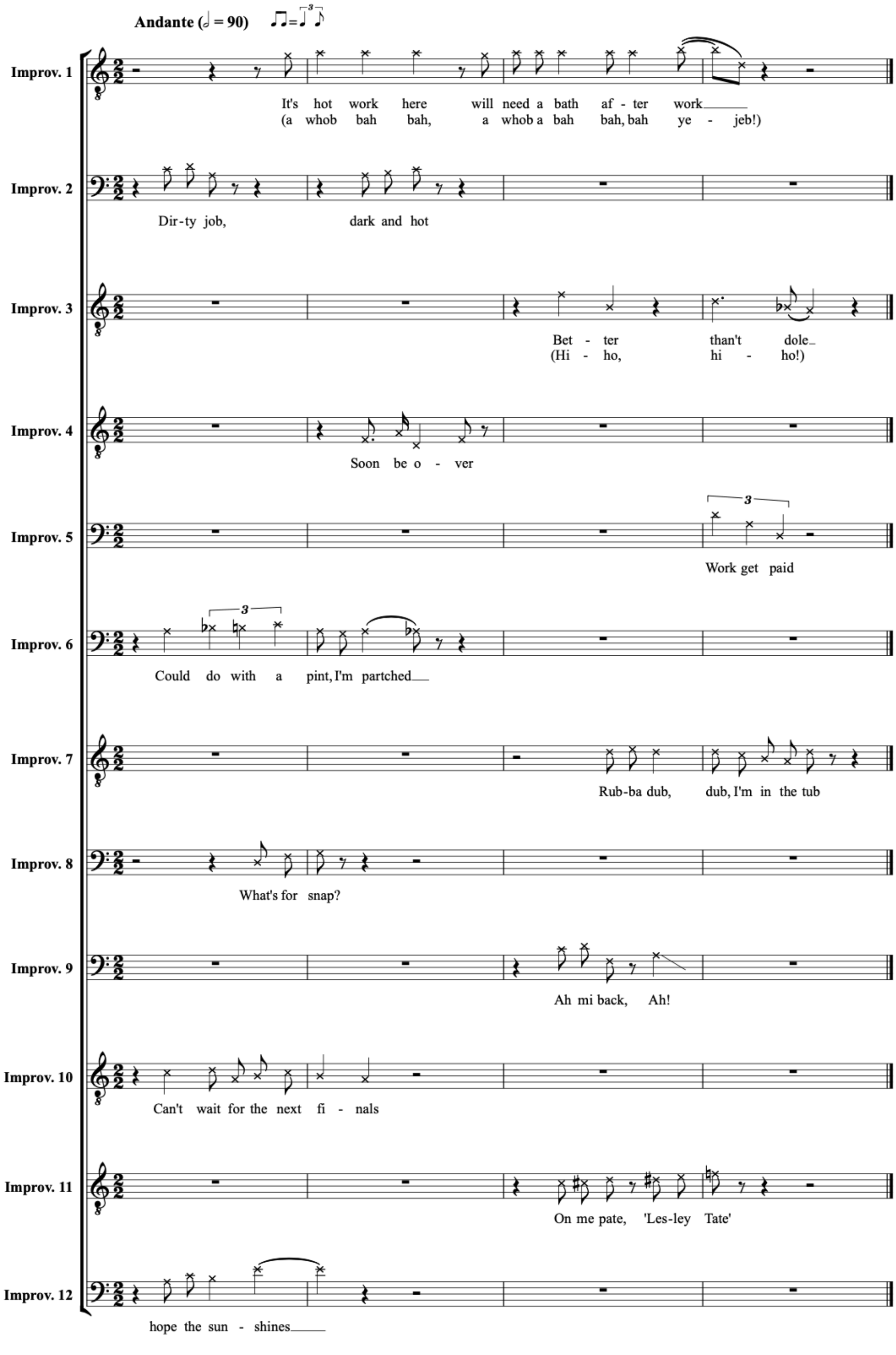
[4] All the evidence in the form of recordings and transcriptions provided here has been through the University of Leeds's ethical review process (FAHC 20-024) and has the full permissions of the participants for inclusion in a published context; for these reasons the names of all participants are identified anonymously.

The improvised solos (i.e., those audible in **Recording 6.8** above) were then transcribed and these were then added to the short score of the Coalminers' Blues. These solos are laid out in **Example 6.5** below without the accompaniment for convenience in order of appearance:

Example 6.5 – LMVC improvisation transcriptions.


Andante (𝅗𝅥 = 90)
Improv. 1
It's hot work here will need a bath af - ter work
(a whob bah bah, a whob a bah bah, bah ye - jeb!)
Improv. 2
Dir-ty job, dark and hot
Improv. 3
Bet - ter than't dole
(Hi - ho, hi - ho!)
Improv. 4
Soon be o - ver
Improv. 5
Work get paid
Improv. 6
Could do with a pint, I'm partched
Improv. 7
Rub-ba dub, dub, I'm in the tub
Improv. 8
What's for snap?
Improv. 9
Ah mi back, Ah!
Improv. 10
Can't wait for the next fi - nals
Improv. 11
On me pate, 'Les-ley Tate'
Improv. 12
hope the sun - shines

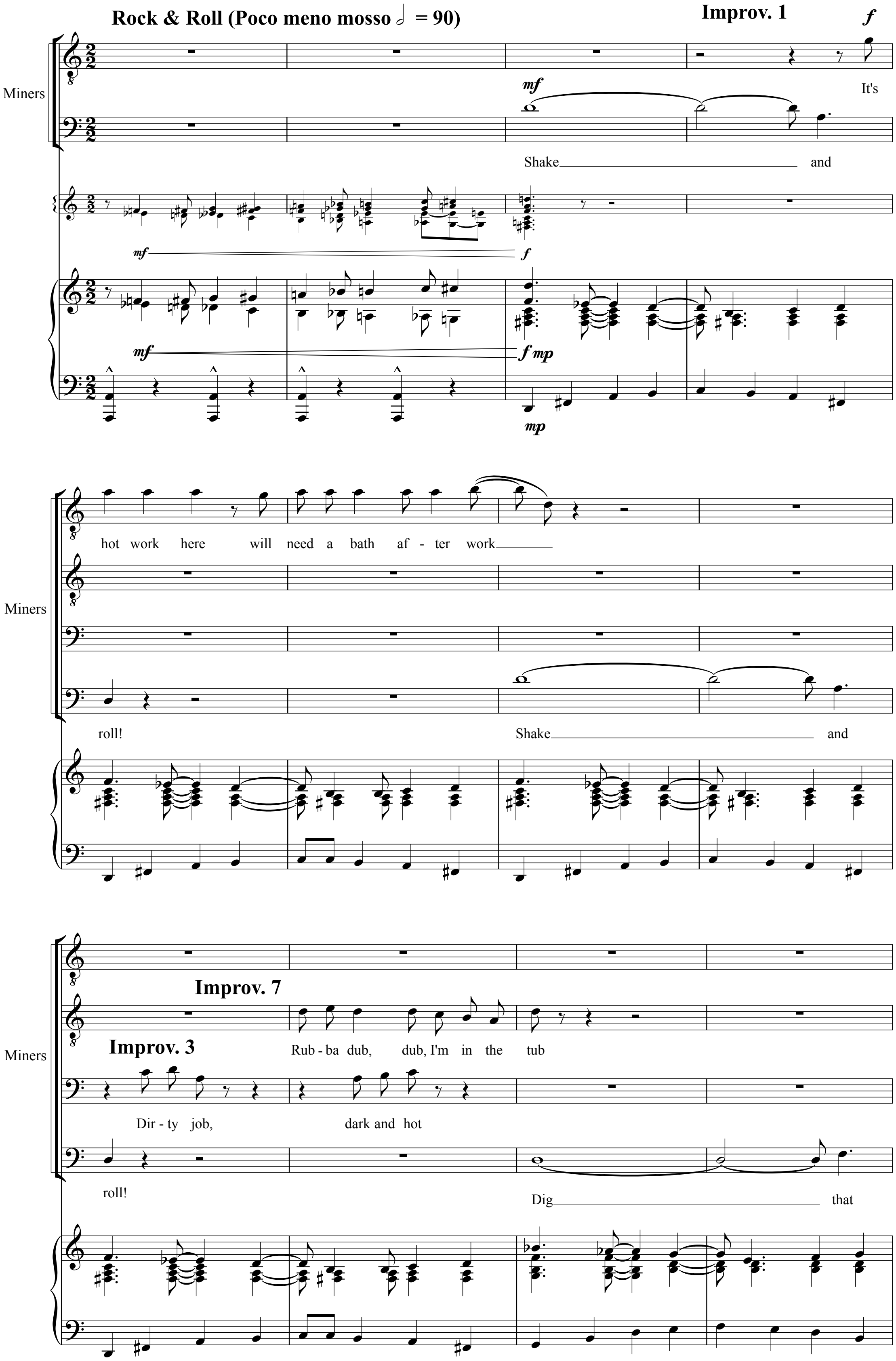
In a few cases the vocal improvisations remained in ‘scatting’ form without words being added. In these cases, words were added from the text reactions in **Figure 6.1** that would fit as closely as possible with the improvised melody, i.e. those written by Participant 5 for Improv. 1 and Participant 11 for Improv. 3. There were also two cases where participants took the suggestion to quote from songs they already knew: Improv. 3 whose scatting was in fact a quotation (‘Heigh ho, heigh ho, it’s off to work we go’) from the famous Disney adaptation of *Snow White* (1937) adapted into ‘better than’t dole’, and Improv. 7 which quoted the nonsense nursey lyric “rub a dub, dub three men in the tub”. These choices were, however, not arbitrary and were reactions both to the dramatic situation and other improvisations; the *Snow White* referencing work down a mine, and the nursey lyric a response to the dirty nature of mining work referred to by other participants (e.g. Improv. 2 ‘dirty work, dark and hot’). It was for this reason that the lyrics from Participant 5 ‘it’s hot work here, will need a bath after work’ were added to Improv. 1 so that Improv. 2 would make more sense as a response to Improv. 1. This itself reflected an occasional tendency in the improvisations for members to respond to one another. For example, Improv. 10 ‘Can’t wait for the next finals’ was a response to Improv. 11 with an appropriate horse-racing reference: ‘On me pate, Lesley Tate’ (i.e., I bet it is ‘Lesley Tate’ [a racing horse]). ‘Lesley Tate’ was subsequently changed to ‘Man-o-War’ (another racing horse) to match the rest of the libretto. The responses were also sometimes shaped by an improvised rhyming scheme such as Improv. 9 in response to Improv. 8 (i.e. What’s for *snap*? Ah, mi *back*).

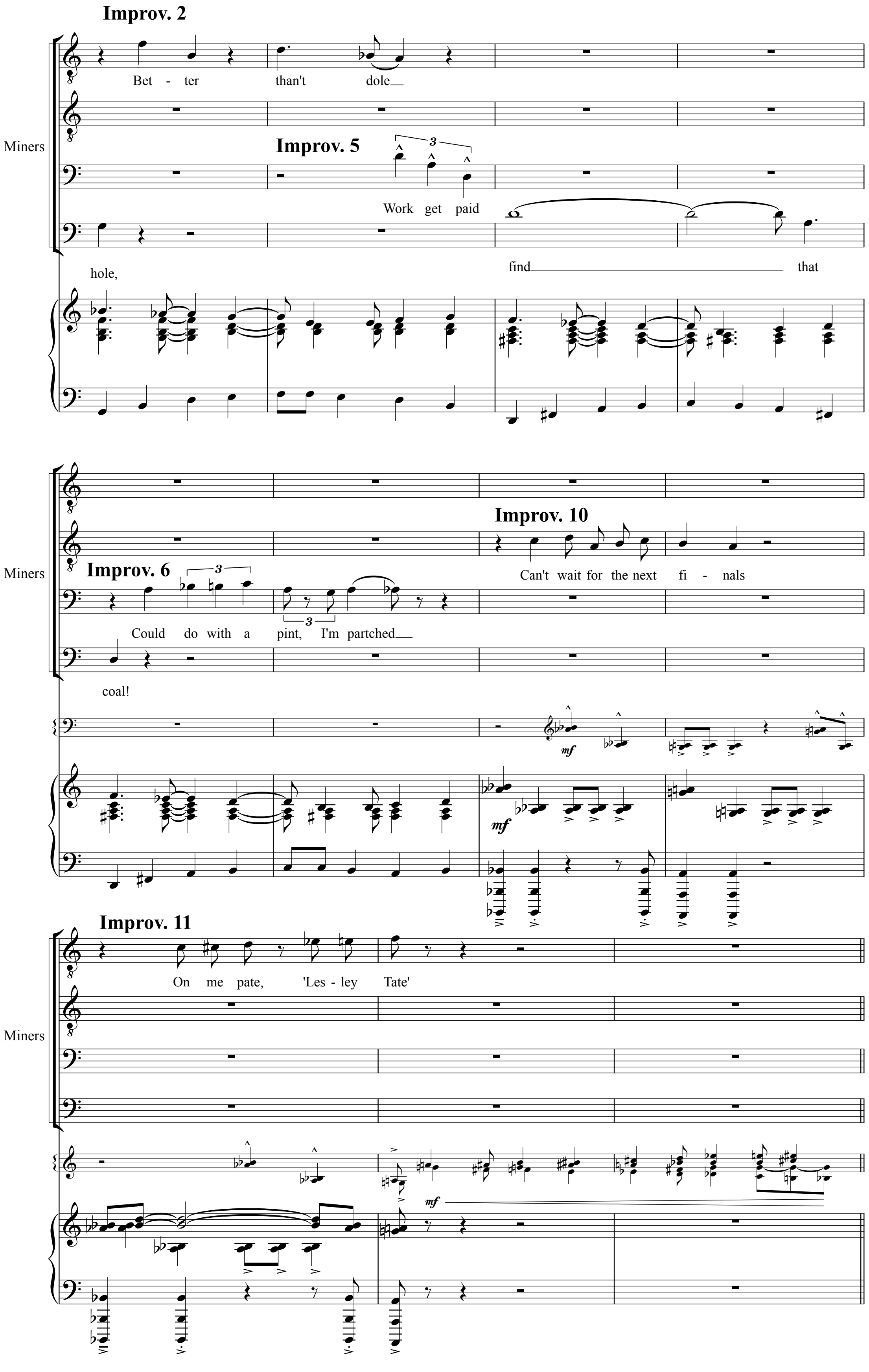
6.5 Incorporating the LMVC improvisations into a dramatic context

The above demonstrates a capacity by LMVC for spontaneous coordinated group improvisation – this coordination evolved towards the end of the workshop, after many attempts during which ideas were tried out and shared, which the choir then refined in later attempts. The reallocation of various participant's lyrics to the transcribed improvisations was done to strengthen this coordination, that is to enhance a feature already present in the group improvisation. As in the school project and the brass band project, therefore, transcription of the participant's improvisations became itself an important part of the co-creative process. Additionally, the pitches on the recording of the workshop were often quite indeterminate, as is suggested by the crossed-note heads used to notate the improvisations above. When the improvisations were transcribed, therefore, there was also a level of interpretation, as there had also been with the two previous projects adding further to the co-creative process.

The improvisations (**Example 6.5**) were then integrated into Act II, Scene Four where the Coalminers' Blues was added as a dance number from bars 1582-1602 following the 'Latin' dance number. The improvisations that made sense in this dramatic context (i.e., a scene taking place in a pub) were retained (i.e., Improvs. 1, 2, 3, 5, 6, 7, 10, and 11). The position of the individual improvisations over the Coalminers' Blues as they occurred during the workshop was generally retained, however, some overlapping was added to enhance the flow of the dialogue and the impression of a group of coalminers chatting over one another. The improvisations not included, such as Improv. 8 and 9 (i.e., 'what's for *snap*? Ah, mi *back*'), were put to one side to be reused in the scene that takes place down the coalmine (Act II, Scene One), where the lyrics would make more sense (see Chapter 8).

Example 6.6 – LMVC improvisations integrated into Act II, Scene Four, bars 1580-1602


Rock & Roll (Poco meno mosso 𝅗𝅥 = 90)
Improv. 1
Miners
mf
f
It's
Shake
and
mf
f
mp
mp
hot work here will need a bath af - ter work
roll!
Shake
and
Improv. 7
Improv. 3
Rub - ba dub, dub, I'm in the tub
Dir - ty job, dark and hot
roll!
Dig
that


Improv. 2
Bet - ter than't dole
Miners
Improv. 5
Work get paid
hole,
find that
Miners
Improv. 10
Can't wait for the next fi - nals
Improv. 6
Could do with a pint, I'm partched
coal!
mf
mf
Improv. 11
On me pate, 'Les - ley Tate'
Miners
mf

6.6 Analysis of the co-creative elements in LMVC project

The above demonstrates a process whereby collective improvisational exercises with a male voice choir facilitated a process that contributed to the creative content of an operatic chorus and operatic dialogue, as well as to a motif to be developed during the course of a community opera (the Despair Motif). It shows some of the specific co-creative musical outcomes of vocal improvisational activities such as those described and conducted by Shahryar (see Chapter 1). It also reveals that adult community participants with some musical experience, but who cannot necessarily read musical notation, can successfully engage with group improvisational activities. Analysing these co-creative elements using the Four Forms of Co-creativity framework is presented below:

Figure 6.2 – LMVC workshops: co-creativity framework analysis.

THE FOUR FORMS OF CO-CREATIVITY	**Inactive creative involvement**	**Active creative involvement**
Indirect musical participation	*Observative Co-creativity* Coalminers' Chorus Sketch (see **Appendix 7**) and Coalminers' Blues with unison melody to suit the limited music-reading abilities of the choir and written in such a manner so that it can be swiftly committed to memory with limited pitches and designed to facilitate call and response improvisation.	*Consultative Co-creativity* Adding participant lyrics to some of the textless improvised melodies to enhance the coordinated, dialogue-forming group improvisation demonstrated by LMVC.
Direct musical participation	*Responsive Co-creativity* The use of a unison texture in bars 25-34 in the Coalminers' Chorus, assisted by the replacement of the harmony by the piano accompanist. Development of the Despair Motif out of the Coalminers' Chorus. The use of a unison 12-bar blues melody for the Coalminers' Blues.	*Collaborative Co-creativity* The improvised solos (see **Example 6.5**) superimposed above the Coalminers' Blues during Workshop 2 and transcribed by the composer (see **Practice 2,** Act II, Scene Four bars 1582-1602), assisted by backing improvisations provided by the piano accompanist.

The four research questions can therefore be addressed as follows:

Figure 6.3 – LMVC workshops: brief answers to research questions.

1.) What will be co-created in each workshop, and why?	An operatic chorus in four parts adapted by LMVC's response to the music due to their experience of learning music of this kind. A series of improvised melodies in a blues style superimposed above a simple unison melody due to the choir's limited experience of improvisation but their familiarity of the blues idiom, as well as the piano accompanist. Supplemented by coalmining themed texts due to the choir's knowledge of this culture.
2.) What techniques are used to co-create musical materials, and why?	A normal rehearsal conducted in LMVC's usual fashion. A series of improvisational exercises preceded by learning to sing scales from memory and lyrics written individually by participants around which improvisations could be structured. These exercises suited the musical and improvisational experience of the choir and supported by the piano accompanist's knowledge of blues improvisation.
3.) How do social and cultural factors impact upon the co-creative process?	Knowledge of four-part music arranged for male voice choirs as well as the stylistic features of 'Blues' and 'Rock 'n' Roll'. Knowledge of the cultural history of coalmining and the communities situated around mines that informed the composition of appropriate lyrics that in term helped to shape the improvised melodies.
4.) How does the co-creative process shape the ensuing creative outcome?	The improvisations shaped conversational exchanges in the operatic dialogue when applied to a dramatic context providing the impression of a group of male coalminers chatting after work as well as situating this conversation in a musical style suggestive of the historical setting of the opera (i.e. 1950's . 'Rock 'n' Roll')

6.7 Reflections on co-creativity suggested by LMVC project

This project revealed fundamental ways in which the response of community participants to music written for them and the ways in which the music had to be adapted to suit this response can also contribute to the evolving structure of a community opera. As with the WBBB and CCCC music class projects, the LMVC project also produced material that, when integrated into the operatic scene, enhanced the dramatic authenticity of the ensuing music. In this case, this amounted to the musical realisation of a spirited, rowdy conversation between a group of coalminers in which many exchanging voices can be heard at the same time. Similar to the CCCC project, the co-creative workshop unearthed expressions and colloquialisms that are very unlikely to have been discovered without the workshop, especially the fast interchange of such phrases. Like the WBBB project, the use of jazz or blues improvisation was surprisingly well-suited to this co-creative process as jazz 'call and response' improvisation very often resembles spoken dialogue. This feature was even more prominent in this project as the improvisations were not adapted into dialogue after the workshop but generated operatic dialogue directly which was subsequently integrated into the libretto.

Even though LMVC had less musical expertise than WBBB, they were just as confident at group improvisation and willing to participate, unlike the music class who did not have the confidence to improvise as a group. This may have been due to the greater numbers of participants in this project, or it may represent a difference between adult and child participation. The presence of an experienced jazz piano accompanist is also likely to have been a contributing factor. What was clear about the LMVC project was that the choir needed less instruction and were more capable of self-direction in the co-creative process, specifically the ability to create their own exchanges within the dialogue, including poetic elements such as a rhythming scheme. As Kari Veblen has observed, 'music learning in adulthood is generally self-initiated and embedded within social contexts. Current research exploring the importance of social context in learning music indicates that musically saturated environments [such as in churches, music festivals etc.] are extremely significant for lifelong music learning.'[5] It was very much the social environment of the different members of the choir making fun out of the experience, throwing ideas out and responding (as if joking amongst themselves) that generated the musical materials. Although, a good deal of direction was provided for the musical materials and structure of the LMVC workshop, assisted by the piano accompanist, nothing would have been generated without the sociability of LMVC's rehearsal environment. There was a much greater willingness amongst the participants to talk amongst themselves and encourage one another (as is clear from the ethnographic diary and recordings above) than in both the WBBB and the LMEP projects. The former perhaps because they were playing from musical instruments and so were less able to engage in this fashion, the latter because of the lack of musical experience of the music class and their size. The ensuing musical materials were, in a sense, a snapshot of the social nature of LMVC, and it is perhaps not a surprise that a coalmining themed project generated this impression given that this was the historical origins of the choir, and so their improvisations reflected these origins.

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[5] Kari K. Veblen, 'Adult Music Learning in Formal, Nonformal, and Informal Contexts' in *Special Needs, Community Music, and Adult Learning* ed. by Gary E. McPherson and Graham F. Welch (New York: Oxford University Press, 2018), p. 244.

CHAPTER 7

The preceding three chapters documented the co-creative workshops and the generation of co-created musical material and operatic numbers with the three community music groups. This chapter describes in more detail how these elements were fully integrated into Acts I and II of the community opera. First a detailed analysis is provided of how two scenes from the opera (Act II, Scene Three and Act II, Scene Four) evolved directly out of musical numbers from the workshops and how motifs from these musical numbers were developed further to fashion the two scenes. Second, it proceeds to describe how these elements interacted with the broader compositional elements more directly composed by the researcher as they were integrated into Act I, particularly the heavy deployment of motifs that brought together co-created and other composed elements. Third, this feeds into an analysis of how some of the diegetic and non-diegetic musical registers of the opera (with respect to co-created material) interact in passages from Acts I and II.

7.1 Composition of Act II, Scene Three from the co-creative elements

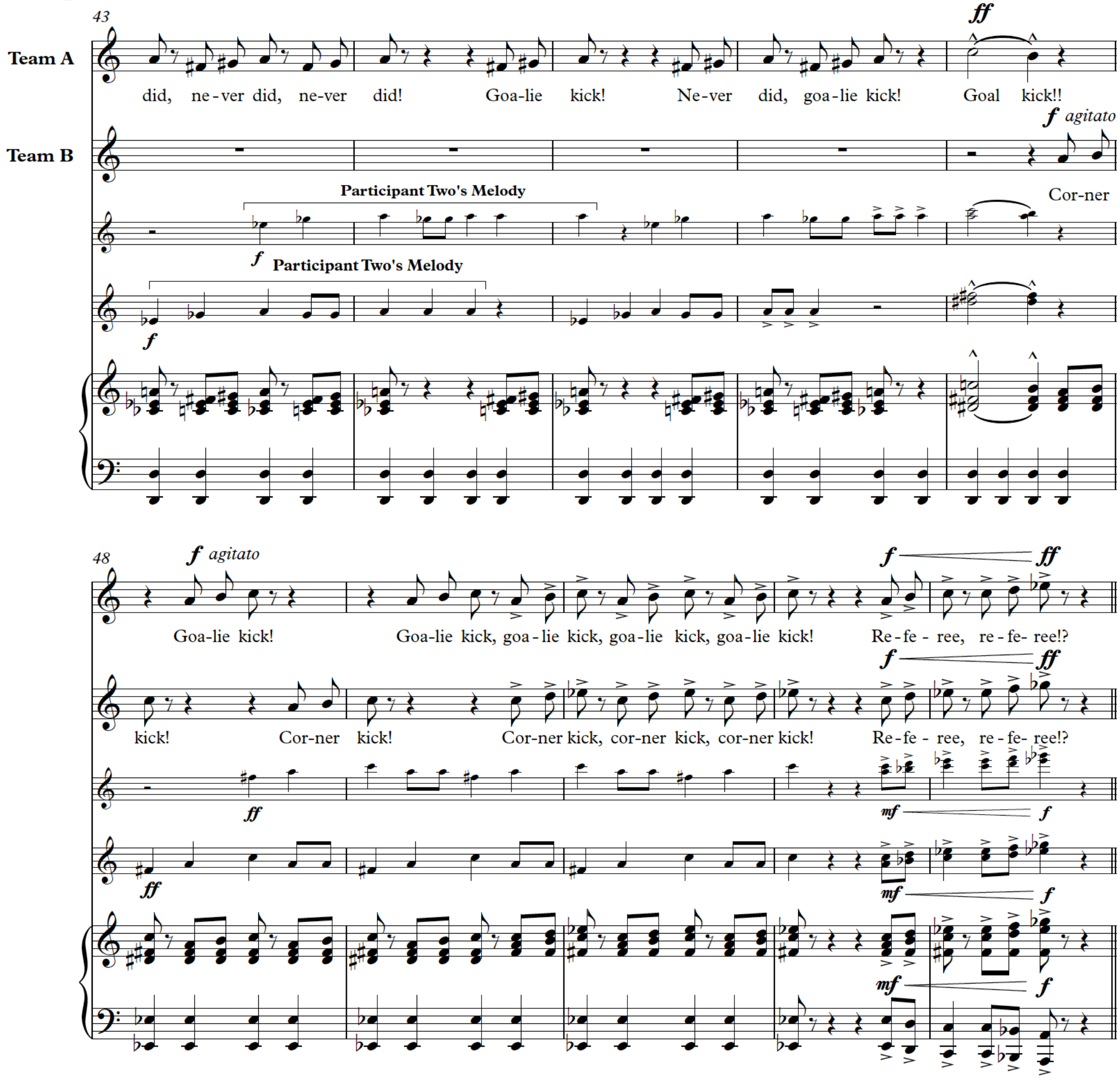
The most significant and common outcome of the three research projects were the ways in which the different community groups generated or enhanced a musical-dramatic realism or authenticity to the ensuing music. With the music class an operatic chorus that captured the exchanges of a football game between two opposing teams, with the brass band the impression of a live band improvising in a style suited to the story of the opera, and with the male voice choir the impression of the sociable chit-chat between a group of coalminers as they enter a pub following a shift at work. Two other common features were the creation of material suited to the performance standards and practices of the different music groups so that their co-created material could be effectively learned and memorised for staged performance, alongside the development of several distinctive motifs (e.g., the Despair Motif) that could be developed further to enhance the dramatic content of the overall score. In manifold ways the above outcomes were maintained and expanded in the two opera scenes that developed out of them, which will be discussed below. In doing so it will also begin to address the fifth and final research question: How do co-creative materials shape and influence the overall form of a community opera?

The co-created music produced in the three projects were used as a starting point for the composition of two operatic scenes: scenes Three and Four from Act II. Even though these scenes occur in the middle of the opera, they were composed first as they both feature the community groups most prominently and contain co-created numbers written during the workshops. The project with the music class and ONYC, that shaped the composition of the Football Chorus, provided the opening passage of music for Act II, Scene Three which takes place on a school playground during a breaktime and from which the music for the rest of the scene was devised. The projects with WBBB and LMVC, that shaped the composition of several dance numbers, provided the opening passages of music for Act II, Scene Four which takes place in a pub after a group of coalminers have finished their shifts and from which the music for the rest of the scene was devised. However, in Act II, Scene Four the music also evolved out of elements that had already been developed in Act II, Scene Three for various reasons that will be discussed below. It is therefore necessary to examine first the ways in which Act II, Scene Three developed from the Football Chorus before progressing to Act II, Scene Four.

The dominant musical feature that characterised the Football Chorus was the melody improvised by Participant Two to set the words ‘on the pitch doing rainbow flicks’ (see

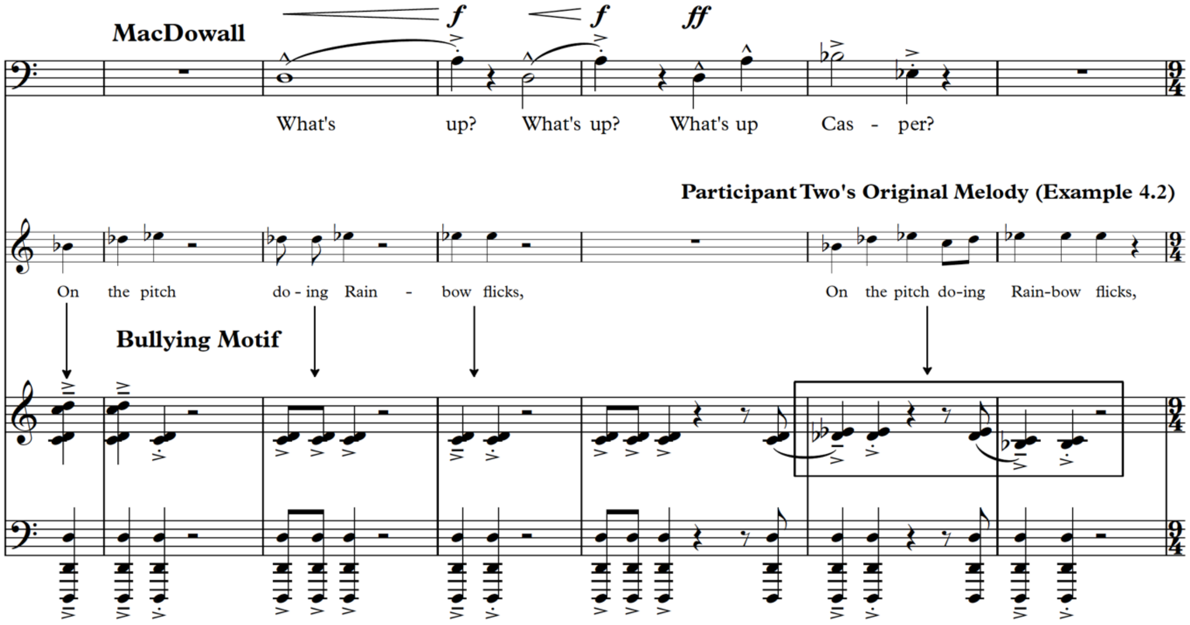
Example 4.2) and its modification in rehearsal (see **Example 4.6**). Due to its simplicity and dramatic suitability, this melody proved exceptionally malleable to thematic development and was used during several extended passages (**Appendix 6**, bars 38-52 and 97-111[Act II, Scene Three bars 869-883 and 928-942]) to create a sequential canon/dramatic build-up during which members of each team appealed to the referee for a decision about various contested aspects of the game depicted in the Football Chorus.

Example 7.1 – Football Chorus, bars 43-52 [Act II, Scene Three bars 874-883]


43
Team A
Team B
did, ne-ver did, ne-ver did! Goa-lie kick! Ne-ver did, goa-lie kick! Goal kick!!
ff
f agitato
Cor-ner
Participant Two's Melody
f
Participant Two's Melody
48
f agitato
Goa-lie kick! Goa-lie kick, goa-lie kick, goa-lie kick, goa-lie kick! Re-fe-ree, re-fe-ree!?
kick! Cor-ner kick! Cor-ner kick, cor-ner kick, cor-ner kick! Re-fe-ree, re-fe-ree!?
f
ff
mf

As can be seen in the two upper ossia staves in **Example 7.1**, the arch-like shape of the melody made it suitable for canonic treatment and its pentatonic modality suitable (with some minor pitch adjustments) to tertiary modulation in an octatonic pitch-class set. The dramatic effect of this development adds to the impression of a group of footballers speaking over one another, all clamouring for the attention of the referee; a single melody with a rough-hewn style that represents one shout by a single player has been multiplied to enhance the effect of many players calling out simultaneously. The development of this melody in similar fashion throughout the Football Chorus, as well as the almost all-pervasive use of the rising two-quaver, crotchet figure extracted from the melody discussed in Chapter 4 (see **Example 4.5**), establishes it in the mind as a fixed feature, as can be seen by the extensive use of the figure in **Example 7.1**. The sudden alteration of its treatment at the conclusion of the football game, therefore, has the effect of conveying an abrupt change of mood. In Act II, Scene Three bars 984-989 the melody is subjected to both rhythmic fragmentation and harmonic condensation to form a new motif in the accompanying texture labelled the Bullying Motif.

Example 7.2 – Act II, Scene Three, bars 984-989, transformation of Participant Two's melody into the Bullying Motif.


MacDowall
f
f
ff
What's up? What's up? What's up Cas - per?
Participant Two's Original Melody (Example 4.2)
On the pitch do - ing Rain - bow flicks,
On the pitch do-ing Rain-bow flicks,
Bullying Motif
9/4

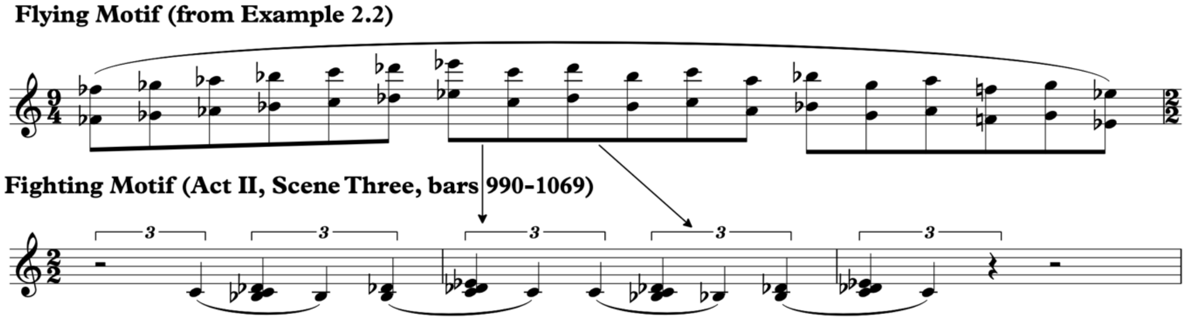
All the triadic harmony from the Football Chorus is replaced by dyads made up of major 2nds and the rhythm of the melody is interjected by two-beat long interruptions and displaced by a beat. The use of major 2nds is, however, a condensation of the intervals in the melody itself as can be seen in **Example 7.2** where all the dyads (shown in the box) have been derived from the original melody; by stacking the E-flat on top of the D-flat and the C on the B-flat. The intervallic features of Participant Two's melody have therefore been retained but reconstituted in a denser form, whilst the rhythmic features have also been retained but in a more fragmentary form. The juxtaposition of the 'black-note' harmony formed by this condensation against the 'white-note' C and D dyads and the persistent D pedal in the bass also retains the juxtapositions between 'black-note' and 'white-note' harmony found in the Football Chorus, but with a more abrasive and dissonant tone. Above this new 'Bullying Motif' in **Example 7.2** is a solo vocal line for a youth baritone part played by a school bully called MacDowall. At this point in the narrative four school-aged characters (led by MacDowall) enter and start bullying the protagonist, Billy, interrupting the football game. Thus, as the game is interrupted and the mood suddenly shifts from one of friendly competition to aggression, the motif most dominant in the game is fragmented and broken up, just as the play of the game is likewise broken up. The dramatic effect here is dependent upon the sudden alteration of co-created materials developed in the workshops and the disruption of their expressive content and dramatic associations.

The rest of Act II, Scene III involves the events surrounding the build-up of an aggressive exchange between Billy and MacDowall that eventually breaks out into a fight between the two characters, and which is then stopped by the intervention of the schoolteacher, Mrs Farthing. Leading up to the fight the bullies taunt Billy with various insults and the music that accompanies this section is a gradual development of the dyads that make up the Bullying Motif shown in **Example 7.2**. This development occurs by combining the dyads with the Flying

Motif (consisting of a sequence of quavers descending in 3rds) from *Flying Free* (see **Example 2.2**). As well as surrounding the dyads with the descending 3rds, the rhythm is pushed from crotchets and quavers into triplet crotchets by the compound time signature (9/4) of the Flying Motif. This continues the process, briefly touched upon in Chapter 6, of combining themes written for professional resources (i.e., an orchestra) with co-created materials from the workshops and, in this case, developments of these materials.

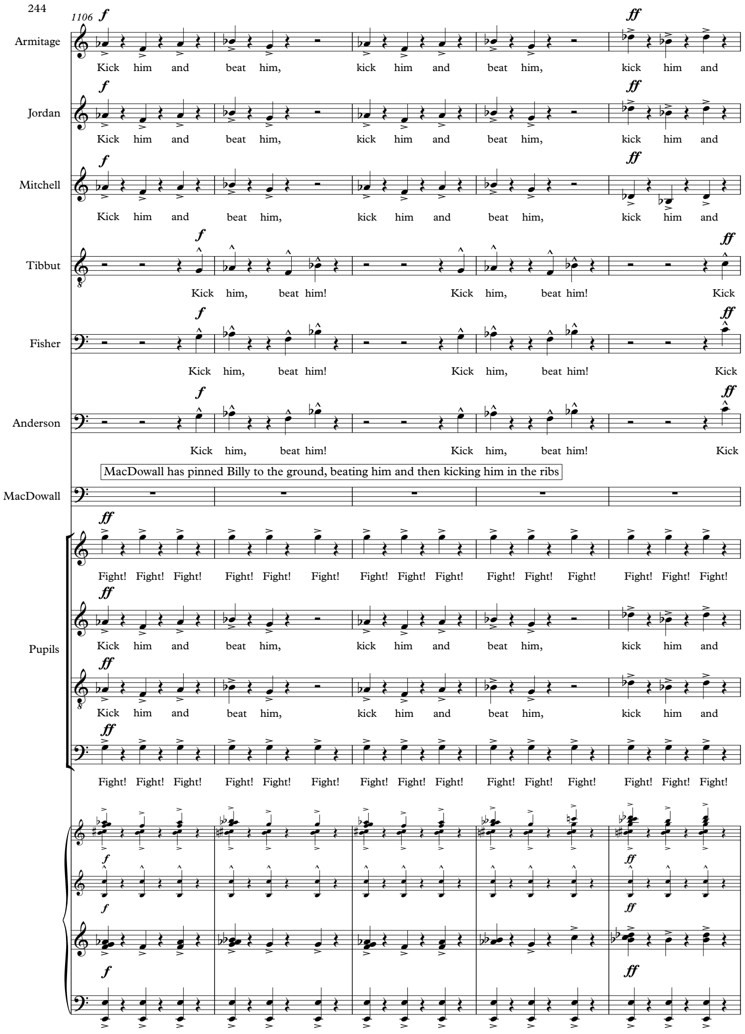
As the story progresses the Flying Motif becomes associated with Billy's character and thus its fusion with the abrasive and dissonant dyads from the Bullying Motif generates an appropriate musical fabric for the depiction of Billy's involvement in the aggressive exchanges leading up to the fight. The derivation of this musical fabric shown in **Example 7.3** is just the beginning of this process (making use here of only two of the descending 3rds) that lasts from bars 990-1069, and which explores the full harmonic potential of combining the dyads with the entire sequence, modulating upwards through various keys from E-flat to E (F-flat). The arrival in the key of E then acts as a dominant to establish the key of A minor at bar 1070 where the actual fight begins.

Example 7.3 – Derivation of the Fighting Motif from the Flying Motif and dyads from the Bullying Motif.


Flying Motif (from Example 2.2)
Fighting Motif (Act II, Scene Three, bars 990-1069)
3

This kind of development creates the potential for passages where professionals can sing or play alongside community participants, by combining themes written for professionals and those for community participants. Such a passage occurs during the moment that the actual fight breaks out between Billy and MacDowall. At this moment the other school children present in the scene (formerly players in the football game) begin chanting to encourage the fight. Here the youth parts (formerly Team A and B) are divided into four with the inner two parts outlying the abrasive dyads from the Bullying Motif (A-flat and F), and the outer two parts interspersing the dissonant note (G), as can be seen in **Example 7.4**. This is accompanied by a widely-spaced dissonant chord (the Fight Chord) that vertically layers several dyads from the previous section (played by a professional orchestra) to accompany the community participants onstage.

Example 7.4 – Act II, Scene Three, bars 1106-1110, with the Fight Chord.

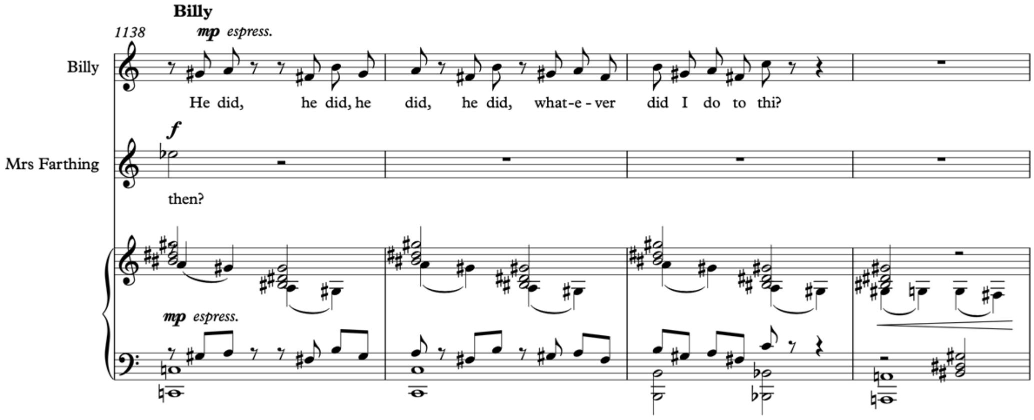

244
1106
Armitage
Jordan
Mitchell
Tibbut
Fisher
Anderson
MacDowall
Pupils
Kick him and beat him, kick him and beat him, kick him and
Kick him, beat him! Kick him, beat him! Kick
MacDowall has pinned Billy to the ground, beating him and then kicking him in the ribs
Fight! Fight! Fight!
f
ff

As in Philip's *Knight Crew*, there are parts for 'youth soloists' (i.e., the parts for the school bullies called Tibbut, Fisher and Anderson) with a performance standard that sits in between untrained teenagers and professional singers. However, the material for their parts is also drawn from the dyads, comprising of the same notes as the youth chorus. Rhythmically, however, they are more challenging; entering off the beat in hocket-like gestures against the youth parts. These hocket-like gestures are gradually extended from bar 1111 onwards to form a new motif (the Kicking Motif) at bars 1117-1120 setting the words 'kick him, beat him'. With its rhythmic angularity, this motif is suggestive of this act of violence occurring at this moment in the story.

The fight reaches a climax at bar 1120 where it is broken up by Mrs Farthing. Her entrance ushers in some new harmonic material unrelated to materials devised in the workshops, however, as the exchanges between the teacher, Billy and MacDowall take place (during which she admonishes MacDowall and takes pity on Billy) various fragments of the materials developed from Participant Two's melody are interspersed for dramatic purposes. For example, as Mrs Farthing inquires as to how the fight started, Billy accuses MacDowall in a distressed manner, of starting the fight. As Billy repeats the words 'he did' (as if choking on his own tears) the melody used here consists of the same hocket-like motif sung by the other bullies, thus suggesting that the source of his anguish is the kicking and beating he has just been subjected to. The Kicking Motif shown in **Example 7.5** sung by Billy and doubled in the tenor line in the accompaniment is also presented in quavers (i.e., half note-lengths), however there is no audible difference as the tempo is also half the speed on the motif's first occurrence (75bpm instead of 150bpm). The motif is also transposed down a diminished fourth (beginning on G-sharp instead of C) and presented in a different time-signature (2/2 instead of 3/2). However, the motif retains its intervallic structure entirely, cutting across the bar line and maintaining its characteristic rhythmic identity. This motif is used several times (bars 1171-

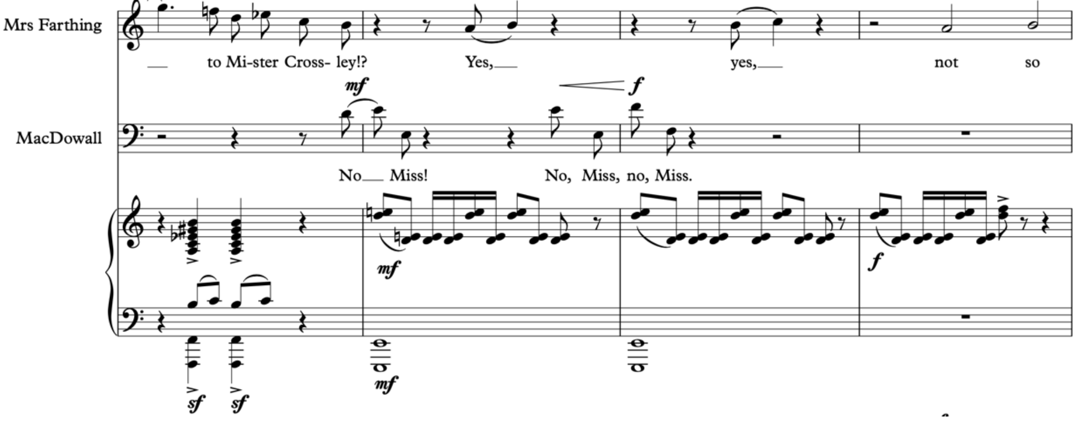
1174, 1182-1185 and 1194-1197) in a likewise manner in the exchanges that lead towards the conclusion of Act II, Scene Three.

Example 7.5 – Act II, Scene Three, bars 1138-1141, Kicking Motif developed and sung by Billy to portray his distress (forming the Distress Motif).


Billy
1138
mp espress.
Billy
He did, he did, he did, he did, what-e-ver did I do to thi?
f
Mrs Farthing
then?
mp espress.

Other examples are recapitulations of the dyads from the Bullying Motif in the accompanying texture when MacDowall is threatened by Mrs Farthing with punishment. At these moments (bars 1142-1143, 1151-1153 and 1159-1165) the dyads are deployed ironically where, in a turn of events, MacDowall now becomes the one fearful of violence – in this case the threat of corporal punishment at the hands of the headmaster, Mr Crossley. **Example 7.6** shows one such moment where the dyads appear transposed into a higher register in the treble staff of the accompaniment to accentuate the fright in MacDowall's exclamation, 'No Miss!'

Example 7.6 – Act II, Scene Three, bars 1150-1153, use of dyads from Bullying Motif to portray MacDowall's fear.


1150
Mrs Farthing
to Mi-ster Cross- ley!?
mf
Yes,
mf
yes,
3
not so
MacDowall
mf
f
No Miss!
No, Miss, no, Miss.
mf
f
sf
sf
mf

By this point in the narrative the original source of the musical material (i.e., Participant Two's melody) has been transformed several times to the point where it is almost unrecognisable from the original (a table of motifs and their transformations are shown in **Appendix 8**). However, the gradual process of thematic transformation involved with the various motifs (the Bullying Motif, Fighting Motif, Kicking Motif, Billy's distress and Fear Motif) portrays the dramatic trajectory of the scene from the rough and tumble of an innocent game to intimidation and violence leading towards distress and fear. With its direct simplicity, Participant Two's melody provided the ideal material for this gradual development out of which many aspects of the drama could be conveyed and woven into the fabric of the musical score.

7.2 Composition of Act II, Scene Four from the co-creative elements

Coalminers were a severe case of alienated labour where people were treated as means to an end, and not as free individuals. They worked in horrendous conditions (for much of their history), with accidents and death being a routine part of the job. As well as creating a uniquely moving sense of camaraderie amongst the miners, these circumstances also caused a plethora of social and domestic problems: domestic violence, alcoholism and gambling addiction, have all been noted by sociologists as being unusually prominent in mining communities.[1] There was something in the nature of the work itself (long working hours in a dark, cold and harsh, claustrophobic environment) which produced this behaviour.[2] The behaviour of miners was one which spilled out onto their families (their children in particular) and, as a consequence, the abuse that miners experienced in their work was one shared by the whole community. Exploring themes of violence and abuse in a community opera depicting life in a mining town is therefore appropriate, as these are themes that go to the heart of these communities. More broadly, the intergenerational dynamics described above explore (in an extreme form) an important facet of ‘community’ generally (i.e., the ways in which children are shaped by their parental and social environment); creating a community opera that is not only written with and for community participants to perform, but one that forms a commentary upon the very nature of ‘community’ itself, as an important feature of human life.

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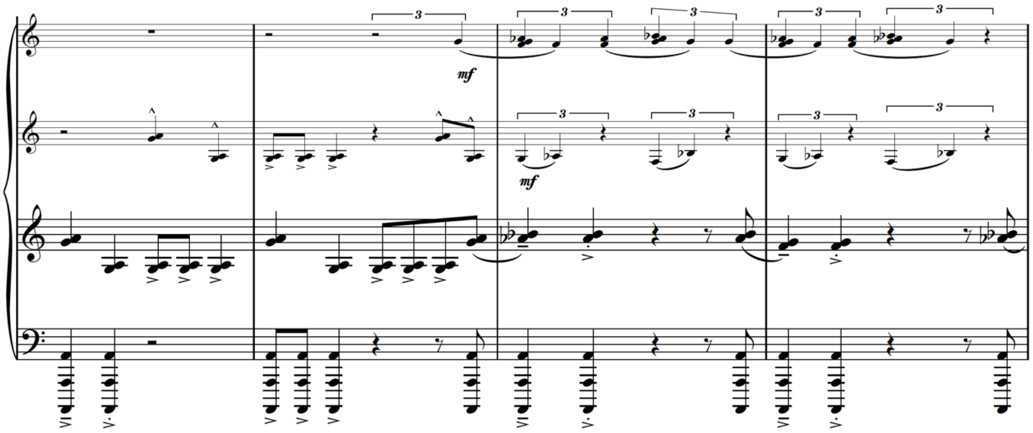
[1] See: Alan Campbell, 'The social history of political conflict in the coalfields', in *Miners, Unions and Politics*, ed. by Alan Campbell, Nina Fishman, and David Howell (Aldershot: Scolar Press, 1996), pp. 154-156.

[2] See: David Kynaston, *Austerity Britain 1945-51* (London: Bloomsbury, 2007), pp. 185-205.

This intergenerational dynamic was one that could not be observed directly in the sections of the community opera involving the community groups because there is no moment in the story when all the groups are present onstage simultaneously. However, it was one that could be explored indirectly (and consequently more deeply) in the texture of the musical score by re-working the musical motifs associated with violence described above in Act II, Scene Three for similar behaviour that is observed taking place in Act II, Scene Four. Act II, Scene Four takes place in a pub during which an aggressive exchange also takes place (and one which also almost breaks out into a fight) between Billy’s older brother, Jud, and Alf Meakin, the miners’ union representative. Its juxtaposition with Act II, Scene Three, therefore, suggests that this is a characteristic feature of the whole community, and that the children are behaving in a manner influenced by the adults. This similarity is emphasised explicitly in the musical texture by using motifs such as the Bullying Motif and Fighting Motif at appropriate moments that mirror the similarities in the drama between the two scenes. The emphasis is pushed further by developing the motifs in ‘bigger’ manifestations (more thematically extended, thickly spaced realisations of the motifs accompanied by denser textures) to suggest that they are the ‘adult versions’ of the same motifs. Although the motifs were composed first as developments of Participant Two’s melody, in retrospect Act II, Scene Three will appear to contain motifs derived from those in Act II, Scene Four, just as the children are smaller, ‘derivative’ versions of the adults that raise them, exhibiting the same behavioural characteristics.

The dispute between Jud and Alf concerns an accident that has happened down the coalmine in the shift preceding Act II, Scene Four, and therefore a source of general worry and discussion amongst the miners. The anger exhibited by Jud towards Alf (who he accuses of doing nothing about their dangerous working conditions) therefore refers directly to the origins of the abusive behavioural characteristics exhibited by the community i.e., the coalmine and its machinery.[3] It was therefore appropriate to begin the scene with a passage of music that might depict the machinery in the mine. To deepen the growing matrix of thematic connections and meaning in the texture of the score, the music that was written to accomplish this was an expanded form of the Bullying Motif heard from bar 1070 onwards in Act II, Scene Three. This is the section in A minor where the actual fight between Billy and MacDowall breaks out.

Example 7.7 – Act II, Scene Three, bars 1070-1074, expanded Bullying Motif or Machinery Motif.



During this section the Bullying Motif is placed in canon with itself (resulting in a new four-quaver pattern made of the dyads) and the Fighting Motif is superimposed above to create a thicker texture that suggest the mining machinery used in coalmines. A recording of this passage can he heard here from *Long Hours at the Coalface* scored for brass band:

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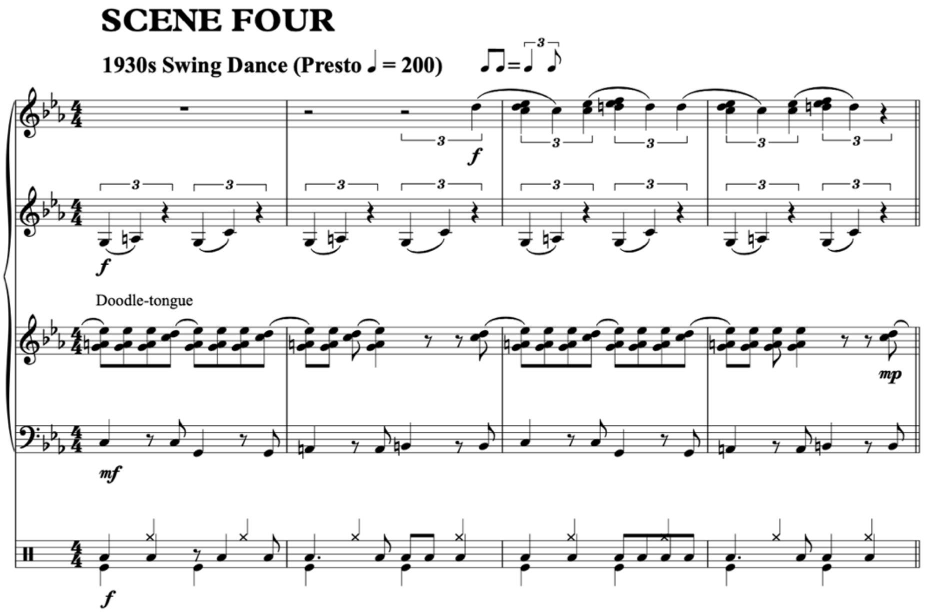
[3] Disputes between the miners who worked down the pit and their union representatives, or 'pit politics', were a very common occurrence following the nationalisation of the mining industry. See: Alan Campbell, Nina Fishman and David Howell, eds., *Miners, Unions and Politics* (Aldershot: Scolar Press, 1996), pp. 223-246.

Recording 7.1 – Machinery Motif rendered in *Long Hours at the Coalface* (**Appendix 10**), bars 69-91.

https://soundcloud.com/oliverrudlandresearch/machinery-motif

During the preceding Entr'acte to Act II, this motif is used to depict the mine machinery itself (orchestrated heavily for brass and brass band, Act II, bars 54-65), and so when used later in the context of **Example 7.7** will suggest that the aggression of the fight relates to the mine, thus functioning as a reminiscence motif. When recapitulated again leading into Act II, Scene Four, the expanded Bullying Motif (re-labelled here the Machinery Motif) is subject to gradual transformation forming the backing music that was used in the improvisation workshops with WBBB. This transformation takes place between bars 1341-1369. The backing music was not just composed in an appropriate historical swing style (as described in Chapter 5), but also from materials developed in the previous co-creative workshops (i.e., with the music class), as can be seen below. This assisted with maintaining thematic consistency so that co-created elements developed in the different workshops could be amalgamated in the score.

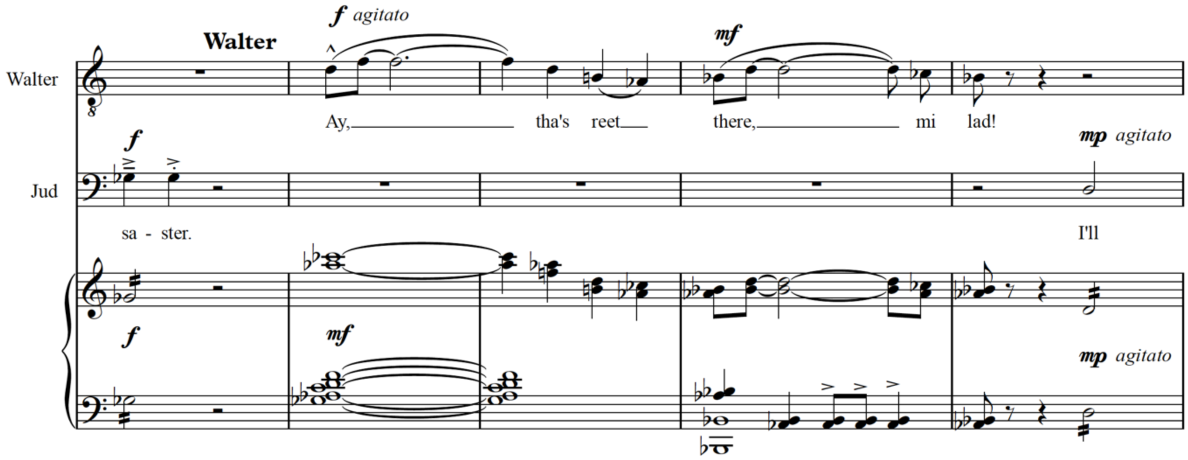
Example 7.8 – Act II, Scene Four, bars 1366-1369, Machinery Motif transformed into Swing Dance music.



During this transition the four-quaver dyad figure from **Example 7.7** is transformed into the 'razzy' brass figure in the fourth stave down. The Fighting Motif made of triplets (top two staves) is transformed into a 'jazzy' ostinato, whilst providing a rhythmic pivot from passages with 'straight' quavers into 'swung' quavers. The bassline (fifth stave down) maintains its rhythmic profile (a quaver anacrusis before a crotchet) but changes from a static pedal into a rising figuration typical of swing music, although this itself is derived from similar rises applied to the Bullying Motif in Act II, Scene Three (bars 1094-1097). The transition provides a musical realisation of the scenic transition from that of a coalmine and its machinery to a pub filled with the sound of swing music. The backing music (having been established out of the transition) also provides the basis on which the co-created materials can be developed and deployed in Act II, Scene Four in a similar fashion to those in Act II, Scene Three; beginning with a musical number which is replete with them and then developing them over the course of the scene that follows. As with Act II, Scene Three, the development of the co-created materials throughout Act II, Scene Four has many dramatic implications, but here the relationships are more complex as the motifs from Act II, Scene Three also come into play and there are two sources of co-created materials: those from the project with LMVC and those from WBBB.

The use of improvised solos to depict a live band playing in the background to the scene, followed by the entrance of a group of coalminers talking socially has been discussed in detail in Chapters 5 and 6 respectively. **Example 5.11** (Act II, Scene Four, bars 1703-1714) shows the complex tapestry that has been created by bringing together the improvised solos from the Swing Dance with motifs from Act II, Scene Three. Another glance at this passage shows that the bottom two staves are made up of the Bullying Motif, the ossia staves above from the Fighting Motif, above which is superimposed the Soprano Cornet Solo. The vocal parts that sit on top of this texture (six parts for individual coalminer roles called Walter, Frank, Ronnie, Steve, Bob as well as Jud) sing vocal lines made up of separate lines from the Fighting Motif, thus doubling the ossia staves below. The overall impression is of a group of coalminers arguing with one another (non-diegetic music) with the strains of an improvised band (diegetic music) playing in the background. The subject of dispute amongst the miners (who are worried for their lives) is what would happen in the event of another accident, hence the words set to the Fighting Motif, 'but what about next time!?' In the ensuing dialogue and ensemble build-up between Jud and the other miners, fragments of the various motifs pepper the score. For example, a rising minor 3rd gesture in quavers presented on the first beat of the bar which is characteristic of the Euphonium Solo (see **Example 5.5**) is used in the accompaniment at bars 1717, 1721, 1738 and 1747. It crosses over to the vocal parts in bar 1727 where Walter makes the statement 'Ah, tha's reet there mi lad!' forming the Dispute Motif, as can be seen in **Example 7.9** below.

Example 7.9 – Act II, Scene Four bars 1726 – 1730, Dispute Motif sung by Walter.

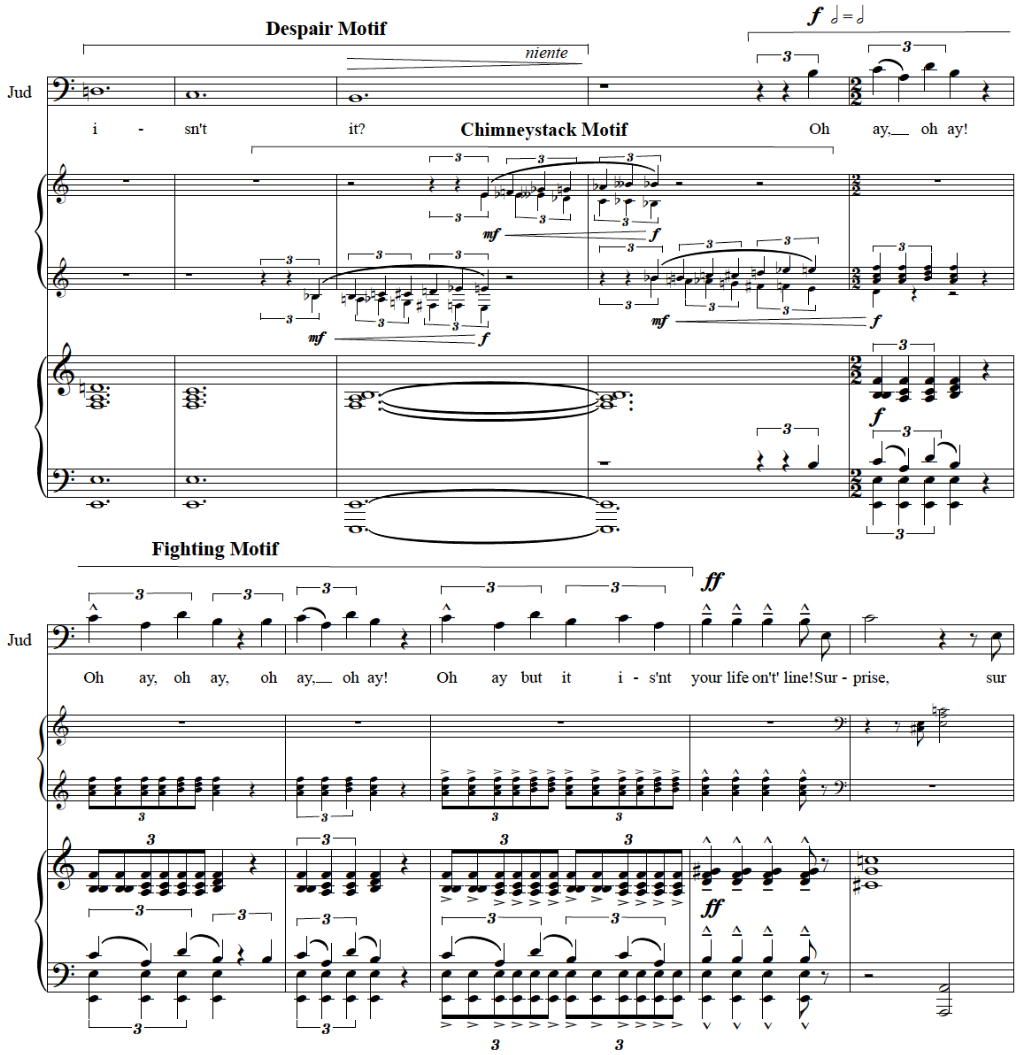


The Dispute Motif has enough audible similarity to the Euphonium Solo for the connection between the two to be apparent (especially since the quavers in both are always swung), but at the same time it is only a fragmentary quotation of the most distinctive aspect of the solo, and so does not sound like a complete statement. From bars 1743-1773 it is doubled in 3rds and used canonically in the vocal parts as the basis for an increasingly agitated discussion amongst the miners (led by Jud) about taking charge of production targets, whilst accompanied by a long string of the major 2nd dyads in the bass from the Bullying Motif. The overall effect is that the improvised live diegetic music is still ‘taking place’ in the background of the scene, but that the dispute about safety conditions in the mine is becoming more prominent as the emotions of the miners intensify. The entry at bar 1774 of the Despair Motif (associated with the miner’s deepest level of pain) continues this process, bringing these emotions even further to the fore. However, snippets from the Dispute Motif/Euphonium Solo are still present in the texture for four bars until bar 1782 where a complete statement of the Coalminer’s Motif is sung by the miners, joined by the male voice choir (i.e., the rest of the miners in the scene) and the accompanying texture drops out. Above this Jud sings a new descant line derived from various aspects of the Euphonium Solo (such as the rising chromatic scale in bars 1786-1787 taken from the end of **Example 5.5**), yet they are so distorted that the overall dramatic effect is that the jubilance of the live improvised music in the background has been completely occluded by the intensity of the coalminers’ complaints who state in tutti ‘we’d make em’ work hand in glove’ (referencing targets and pit safety).

In this passage, therefore, co-creative elements from the workshops with both WBBB (the improvised solos) and LMVC (the Despair Motif) have been used in conjunction with motifs from Act II, Scene Three (developed from the workshops with the music class) to create a complex musico-dramatic process where the initial foreground (the live diegetic Swing Dance music) is gradually pushed into the background during the course of the scene as the Coalminers enter and begin debating (non-diegetic music) their difficult circumstances.

Jud concludes this section stating the line ‘we’d make em’ work hand in glove’ obligato before having this statement questioned by Alf, who answers using the same melody from the Coalminer’s Motif, with the statement ‘it isn’t that simple son’ in bars 1792-1793. Jud takes great umbrage to this statement and launches into a cynical tirade about the incompetence (as he sees it) of union officials. This arioso passage alternates between statements of the Despair Motif and a recapitulation of the Fighting Motif at its most ferocious (i.e., just before the fight breaks out in Act II, Scene Three). Superimposed above the Despair Motif is the Chimneystack Motif suggesting the ‘fuming’ anger burning metaphorically within Jud, rather than a literal evocation of the coalmine, but nevertheless referring to the coalmine (and its dangerous conditions) as the source of Jud’s aggression. This arioso lasts from bars 1795 – 1849 during which the recapitulation of the Fighting Motif is repeated six times and passed through various transpositions. (In comparison it only occurred once in this form during Act II, Scene Three). Thus, here is witnessed the older adult brother Jud (rather than Billy, his younger brother) enraged and on the verge of breaking out into a fight, and the corresponding music is made up from the same materials except in an expanded and more developed ‘adult version’.

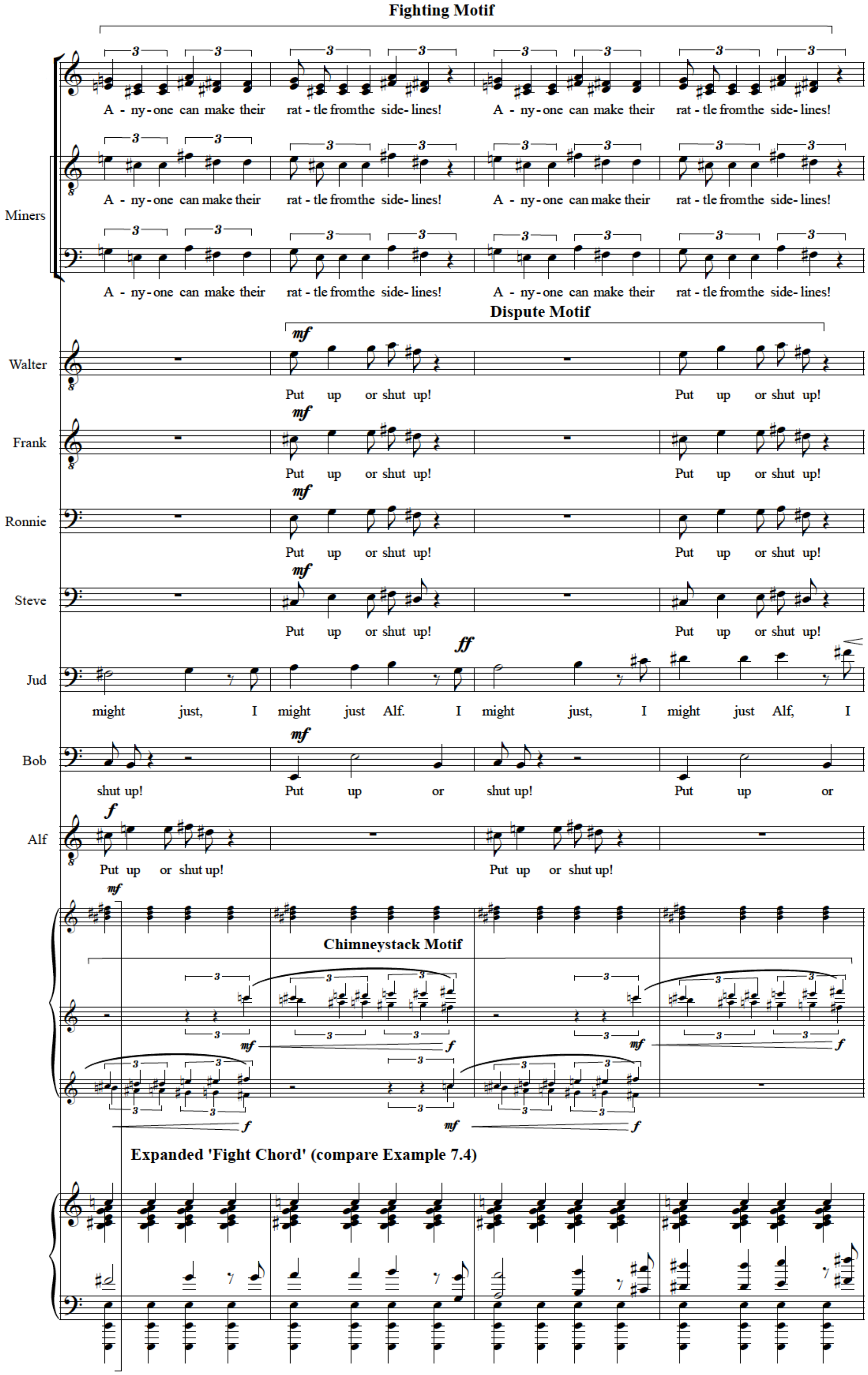
Example 7.10 – Act II, Scene Four bars 1800 – 1809 combining three motifs to convey Jud's cynical anger.


Despair Motif
niente
f
Chimneystack Motif
Fighting Motif
Jud
i - sn't it?
Oh ay, oh ay!
Oh ay, oh ay, oh ay, oh ay! Oh ay but it i - s'nt your life on't' line! Sur - prise, sur
mf
ff

From bar 1845 onwards, Alf joins back in the argument, accusing Jud of being an 'extremist' and stating that 'if he has so much to say' then he should 'put up for t' union'. As the argument escalates further at bar 1850 the five other parts for the individual miners and the male voice choir re-enter singing the Fighting Motif, which is set to the well-known expression from union politics "put up or shut up". Here the simple contours of the motif, which the youth chorus had sung during the breaktime fight in Act II, Scene Three (see **Example 7.4**) are taken up by the parts for male voice choir except, once again, in an expanded form; the motif is sung in two parts at the interval of a sixth, and as it is repeated it gradually ascends chromatically.

