Site-Specific Composition for Brass and Voice:

A practice-research enquiry into the creative methods deployed to respond to the challenges and opportunities of producing site-specific participatory music performances in Cornwall



Figure 1: Filming of The Mother's Bones at Dean Quarry with St Keverne Brass Band , 2016. Photo by Abigail Reynolds. Used with permission

Gareth Churcher

Student Number: 1406941

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Abstract

This research enquiry explores a range of appropriate creative methods to produce site-specific participatory music performances in Cornwall. Using a practice-research approach, research questions were identified, compositional and performance strategies were tested, developed and implemented through five pieces. The research question identified is as follows:- What are the creative methods (compositional, rehearsal, direction and performance) deployed to address the challenges and opportunities of producing site-specific community-focused music performances in Cornwall?

From planning to performance, each piece as part of the overall enquiry raised and identified a set of challenges, issues and opportunities throughout the various stages of the process within each piece. A practice-research (Nelson: 2013) methodology was used to offer appropriate solutions for each of the research pieces. Through reflective practice, each piece's outcomes relevant to the research question informed the next research piece. An iterative process was followed in each case so that creative methods could be evolved and adapted to offer solutions for the proceeding piece and in response to the overarching research question.

Throughout the research the brass band is used as the primary musical ensemble with added vocal elements. Many of the site-specific pieces required performances that involved working within large, often outdoor physical spaces. It was therefore an informed choice to work with instruments that were resilient to weather, portable and acoustically directional.

Each of the five pieces presented a public performance and produced multiple forms of documentation: musical scores, video, audio recordings and were accompanied by complementary writing. The findings are summarised in response to the research question and appropriate site-specific compositional and performance solutions are offered.

It is intended that other artists exploring the field of site-specific participatory music performance can draw upon and use the insights offered by this thesis and project portfolio. It may be that creative practitioners in other artforms, such as visual arts, dance or site-specific sound installation, may find the outcomes useful. It could allow them to develop strategies relevant to their specific practice and thus permeate the insight into a wider field of arts practice.

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Portfolio Contents and Supporting Materials

All research projects and associated materials can be accessed via a master folder at:

https://falmouthac-my.sharepoint.com/:f:/g/personal/gc177390_falmouth_ac_uk/ElAskDAK5yxEpbGkTElnF4sB1THQV760e2qkz0fJetyC5w?e=43jUgV

When reading the sections on the respective research pieces (Chapter 3) it is recommended to have the relevant materials such as scores, videos and photographs open in a web browser for ease of reference. Each research piece has a designated OneDrive folder with sub folders that have organised the materials in the same manner for each piece.

Piece 1: *We Beat the Bounds* – Inside and outside site-specific work with vocalists required to perform as two separate vocal groups but perform together at certain areas of the site.

Piece 2: *KEM* – Inside site-specific work for brass band and vocalists that draws on compositional structures of contemporary brass band composition transcribing and imitating sounds of the site for brass and percussion.

Piece 3: *Tremayne* Quay - Outside site-specific work performed on the Helford River using brass band, percussion and solo vocalist. Scored for three placed brass groups with vocalist in 'Ghost' - a canoe that hides the vocalist but moves through the audience who are in the middle of the river on a flotilla of vessels.

Piece 4: *Kresen Kernow* – Inside site-specific work to celebrate the opening of a new venue of the same name. Brass groups are situated across the site to guide audience to different areas. Composed for brass and vocalists using the latter to describe the history of the site through lyrics.

Piece 5: *Dawn Chorus* – Outside site-specific work performed on and inspired by the King Harry Ferry and the River Fal. Three trumpet ensembles are placed in the surrounding woodland on opposing sides of the riverbank with the brass band and choir on the King Harry Ferry. Audience members are situated on either riverbank, on the ferry and dispersed throughout the surrounding environment. Trumpet calls emulated birdsong, brass and percussion scored to recreate sounds of the ferry all of which coexist with the sounds of the natural environment.

1. Introduction

1.1 Overview, Definitions and Rationale

1.1.1 Overview

This enquiry explores how musical compositional approaches, and other creative methods can be implemented as a range of appropriate solutions for overcoming challenges and issues in site-specific participatory pieces. It examines the musical composition process, rehearsal and performance techniques and explores strategies that address the challenges and opportunities of site-specific working. Chapter 1 discusses the key concepts and rationale for working with geographic locations in Cornwall and the use primarily of brass instrumentation. It also outlines the research question, artistic goals and method. Chapter 2 presents a contextual and field review of theoretical and practical work as a background to the research question introduced in Chapter 1. Chapter 3 contains complementary writing and discusses the challenges, issues and opportunities of each piece, how strategies are devised and deployed regarding the creative methods and offers conclusions on each piece that then inform the next. Chapter 3 also contains reflections and other considerations that are relevant to site-specific participatory music performances. Chapter 4 draws conclusions and makes recommendations for further work with references and appendices found in Chapters 5 and 6 respectively.

1.1.2 Site-Specific Participatory Music Composition

The term site-specific music composition can cover a wide range of compositional approaches. There are compositions that respond to a commission to celebrate the opening of a new venue or event (Martinho and Labelle, 2011), those that react to and engage with the acoustic of a venue or site (Forsyth, 1985), those that encourage participants to explore a venue or site (Fitkin, 2022; Adachi, 2021) and there are compositions that reference sounds from the surrounding environment of the site or place (Reich, 1995). The term soundscape is used quite frequently to describe the latter and some compositional approaches combine this with other techniques such as visual environmental stimuli (MacMillan, 2014) to inform compositional structures. For this research enquiry the term

site-specific aligns to all the above but also includes community as an extension of the site (Adachi, 2011).

1.1.3 Brass Bands and Cornwall

Across much of the United Kingdom brass bands are or have been aligned with industry. In Cornwall, the pre and post war industry of mining and quarrying provided in kind support to brass band music-making and the workforce provided much of the membership of the ensemble. However, the brass band movement in Cornwall did not receive direct financial support as witnessed in other areas of the United Kingdom (Mansell, 2017). Cornwall has enjoyed a long-standing healthy model of brass band music making, as well as other music art forms such as male voice choirs. Recently these ensembles have started to witness a decline in engagement that can be in part attributed to the industrial decline of heavy industry in Cornwall. The Brass Band, due to its offer of equitable music education and the prominence in social events, is still widely considered a community ensemble (Mansell, 2017).

Cornwall has a unique geography with miles of coastline interrupted by tidal rivers and creeks that lead to cities, towns and small villages. Inland it has a history of heavy industry that has peppered the landscape with mining shafts, quarries and industrial buildings. This unique topography provides interesting opportunities for site-specific compositional pieces and performances that use an ensemble drawn from the very heart of many communities.

1.1.4 Inclusion, Differentiation and Participatory Music

Equality, Diversity and Inclusion (EDI) policy is paramount to successful organisations, workplaces and institutions. It is an area of understanding that has developed significantly over the last few decades and is constantly evolving as societies and communities diversify due to socio-economic advances (Kollen, Kakkuri-Knuuttila & Bendly, 2018). This research enquiry refers to inclusion and sometimes more specifically differentiation or differentiated learning (Monk, Mills et al, 2013) in the context of accessibility while not purporting to encompass the wider context of EDI. The approaches to the creative methods have been done so in close consultation with the musicians and performers (inclusivity) and one of the artistic goals, detailed further in section 1.2.3, is to present music and performance that the wider participatory group can engage with (accessibility). The term

participants encompass all that are involved and engaged with the site-specific musical performance and includes both performers and witnesses (audience).

Participatory music (Everitt, 1997; Turino, 2008; Best et al, 2022) for the purpose of this research enquiry is the process through composition, rehearsal and performance that encourages wider engagement. Co-creation, collaboration and devising with communities is a methodological approach taken in this research enquiry that reinforces participatory site-specific music performance. The brass band as a community ensemble offers social cohesion within its membership but then permeates this further through local communities. Certain pieces within the research enquiry remove conventional presentational approaches to performance. This requires logistical preparations that offer participatory music making that engage participants beyond the performing musicians offering a wider community engagement. The community represents the musicians involved in the piece, their role in the compositional process and performative element through an inclusive and differentiated approach (and the participatory element of the audience and non-musical participants. This is often referred to as 'musicking' (Small, 1998) throughout the research enquiry.

1.1.5 Previous Work and Personal Motivation



Figure 2: Brass in meadow for Troheaul Double Brass, 2014. *Image courtesy of Abigail Reynolds.*

Before presenting the aims and goals of this research, further context can be provided by a discussion of two elements of a Master's project (Churcher, 2016) that immediately preceded it. These two pieces are presented in the appendices 7.2 and 7.3: "*Double Brass*", 2014 and "*The Mother's Bones*", 2016. Both works comprised musical composition and performance for events at two specific sites, Kestle Barton and Dean Quarry respectively

Double Brass explored portability of brass instruments as the event required brass musicians to move through an art gallery, into a wildflower meadow and through other areas of the site. The through composed music of four sections also had moments where the musicians performed in a static position. Although some elements of the composition and performance worked well it fell short when considering the large physical space that the ensembles would inhabit. The music composed was performed by two brass ensembles processing around a wildflower meadow as one part of the overall work. It was this element where the music failed to adopt a method that would address the displaced nature of the two groups.

The Mother's Bones was a first experimentation of site-specific composition and performance that inspired much more interest in this field of enquiry. As a collaborative project it required a musical composition that responded and reacted to the site, Dean Quarry, that also referenced the return of a brass band to its point of origin. The music informed the film "The Mother's Bones" (Reynolds[1], 2016) which was presented at local and national film festivals. The project and performance lacked an in-person community engagement and although the composition reacted to the space it failed to fully address the challenges and opportunities that the site offered.

In addition to brass bands being an appropriate ensemble to facilitate the research pieces, as detailed in section 1.3.2, the brass band movements inherent value in music education must not be underestimated. The brass band historically and to the present day, offers an equitable music education both through non-formal and formal routes. Non-formal in community settings, formal as part of higher education Brass Band study degree courses. There has been much research into the benefits of music education broadly. The Power of Music (Hallam, 2015) offers a review of the empirical evidence relating to the effects of active engagement with music on the intellectual, social and personal development of children and young people. Hallam provides a research synthesis on the impact of actively making music and has undertaken significant exploration into the benefits of

[1] https://abigailreynolds.com/ Reynolds uses montage techniques of layering and folding to destabilise singular ideas of cultural and political ecologies. She often works in dialogue with disciplines and places outside the art world; for example geologists, librarians, a silver band.

music making on many levels. These benefits are relevant to individuals making music independently but importantly through the engagement in ensemble music making.