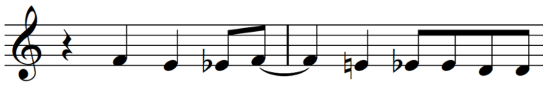
The music and drama reach a hight of agitation at bar 1860 where an expanded version of the Fight Chord (again taken from **Example 7.4**) is placed beneath the argument between Jud, Alf, the miners, as well as other locals and characters present who have now joined the dispute. Also integrated into the texture are dovetailed statements of the Chimneystack Motif along with Jud's angry response to Alf ('I might just Alf') which ascends through the entire range of the baritone voice, reaching a climatic high G at bar 1868. Although the scene does not break out into physical fighting, there is a general state of pandemonium created by the cacophonous interaction of all the vocal parts and motifs at this moment, which clearly reflects the similar break down of civility witnessed in Act II, Scene Three (compare **Example 7.4** with **Example 7.11** below). As discussed, the intended effect of this is to show, through motivic and musical means, that the violence witnessed on the playground amongst the children is a replicated and reduced form of the deep anger and divisions experienced by the adult miners in relation to the dangers of their work, and thus a dramatic and musical commentary on the nature of mining communities in the mid-twentieth century.

Example 7.11 – Act II, Scene Four, bars 1864-1867, with the expanded Fight Chord.


Fighting Motif
Miners
A - ny-one can make their rat - tle from the side-lines!
Dispute Motif
Walter
Frank
Ronnie
Steve
Put up or shut up!
Jud
might just, I might just Alf. I might just, I might just Alf, I
Bob
shut up! Put up or
Alf
Put up or shut up!
Chimneystack Motif
Expanded 'Fight Chord' (compare Example 7.4)
mf
f
ff
]

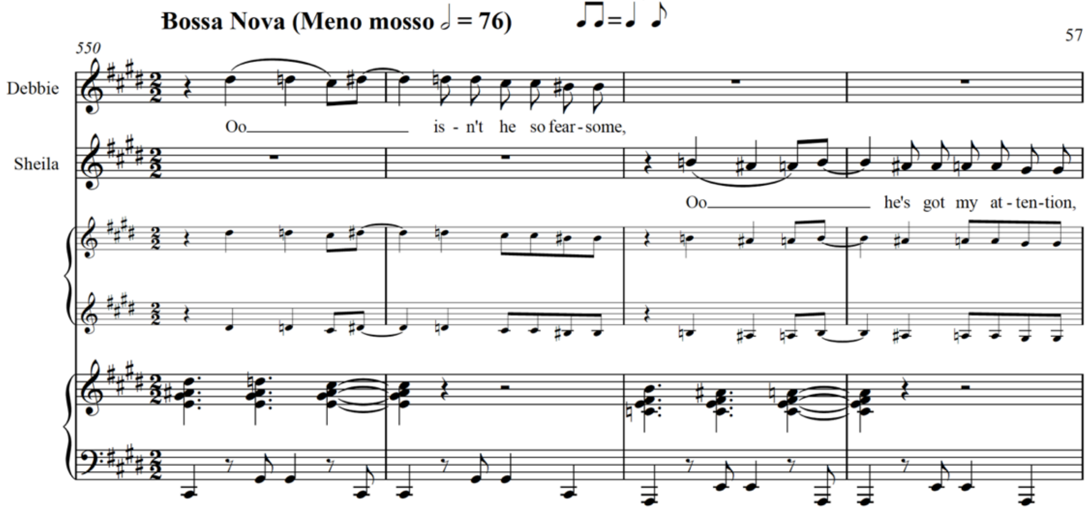
As with the fight in Act II, Scene Three the general dispute is brought to an end by an intervention, in this case the miners Ronnie and Frank who offer to buy Jud a drink to calm him down, followed by Debbie and Sheila (two characters who featured earlier in the scene, see Chapter 5) who start a flirtatious exchange with Jud, mocking his over-excitability. By this point in the music all remnants of improvised music taking place in the background have been vanquished and drowned out by the general agitation. The entrance of Debbie and Sheila (two characters already associated with the dancing music) is heralded by a restatement of the swung variant of the Chimneystack Motif, followed by an operatic trio developed directly from a motivic cell extracted from the Second Trombone Solo (see **Example 5.6**), labelled the 'Flirtatious Motif'.

Example 7.12 – 'Flirtatious Motif' from the second phase of the second trombone solo (**Example 5.6**).



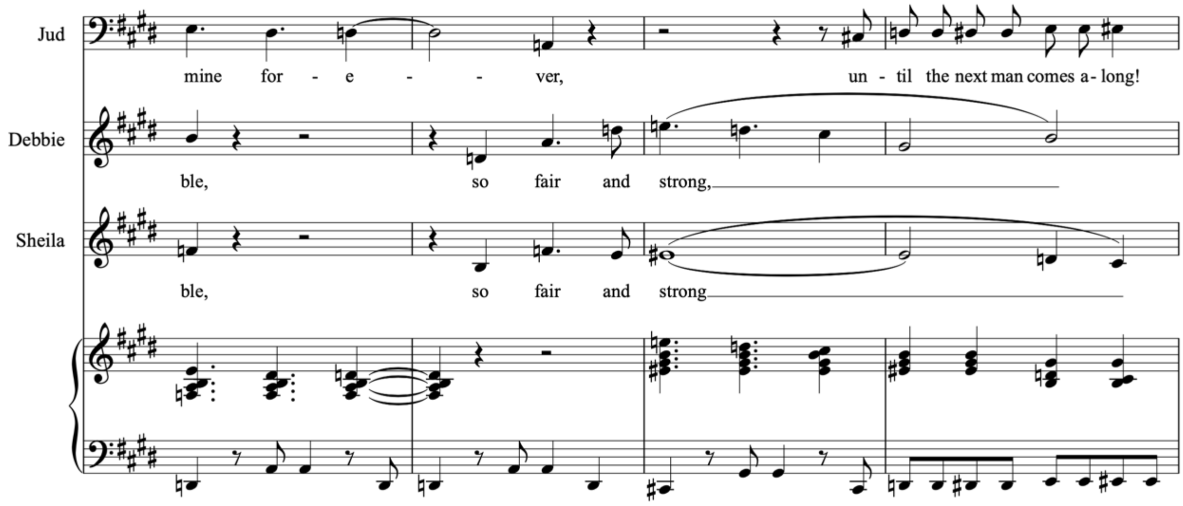
The 'Flirtatious Motif' forms the basis for the main melody in the trio, sung alternately by Debbie and Sheila who bounce 'tongue-in-cheek' compliments about Jud off one another, such as 'isn't he fearsome', deliberately within his earshot to tease him.

Example 7.13 – Act Two, Scene Four, bars 1888-1891, trio integrating the 'Flirtatious Motif'.


Bossa Nova (Meno mosso 𝅗𝅥 = 76)
550
57
Debbie
Sheila
Oo
is - n't he so fear - some,
Oo
he's got my at - ten - tion,

Jud responds in kind by mocking the affections shown to him, but with a distinctly more relaxed and melodious tone than the previous section. As he responds, the motif is placed in the bass and inverted, forming an ascending (rather than a descending) chromatic scale, suggestive of the idea that he has turned the girls 'compliments' back onto them, as he questions the sincerity of their affections.

Example 7.14 – Act II, Scene Four, bars 1929-1932, trio integrating the 'Flirtatious Motif' placed in the bass.



The style of the operatic trio is a Brazilian 'Bossa Nova', another form of 'Latin' dance that became popular in the 1960s. This can be seen by the distinctive rhythmic pattern in combination with the rising and falling fifths in the bassline, the 'Latin' syncopations, and the slightly more relaxed tempo.[4] This continues the trend throughout the scene of music from the historical period of the opera playing in the background. The separate numbers themselves can be seen to make their way chronologically through the passing styles of the time; beginning with a 1930s swing, then onto a 1940s Latin Dance, next a 1950's 'Rock 'n' Roll' item and finishing with the 1960s Bossa Nova. This idea, which provided a jukebox-like musical panorama of the period to situate the historicity of the opera, was an expansion of ideas suggested by participants in the workshop with WBBB (see Chapter 5). Re-using the improvised co-created material (i.e., the Second Trombone Solo) out of which to build this trio ensured stylistic continuity between the separate dance numbers, as well as bringing an appropriately improvised turn of phrase out of which to forge another jazz-like section of the score. Additionally, re-using the material gives the sense that the atmosphere in the pub has returned to the sociability before the dispute (that is, with a resumption of the 'live' diegetic music in the background), whilst the integration of the improvised solo also provides a means by which this comic mini-drama within the scene can be played out; as the characters toy with one another, so the music plays around with the motif that is the primary melodic material out of which the trio is constructed, embedding the playful nature of this conversation into the fabric of the score. The text for this passage, amongst others in the libretto, is adapted from dialogue found in *The Price of Coal* and reflective of a style of humour present in working class communities around the 1960s. Further dramatic contextualisation of this trio is discussed in Chapter 8.

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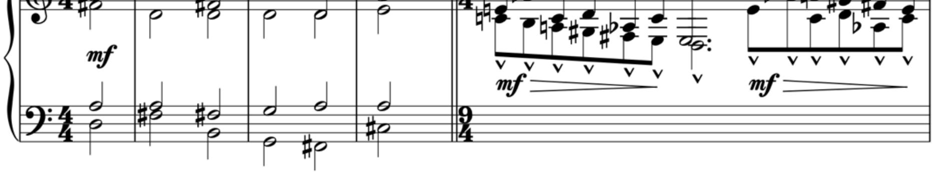
[4] For the origin of the term 'Bossa Nova', see: Ruy Castro (tr. Lysa Salsbury), *Bossa Nova: The Story of the Brazilian Music That Seduced the World* (Chicago: A Capella Books, 2000).

7.3 Relationships between co-created materials and other composed elements

With the completion of the two scenes from Act II that were developed most concentratedly from the co-creative elements, composition turned to Act I where these elements would interact more extensively with more directly composed elements. At this point *Flying Free* was refashioned to serve its intended purpose as the Prelude for the opera, introducing a host of musical materials composed to evoke aspects of the story as outlined in Chapter 2. Following statements of the Flying Motif, which opens the Prelude (bars 1-15), there are a collection of motifs suggestive of birdsong beginning at bar 16, and which ring through music evocative of a wood with sunlight streaming through the tree tops from bar 19. These birdsong motifs (which depict blackbirds, sparrows, blue tits, woodpigeons, cuckoos amongst a general profusion of collective bird sounds) are written in a tonally complex style reminiscent of Benjamin Britten or Olivier Messiaen with harmonic outlines that often jar with the triadic harmony which underpins them, in an attempt to capture the sonically complex sounds of birds. For example, at bar 31 an F-flat major chord with added 6th sonority in the strings sits underneath an imitation of a blackbird in the flutes with notes that (enharmonically) both ‘fit’ (A-flat and B-flat) and go ‘against’ (D, C, A and F naturals) the prevailing harmonic field. Further notes in the horns to evoke woodpigeons (G – F-sharps [at concert pitch]) add an additional layer of complexity ‘contradicting’ both the string and flute parts. Although entirely freely composed there is still a relationship to some of the co-created elements from the workshops. In the first instance, the melodic contour of the hymn tune is reflected in the birdcalls found in bars 17-18, as shown in **Example 7.15** below. Note the rising fourths followed by descending sixths and then similar rises and falls in the upper parts, which are then relocated to the alto line in the birdcall. Whilst the hymn tune is in a clear D major the polytonal realisation of the same basic melodic shape renders the bird call tonally ambiguous. Additionally, although written in quavers rather than minims, the rhythmic pace is constantly uniform in both, strengthening the audibility of this relationship. Inversions of this birdcall also possess melodic similarities to many of the other birdcall figurations that follow. The passage in the Prelude with all the birdcalls is recapitulated in Act I, Scene Two from bar 633 onwards when Billy recalls the story of how he discovered the kestrel egg in a nearby wood.

Example 7.15 – Hymn tune and birdcall motif melodic relationship.


Hymn tune (Act I, Scene Three, bars 945-946)
Bird call (Prelude, bar 17 and Act I, Scene Two, bars 633-634)
mf
mf
mf

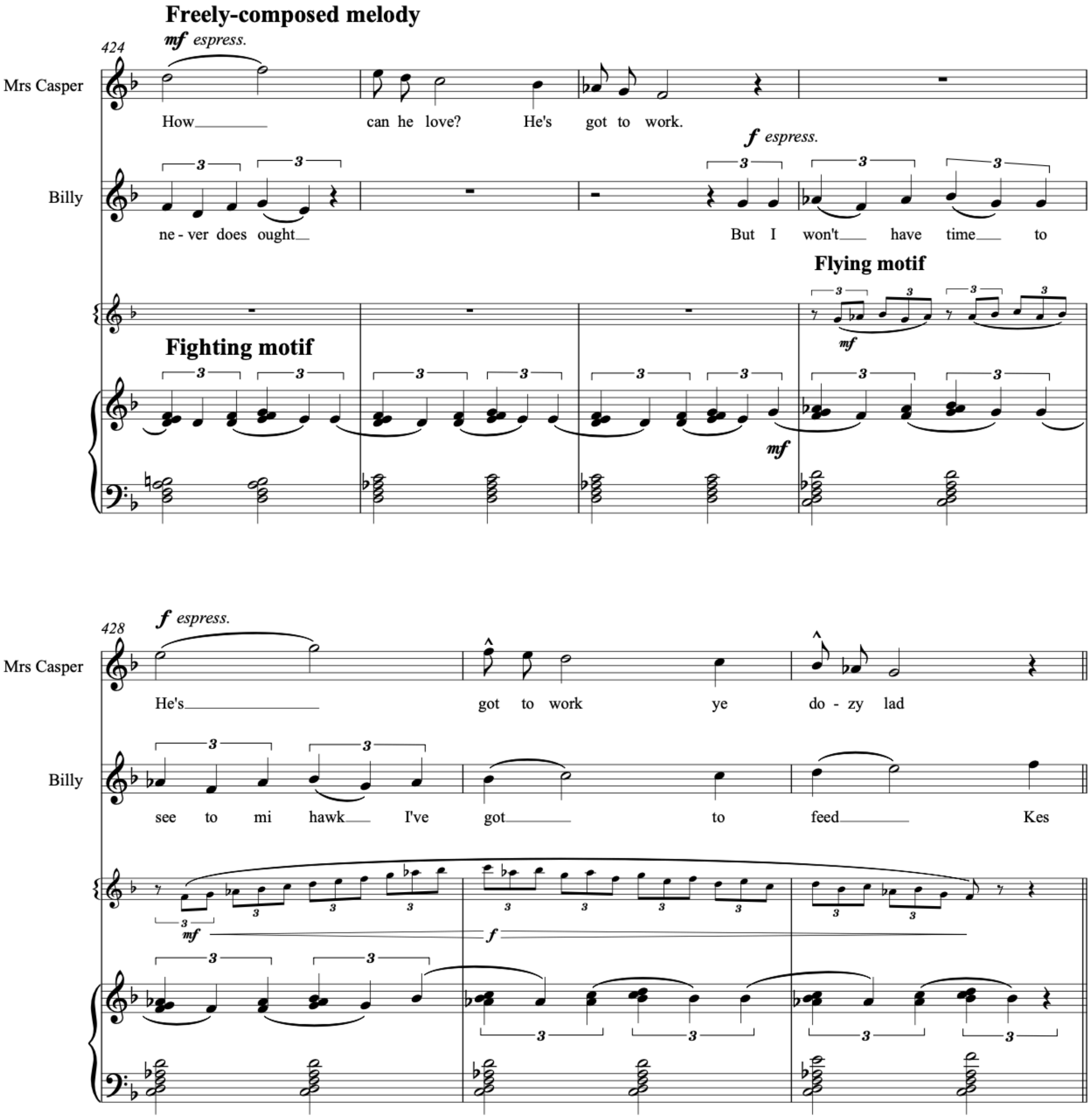
On a structural level, there is another more significant relationship here between the co-creative elements and compositional aspects. As the wood music begins in the Prelude and as Billy recalls entering the woods in Act I, Scene Two, there is a sudden shift from the basic key areas of F to D-flat, which evokes the move from the open fields to beneath the treetops. Although *Flying Free* was composed prior to the Football Chorus, the decision to oscillate between 'white note' and 'black note' harmonic areas in the chorus to unify the co-created melodies written with the CCCC music class was also influenced by this sudden shift in the Prelude. The decision to use a shift from F Lydian to E-flat Dorian (with a D-flat in the bass), as described in Chapter 4, as opposed to another similar shift (e.g. C major to A-flat major) reveals this relationship. A heightened awareness of this relationship whilst refashioning *Flying Free* for the Prelude prompted further use of this harmonic shift throughout the community opera to structure many other musical passages and to create some overall structural unity. For example, Mr Crossley's (the headmaster) aria during Act I, Scene Three begins in F minor at bar 1149 with an abrupt shift to D-flat minor (enharmonically spelt in C-sharp) at the centre point at 1173. The shift here emphasises the somewhat unbalanced tirade directed at Billy represented during this passage and holds the set piece together. Likewise, the simple arpeggiations that frame Mrs Farthing's (the English teacher) lesson at the start of Act II, Scene Two move from F major from bar 556 onwards to D-flat major in their second statement at bar 591. These arpeggiations serve as contrasting material to renditions of the more dissonant Billy's Distress Motif and Despair Motif (due to Billy's caning), but also structure the start of this scene in a manner that connects them with the Football Chorus that follows *attacca* into the next scene. On the broadest structural level, F and D-flat/C-sharp are key areas to which the score constantly returns – the trio discussed above is also in C-sharp, and Act I begins and ends in F. B-flat minor (another 'black note' key) is the relative minor of D-flat major which is the key of the Coalminer's Chorus that opens Act I, Scene One. B-flat is also the most resonant key for a brass band as most brass instruments are transposing instruments in B-flat (thus their B-flat is C with many open-valved notes, including top Cs and Gs) and its use for the Latin dance number and the conclusion of Act II ensures a sybaritic sound whilst resolving the (broadly speaking) dominant F to its tonic. The shift from ‘white note’ to ‘black note’ key areas used in the Football Chorus therefore had much wider repercussions on the large-scale operatic canvas.

On a more detailed thematic level, the motifs developed in Act II, Scenes Three and Four (i.e. the Bullying, Fighting and Billy’s Distress motifs etc.) are integrated heavily throughout Act I and subject to a myriad of permutations whilst interacting with other more directly composed elements (the Flying and Chimneystack motifs, etc.). A table of their usage is presented in Chapter 8, and below is a discussion of some representative instances to reveal other relationships between the co-creative and directly composed elements.

The Coalminer’s Chorus, as discussed in Chapter 6, is used four times in Act I, Scene One – although the bridge passage sung in unison is only given twice. From a dramatic standpoint, the repetition of this chorus (i.e. the use of four identical verses with a coda) was expressively appropriate to realise the process of miners marching slowly to work. From a practical point of view, repetition was also deemed prudent here since although the text varies from verse to verse, it allows the community participants (a male voice choir) to memorise only one passage of (relatively complex) four-part harmony whilst acting out the scene onstage. To ensure musical and dramatic interest, other compositional figurations were superimposed above the chorus. These assisted in creating an arch-like form to the chorus, building momentum as more compositional figurations were added and then dying away as the same figurations gradually recede, just as the coalminers gradually appear and then leave the stage. Simultaneously, the figurations depict various aspects of the text particular to each verse: an offbeat military-like triplet motif in the second verse in trumpets and timpani to suggest marching, a diatonic rushing figure in triplets and semi-quavers in the winds and strings to suggest the ‘gusty winds’ in verses one and three, the chimneystack motif moving in contrary-motion chromatic scales, thickly scored in winds and strings to suggest the thick belching ‘plumes of smoke’ from the pit in verse four. The overall effect is to colour each verse with more directly composed musical material, providing dramatic, instrumental and musical variety to the co-created musical number. The parts for the male voice choir are also doubled at times in the brass band (which makes its first entry here) to support the four-part harmony, especially during the second verse which facilitates a quasi-a-cappella passage for the male voice choir (minus any orchestral doubling) without leaving the choir entirely unsupported, or puncturing the overall glutinous atmosphere conjured here to set the scene for the community opera.

As the music proceeds into Act I, Scene Two, many of the motifs containing major second dyads (the Fighting, Fear and Bullying motifs) underpin the vocal parts, which generates a harsh, sparse aesthetic in contrast to the richly atmospheric aesthetic of the Prelude and Scene One. The treatment of these motifs when combined with other compositional elements unifies the sound of the scene whilst suggesting a plethora of dramatic implications. In bars 395-398, a statement of the Fear motif in brass and upper strings is superimposed above a more directly composed theme associated with Jud’s anger (sung by Jud in Act II, Scene One [from bar 263] and Four [from bar 1722]) in the lower brass and strings. This passage depicts Jud’s rising from his bed (which he shares with Billy) and conveys the fear that Billy holds towards Jud’s anger. This fear is understandable as it follows on from the punches delivered by Jud towards Billy at the start of the scene using fragments of the Bullying motif (bar 369) and Fighting motif (bars 369-370) after which Billy’s Distress Motif (used throughout the opera whenever Billy is subject to violence) occurs at bar 373. These passages are framed by statements of the Despair motif (bars 366-367 and 371-372) but with freely composed alterations to the bassline, which convey the general sense of despair both at the prospect of going to work experienced by Jud, and the consequent violence suffered by Billy. Meanwhile, Mrs Casper (the mother of Billy and Jud) enters the scene at bar 381 and begins an attempt to convince Billy to run up to the shops to buy various items for her before school. Her imploring melodic lines (spontaneously conceived to represent her pleas towards Billy) sit above further statements of the Fear motif (bars 401-402) and fragments of the Bullying motif (bars 420-422), which convey Billy’s fear of being late for school and thus risking corporal punishment. As Billy continues to object to his mother’s request from bar 423 (i.e. to verbally fight with her) the Fighting motif occurs in the violins but is softened by triadic chords in the lower strings that transforms them into an appeal for parental affection. Billy argues that Jud should go to the shops instead as he will not have time to feed his kestrel. At this point the Flying motif that opens the Prelude (and is associated throughout the opera with the kestrel) is placed in flutes and clarinets above the softened Fighting motif, which continues as an accompanying ostinato. With pseudo-affection Mrs Casper responds that Jud does not have the time before work, set to her freely composed melodic material and doubled by a solo oboe. Combined during this short passage (shown in **Example 7.16** below), therefore, are a motif developed out of the co-creative workshops (the Fighting motif), a motif directly composed in response to the story (Flying Motif) and other spontaneously conceived vocal material in response to the drama. Altogether they form a musical tapestry that aims to capture the details of this domestic exchange, details which are crucial to understanding how the operatic narrative unfolds.

Example 7.16 – Act One, Scene Two, bars 424-430, musical tapestry of motifs to capture domestic exchange.


Freely-composed melody
424
mf espress.
Mrs Casper
How can he love? He's got to work.
f espress.
Billy
ne - ver does ought But I won't have time to
Flying motif
mf
Fighting motif
mf
428
f espress.
Mrs Casper
He's got to work ye do - zy lad
Billy
see to mi hawk I've got to feed Kes
mf
f

7.4 Diegetic and Non-Diegetic musical registers

In broad terms, diegetic music is part of the fictional world portrayed in a narrative and about which characters in the narrative are ‘aware’ as a form of music. In contrast, non-diegetic music sits outside the narrative world, and is experienced by the watching audience but not the characters themselves. In an operatic setting, the characters are not ‘aware’ they are singing this music (and they do not hear it as sung).[5] Many of the outcomes of the co-creative workshops produced clear instances of diegetic music: the swing dance, Latin dance, 1950s rock ‘n’ roll and bosa nova numbers, etc. The presence of these diegetic musical items and their complex integration into Act II, Scene Four has been discussed in detail above. Here they provide both an appropriate historical backdrop to a scene set in a pub around the 1960s, and they enhance the dramatic moods of the scene; that is, moving from one of general sociability to an agitated dispute, and back again. However, there are other instances of shifts between diegetic and non-diegetic registers in Act I using co-created materials, and a further instance in Act II, Scene Four that provide fruitful dramatic insights, which are discussed below.

Following the domestic exchange shown in **Example 7.16**, Jud reflects upon his attendance at the pub after work and the likelihood of meeting Debbie and Sheila. As he does so he absent-mindedly sings to himself (whilst combing his hair) the bossa nova tune from the trio (i.e. the Flirtatious Motif co-created with WBBB). The text is mostly meaningless ‘dah, dah, da-ta’, as if just recalling a popular music tune familiar to him, then adding his ‘own’ text with reference to the anticipated meeting. The music here is diegetic in that Jud is literally humming to himself in the narrative. However, it also functions as a reminiscence motif that anticipates the non-diegetic underscoring of events and the lighter mood that take place later in Act II, Scene Four, in contrast to the harsh aesthetic of the scene currently in play. To emphasise the shift from a non-diegetic register to this other register functioning as part diegetic and part non-diegetic, the brass band is deployed to accompany Jud’s humming, distinguishing this diegetic material from the surrounding non-diegetic music scored for woodwind and strings, and drawing attention to it to aid recognition when it returns non-diegetically later in the opera. The ‘glow’ of the brass band sound emanating from the orchestral texture assists with this subtle change of mood between bars 431 and 438, allowing it to stand out like a catchy tune suddenly recalled to mind.

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[5] For a more comprehensive consideration of types and levels of diegesis, including that specific to works accompanied by a (hidden) ensemble, see: Guido Heldt, *Music and Levels of Narration in Film* (Bristol: Intellect Books, 2013).

In the next scene (Act I, Scene Three) the hymn tune is clearly deployed diegetically from bars 973-1037, when all the children sing the hymn as part of the school assembly proceedings. Superimposed above the hymn tune in the last two verses are statements of the (non-diegetic) Fighting motif sung by Billy's classmates, taunting Billy's late arrival and thus showing the general antipathy Billy also undergoes at school. At bars 946-950, before the hymn begins properly, there is a 'false start' as Billy's classmates make fun of the headmaster and his strict orders to sing the hymn. Tibbut, Fisher and Anderson begin by quoting Rossini's famous baritone virtuoso 'Figaro' aria (familiar to children at the time from cartoons) in an over-the-top fashion, whilst Armitage, Mitchell and Jordan respond by mocking the sound of an operatic soprano.[6] Whilst providing an operatic meta-theatrical in-joke for the audience, it is also an instance of one form of diegetic music superimposed over another, i.e. the school children singing 'opera' over the diegetic hymn-tune underneath. In the original novel this comic episode consists of excessive coughing amongst the children, and so here is an instance of diegetic music brought to bear on the score generated by the composer (i.e. not co-created), as a way to represent the same general situation in a more operatic fashion.

The hymn tune is also presented in non-diegetic instrumental form to begin Act I, Scene Three, scored simply for winds, brass band, with the strings also superimposing the Fighting motif again to represent the general hubbub as the youth chorus, youth soloists and soloists all congregate onstage. As well as providing the required length of time for this stage transition to occur (from Billy's bedroom to a school hall full of people), the realisation of the hymn tune here provides a further contrast to both the rich atmospheric music and harsh and sparse music present in Act I, Scenes One and Two. Here the hymn tune conjures a dry, humdrum, formal and academic environment, one presided over by Mr Crossley, whose accompanying music is equally (and deliberately) strict and formulaic in its use of 'properly' rendered perfect cadences and similar musical forms. The use of the abrasive Fighting motif throughout this scene (both in the hymn tunes and later over the setting of the Lord's prayer) accentuates this dry, hundrum aesthetic by infusing it with the taunts and 'nah, nah, nah, nah, nah' of disobedient adolescents that grate with the surrounding texture.

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[6] The 'Figaro, Figaro, Figaro' quotation is from Rossini's *Il barbiere di Siviglia*, Act I: 'Largo al factotum'.

When Mr Crossley eventually loses his temper at the children's misbehavior and launches into his angry tirade at bar 1149, there is a statement of the Coalminer's Blues (i.e. the 1950s rock 'n' roll number) between bars 1189-1201. Mr Crossley references the arrogance, as he sees it, of the children 'with your music and your gear', that he describes as 'superficial, just a sheen', and which he compares with the children's own characters. In Act II, Scene Four this music functions dietetically as background dance music (and a basis for the improvised solos co-created with LMVC) but here it occupies a non-diegetic register. The effect is to highlight the role that 1950s rock 'n' roll, and popular music more generally, played as an expression of youth identity and rebellion at this time. This is one of the interesting aspects of composing an opera set around the 1960s, when music itself was very much at the forefront of cultural transformation.[7] Although a fleeting and subtle moment within the score, it shows another way in which diegetic music with a co-created element can function to situate the community opera in its historical and cultural context.

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[7] See: Deena Weinstein, *Rock'n America: A Social and Cultural History* (Toronto: University of Toronto Press, 2015).

A final instance of diegetic music used in similar fashion to enhance the historicity of the opera, but here unconnected with the co-creative elements, is the radio music that occurs in Act II, Scene Four. This scene concludes with a large ensemble for soloists and the coalminers (i.e. the male voice choir) that dramatises the horserace where Jud's bet wins, as described in Chapter 2. Staging this win as a momentous event concludes the act with a weighty sense of dramatic irony (the bet itself having never been placed by Billy) and is an appropriately musical and dramatic end to Act II. In retrospect, this also shows the humiliation experienced by Jud (who is unaware that the bet has not been placed at the time), adding to the pressures that cause him to enact his revenge on Billy in Act III. The horserace itself does not take place onstage but is experienced by the characters in the pub who listen to the race on the radio. The story is told by a horserace commentator, a spoken part that provides another vehicle for community participation. In the buildup to the horserace the commentator announces the details of the race in the background behind which blares out some radio music (bars 1983-1990), which is 'heard' diegetically by all the characters present. It is written as a pastiche of a pastiche, that is, an imitation of the kind of overblown sub-romantic music used as radio music during the first half of the 20th Century and beyond. Additional historical representation is added by scoring the music for muted brass band – a common technique at the time – which thins the sound, mimicking that of an analogue radio signal. The music is also 'distorted', as if being heard on an out-of-tune radio, by being placed over a pedal point in an opposing key and surrounded by noisy percussion. The entirety of the horserace, which runs from bars 1946-2196, is placed generally in E minor as if to lift it into another tonal space from the rest of the opera which, as described, moves between 'white note' and 'black note' flat key areas. The placement of the horserace in a sharp key thus suggests it is taking place ‘elsewhere’, just as the radio commentary is broadcast into the pub scene from another location. The music for the horserace is built from a contrapuntal theme (the Gambling motif), which is heard in anticipation of the horserace during Act I, Scene Two (bars 486-495 and 812-824) when Jud instructs Billy to place the bet, and Act II, Scene One (bars 231-262) when Jud discusses the bet with the other miners. The Gambling motif can also be seen to relate to Jud’s Anger motif (besides which it is often juxtaposed, as if the latter grew out of the former), feeding into a web of mutually related motifs that will be discussed further in Chapter 8.

CHAPTER 8

The analysis presented in Chapter 7 focused closely on the musical details of this operatic adaptation of *A Kestrel for a Knave* combined with *The Price of Coal* into the first two acts of a community opera. Chapter 8 proceeds to examine, in boarder terms, how these details formed a musical-dramatic commentary, their further application to create a concluding montage, and the ways in which this was influenced by the opera-making poetic and aesthetic considerations brought to bear on the adaptation by the composer. It then considers the effects the community music groups and co-creativity had on other aspects of the opera, which include further considerations of the orchestration, dramaturgy and the realisation of a potential production.

8.1 A web of mutually related motifs as a form of musical-dramatic commentary

The last chapter demonstrated that placing the co-creative elements from the workshops into an operatic context and developing them throughout two operatic scenes produced a variety of interrelated motifs. These motifs are intimately tied to the dramatic interpretation of the two scenes, and their development out of the co-created materials continued the process in the workshops of transferring the characteristic features of each community group into musical-dramatic form, both in terms of their sociological characteristics and performance abilities. Seeking out ways to integrate all the co-creative elements into a unified whole also produced additional circumstances that allowed the music to provide sociological insights into the nature of mining communities depicted in the opera, thus drawing the co-creative elements deeper into an artistic or philosophical interpretation of the story and the community it depicts.

Through a process of association with events in the two scenes and shaped by activities with the community groups, these motifs provide a distinctive musical commentary to the story. These range from emotional states of mind (such as despair or anger) to actions (such as kicking or crying) to depictions of physical features of the story (such as the machinery in a coalmine) to musical activities taking place in the story (such as a group of children chanting on a playground, or a live band playing in a pub). In many ways, therefore, the ensuing motifs act in similar ways to the use of reminiscence motifs prevalent in late nineteenth century operatic music, and twentieth century film music. The use of reminiscence motifs, or 'leitmotifs' in both these contexts conveys meaning not only through their relationships with their respective narratives, but also through internal thematic relationships forming, what Irena Paulus has described as, a 'web of mutually related leitmotifs'.[1] The difference between the web of motifs devised for this community opera and this leitmotivic approach, is that it is not only the dramatic content of the opera or film that shaped the motifs, but also the interactions between a composer and the various community groups that are integrated into the score.

A table, or web, of all the motifs is presented in **Appendix 8**. Each motif is given a number, a label (many of which have been referred to in Chapter 7), reference (where applicable) to how the motif was derived from other motifs, and the form (or forms) of co-creativity involved with each motif's composition according to the framework developed in Chapter 3 (see **Figure 3.3**), as well as identifying those motifs more directly composed and written for professional forces. The development of the materials from the co-creative workshops discussed in Chapter 7 have already revealed many ways in which a web of motifs have reflected upon aspects of the community opera, especially the relationship between the difficult working circumstances of miners and their abusive (often violent) behaviour, and the affect this had on the community. It is important to recognise that this musical commentary would not have been possible in any form without the web of motifs. The fact that the two community groups (the miners and their children) are not present onstage at the same time means it cannot be seen in the course of the action, but only by comparing the respective behaviours of these two generational sections of the community, with the motifs showing and highlighting the similarities in their behaviour. The motifs, therefore, make these similarities of behaviour apparent in ways that purely dramatic methods could not.

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[1] Irena Paulus, 'Williams versus Wagner, or an attempt at linking musical epics', *International Review of the Aesthetics and Sociology of Music* (Croatian Musicological Society, 2000), Vol. 31, No. 2, pp. 153-184 (p. 158).

However, as portrayed in both the original novel and film adaptation of *A Kestrel for a Knave* the opening scene takes place in Billy's and Jud's bedroom, where they share the same bed (see **Appendix 2**). As discussed in Chapter 7, Act I, Scene Two realises this scene in the community opera, which begins with the two asleep early in the morning. Jud (the elder brother) assaults Billy (the younger brother) with several violent punches in retaliation for Billy warning Jud that he is going to be late for work. The beginning of this scene therefore reveals in microcosm the domestic context of the abuse children often suffered at the hands of adults – and one directly linked to the mine, as the cause of Jud's anger is the necessity to get up and go to work. Use of the motifs that linked Act II, Scenes Three and Four concerning violence (the Bullying Motif, the Fighting Motif, and their derivations) at this moment in Act I, Scene Two, therefore, strengthens the musical commentary, showing in musical form the transfer of abuse in action. Moreover, the subsequent use of the motifs in Act I, Scenes Three and Four makes their use throughout Acts I and II function as reminiscence motifs, strengthening in the score the connections already discussed.

In reference to the table of motifs (**Appendix 8**), the table below (**Figure 8.1**), summarises how the motifs developed out of the workshops have been integrated into the fabric of the completed score, and the further dramatic implications of this musical commentary. It should be noted that this list is far from exhaustive and presents only the clearest use of the motifs.

Figure 8.1 – Summary of motifs throughout the community opera as a form of musical-dramatic commentary

Act I	**Event in the story**	**Motif used**	**Dramatic implication**
Scene 1	The chorus of coalminers march to work in the early morning.	Coalminers' Motif Chimneystack Motif	Establishes a sombre mood amongst the miners in relation to their work down the coalmine.
Scene 2	Billy is thumped by Jud for waking him up and telling him he will be late for work.	Bullying Motif Fighting Motif Billy's Distress Motif Despair Motif	Draws connections between the violence that occurs in the domestic circumstances of Billy and Jud and the violence exhibited by the whole community seen in Act II, Scenes 3 and 4.
Scene 2	Jud forces Billy (by twisting his arm) into agreeing to place a horse-racing bet later in the day.	Bullying Motif Gambling Motif Jud's Anger Motif	Prepares the revenge Billy receives from Jud (killing his kestrel) by not placing the bet, as well as horseracing as an important interest of Jud's seen later in Act II, Scenes 1 and 4.
Scene 2	Jud anticipates meeting a girl at a dance in the pub later in the day.	Flirtatious Motif	Anticipates both the swing band music and the exchange with Debbie and Sheila as a distraction from the hardships of labour.
Scene 3	Mr Crossly (the headmaster) threatens the school pupils with the cane if they do not sing the hymn tune properly.	Fear Motif Hymn Tune Despair Motif	Suggests the fear that the whole school feels towards Mr Crossley's cane as a means of punishment, making MacDowall's fear later in Act II Scene 3 seem more comprehensible
Act II	**Event in the story**	**Motif used**	**Dramatic implication**
Scene 1	The coalminers work heavy machinery down the coalmine and become tired by their labours.	Machinery Motif Working Motif Despair Motif	Sets the scene for the pit and establishes the Machinery Motif so that its recapitulation in Act II, Scenes 3 and 4 suggests the mine as the source of violence in the community generally.
Scene 1	At snap time the miners (Jud especially) discuss various horse-racing bets they have placed for the races that afternoon.	Gambling Motif Live Band Motifs Despair Motif	Draws a connection with the excited sociable chit-chat seen later in Act II, Scene 4 when the miners enter the pub. Suggests that gambling is another symptom of the abuse experience by the community due to the effects of coalmining on labourers.
Scene 1	Jud expresses his frustration and anger at the miners' economic situation and disillusionment with the miners' union, calling for 'pit democracy'.	Dispute Motif Machinery Motif Despair Motif	Anticipates the dispute with the Union Branch Secretary (Alf) in Act II, Scene 4 and reveals Jud as a character, suffering from the effects of hard labour, poverty and supressed ambition.
Scene 2	Billy enters the classroom clutching his hands that are wringing with pain from the cane, having been punished by Mr Crossley for not paying attention in the assembly in Scene 3.	Billy's Distress Motif Despair Motif Fighting Motif	Confirms the corporal punishment of the cane as a source of fear and distress amongst the class and Billy, and one connected in Billy's experience with the abuse he also receives at the hands of his classmates later in Act II, Scene 3.
Scene 2	Billy describes how he learned to rear and train a kestrel hawk.	Flying Motif	Shows that Billy's pastime of looking after a hawk is a source of hope, creativity and innocence.
Scene 3	See Chapter 7, **7.1**		
Scene 4	See Chapter 7, **7.2**		
Scene 4	The miners follow their bets placed on a horse race by listening to the live commentary on a radio in the pub and cheering their horses on.	Gambling Motif Live Band motifs Flirtatious Motif Dispute Motif	Reveals gambling as an important part of social life in the community and the status bestowed upon winners of bets, such as Jud whose horse wins the race, in the place of economic or material prosperity.

Act III	Event in the story	Motif used	Dramatic implication
Scene 1	Billy flies his kestrel to show Mrs Farthing his pastime.	Flying Motif Hymn Tune	Strengthens the notion of the kestrel hawk as a source of hope and creativity for Billy, especially by juxtaposing the hope conveyed by the hymn tune with the flying of the hawk.
Scene 1	Billy gives expression to the sense of hope, joy and defiance at the world's injustices that the kestrel inspires in him	Flying Motif Billy's Distress Motif Jud's Anger Motif Fear Motif	Juxtaposed with the Distress Motif, this passage suggests that the kestrel is also a source of consolation for Billy; helping to alleviate the distress cause by the many sources of petty abuse and violence encountered in his daily life.
Scene 2	Jud enters the school in fury having realised that his winning bet had never been placed by Billy. He expresses the humiliation of having been made to look a fool in front of the other miners, Debbie and Sheila, that is, having not placed his winning bet.	Machinery Motif Jud's Anger Motif Fight Motif Chimneystack Motif Live Band Motifs Flirtatious Motif	At this moment when Jud is extremely angry the use of the Machinery Motif gives the clearest indication yet of the effect the mine has on the miners whilst being an apt expression of Jud's fury. Combined with the Live Band Motifs and Flirtatious Motif, it emphasises the humiliation Jud expresses in this situation, locating this as the present source of his anger and explaining the reasons for his act of revenge later.
Scene 2	Mrs Farthing expresses to Jud her admiration for Billy's pastime of keeping a kestrel. Jud reacts with fury to the notion that Billy could do anything other than mining work in the future.	Flying Motif Machinery Motif Chimneystack Motif	Here the full Flying Motif would be superimposed above the Machinery Motif, suggesting that Billy's hopes and aspirations and creative impulses are in direct opposition to the presence of the mine in the community, and also the devastating impact the mine presents to both Billy and the natural world generally.
Scene 3	Billy sees Jud behind a window whilst being interviewed for career advice. The teachers present cannot find a suitable profession for Billy and suggest coalmining like his older brother.	Fear Motif Machinery Motif Chimneystack Motif Jud's anger Motif	Extensive use of the fear motif at this moment connects the deep-seated fear that Billy has both of his older brother and the likelihood of him starting work down the mine following school. This reinforces the notion that the abusive behaviour of Jud towards Billy has its ultimate source in the mine.
Scene 4	Billy suddenly enters his and Jud's bedroom to find Jud trying to release the kestrel. Jud expresses his anger at Billy for failing to place the winning bet, but also not having enough money, teasing out a general feeling of hopelessness from Jud.	Flying Motif Machinery Motif Gambling Motif Despair Motif Jud's Anger Motif	A concatenation of motifs conveys both the struggling bird as Jud attempts to release it (Flying Motif), as well as the complex source of Jud's anger, that is, not just anger at Billy for not having placed the bet, but also at his economic and material circumstances due to the harshness of mining work. It is the use of various Motifs (especially the Despair Motif) that realises the true source of Jud's distress more than the text, which is fragmentary and interfered by the physicality of the scenario.
Scene 4	Jud kills the kestrel hawk leaving Billy in a state of great distress.	Flying Motif Jud's Anger Motif Billy' Distress Motif	A fragmentation of the Flying Motif underpinned by the Distress Motif conveys the death of the kestrel along with the hope and consolation it brought to Billy, inducing a sense of despair at having lost the one thing that brought Billy solace in an otherwise bleak life.
Scene 5			See explanation of Scene 5 below (**8.2**)

8.2 Montage of the co-creative elements as a musical-dramatic conclusion

The final scene of the community opera (Act III, Scene Four) allows for the most extensive use of the motifs throughout the opera, as well as unifying all the community groups together for a tutti passage. This tutti brings the groups all back to their common musical starting point in the workshops i.e., the hymn tune (see Chapter 3). As well as its use in the workshops, the hymn tune is also used at several moments during, Act I, Scene Three which, as relayed in Chapter 7, takes place in a school assembly where a hymn tune is sung in the story. The hymn has four verses which are all sung in that scene, the second of which is as follows:

New mercies, each returning day,
Hover around us while we pray;
New perils past, new sins forgiven,
New thoughts of God, new hopes of heaven.[2]

In the final scene, following the death of the kestrel at the hands of Jud, Billy decides to bury the dead bird. To do this he returns to the wood where he originally found the kestrel, and as he starts to dig a grave the hymn tune comes into his mind, the ideas of hope that it describes resonating with his feelings towards the kestrel (anticipated in Act III, Scene One – see **Figure 8.1**). At this moment all the community groups (the brass band, the male voice choir and youth chorus) begin singing the hymn slowly and quietly offstage to suggest that the music is really running through Billy's mind (who is onstage burying the bird). As in the assembly, the hymn tune is followed by the Lord's Prayer, which is also associated psychologically in Billy's mind with its reference to prayer. In this final sequence, the lines of the hymn and the prayer are extended and there are pauses between each line, during which are heard direct vocal quotations of statements made during the story by Billy, and by other characters towards Billy, that relate to the words of the hymn. Mrs Farthing's comments in Act II, Scene One, relating to the hovering of the bird, correspond with the hymn lyric ‘hover around us’; ‘new perils past’ incorporates statements made at points where Billy was bullied by MacDowall during the fight in Act II, Scene Three; and Jud’s words as he killed the kestrel appear with the line ‘new sins forgiven’. As with the performance of the hymn itself (with the exception of Billy), the singers who made the original statements earlier in the opera quote them offstage in this scene, again suggesting that they are being recalled in Billy’s mind. **Figure 8.2.** lays out the text of the second verse with the interspersed quotations added along with the names of the characters who made them to demonstrate how this final scene functions textually.

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[2] Barry Hines, *A Kestrel for a Knave* (London: Penguin Books, 1969), p. 47-48.

Figure 8.2 – Second verse of the hymn interspaced with quotations from earlier in the opera

New mercies, each returning day,	**Billy**	*“I’ll fly her free tomorrow.”*
Hover around us while we pray;	**Mrs Farthing**	*That’s how I felt, like it’s flying in silence,*
New perils past,	**MacDowall**	*I’ll spit on thi, and drown thi!*
new sins forgiven,	**Jud**	*I’m sick o’ yous, I’m sick o’ work,* *I’m sick o’ this whole stinkin’ world!* *And I’m sick to death o’ this wretched bird!*
New thoughts of God, new hopes of heaven.	**Billy**	*She carries me up as well miss,* *She sets me free,* *She makes me feel loved.*

This approach permeates all four verses of the hymn tune, the overall effect conveying the emotional, psychological, and spiritual process that Billy experiences as he buries the kestrel, with the music outlining and representing his precise thoughts. By using motifs from across the whole of the preceding opera, it shows in musical form Billy recalling all the moments from the preceding day that have led to the death of his kestrel. In particular, by juxtaposing the moment when Jud killed the bird with motifs associated with mining and violence next to the message of forgiveness and hope expressed by the hymn (as seen above), the music suggests that Billy has come to some kind of intuitive understanding that it is not just his elder brother who is to blame for this act of revenge, but also the effect of Jud’s harsh working conditions. In other words, the music realises the thoughts that allow Billy to forgive his brother for this act of cruelty and revenge, with the knowledge Billy has of the effects the mine imposes on all members of the community, which he also fears. It is important to appreciate that this musical realisation of Billy’s thought processes is not possible without the use of reoccurring motifs that accumulated during the course of the opera, many of which evolved out of the materials developed in the co-creative workshops. Additionally, it is appropriate that the hymn tune (itself devised to be performable by all the groups and uniting their common musical and cultural backgrounds) should be used at the end for the only moment in the opera when all the groups perform together.

This conclusion not only creates a musical summary, but one that addresses a deep philosophical and ethical question raised by the story and its musical interpretation: how can the social problems that are created by the harsh nature of mining work on a community be alleviated, especially given that these communities depended on coalmining for their existence? Perhaps, the only artistic answer (or response) to this difficult question is acknowledgement and understanding of the causes of suffering and, therefore, forgiveness for the cruelties it bred, both of which are realised via the musical-dramatic montage that pieces together all the different ways in which the community groups influenced and shaped the ensuing score.

8.3 Opera-Making Poetics of *A Kestrel for a Knave*

Above and beyond the use of co-created materials and their development and interaction with other composed elements, it is also necessary to consider the aesthetic and poetic considerations brought to bear on these elements by the composer. As well as the motifs themselves, there are the ways in which these have been aesthetically rendered and the poetic vision that has shaped this process. Considerations of this kind have been touched upon in Chapter 7, particularly in relation to the windy, smoky atmosphere of Act I, Scene One, and the harsh and sparse aesthetic of Act I, Scene Two, into which sits the rich birdsong-filled wood music recapitulated from the Prelude. Alongside these soundworlds is also the dry and academic environment of the school and, later, the music-filled atmosphere of the pub.

The overall poetic vision that directed the creation of these soundworlds is the interpretation of *A Kestrel for a Knave* as an allegorical reflection of environmental and ecological themes present both in the original text (in latent form) and in contemporary discourse.[3] The opera is split both spiritually and materially between the world of nature and creativity embodied respectively by the woods and Billy's discovery of the hawk and falconry, and that of the world of the machine embodied in the coalmine, and the harshness and violence it breeds in Jud. Billy's response to this violence is the spiritually rewarding outlet of his love of nature and delight in his kestrel, as seen when he pours his heart out to Kes in his long Act I, Scene Two monologue (bars 550-786). His love of nature is recognised and appreciated by Mrs Farthing, who encourages it, recognising its spiritual significance for him. By contrast, Jud's response is materialistic in his pursuit of political agitation, alcohol, gambling and women, reflecting the behavioural consequences of the effects mining had on communities at this time, as identified in Chapter 7. Indeed, his flirtatious trio with Debbie and Sheila in the pub in Act II, Scene Four is a commentary not on the individuals involved, but on the overarching societal attitudes perpetuated by these circumstances. Mr Crossley and the Youth Employment Officer who, though nominally responsible for Billy's future career, completely fail to see his creative passion for nature (as dramatised in Act III, Scene Two) further reflect the overriding social climate and behaviours. This dichotomy between Billy/nature/spiritualism and Jud/mining/materialism creates constant conflict in the story (between Billy and his family, his classmates, and his superiors) and leads inevitably to the tragic death of the kestrel at the hands of Jud. In the final scene spiritualism is seen to triumph over materialism through forgiveness, but this is only made possible by the sacrifice of the kestrel that embodied, but was not its only source.

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[3] In relation to the Prelude, this environmental theme is discussed in further detail in the Programme Note for the performance of *Flying Free* by the Orchestra of Opera North, see **Appendix 11**.

The passages of music that depict nature and Billy's interaction with his kestrel are the sections of the opera that tend to be the most directly composed. They exhibit a richer, iridescent quality consisting of a personal, wide-ranging cluster of musical influences from Stravinsky, Messiaen, Britten, Rautavaara and Weir, amongst others, in their depiction of the natural world.[4] In particular, the treatment of woodwind, divisi strings and complex tonal interactions to depict the wood, out of which the music that depicts the kestrel is drawn. The most material aspects of the story – drinking and gambling etc. – are those encapsulated in musical dance forms (such as swing, rock 'n' roll, and bosa nova) which facilitated group improvisation from WBBB and LMVC. Their diegetic register in the opera makes them, quite literally, a material aspect of the narrative, which also historically situates the opera. This music is often scored for the brass band, which, for obvious reasons, is associated with mining and an industrial environment. The motifs written for the school scenes are those that have been developed out of the co-creative activities with the CCCC music class and represent the closest interaction of co-creativity and directly composed material, especially in the Fighting motif which is developed from a melody written with CCCC infused with the Flying motif (see again **Example 7.3**). This has the effect of enhancing and capturing the dryness of the school soundworld. It can be seen from the above, therefore, that the deployment of different types of creativity (more directly composed, co-created and their mixture) have been shaped by the different aesthetics or soundworlds that constitute the poetic vision of the community opera.

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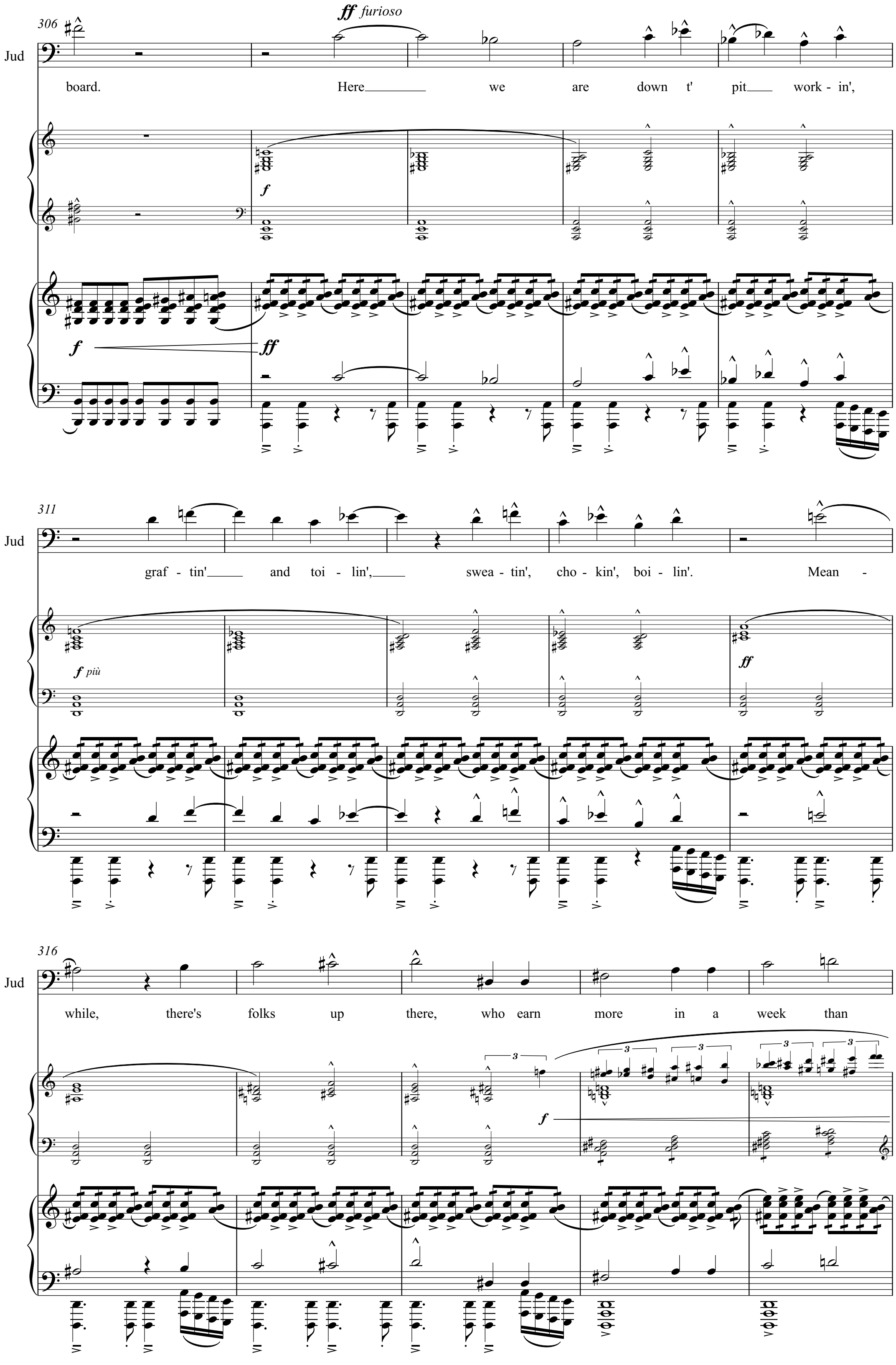
[4] For example, *Cantus Arcticus* (1972) by Einojuhani Rautavaara and Judith Weir's *Oboe Concerto* (2018).

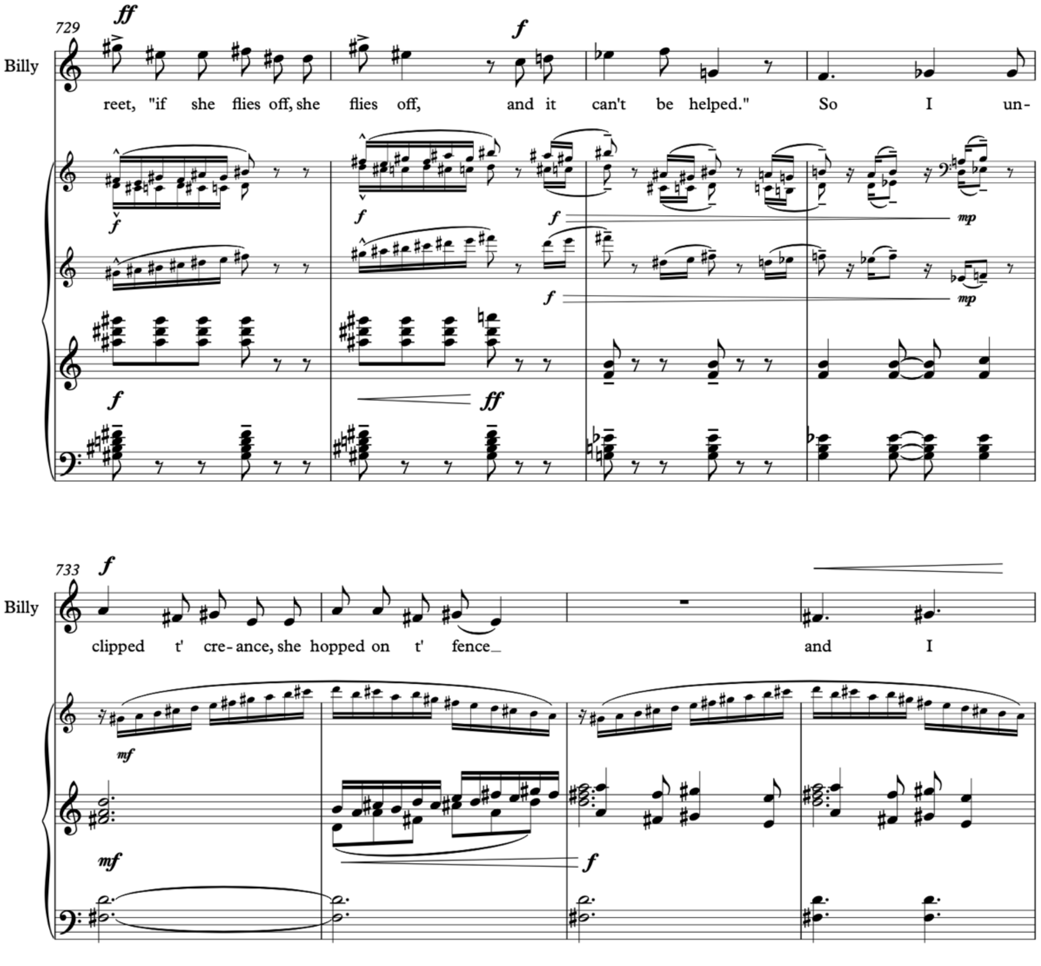
In Act II the juxtaposition of these soundworlds continues with further dramatic implications. Act II, Scene One is set down the coalmine itself with Jud and his fellow coalminers, during which the coalmine is represented at its most dehumanising, with thick and dissonant harmonic textures and machine-like rhythms. This can be seen at bars 307-323 (**Example 8.1**) where Jud sings of the unfairness of the coalminer's existence. Here the Machine motif/swing dance music provides the basis onto which is layered the Despair motif (scored heavily for brass band), Chimneystack motif and 'angry' diminished seventh chords that jar harmonically with the other materials. The dark and aggressive aesthetic conjured owes something to Wagner's use of brass and industrial-like ostinati in *Das Rhinegold*, with echoes also of the machine aesthetic developed by Honegger in works like *Pacific 123,* together with the 'post-minimalist' use of repetitive figurations in operas by composers like John Adams and Jonathan Dove. The guiding creative impulse here was not to ape these styles, however, (which are apparent only in hindsight) but to evoke the black and choking world of the coalmine and its effects on those who work in these conditions.

Example 8.1 – Act II, Scene One, bars 306-320, from Jud's aria expressing the plight of coalminers.


306
Jud
ff furioso
board. Here we are down t' pit work - in',
f
f
ff
311
graf - tin' and toi - lin', swea - tin', cho - kin', boi - lin'. Mean -
f più
ff
316
while, there's folks up there, who earn more in a week than
3
f

Act I, Scene Two brings the soundworld of the woods and nature into the school environment, as Billy relays the story of how he learned to train his kestrel to Mrs Farthing and his classmates. Here variants of the birdcall motifs and Flying motif (which are dissonant in a gentle and luminous manner; fusing whole-tone and lydian modal aspects with augmented harmony) fill the musical texture, contrasting with the dry school environment already established from bars 628-643. The story told by Billy has a transporting effect on his classmates, just as the soundworld of nature and the kestrel lift the soundworld of the school environment into another more inspiring field of experience. The musical and dramatic advantage of creating a dry, humdrum soundworld for the school scenes is that when the natural world enters, its beauty and spirituality comes across as all the more powerful and poignant.

Example 8.2 – Act II, Scene Two, Bars 729-736, from Billy's aria describing how he trained Kes.


729
Billy
reet, "if she flies off, she flies off, and it can't be helped." So I un-
ff
f
mp
733
Billy
clipped t' cre- ance, she hopped on t' fence_ and I
mf

This overall poetic vision that sets nature against human industry (in this case the coalmine) reflects a longstanding trope found in much English literature and music, from the novels of J. R. R. Tolkien to the symphonies of Ralph Vaughan Williams. It has also become an identifiable trope in more recent community operas by a variety of composers in relation to contemporary environmentalism and ecological concern. These include, *Listen to the Earth* (1992) by Steve Gray and Sarah Shuckburgh*, Deep Waters* (2000) by Cecelia MacDowall and Christie Dickason, *Carbon 12* (2007) by Errollyn Wallen and John Binias and *ARC23* (2023) by Lewis Murphy and Laura Attridge. In different ways, these community operas incorporate community participants and broach the subject of the threat to the environment and the climate by human activity.[5] Errollyn Wallen's oratorio *Carbon 12* written for Welsh National Opera, for example, concerns coalmining in Wales and accordingly incorporates a brass band. Very often the narratives of these operas adopt an allegorical approach where aspects of the story symbolise and mythologise the conflict between nature and human greed, that reflect and refer to contemporary debates about environmental justice. Yayoi Everett has argued convincingly about the mythical nature of opera narrative in many contemporary operas, observing that 'mythic narrative is also about transporting the viewer from the diegetic time and place of the story to a universality of expression that transcends time' and that through this process 'viewers are made to grapple with fundamental truths and moral imperatives by reflecting on the allegorical significance of these tales to the global age in which we live.'[6] In a comparable vein, *A Kestrel for a Knave* (combined with *The Price of Coal*) aims to achieve something similar, mythologising a well-known story and film into both a topical and timeless expression of this environmental conflict, one where the resolution is spiritual rather than material.

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[5] Oliver Rudland, 'Environmental concerns in community opera projects in the UK: sustainability and contemporary opera', *Cambridge Opera Journal* (Cambridge University Press, *forthcoming* 2025).

[6] Yayoi Uno Everett, *Reconfiguring Myth and Narrative in Contemporary Opera* (Indiana University Press, 2015), 198.

8.4 Influence of co-creative activities on orchestration

The vast majority of this thesis has focused on the ways in which the co-creative workshops shaped the melodic, rhythmic and textural form of materials deployed throughout the opera. Although the ways in which the orchestration enhanced both the co-created and directly composed elements has been discussed, less attention has been given to how the orchestration might have also been influenced by activities in the workshops. The simple reason for this is that the influence is minimal (given the approaches taken in the workshops) and because, as discussed in Chapter 2, the orchestral accompaniment (minus the brass band) has been devised for a professional orchestra and was therefore composed for these resources without recourse to the abilities of community groups, except perhaps in terms of balance. However, there was one factor discovered in the workshop with the CCCC music class that subsequently influenced the orchestration of the Football Chorus.

As mentioned in the ethnographic account in Chapter 4, the music class responded very positively to the Bhangra cover version of the football song *Marching on Together* (as suggested by the music teacher) and so it was decided that some Bhangra features could be integrated later in the process. One member of the music class had some experience of playing the tabla – a pair of twin hand drums from the Indian subcontinent often used in Bhangra. After Workshop Seven this pupil was invited to add some tabla improvisations on top of a synthesised recording of the Football Chorus in a Bhangra style. There were several attempts and **Recording 8.1** is a version that the pupil developed by collating several ideas developed in their improvisations:

Recording 8.1 – Tabla improvisation with a member of CCCC

https://soundcloud.com/oliverrudlandresearch/tabla-improv

During this additional one-to-one session, the pupil made the observation that football games are often accompanied by a crowd of supporters playing percussion instruments. This suggested that in a production, perhaps the youth chorus could be accompanied by some onstage drummers to create the illusion of a crowd of supporters. Whether practical or not in a staged production, it was decided that the orchestration would incorporate a battery of optional tablas led by the timpani player in the orchestra. These parts were transcribed and elaborated from the recording above and provided an extra optional layer of youth involvement in the opera for those participants less experienced or comfortable with singing which, as described in Chapter 4, was the case with some of the members of the music class. The additional parts can be seen in the full score of the Football Chorus (Act II, Scene Three, bars 832-983). The integration of these additional percussion parts was therefore both an ‘observative’ and ‘consultative’ form of co-creativity. The decision to integrate Bhangra elements was a response to the cultural interests and reactions of the class, influenced by the music teacher, whereas the notion of onstage ‘supporters’ suggested by the pupil was a collaborative relationship, and one that gave a dramatic function to the additional Bhangra element.

This additional example is interesting in showing a further instance of the unexpected ways that workshops can shape the form of a community opera. It suggests that even those features of the community groups that are put to one side in the workshops can find a creative outlet at some point later in the overall creative process. It is perhaps the case that no encounter with community participants goes to waste (or is left untapped) and that the creative dynamic between composer and community participants in a workshop context, therefore, maximises the potential ways of developing community involvement. Furthermore, this gives weight to the idea that everything that happens in a workshop context should be capture or recorded, even if it appears not to be relevant at the time.

8.5 Further site-specific and dramaturgical considerations

There remain a few issues concerning site-specificity, dramaturgy as well as the final performance context for the opera that stand in need of consideration before proceeding to the Conclusions. As discussed in Chapter 2, *A Kestrel for a Knave* has adopted a 'community-specific' approach and has been written 'to engage with a number of performing constituencies – amateur/professional, operatic/non-operatic',[7] with the intention that it would be performed in an opera house. However, this does not preclude *A Kestrel for a Knave* from being staged in a non-standard performance venue, with site-specific considerations in staging to shape an immersive theatrical experience. One such possibility would be to stage the opera at a contextually appropriate location such as the National Coalmining Museum in Wakefield, which features a pit shaft that can be accessed publicly and open spaces that showcase historical equipment, clothing and other mining paraphernalia that could potentially be utilised theatrically.[8] The museum has hosted brass band concerts previously and it would be interesting to explore the ways in which an operatic production could occupy such a space, perhaps using the pit cage itself as a way that the coalminers could enter the stage in Act II, Scene One, for example, with the singers wearing authentic mining suits, helmets and cap lamps. A production at the Museum would present logistical challenges – a stage area and lighting would need to be constructed around the pithead, for instance – but it which would engage directly with the heritage of coalmining and the surrounding communities historically connected with the industry. One issue that would require careful consideration would be how to balance the orchestra and brass band with the vocal forces and soloists, given that the score for *A Kestrel for a Knave* has been devised with an orchestral pit in mind so the voluptuous textures it often deploys can be performed without overpowering the singers. However, as was demonstrated by the site-specific performance of Todd's *Song of Our Heartland* at the Locomotion Museum, Shildon, with the Orchestra of Opera North, such difficulties may be addressed by positioning instrumental forces at a distance from the vocal forces, and the use of suitable sonic buffering and vocal amplification.

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[7] Julian Philips, *Investigating Models for New Opera Development* (PhD Thesis: University of Sussex, 2012), 171.

[8] The composer visited the National Coalmining Museum during the early stages of research for this PhD project and spoke to its director, Andy Smith. See: https://www.ncm.org.uk/ [retrieved 28.10.24].

Alternatively, there are ways that the site-specific features of a coalmine could be brought into an opera house. As well as authentic mining suits, helmets and cap lamps that could perhaps be utilised in a production, the National Coalmining Museum also has an extensive archive of filmed footage of miners working down the pits throughout the 20th century. Contemporary opera productions often use film projection to create an immersive experience within standard performance venues like opera houses, an approach the composer-researcher has experimented with in previous operatic projects.[9] There would also be practical and aesthetic benefits to incorporating film into a production of *A Kestrel for a Knave* to assist with realising some scenes – such as a kestrel hawk flying in the sky, swing dancing, or a scene involving the depiction of heavy machinery – more efficiently (and cost-effectively) than using traditional stagecraft. For an opera set around 1960, a period that is often perceived through the lens of black-and-white television imagery, using the aesthetic of black-and-white archival footage of coalmining or horseracing, for example, would provide interesting ways in which the staging could reflect the historicity of the narrative. Additionally, these can be combined with coloured imagery and set designs to create transformations that, as Everett has documented, provide multimodal levels of meaning to a completed production.[10] Moreover, the integration of video or film aspects into a production of *A Kestrel for a Knave* represents a further context for co-creative work between composer, director, set-designer, youth coordinators, singers and video designers.

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[9] Geoff Brown, *Pincher Martin at Britten Theatre, Royal College of Music* (The Times, 2014): https://www.thetimes.com/article/pincher-martin-at-britten-theatre-royal-college-of-music-sw7-qck9w0w2ltv [retrieved 28.10.24].

[10] Yayoi Uno Everett, *Reconfiguring Myth and Narrative in Contemporary Opera* (Indian University Press, 2015), pp 1-40.

The composer-researcher experimented with the integration of such archival footage with a live stage band in a workshop performance of Act II, Scene Four with a cast of youth opera singers, as can be seen in **Recording 8.2** below. The video recording also demonstrates that *A Kestrel for a Knave* could be performed entirely by an amateur opera company which, as mentioned in Chapter 1, is one way in which community operas are sometimes realised.

Recording 8.2 (Video) – Act II, Scene Four (Pub Scene) workshop performance.

https://www.youtube.com/watch?v=LafOszOLmWs

One final aspect that emerged from the musical rehearsals for this workshop performance above was the realisation of the many instances of local dialect. Initially, it was felt that no attempt should be made to encourage the singers to adopt a West Yorkshire dialect when singing, other than pronouncing words like ‘something’ as ‘summat’, right as ‘reet’, ‘anything’ as ‘owt’ or ‘anyroad’, and the abbreviation of ‘the’ to ‘t’’. However, in rehearsals the singers found much interest and amusement in colouring their singing to capture the intonations of the accent. This went as far as to identify a list of vowel sounds and how to alter these phonetically to render the accent consistently. Using Jud’s line from bars 1714 – 1726 as a key, (‘Safety laws, over t’ last hundred years, or so. Have all been fathered by disaster.’), for example, pronouncing ‘hundred’ with the ‘u’ as ‘uh’, or ‘disaster’ with a short ‘a’, as opposed to ‘dis-‘ah’-ster’. Such considerations also made sections where the word-setting goes against the ‘natural’ stress of the words more comprehensible, as at the lines sung by Jud from bars 1767-1770 ‘then safety’d bound to *im*-prove’. These relate to the intonations of the local accent whilst also emphasising the angry tone of voice that Jud is adopting during this passage (set to Jud's Anger motif) by aggressively placing a strong emphasis on 'weak' syllables. Working on such details with the singers in the rehearsals fed into the ensuing dramaturgy of the workshopped scene. The contrast of the local accent with the clipped, 'received pronunciation' of the radio commentator, was another means by which the issue of class division – which is a running theme throughout the narrative (as witnessed in Jud's aria in Act II, Scene One) and is reflected in the original title of the story, *A Kestrel for a Knave* – could be realised aesthetically and dramatically.

With some consideration given above to how the dramaturgy of the community opera could be realised in practice, it is now possible to turn to a concluding discussion about the theoretical outcomes suggested by the research conducted here together with the composition of the scores for Acts I and II.