Artistically the research pieces are intended to be accessible (1.2.3: Artistic Goals). However, innovative compositional approaches and performance strategies that are driven by the research enquiry will also offer one possible solution to wider participation and engagement with the brass band movement.

1.2 Aims and Objectives

1.2.1 Aim

The aim of this research enquiry is to answer the following question:

What are the creative methods (compositional, rehearsal, direction and performance) deployed to address the challenges and opportunities of producing site-specific community-focused music performances in Cornwall?

1.2.2 Objectives

- To complete a contextual review that brings supporting arguments and contingent case studies relevant to the research enquiry and proposed outcome in the following areas:
    - Site-specific composition and performance
    - Brass bands
- To produce a portfolio of compositions and accompanying documentation (to include musical scores, complementary writing, audio and video files) that demonstrate the creative methods used to address challenges, issues and opportunities in site-specific music projects
- To present the pieces in public performance
- To demonstrate the development of these creative methods from one practice-based research piece to the next

1.2.3 Artistic Goals

The music composed aimed to be not too dissimilar to music of the contemporary brass band genre (Graham, 1989 and Harper, 2010). For the pieces to engage with the musicians and the wider community the music aims to be accessible. It is intended to be mostly diatonic with some works following a structure that is close to the format of a brass band test piece, works that are used in competition scenarios. There are choral elements to the music and in response to the challenges and opportunities of the site and there are some works that are vocal scores only.

Certain sections of the music composed for the research pieces are also able to be performed as site-adaptive (Sloan and Turner, 2024). For example, where sections of the overall music composition follow the brass band test piece format, this part of the composition could be used in that context, for a competition performance. There are other sections of the compositions that may be appropriate to programme as part of a brass band concert but there will be elements of the overall site-specific composition that will not be achievable. Depending on the venue, musical and performative elements of the works will be lost. Potentially with the reduction of physical space antiphonal effects will be restricted, or not achievable and non-conventional direction techniques not required. However, there is still the opportunity for the music to engage with audiences away from the site. This is intentional so that when research is undertaken by musicians who perform fragments of the research pieces at a different location or performance venue, the origins of the music and its wider research context can be explored and understood.

1.3 Method

1.3.1 Practice-Research Methodology

This research enquiry is an example of practice-research. Drawing on ideas from existing practice and theory, the creation of a portfolio of site-specific music compositions, performances, complementary writing and associated documentation is central to the research process with insights derived through reflections on working with the site through creative methods as described in the research question (Nelson: 2013, Barrett & Bolt: 2019, Haseman: 2006). Links between research and practice are established (Kelleher & Read: 2004, Piccini & Rye: 2006) and maintained throughout the iterative process of the creative methods for each of the five research pieces as well as reflection and contextual review. Theoretical lines of enquiry review theories from sound art, acoustic ecology, spatial aesthetics, and phenomenology by analysing previous site-specific compositions (Westerkamp, Adams et al) to overcome and address challenges, issues and opportunities within each piece and the respective site (please see section 2.5). Practical lines of enquiry draw on the theoretical enquiry and solutions are deployed with initial pilot approaches and materials that are tested on-site and with participants. This presents five approaches that gradually emerge, detailed in Chapter 3, as opposed to a pre-established structure of the portfolio at the outset. Collaboration and co-creation with other professional artists (Abigail Reynolds) and the community are embedded in the method offering a defamiliarization process (Nelson: 2013).

There are multiple modes of evidence with the practice being a substantial and central part to the research enquiry, therefore it makes sense to categorise these in relevance to the practice-research methodology:

- Product: live performance events of music compositions that will also have a durable record
- Documentation of process: musical scores that support further durable records
- Complementary writing: contextual review, lineage of influences and narrative of the practice

To explicate this further the know-how (practical/embodied skill), in this research enquiry, is demonstrated in the process a of applying techniques to compose and realise music in and for a particular site. For example, writing for non-standard ensembles, writing indeterminate music to work with site-specific acoustic conditions and implementing concepts effectively in the real-world constraints of the site. The know-what (contextual/interpretive judgement) is knowing what to do

musically in response to the unique demands, meanings, or atmosphere of the site. Thus, composing what kind of music engages the participants in a reverent versus a casual setting, knowing what approach best complements a sites historical context and deciding what role the audience, performers (or both as participants), or environmental sounds should play in the musical composition. The know-what balances theoretical understanding and practical skills to create something meaningful and relevant within a site. The knowledge of musical theory, acoustics, history and context relevant to the site are addressed in know-that (propositional/theoretical knowledge. Knowing that certain frequencies resonate differently in in open and enclosed spaces, knowing the historical or social context of the site (for example a former brewery, quay and river basin, or contemporary art gallery) and understanding musical forms, notation systems, or the physics of sound propagation. The know-that underpins conceptual and technical decisions and informs the why behind the compositional choices.

The method is employed for each research piece and through critical reflection and reflection-in-action, the thread, or as Nelson describes it the “clew”, of substantial new insight is demonstrated. Nelson also refers to the “imbrication” or “both-and” of practice and theory. This concept is also key to the methodological approaches to each individual research piece and the informed outcomes and strategies from one research piece to the next. The cyclical process and subsequent development of “know-how, know-what and know-that” inform the overall research enquiry to evidence the contribution to knowledge. The knowledge resides in the thesis through the piece descriptions, reflection and evaluation and the portfolio of work.

1.3.2 Why Brass and Brass Bands?

Brass band instrumentation and choral/vocal scoring will be used in response to the research enquiry. The brass band ensemble is a format that is still widely used across the world and the instrumentation is designed so that four-part harmony can be easily scored and expanded if required. Keeping to this format, and enhancing it with other instruments or voices, will provide a suitable range of instruments to achieve the compositional and artistic goals as well as allowing other brass bands in the future to engage with the compositions. Vocal scoring offers the same opportunities as with brass bands but removes the logistical challenges that brass instruments present when playing in confined spaces.

Modern brass bands are not too dissimilar to those that started the movement back in the late 1800s. However, recent versions such as the Hackney Colliery Band and Youngblood Brass Band, that have reduced and diversified the instrumentation to include trumpet and saxophone, consequently produce a very different sound to the brass band. In this research enquiry the brass band is that of traditional instrumentation (Farr, 2013) consisting of Eb and Bb cornets, Bb flugel horn, Eb tenor horns, Bb baritones and euphoniums, Bb tenor and C bass trombones, Eb and Bb tubas (basses) and percussion. In some of the research pieces the brass band is complemented with trumpets and other non-conventional instruments such as tuned bottles but the core instrumentation is the brass band as described previously.

When considering the research question an example of a suitable response to "why the use of brass and brass bands?" is offered in the following. Writing in the Brass Bands of the World: Militarism, Colonial Legacies, and Local Music Making, Suzel Ana Reily and Katherine Brucher comment:

> The acoustic properties of the brass band – the fact that it can project in outdoor environments – has made it an ideal medium for use in collective social events in public arenas. (Reily and Brucher, 2013, p. 22)

The pieces in this research enquiry are a combination of indoor and outdoor performances and events, and brass provides the most effective option acoustically and when working with distance and large space. Further technical issues such as tuning are complicated with instrumental families such as strings; strings being very reactive to changes of temperature, whereas brass provides a suitable outcome to the many challenges faced in site-specific performance.

In addition, and an area that will be further discussed in section 2.4, the brass band is an appropriate ensemble to work with site and space due to its associations with place:

> Just as bands are central to the establishment of spaces of occasion, they mark local soundscapes and symbolize place. These ensembles, therefore, are commonly linked to community building: processions link collectivises through their common devotion to the saints; carnivals promote feelings of communal equality; competitions inspire loyalty to place; the very sound of a band can evoke memories of spaces and places and one's experiences within them. As social spaces, bands are themselves commonly experienced as community contexts. Banding together gives rise to particular musical forms of sociability. (Reily and Brucher, 2013, p. 25)

The site-specific research pieces will use locations within Cornwall, with Cornwall having a strong heritage in brass band music making. Taking this association, the portability and acoustic efficacy of

brass, further asserts the appropriateness to use this instrumental family and ensemble of instruments.

1.3.3 Research Pieces, Compositional & Practice Methods

Research Piece Portfolio		Date	Commissioners	Participant Groups/Ensembles
1.	**We Beat the Bounds**	2017	Tate – St Ives	Community Vocal Ensemble
2.	**KEM – A Tribute to Heavy Industry in Cornwall**	2018	Cornwall Council	St Keverne Brass Band, Eight In A Bar, Troon School Choir
3.	**Tremayne Quay – Lunas**	2018/2019	CAST, ACE	St Keverne Brass Band, Katie Kirk
4.	**Kresen Kernow – A Tribute to Cornwall**	2019	Cornwall Council	St Keverne Band, Community Choir
5.	**Dawn Chorus: King Harry Ferry – A Candle Shines**	2021 - 2023	Cornwall Community Foundation, ACE	St Keverne Brass Band, The River Notes, Falmouth Community Choir, Cornwall Trumpet Ensemble

Each piece has been developed and presented on the basis that they best demonstrate the response to the research enquiry. Certain projects have been collaborations and others as part of a response to a commission or brief from organisations and/or funding bodies. Participants have come from the wider community, community groups and brass bands. These groups and brass bands may have already been established but others have been formed specifically for certain pieces. As some of the participants are children, parental/guardian consent has been obtained for both involvement in the piece(s) and for the use of images/videos for the supporting complementary materials.

Compositional approaches, detailed in Chapter 3 (subsection x.x.3 for each respective piece) have been sensitive to the participants, these being performers and audience, and appropriate to the place where the pieces have been performed. The approach to composition has also sometimes

been informed by the participants or the place. There are pieces that the collaborative element, where this includes key stakeholders and partners have been involved in the very early planning stages, have also had an impact on the composition practice. Musical scores for all research pieces have been produced using notation software. In the context of this research enquiry and subsequent thesis inclusive practice is the ability to ensure that wherever possible people of multiple abilities are included in the process of the research pieces. This is achieved through differentiation in musical scoring, multiple parts within the ensemble that offer layers of complexity and to differentiated practices in rehearsal technique. The ambition is that through inclusive and differentiated practice there is agency for the participants and a genuine sense of community.