CONCLUSIONS

This research is a study of a practice conducted by a composer. Because of this many of the decisions of how the workshop projects progressed were decided upon according to the inclinations of the composer, and other composers or practitioners might have picked up on different aspects in the workshops or taken the projects in different directions depending on their different preferences or skills. Indeed, different approaches may form the basis for future research. It might be argued that the decision to focus on musical detail, for example, itself influenced the form that the workshops took. Although, given that most community opera projects conclude with a finished score, this may be the case for many such projects. Nevertheless, the research conducted here, and the materials co-created with participants has exposed *one possible approach* to the formation of a community opera initiated in a workshop context and with a degree of musical attention and capture that represents an original contribution to knowledge. It has been the process of revealing and highlighting the kinds of activities that take place in co-creative workshops in notated musical detail and their influence, development and incorporation into the ensuing operatic score that constitute the substance of this practice research in which, as stated in the Introduction, the act of creation itself is intrinsically an act of "proving" – of testing out the intimations and speculations, the final fruits of which (i.e., the "conclusions") can be seen in the scores for Act I and II (see **Practice 2** and **Practice 3**).

General structural trends exhibited by the co-creative elements

Nevertheless, there are a series of observations that have emerged from this practice that suggest some further conclusions concerning the influence of co-creative elements on the composition of a community opera. Most obviously, this research has confirmed that co-creative workshops and the characteristic features of community participants encountered in them can exert some influence on almost all aspects of an opera. The different ways in which these influences function has been captured in a new framework developed to analyse the series of practice research projects and the subsequent composition of two acts undertaken for this doctoral research project, which is presented again below (see Chapter 3):

Figure 3.4 – Oliver Rudland, the four forms of co-creativity.

THE FOUR FORMS OF CO-CREATIVITY	**Inactive creative involvement**	**Active creative involvement**
Indirect musical participation	*Observative Co-creativity* When the characteristic features of participants or a community group suggest to the composer a compositional approach to form or content.	*Consultative Co-creativity* When participants make a general or conceptual suggestion that influences the musical decisions in form or content made by the composer.
Direct musical participation	*Responsive Co-creativity* When a composition is modified by the composer in response to how participants rehearse or perform the composition.	*Collaborative Co-creativity* When participants make specific musical or textual suggestions which are subsequently integrated by the composer.

As with other community operas projects reviewed in this thesis, these include the overarching plot, the concepts underpinning separate items or numbers in the opera, and lyrics and musical phrases that constitute parts of separate items. But, as demonstrated, co-creative activities can also have an influence on the development of themes out of the separate items to form reoccurring motifs, their deployment in diegetic and non-diegetic registers, and in ways that maintain features of the co-created materials and, which in turn, have an influence on the music-drama and its poetic and philosophical implications. It has also shown that materials developed in one series of co-creative workshops can be used as thematic starting points for materials developed in others, with different groups of varying experience, ability, size and age, and, in so doing, different community groups can be fully integrated into a symphonic and dramatic whole that in turn facilitates greater thematic unity throughout the community opera.

Analysis of the projects conducted for this research can be categorised in terms that measure co-creativity by degrees of agency or involvement in the creative process, whether through creative suggestions (consultative co-creativity or collaborative co-creativity) or through musical participation (observative co-creativity or responsive co-creativity). This research suggests that, in general, the more actively participants are involved with the co-creation of musical material (consultative or collaborative co-creativity), the more localised the ensuing material will be within the opera. This was especially the case with improvisations coupled with lyrics written by participants which, in most instances (though not all), could only be used for the original context they were devised (the shouts and cries of a football match or chatting in a pub). It was also the case with the conceptual suggestions for separate numbers (a series of stylistically varied dance numbers for example) which were likewise more limited to their original context (i.e., Act II, Scene Four). In general, ideas where participants were more inactively involved in the co-creation of musical material (observative co-creativity or responsive co-creativity), the more widespread the material could be used throughout the opera. This was the case both with themes shaped in performance by community groups (such as the Despair motif) and themes shaped by the performing abilities of participants (such as the Coalminer's Chorus Motif). However, there were those more active co-created materials (such as CCCC Participant Two's melody, the Soprano Cornet Solo or the Second Trombone Solo) that became crucial to the thematic development throughout the opera because these ideas (by chance or due to a particularly fruitful exchange between participant and composer) tapped into key or distinctive ideas that define important aspects of the opera, or which happen to provide material particularly malleable for thematic development due to the adaptability of their intervallic content or melodic shape.

Furthermore, this research also suggested differences between materials co-created via direct musical participation and those co-created via indirectly musical participation. The more indirect the musical participation (observative co-creativity or consultative co-creativity) the more post-workshop creative input was required on the part of the composer. Conversely, the more direct the musical participation (responsive co-creativity or collaborative co-creativity) the less creative post-workshop input was required from the composer. The completion of the Coalminers' Chorus for LMVC required the most structural input from the researcher following the introductory workshop, whereas the construction of the Football Chorus required substantially less structural input from the researcher which was determined to a greater extent by the materials co-created in the workshops, but which subsequently generated long-term repercussions on the key structure of Acts I and II.

A general observation of those materials involving active creative input and direct musical involvement (collaborative co-creativity) across all the projects (football melodies with lyrics from CCCC, improvised solos from WBBB, improvised vocal melodies with lyrics from LMVC) was the important influence the transcription by the composer-researcher had on the co-creative process. In transcribing the melodies from the workshops, whether from recordings of group improvisation (as with WBBB and LMVC) or from one-to-one improvised interaction with participants (as with CCCC), it was always necessary to interpret the improvisations to transform them into notated form. Transcription, therefore, also involved a degree of creative input from the researcher and so became an integral part of the co-creative process with all the community groups. This observation confirms the notion discussed in Chapter 3 that co-creativity always (even when participant input is at its highest degree) involves a composer's subjective perception of the activities which cannot be separated from participant input.

However, there was a higher proportion of participant input for some of the materials and motifs developed than others. The table below summarises this spectrum with labels given to three levels of co-creative input relative to composer-researcher input: 'Familiar music' represents those musical outputs already known to the community groups, 'Collaborative Music' represents those musical outputs improvised directly with the groups, and 'Developmental Music' represents those musical outputs that involved the composer-researcher's subsequent development.

Figure 9.1 – Amount of co-creative input relative to composer-researcher input.[1]

Amount of co-creative input to composer input	**LOW ⟶ HIGH**		
Community Music Group	**Familiar Music**	**Developmental Music**	**Collaborative Music**
CCCC Music Class	Hymn Tune and Bhangra Music	Fighting Motif	Football Chorus improvisations
WBBB Brass Band	Hymn Tune and Latin Dance	Flirtatious Motif	Swing Dance improvisations
LMVC Male Voice Choir	Hymn Tune and Rock 'n' Roll	Despair Motif	Coalminer Blues improvisations

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[1] This table returns to the tripartite division of co-creativity developed by Hayden and Windsor (2007) and Evison (2024), as presented in Chapter 3, showing varying degrees of co-creativity rather than different forms of co-creativity.

The Developmental Music consists of the motifs that *through* the co-creative activities allowed the composer to capture the aesthetic environment of the community groups – the dry, taunting of the school environment, the sorrow and despair of men trapped in a harsh industry, and the drunken exuberance of the pub dance floor. These motifs are the ones that most reflect Šikić Mićanović's research outputs in sociology where data and relationships are co-constructed through an experiential and 'symbiotic process'.[2] It was the experiential nature of these co-created motifs that perhaps explains their greater proliferation throughout Acts I and II and interaction with more directly composed material, as opposed to the Collaborative Music which remained limited to their initial contexts. Although the shape and form of the completed Football Chorus had an influence on the key structure, this was not *directly* related to the CCCC music class melodies. Furthermore, it was the Familiar Music that was the most pliable to transformations in the diegetic and non-diegetic musical registers throughout Acts I and II.

Effect of musical experience and performative factors on the co-creative elements

As might be anticipated, the materials involving collaborative co-creativity developed in each of the workshops reflected the level of ability and musical experience of the groups. In general, the groups were able to co-create musical materials that resembled the complexity of the music or repertoire they had previous experience of performing. The music class's melodic phrases, for example, resembled the monophonic assembly singing and football chanting they knew. Likewise, the materials co-created in the workshops with WBBB and LMVC in many ways resembled the music these groups were used to performing, rather than their musical knowledge beyond this repertoire. This strongly suggests that co-creative activities will reflect the music any particular community group has engaged with *in performance*, rather than broader passive experience through recordings or other media. More pertinently, attempts to encourage the music class to engage in group improvisation were unsuccessful because, unlike WBBB, they had no experience of styles of music developed in this manner. LMVC who had some experience at performing music in a 'jazzy' or similar improvisatory idiom (but not as much as WBBB), were able to generate musical materials through group vocal improvisation, but with less complexity than WBBB. This suggests (as the exercises developed in the workshops for each of the community groups also intimates) that engagement in group improvisation is predicated on a knowledge of musical styles (especially those previously devised through improvisation) acquired through prior performance or participation. The instance of the member of CCCC who had experience playing the tablas and who was the only participant who could contribute to the Bhangra style improvisations is an exception that supports this possible trend in music devised in a co-creative context.

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[2] Lynette Šikić Mićanović, 'Foregrounding the self in fieldwork among rural women in Croatia', in *The Ethnographic Self as Resource*, ed. by Peter Collins and Anselma Gallinat (New York: Berghahn Books, 2010), p. 49.

However, in co-creative workshops, 'failure' is part of the process, and other means of contributing, such as repetition, can still provide significant creative input, such as, for example, the Solo Cornet player in the WBBB workshop who, unlike many other members, was less adept at group improvisation. Additionally, the group size of the community groups also played a role in the confidence of participants at group improvisation. There was a general tendency for ensembles with greater numbers to be more willing to engage with improvisational exchanges due, perhaps, to less individual exposure. This was especially the case with LMVC, and which allowed for greater confidence at a later point with participation in solo improvisations. The prior performance experience of the community groups and their size will therefore impress itself (via collaborative co-creativity) most clearly on the texture of separate items created in workshops (like the Football Chorus, Swing Dance Number, or Coalminer's Blues) at the surface level. However, the general capacities and abilities of all the community groups also had more structural influence. Some of these were discovered through collaborative co-creativity (e.g., the tendency to play on black or white notes with CCCC that structured the Football Chorus) but most via observative co-creativity, for example, the strong sound LMVC created whilst singing in unison that structured the overall form of the Coal Miner's Blues. These discoveries, facilitated by collaborative co-creativity and observative co-creativity, were important as they provided information that assisted the composition of sections of the score later, such as the continued use of unison writing for the male voice choir/LMVC in Act II, Scene One, bars 120-178, and in other passages later in this scene.

Alongside this discovery process, co-creative workshops simultaneously allow for the experimentation of the suitability of music for performance by the abilities of any community group. Early workshops allow for the analysis of a group's strengths and weaknesses (as facilitated in this research by the Hymn Tune) and later workshops allow for a process of 'testing out' the ensuing music on Participants (labelled here observative co-creativity). The co-creative activities in the process have the effect of opening the music up to allow it to be adaptable to the precise performing abilities of the participants, which in turn suggests to the composer avenues for potential development (labelled here responsive co-creativity).

Effect of cultural characteristics on the co-creative elements

The most apparent way in which the different ages ranges and social backgrounds of participants effected the co-created activities was via cultural references, again, embedded sometimes at a more structural level and sometimes at the surface level. At the structural level this was generally mediated through consultative co-creativity where suggestions for separate items were adopted for co-creative workshops such as the interest CCCC had in football, WBBB's interest in mid-twentieth century big band dance music, and LMVC's interest in the history of coalmining, which strongly determined the overall narrative subject for the opera. At the surface level, cultural references entered the co-creative process (again via Collaborative Co-creativity) most prominently through the lyrics that formed the basis of the co-created melodies with CCCC and LMVC. There were many idiosyncrasies and colloquialisms discovered during the workshops that greatly enhanced the detail and variety of the operatic exchanges. These provided these operatic exchanges with either 'historically realistic' terms of phrases (coalmining references in the LMVC workshops such as "on mi pate" or "what's for snap") or expressions introducing turns of phrases used by younger generations (contemporaneous expressions such as "OMG" or "rainbow flicks" in the CCCC workshops). In some cases, these phrases could be redeployed in later passages of the opera, such as in Act I, Scene Two, bars 185-195, where the expression 'snap' (i.e. lunch) is rhymed with 'thank t' Lord mi poor aching *back*', a development of the rhyme improvised with LMVC (see **Example 6.5**) that was not used in the final version of the Coalminer's Blues dialogue which appears during Act II, Scene Four. This was less apparent in the WBBB workshops because of the instrumental nature of a brass band which obviously did not involve text-based input, however, there was one minor contribution with reference to the big band stylistic performance indication 'doodle-tongue' discovered in the WBBB workshops (via the WBBB conductor) that, likewise, increased the 'realism' of the musical surface through performance interpretation. In all these cases, these contributions would not have occurred to the researcher in isolation and enriched the details and authenticity of the musical-dramatic surface.

Such influences are important factors in the analysis of the composition of opera besides conventions (thematic or harmonic) inherited from a musical tradition or paradigm for understanding how the music came into being. Co-creative workshops have the effect of cultivating, exploring, and amplifying this kind of 'external' musical influence drawn from everyday life. In so doing they capture aspects of a social environment in which an opera is set. This was particularly the case with CCCC where the workshops took place in a school, which is also the setting for the scenes involving the participants from CCCC in the community opera. It is perhaps this feature of the co-creative workshop that addresses the perception of some that they are contrived or artificial in some ways and not ‘real’ spontaneous group improvision or collaboration (like many forms of jazz and improvised theatre). The role they play are as experimental workshops; musico-sociological research, artificially organised in order to discover new materials for opera composition in which the co-creative exchanges facilitate a process that teases out and reveal features of community groups that might otherwise remain hidden. Although not always representative of the final polished form a community opera will eventually take once it is completed, co-creative workshops form a vital part of the *process* that leads to such a finalised product.[3]

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[3] Seen from this perspective, co-creative workshops can also act to dissolve the ‘process verses product’ dichotomy that has been discussed at length in relation to community arts projects more generally. For example, see: Owen Kelly, *Community Art and the State* (London: Comedia, 1984), p. 45.

Summary of the research findings

With the concluding analysis above, the overall finding of this thesis is that co-creative elements come in many forms, but in all these forms the dynamic they establish between a composer and community participants in a workshop context *maximises the potential ways of developing community involvement in an opera* by seeking to influence both the musical surface and structure of a community opera. Alan Taylor has argued that 'all artistic creation takes place in dialogue with an artist's previous work and the previous work of all other artists. The creative artist exists in a world of ideas drawn from many sources, including their own personal experience, their knowledge of their own and other art, and their wider cultural and social-political context.'[4] Co-creative workshops have the effect of broadening this 'world of ideas' to include the communities that will take part in a community opera, and the co-creative elements that become part of the opera add to (and in some cases replace) this dialogue with the previous work of other artists. This makes sense given community operas are written to bring expression to the life of a community rather than that of an individual artist. In so doing they maximise the ways in which a community opera can reflect the historical, cultural and social context of participants; the ways in which the music can form a poetic and philosophical commentary on its subject; the ways in which community participants can be integrated into a community opera; the ways in which community groups can be combined with professional forces such as an orchestra; and the ways in which a score can be tailor-made to suit the performing abilities of participants, whilst still challenging participants in pushing them beyond their previous musical experience.

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[4] Alan Taylor, 'Collaboration' in Contemporary Music: A Theoretical View', *Contemporary Music Review,* 35:6 (2016), 562-78 (p. 564).

As a consequence of maximising all these features, co-creative elements also *maximise the musical and dramatic realism or authenticity of the ensuing score*. Co-creative workshops act, therefore, as an additional form of research and development for community opera. As an artform that strives to form a composite of so many elements, research has always played a role in opera composition to discover materials and background elements for plots and ways in which to realise them and very often this has operated at the surface level as well as the overall narrative structure. The earliest operas developed by the Florentine Camerata were also forms of experimental theatre that sought to dispense with the complexities of madrigal vocal music with simple melodies drawn from human speech. Later operatic reforms were also inaugurated by research into the effect speech patterns had on the musical surface and structure, such as the operas of Leoš Janáček whose operas were constructed from *nápěvky mluvy* ("speech-tunelets"). These speech-tunelets infused his operas with a Hungarian folk realism that also forged a progressive musical idiom balanced with the composer's desire for his operas to acquire social validation.[5] The research conducted here therefore represents research about opera research itself, and the ways in which this can be undertaken in a modern context, that is, through the co-creative workshop where new such speech-tunelets (in instrumental as well as vocal form) can be uncovered.

One of the challenges of community operas developed from co-creative workshops observed by Will Todd (and touched upon in this thesis) is the need to create a strong piece of theatre, which requires the prioritisation of a compelling plot over the inclusion of narrative elements from all participants; if a plot is constructed from too much participant input it can result in an incoherent or dramatically weak basis for an opera (see Chapter 2). Along similar lines, Dove has noted that ‘a drawback to co-devising operas with their community performers is that you can end up with pieces so precisely tailored to their communities, in the stories they tell and the forces they use, that no-one else will perform them.’ One possible remedy for this tendency, as has been the case in this research, is to not limit the plot to participant input but to discover a story that resonates with the interests of participants and represents them, but which is also a strong piece of theatre with, as Dove has also noted, a more ‘universal’ underpinning.[6] A technique that has a precedent in other theatrical traditions such a devised theatre practices (see Chapter 3). This could stem from one particular participant experience (as with *Song of our Heartland*) but also from fables, myths, poems, novels or films familiar to participants, which can also be uncovered in co-creative workshops, and perhaps adapted or expanded as was the case with an operatic adaptation of the film *Kes* presented here. The forms of co-creative activities in workshops that involve the greater amount of inclusion and agency on the part of participants with the broadest reach are those that contribute to the details of the surface or musical fabric of the score.

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[5] Richard Taruskin, *Music from the Earliest Notations to the Sixteenth Century* (New York: Oxford University Press, 2005), p. 827; Richard Taruskin, *Music in the Early Twentieth Century* (New York: Oxford University Press, 2005), p. 425.

Another finding of this research, therefore, is that it is the co-creative details (improvised solos, text-based colloquialisms, alterations and developments to motifs and the fine-tailoring of these co-created elements), rather than the overall narrative, are the most productive focus of workshops for creating a strong piece of theatre. Individual items (like the Football Chorus) suggested in workshops can greatly enhance and strengthen the music-drama, but it is the musical details that are of greater value to development of the whole opera. In many ways this reflects the well-known observations Benjamin Britten made when he stated that ‘almost every piece I have ever written has been composed with a certain occasion in mind, and usually for definite performers, and certainly *human* ones' and in doing so the composer 'prefer[ed] to study the conditions of performance and shape my music to them.'[7] Again, co-creativity is a means by which to open the compositional process up to these musical details and to enhance the vital reciprocal connections that Britten describes between a composer, musicians, and participants, without which it might not be possible for this kind of composition to occur in the first place.

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[6] Jonathan Dove, *Who needs community opera?* (2020): https://www.traction-project.eu/who-needs-community-opera-part-one-lets-take-over-a-whole-town/ [retrieved 23.01.23].

Suggestions for future research

Alongside the two key findings presented above are a number of subsidiary observations that suggest avenues for further research and practice. There are two observations made during the three research projects that have potentially important pedagogical implications which would benefit from more extensive study. First, in both the workshops with CCCC and LMVC, musical notation was used to capture and enhance the creativity of participants who themselves could not read musical notation. Recent accounts that have argued that musical notation represents a barrier to the creativity and development of participants in a community music setting may therefore be premature.[8] On the contrary, it may be the case that musical notation can provide a significant educational tool (even if participants themselves do not read it), in tandem with improvisation and performative based practices, to encourage and include the otherwise inaccessible musical creative potential of community participants. As has been noted in ethnographic form, many of the participants were surprised and delighted to be able to learn and perform musical ideas that they themselves had helped compose (an observation also made by Barber, see Chapter 1), and it was partly musical notation that made this process possible. Second, as discussed in detail in Chapter 3, is the observation that community music leaders and hierarchy often play a role in facilitating community inclusion in musical activities both creative and performative. As well as further exploration of ‘inclusive musical structures’, future research into the nature of musical hierarchies may benefit from deeper analysis of how hierarchies change over time. It may be the case that participation in hierarchal structures at a ‘lower level’ is necessary to participate at a future time at a ‘higher level’, and that this explains much of the language surrounding the community music literature.[9] In particular, the assumed appropriate exchangeability of phrases like ‘education department’ and ‘learning and participation’ with ‘community and outreach’ that implies that a defining characteristic of community work generally is education. It may be the case, therefore, that the notion of hierarchy with ‘higher’ and ‘lower’ levels of structural significance dissolves over time; becoming both a fluid and inclusive structure when taking into account the educational purpose of community work. These are ideas suggested by the theoretical research that underpinned the development of the practical studies conducted for this thesis and could greatly benefit from more thorough consideration.

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[7] Benjamin Britten, *On Receiving the First Aspen Award* (London: Faber and Faber, 1964).

[8] For example, see: Anna Bull, *Class, Control and Classical Music* (New York: Oxford University Press, 2019).

More central to the nature of this research into the formation and development of community operas is the potential it suggests for further projects along similar lines. The vision sketched out by this thesis is one where community projects facilitated through co-creative activities act like subjects in an artist’s studio. Work with a professional orchestra can provide the landscape and atmospheric backdrop to a painting with community participants as the characters that populate this landscape providing the composer with a sociological mould out of which to craft lifelike, authentic, vibrant and innovative musical-dramatic ideas. However, unlike an artist sketching a live human subject, the subjects in a community opera also become the work of art itself when it is rehearsed and performed. This establishes a dialogue between a composer and participants that mirrors the temporal dimension in which music exists, and one, moreover, that avoids a static representation of the features of a community group allowing for maximum inclusion of their musical and external characteristics.

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[9] Christopher Grey’s forthcoming PhD research at the University of Aberdeen has been studying the use of language in community music theory.

More pertinent perhaps, is the changing societal context in which opera composition now operates. As contemporary sociology tells us, the effects of living in a technologically mediated, globalised world has changed the nature of communities and societies in ways unimaginable twenty years ago.[10] Society itself, therefore, can be seen as a creative starting point for opera composition in ways which are rich and challenging. Given this new social diversity, the stories and ideas that can be discovered from its histories and heritages, the enormous array of contexts in which improvised music has played a social role, the potential for fusions that capture the multi-cultural and multi-religious contexts in which we now live, and finally the philosophical, ethical and spiritual issues such fusions pose, the possibilities would seem very considerable. The musical historian Robert P. Morgan commented, in an attempt to anticipate the future in which we now exist, that ‘for music to change, the world will have to change’.[11] The world certainly has changed in the last couple of decades, and therefore there seems much scope for the development of new community operas that consider the relationships that exists between the world and the music it shapes.

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[10] For example, see: Gerald Delanty, *Community* (London: Routledge, 2018), pp. 1-9.
[11] Robert P. Morgan, *Twentieth-Century Music* (New York: Norton, 1991), p. 489.

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Appendix 1 – Research Schedule[1]

2019

10th Sept.	Meeting with Leeds Music Education Partnership (LMEP) to discuss research projects.
28th Sept.	Introductory Workshop at Leeds Male Voice Choir (LMVC) rehearsal.
10th Oct.	Introductory Workshop with teacher and the year-9 music class at Corpus Christi Catholic College (CCCC).
12th Oct.	Decision made upon *A Kestrel for a Knave* combined with *The Price of Coal* by Barry Hines as a story for the community opera.
12th Oct.	Begin sketching story outline to include school children, amateur male voice choir, brass band, large mixed professional orchestra, and composition of the Coal Miner's Chorus for LMVC.
28th Oct.	Hines' agents respond to enquiry to obtain permissions to adapt Hine's novels into a community opera (see **Appendix 9**).
13th Nov.	Orchestra of Opera North composition opportunity announced.
6th Dec.	Four pages of *Flying Free* (depicting a kestrel being flown) submitted for Opera North Composition Opportunity.
12th Dec.	Awarded the opportunity to compose a piece for the orchestra of Opera North, with deadline of 1st Feb. 2020.

2020

9th Jan.	LMVC Workshop 1.
31st Jan.	*Flying Free* completed for the orchestra of Opera North.
1st March	*Flying Free* performed by orchestra of Opera North at Leeds University Clothworkers Concert Hall: https://vimeo.com/395315178
17th July	Online meeting with Martin Pickard (who works for Opera North and attended the performance of *Flying Free*) who suggested contacting Nick Shaw who directs the Opera North Youth Chorus (ONYC).
1st Oct.	Online meeting with Nick Shaw concerning collaboration between CCCC and ONYC. In discussion the idea of two teams (Team A for CCCC, Team B for ONYC) is decided upon.
3rd Nov.	CCCC Workshop 1.

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[1] Some of the workshops organised for this doctoral research project took part during the 2020-2021 Covid-19 pandemic and consequently there were some delays in the schedule. However, the pandemic did not substantially impact upon this research project which proceeded in every other way as planned. One aspect that was affected, however, was the *quantity* of music written following the workshops as most of this was only possible once the workshops had been completed.

10th Nov.	CCCC Workshop 2.
24th Nov.	CCCC Workshop 3.
1st Dec.	CCCC Workshop 4.
8th Dec.	CCCC Workshop 5.
9th Dec.	Begin composition of Football Chorus integrating co-creative elements.
15th Dec.	CCCC Workshop 6.
17th Dec.	Begin adding further co-creative elements added to the Football Chorus.

2021

1st Jan.	Begin composition work developing music for Act II, Scene Three out of the Football Chorus.
1st July	Begin composition of workshop materials for Waterbeach Brass Band (WBBB) reusing material/developing themes from both *Flying Free* and the Football Chorus/ Act II, Scene Three.
20th Oct.	CCCC Workshop 7 combining participants from CCCC and ONYC with additional session with member of CCCC who played the Tablas.
21st Oct.	Begin adding final co-creative elements to the Football Chorus.
25th Oct.	WBBB Introductory Workshop.
1st Nov.	WBBB Workshop 1.
5th Nov.	Begin composition of *Long Hours at the Coal Face* integrating co-creative elements.
27th Nov.	WBBB Workshop 2 and performance of *Long Hours at the Coal Face* at Wellesley Methodist Church, Cambridge: https://vimeo.com/789470210
29th Nov.	Begin adding final co-creative elements to *Long Hours at the Coal Face.*
1st Dec.	Begin composition work developing music for Act II, Scene Four.

2022

9th Jan.	Begin composition of Coal Miner's Blues for group vocal improvisations.
12th May	Workshop 2 with LMVC.
8th June	Begin adding and developing co-created elements from LMVC and WBBB further into Act II, Scene Four, followed by the composition of Acts I and II.

2024

19th June	Filmed Workshop of Act II, Scene Four (Pub Scene) with a cast of youth opera singers: https://www.youtube.com/watch?v=-nxFZk-4a8I

Appendix 2 – Community Opera Synopsis

Act One

SCENE ONE *(a coal-mining village in the north of England)*
It is early morning, and a band of coal miners (male chorus) make their way down the street to the pit, singing about the long hours of hard labour that await them in the mine.

SCENE TWO *(Billy and Jud Casper's bedroom)*
Billy (soprano [trouser role]) and Jud (bass-baritone) are half-asleep in bed. When Billy tells Jud that he should get up or he will be late for work, his brother thumps him for his pains. Mrs Casper (soprano) then enters to wake her sons. She instructs Billy to fetch some food from the local shop, while Jud reminds Billy to put a bet on a horse race for him. Billy refuses both requests, arguing that he will be late for school, but his brother twists his arm physically until he acquiesces; Mrs Casper and Jud then leave for work.

Stung by the contempt shown towards him, Billy takes solace in feeding his kestrel hawk, Kes, who is kept in a hutch in a corner of the bedroom. Whilst feeding the hawk, he reminisces about the day that he found Kes as a chick and brought her home. Awakening suddenly from his daydream and realising how much time he has lost, Billy resolves not to place the bet for his brother, but to use the money to buy some scraps of beef for Kes instead. He leaves hastily for school.

SCENE THREE *(a school assembly hall)*
The hall is filling up with pupils, and Mrs Farthing (soprano) is taking the register for class 4C – Billy, as ever, is absent. Mr Crossley, the headmaster (bass), begins the assembly: a hymn is sung by the teachers and pupils present (mixed adult chorus and youth chorus), and then a biblical reading is read out by a member of 4C (youth soprano). The reading is interrupted by Billy's arriving late, for which Mr Crossley chastises him in front of the whole school. The Lord's Prayer then follows, during which Billy's classmates tease him by inserting vulgar rhyming adaptations of the prayer, gleefully anticipating the caning which Billy will soon receive in punishment for his lateness.

Mr Crossley introduces the Youth Employment Officer (mezzo-soprano), who has come to speak to the school leavers (Billy's class) about their future prospects. She announces a series of interviews that will take place later in the day to decide each pupil's future, after which the bell rings and Mr Crossley dismisses the school, instructing Billy to come to his office.

Act Two

SCENE ONE *(down the coalmine)*

The miners are operating heavy machinery and shovelling coal whilst engaging in jovial banter and talk about horse racing. The Pit Foreman (bass) announces a break, and the miners enter into a discussion about the outlandish bet which Jud tells them he has placed. Jud retorts that he has better odds of winning than any miner does of making money by working down the pit. In reaction to their protestations, Jud expresses his frustration and anger at the miners' economic situation, whipping up strife amongst them; some agree with his political claims, whilst others dissent or are ambivalent. The unrest is brought to an end by the Pit Foreman ordering the miners back to work, which they grudgingly resume.

SCENE TWO *(a classroom in the school)*

Mrs Farthing is giving an English lesson when Billy enters, hands still stinging from Mr Crossley's cane, and takes his seat. The subject of the lesson is fact and fiction, so Mrs Farthing attempts to get her pupils to tell her true stories based on their own experience. One of them remarks upon Billy's eccentric pastime of keeping a hawk, so Mrs Farthing asks Billy to tell the class about his bird. He describes how he learned to fly the kestrel, training her on a leash at first and then allowing her to fly free, the drama of which enthrals his classmates and Mrs Farthing until the bell rings for break time.

SCENE THREE *(the playground at break time)*

A group of pupils (mixed youth chorus) flood the playground with their football game, scoring a goal to shouts of wild jubilation before rushing off elsewhere. Billy is left alone, but is soon joined by the school bully MacDowall (youth baritone), who begins to push him around. Billy retaliates by threatening to set his older brother on MacDowall, who retorts by questioning Billy's blood relationship to Jud and casting doubt upon the identity of his father. Infuriated and hurt by his accusation, Billy hurls himself upon MacDowall and a fight ensues. Soon, the rest of the pupils return and gather round the combatants, chanting encouragement, before Mrs Farthing appears to break up the fight and dismisses them. She rebukes MacDowall for his obvious act of jealousy and dismisses him also. Left alone, Mrs Farthing tries to console the now tearful Billy and, in an attempt to soothe him, asks if he could show her his kestrel in flight at lunchtime. Somewhat comforted, Billy assents.

SCENE FOUR *(the village Pub, afternoon)*

Mrs Casper, Reg Porter (the local shopkeeper) and other members of the village are at a dance at the Pub. The miners enter the club, having just finished their shift, and embark on a heated debate, led by Jud, about the dangerous working conditions and risk of cost-cutting down the pit, in light of a minor accident that has occurred. Jud's demands that the miners themselves should have greater control over the mining industry catches the attention of the Union Branch Secretary (tenor). An altercation follows, in which the other miners with difficulty restrain Jud from starting a fight with the Secretary, who questions his presumption and the competence of his opinions.

Everybody's attention is, however, suddenly redirected towards the radio as soon as the barman announces that the horse race is about to begin. The commentator (offstage, spoken) describes a closely-fought race in which, against all the odds, Jud's horse wins. All present intersperse the running commentary with reactions to the drama of the race, culminating in a collective burst of excitement as Jud's horse comes through. Jud believes he has won; he orders drinks all round to celebrate his victory, and the dancing resumes to general merriment.

Act Three

SCENE ONE *(an open grassy field, at lunchtime the next day)*

Billy is flying Kes, swinging a lure in wide circles while the hawk attempts to catch it. Mrs Farthing enters, complementing Billy on the skilful display as the kestrel finally catches the lure and floats to the ground with it. Billy proceeds to feed Kes, and Mrs Farthing reflects upon the beauty of the bird and its untameable nature. Stimulated by her thoughts, Billy gives expression to the sense of hope, joy, and defiance at the world's injustices which Kes inspires in him. Mrs Farthing is in turn stirred by Billy's emotion, and expresses the hope that his fate will not force him to work down the pit, as seems highly probable.

SCENE TWO *(a corridor in the school and then an interview room)*

In a furious rage, Jud enters the school in search of Billy, having learned that his winning bet was never placed. Encountering MacDowall, he demands to know where Billy is, but the bully is rendered speechless by Jud's rage. Some other pupils inform Jud that Billy is being interviewed by the Youth Employment Officer in the adjacent room. Jud bangs on the glass window of the interview room in fury, before being confronted by Mrs Farthing, who has just arrived on the scene. Jud demands to know what Billy is doing, and Mrs Farthing explains about the career interview, adding how impressed she has been with Billy's falconry display, and inquiring whether this might help him to make something of his life in future. Jud states blankly that Billy will be going down the pit like everyone else, before angrily recounting the tale of the money he would have won if only Billy had placed his bet, and the public humiliation he has suffered instead. He curses Billy for his selfishness once more before stomping off in a violent fury.

Billy is being questioned by Mr Crossley and the Youth Employment Officer, but his answers are short and incoherent; the sudden appearance of his enraged elder brother has left him almost inarticulate. He is asked what kind of work he would like to do on leaving school, but is unable to respond, thus missing the opportunity to reveal his talent for falconry. He dashes from the room, Mr Crossley having declared him a hopeless case, and runs home in a state of great foreboding.

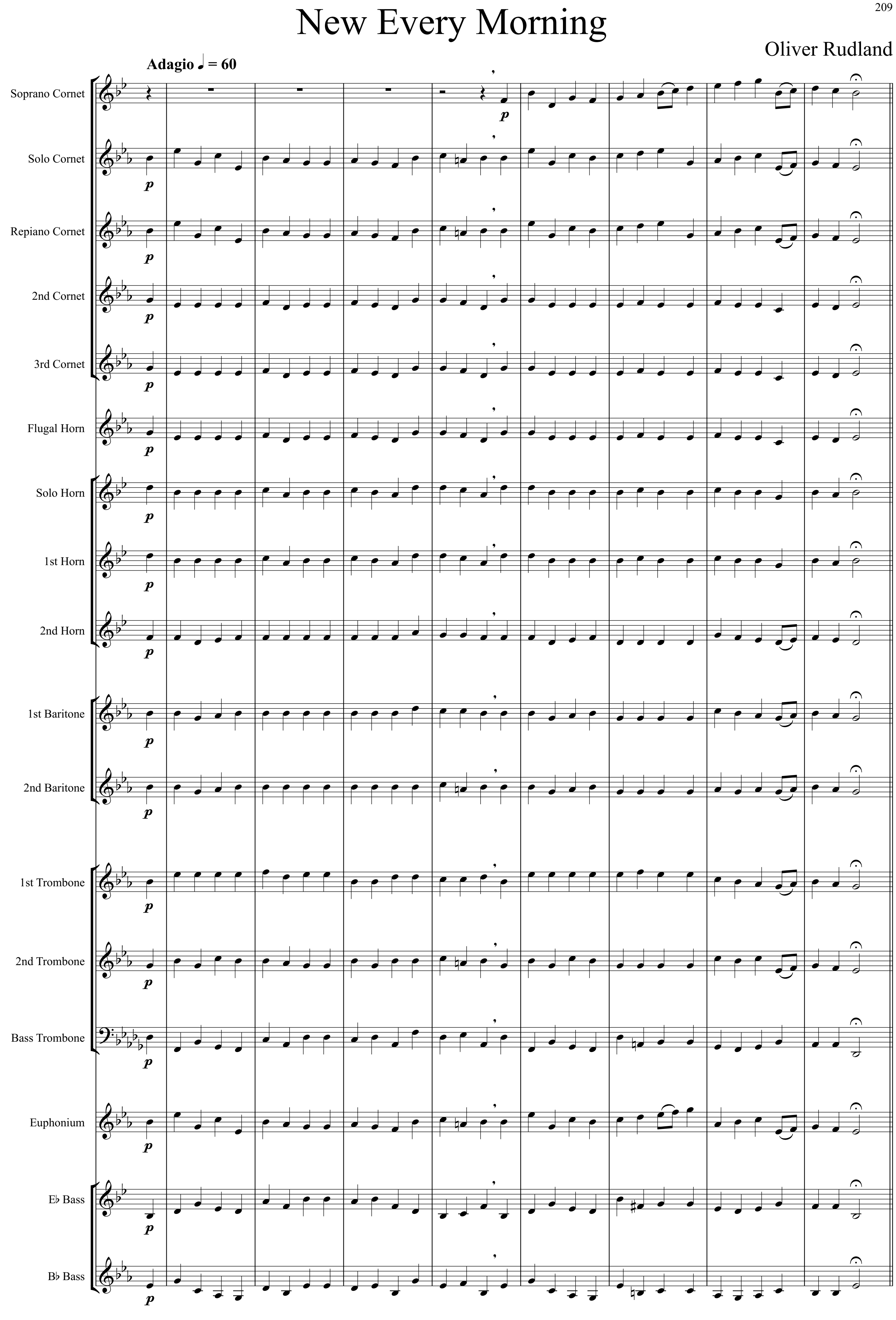
SCENE THREE *(Billy and Jud Casper's bedroom)*

Having rushed home in terror as fast as he could, Billy suddenly enters the bedroom to find Jud opening the hutch, claiming that he is setting Kes loose. Billy protests loudly, and Mrs Casper comes in to find out what all the shouting is about. Billy attempts repeatedly to stop Jud from getting at the bird, but Jud forces Billy back. As a consequence of Mrs Casper's verbal interventions, Jud reveals Billy's failure to place the bet, and how much money he has lost as a consequence. Now that Jud has finally removed Kes from the hutch, flailing around and bating wildly in its frantic attempt to get free, the bird scratches him badly. In reaction, Jud gives expression to the frustrated and trapped reality of his life; he snaps the bird's neck and flings it to the floor. Billy, distraught, screams at Jud who, shocked by the force of his brother's cry of despair, mutely leaves the room. Left alone, Billy is overcome by tears and reaches out to his mother for sympathy, but she offers little comfort in return. Instead, she encourages Billy to bury the bird, and leads him out of the room.

SCENE FOUR *(Monastery Farm)*

Billy has made his way to the abandoned ruins of Monastery Farm in the woods where he first found Kes. He buries the bird. Stimulated by memories of the hymn tune sung in the assembly and of flying his kestrel hawk, Billy recalls moments from the day's events which pass through his mind. In doing so he comes to forgive his brother and recapture the feelings of hope that the bird inspired in him.

Appendix 3 - *New Every Morning* arranged for brass band


New Every Morning
Oliver Rudland
Adagio ♩ = 60
Soprano Cornet
Solo Cornet
Repiano Cornet
2nd Cornet
3rd Cornet
Flugal Horn
Solo Horn
1st Horn
2nd Horn
1st Baritone
2nd Baritone
1st Trombone
2nd Trombone
Bass Trombone
Euphonium
E♭ Bass
B♭ Bass
p

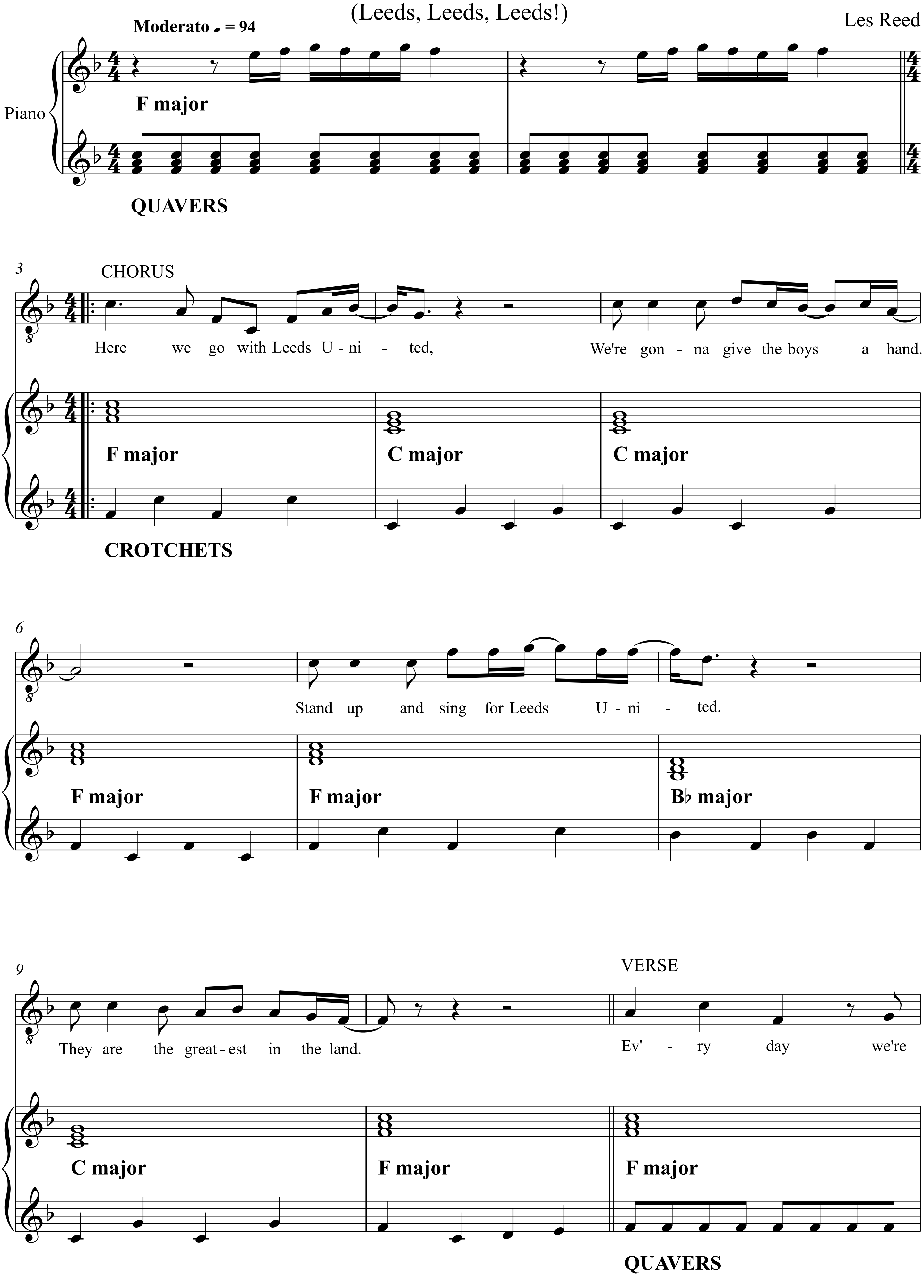
Appendix 4 - 'MOT' Worksheet

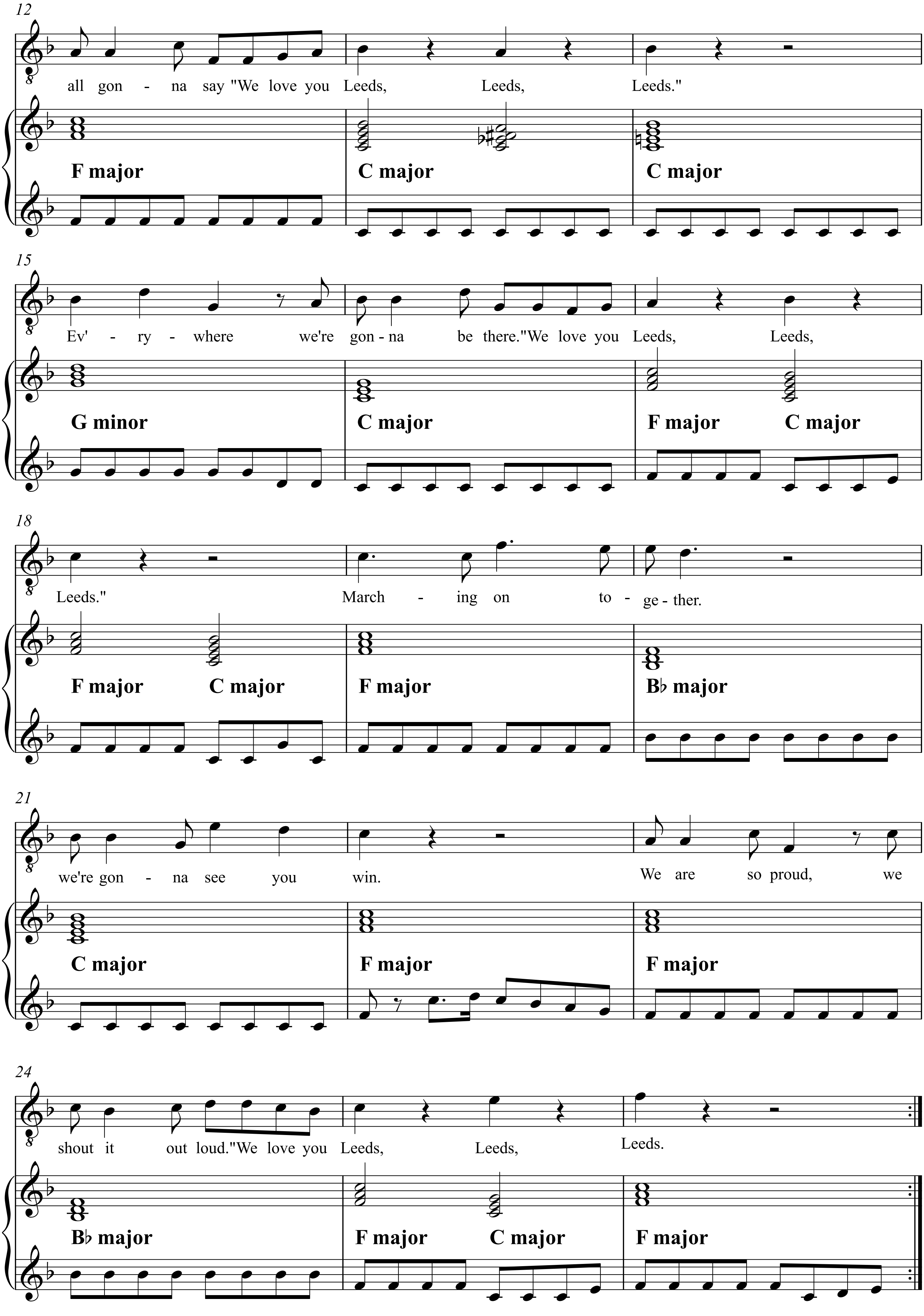
Barry Mason

Marching on Together

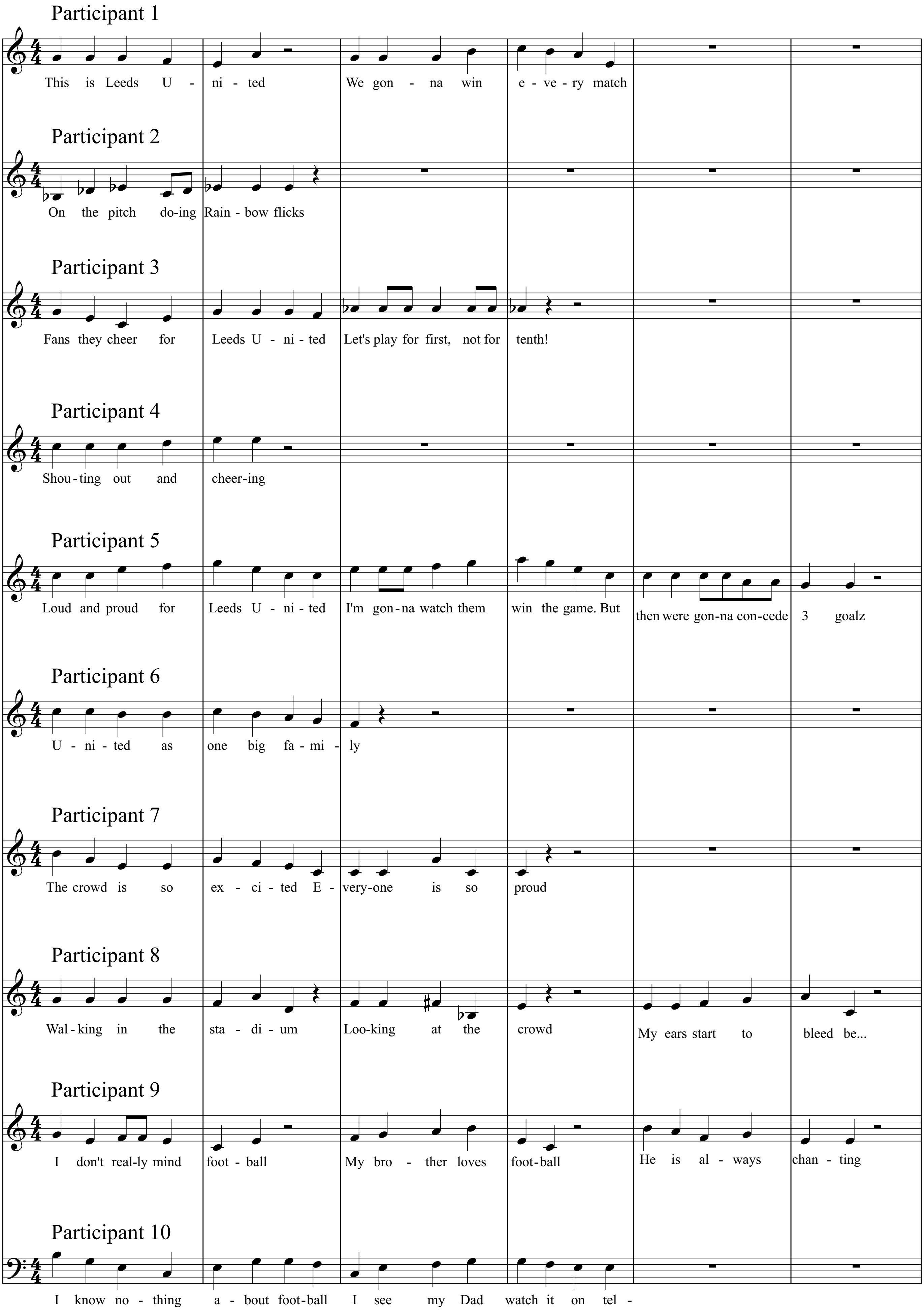
(Leeds, Leeds, Leeds!)

Les Reed


Moderato ♩ = 94
Piano
F major
QUAVERS
3
CHORUS
Here we go with Leeds U - ni - ted,
We're gon - na give the boys a hand.
F major
C major
C major
CROTCHETS
6
Stand up and sing for Leeds U - ni - ted.
F major
F major
B♭ major
9
They are the great - est in the land.
VERSE
Ev' - ry day we're
C major
F major
F major
QUAVERS


12
all gon - na say "We love you Leeds, Leeds, Leeds."
F major
C major
C major
15
Ev' - ry - where we're gon - na be there."We love you Leeds, Leeds,
G minor
C major
F major
C major
18
Leeds." March - ing on to - ge - ther.
F major
C major
F major
B♭ major
21
we're gon - na see you win. We are so proud, we
C major
F major
F major
24
shout it out loud."We love you Leeds, Leeds, Leeds.
B♭ major
F major
C major
F major

Appendix 5 - CCCC Participant Melodies


Participant 1
This is Leeds U - ni - ted We gon - na win e - ve - ry match
Participant 2
On the pitch do-ing Rain - bow flicks
Participant 3
Fans they cheer for Leeds U - ni - ted Let's play for first, not for tenth!
Participant 4
Shou - ting out and cheer-ing
Participant 5
Loud and proud for Leeds U - ni - ted I'm gon - na watch them win the game. But then were gon-na con-cede 3 goalz
Participant 6
U - ni - ted as one big fa - mi - ly
Participant 7
The crowd is so ex - ci - ted E - very-one is so proud
Participant 8
Wal - king in the sta - di - um Loo-king at the crowd My ears start to bleed be...
Participant 9
I don't real-ly mind foot - ball My bro - ther loves foot-ball He is al - ways chan - ting
Participant 10
I know no - thing a - bout foot-ball I see my Dad watch it on tel -

Appendix 6

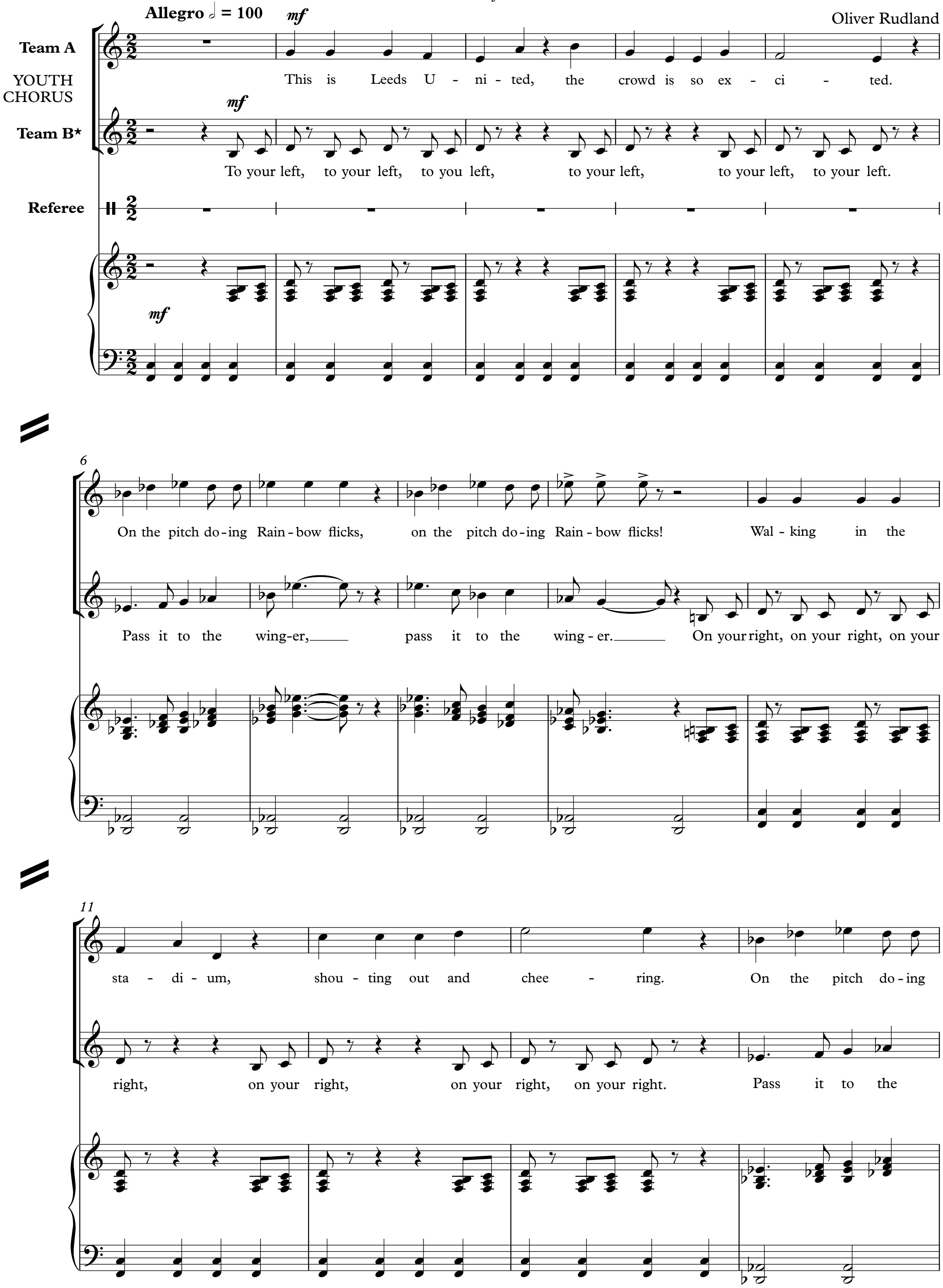
Football Chorus Sketch

For the Opera North Youth Chorus

Football Chorus

From 'A Kestrel for a Knave'

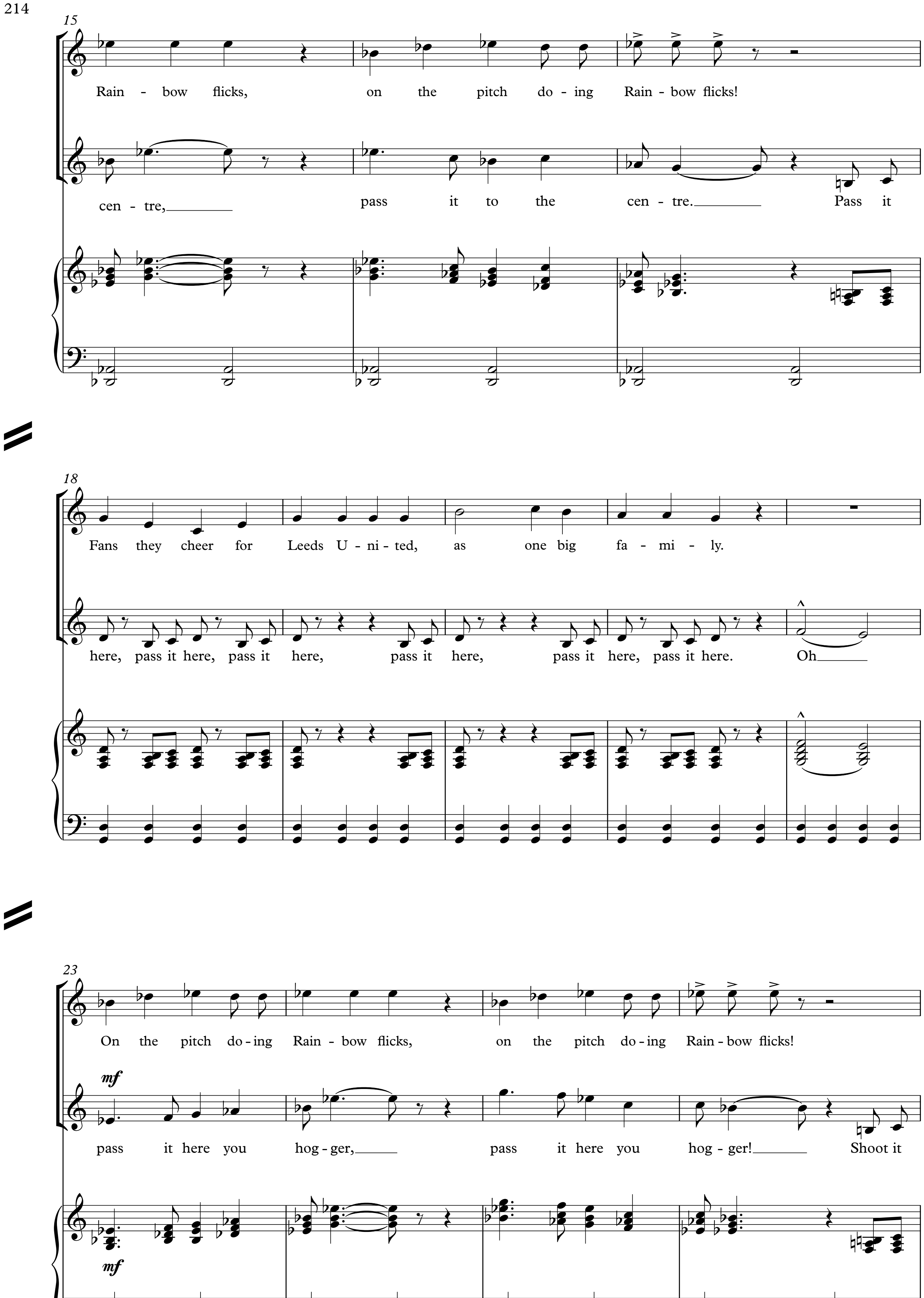
Oliver Rudland

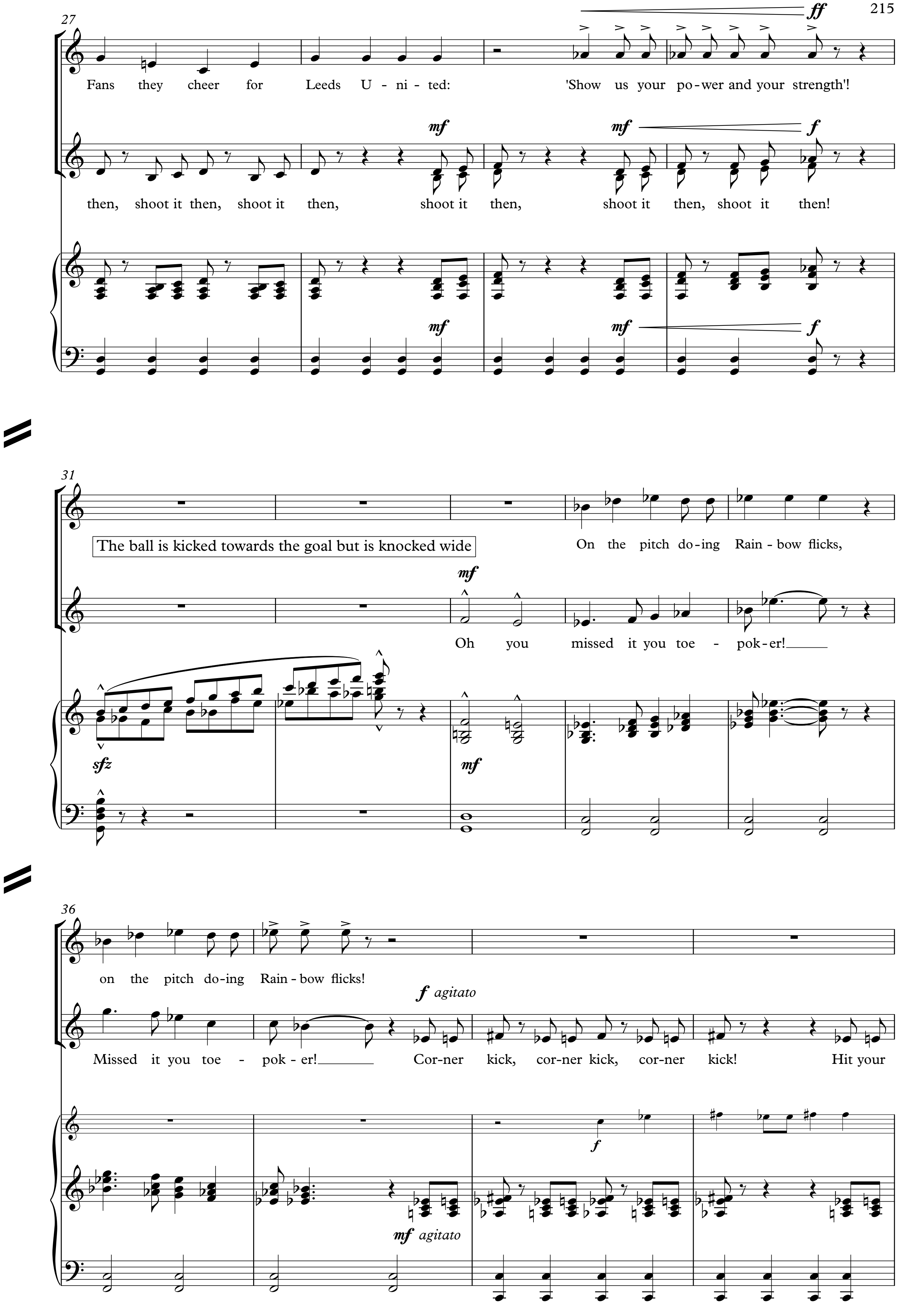

Allegro 𝅗𝅥 = 100
Team A
YOUTH CHORUS
Team B*
Referee
mf
This is Leeds U - ni - ted, the crowd is so ex - ci - ted.
To your left, to your left, to you left, to your left, to your left, to your left.
6
On the pitch do - ing Rain - bow flicks, on the pitch do - ing Rain - bow flicks! Wal - king in the
Pass it to the wing-er, pass it to the wing - er. On your right, on your right, on your
11
sta - di - um, shou - ting out and chee - ring. On the pitch do - ing
right, on your right, on your right, on your right. Pass it to the

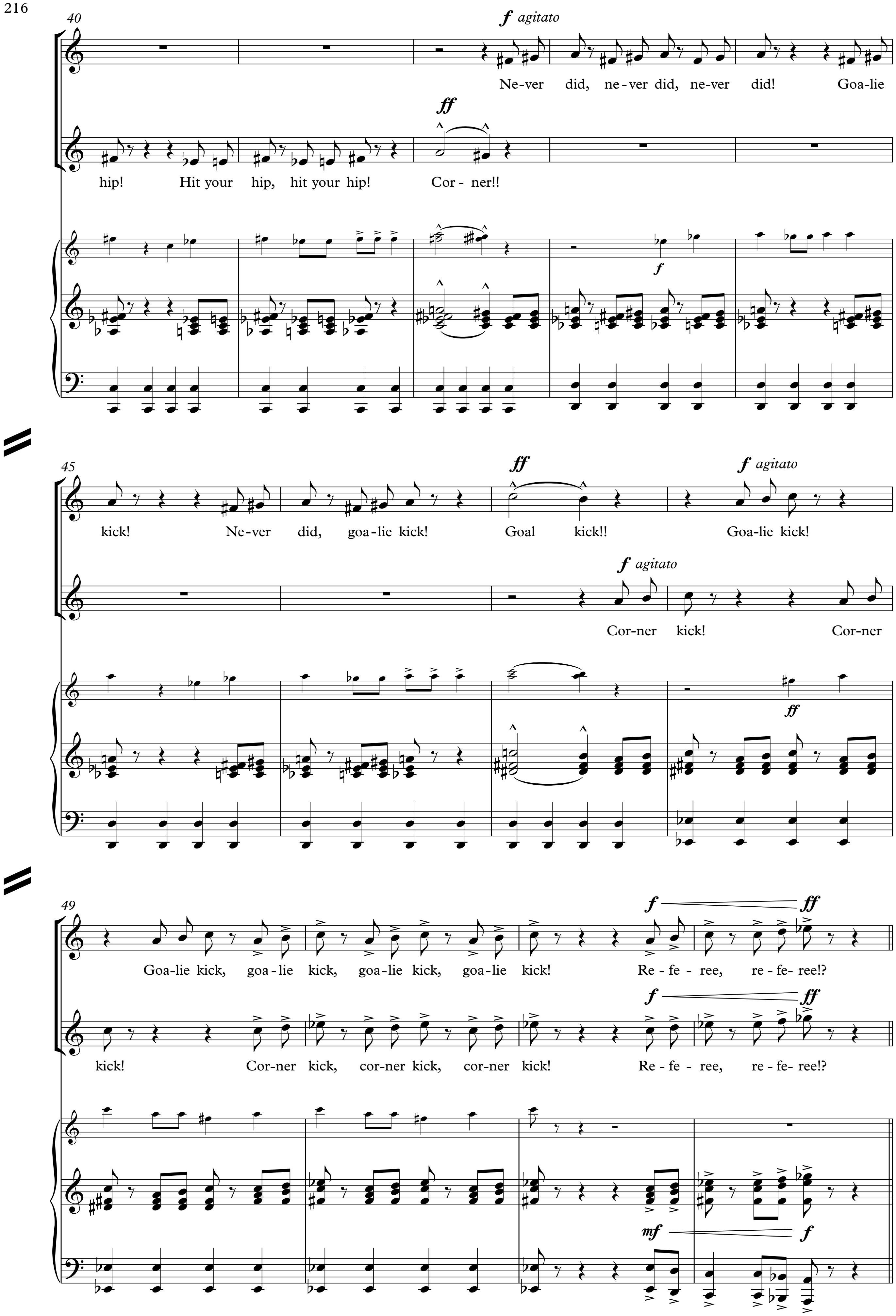
---

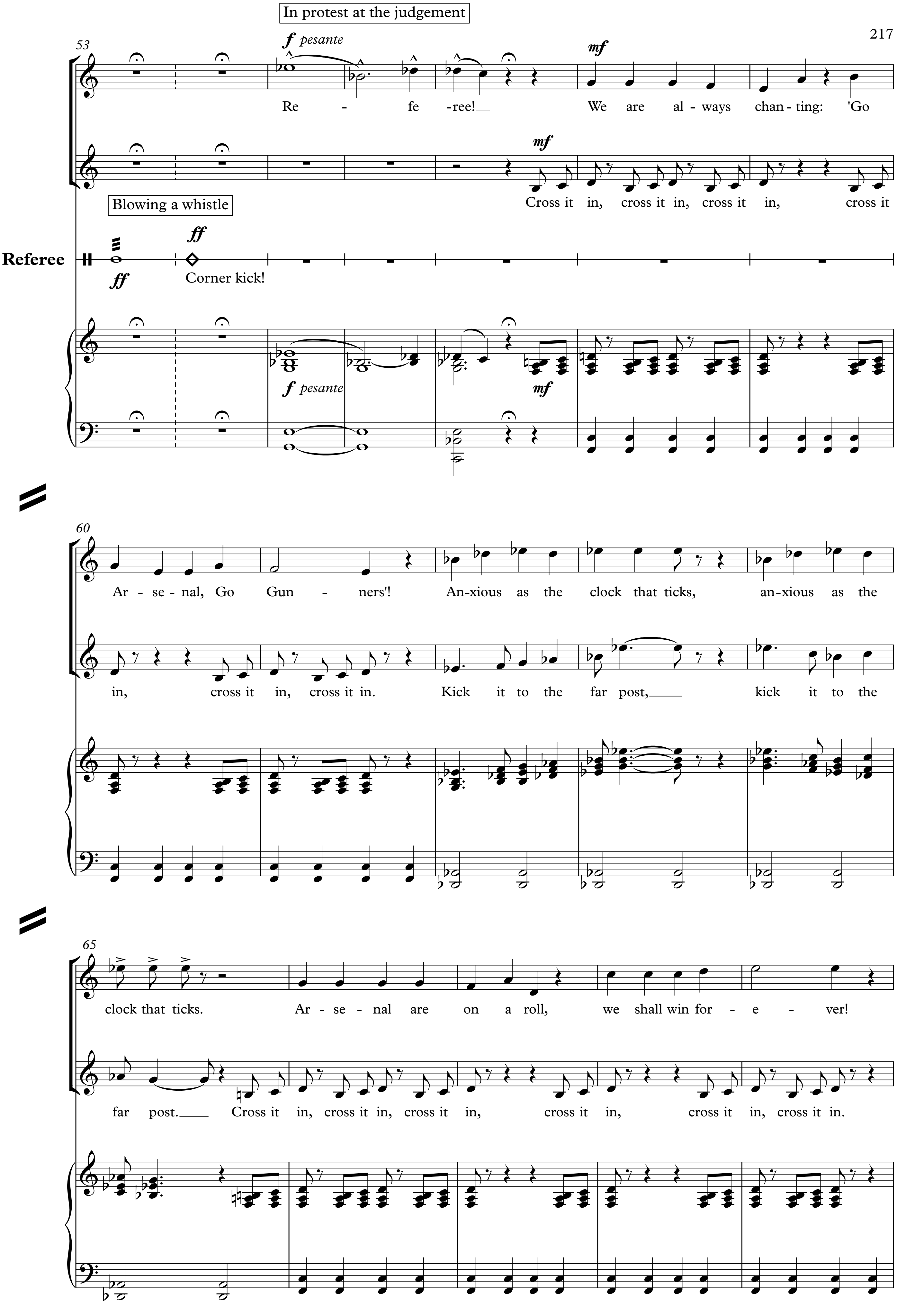
* This part should be sung by all voice types (soprano, alto, tenor, baritone etc.) with the music sung as written, or an octave below depending upon the resources available and at the discretion of the director.