Following the compositional process there have been extensive rehearsals with the participants ahead of the research piece performances. These have been a mixture of on-site rehearsals at the chosen project place or where this hasn't been achievable, at an appropriate alternative rehearsal venue that has been sourced. If required, musical scores have been modified in the response to any changes that have been required through the process of rehearsal and/or engagement with place.

All performances have taken place on-site as intended. This has taken careful management in certain pieces due to difficult access routes for the participants, both audience and performers. For certain pieces external help through paid and volunteered roles has been required to help with logistics and health and safety precautions.

For all the pieces in this portfolio of work Sibelius software was the chosen scoring platform. There are many other alternatives and if the scoring required more complex extended techniques it may require a different platform or handwritten scoring could offer further freedom. Sibelius made it easier to make changes as required throughout the reflective process of each piece, listen to synthesised versions of the scored music, produce rehearsal tracks and very readily produce parts both digital and printed. If all of this work was undertaken by hand it would have considerably lengthened the process.

Wherever possible and appropriate, audio, video and photographs have been used to document the events. These have been stored digitally in a cloud-based storage facility and a master URL produced to allow for ease of access to these associated resources. The master URL is found at the beginning of this thesis in the "Portfolio Contents and Supporting Materials" section, and this directs the reader to an organised subset of folders for quick reference. The resources are a mixture of materials that have either been professionally recorded or crowd sourced, sometimes a mixture of both. Complementary writing that accompanies these resources in respect of each research piece can be found at Chapter 3.

1.4 Chapter Overview

Chapter 2, the contextual and field review, is divided into 4 sections after the overview is presented. The first of these (2.2) reviews explores historical site-specific composition and performance, contemporary site-specific music exploring compositional theory and techniques used when engaging with place and space and online environments. The next section (2.3) is a review of brass bands exploring the origins of brass instruments, brass band movement, developments and innovations in the instruments within the brass band and how this led to one of the largest cultural developments in Europe from the early 1800s. Key figures are introduced and a further understanding of how they influenced the legacy of brass bands in terms of offering an equitable form of music education and a close relationship with the military music movement. This section also focuses on the situation in Cornwall regarding brass bands. The third section (2.4) explores brass band composition through the lens of site-specificity and also the participatory and inclusive nature of brass band music making. Finally section 2.5 summarises specific creative ideas and concepts as well as logistical and health & safety considerations.

Chapter 3 focusses on the portfolio of work. This will give an in-depth analysis of the processes and outcomes of each individual piece. Reflection on the various creative methods implemented to address the challenges of each specific-specific piece are documented and how these support future pieces within the research enquiry and respond to the research enquiry. Chapter 4 offers conclusions arising from the research question in regard to the four creative methods, general conclusions and recommendations for further work.

2. Contextual and Field Review

2.1 Overview

In this chapter justification is offered in why site-specific music composition and performance enhance the experience of the participants. Socially engaged arts practice and placemaking through the lens of musical projects with specific examples is explored. There is a review of relevant contemporary brass band compositions that draw on site as inspiration. The development of online music making, that through virtual spaces, create a new site-specific acoustic environment is discussed as well as a review of other site-specific music composition outside the brass band genre. This contextual and field review reveals key theories and practices that inform the research portfolio in establishing creative methods (compositional, rehearsal, direction and performance) deployed to address the challenges in producing site-specific community-focused music performances.

2.2 Socially Engaged Arts Practice and Placemaking

Socially engaged arts practice and placemaking are closely related fields that bring art into the public realm in ways that actively involve communities in the creative process. The following sections will look at these separately, discuss how they intersect and then will look at musical projects in this area.

2.2.1 Socially Engaged Arts Practice and Place Making

Socially engaged arts practice, also known as participatory or community-based art, involves collaboration between artists and individuals or communities to create art that addresses social issues, collective identity, or community concerns. The process often holds as much value as the final artistic product. Collaboration is key as artists work with people rather than creating art about them and the practice is process driven so that there is a focus on dialogue and interaction with a strong emphasis on forging relationships. There are quite often social goals within the process and

artistic output that tackle issues such as inequality (Lacy, 2019), migration, urban decay (Lowe, 2018), environmental concerns or a combination of these and others.

Placemaking refers to the process of creating quality public spaces that contribute to people's health, happiness, and well-being. It's rooted in community participation and often incorporates design, planning, and art to transform underused or neglected spaces such as High Line: New York, 2009 – ongoing[2]. The approach is community focussed ensuring residents are involved in shaping their environment and is multidisciplinary involving planners, architects, artists and key local partners and stakeholders. Projects can be tactical and long-term for example some can be temporary interventions such as pop-ups or murals or can be sustained developments such as public park, courtyard and square renovations. The aim is to create places of meaning, social interaction and cultural expression. Placemaking projects of note in Cornwall are Glasney College Field completed in 2022 and Woodland: Saracen Way which embarked following public consultation in spring 2021.

Where the two intersect socially engaged arts practice fuels placemaking efforts by encouraging public participation through art, shaping collective memory and local narratives that enhance the aesthetic and cultural identity of place through temporary or permanent artworks that redefine a public space and community dynamics. Both fields are about empowerment through creativity, challenging traditional hierarchies between artist and audience, or planner and resident. They envision art and place not as static objects but as living, evolving relationships between people, their stories, and their environments.

While artist-led initiatives play a visible and often catalytic role in placemaking, a growing body of research emphasizes that placemaking is most effective when embedded within wider cultural, social, and economic strategies.

The Wavehill Art and Place Shaping Evidence Review (2020), commissioned by Arts Council England, stresses that the value of placemaking emerges from long-term, cross-sector collaboration involving local authorities, cultural institutions, and communities, not just artists. It outlines how cultural activities can drive regeneration, enhance civic identity, and improve quality of life when they are part of a strategic, place-based approach.

Similarly, the Centre for Cultural Value's Research Digest (Wright, Tully and Podgorski, 2023) notes that successful placemaking requires co-design and participatory governance, not just artistic

[2] High Line: New York is built on an historic, elevated rail line incorporating gardens, art installations and live performance. https://www.thehighline.org/about/

intervention and sustained local engagement rather than short-term projects. In addition, further requirements that are noted are a recognition of place as process, involving iterative, context-sensitive development shaped by community input and, crucially, integration with social infrastructure and local policy frameworks. The research digest further highlights how culture contributes to place identity and cohesion when tied to local heritage and shared narratives, but warns against instrumentalising culture purely for economic uplift or gentrification.

These sources challenge the view that placemaking is primarily about visible, often ephemeral artistic outputs. Instead, they position culture as one component within a broader set of social determinants, including housing, education, transport, and public health. In this broader framing, placemaking is not the preserve of artists alone but a collaborative effort rooted in local knowledge, inclusive policy-making, and long-term investment.

2.2.2 Example Music and Dance Projects

In 1975 Jose Abreu founded El Sistema with the aim to provide free classical music education to children particularly those from disadvantaged backgrounds as a means of social changed. The social and placemaking impact is evident in the creation of safe, nurturing environments for children in communities with high crime building multiple local orchestras that became community centres and symbols of pride. The successful model has inspired similar programmes globally such as Sistema Scotland and Youth Orchestra LA. Playing for Change was established in 2005 as a global music collaboration with the purpose of bringing together street and traditional musicians from around the world into collaborative music videos, uniting cultures through music. Social engagement emphasised peace and interconnectedness and allowed for the formation of not-for-profit organisation that builds music schools in socially and economically deprived communities. The project supports ongoing placemaking by highlighting and promoting local musical traditions.

In the United Kingdom a prominent example of a company working at the intersection of dance, place, and social engagement is Amina Khayyam Dance Company (2023), which integrates classical South Asian dance forms (particularly kathak) with contemporary themes, often developed through community co-creation and issue-based storytelling. Their work focuses on amplifying marginalised voices, especially of South Asian women, and has been presented in community venues as well as conventional theatres, fostering access and dialogue. Another example is Protein Dance, whose project *En Route to Common Ground* (2021) exemplifies socially engaged, place-specific dance.

Developed with residents in Woolwich, London, it combined site-responsive choreography, community narratives, and participatory workshops to explore themes of belonging, migration, and coexistence. This project exemplifies how contemporary dance can be both artistically ambitious and deeply embedded in local lived experience.

Symphony for a Broken Orchestra (David Land, 2017) informed an instrumental amnesty in Philadelphia, USA. Over 1,000 broken instruments from local public schools were used to create a symphonic composition that was performed by both professional musicians and students. The role of this project regarding social and placemaking informed a raised awareness of underfunded music education, temporarily transformed the space of performance into protest and celebration and led to funding for instrument repairs with a renewed focus on accessibility to the arts.

These few examples demonstrate the activation of public spaces through sound and empowering communities by giving them creative control. Social issues such as inequality, migration and access to the arts are addressed as well as using music as a placemaking tool, turing overlooked or struggling areas into vibrant cultural landscapes.

2.3 Site-Specific Composition

2.3.1 Historical Background

Composing for a specific venue is a practice that can be traced back through many centuries and this, it can be argued, was derived from how a culture of people were historically housed or unhoused and how that accommodation was constructed. Michael Forsyth writing in Buildings for Music offers:

> "The English acoustician Hope Bagenal used to say that all auditoria fall into two groups: those with the acoustics of the cave and those with the acoustics of the open air. From the former, where music originated, grew the concert hall, and from the latter, where the spoken voice belongs." (Forsyth, 1985, p. 3)

Wallace Clement Sabine argues in his paper "Melody and the Origin of the Musical Scale" that acoustics of the architecture from different cultures of people influenced the style of musical composition and performance:

> "Whether the music of a region developed as predominantly melodic or rhythmic depends on whether the race of people were housed or unhoused; dwelling in reed huts or in tents; in houses of wood or stone; in houses and temples of high vaulted or low, roofed; of heavy furnishings or light." (Sabine, 1908, p. 846)

Therefore, a building or site can have an influencing factor on how a musical composition, style and performance could be constructed. When we include outdoor spaces and virtual (online) spaces an increased number of other elements beyond architectural acoustics will influence the compositional and performative process. For example, when performing in large outdoor spaces there will be challenges around communication between the musical director and/or performers and in online environments there will be the challenge of latency within the internet connection that will need to be considered. For a composer this presents exciting opportunities especially when considering how to innovate an ensemble idiom that is so adaptable to performing in a range of locations i.e. brass bands. Conversely many site-specific compositional works have had buildings or venues created for the composed music, such as the West German Pavilion at the Osaka World Fair 1970 built to Stockhausen's specifications to demonstrate three-dimensional space within his music. However, this research enquiry will not involve new structures being built or fabricated for any of the pieces.