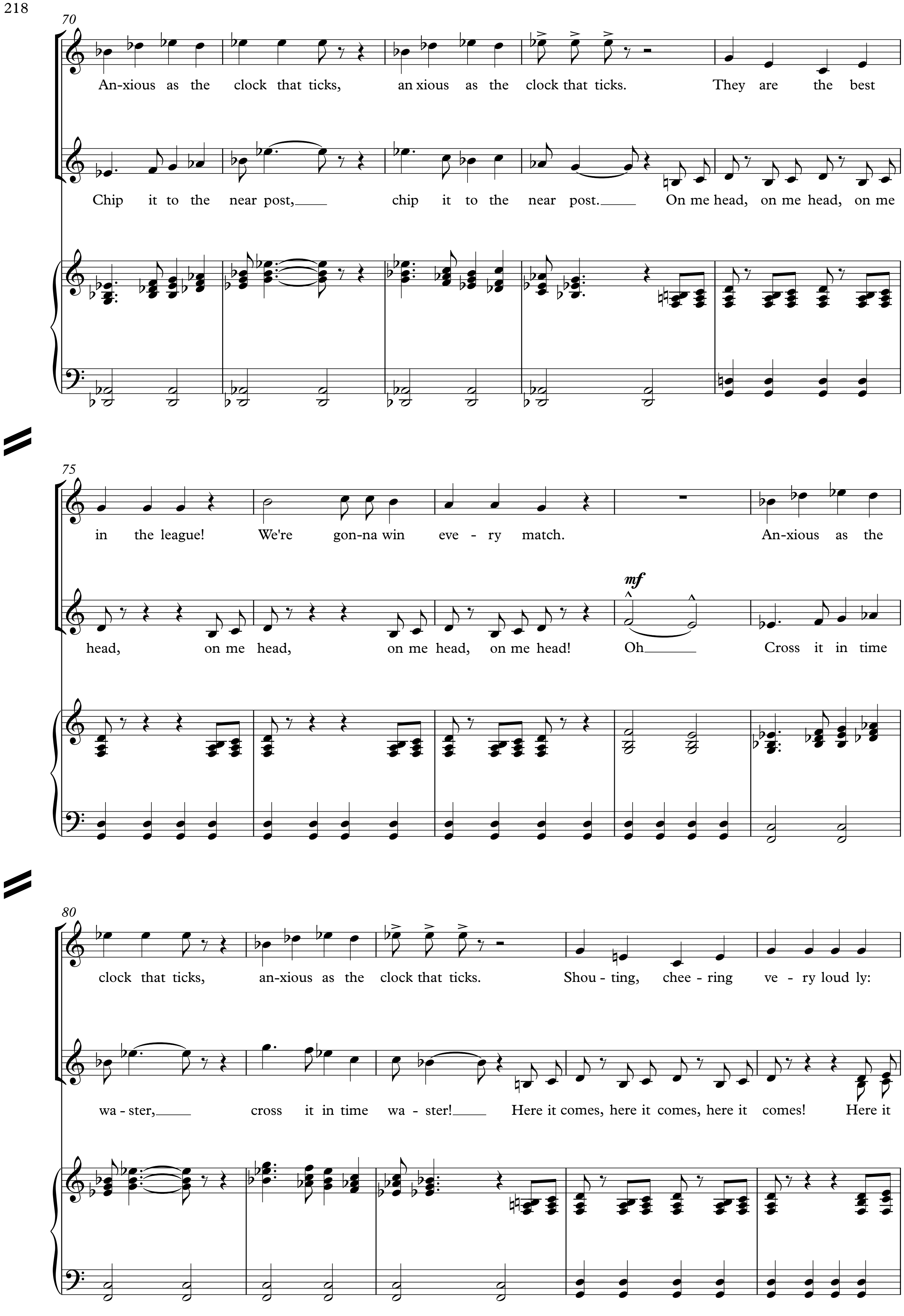
©

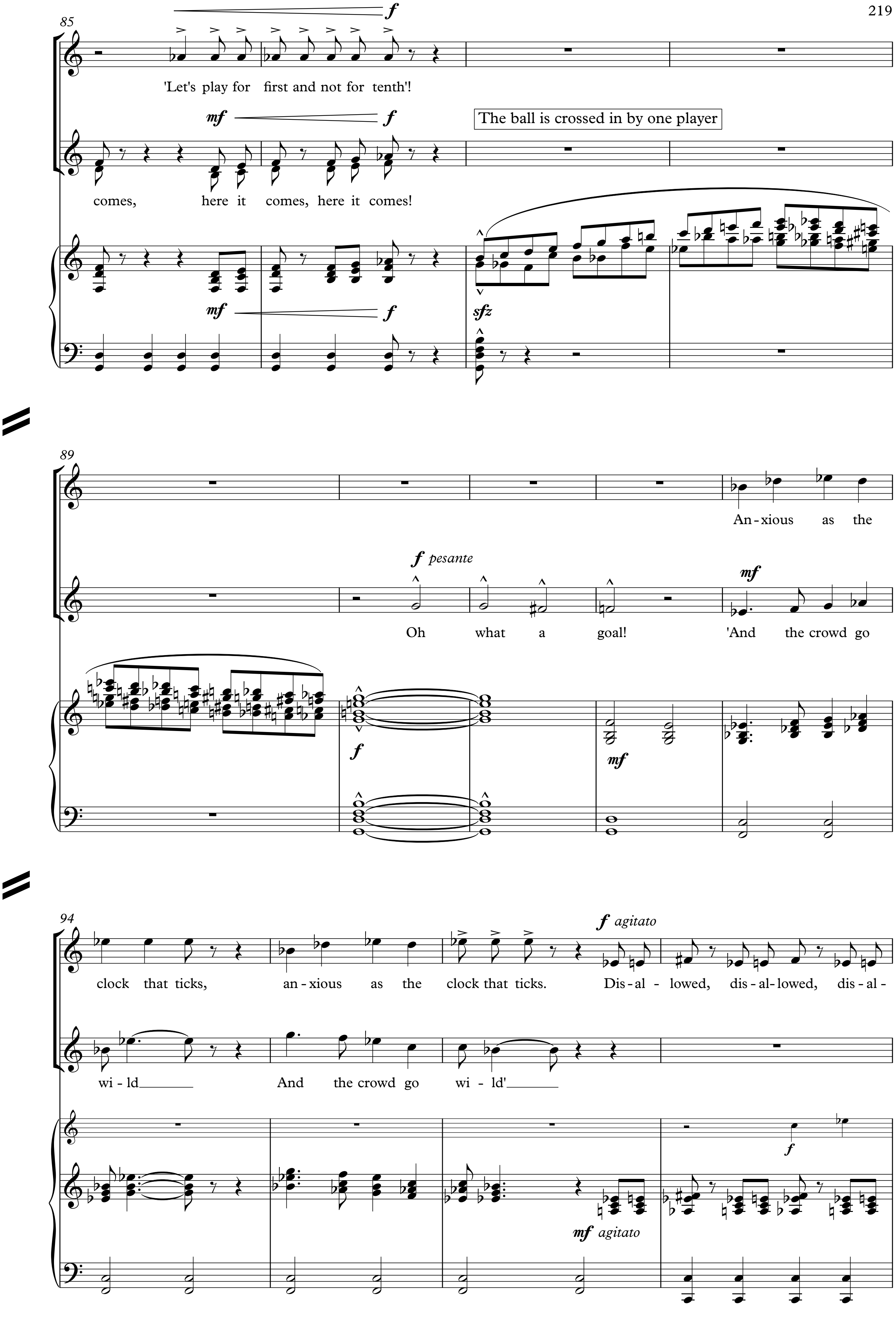

15
Rain - bow flicks, on the pitch do - ing Rain - bow flicks!
cen - tre, pass it to the cen - tre. Pass it
18
Fans they cheer for Leeds U - ni - ted, as one big fa - mi - ly.
here, pass it here, pass it here, pass it here, pass it here, pass it here. Oh
23
On the pitch do - ing Rain - bow flicks, on the pitch do - ing Rain - bow flicks!
mf
pass it here you hog - ger, pass it here you hog - ger! Shoot it
mf

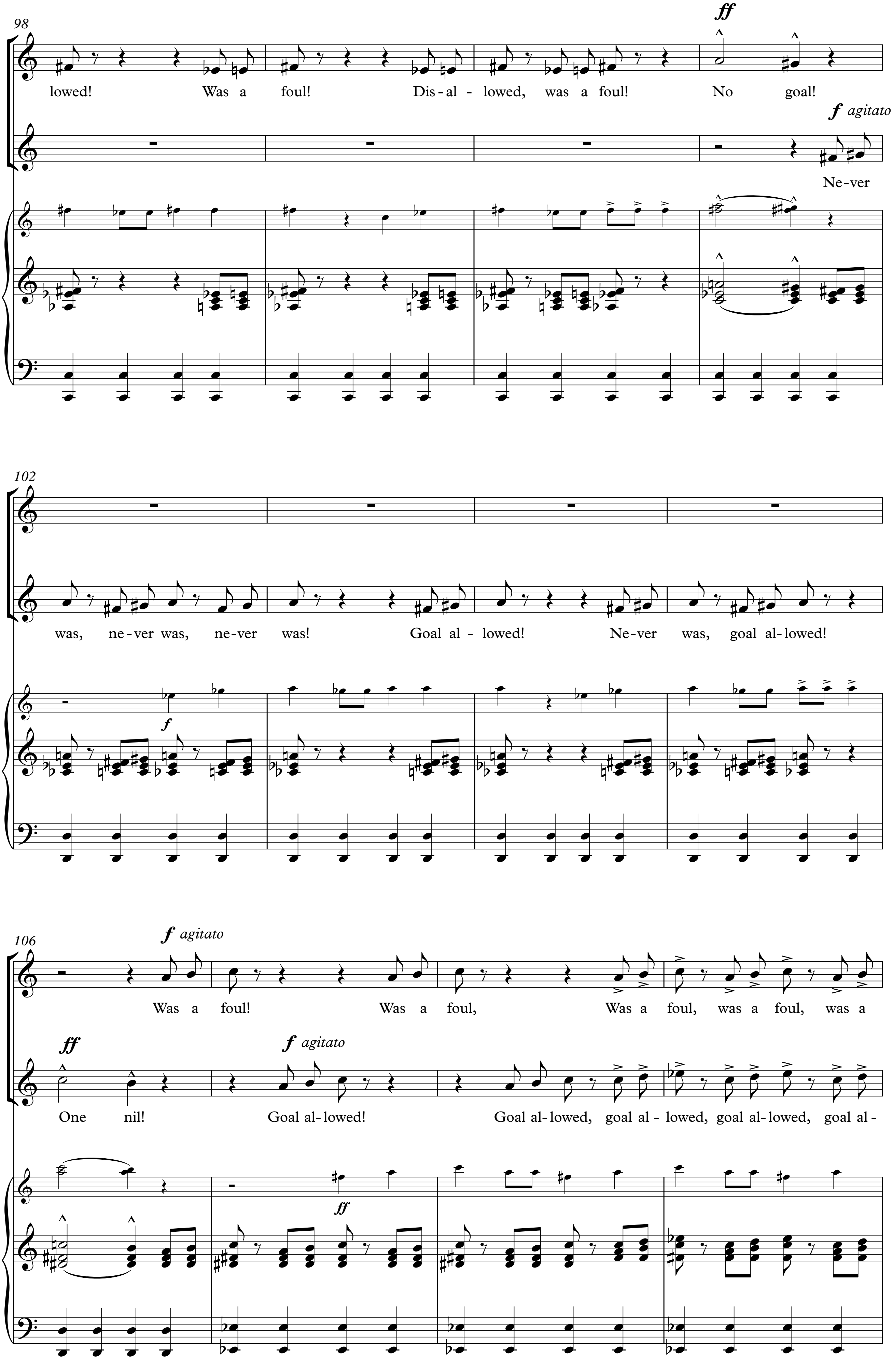

27
ff
Fans they cheer for Leeds U - ni - ted: 'Show us your po-wer and your strength'!
mf
mf
f
then, shoot it then, shoot it then, shoot it then, shoot it then, shoot it then!
mf
mf
f
31
The ball is kicked towards the goal but is knocked wide
On the pitch do-ing Rain - bow flicks,
mf
Oh you missed it you toe - pok-er!
sfz
mf
36
on the pitch do-ing Rain - bow flicks!
f agitato
Missed it you toe - pok - er! Cor-ner kick, cor-ner kick, cor-ner kick! Hit your
f
mf agitato

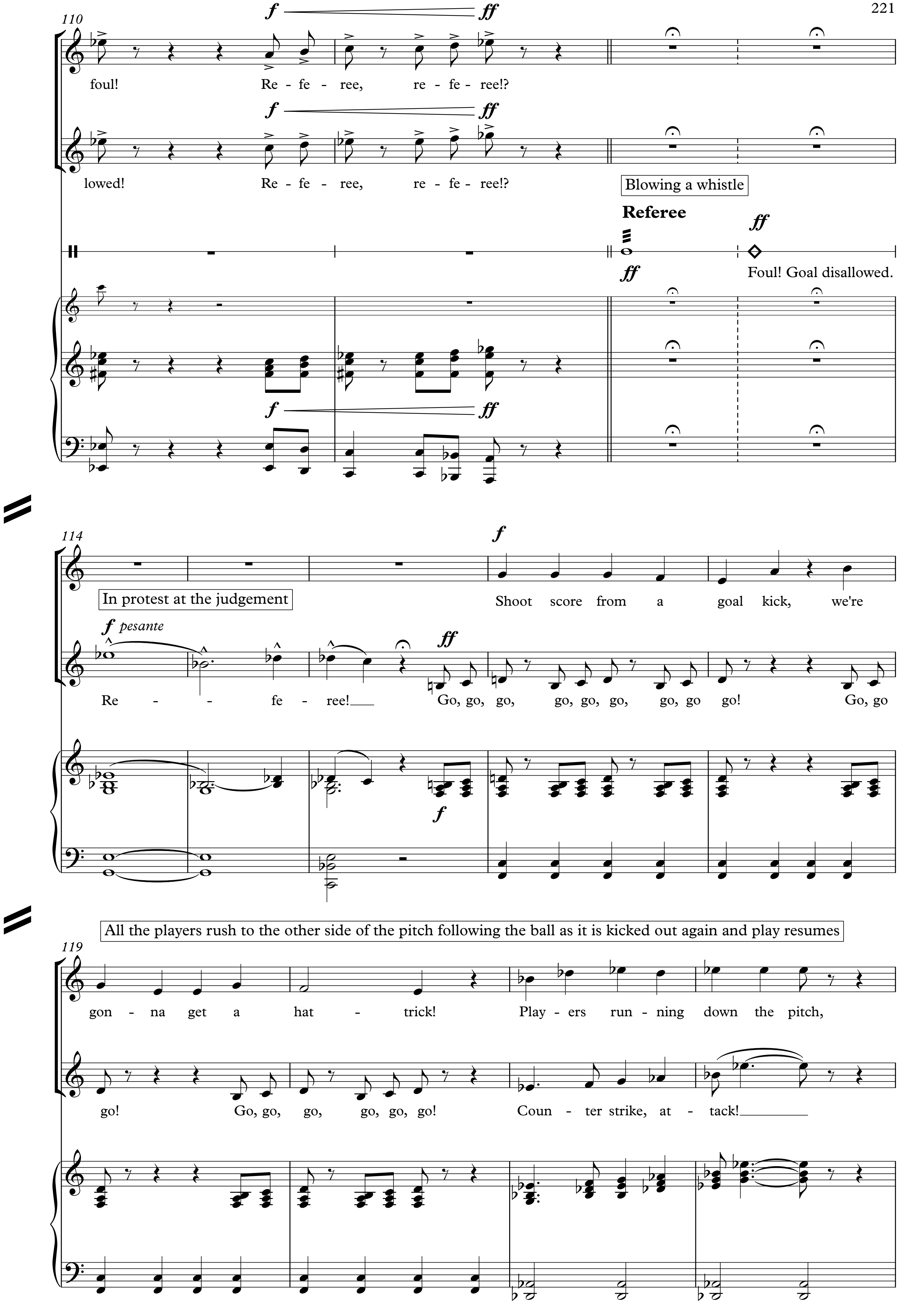

40
f agitato
Ne-ver did, ne-ver did, ne-ver did! Goa-lie
ff
hip! Hit your hip, hit your hip! Cor - ner!!
f
45
ff
f agitato
kick! Ne-ver did, goa-lie kick! Goal kick!! Goa-lie kick!
f agitato
Cor-ner kick! Cor-ner
ff
49
f ff
Goa-lie kick, goa - lie kick, goa-lie kick, goa - lie kick! Re - fe - ree, re - fe- ree!?
f ff
kick! Cor-ner kick, cor-ner kick, cor-ner kick! Re - fe - ree, re - fe- ree!?
mf f

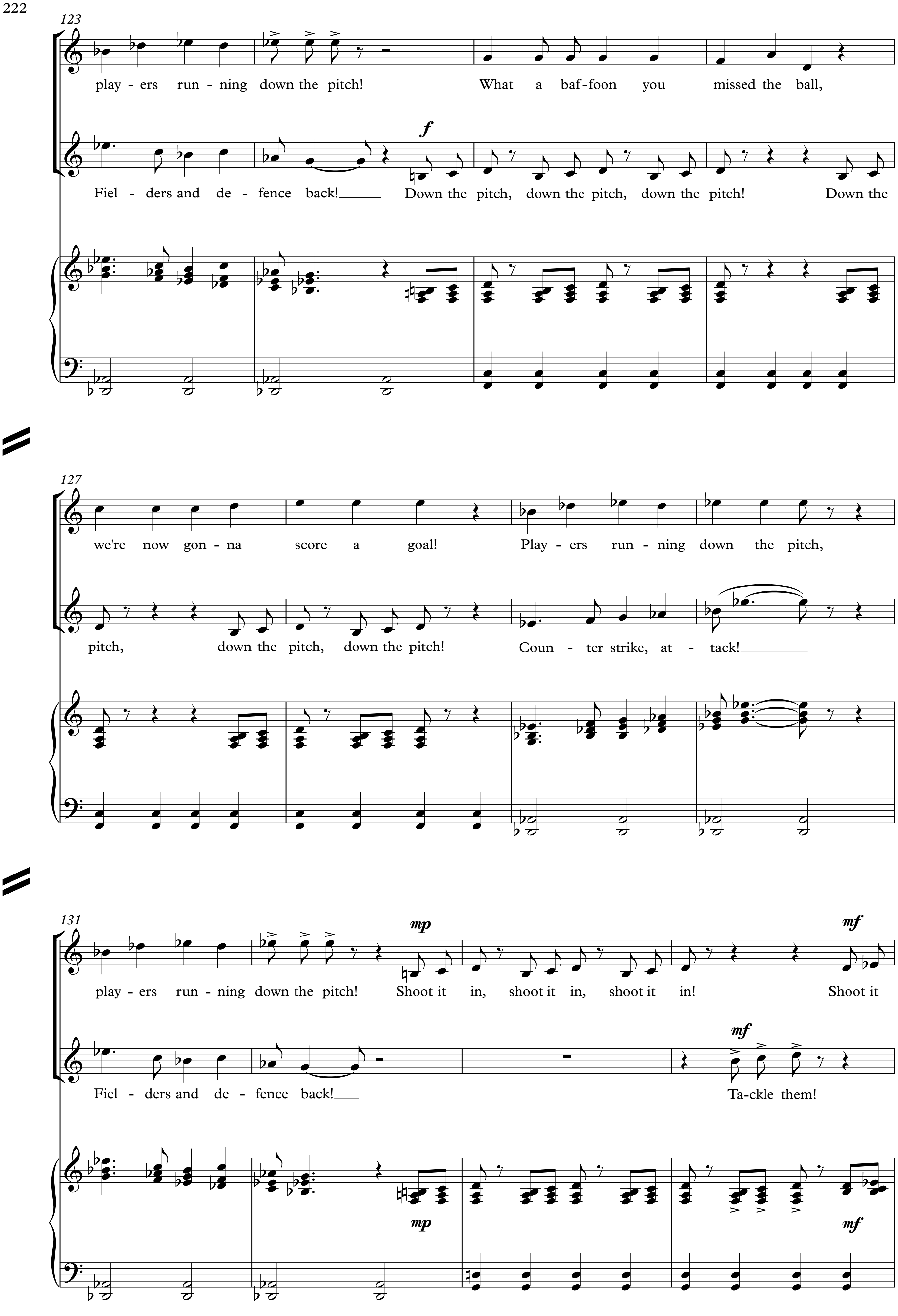

In protest at the judgement
53
f pesante
Re - fe -ree!
mf
We are al - ways chan - ting: 'Go
mf
Cross it in, cross it in, cross it in, cross it
Blowing a whistle
Referee
ff
ff
Corner kick!
f pesante
mf
60
Ar - se - nal, Go Gun - ners'! An-xious as the clock that ticks, an-xious as the
in, cross it in, cross it in. Kick it to the far post, kick it to the
65
clock that ticks. Ar - se - nal are on a roll, we shall win for - e - ver!
far post. Cross it in, cross it in, cross it in, cross it in, cross it in, cross it in.

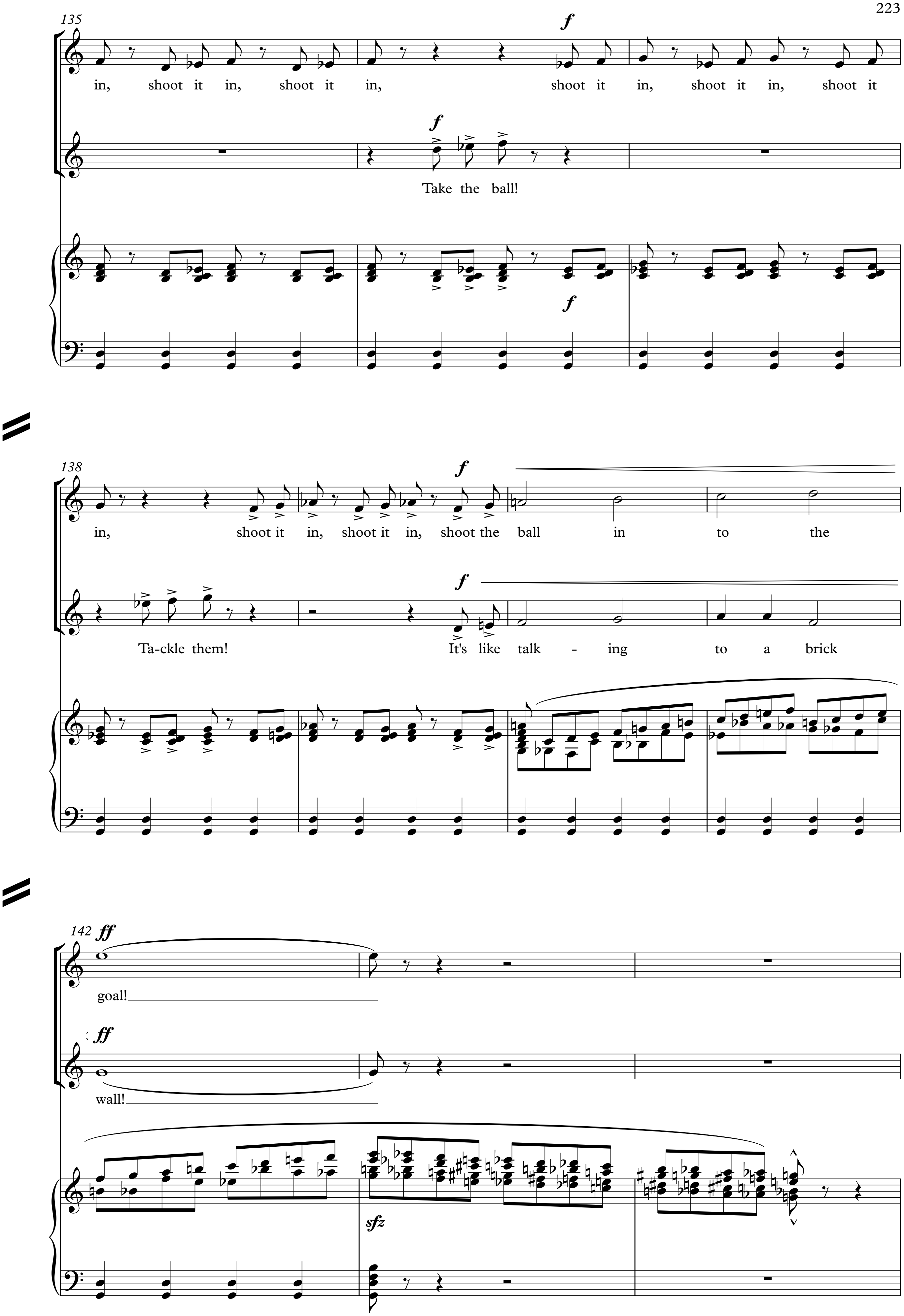

70
An-xious as the clock that ticks, an xious as the clock that ticks. They are the best
Chip it to the near post, chip it to the near post. On me head, on me head, on me
75
in the league! We're gon-na win eve - ry match. An-xious as the
mf
head, on me head, on me head, on me head! Oh Cross it in time
80
clock that ticks, an-xious as the clock that ticks. Shou - ting, chee - ring ve - ry loud ly:
wa - ster, cross it in time wa - ster! Here it comes, here it comes, here it comes! Here it


85
f
'Let's play for first and not for tenth'!
mf
f
The ball is crossed in by one player
comes, here it comes, here it comes!
mf
f
sfz
89
f pesante
Anxious as the
Oh what a goal! 'And the crowd go
f
mf
mf
94
f agitato
clock that ticks, anxious as the clock that ticks. Disallowed, disallowed, disal-
wild And the crowd go wild'
f
mf agitato

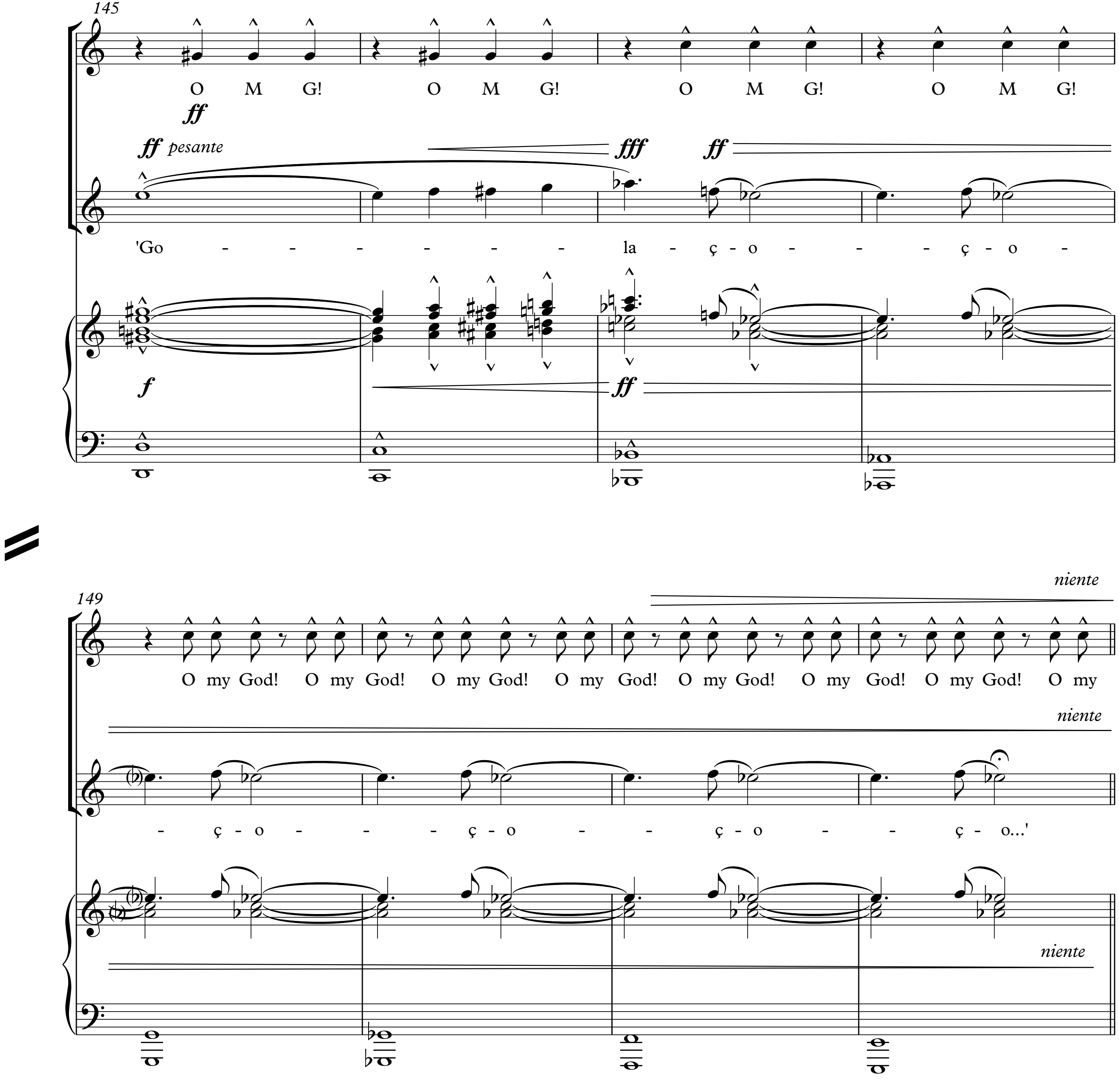

98
ff
lowed! Was a foul! Dis-al-lowed, was a foul! No goal!
f agitato
Ne-ver
102
f
was, ne-ver was, ne-ver was! Goal al-lowed! Ne-ver was, goal al-lowed!
106
f agitato
Was a foul! Was a foul, Was a foul, was a foul, was a
ff
f agitato
One nil! Goal al-lowed! Goal al-lowed, goal al-lowed, goal al-lowed, goal al-
ff


110
foul! Re - fe - ree, re - fe - ree!?
lowed! Re - fe - ree, re - fe - ree!?
Blowing a whistle
Referee
Foul! Goal disallowed.
114
In protest at the judgement
f pesante
Re - fe - ree!
Shoot score from a goal kick, we're
Go, go, go, go, go, go, go, go go! Go, go
All the players rush to the other side of the pitch following the ball as it is kicked out again and play resumes
119
gon - na get a hat - trick! Play - ers run - ning down the pitch,
go! Go, go, go, go, go, go! Coun - ter strike, at - tack!
f
ff


123
play - ers run - ning down the pitch! What a baf-foon you missed the ball,
f
Fiel - ders and de - fence back! Down the pitch, down the pitch, down the pitch! Down the
127
we're now gon - na score a goal! Play - ers run - ning down the pitch,
pitch, down the pitch, down the pitch! Coun - ter strike, at - tack!
131
mp
mf
play - ers run - ning down the pitch! Shoot it in, shoot it in, shoot it in! Shoot it
mf
Fiel - ders and de - fence back! Ta-ckle them!
mp
mf


135
f
in, shoot it in, shoot it in, shoot it in, shoot it in, shoot it in, shoot it
f
Take the ball!
f
138
f
in, shoot it in, shoot it in, shoot the ball in to the
f
Ta-ckle them! It's like talk - ing to a brick
142
ff
goal!
ff
wall!
sfz

As the goal is scored at the other end of the pitch the players rush off the pitch in celebration

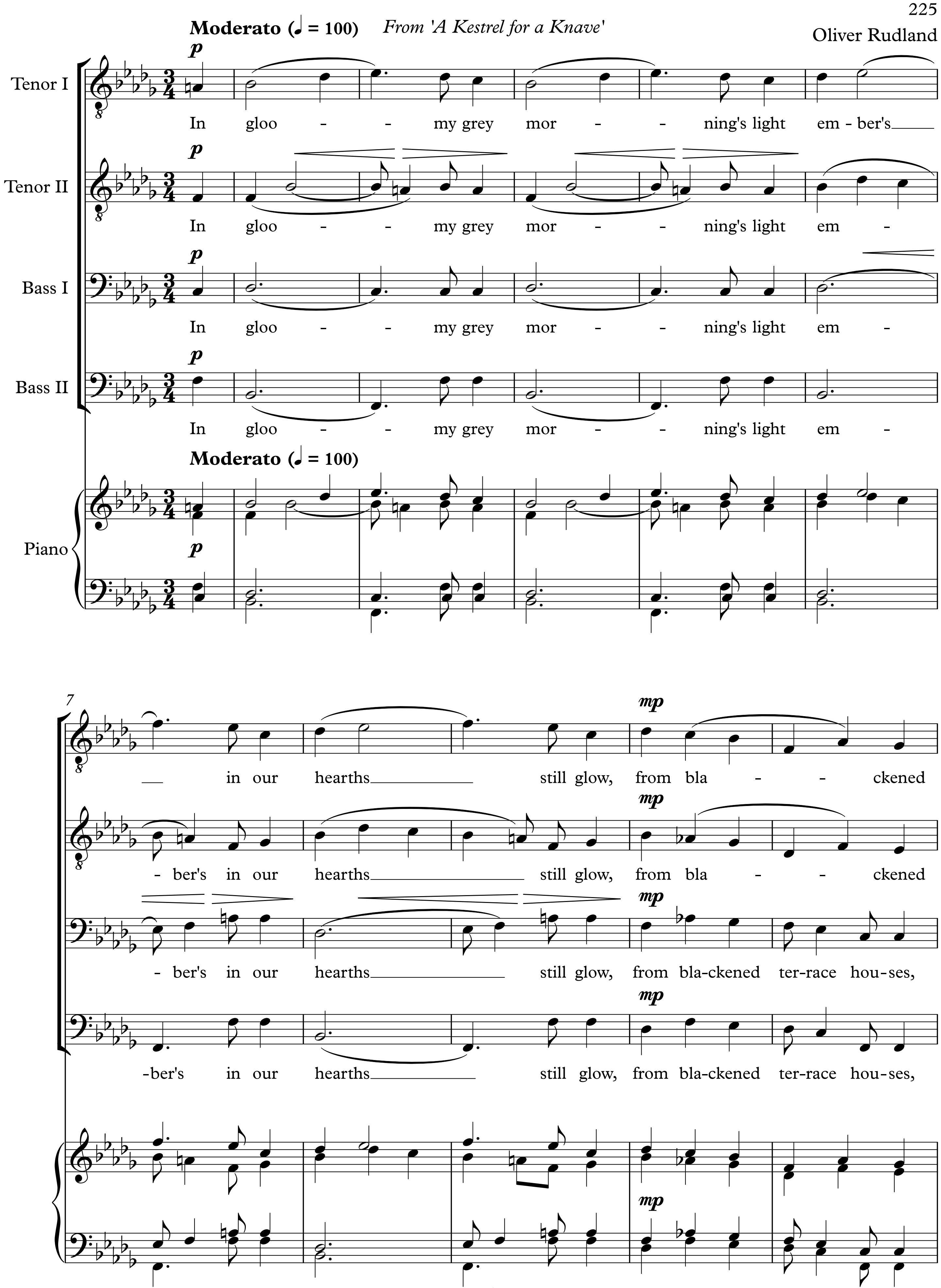

145
ff
O M G! O M G! O M G! O M G!
ff pesante
fff
ff
'Go - - - - - - - la - ç - o - - - ç - o -
f
ff
149
niente
O my God! O my God! O my God! O my God! O my God! O my God! O my God! O my
niente
- ç - o - - - ç - o - - ç - o - - ç - o...'
niente

For the Leeds Male Voice Choir

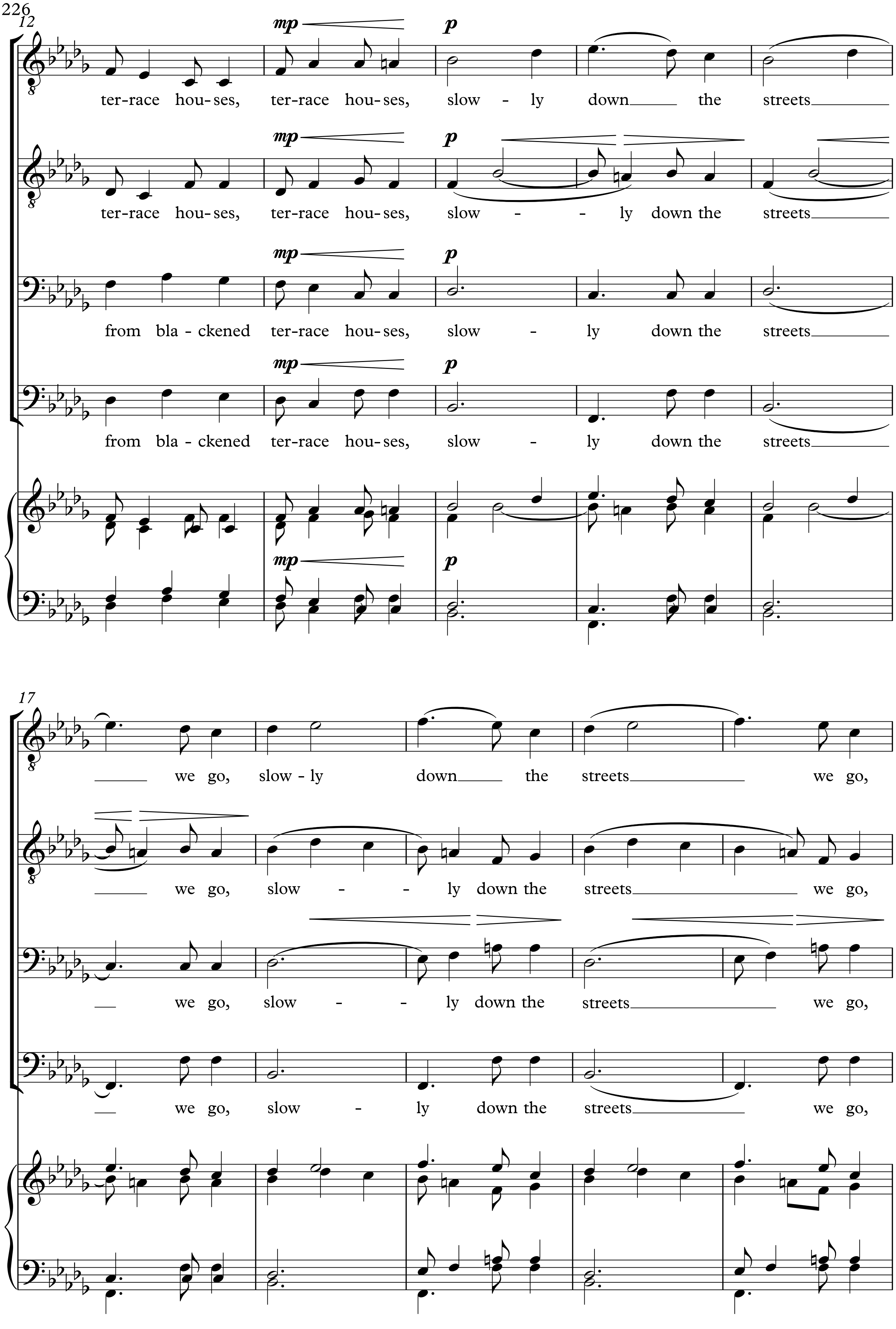
Appendix 7 - Coalminers' Chorus Sketch

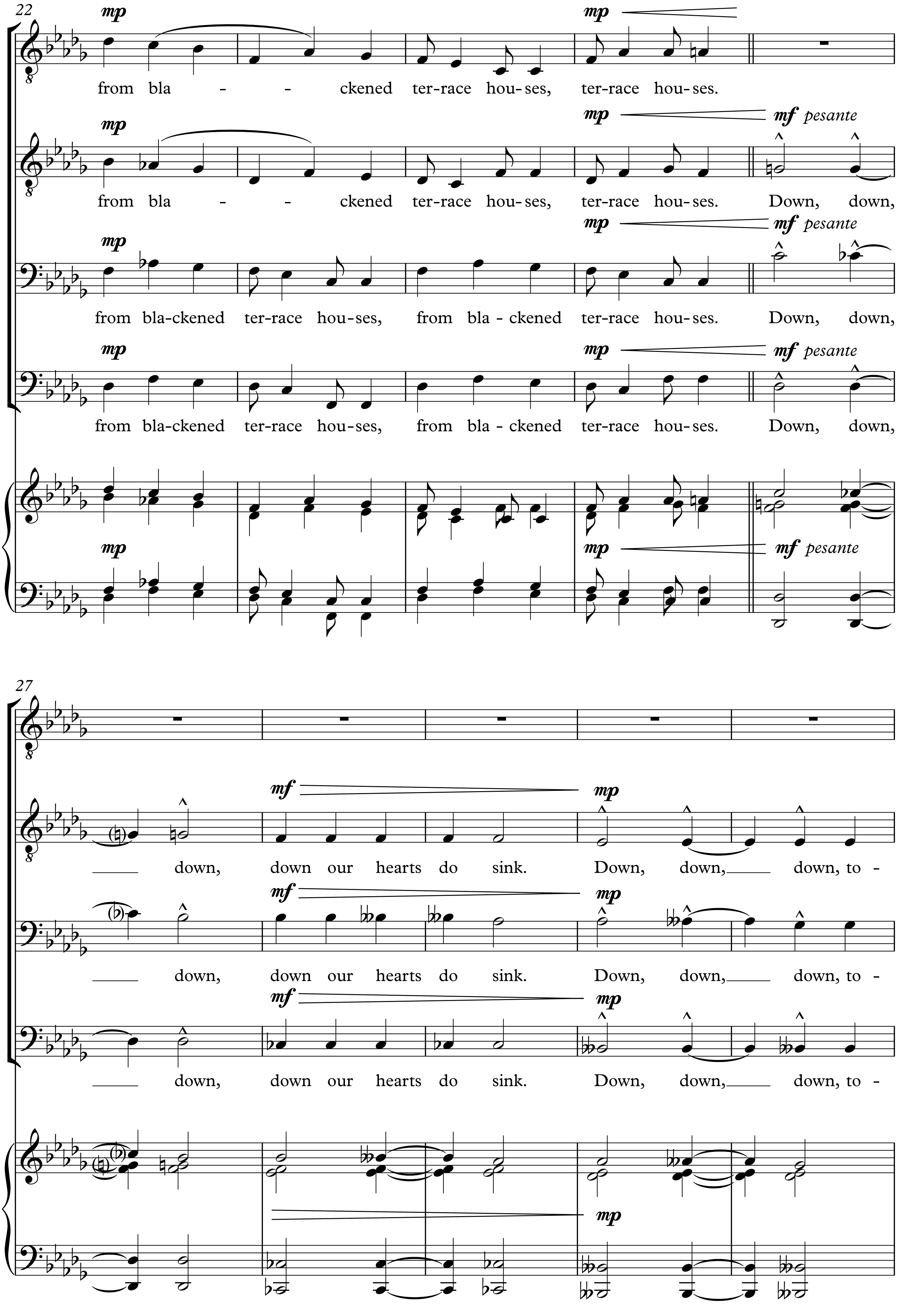
From 'A Kestrel for a Knave'

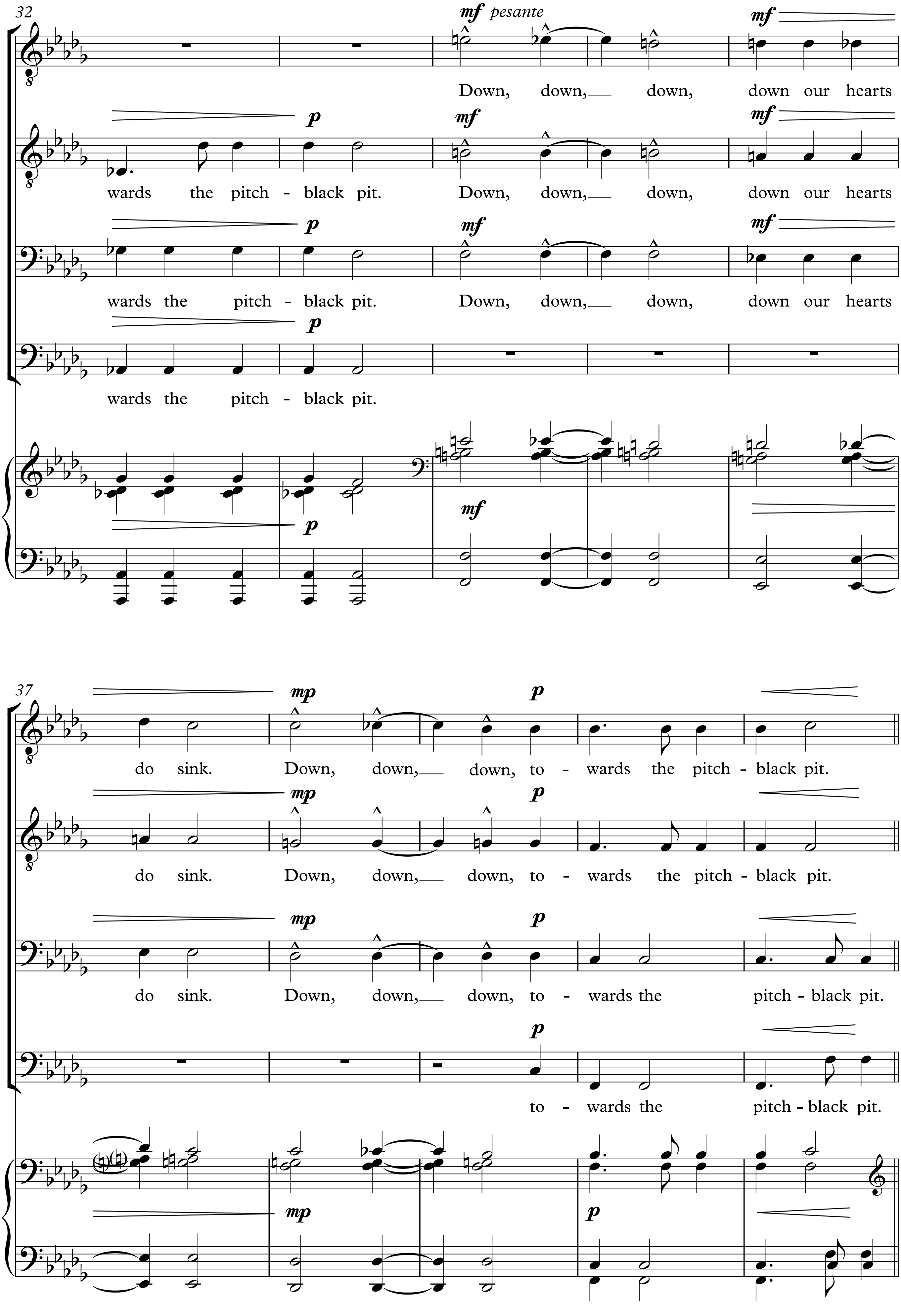
Oliver Rudland


Moderato (♩ = 100)
Tenor I
Tenor II
Bass I
Bass II
Piano
p
mp
In gloo - - my grey mor - - ning's light em - ber's in our hearths still glow, from bla - - ckened
In gloo - - my grey mor - - ning's light em - - ber's in our hearths still glow, from bla - - ckened
In gloo - - my grey mor - - ning's light em - ber's in our hearths still glow, from bla-ckened ter-race hou-ses,
In gloo - - my grey mor - - ning's light em - -ber's in our hearths still glow, from bla-ckened ter-race hou-ses,
7

©

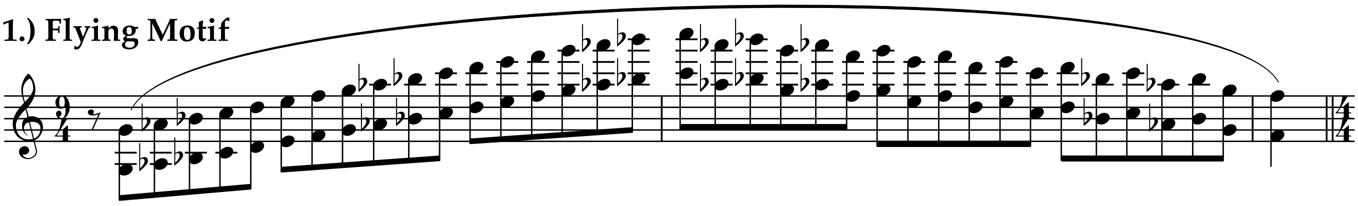

12
mp
p
ter-race hou-ses, ter-race hou-ses, slow - ly down the streets
ter-race hou-ses, ter-race hou-ses, slow - - ly down the streets
from bla - ckened ter-race hou-ses, slow - ly down the streets
from bla - ckened ter-race hou-ses, slow - ly down the streets
17
we go, slow - ly down the streets we go,
we go, slow - - ly down the streets we go,
we go, slow - - ly down the streets we go,
we go, slow - ly down the streets we go,


22
mp
from bla - - ckened ter-race hou-ses, ter-race hou-ses.
mp
mp
mf pesante
from bla - - ckened ter-race hou-ses, ter-race hou-ses. Down, down,
mp
mp
mf pesante
from bla-ckened ter-race hou-ses, from bla - ckened ter-race hou-ses. Down, down,
mp
mp
mf pesante
from bla-ckened ter-race hou-ses, from bla - ckened ter-race hou-ses. Down, down,
mp
mp
mf pesante
27
mf
mp
down, down our hearts do sink. Down, down, down, to -
mf
mp
down, down our hearts do sink. Down, down, down, to -
mf
mp
down, down our hearts do sink. Down, down, down, to -
mp


32
mf pesante
mf
p
Down, down, down, down our hearts
wards the pitch - black pit. Down, down, down, down our hearts
wards the pitch - black pit. Down, down, down, down our hearts
wards the pitch - black pit.
37
mp
do sink. Down, down, down, to - wards the pitch - black pit.
do sink. Down, down, down, to - wards the pitch - black pit.
do sink. Down, down, down, to - wards the pitch - black pit.
to - wards the pitch - black pit.

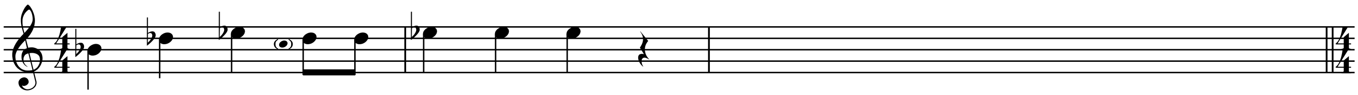
Appendix 8 - Table of Motifs

1.) Flying Motif



Professional Resources

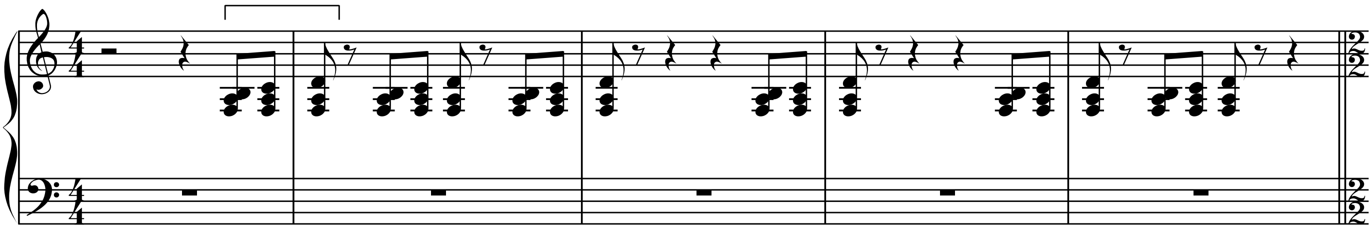
2.) Football Motif 1 (CCCC Participant Two's Melody)



Collaborative Co-creativity

3.) Football Motif 2

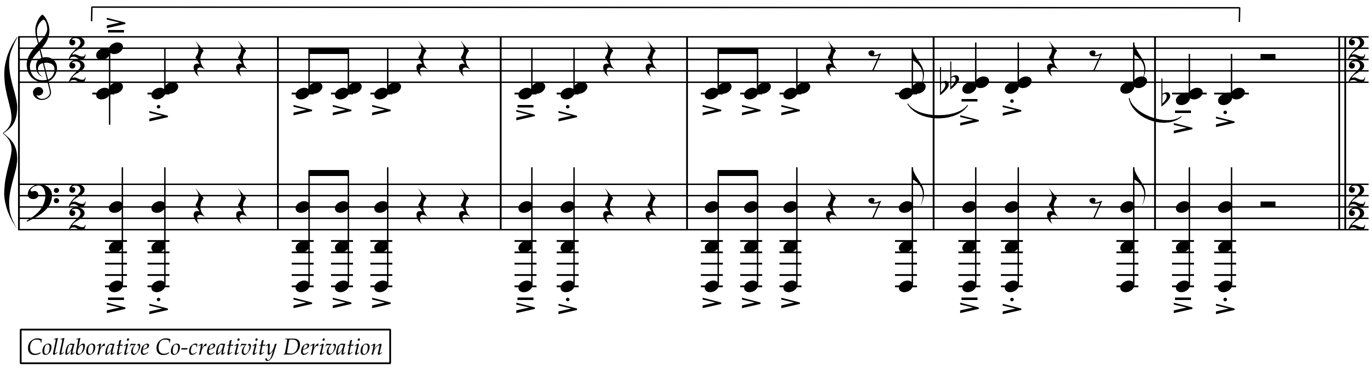
Derived from 2.) (See **Example 4.5** and **4.6**)



Responsive Co-creativity

4.) Bullying Motif

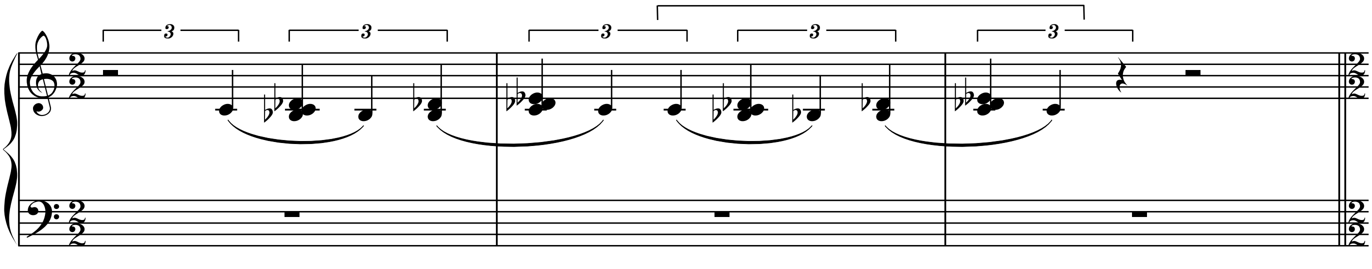
Derived from 2.) (See **Example 7.2**)



Collaborative Co-creativity Derivation

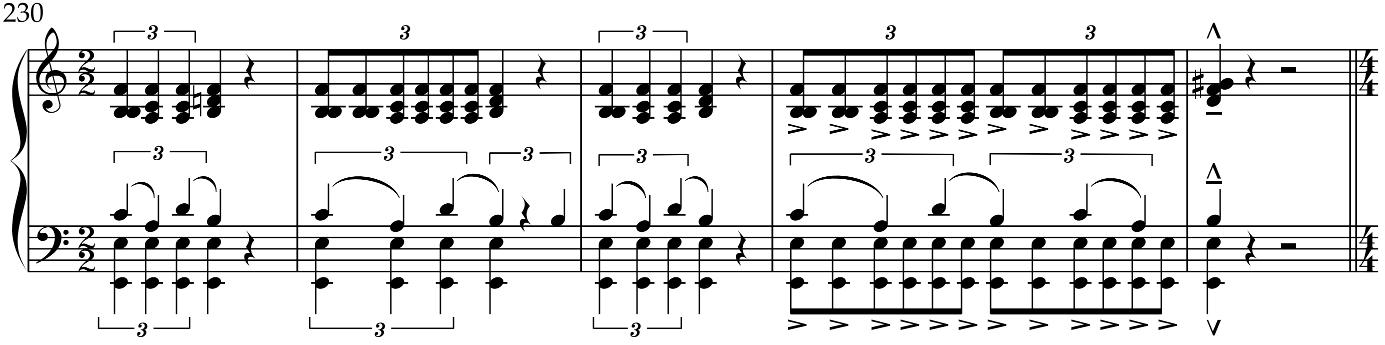
5.) Fighting Motif

Derived from 1.) and 4.) (See **Example 7.3**)



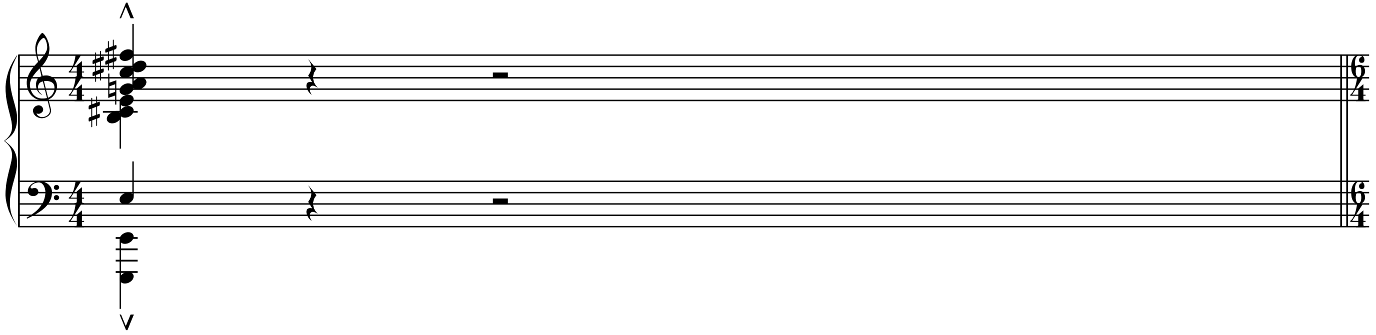
Collaborative Co-creativity Derivation

6.) Fighting Motif Expanded Variant



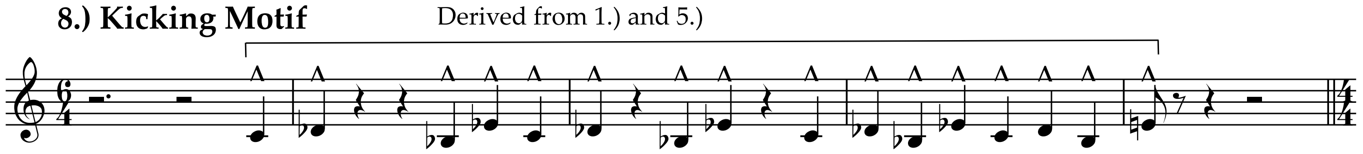
Collaborative Co-creativity Derivation

7.) Fight Chord



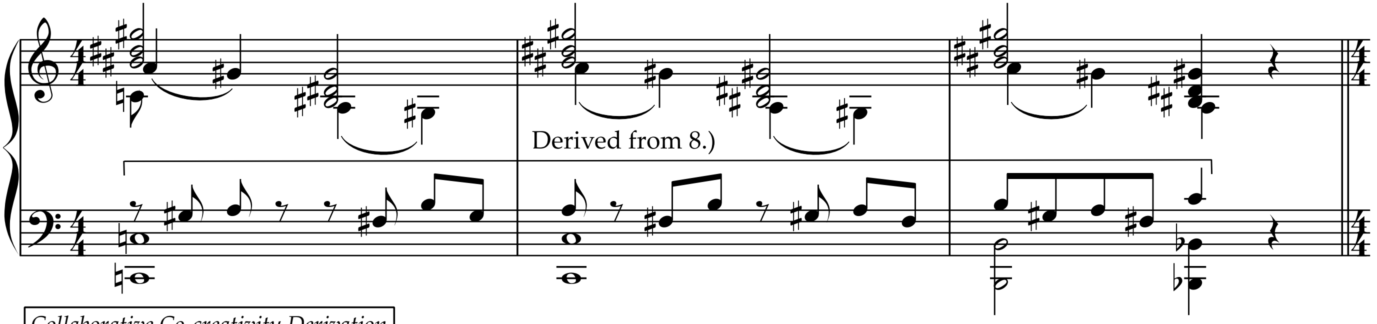
Collaborative Co-creativity Derivation

8.) Kicking Motif



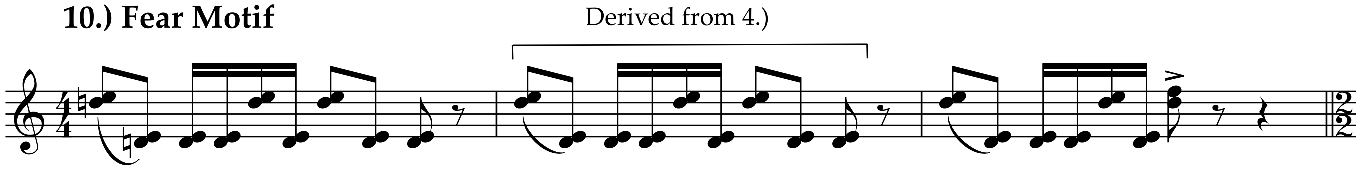
Collaborative Co-creativity Derivation

9.) Billy's Distress Motif



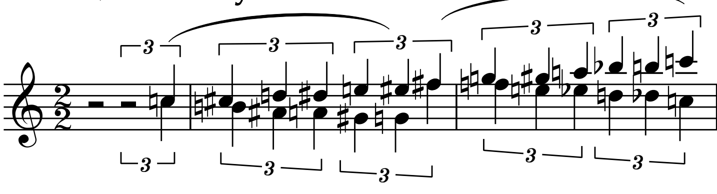
Collaborative Co-creativity Derivation

10.) Fear Motif



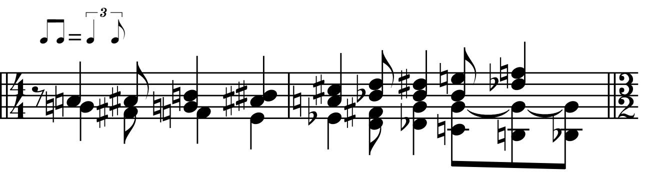
Collaborative Co-creativity Derivation

11.) Chimneystack Motif



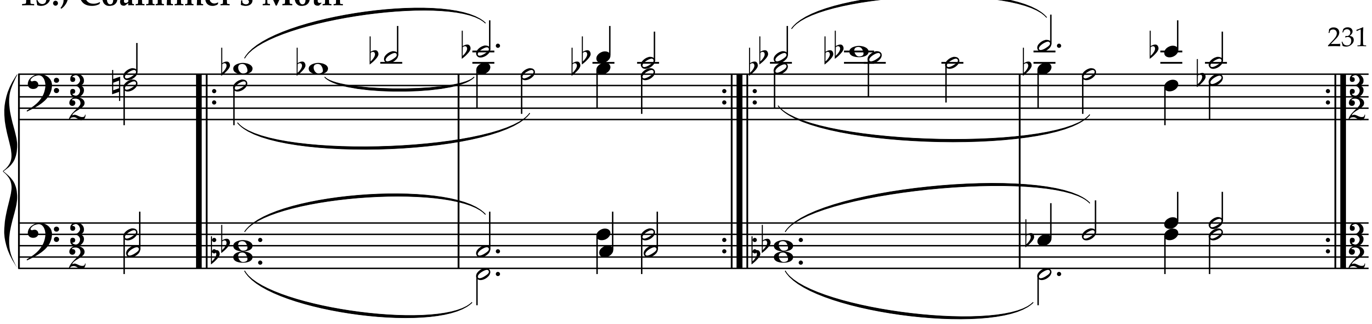
Professional Resources

12.) Chimneystack Motif Jazzy Variant



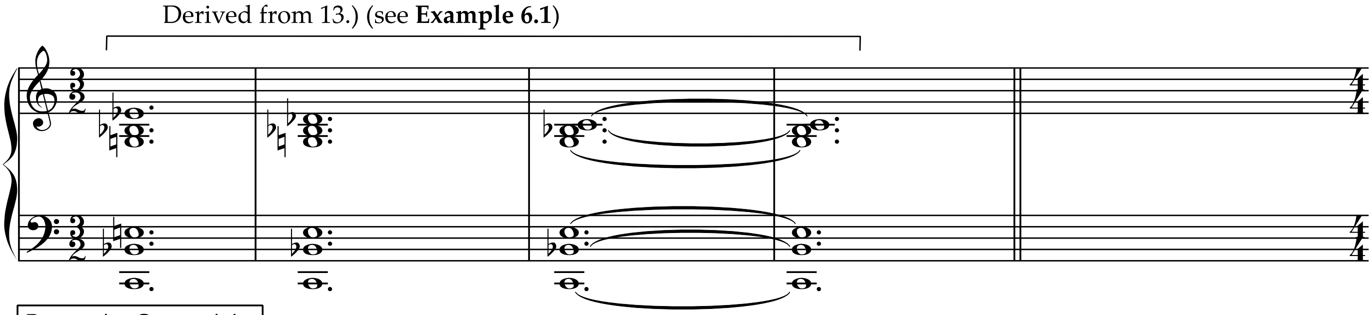
Observative Co-creativity Derivation

13.) Coalminer's Motif



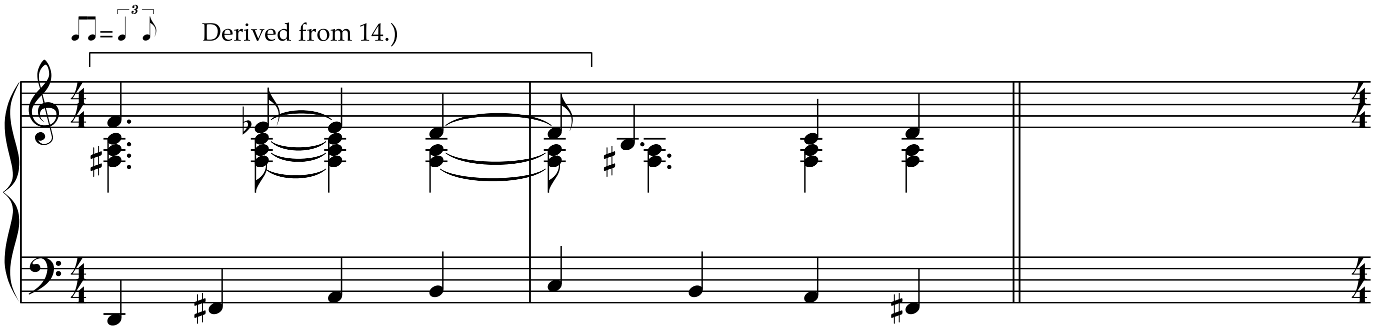
Observative Co-creativity

14.) Despair Motif


Derived from 13.) (see **Example 6.1**)

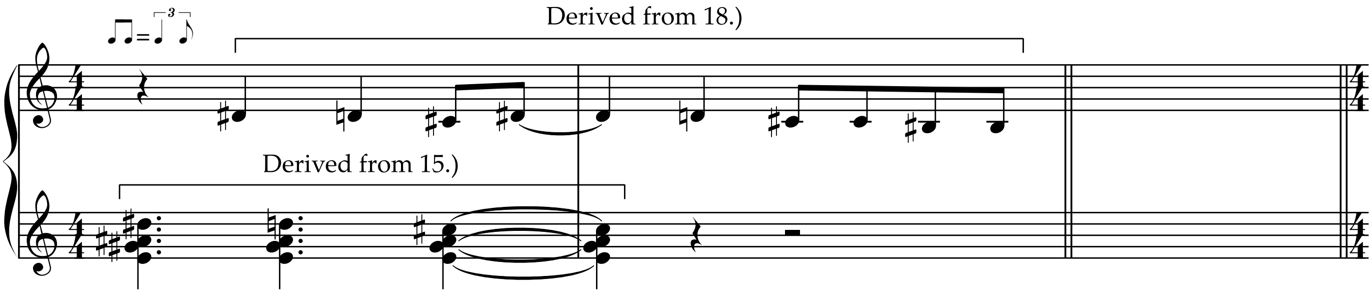
Responsive Co-creativity

15.) Despair Motif Jazzy Variant (with 'boogie-woogie' bassline)


Derived from 14.)

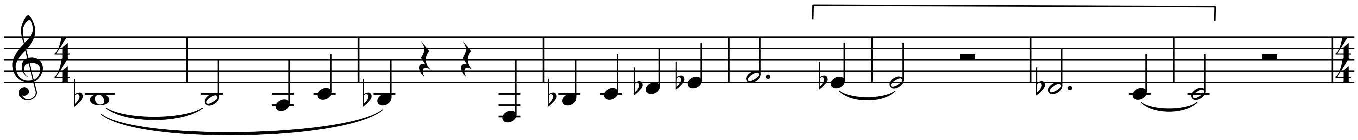
Consultative Co-creativity and Responsive Co-creativity Derivation

16.) Flirtatious Motif (accompanied by Despair Motif Jazzy Variant)


Derived from 18.)
Derived from 15.)

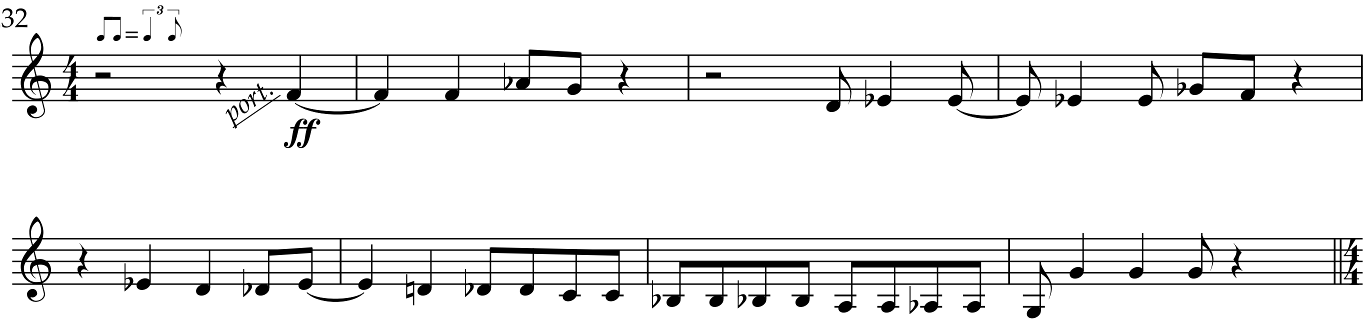
Consultative Co-creativity and Responsive Co-creativity Derivation

17.) Latin Dance Motif


Derived from 14.)

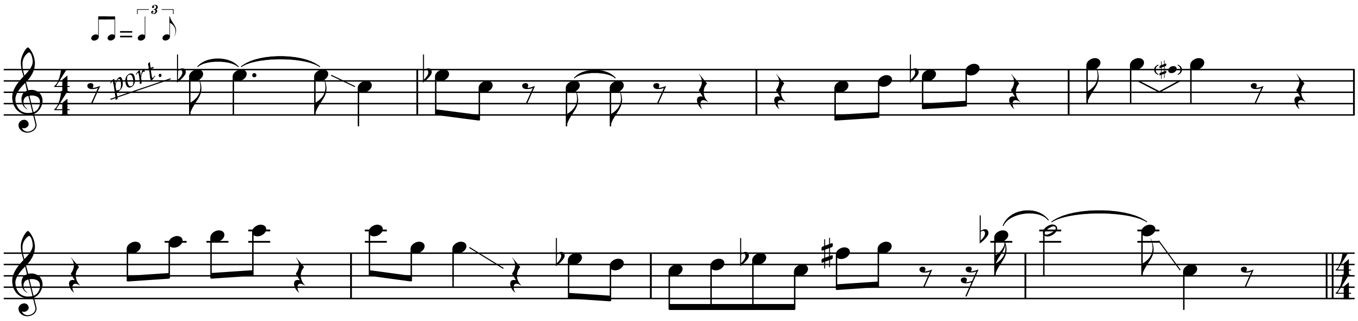
Consultative Co-creativity

18.) Live Band Motif 1 (WBBB Second Trombone Solo)



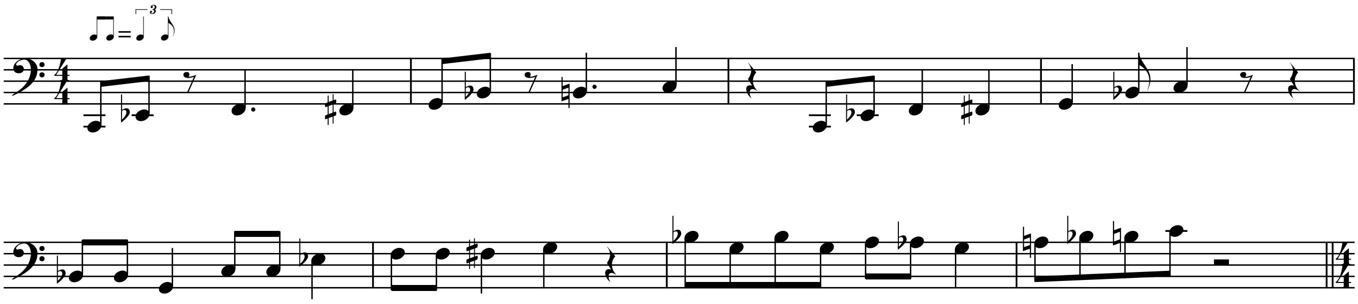
Collaborative Co-creativity

19.) Live Band Motif 2 (WBBB Soprano Cornet Solo)



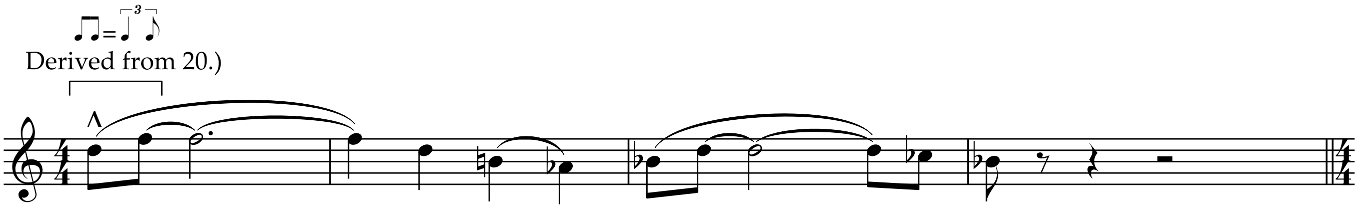
Collaborative Co-creativity

20.) Live Band Motif 3 (WBBB Euphonium Solo)



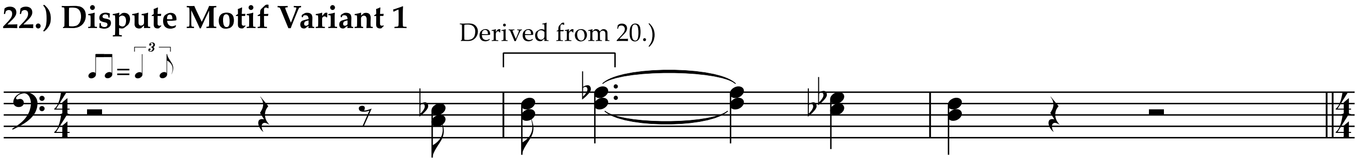
Collaborative Co-creativity

21.) Dispute Motif


Derived from 20.)

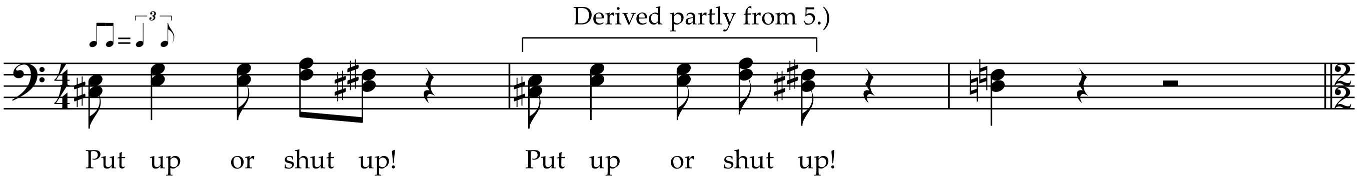
Collaborative Co-creativity Derivation

22.) Dispute Motif Variant 1


Derived from 20.)

Collaborative Co-creativity Derivation

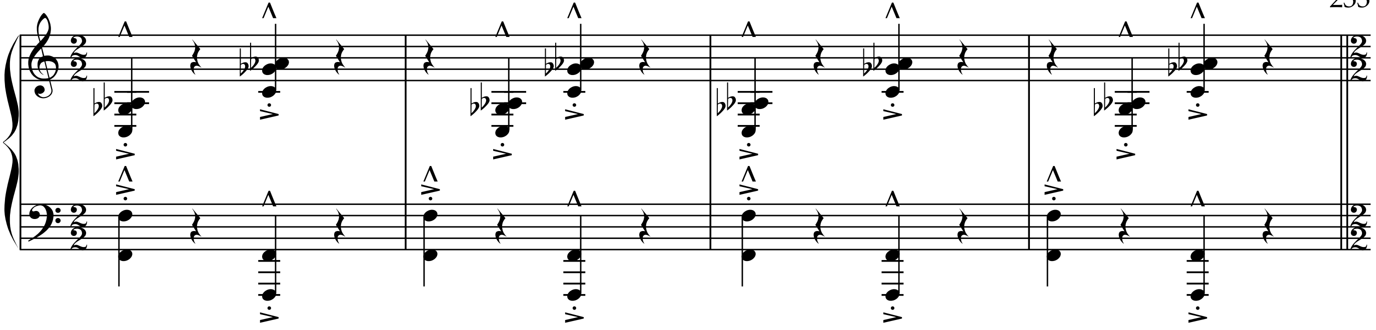
23.) Dispute Motif Variant 2 (also related to Fighting Motif)


Derived partly from 5.)
Put up or shut up!
Put up or shut up!

Collaborative Co-creativity Derivation

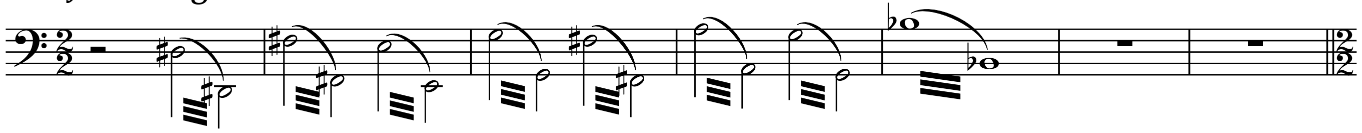
24.) Working Motif

Derived from 10.)



Professional Resources

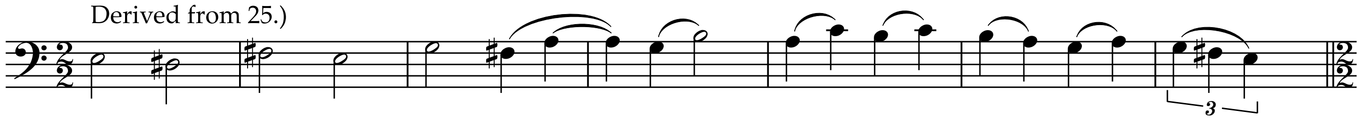
25.) Jud's Anger Motif



Professional Resources

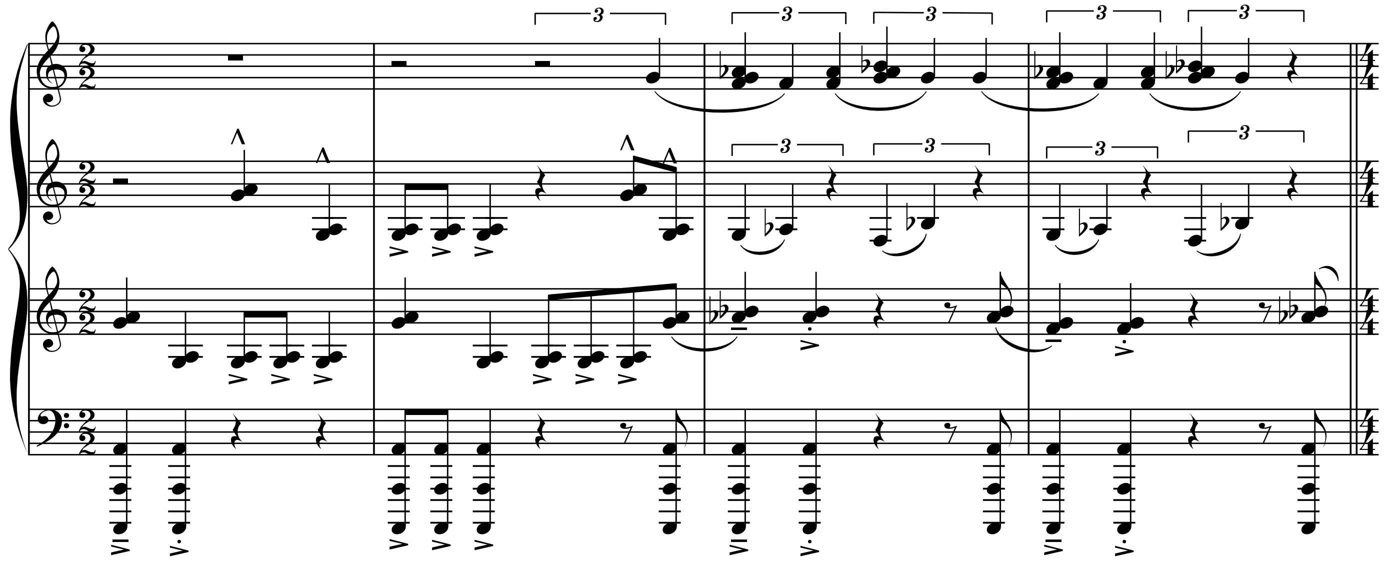
26.) Gambling Motif

Derived from 25.)

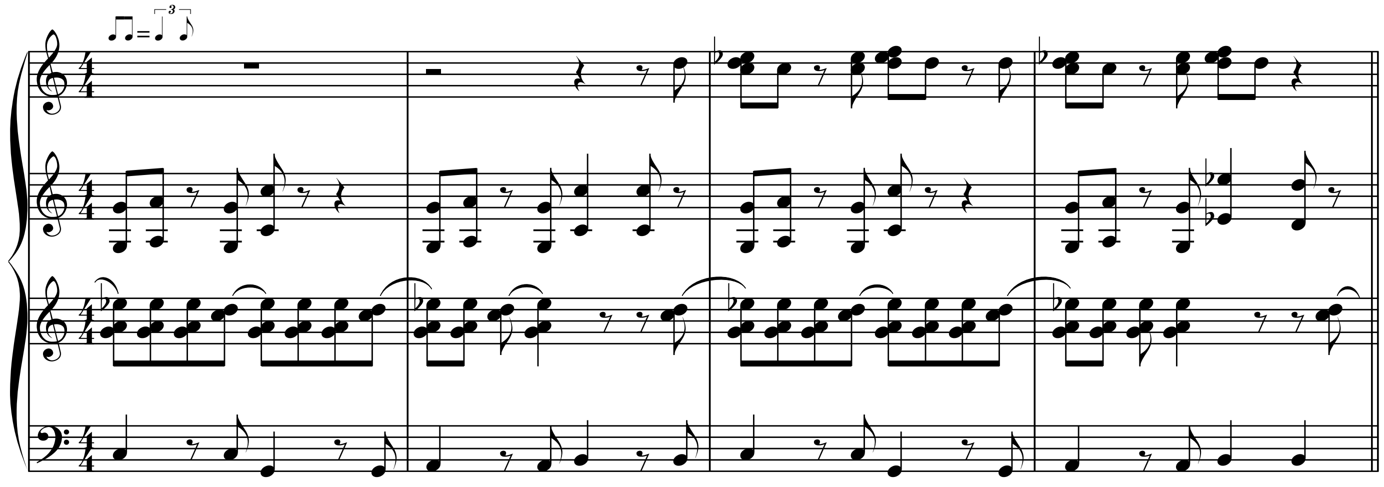


Professional Resources

27.) Machinery Motif (Expanded Variant of Bullying Motif and Fight Motif combined)



28.) Swing Dance Backing Music (Jazzy Variant of Machinery Motif)



Collaborative Co-creativity Derivation

Appendix 9

On 2019-10-28 12:24, Nick Quinn wrote:
> Dear Oliver
>
> Thanks for this the Estate have come back to say they are happy for
> you to proceed with your work and to approach the ENO about an operatic adaptation
> of A KESTREL FOR A KNAVE and THE PRICE OF COAL.
> Will you let me know how you get on?
> Best
>
> Nick
>
> -----Original Message-----
> From: Oliver Rudland <mcowr@leeds.ac.uk>
> Sent: 15 October 2019 15:17
> To: Nick Quinn <nquinn@theagency.co.uk>
> Subject: 'A Kestrel for a Knave' by Barry Hines - permissions inquiry
> for an operatic adaptation
>
> Dear Nick,
>
> Good to talk to you over the phone yesterday and thank you again for
> your advice.
>
> As requested, please find attached to this my CV and a document
> outlining how this potential operatic adaptation of 'A Kestrel for a
> Knave' could take shape.
>
> If there were any questions I would of course be happy to answer them.
>
> I look forward to hearing back form you in due course.
>
> With best wishes,
>
> Oliver

Appendix 10

IMPORTANT NOTICE
The unauthorised copying
of the whole or any part of
this publication is illegal.

For Waterbeach Brass Band

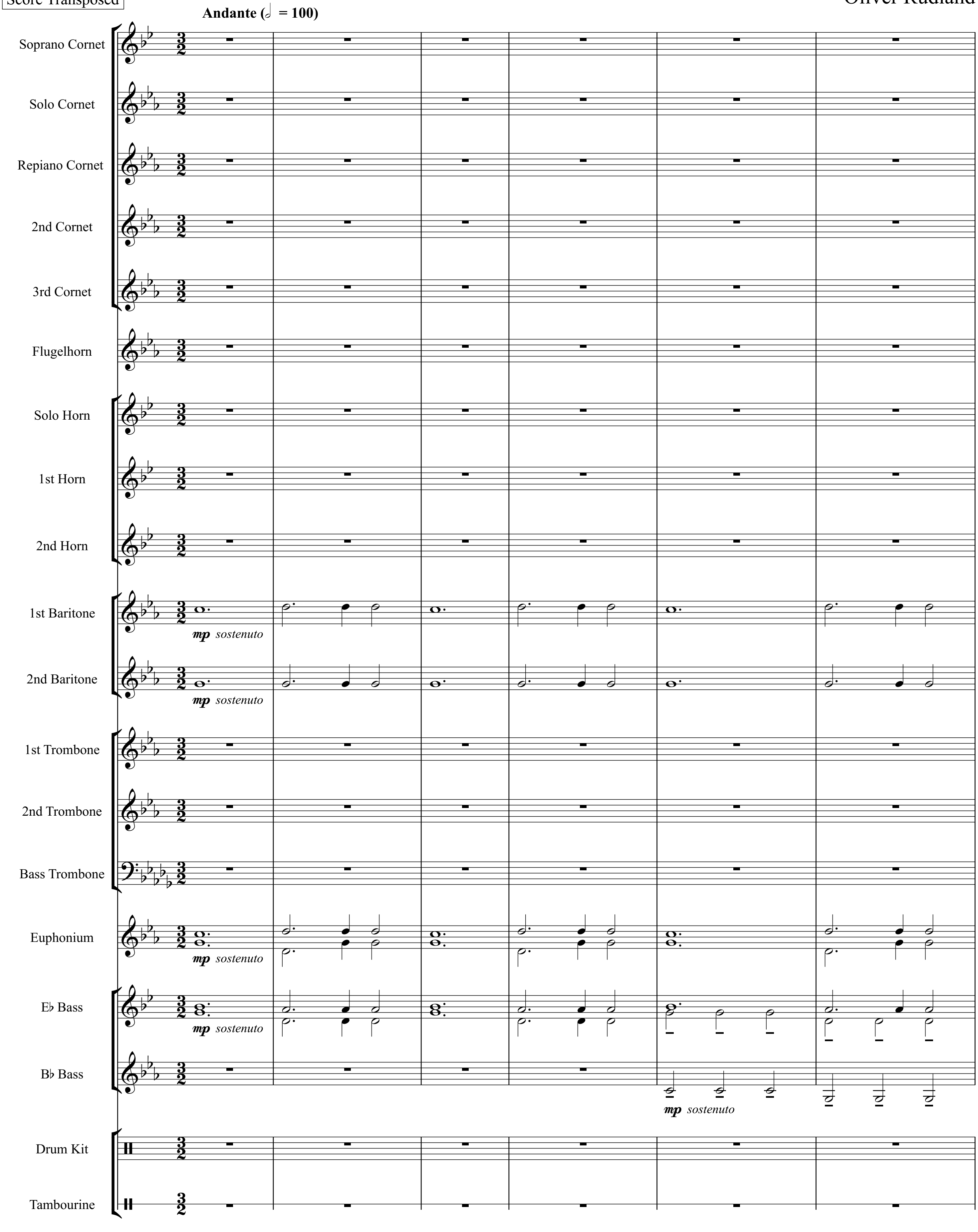
Long Hours at the Coalface

Themes from 'A Kestrel for a Knave' for Brass Band

Duration: c. 7'30"
Score Transposed

Walking to the coal mine

Oliver Rudland


Andante (𝅗𝅥 = 100)
Soprano Cornet
Solo Cornet
Repiano Cornet
2nd Cornet
3rd Cornet
Flugelhorn
Solo Horn
1st Horn
2nd Horn
1st Baritone
2nd Baritone
1st Trombone
2nd Trombone
Bass Trombone
Euphonium
E♭ Bass
B♭ Bass
Drum Kit
Tambourine
mp sostenuto
mp sostenuto
mp sostenuto
mp sostenuto
mp sostenuto

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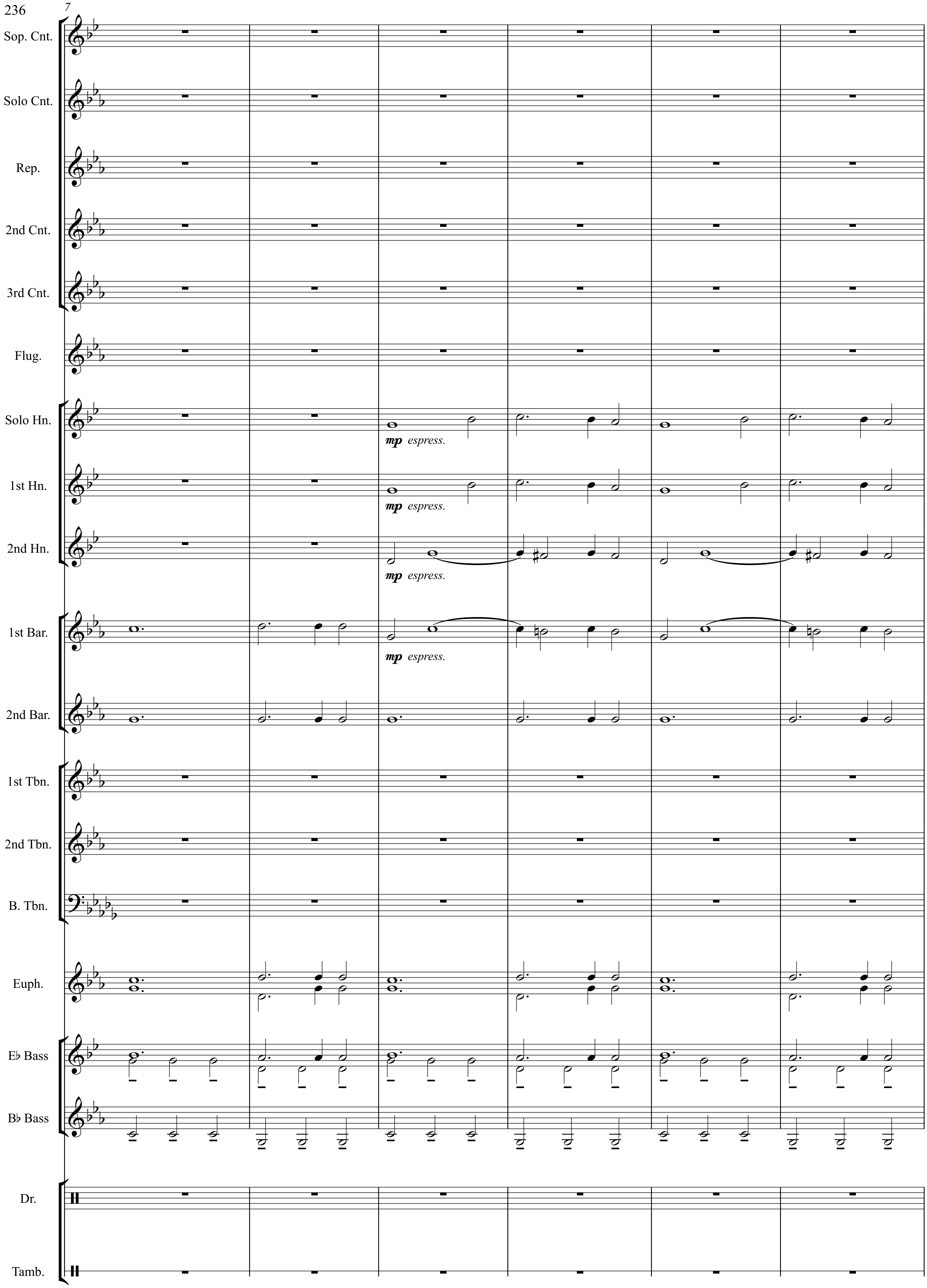
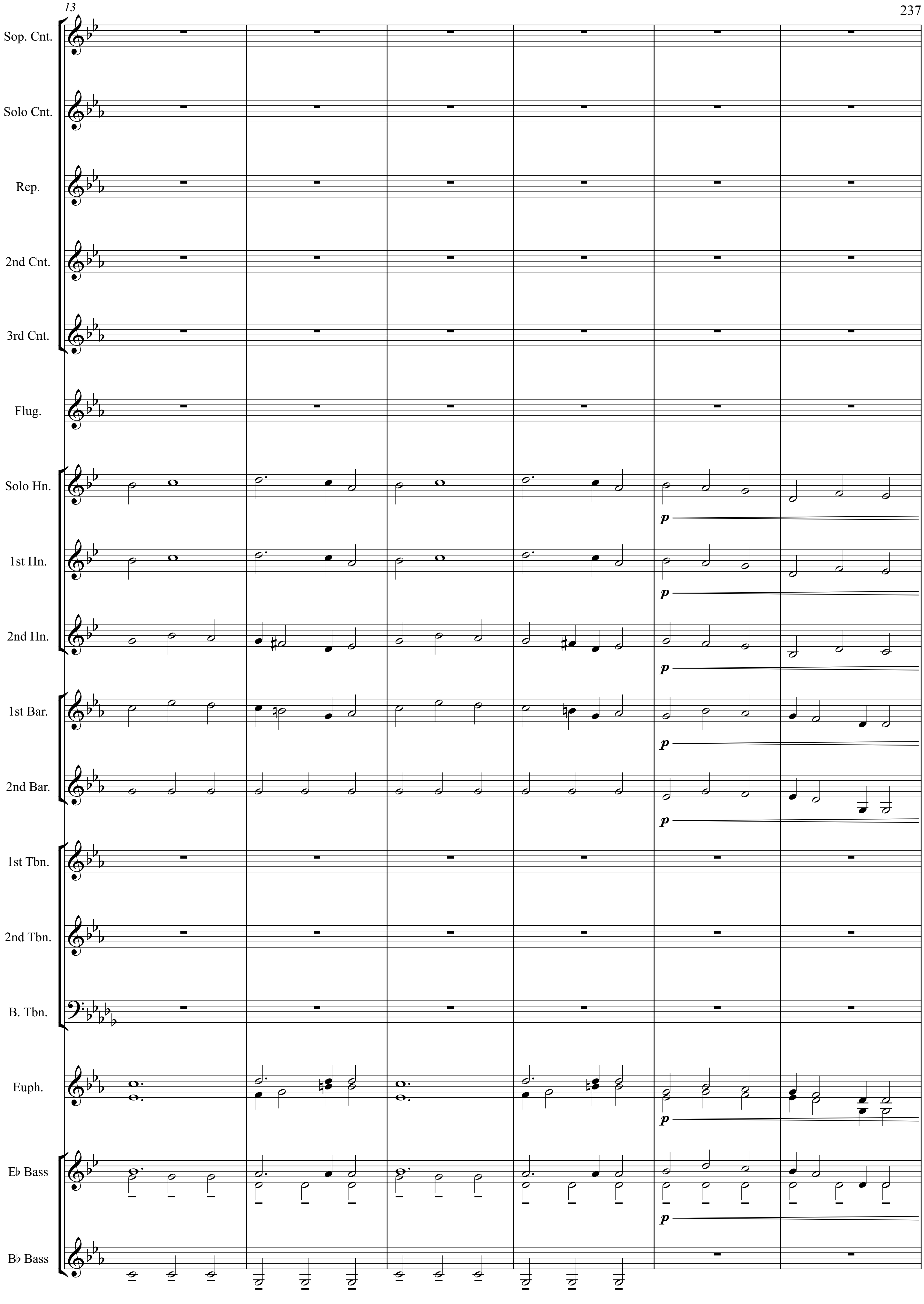
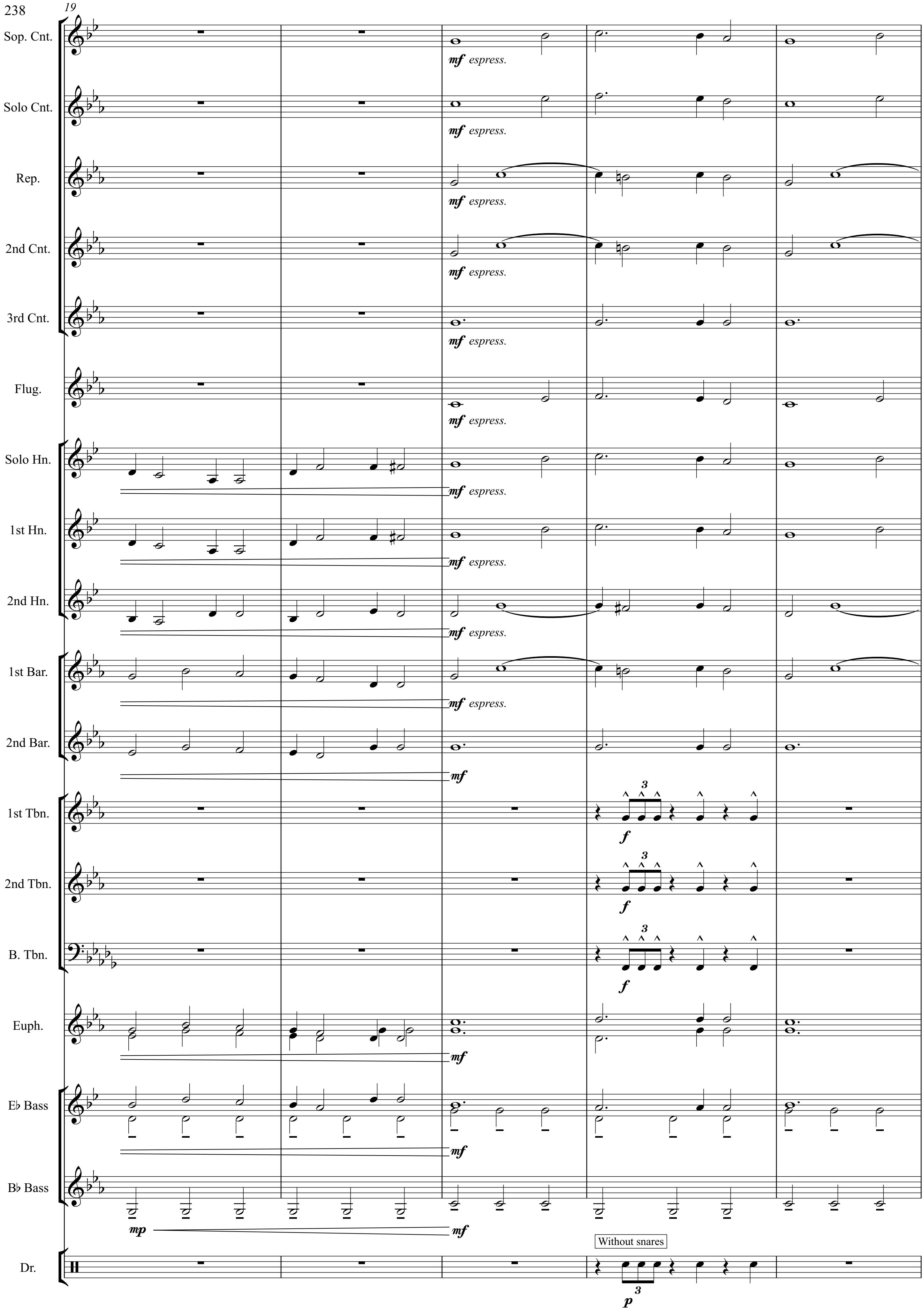
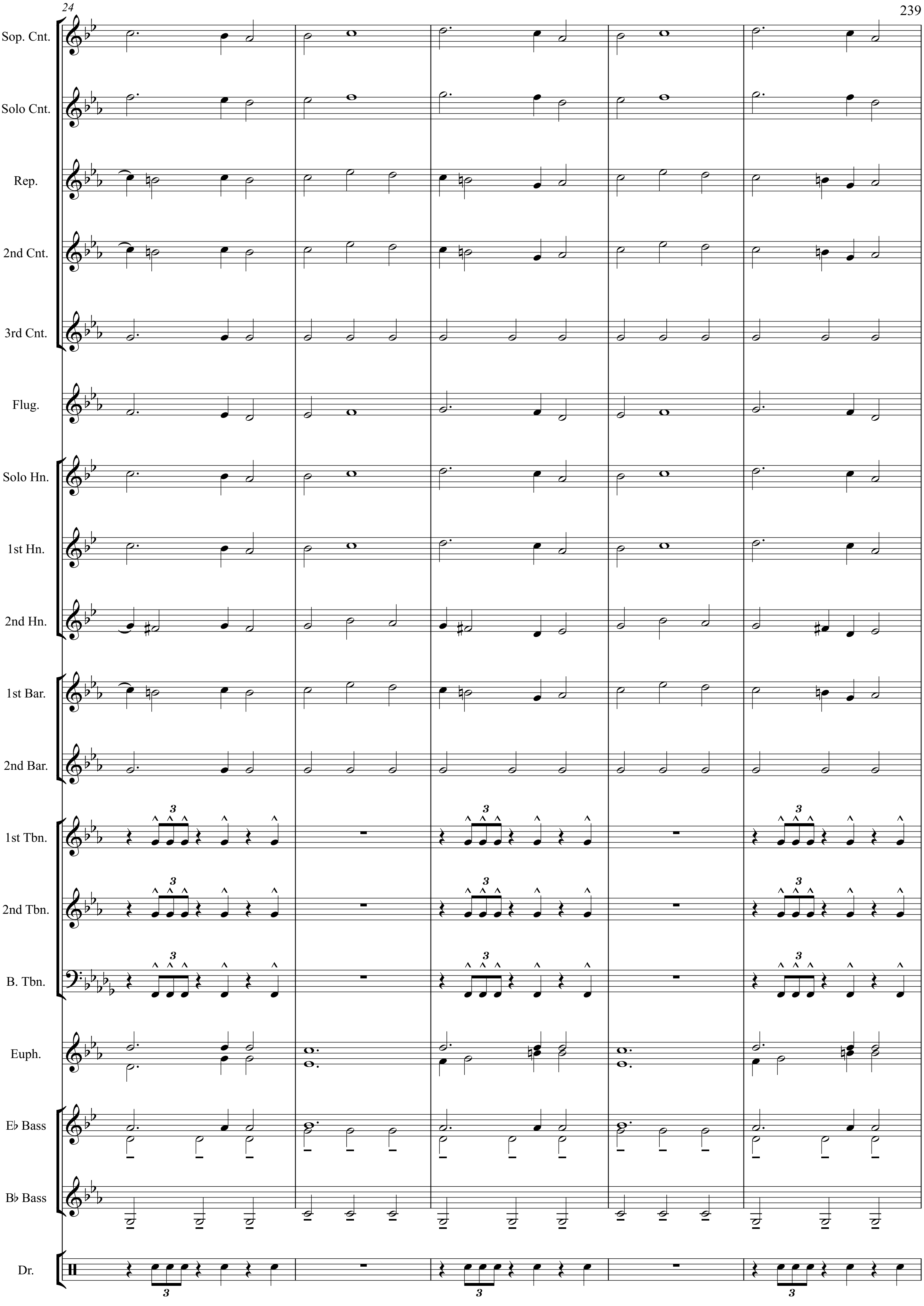
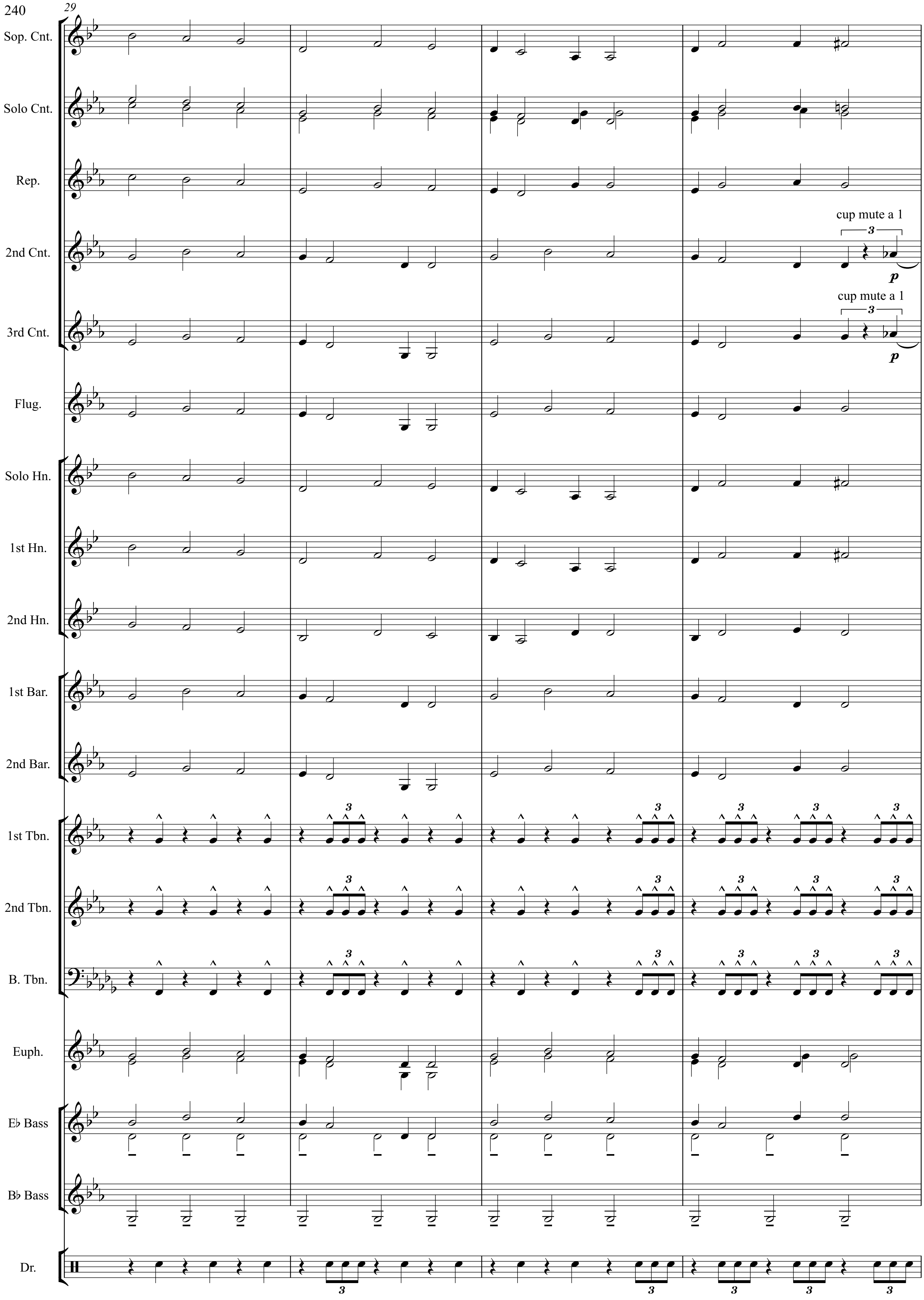

7
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
Tamb.
mp espress.
mp espress.
mp espress.
mp espress.

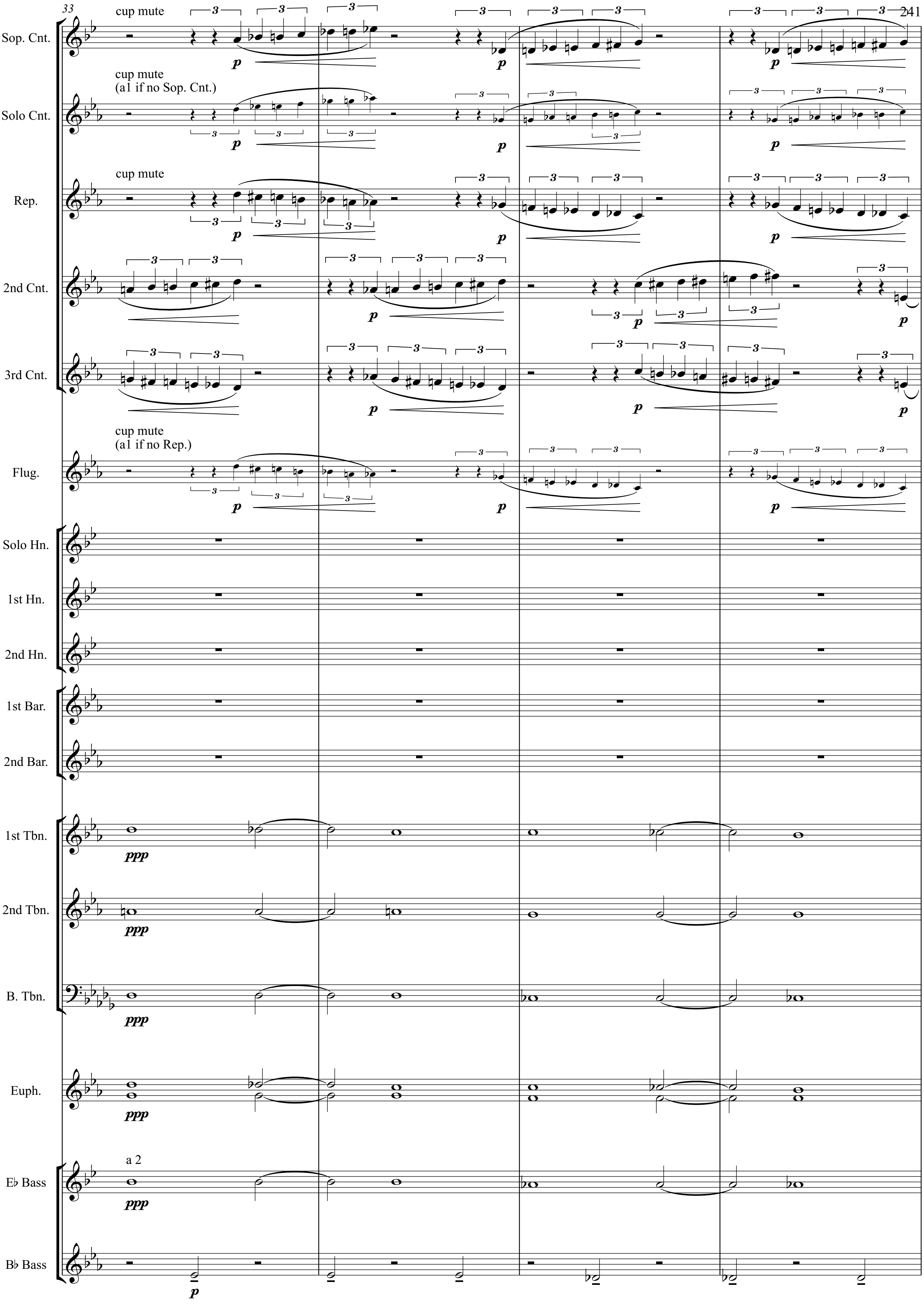

13
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
p

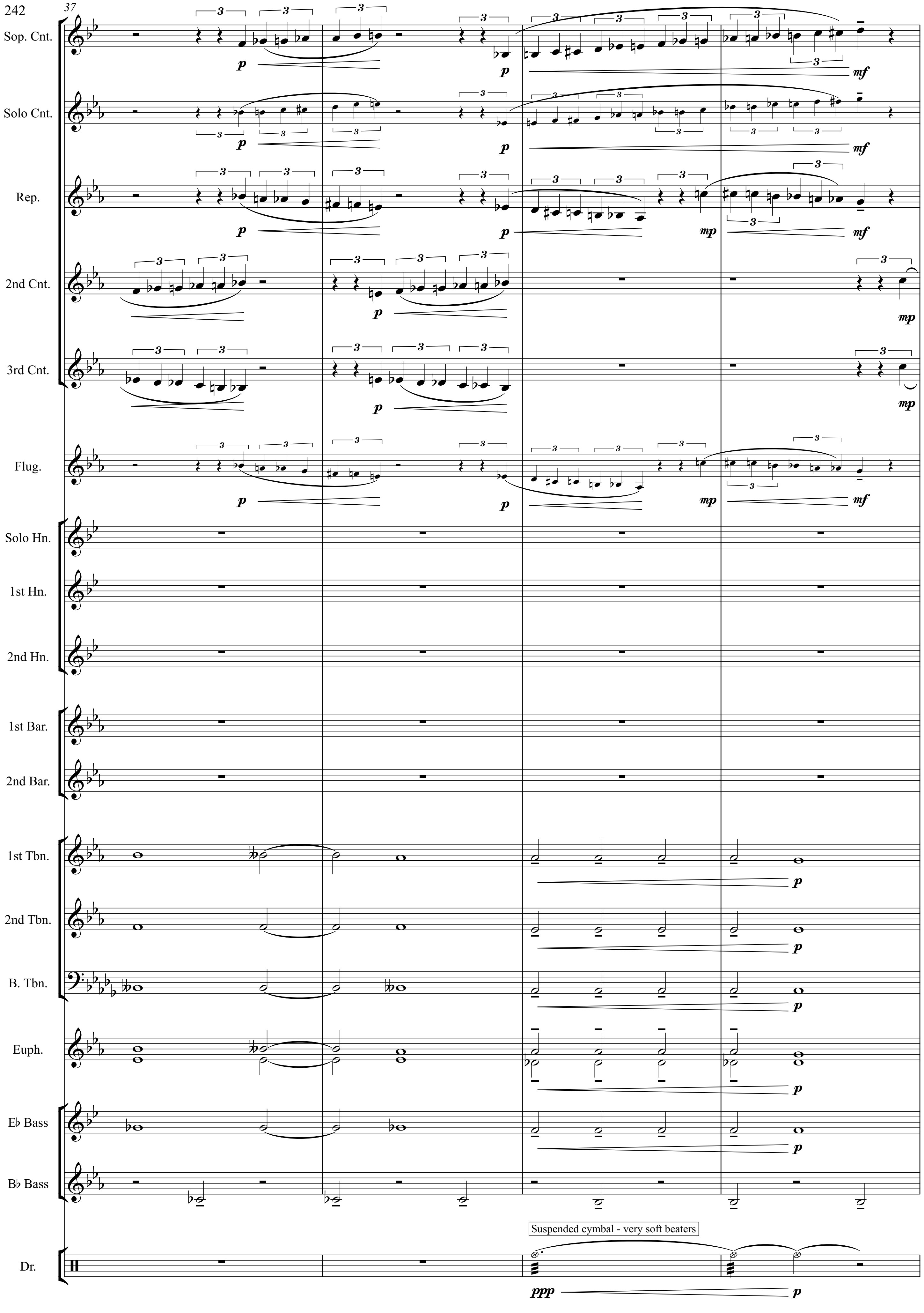

19
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
mf espress.
mf
f
3
mp
p
Without snares

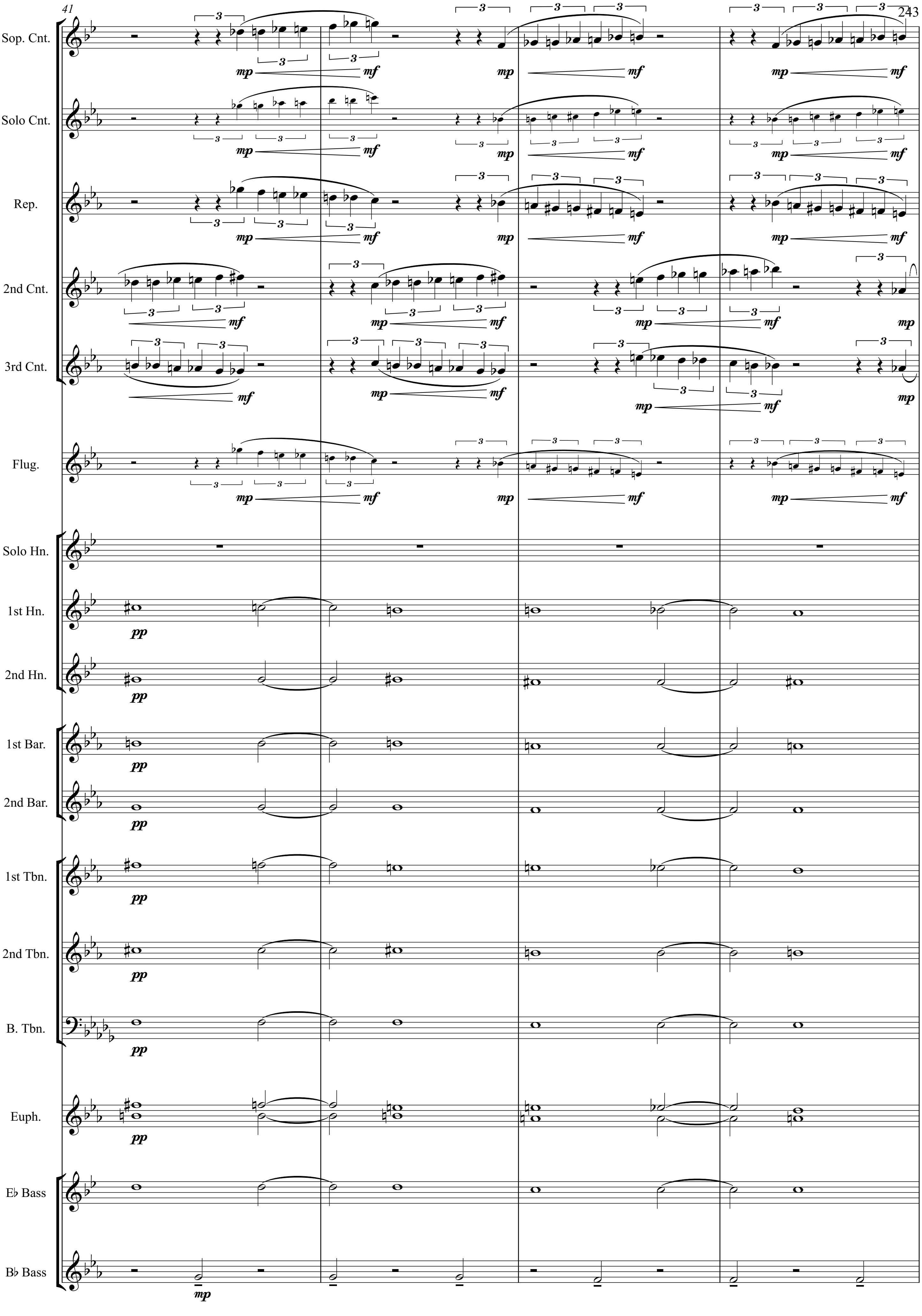

24
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
3

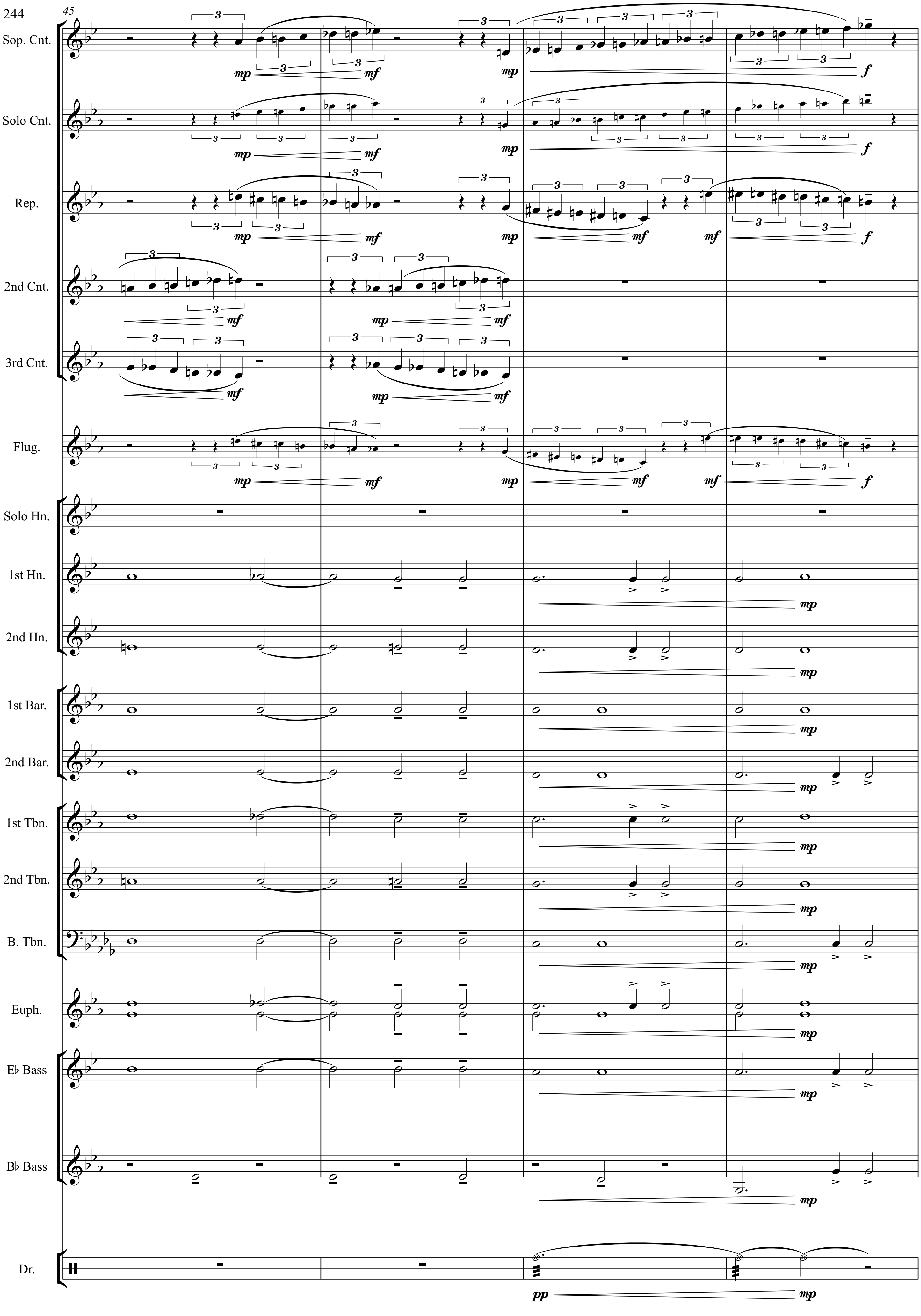

29
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
cup mute a 1
3
p
3rd Cnt.
cup mute a 1
3
p
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.

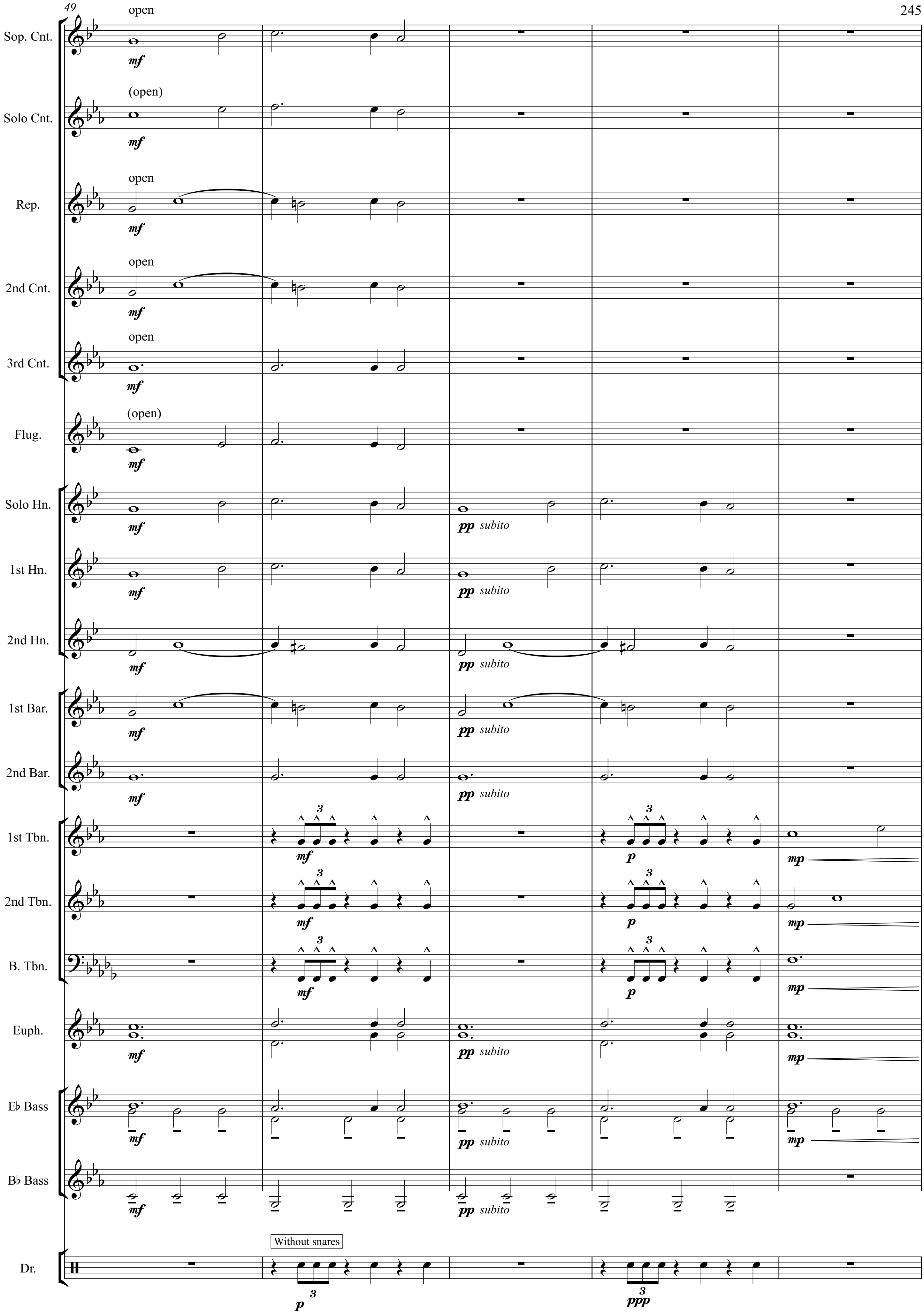
Smoke rising from the chimneystacks

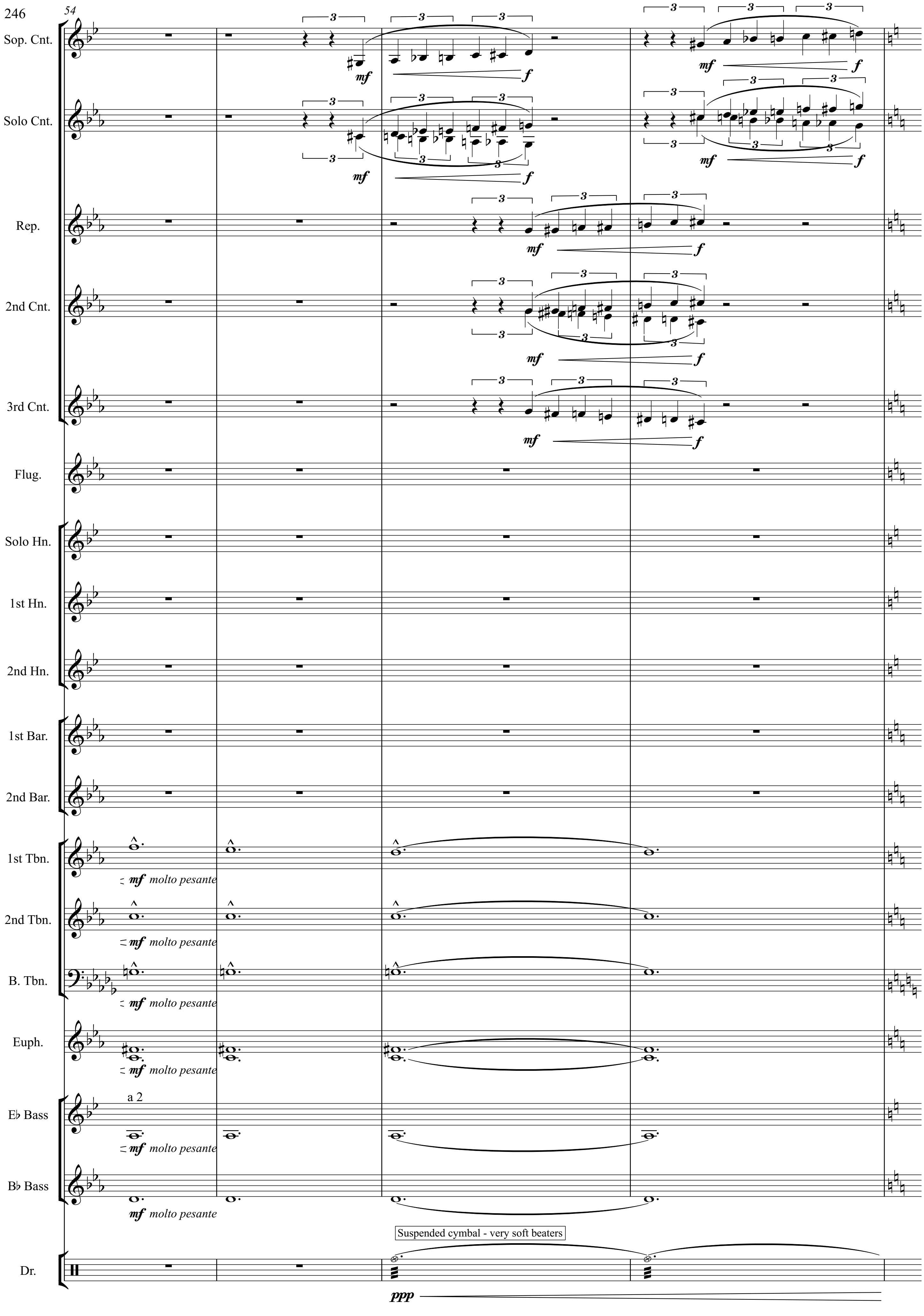

33
cup mute
cup mute
(a1 if no Sop. Cnt.)
cup mute
cup mute
(a1 if no Rep.)
a 2
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
p
ppp
3

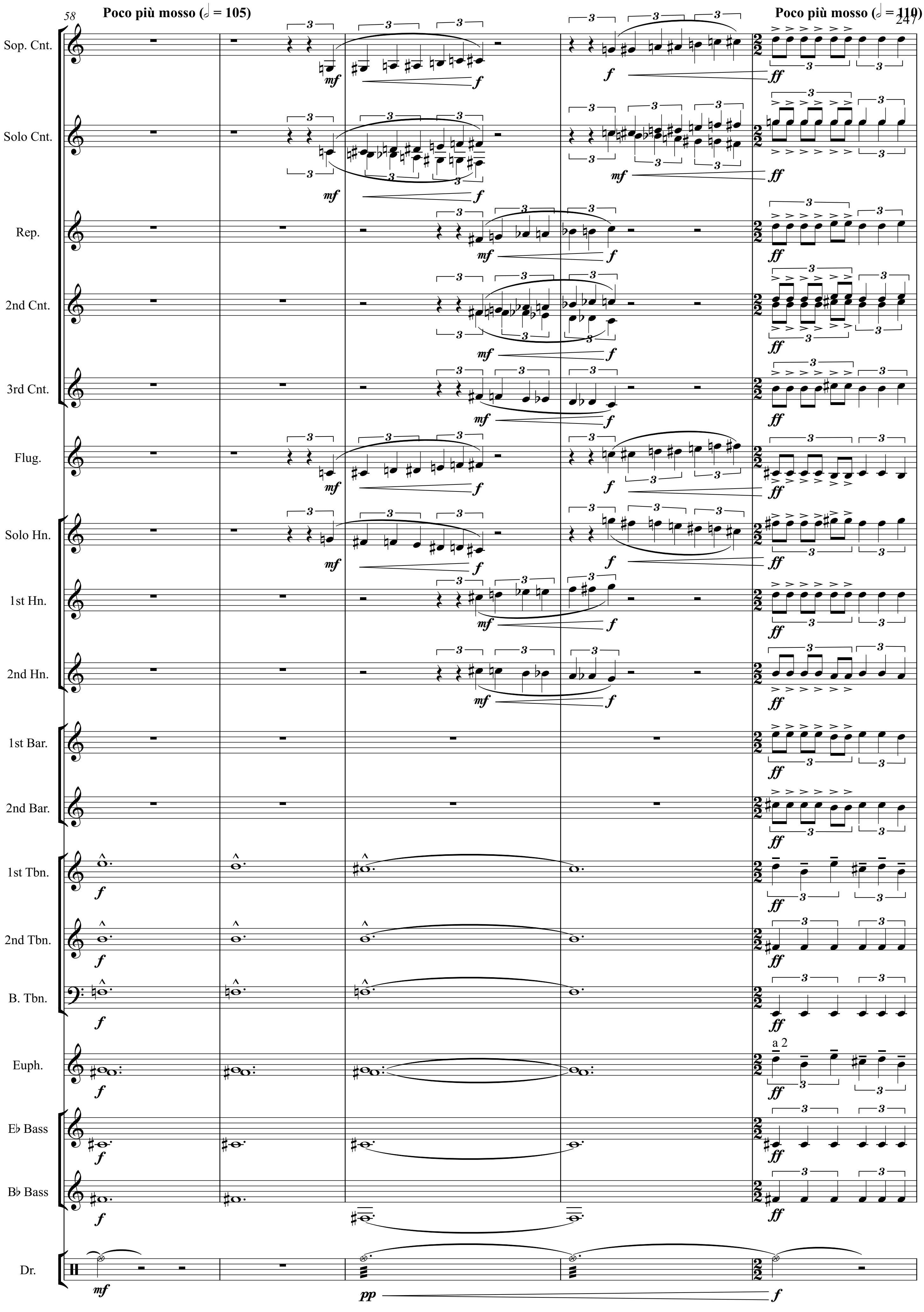

37
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
Suspended cymbal - very soft beaters
p
mp
mf
ppp
3

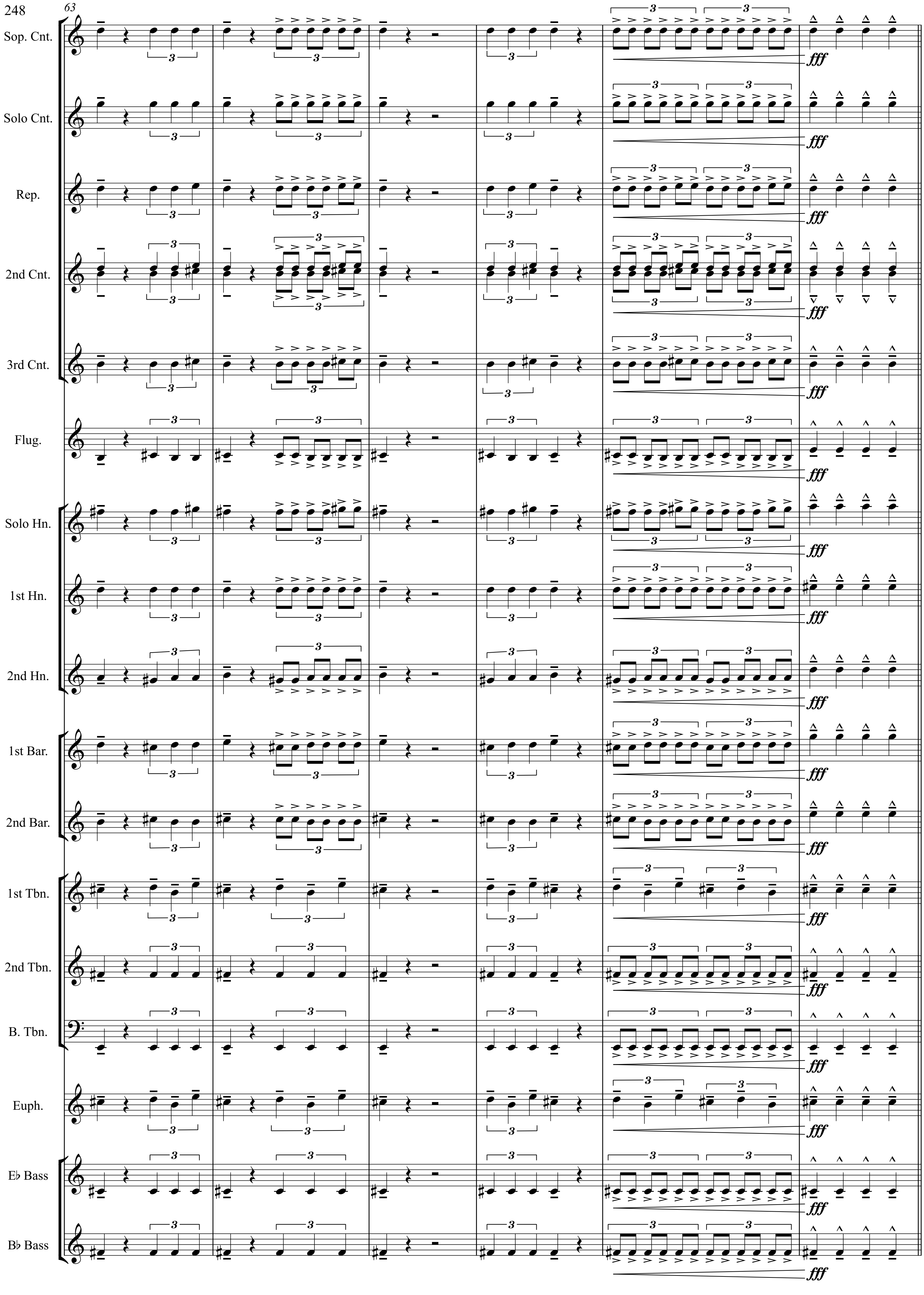

41
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
3
mp
mf
pp


45
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
3
mp
mf
f
pp


49
open
(open)
open
open
open
(open)
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
mf
pp subito
mp
p
ppp
3
Without snares

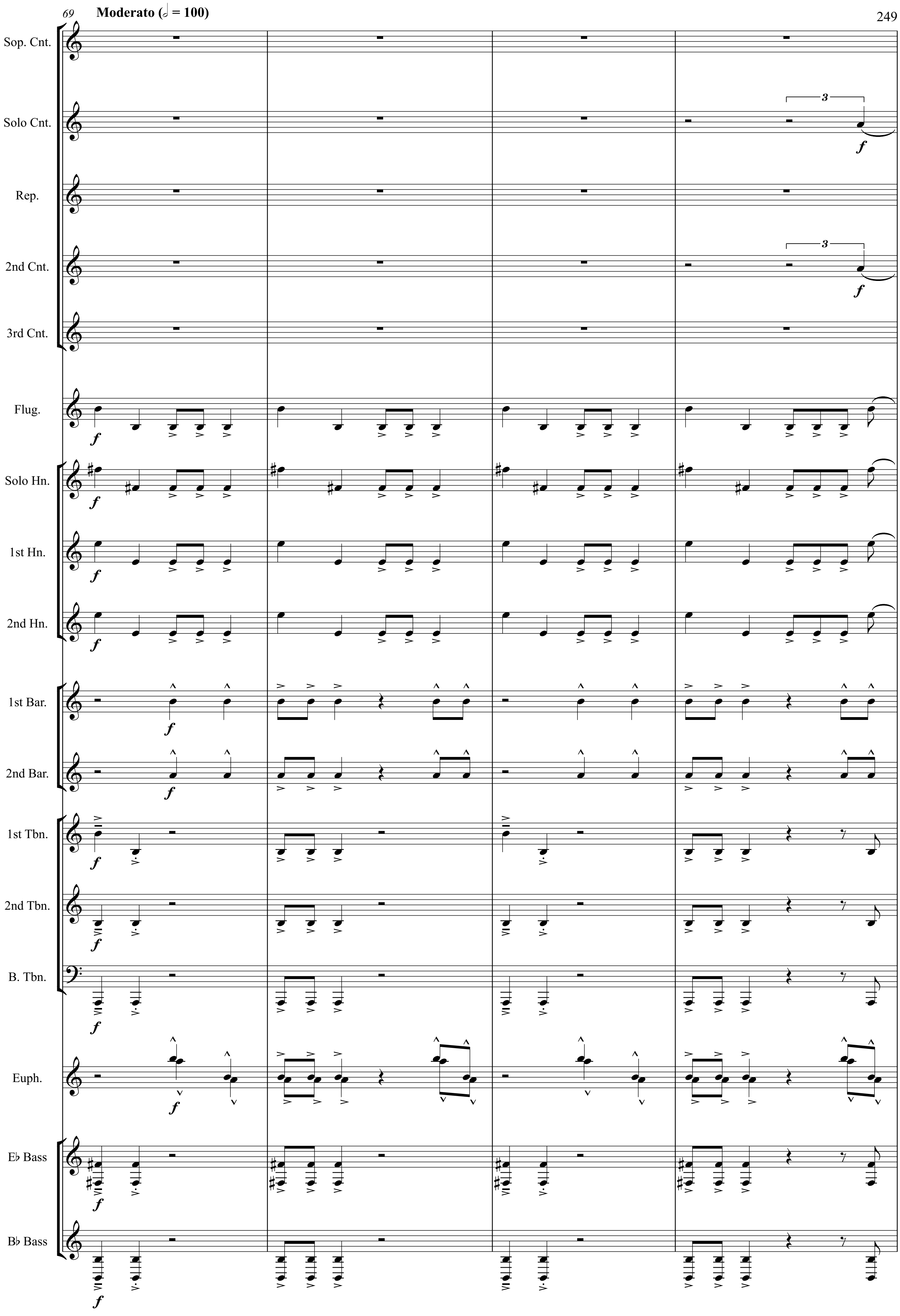

54
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
3
mf
f
mf molto pesante
a 2
Suspended cymbal - very soft beaters
ppp