Site-specific composition and performance can also offer an innovation for the performers especially if those performers are drawn from a musical movement that is accustomed to performing in a certain way. Moving away from this format and using more space, drawing on acoustic properties of site and embedding sounds of the site could enhance the experience for all participants. - Michael Brewster: There or Here? writes:

> "Sound has properties beyond its considerable powers of evocation that are actual spatial things we can feel and locate with our ears, sometimes with our bodies. Sound has physical size, actual dimensions in feet or meters, as well as density, vibrancy, rhythms and textures. Walking through it in its resonant state provides and experience similar to perusing a landscape but from the inside, with all of your body instead of from the outside with just your eyes." (Brewster, 1998, p. 101)

When we talk in terms of participants this is an all-encompassing term for those witnessing the musical and performative experience (Small, 1998). Site-specific work can have the ability to draw the audience more closely to the performance in two ways. First the audience can be integral to the work as demonstrated in the work "Speed of Sound" by Edwind van der Heide:

> "In the case of *The Speed of Sound* we can think of the installation as a large instrument with the audience inside it. It's the audience that is acoustically exciting by producing sound

> themselves. They are experiencing that same instrument from being inside of it. The audience is part of a "system" that is determined by both the acoustic properties of the space itself and the temporal changing interconnections between the rings, the use of changing delay times and frequency shifts. It's a space that can only be experienced in its full extent by actively exploring it. The audience is a participant inside the artwork. It's an instrument without an outside." (Heide et al 2011, p. 287)

Second there is the implicit knowledge that becomes explicit (Nelson: 2013) through an engagement with site:

> "But before, I think, it is necessary to say a few words on my view of the concept of SITE-SPECIFICITY and its background. The more things get known, the less we know about them, one could say…….. Knowledge or meaning do not derive from things or objects but from how these things are incorporated in their contexts. In other words, today the artwork is the information one has about the artwork (2 meanings: the artwork itself dissolves into information and on the other hand this information becomes only understandable, i.e. can be correlated with its context, when additional information is given". (Wollscheid, 2011, p. 9)

To answer the "why" posed in section 2.1, site-specific composition and performance offer one option for a more engaging, meaningful and educative musical experience for all participants, succinctly put by Claudia Martinho writing in Sound of Site #2: Of Architecture and the Ear:

> "This is where creative processes in artistic and architectural experiences, crossing spatial practices, sound art and acoustics, are creating situations of re-appropriation of the environment and new forms of sociality, through an active listening to spaces". (Martinho and Labelle, 2011, p. 11)

2.3.2 Contemporary Examples

During the research enquiry the site or physical space will use, or afford, changes in compositional approaches and other creative methods. Due to the site-specificity of the pieces and the portability of brass instruments there will be the opportunity to place musicians into different areas of the site individually or in smaller groups. Outside the field of brass band composition there are many composers who have explored various creative methods and approaches to engage with site. What

follows is a review of some of the creative approaches that have been explored to inform the pieces within this research enquiry.

Some composers, like Stockhausen, have incorporated the three-dimensional aspect of space in their music, inspired by the Venetian baroque church music practice of cori spezzati (Forsyth, 1985). In live music performances, the audience perceives the auditorium's space due to the musicians' specific placements and the sound's reverberation off the surrounding surfaces. Stockhausen enhances this feeling in his music by incorporating sound movement, resembling the movement of birds flying through a forest or the hustle and bustle of traffic and airplanes in urban areas. Performing multidirectional music in existing halls is challenging due to its requirement of reorganising the traditional static audience-to-performer relationship in order to allow for the placement of musicians or loudspeakers around the room. Typically, the position of the artist on stage is constant, and all other actions revolve around that point. Stockhausen's spherical building project at the Osaka World Fair (1970), with the architect of the building being Fritz Bornemann, offers some insight for this research enquiry. The work uses a dome-shaped structure, the sounds travel through space surrounding the seated listener, allowing them to feel free and weightless as they interact and follow the sounds; each individual can connect with multiple sound levels simultaneously. The listener no longer maintains a fixed perspective on the music – it constantly shifts, much like the multiple perspectives of a single object in a cubist artwork. The site, in this example, has been created for the music.