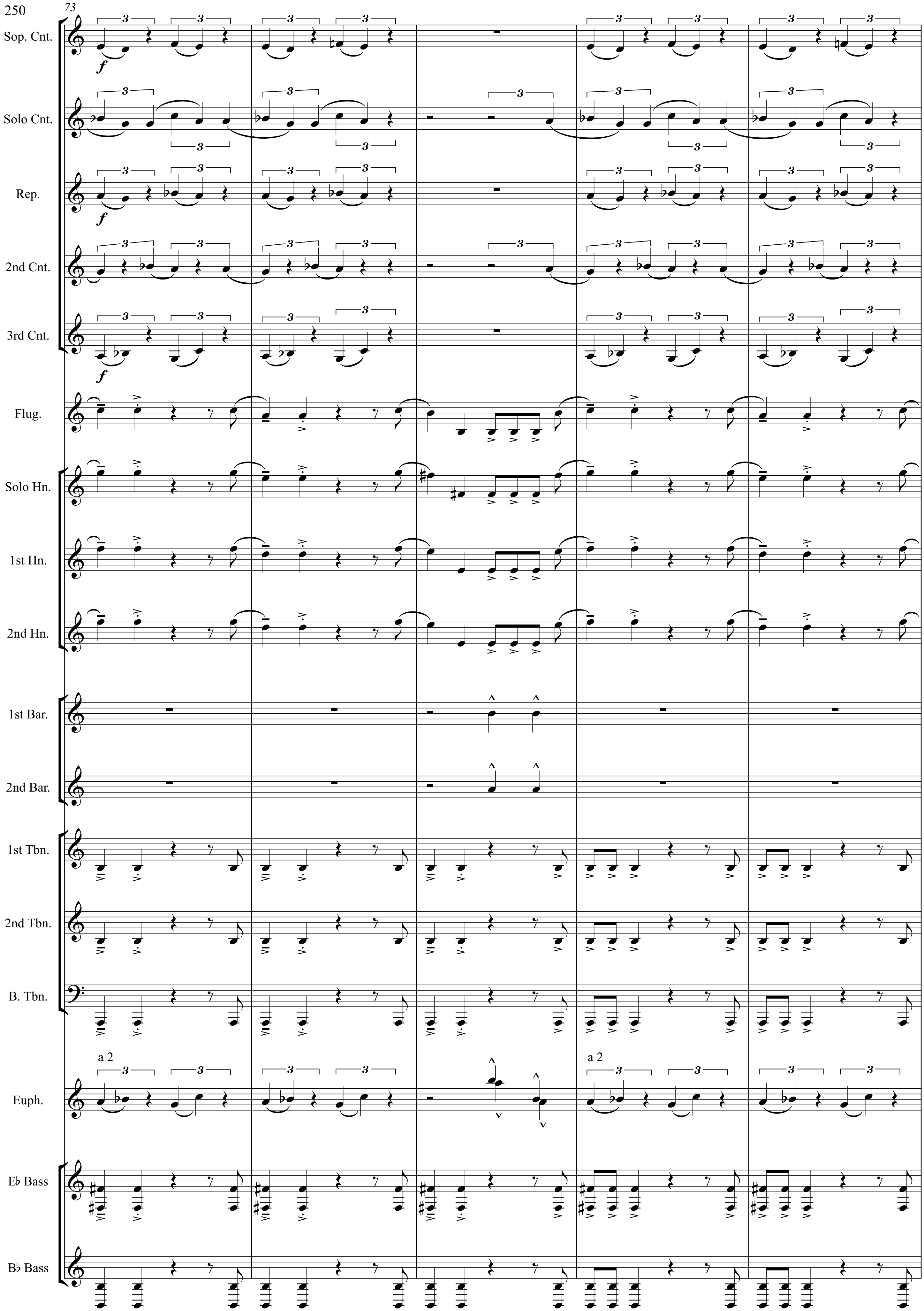

58
Poco più mosso (𝅗𝅥 = 105)
Poco più mosso (𝅗𝅥 = 110)
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
mf
f
ff
pp
a 2
3

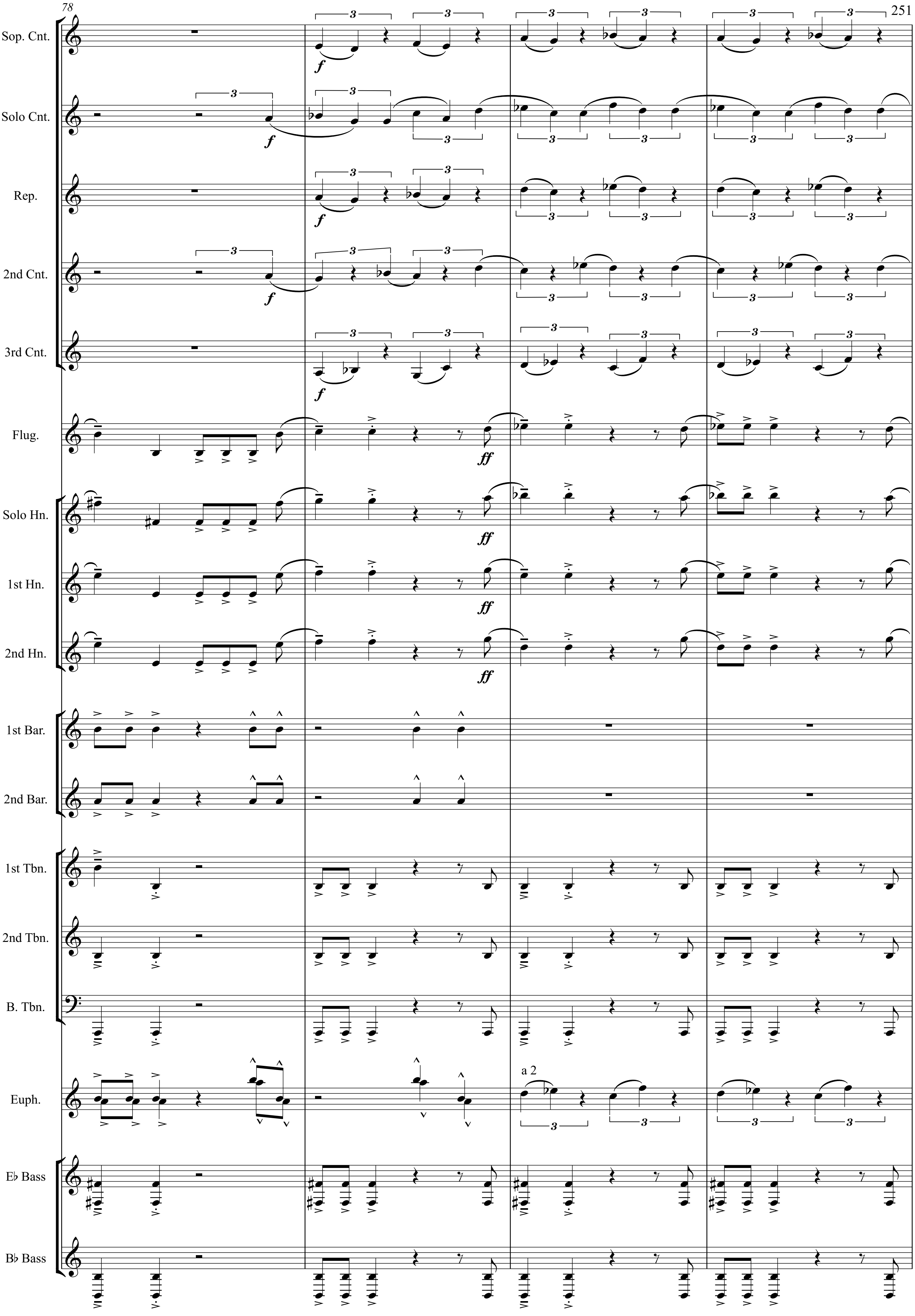

63
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
3
fff

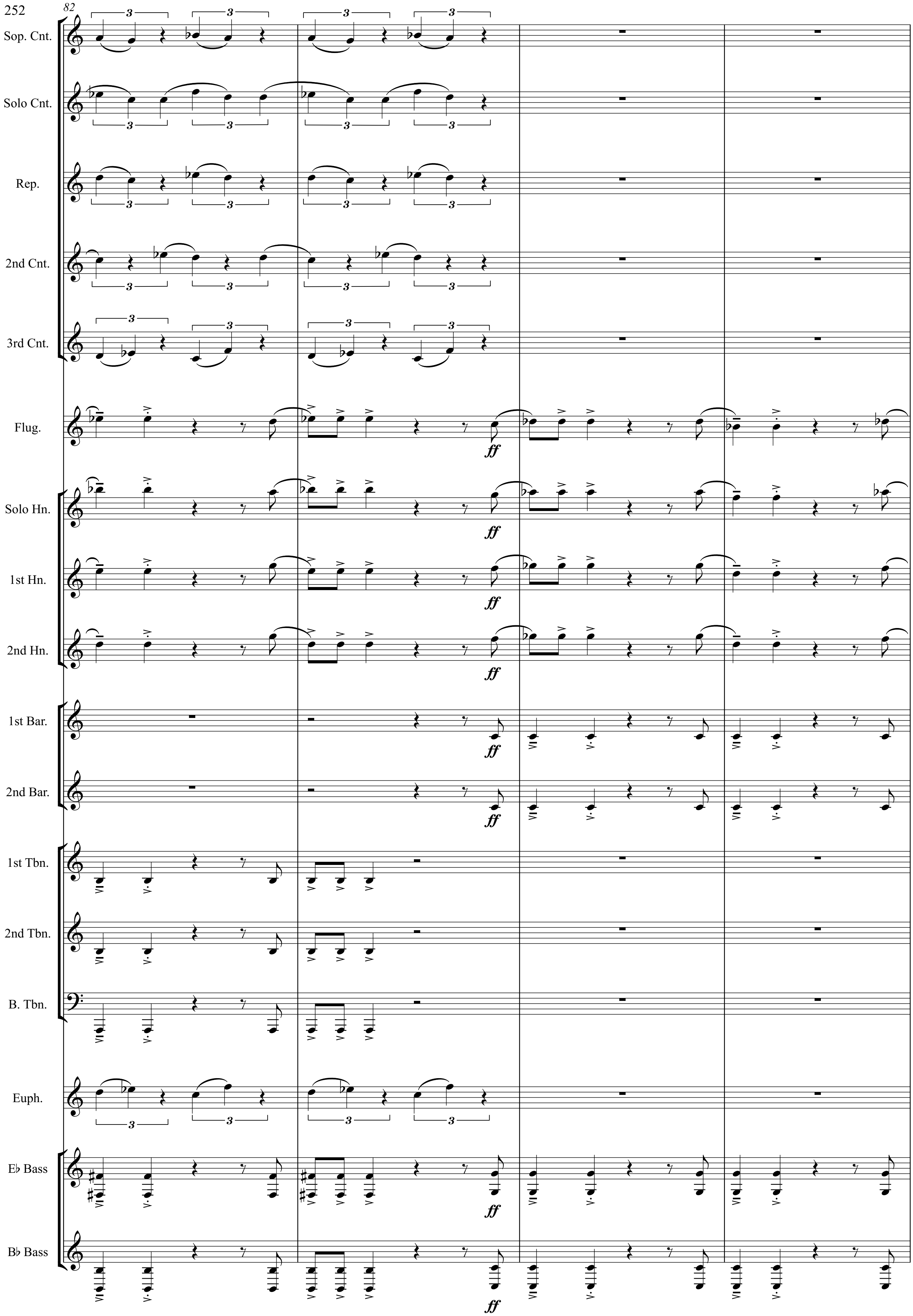
Down the pit

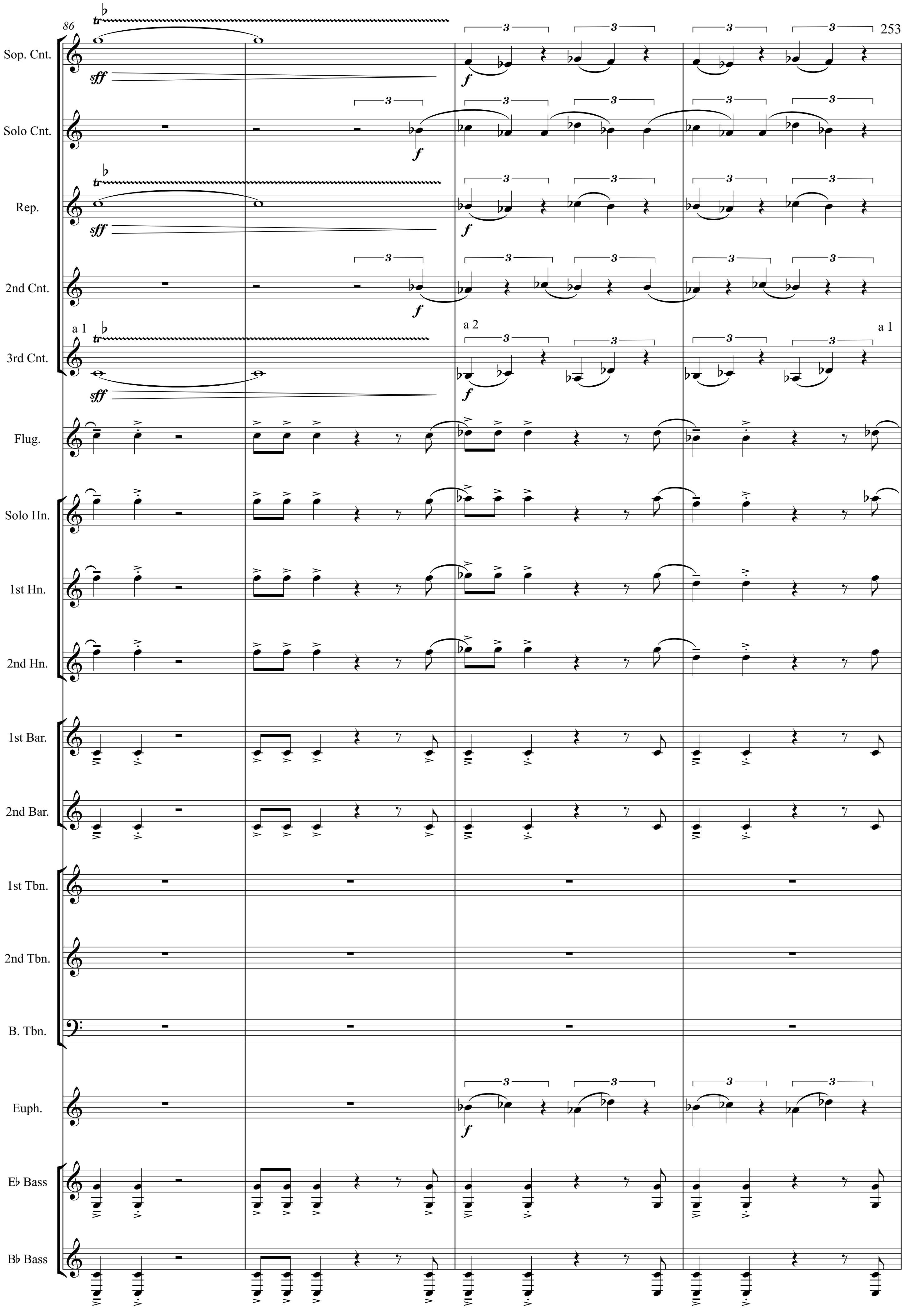
Moderato (𝅗𝅥 = 100)

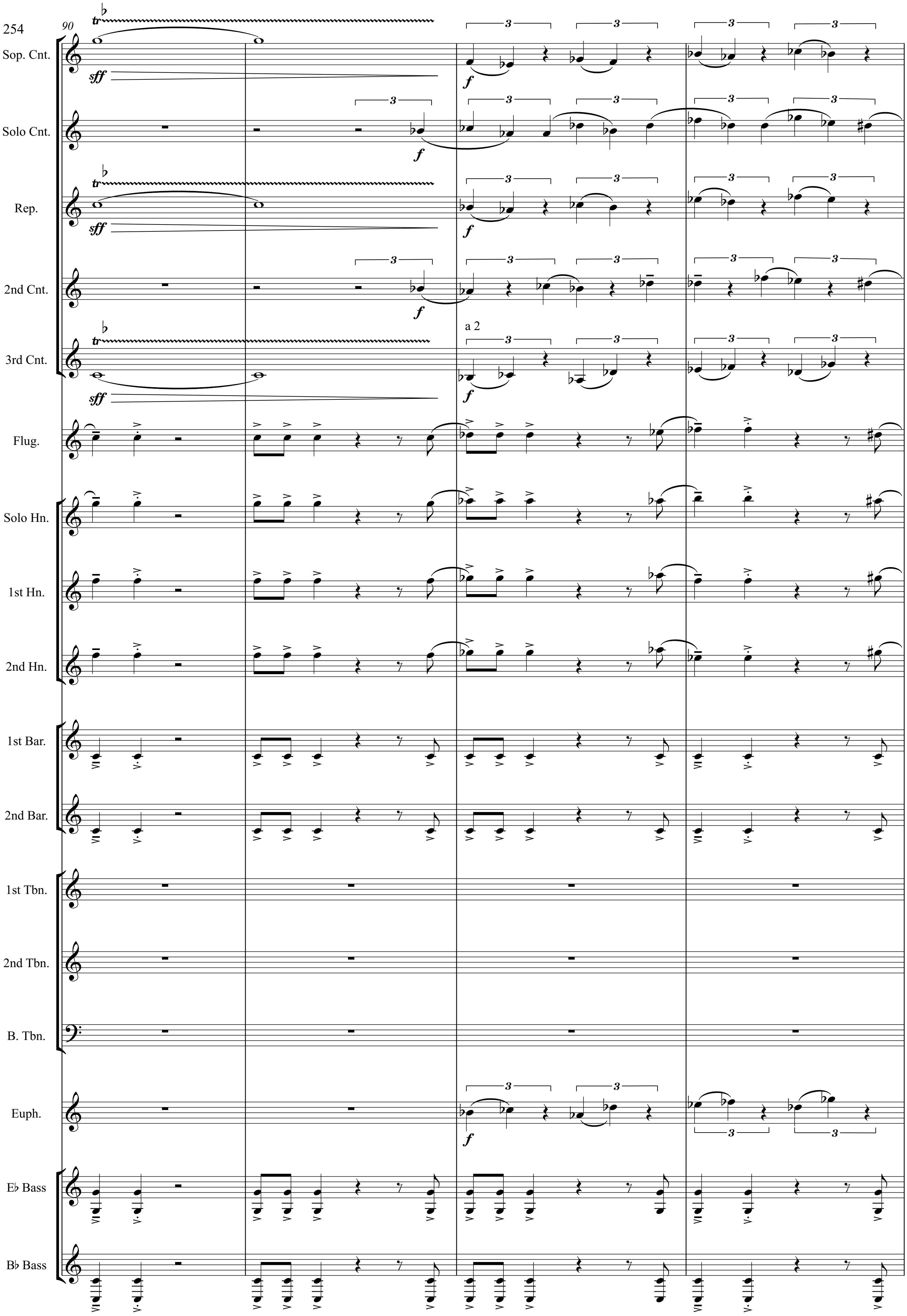

69
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
3
3
f

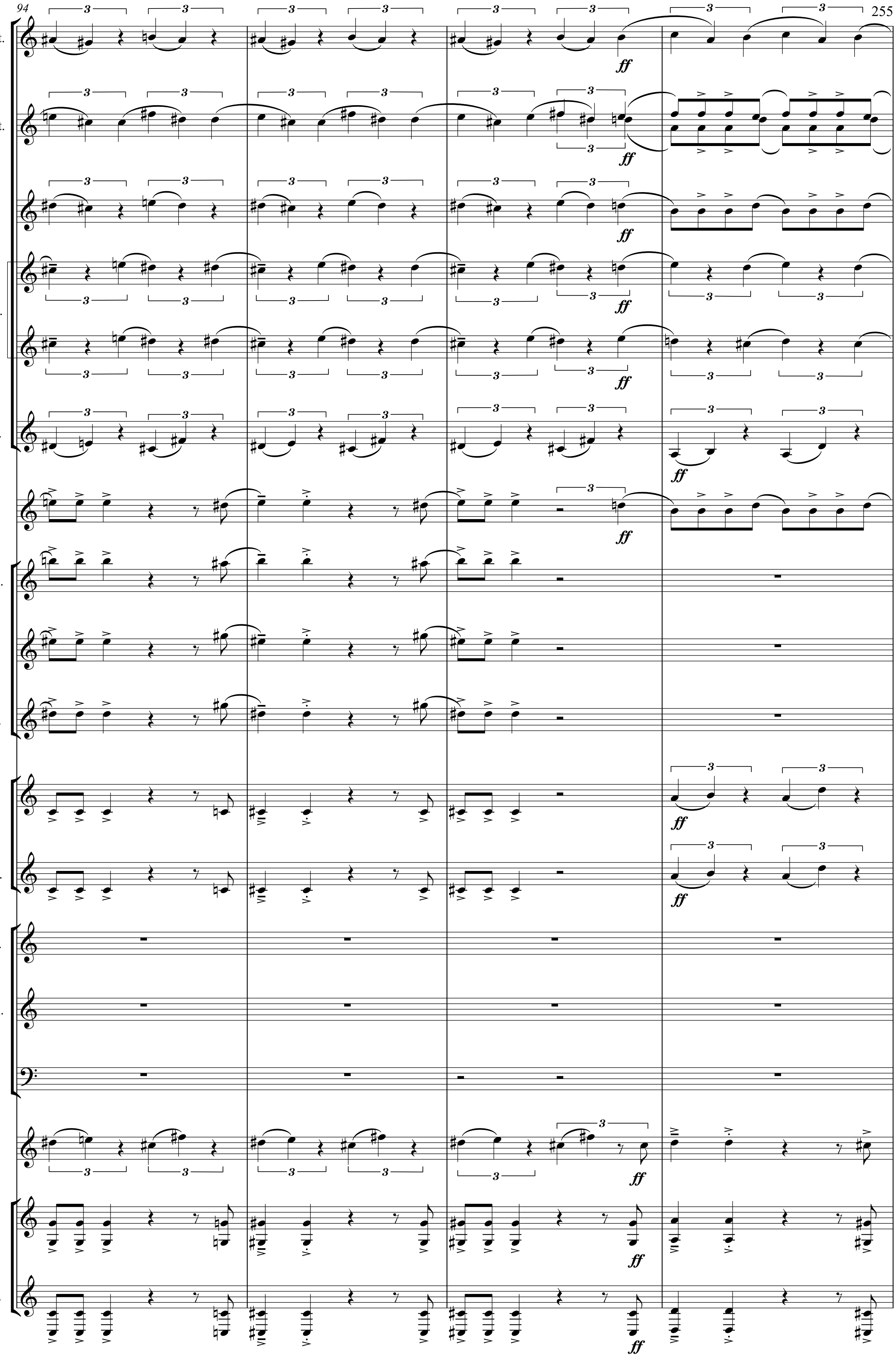

73
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
f
a 2
3

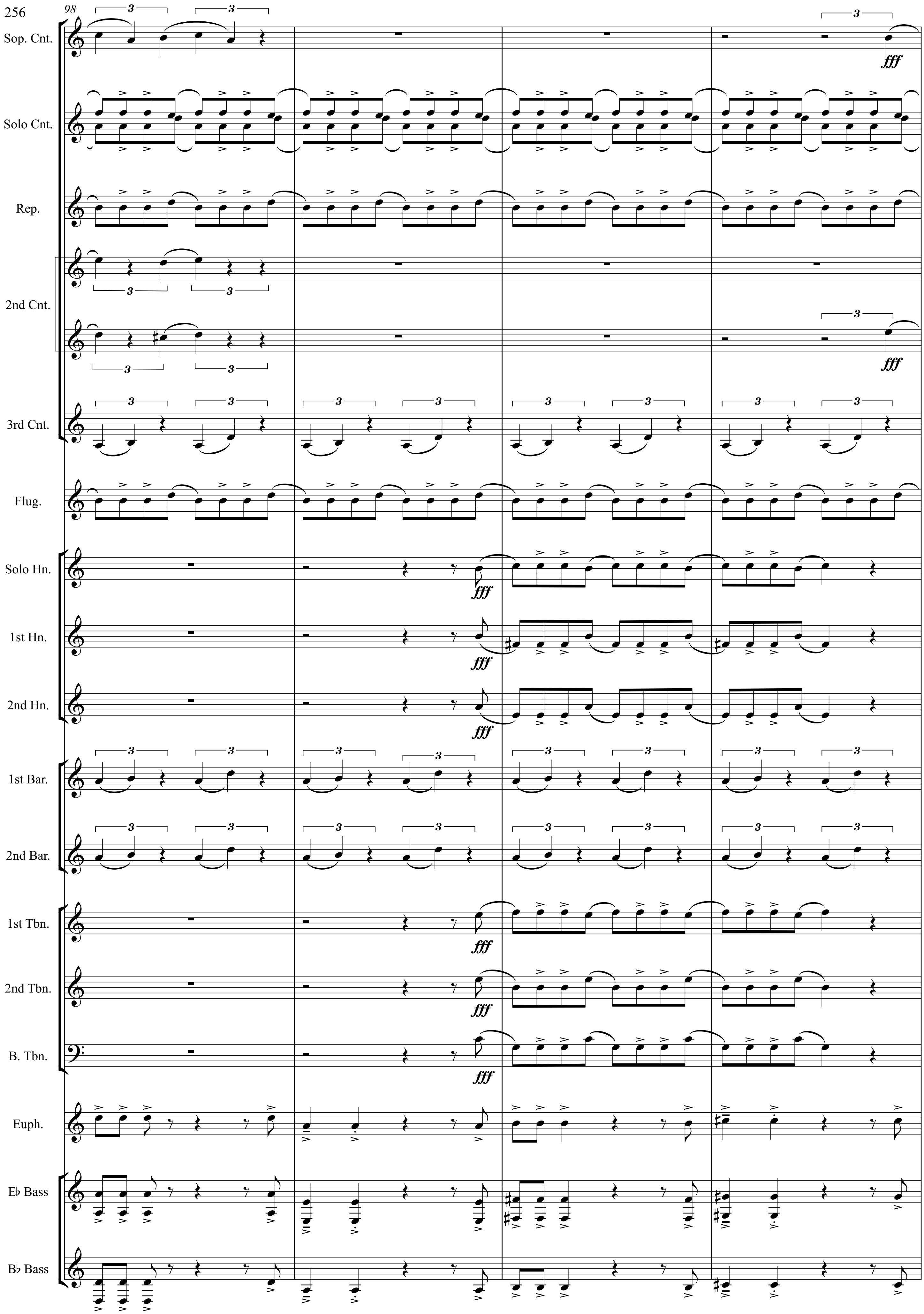

78
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
f
ff
a 2
3

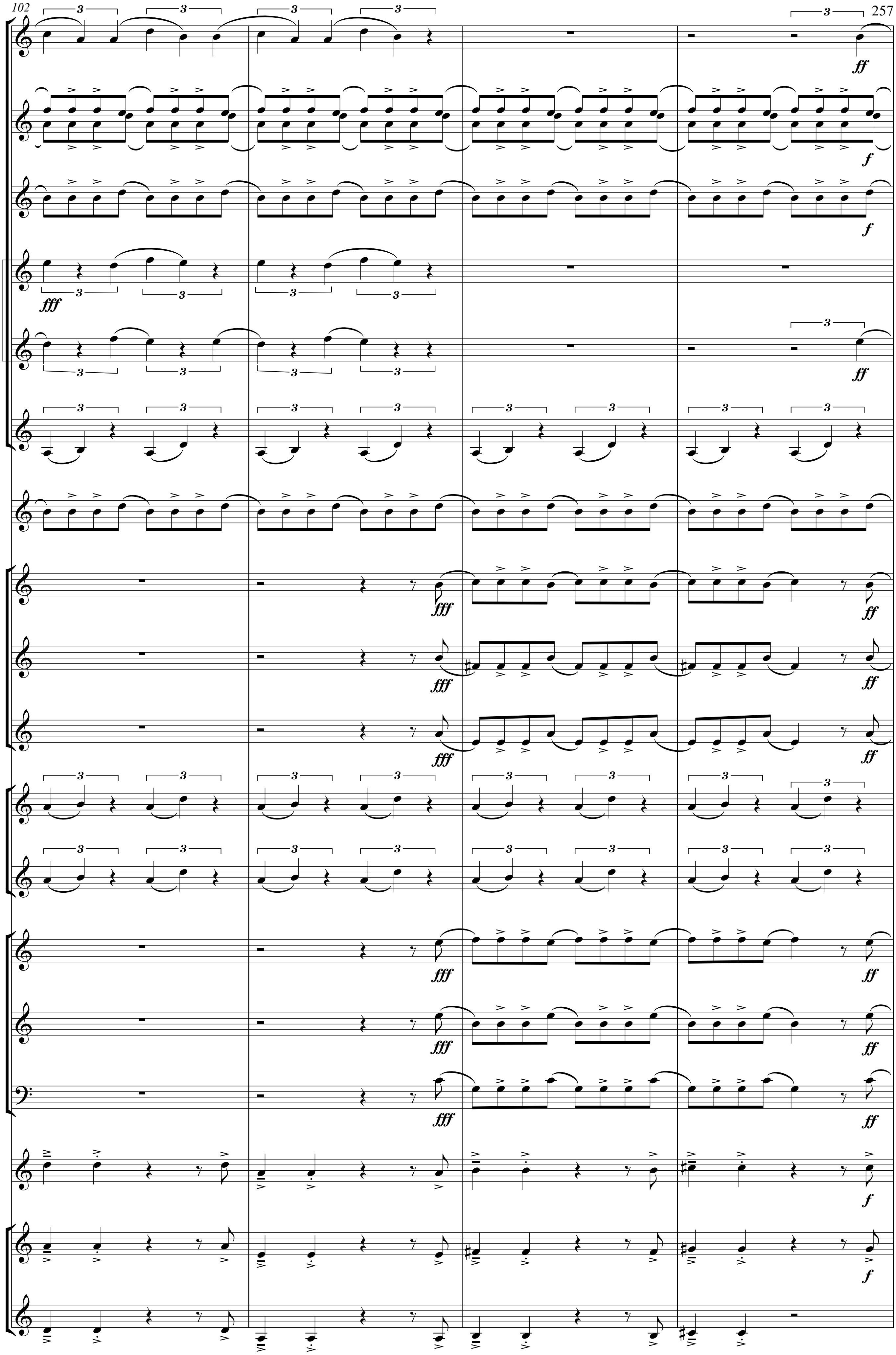

82
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
3
ff

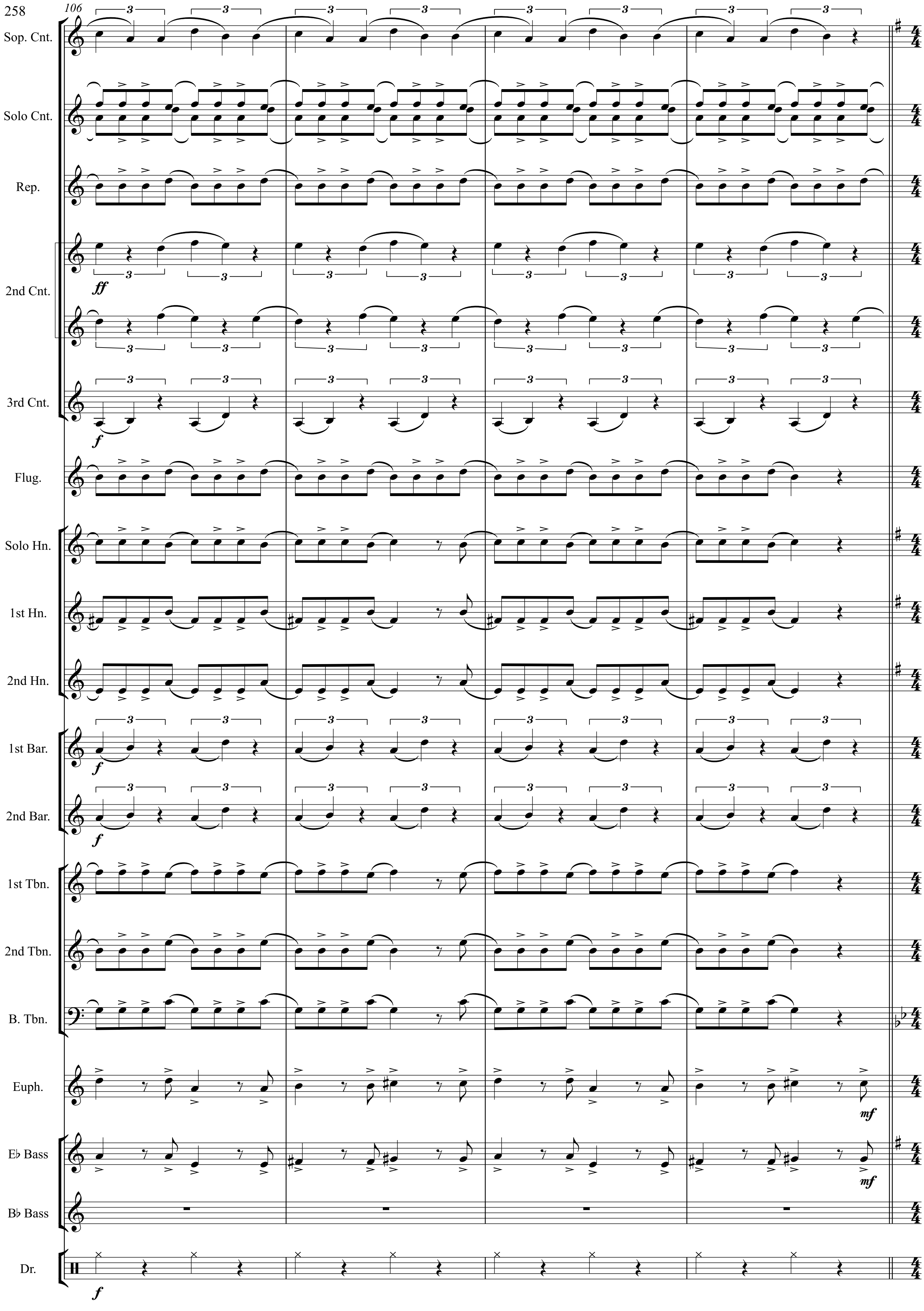

86
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
tr
sff
f
3
a 1
a 2


90
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
tr
sff
f
3
a 2

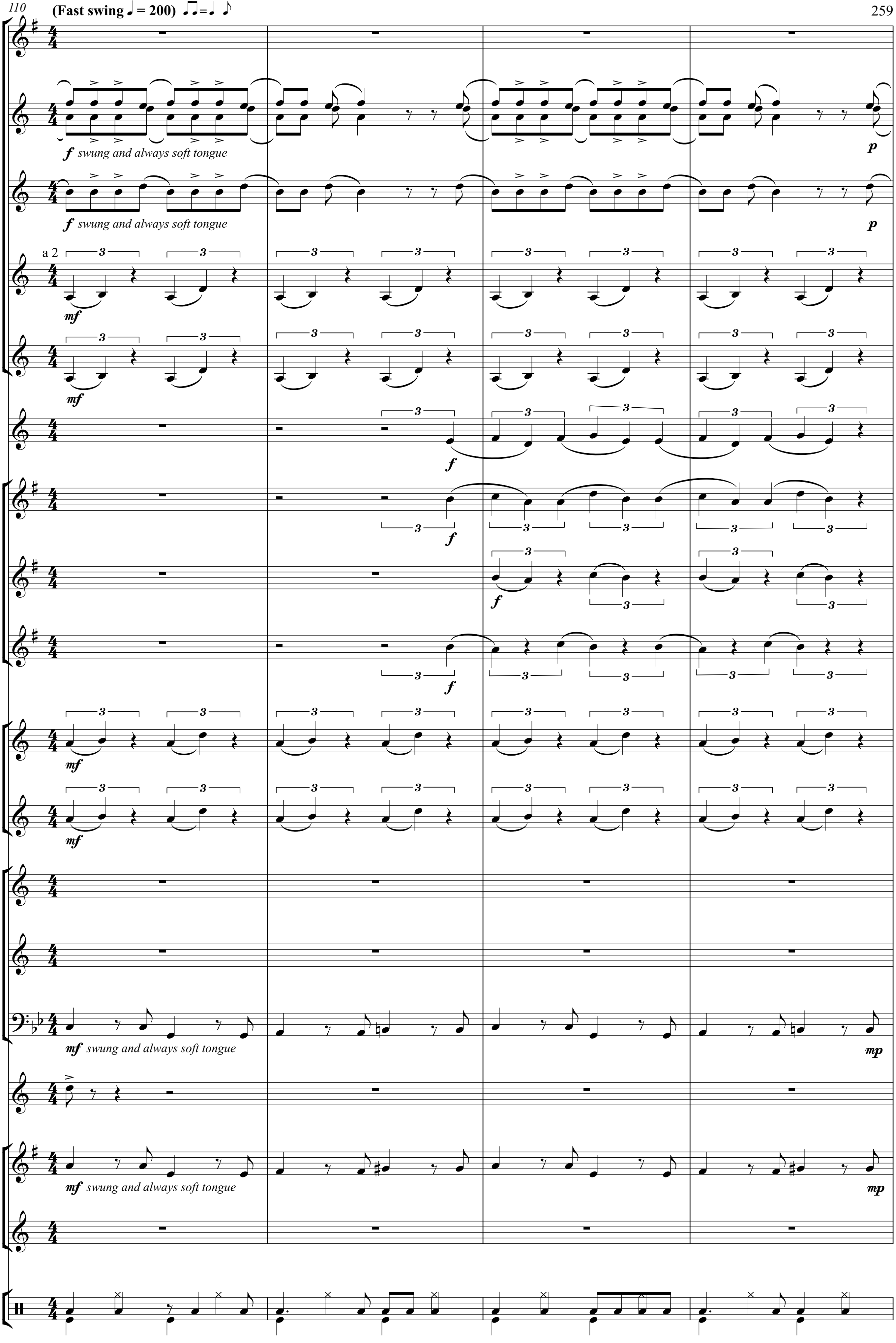

94
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
ff

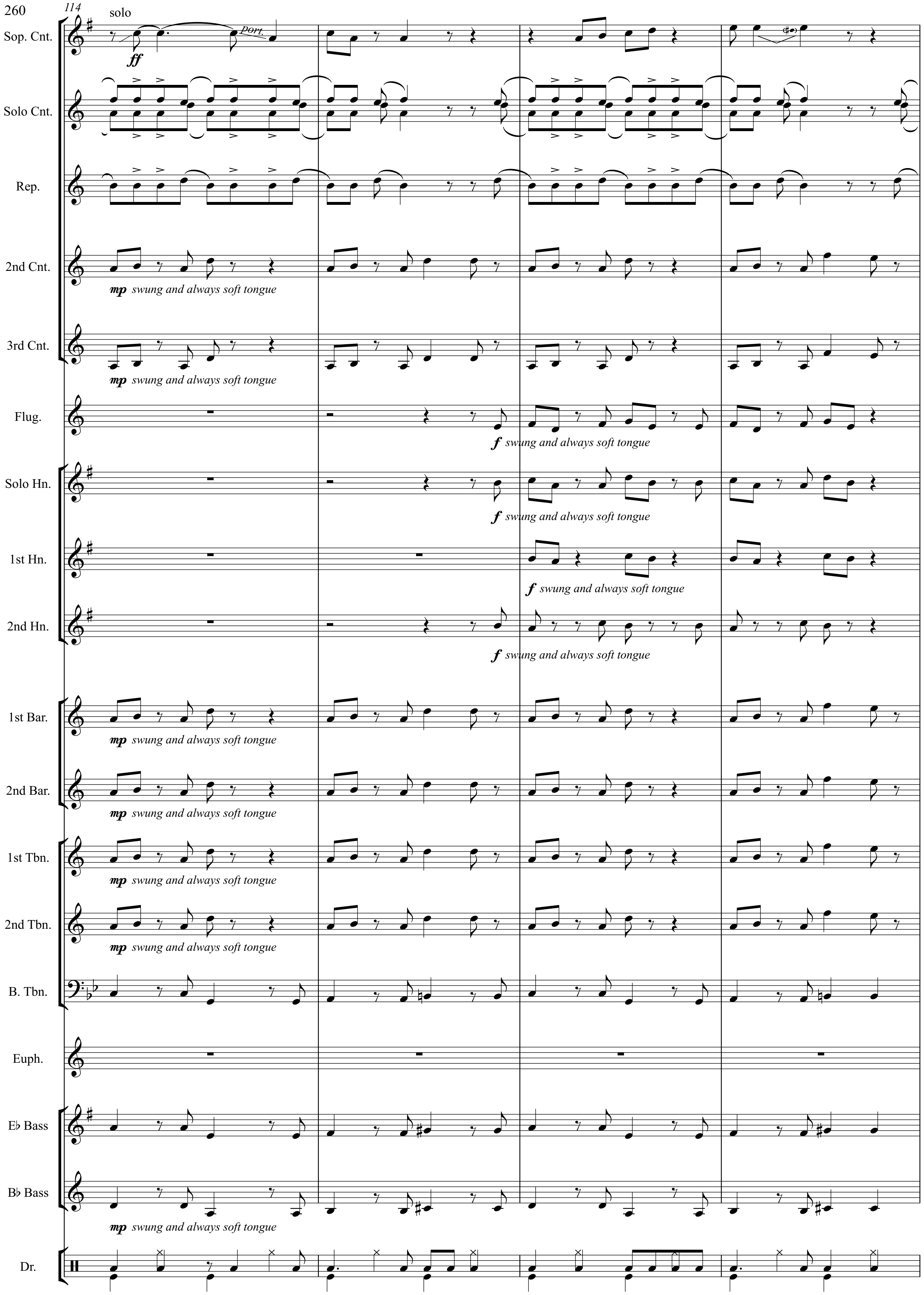

98
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
3
fff

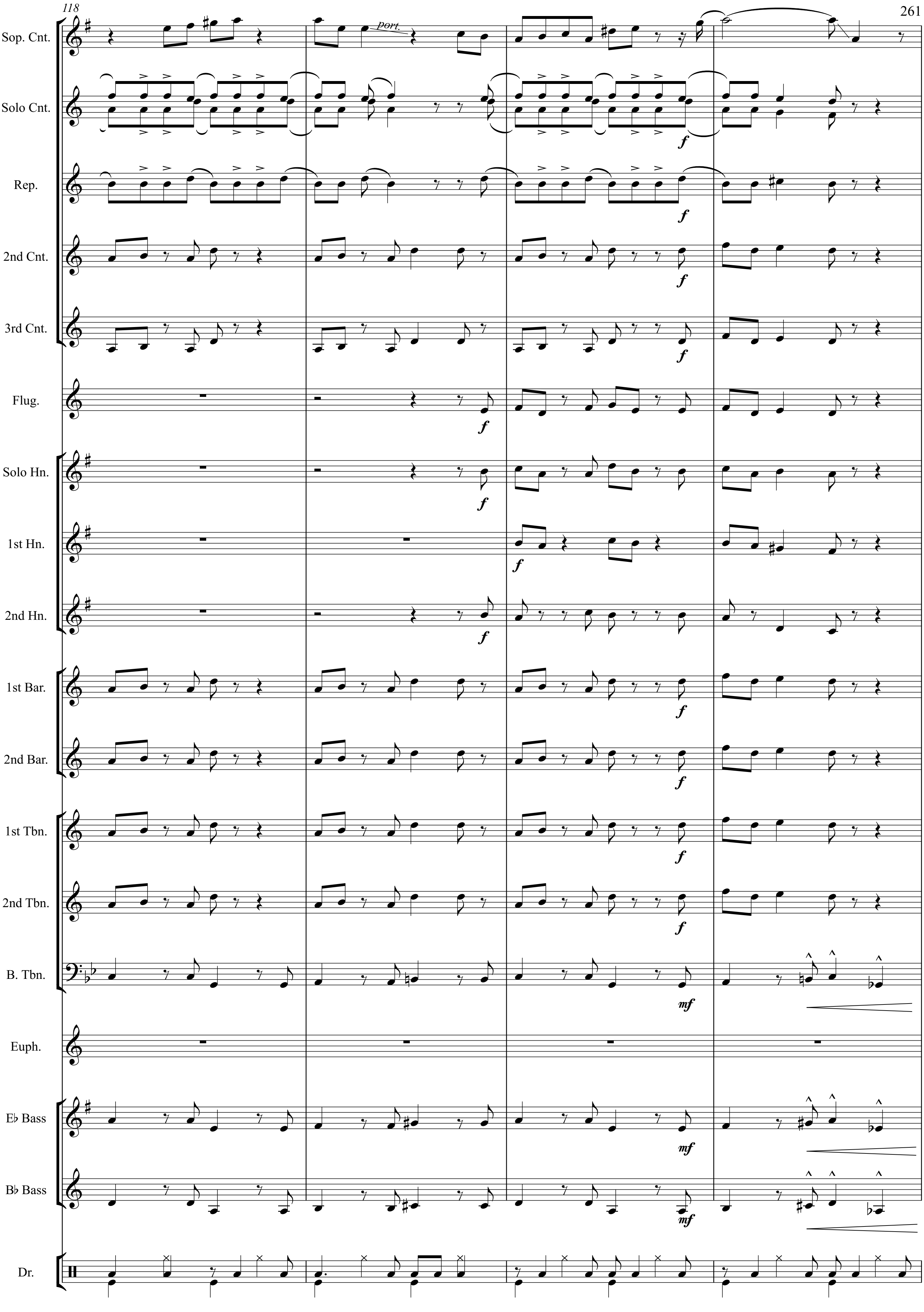

102
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
3
ff
f
fff

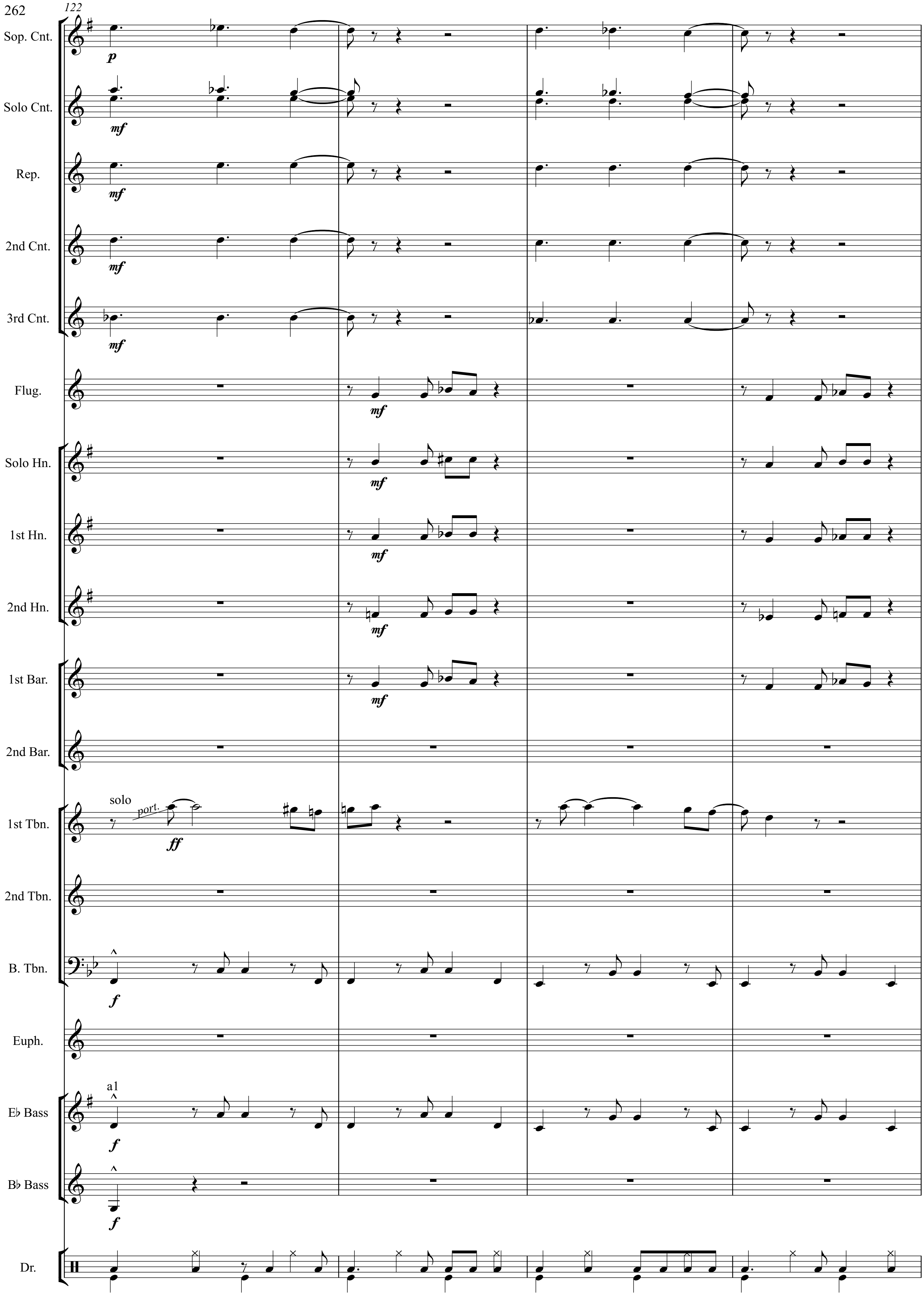

106
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
3
ff
f
mf

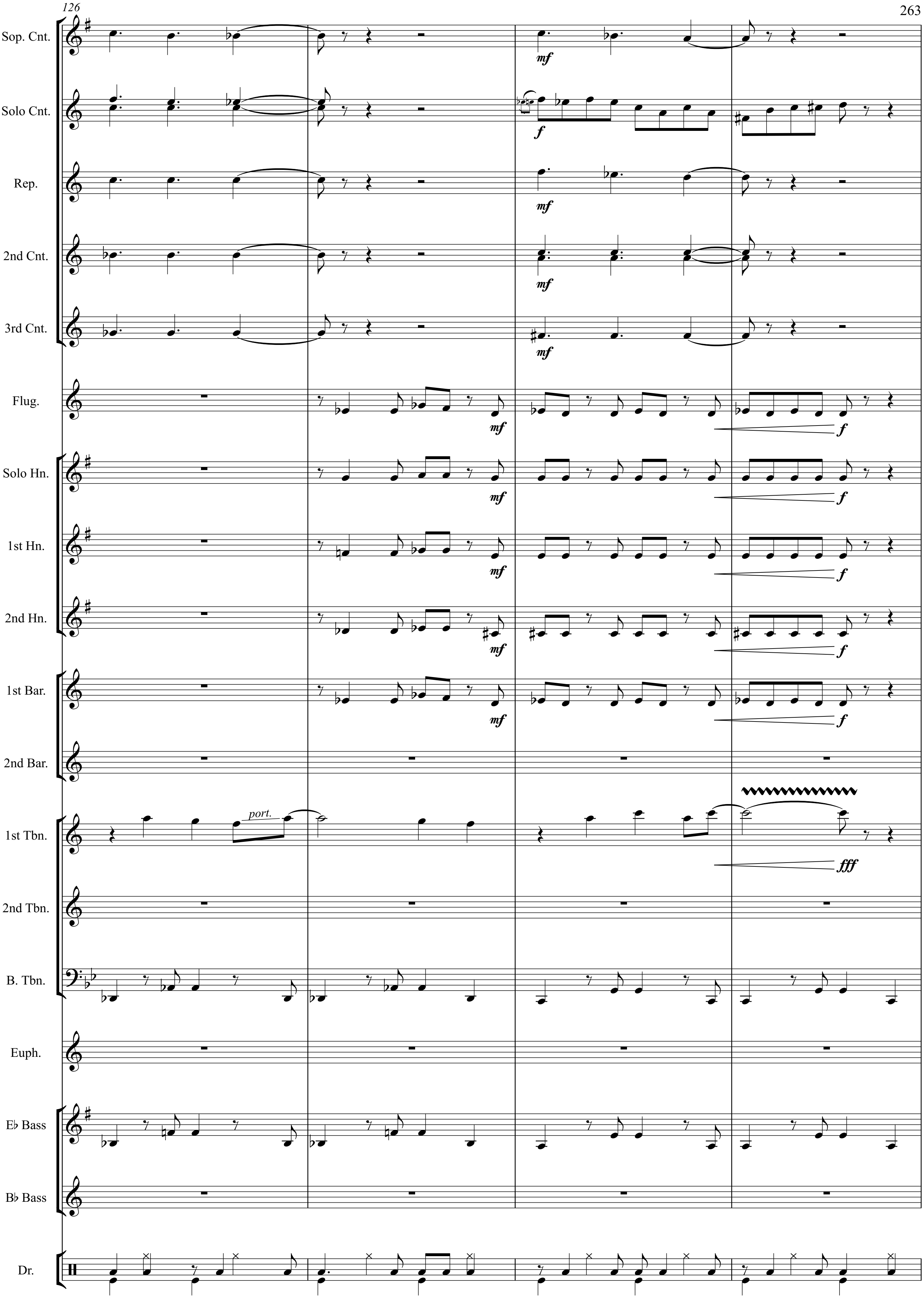
Down the pub

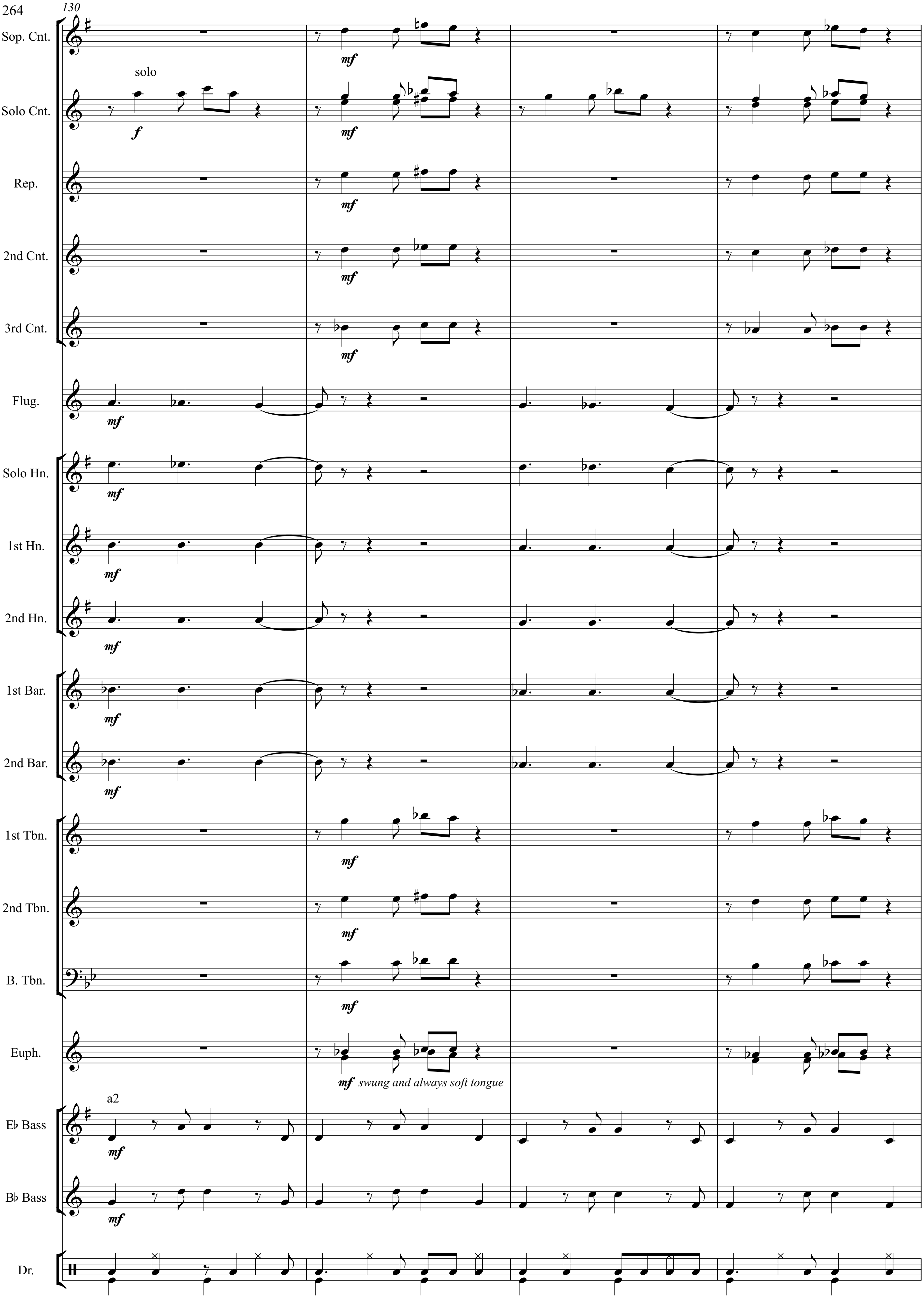

110
(Fast swing ♩ = 200)
Sop. Cnt.
Solo Cnt.
f swung and always soft tongue
p
Rep.
f swung and always soft tongue
p
a 2
2nd Cnt.
mf
3rd Cnt.
mf
Flug.
f
Solo Hn.
f
1st Hn.
f
2nd Hn.
f
1st Bar.
mf
2nd Bar.
mf
1st Tbn.
2nd Tbn.
B. Tbn.
mf swung and always soft tongue
mp
Euph.
E♭ Bass
mf swung and always soft tongue
mp
B♭ Bass
Dr.
f jungle drums molto ad lib.

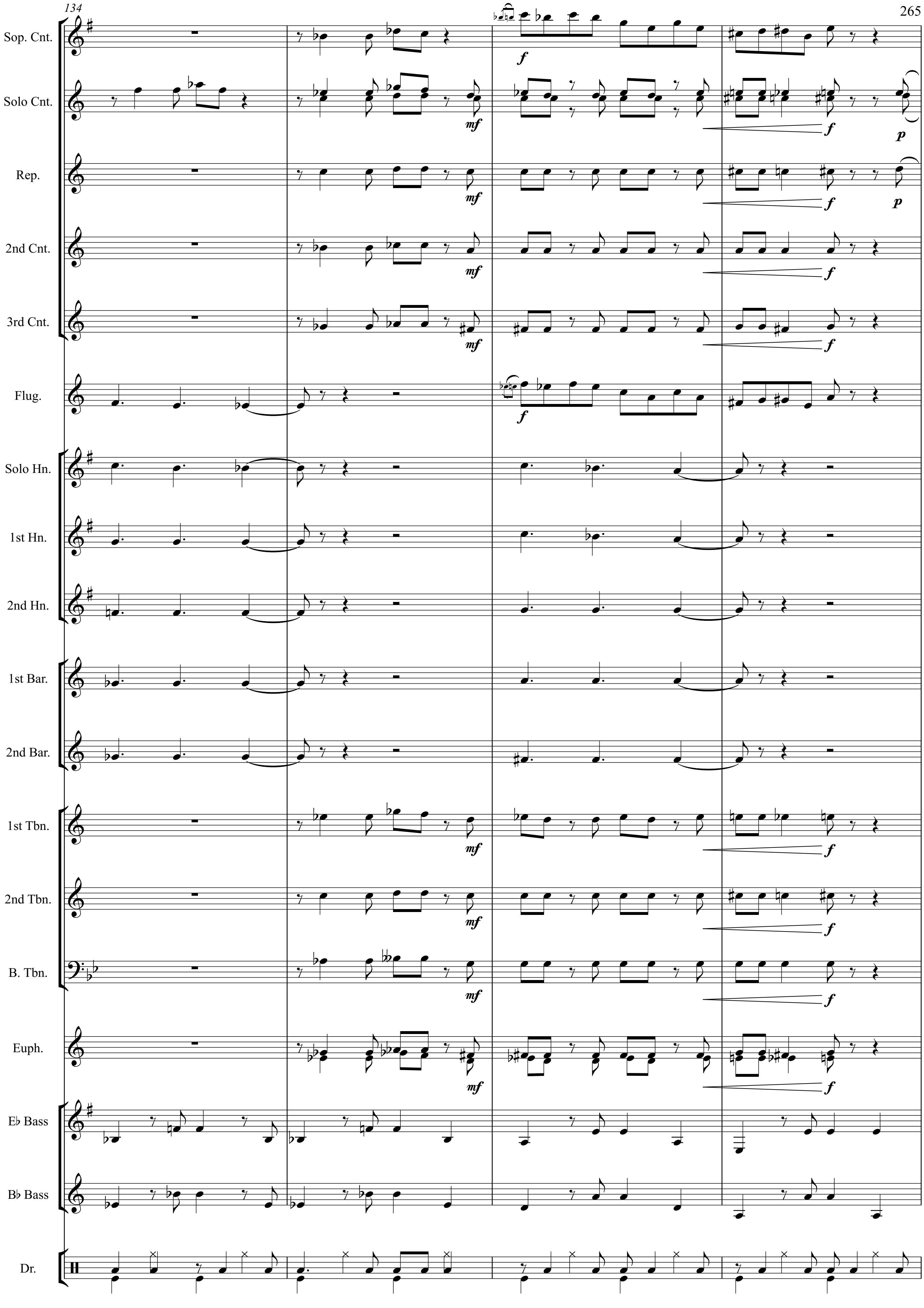

114
solo
Sop. Cnt.
ff
port.
Solo Cnt.
Rep.
2nd Cnt.
mp swung and always soft tongue
3rd Cnt.
mp swung and always soft tongue
Flug.
f swung and always soft tongue
Solo Hn.
f swung and always soft tongue
1st Hn.
f swung and always soft tongue
2nd Hn.
f swung and always soft tongue
1st Bar.
mp swung and always soft tongue
2nd Bar.
mp swung and always soft tongue
1st Tbn.
mp swung and always soft tongue
2nd Tbn.
mp swung and always soft tongue
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
mp swung and always soft tongue
Dr.
mf sempre

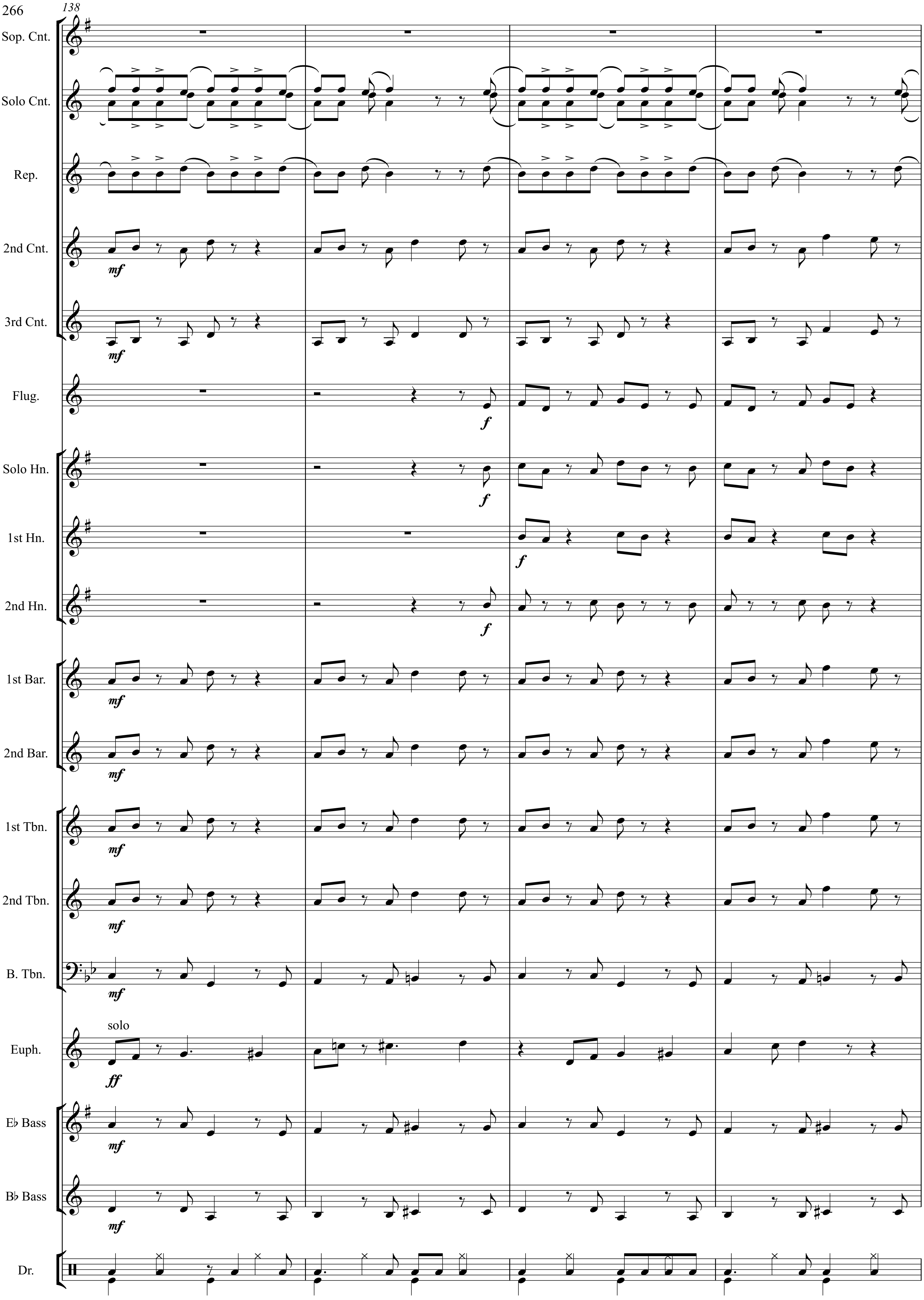

118
Sop. Cnt.
port.
Solo Cnt.
f
Rep.
f
2nd Cnt.
f
3rd Cnt.
f
Flug.
f
Solo Hn.
f
1st Hn.
f
2nd Hn.
f
1st Bar.
f
2nd Bar.
f
1st Tbn.
f
2nd Tbn.
f
B. Tbn.
mf
Euph.
E♭ Bass
mf
B♭ Bass
mf
Dr.

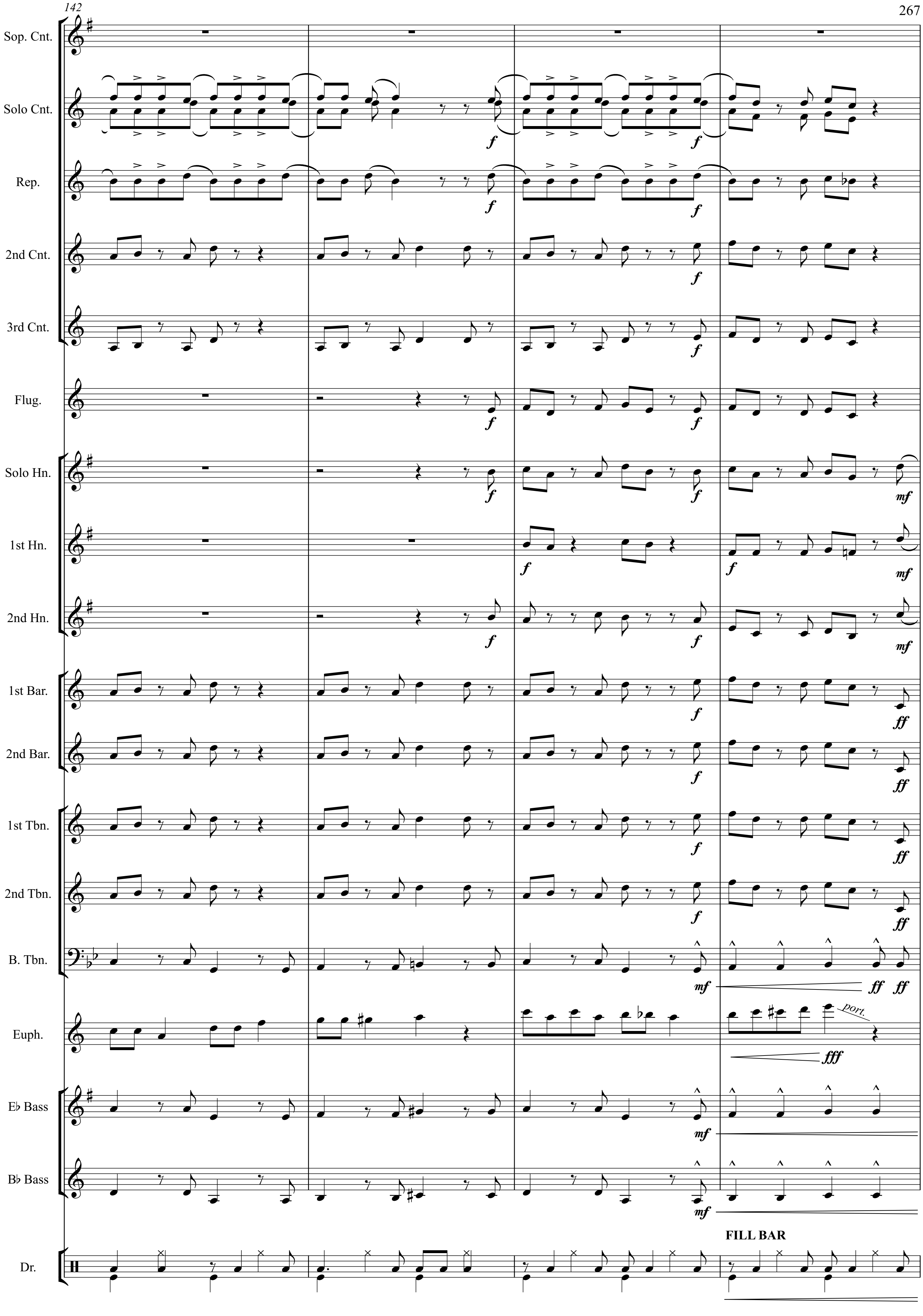

122
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
p
mf
f
ff
solo
port.
a1

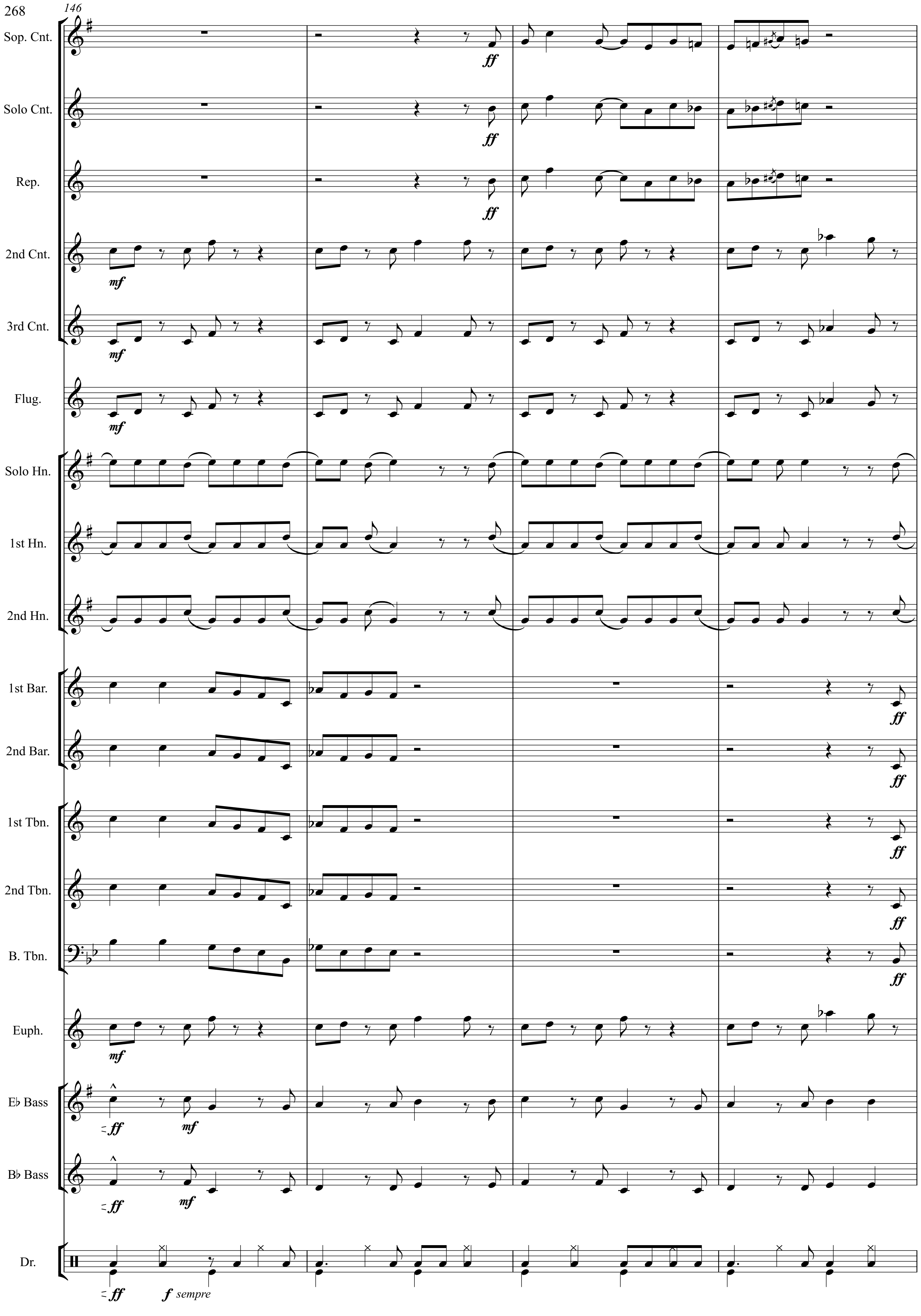

126
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
mf
f
fff
port.

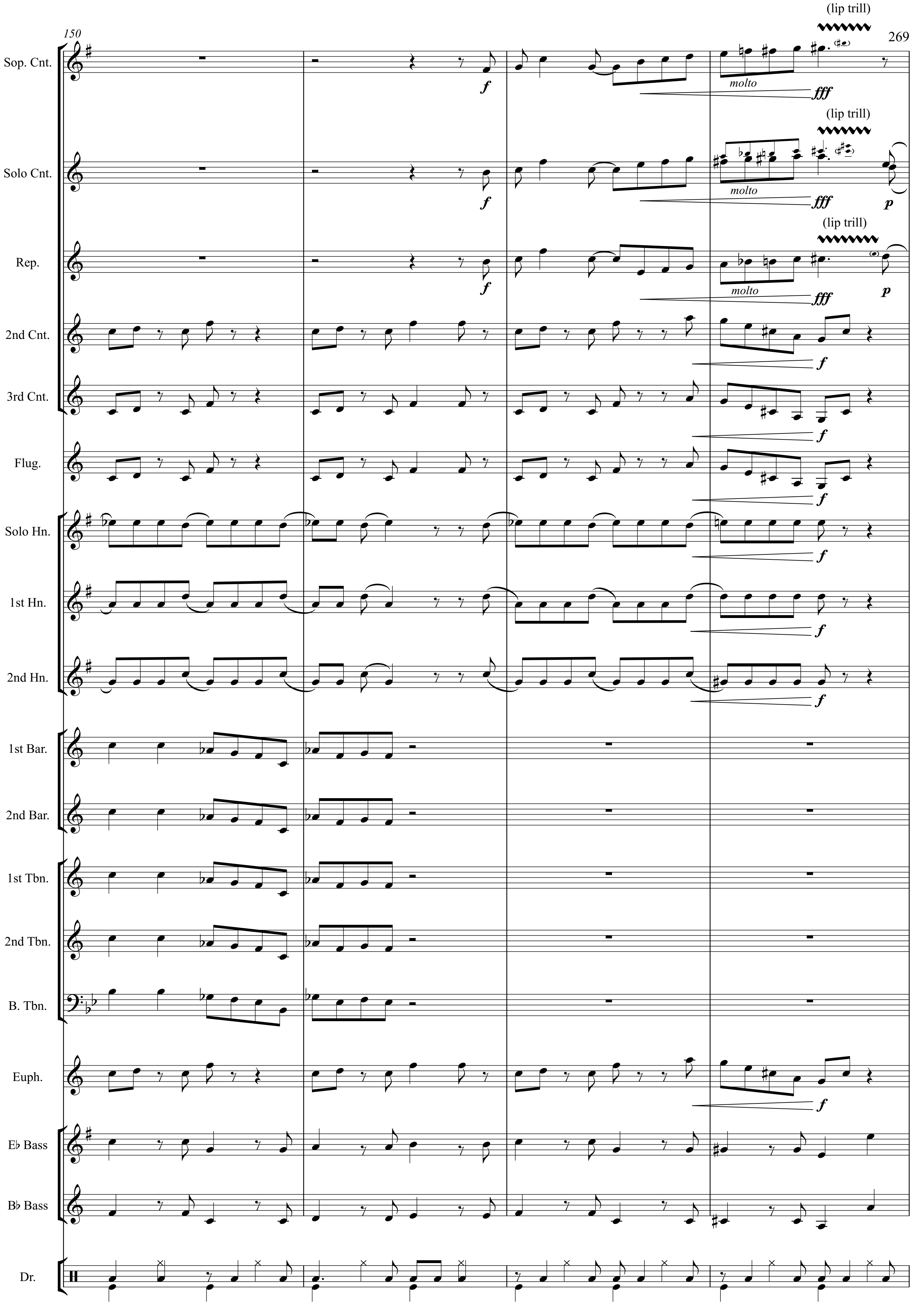

130
Sop. Cnt.
Solo Cnt.
solo
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
mf swung and always soft tongue
a2
E♭ Bass
B♭ Bass
Dr.

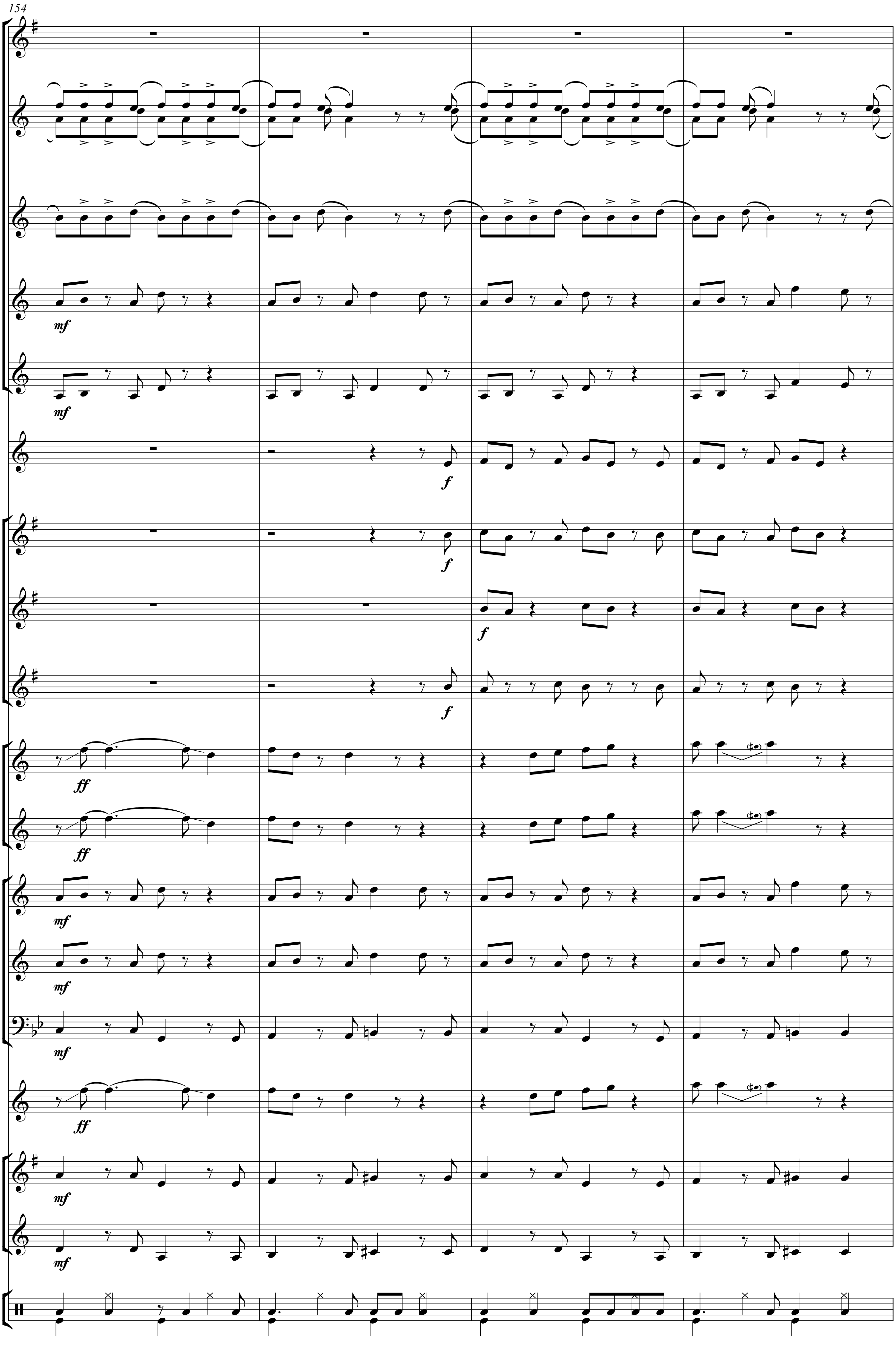

134
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
f
mf
p

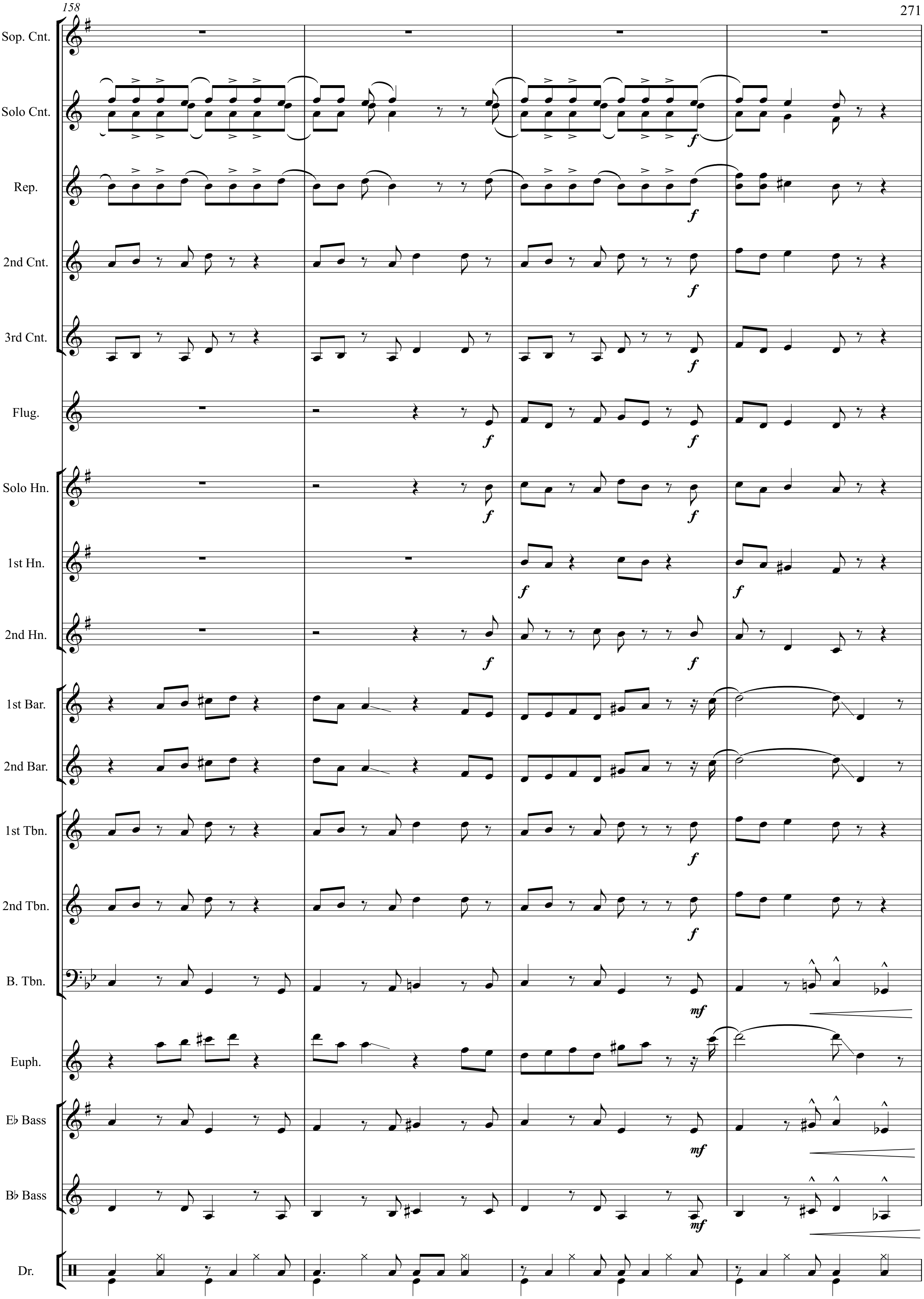

138
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
mf
3rd Cnt.
mf
Flug.
f
Solo Hn.
f
1st Hn.
f
2nd Hn.
f
1st Bar.
mf
2nd Bar.
mf
1st Tbn.
mf
2nd Tbn.
mf
B. Tbn.
mf
solo
Euph.
ff
E♭ Bass
mf
B♭ Bass
mf
Dr.

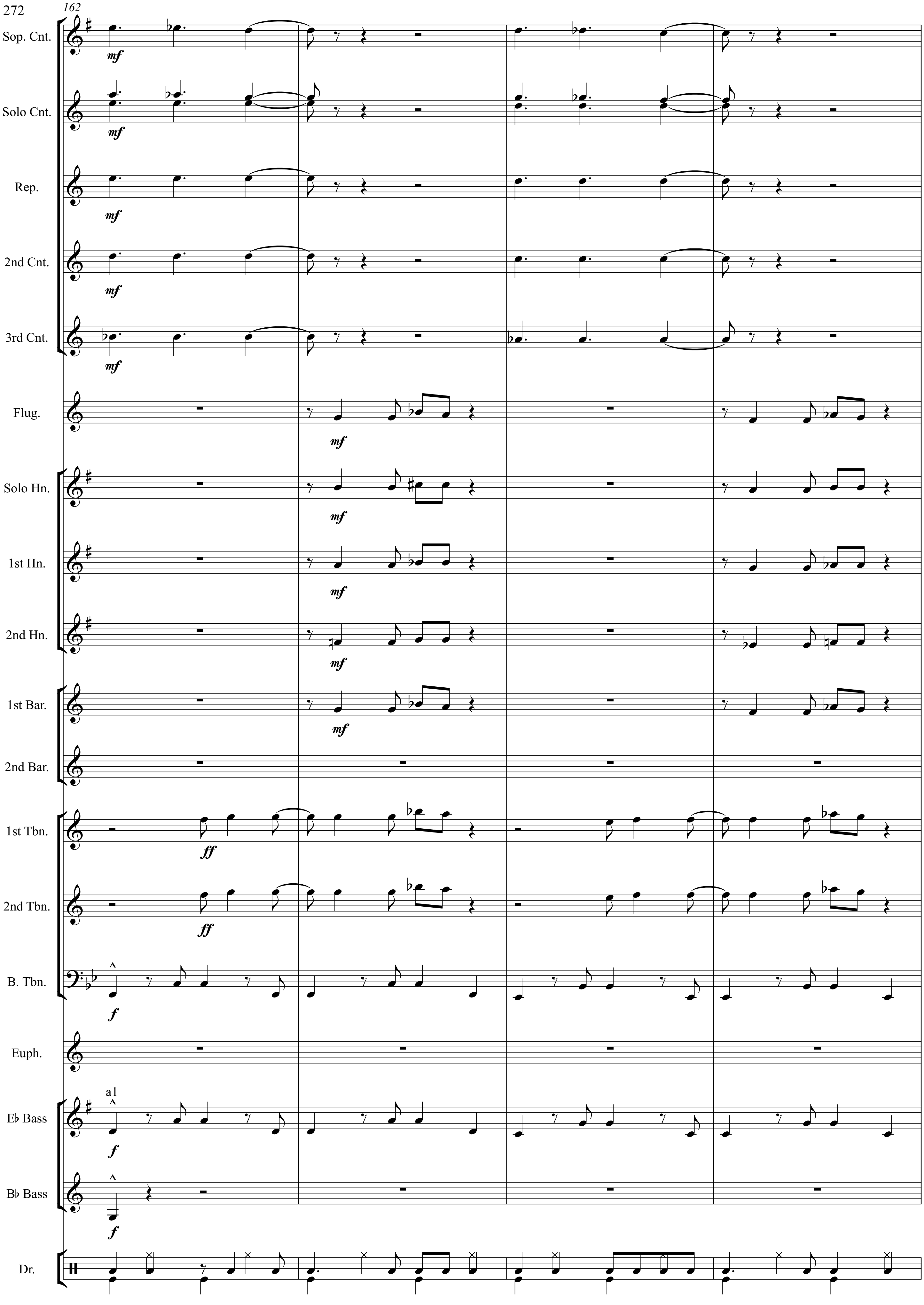

142
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
f
mf
ff
fff
port.
FILL BAR

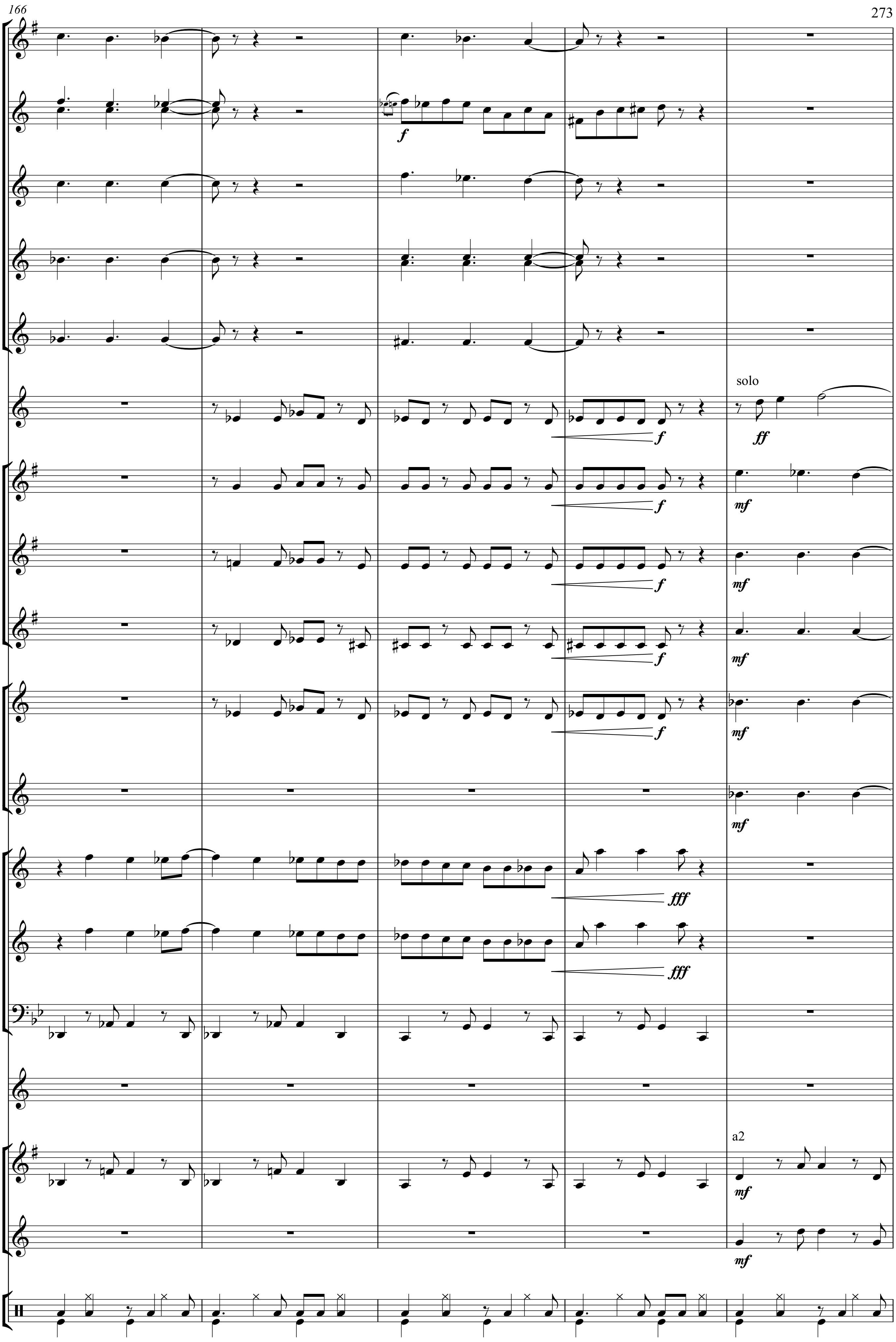

146
Sop. Cnt.
ff
Solo Cnt.
ff
Rep.
ff
2nd Cnt.
mf
3rd Cnt.
mf
Flug.
mf
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
ff
2nd Bar.
ff
1st Tbn.
ff
2nd Tbn.
ff
B. Tbn.
ff
Euph.
mf
E♭ Bass
ff
mf
B♭ Bass
ff
mf
Dr.
ff
f sempre

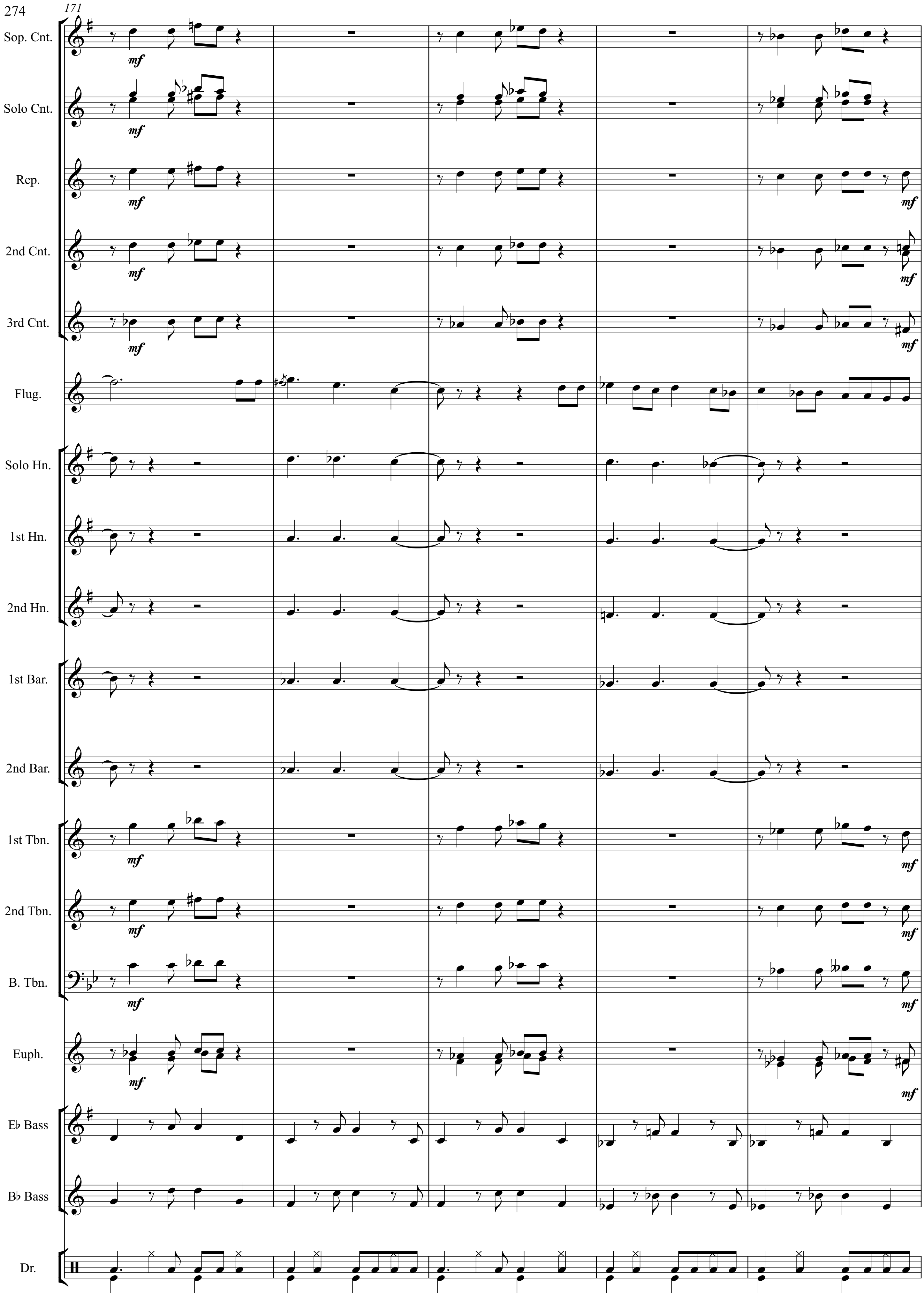

150
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
(lip trill)
(lip trill)
(lip trill)
molto
molto
molto
f
fff
p

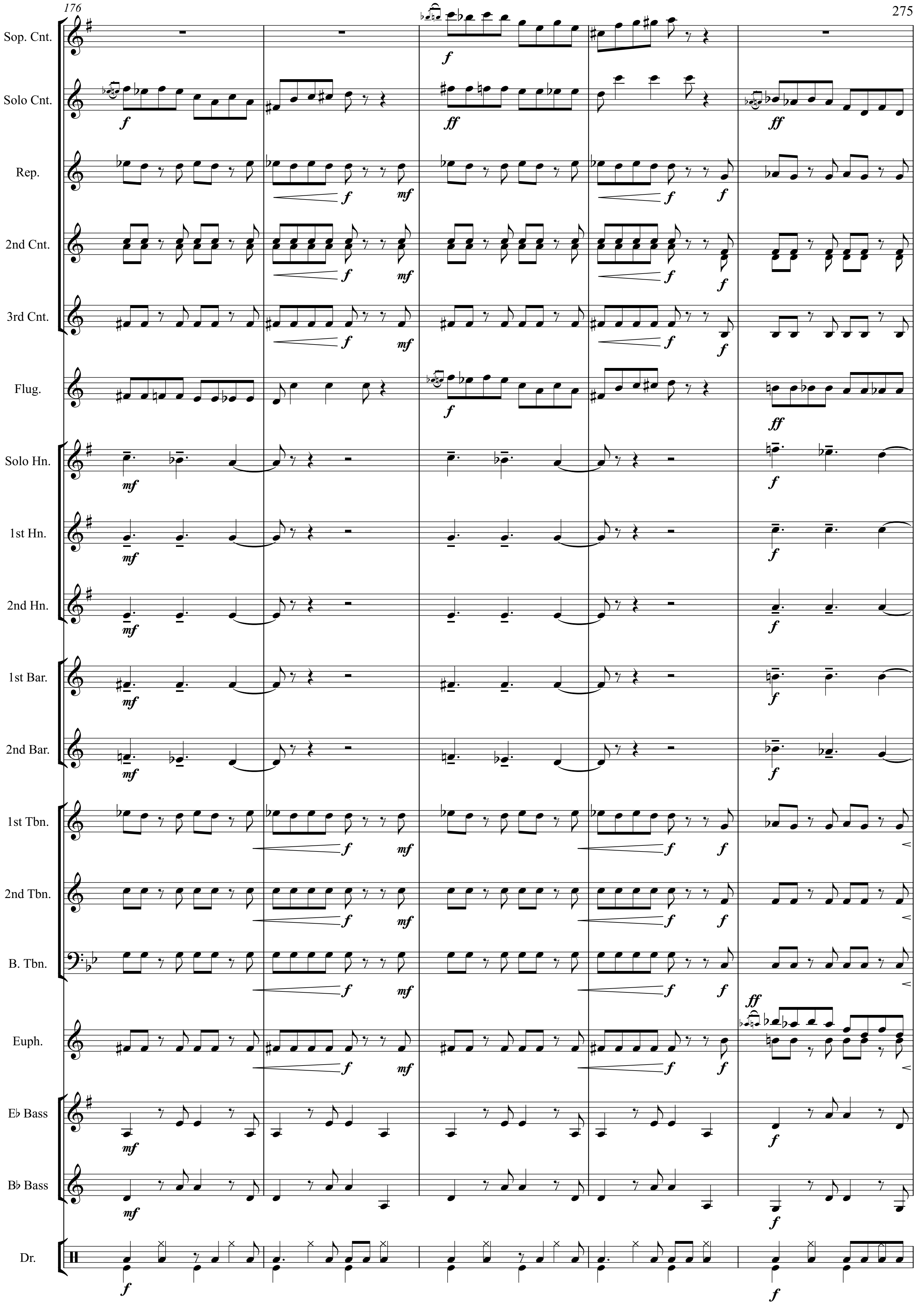

154
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
mf
3rd Cnt.
mf
Flug.
f
Solo Hn.
f
1st Hn.
f
2nd Hn.
f
1st Bar.
ff
2nd Bar.
ff
1st Tbn.
mf
2nd Tbn.
mf
B. Tbn.
mf
Euph.
ff
E♭ Bass
mf
B♭ Bass
mf
Dr.

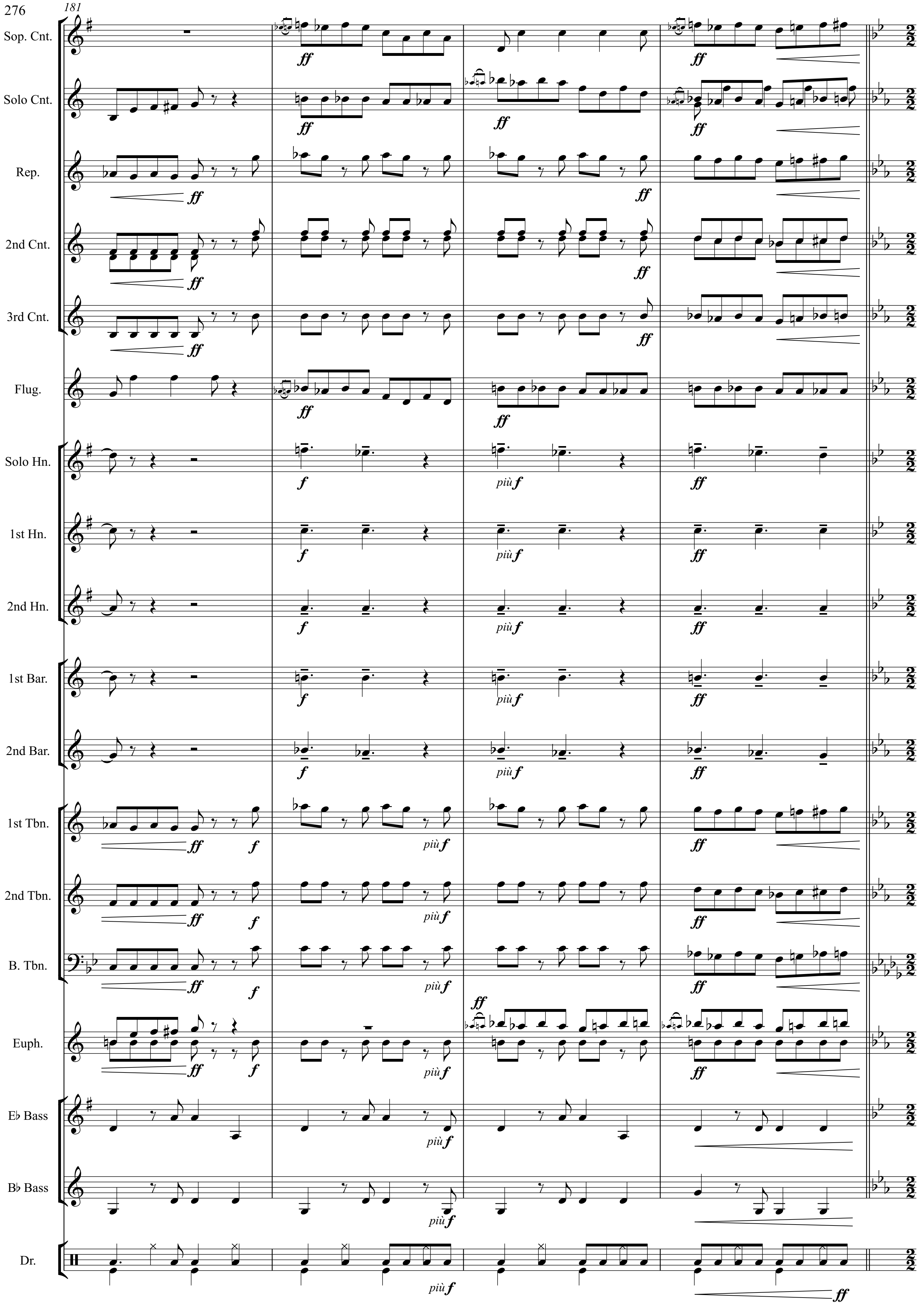

158
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
f
mf


162
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
mf
ff
f
a1


166
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
solo
a2
f
ff
mf
fff

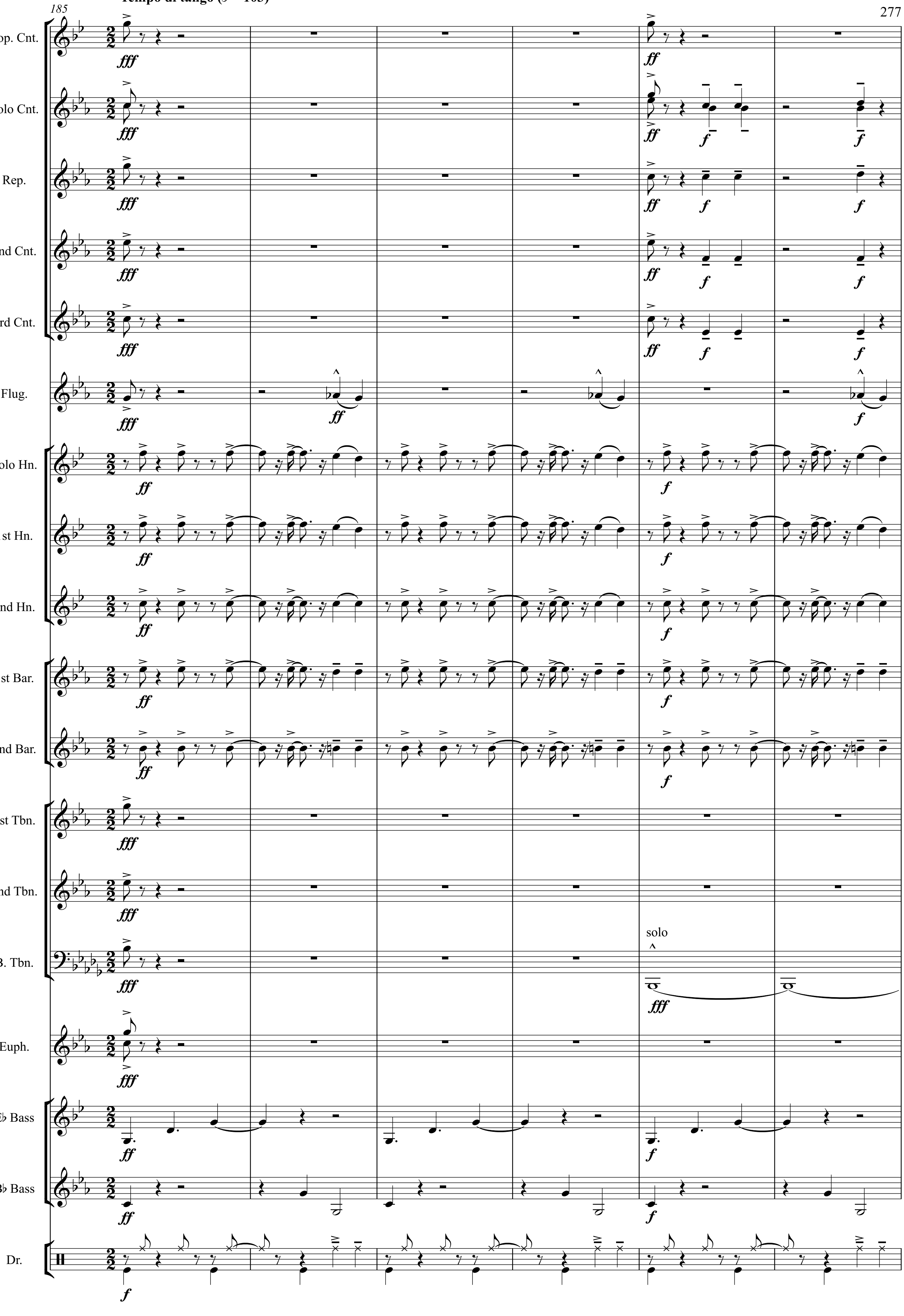

171
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
mf

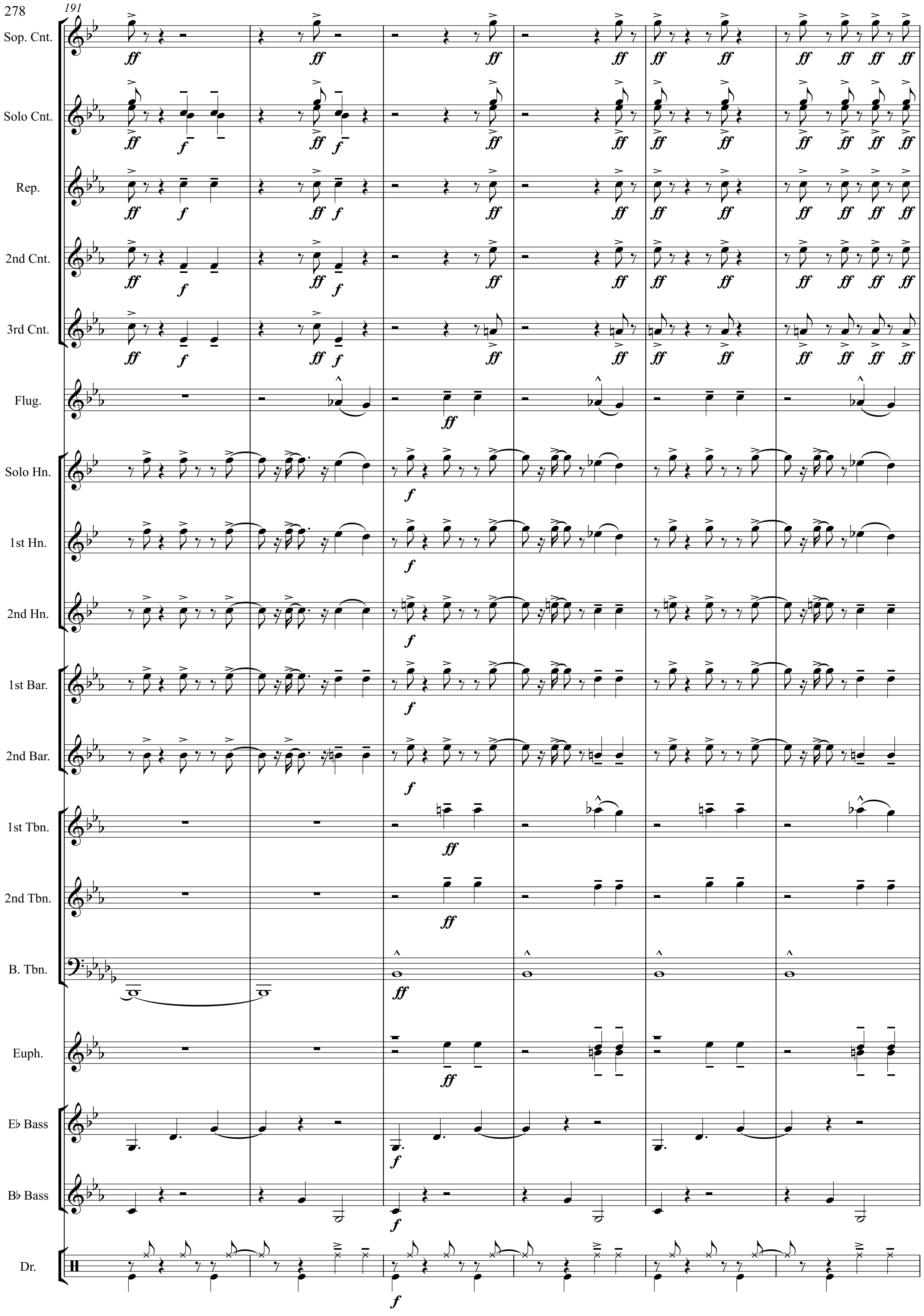

176
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.

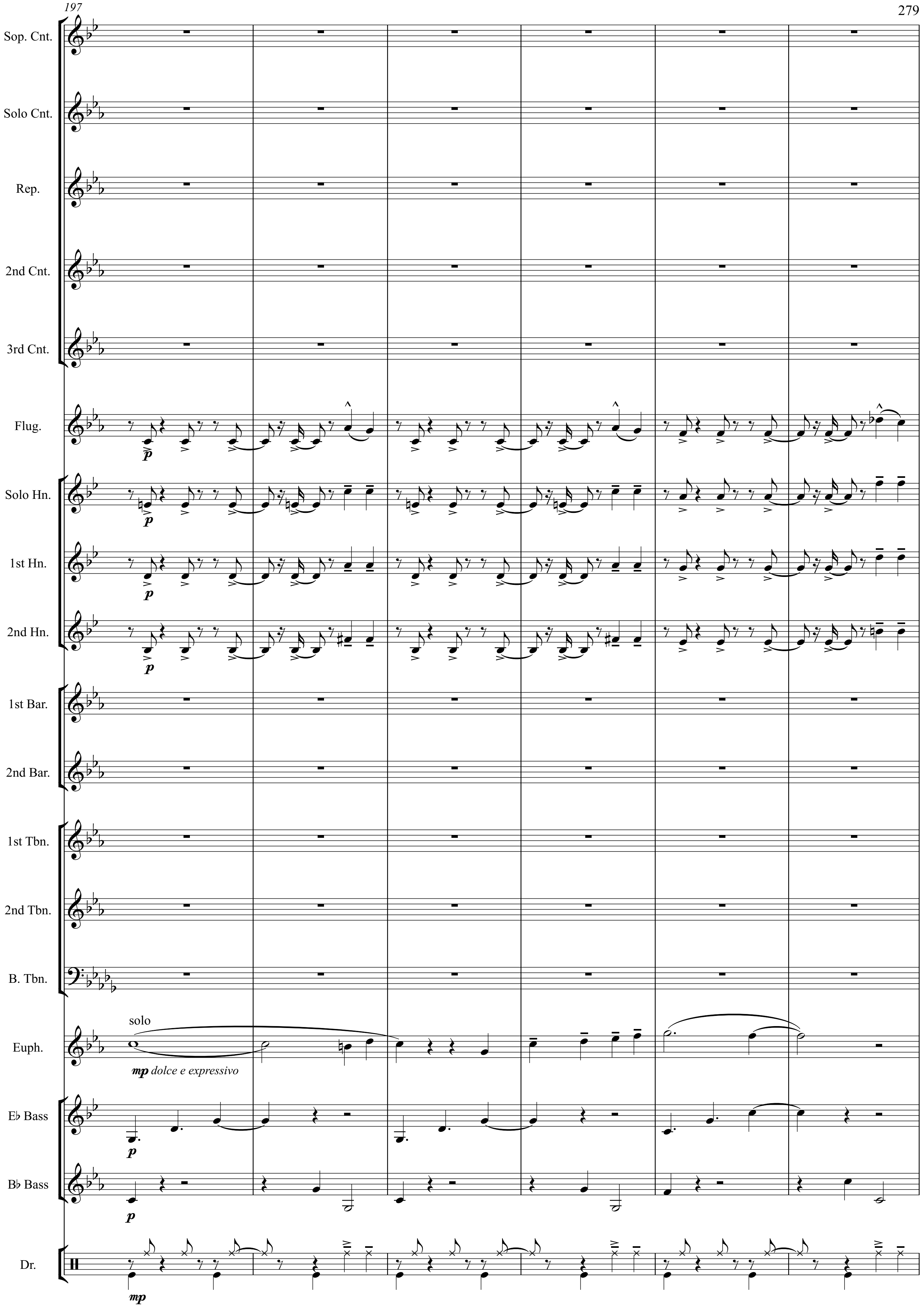

181
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
ff
f
più f

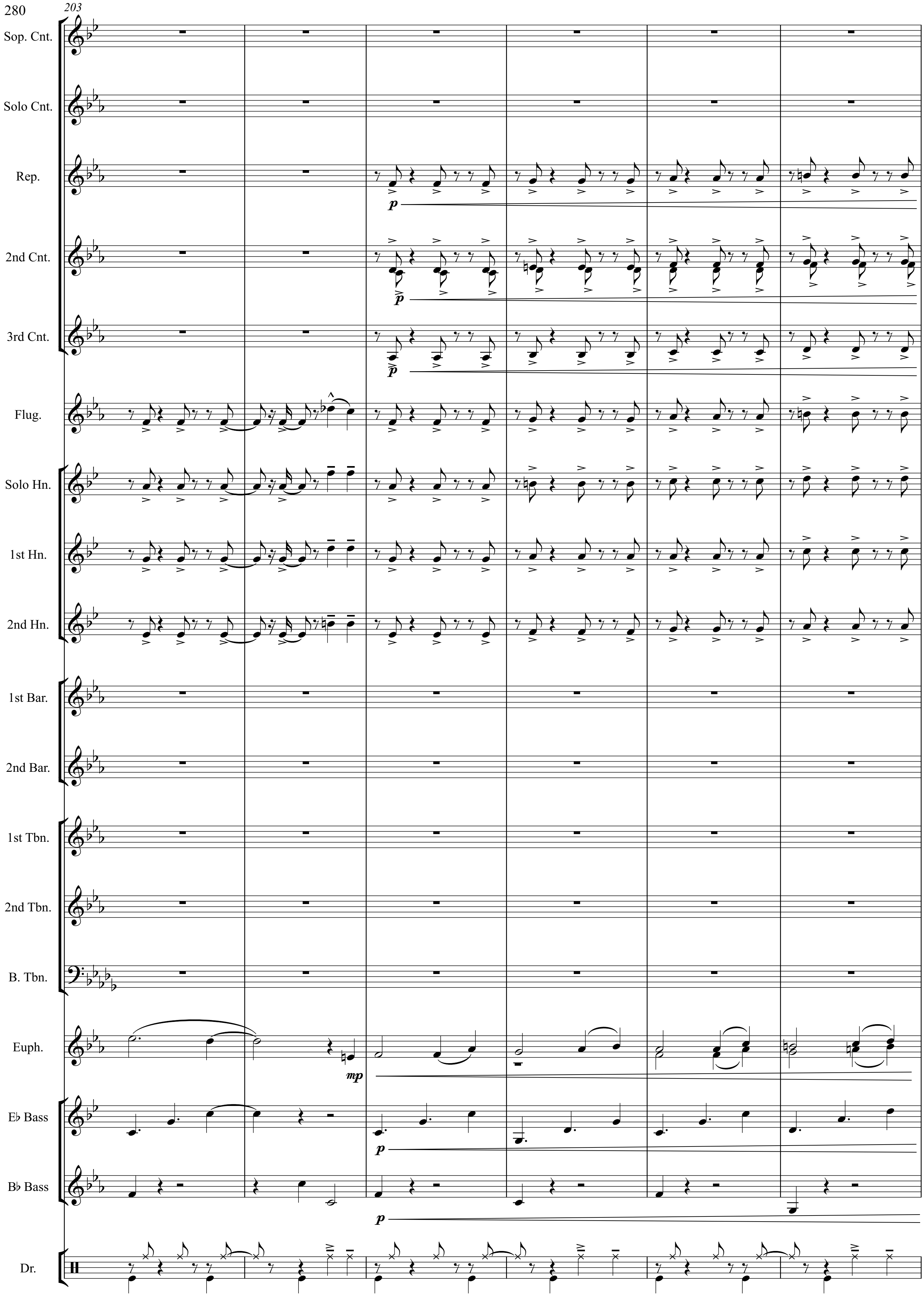
"Dance closer to me darling"

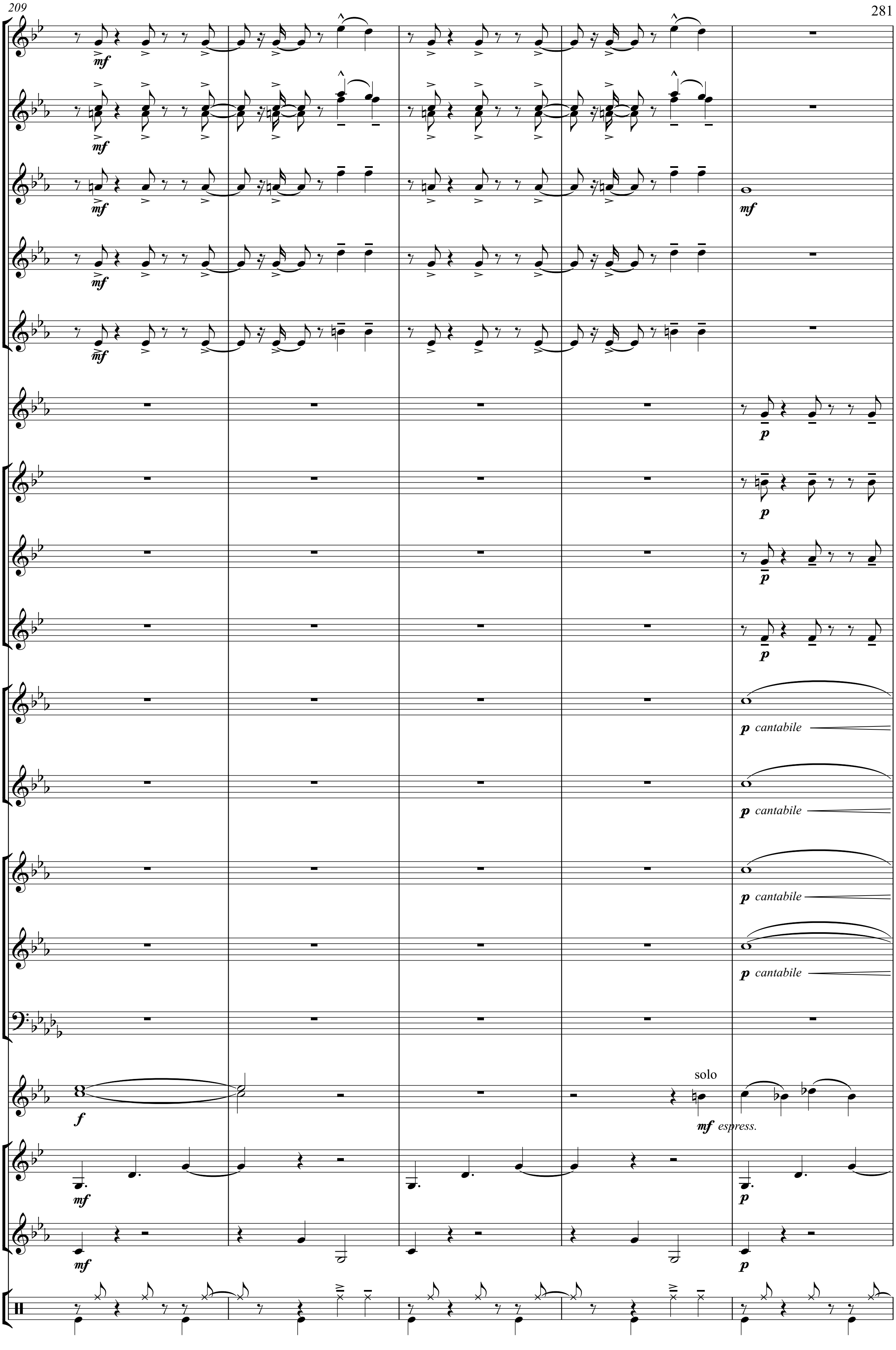
Tempo di tango (𝅗𝅥 = 103)

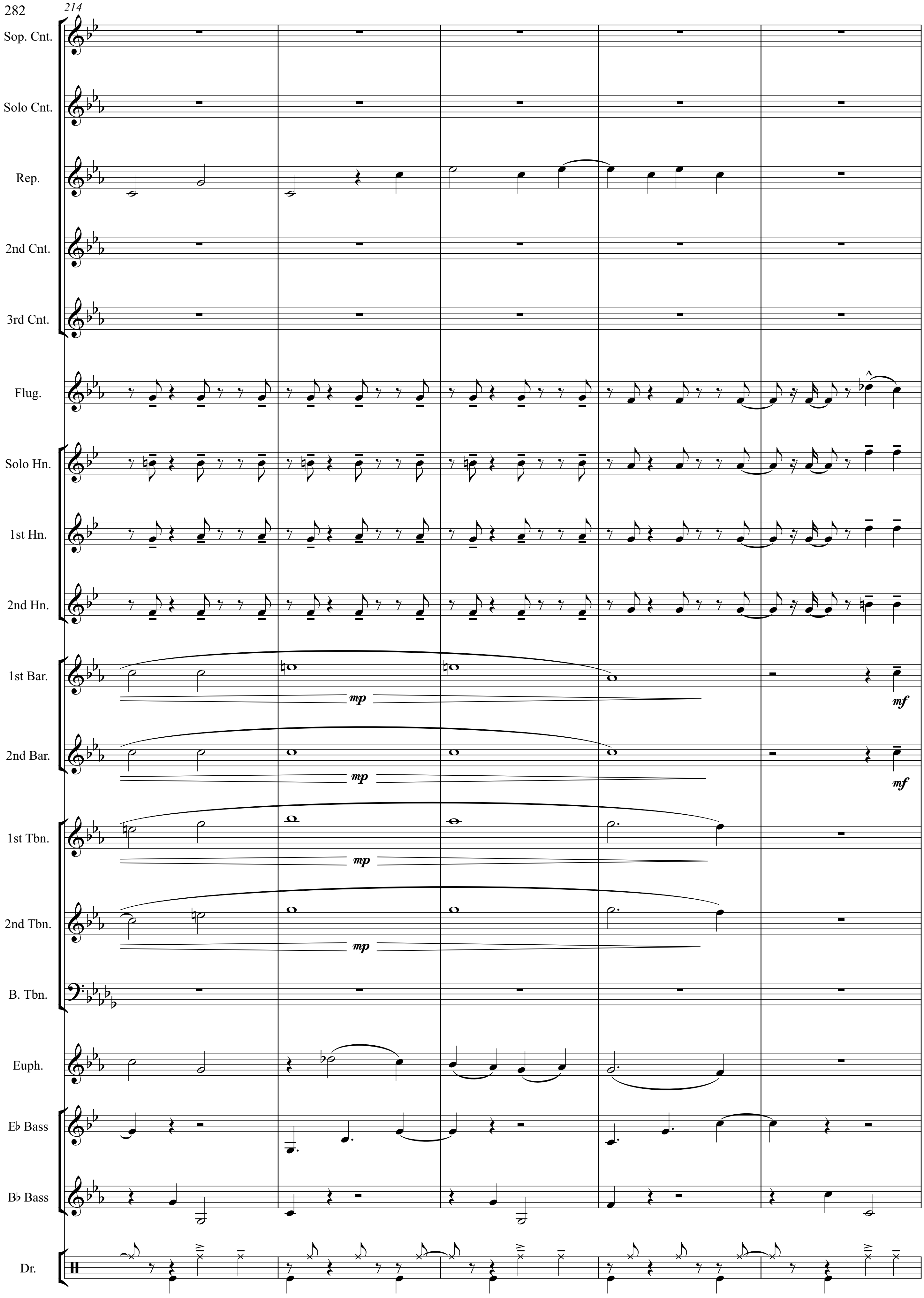

185
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
fff
ff
f
solo

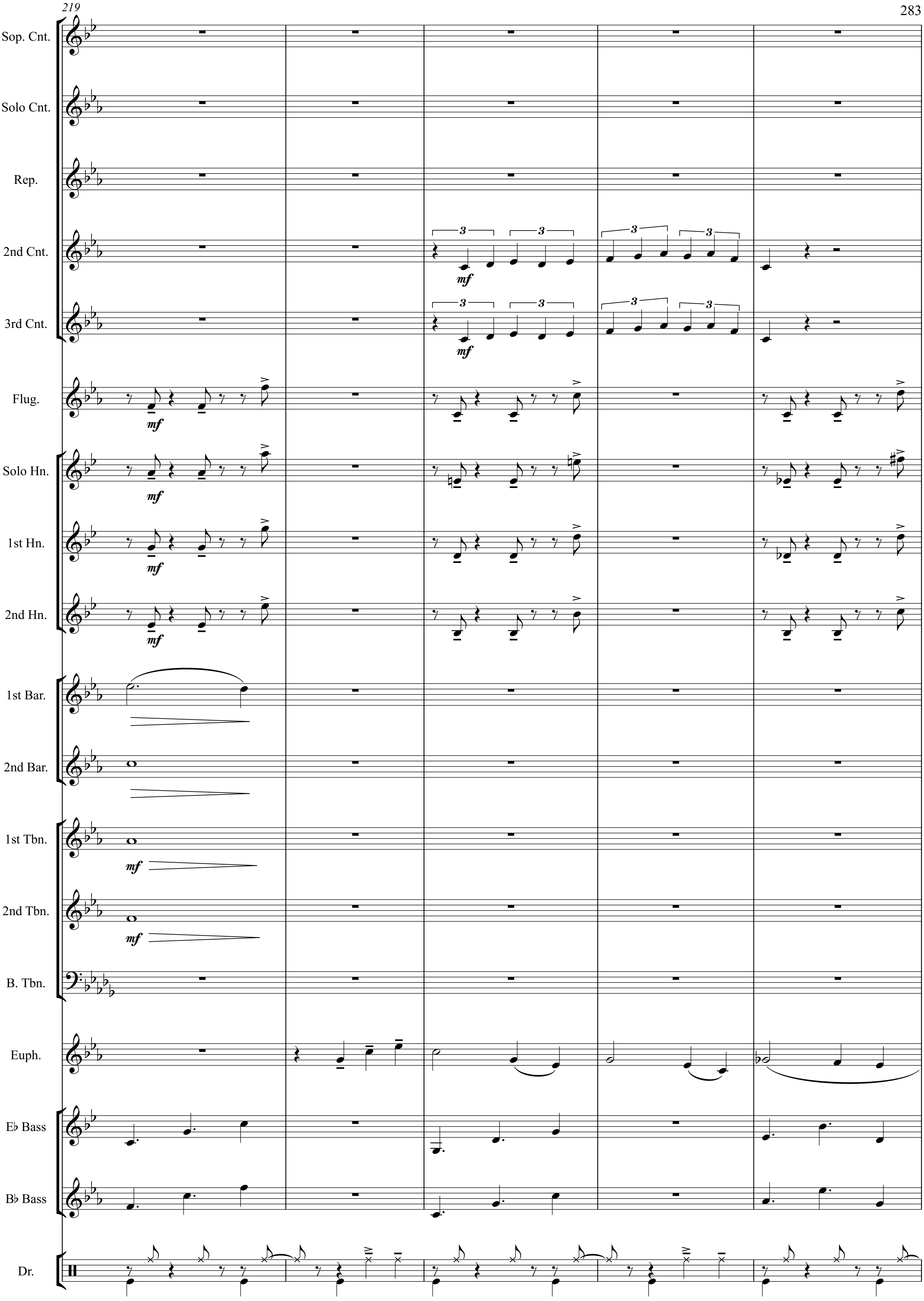

191
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
ff
f

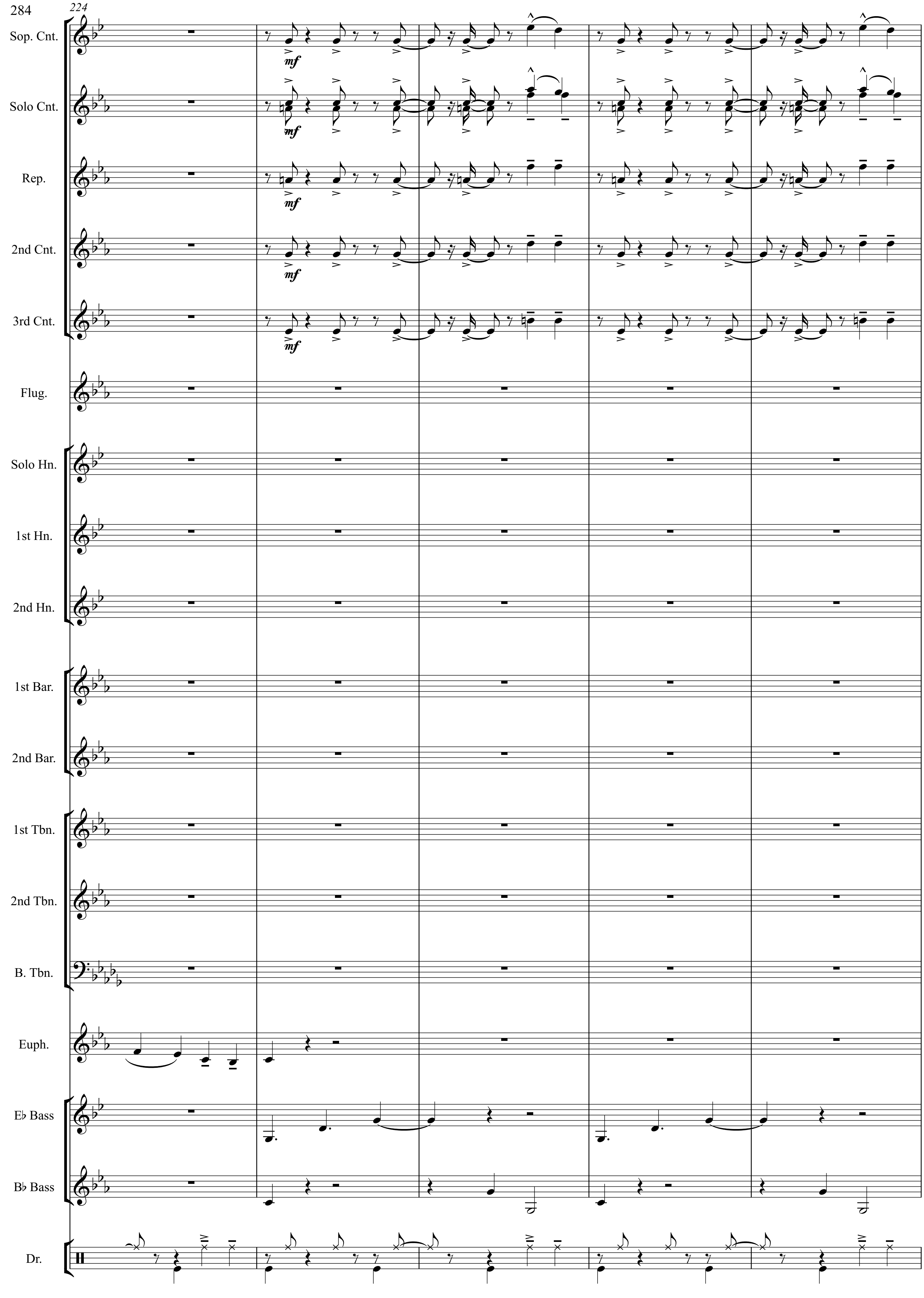

197
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
p
Solo Hn.
p
1st Hn.
p
2nd Hn.
p
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
solo
mp dolce e expressivo
E♭ Bass
p
B♭ Bass
p
Dr.
mp

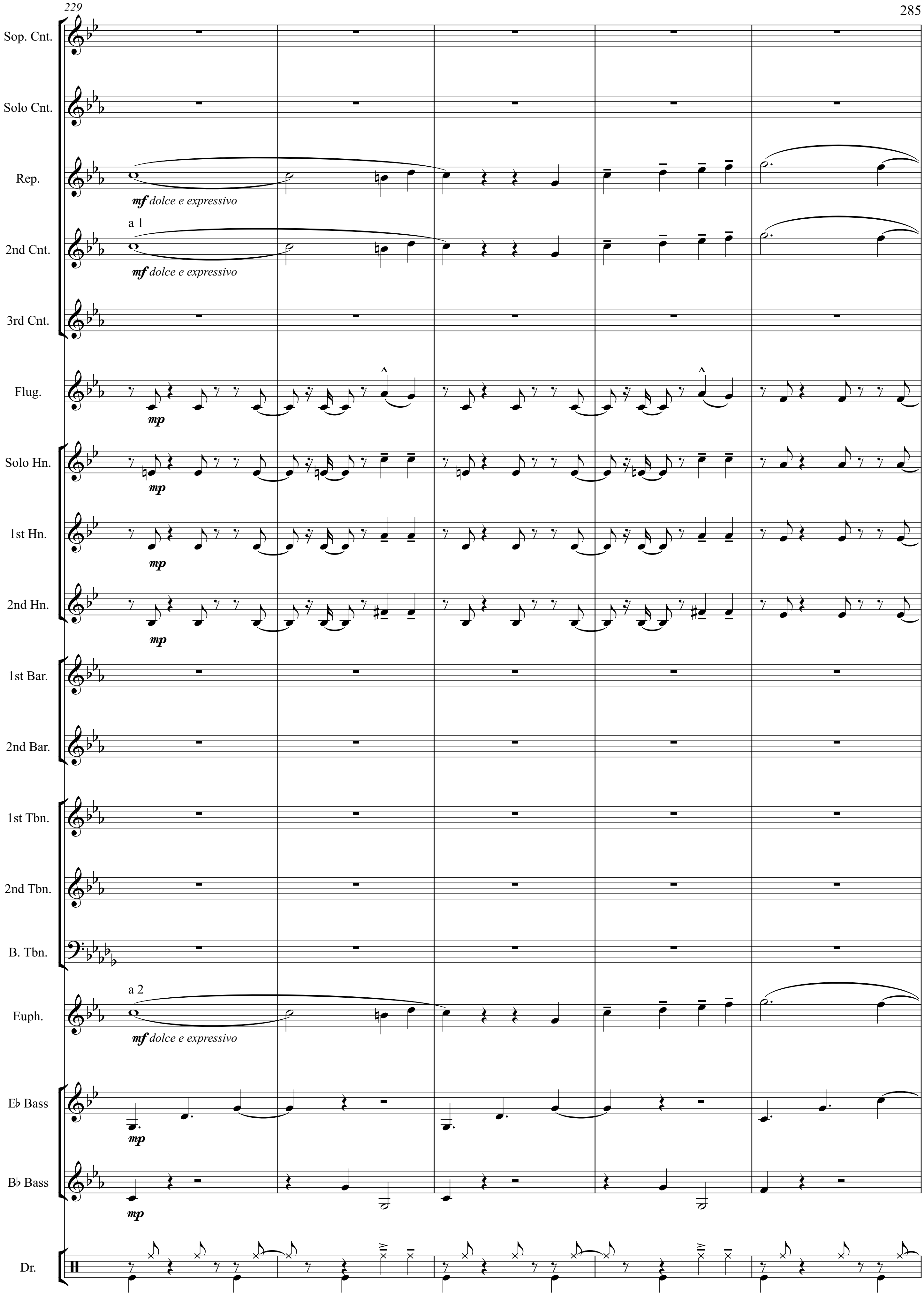

203
Sop. Cnt.
Solo Cnt.
Rep.
p
2nd Cnt.
p
3rd Cnt.
p
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
mp
E♭ Bass
p
B♭ Bass
p
Dr.

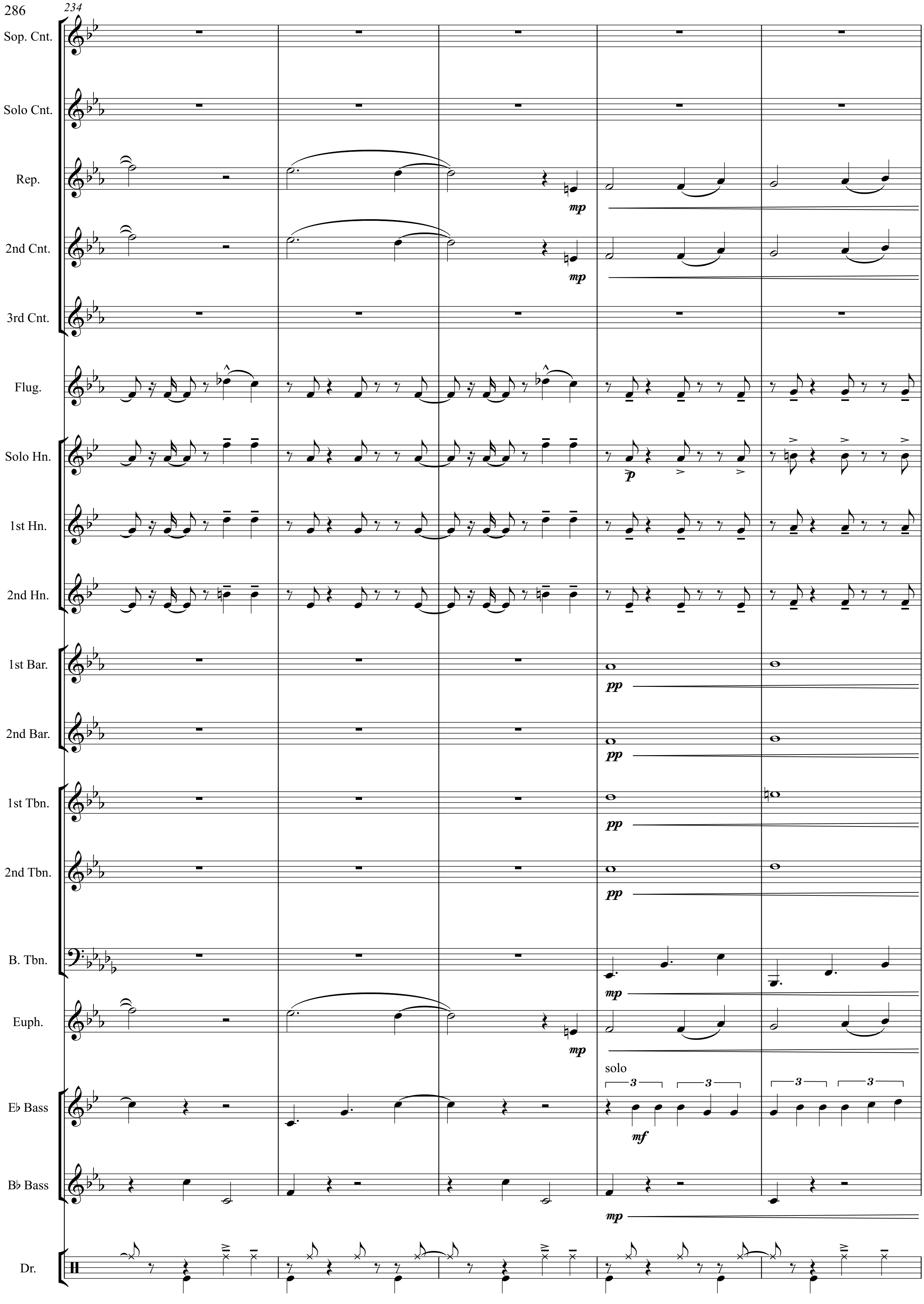

209
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
mf
p
p cantabile
f
solo
mf espress.

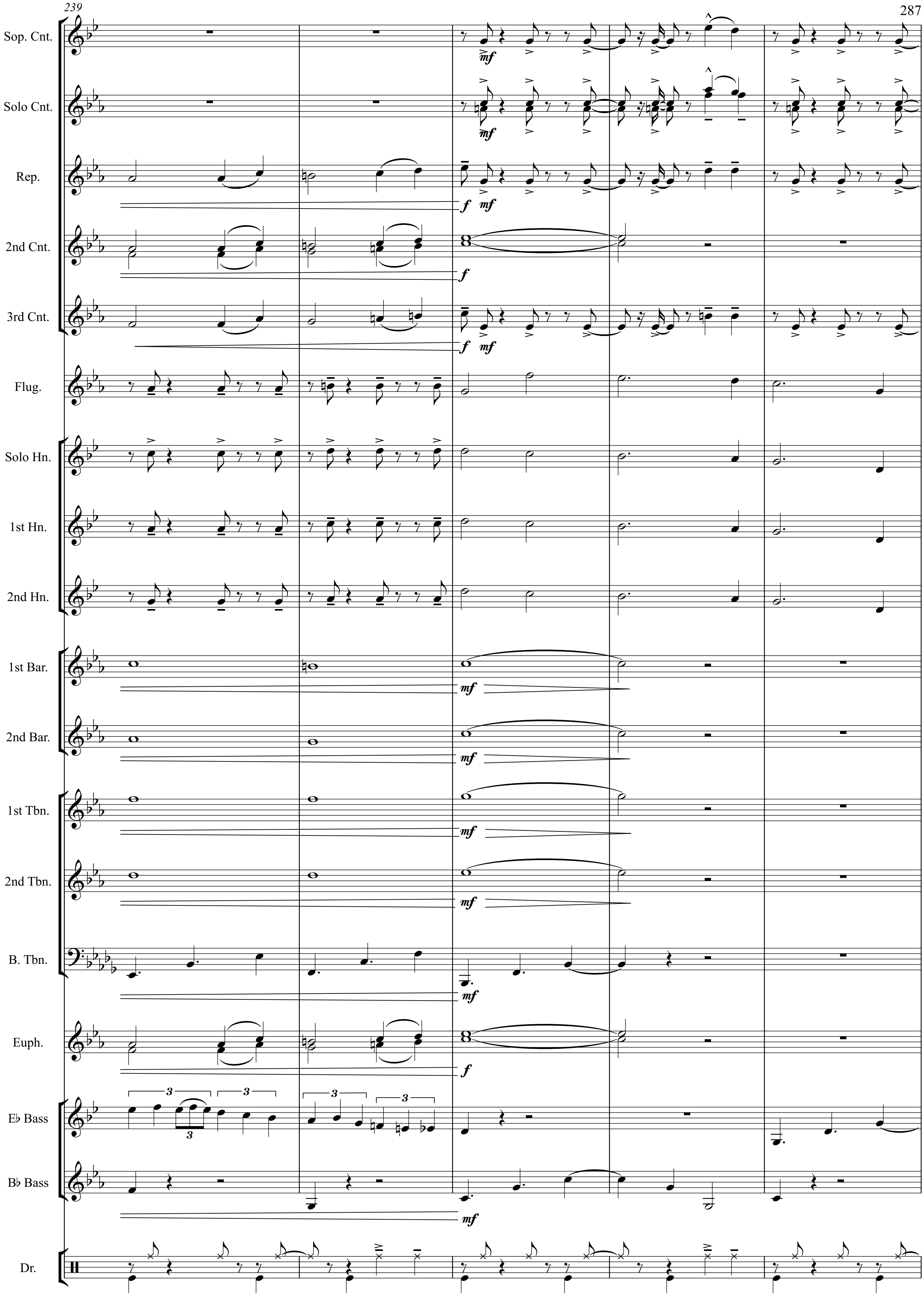

214
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
mp
mf
2nd Bar.
mp
mf
1st Tbn.
mp
2nd Tbn.
mp
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.

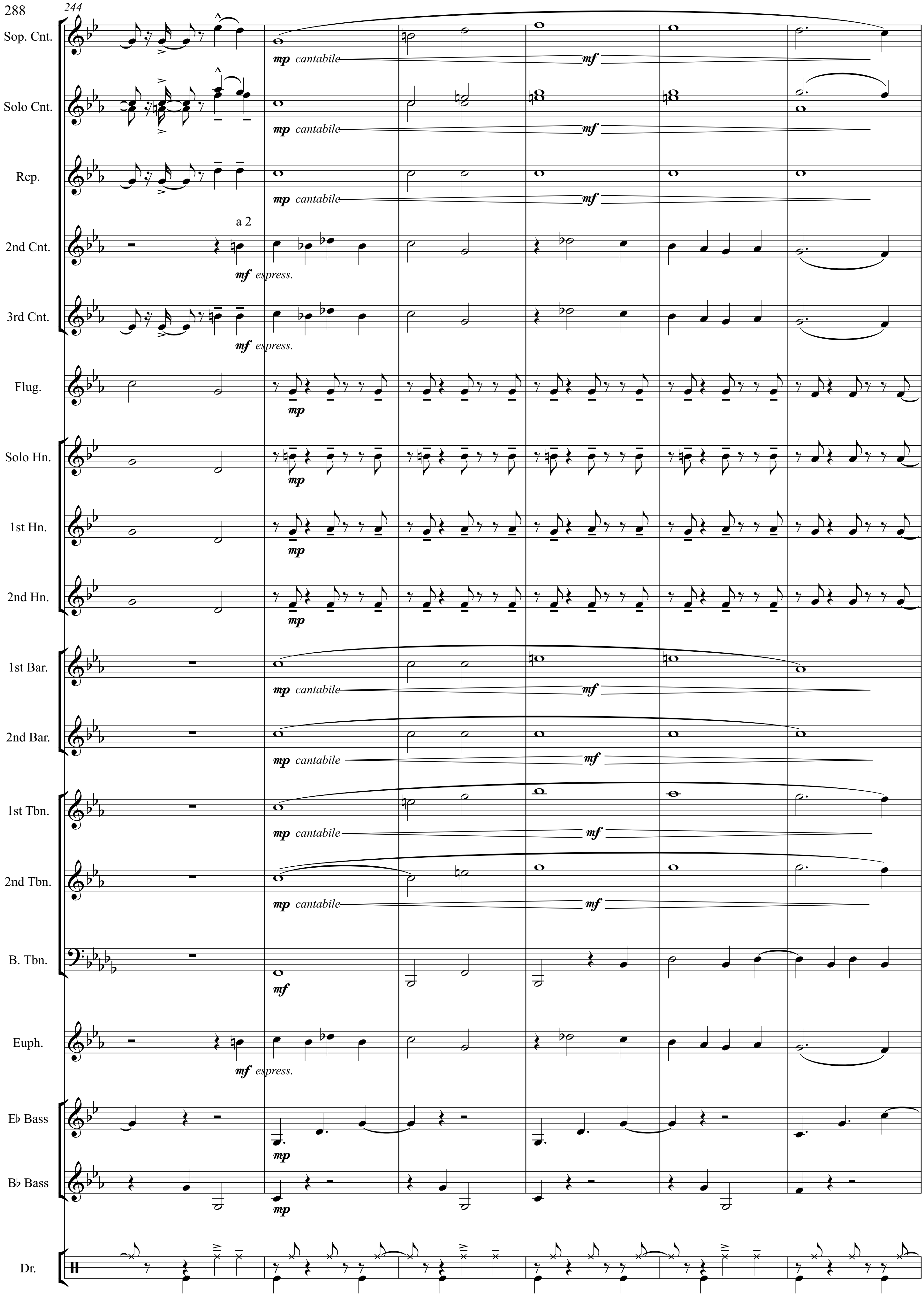

219
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
3
mf

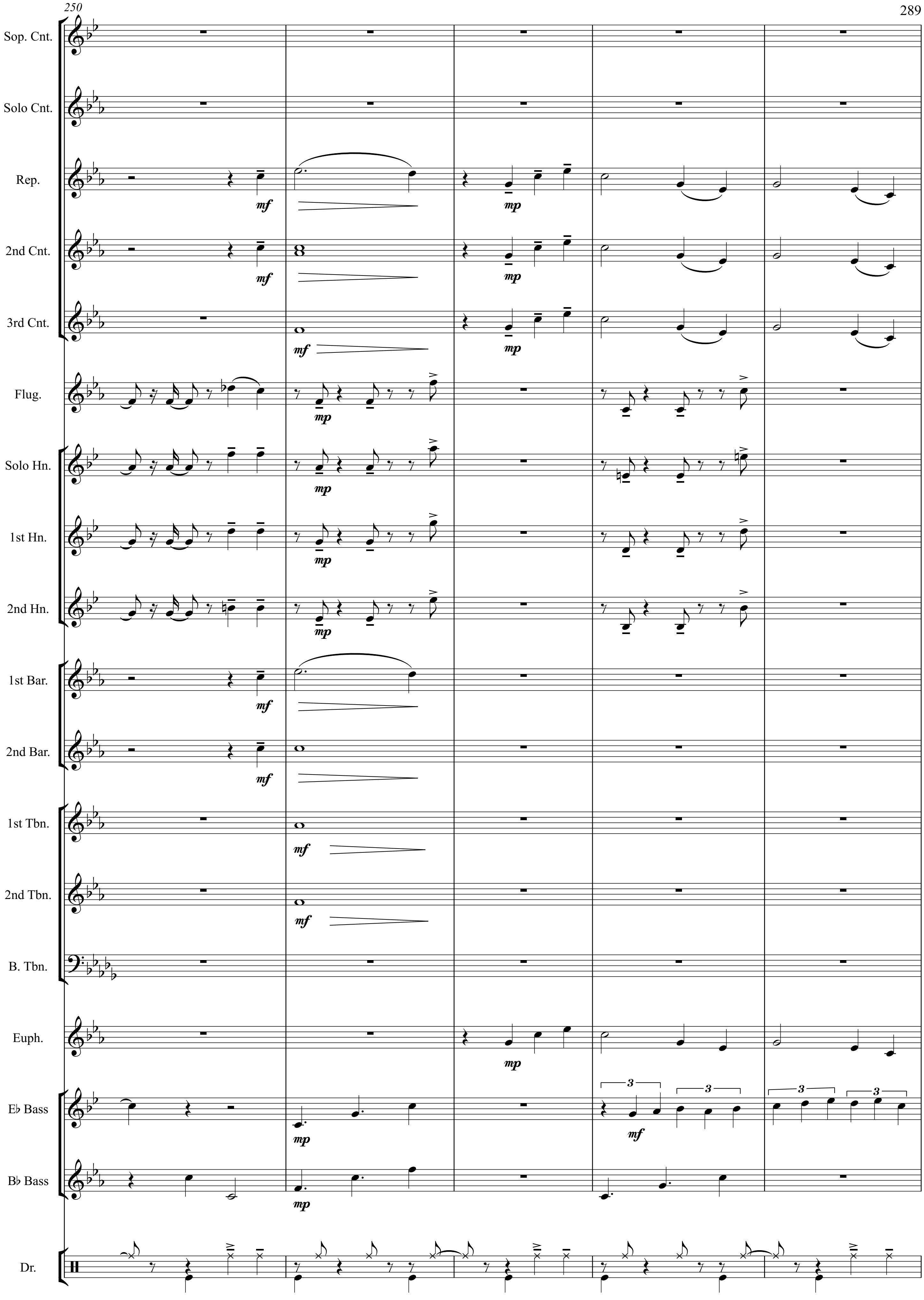

224
Sop. Cnt.
mf
Solo Cnt.
mf
Rep.
mf
2nd Cnt.
mf
3rd Cnt.
mf
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.

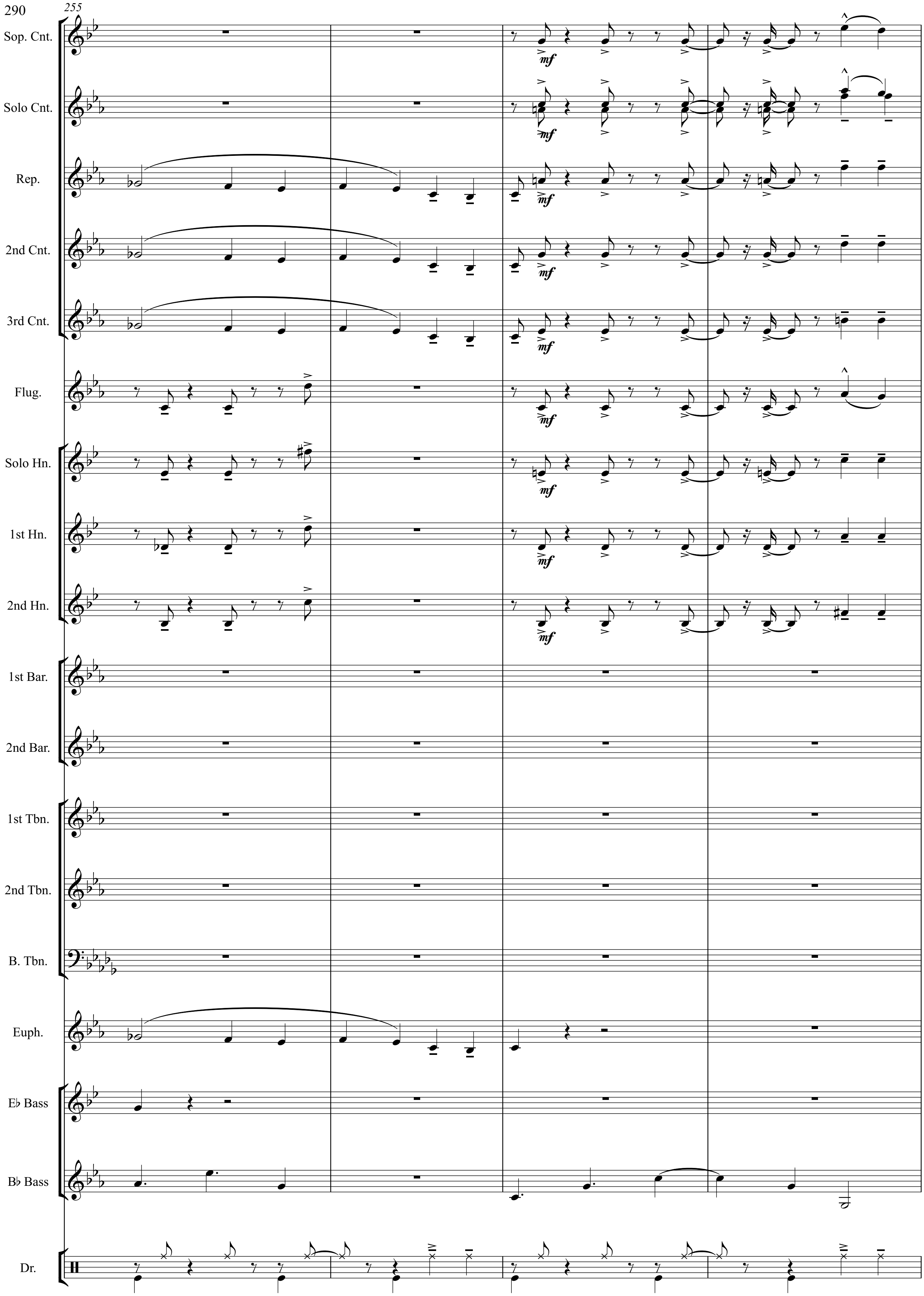

229
Sop. Cnt.
Solo Cnt.
Rep.
mf dolce e expressivo
2nd Cnt.
a 1
mf dolce e expressivo
3rd Cnt.
Flug.
mp
Solo Hn.
mp
1st Hn.
mp
2nd Hn.
mp
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
a 2
mf dolce e expressivo
E♭ Bass
mp
B♭ Bass
mp
Dr.

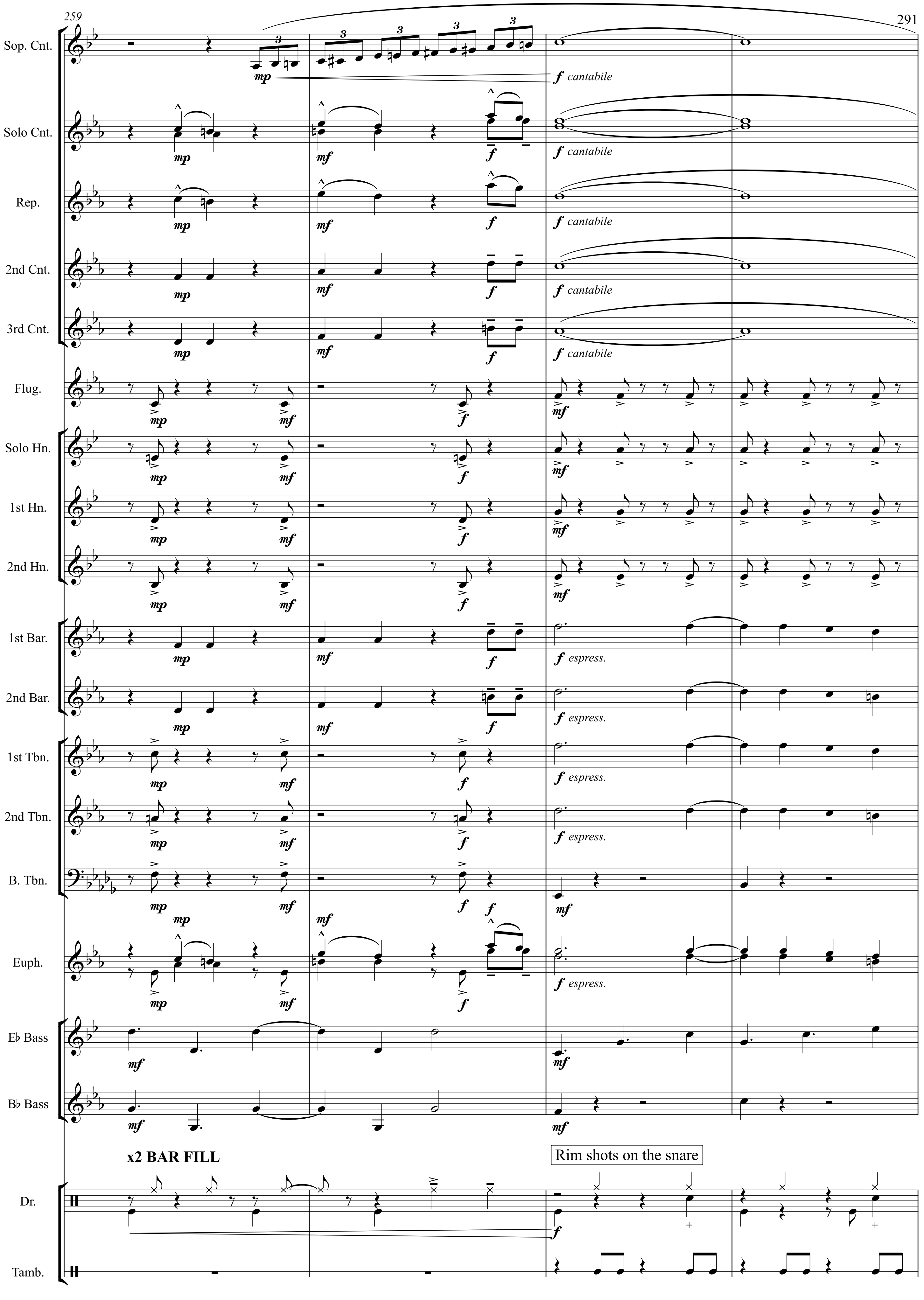

234
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
mp
p
pp
mf
solo
3

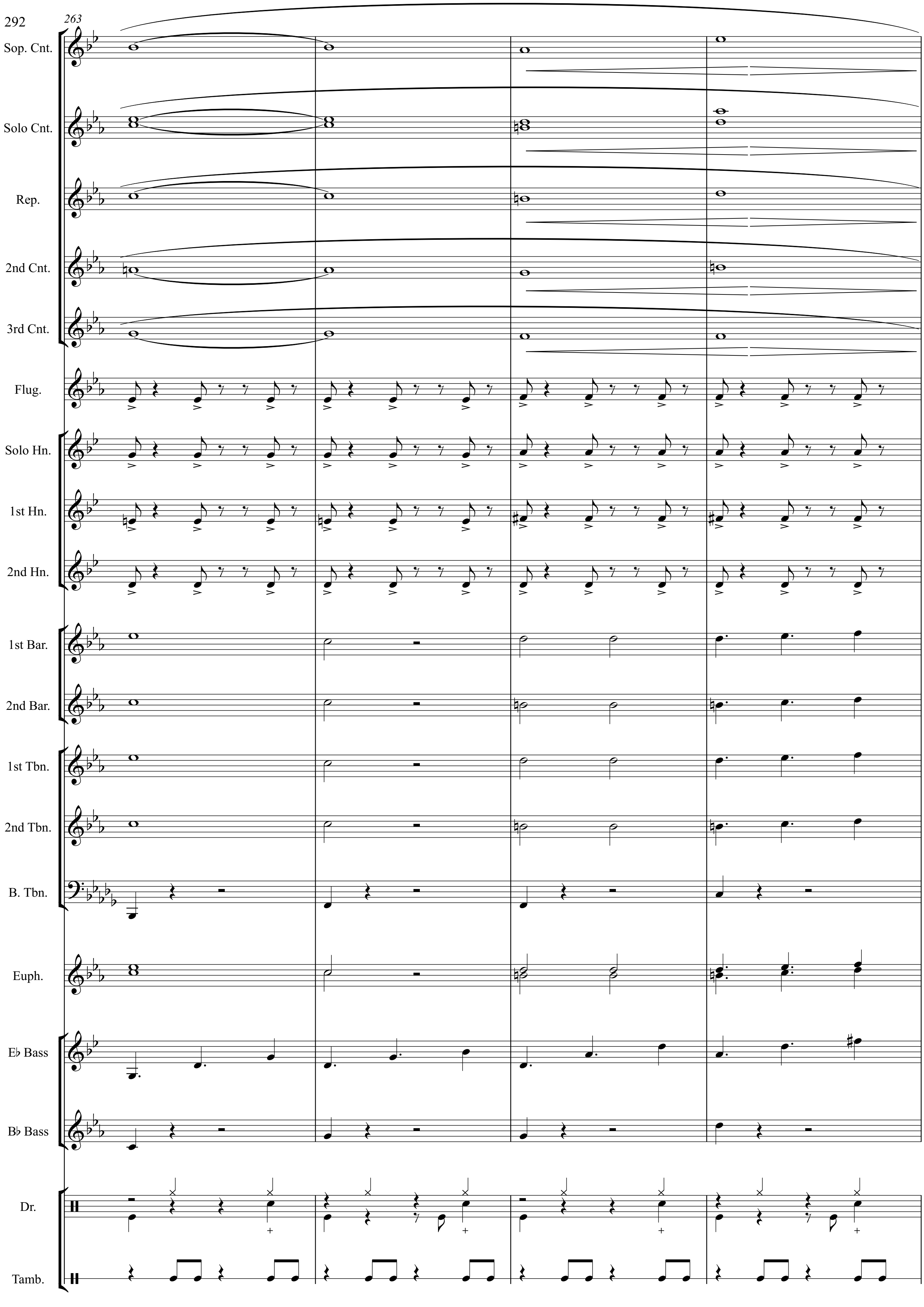

239
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
mf
f
3

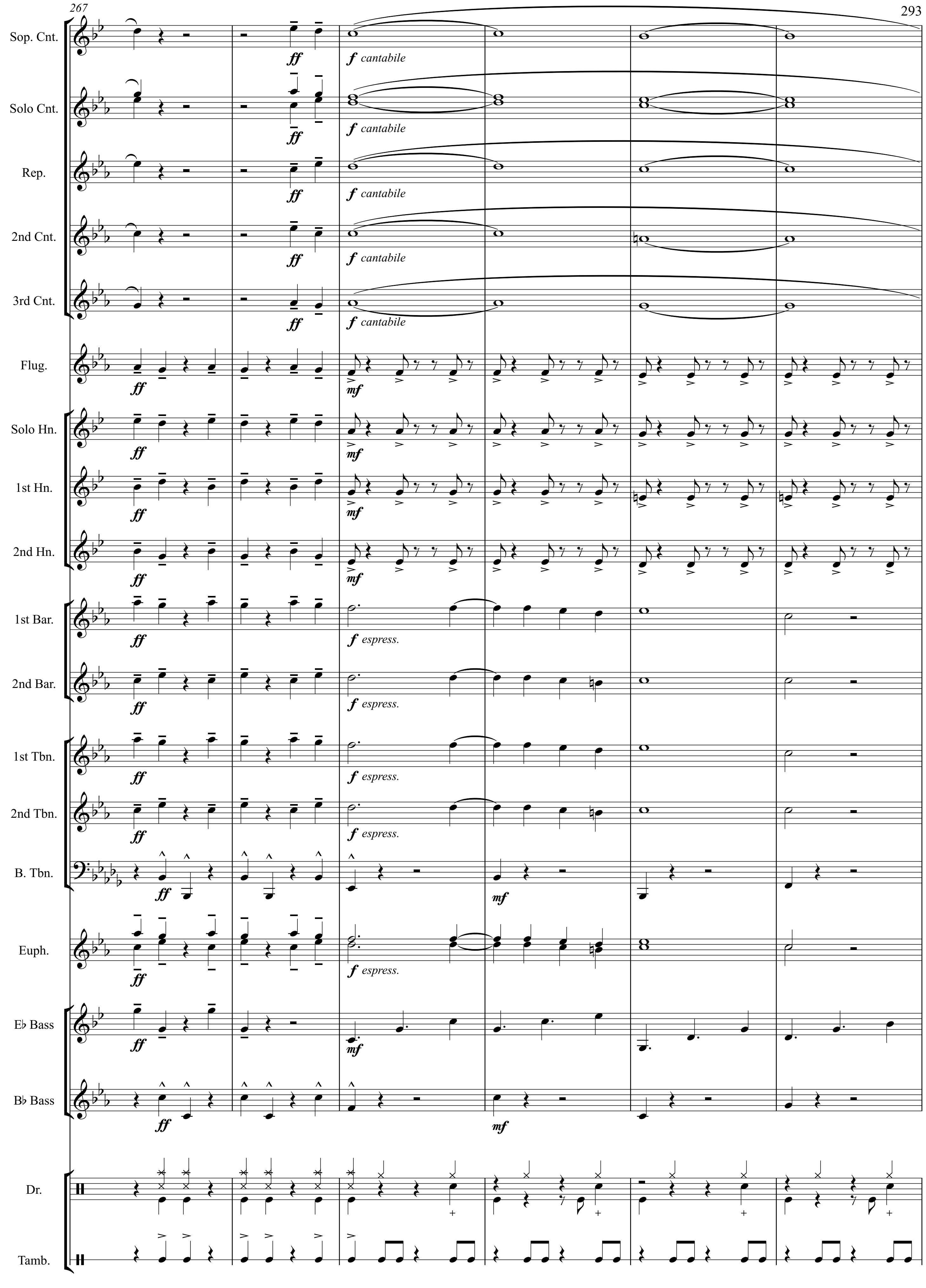

244
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
a 2
mp cantabile
mf
mf espress.
mp
mf

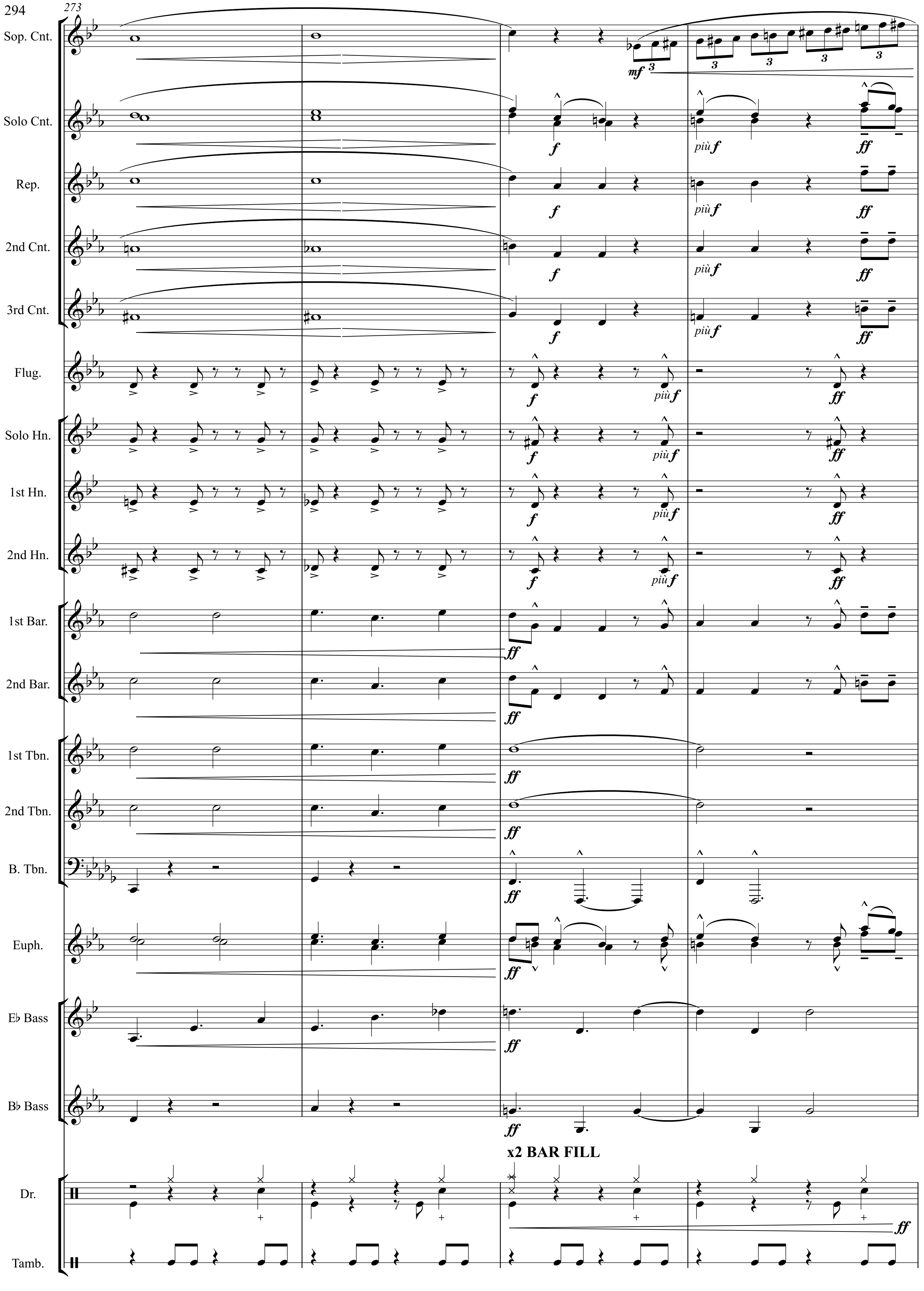

250
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
mf
mp
3

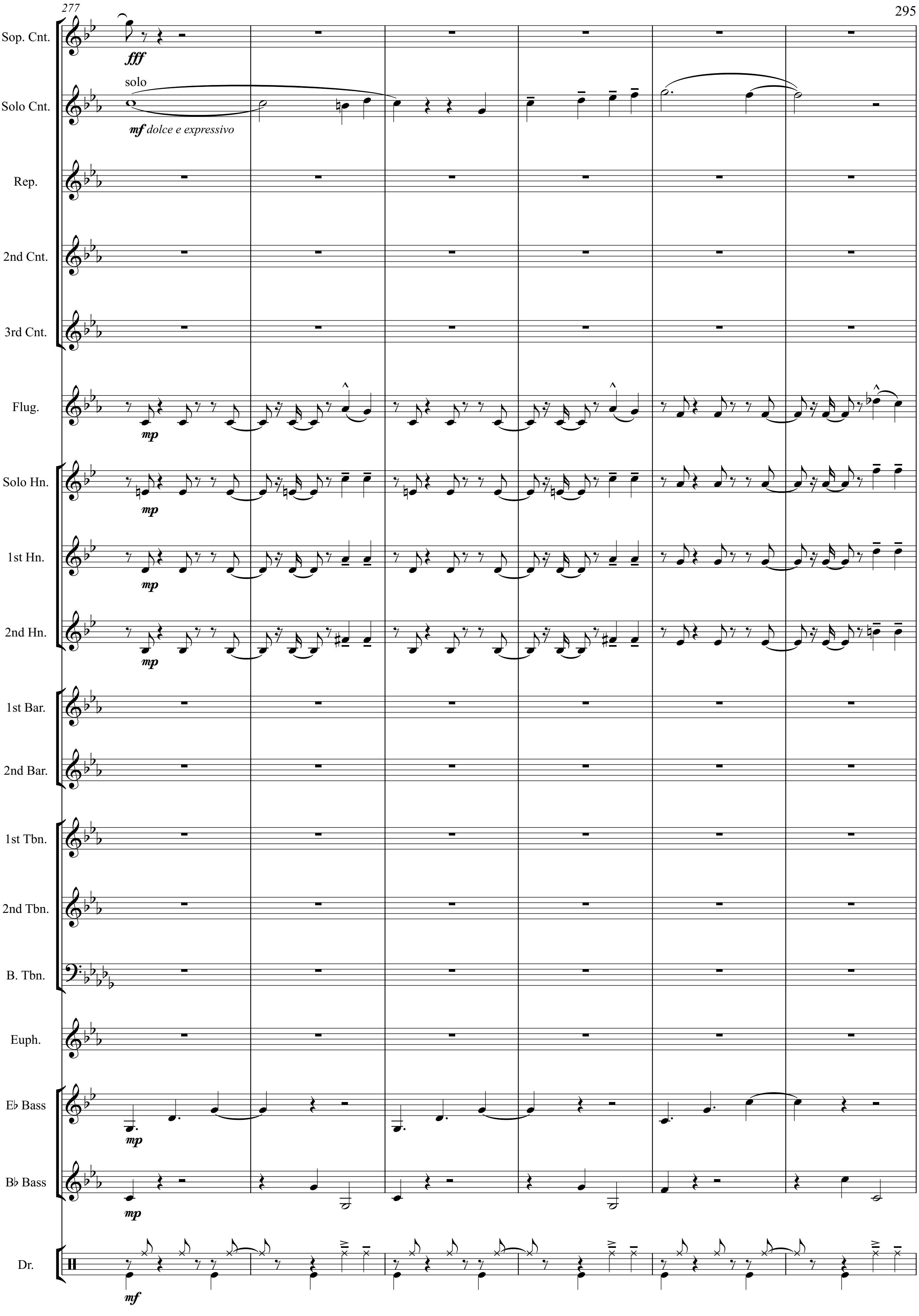

255
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
mf

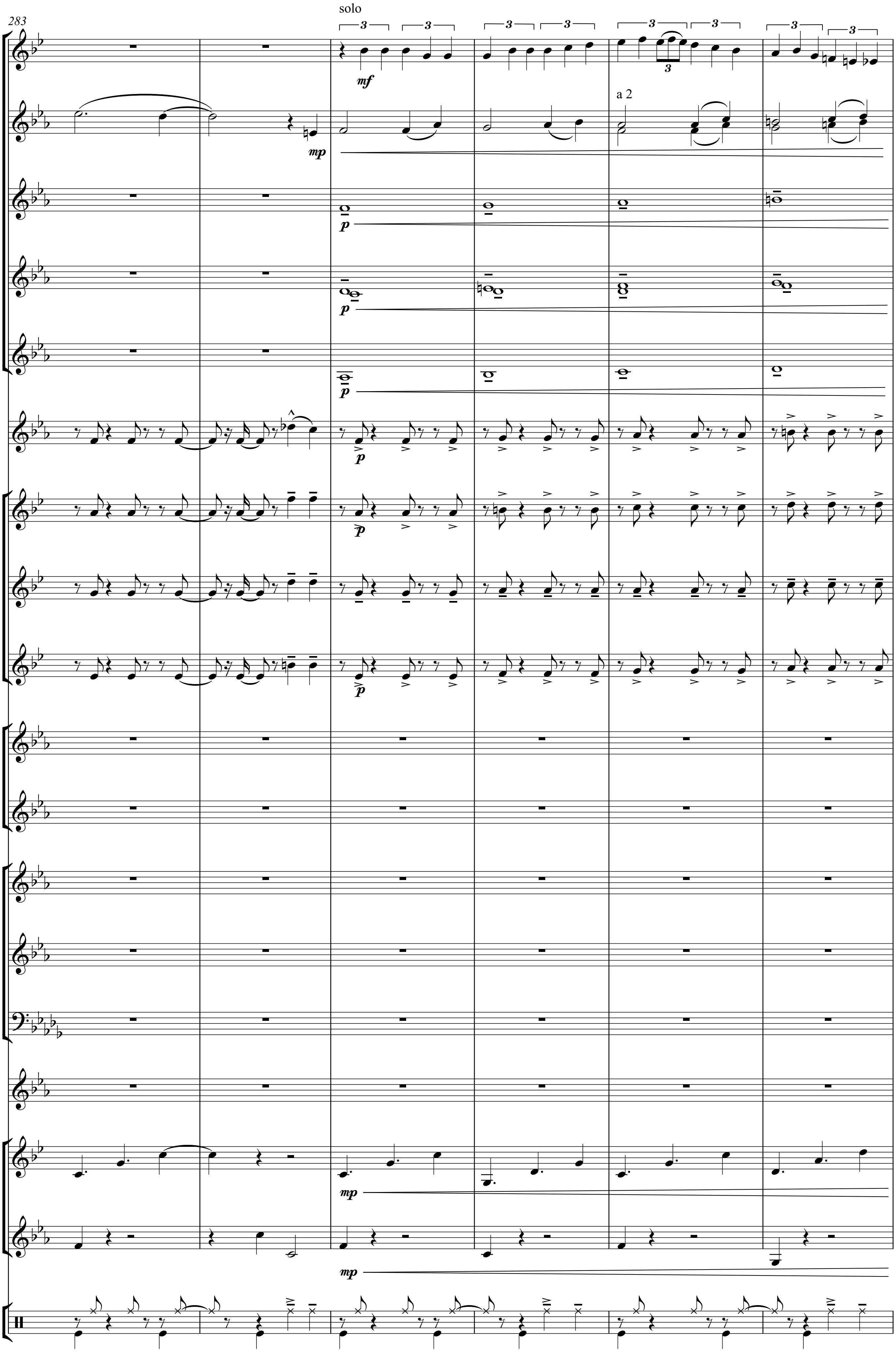

259
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
Tamb.
mp
mf
f
f cantabile
f espress.
x2 BAR FILL
Rim shots on the snare

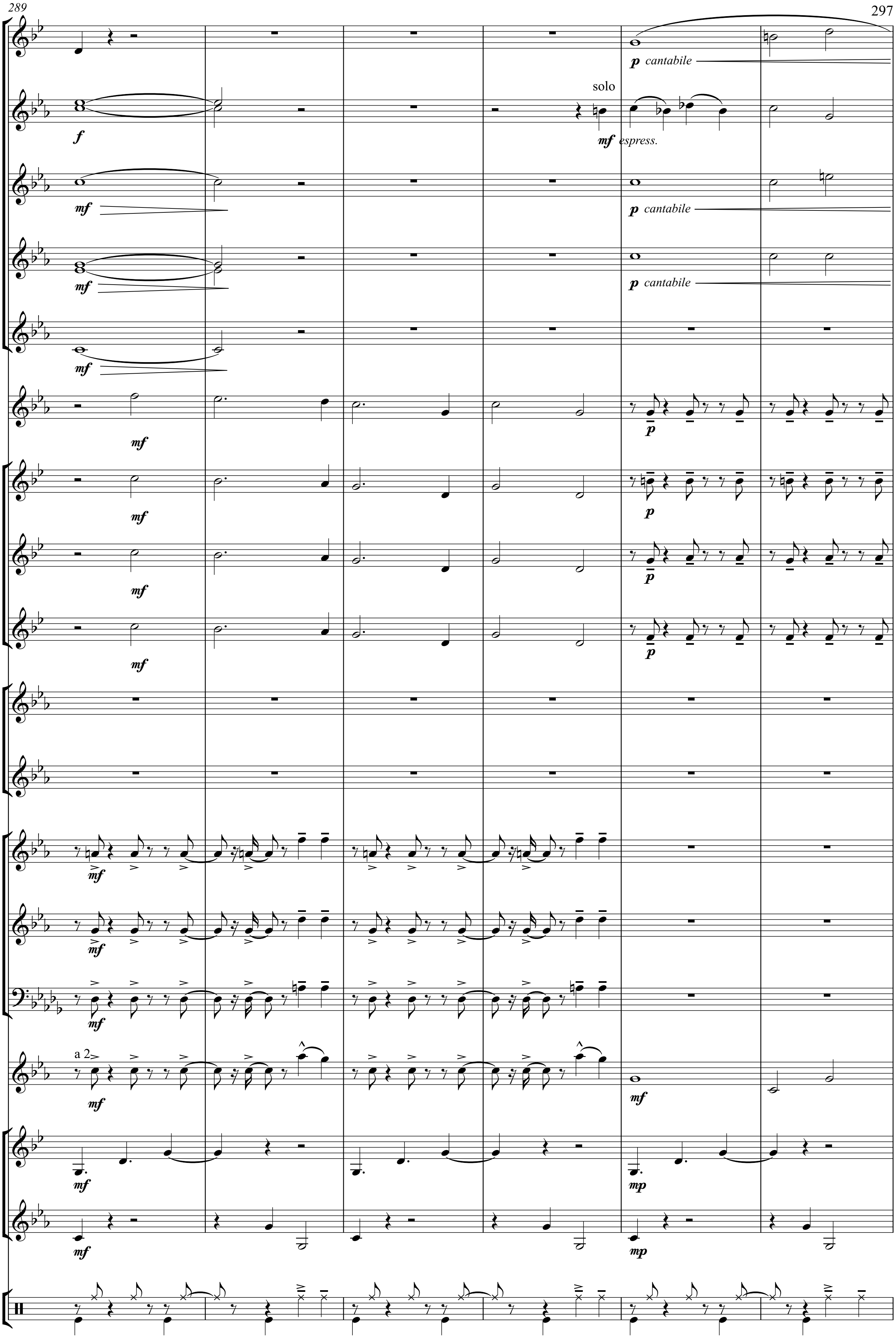

263
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
Tamb.

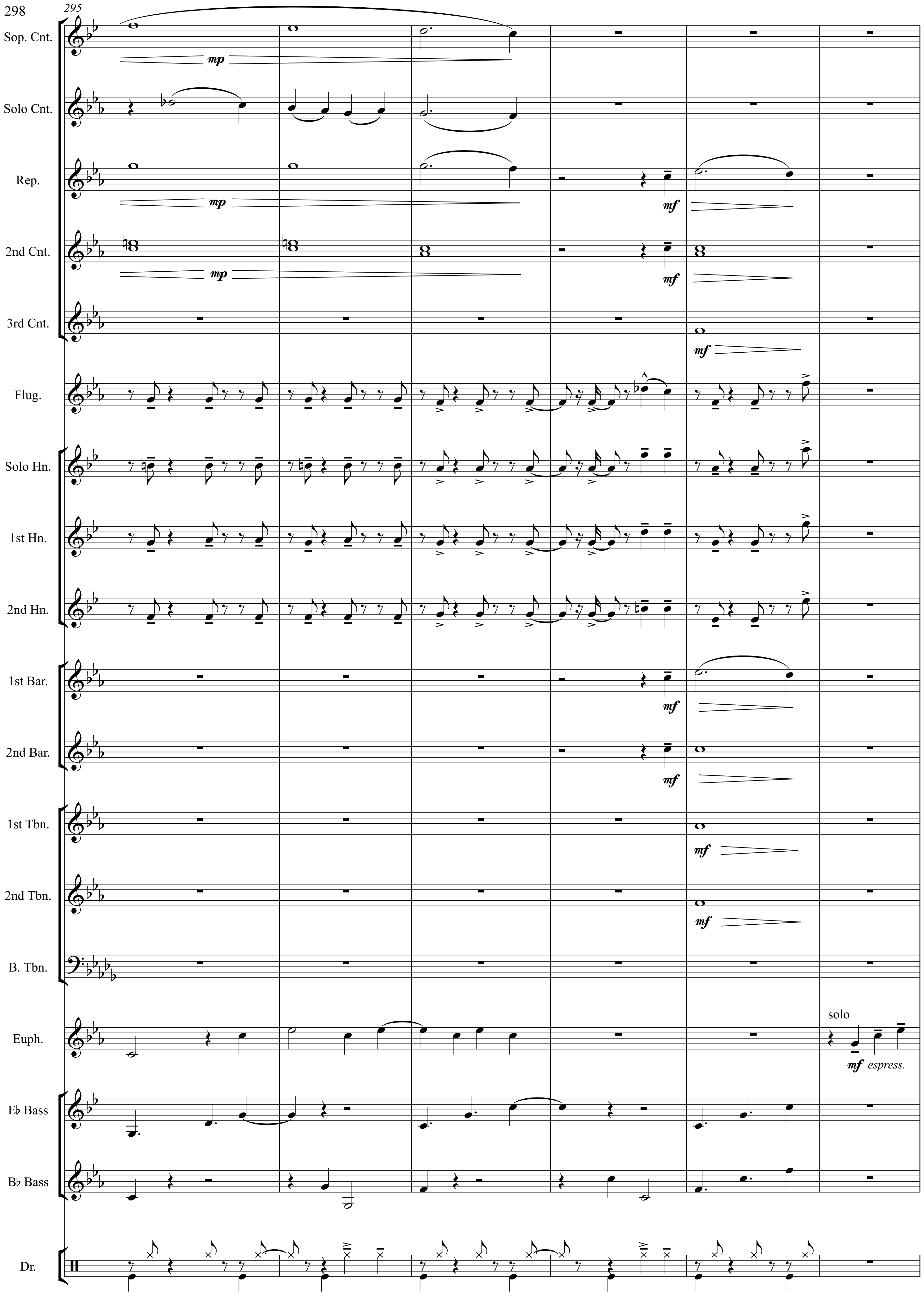

267
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
Tamb.
ff
f cantabile
mf
f espress.

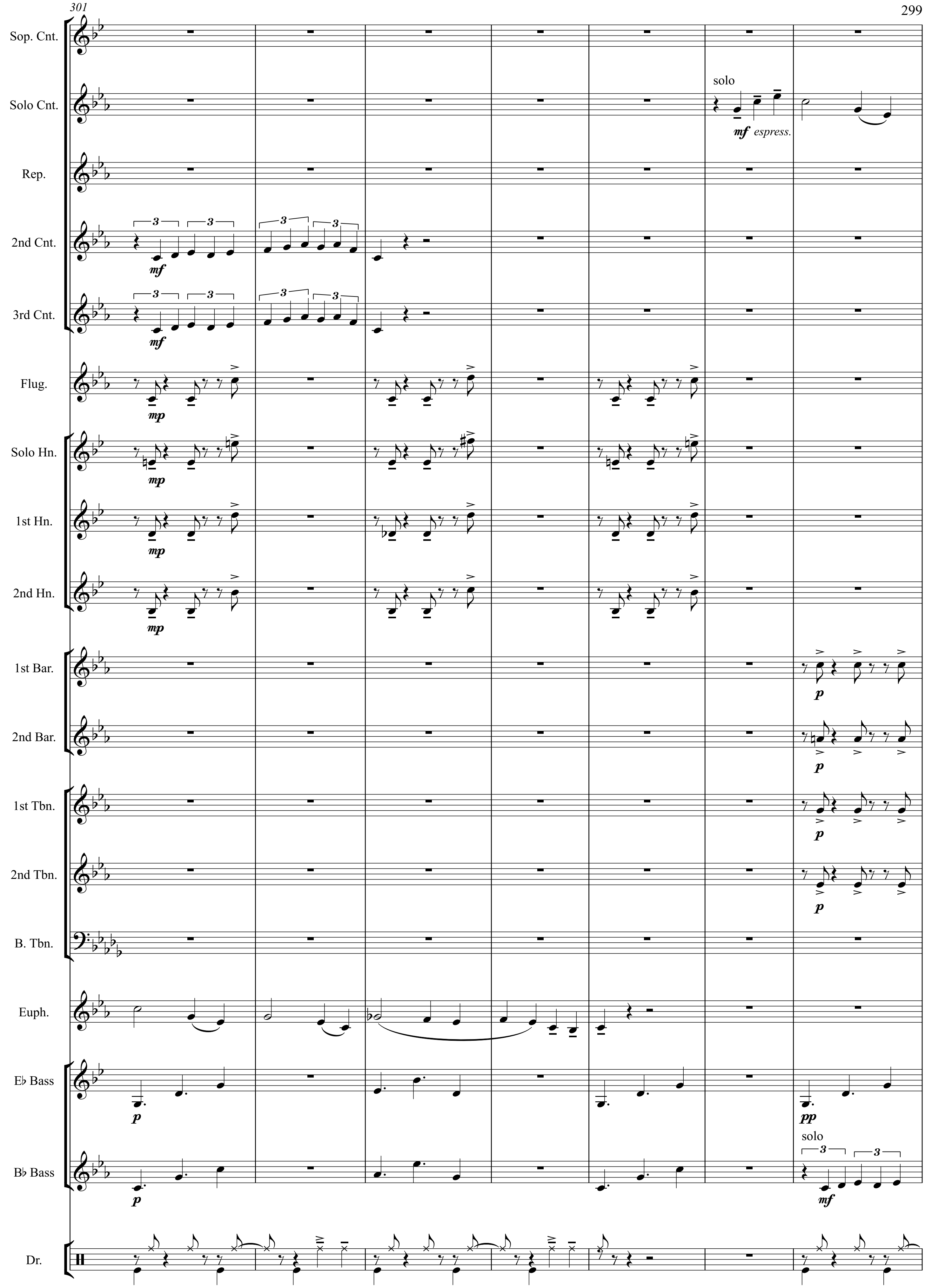

273
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
Tamb.
mf
f
più f
ff
x2 BAR FILL

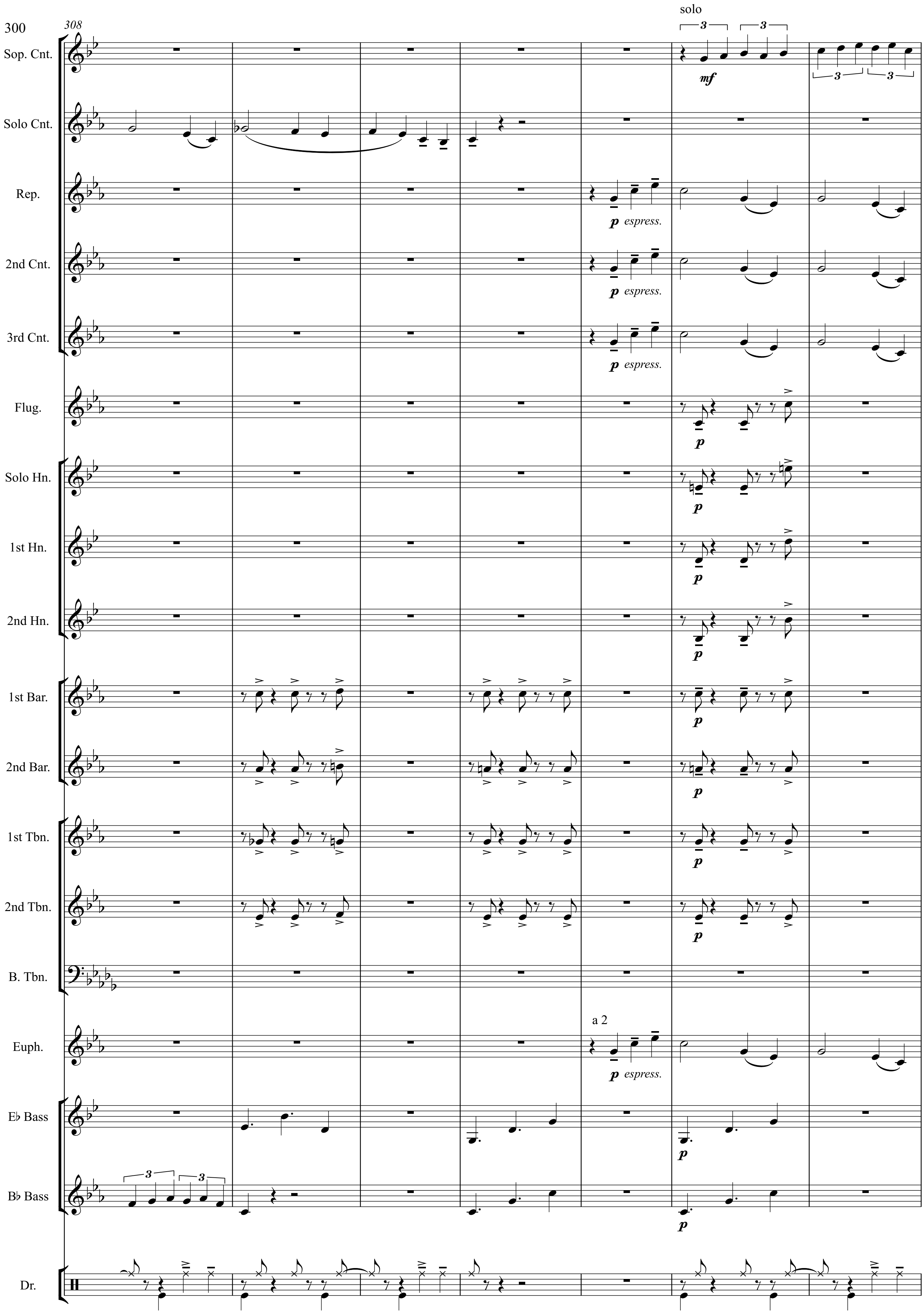

277
Sop. Cnt.
fff
solo
Solo Cnt.
mf dolce e expressivo
Rep.
2nd Cnt.
3rd Cnt.
Flug.
mp
Solo Hn.
mp
1st Hn.
mp
2nd Hn.
mp
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
mp
B♭ Bass
mp
Dr.
mf

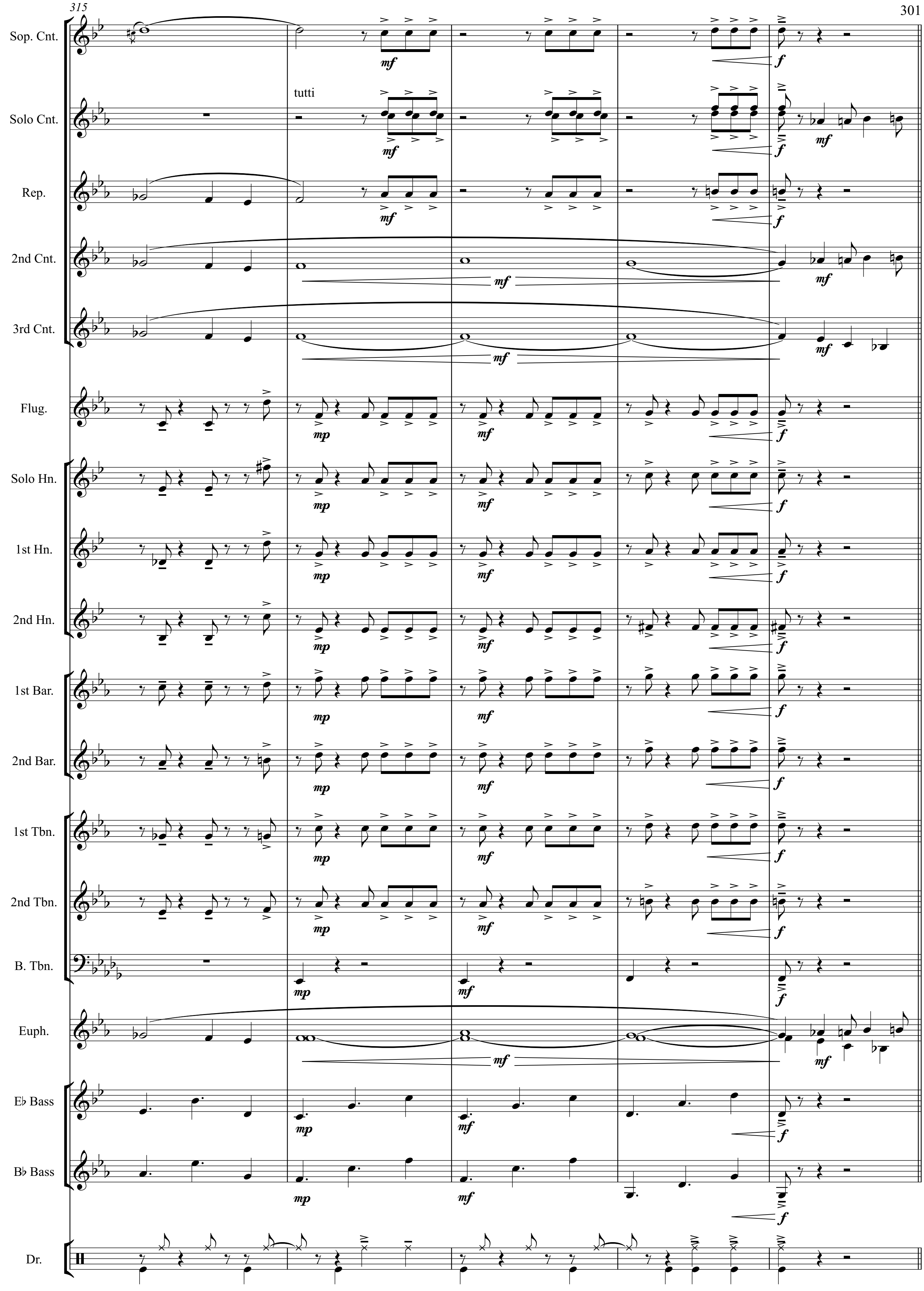

283
solo
a 2
mf
mp
p
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.

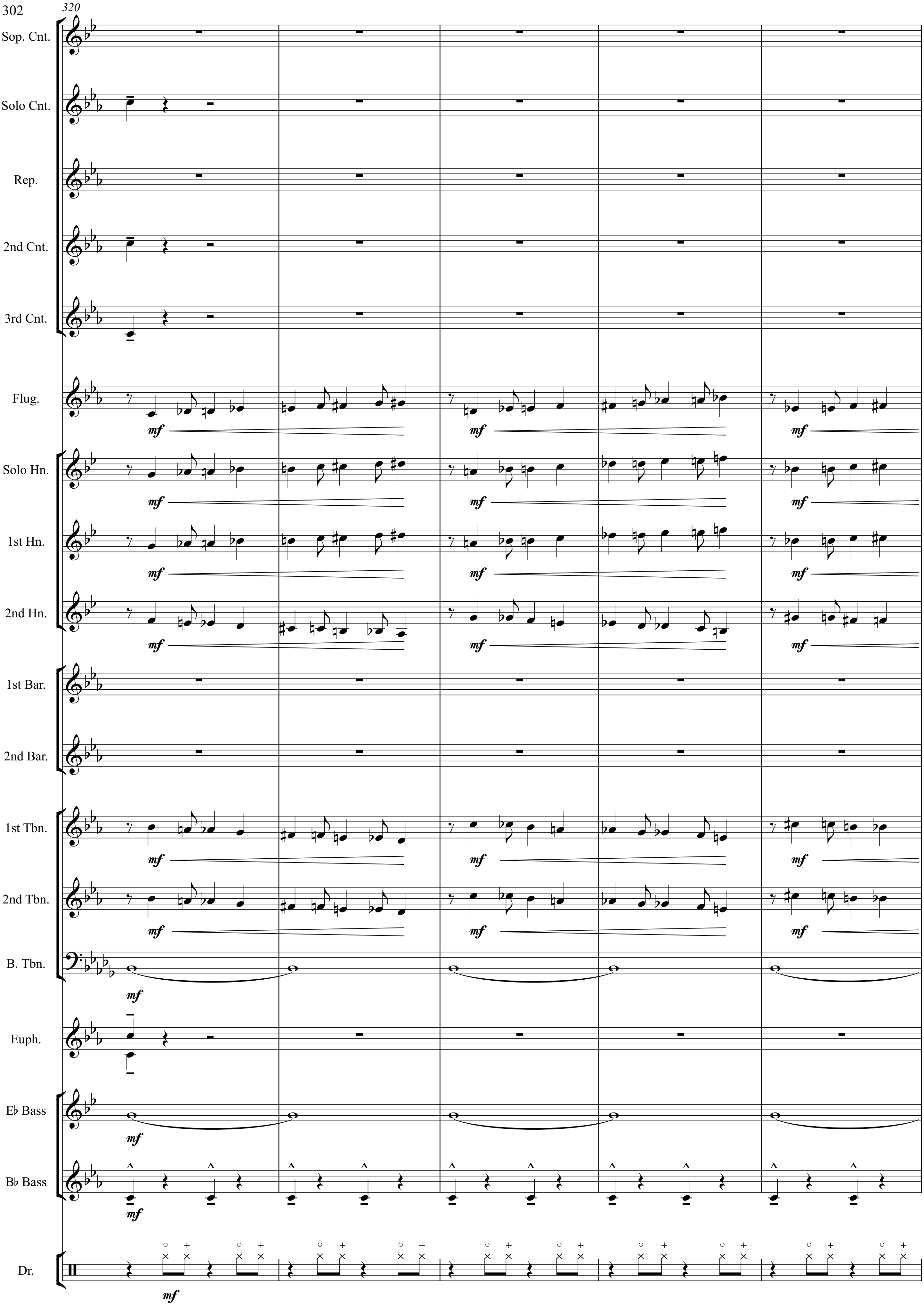

289
Sop. Cnt.
p cantabile
Solo Cnt.
f
solo
mf espress.
Rep.
mf
p cantabile
2nd Cnt.
mf
p cantabile
3rd Cnt.
mf
Flug.
mf
p
Solo Hn.
mf
p
1st Hn.
mf
p
2nd Hn.
mf
p
1st Bar.
2nd Bar.
1st Tbn.
mf
2nd Tbn.
mf
B. Tbn.
mf
Euph.
a 2
mf
mf
E♭ Bass
mf
mp
B♭ Bass
mf
mp
Dr.

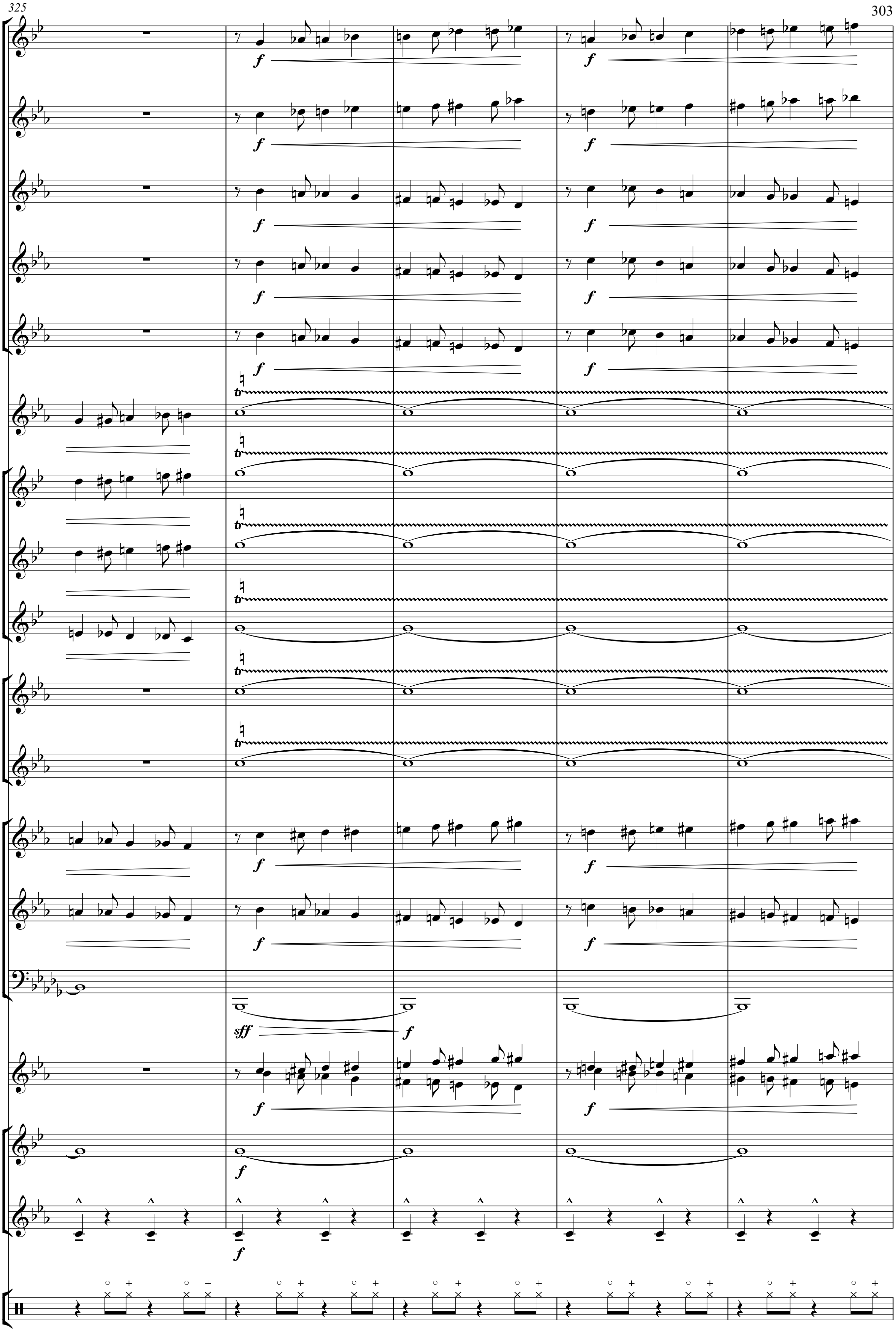

295
Sop. Cnt.
mp
Solo Cnt.
Rep.
mp
mf
2nd Cnt.
mp
mf
3rd Cnt.
mf
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
mf
2nd Bar.
mf
1st Tbn.
mf
2nd Tbn.
mf
B. Tbn.
Euph.
solo
mf espress.
E♭ Bass
B♭ Bass
Dr.

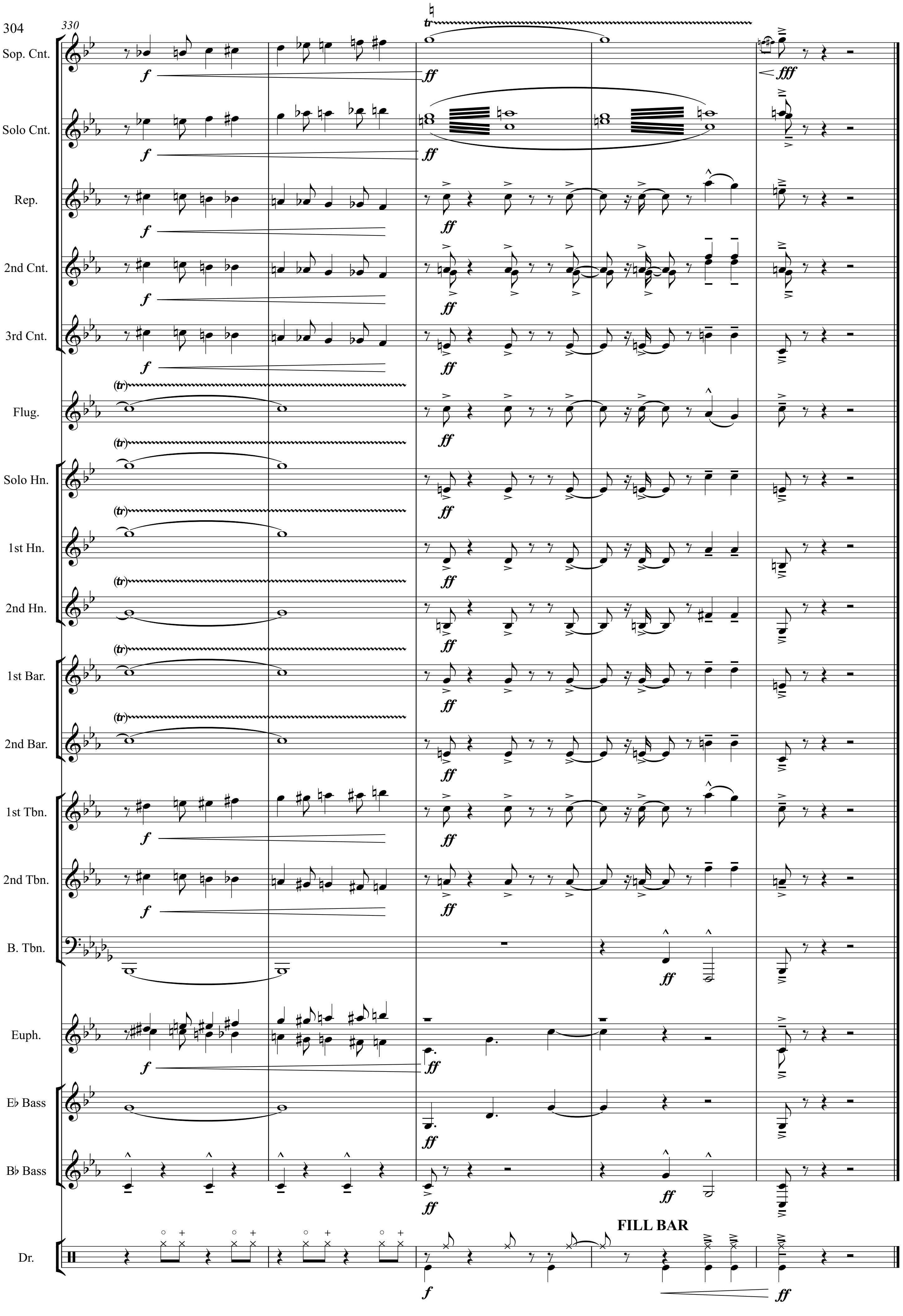

301
Sop. Cnt.
Solo Cnt.
solo
mf espress.
Rep.
2nd Cnt.
3
mf
3rd Cnt.
Flug.
mp
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
p
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
pp
B♭ Bass
solo
Dr.


308
solo
3
3
3
3
mf
Sop. Cnt.
Solo Cnt.
Rep.
p espress.
2nd Cnt.
p espress.
3rd Cnt.
p espress.
Flug.
p
Solo Hn.
p
1st Hn.
p
2nd Hn.
p
1st Bar.
p
2nd Bar.
p
1st Tbn.
p
2nd Tbn.
p
B. Tbn.
a 2
Euph.
p espress.
E♭ Bass
p
B♭ Bass
3
3
p
Dr.


315
Sop. Cnt.
Solo Cnt.
tutti
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
mp
mf
f


320
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
mf


325
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
f
sff
tr


330
Sop. Cnt.
Solo Cnt.
Rep.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
tr
(tr)
f
ff
fff
FILL BAR

APPENDIX 11 – *Flying Free* Programme Note

Flying Free is a work that touches upon anxieties about the extinction of the natural world, and environmental change as a consequence of human interference – in this case the coalmining industry, which acts as an allegorical representation of the exploitation of nature by human beings more generally.

It consists of a series of five musical pictures that will eventually form a part of an operatic adaptation of *A Kestrel for a Knave* by Barry Hines. Perhaps the best way to think of these musical pictures, which evoke the atmosphere of various elements and scenes from the opera, is as a dream sequence experienced by the young protagonist, Billy. As Billy lies asleep, the contrasting imagery of the natural world (which he loves) and then the world of the coalmine (which horrifies him) are juxtaposed in his unconscious mind:

We begin in an open field, where Billy is flying the kestrel hawk that he has reared and trained. Rising and falling scales in the woodwinds, and cascading runs in the violins suggests the flight of the kestrel as it dives and swoops after the lure that Billy swings around himself, evading the path of the hawk. Some birdsong stimulates in Billy's mind the memory of the day when he ventured into a wood and found the kestrel's egg that he would nurture.

Suddenly we enter a wood. Sunlight is streaming in through the treetops which are brimming with life; birdcalls of many varieties can he heard all around: pheasants (bassoon flutter-tongues), wood-pigeons (hand-stopped horns), blackbirds and sparrows (solo and unison flutes), crows (oboes) and cuckoos (clarinets), and the continual *tic-tic-tic* of relaying tits and robins.

Billy begins to romp through the undergrowth, thrashing his way through the bracken and foliage. Birdsong continues to resonate around him as his little march gains momentum. However, he accidentally slips over in his excitement and a pair of crows 'laugh' at his clumsiness. He picks himself up, dragging himself out of the mud, and is soon back up to speed. His exuberance and joy at the natural beauty that surround him is expressed as his march through the wood gathers full pace and the birdcalls become indistinguishable from his own hiccupping laughter.

At the highpoint of his excitement, Billy suddenly comes out of the wood and is presented with a scene of uttermost devastation: black smoke rises from chimneystacks surrounded by piles of muck and slagheaps, strange stagnant pools of water besides sheds covered with corrugated iron; the dismal sight of the pithead, sooty, dirty and soiled by coke, belching out its poisonous fumes. Roundabout, the wood has been laid to waste with large areas cut down entirely. Little birdsong is left except a mournful blackbird, and a couple of carrion crows hopping about the felled forest.

Having taken in the full emotional horror of the scene, Billy hears on the horizon a group of coalminers walking slowly to work. They come and go quietly, marching to a very different beat than Billy's. As the miners head towards their labours down the mine, Billy contemplates the working life that, in all likelihood, awaits him. Finally, the plumes of smoke transfigure into shafts of light streaming in through his bedroom window, which suddenly awakes him up from his anxious slumbers.

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