The utilisation of multiple viewpoints and shifting perspectives by composers and visual artists in the 20th century aligns with modern philosophical advancements. In the past, events were typically thought to happen only once – with the fixed perspective and the musical performance taking place in a single unchanging location. In the 20th century, composers and artists reacted to the concept of relative time by portraying multiple events happening at once (Forsyth, 1985). The theory of multiple events happening whilst forming part of a larger performance is something that very easily lends itself to a site-specific performance. Careful consideration on how to address challenges through the compositional process that arise due to the dispersed nature of the musicians will be needed. An example of such is demonstrated by Stockhausen who composed Musik Fur Ein Haus (Stockhausen et al, 1968) based on the idea of "musicians placed in space." The performance featured musicians in four rooms spread out across two levels, allowing attendees to move freely between rooms. Listeners felt layers of music vibrating throughout the entire building, similar to how art gallery visitors move among paintings, but in in this case in response to sound. This is the reverse of the sound moving in the round auditorium. The instrumentalists in each room were instructed to perform improvisations, which were recorded by microphones, mixed, distorted, and

played through speakers into a different room. The strategy for deployed musicians to encourage the audience to move around the site and become immersed in the music is one solution to removing the static element of the performance and make the audience more participatory. It should be noted that the musicians were asked to improvise music as directed.

> In a fifth room all the other performers could be heard simultaneously. Individual musicians moved from room to room at certain times so the ensembles changed in size and composition. The performance each night started at 6 P.M, and by 11 P.M tape recordings of the rehearsal sessions had been gradually substituted for the musicians who, instead of walking to different rooms in turn as before, began to leave the building altogether. The public were left wandering from room to room in search of the performers, who meanwhile, Stockhausen tells us, were eating at a distant restaurant. (Forsyth, 1985, p. 321)

Much of the theory that is unpicked in the chapter "Toward the Future: A New Context for Music" from "Buildings for Music" (Forsyth, 1985) references the use of electronic music and its ability to hold performances outside the conventional concert hall.

> "The ability with electronic music to hold performances outside the conventional concert hall has enabled composers to choose any evocative visual setting". (Forsyth, 1985, p. 324)

This is most certainly true but again the affordance of brass instruments discussed earlier in this thesis offer another option. Other creative practitioners have also developed creative methods for acoustic instrumentation including innovative scoring approaches that adapt for large spaces.

"Inuksuit" by John Luther Adams (2009) takes much of the aforementioned into consideration. This work for nine to ninety-nine percussionists is inspired by the stone sentinels constructed over the centuries by the Inuit in the Artic. The performers are widely dispersed and move throughout large open spaces. The audience are free to move around and explore their own listening points. The music intends to transform a seemingly empty space into more fully experienced place. Adams compositional approach does not involve producing an overarching master score but instead a portfolio of musical materials and possibilities for musicians to use so that each performance is unique. Adams writes:

> *"Inuksuit* invites exploration and discovery of the relationship between the music and the site, as well as the musicians' interactions with both. The musicians are encouraged to consider carefully the selection of instruments, the distribution of performers, and the acoustical properties of the performance site." (Adams. 2009)

The scoring for non-pitched percussion removes one challenge that will be presented in composing somewhat diatonically for brass bands. The ability to offer frameworks through a folio of musical materials is a useful approach for this research enquiry and consideration will be given when producing the scores and parts in this regard.

In Sila: The Breath of the World (2013), Adams presents music for five groups of sixteen musicians. These five groups are Woodwind, Brass, Strings, Percussion and Voices. The premier of the work was given in 2014 at the Lincoln Center, New York. Adams spent multiple hours at the site at different times of the day and at different times of the year. This allowed him to pick an optimum date and time for the premier when the natural environment and site were, in his view, in an appropriate state to interact with the music. The complexity of coordinating this number of musicians in a large space was overcome in two ways. The musicians performed under a timer system which gave them specific times to move from one section of the music to the next. Within the sections of the music the indeterminate musical patterns were guided by the breath of the musicians. Playing printed materials on an exhale, with the rests in-between notes on the opposing inhale.

The musical material depicts the music coming out of the earth and rising to the sky. To achieve this Adams uses the first sixteen harmonics of a low B-flat but all the other tones in the music do not conform to the twelve-tone equal temperament. Like the harmonic approaches the structure of the music is also free. There is no conductor, and each musician is a soloist, the sequence of musical events is composed but the length of each sequence is flexible. Adams says that there is no clear ending to the work, more that the music breathes and gradually dissolves into the breath of the world. These approaches will create a dissonant work that will produce a unique version every time it is performed. The music was not specifically composed for the site at which it was premiered but the attention to the site at different times of the year is an important consideration.

Japanese composer Tomomi Adachi has produced several compositions and performance projects that address site-specific challenges, as well as engaging with amateur musicians. His approach in Nuo (2011) placed different groups of musicians in certain structures of the local fish market (also named ADACHI coincidently). Composed for ten tubas; orchestra; choir and cars; combinations of brass, strings, woodwind and voice were placed in certain areas with the music being improvisational, aleatoric and indeterminate. The vehicles from the fish market that usually would transport equipment and materials were repurposed to transport musicians, with other musicians processing from one area of the site to the next on foot. The sounds of the vehicles were also incorporated into the performance and the work was directed by one principal and three sub-

conductors. Tuna hot pot was cooked and served as part of the performance as a reference to the site's current working status as an operational fish market in what Adachi calls "spatial music".

In other site-specific work, Tempeltofu (2012) and NUe (2016), Adachi composes for musicians located in different venues using a range of different techniques. In Tempeltofu, commissioned for Berlin Sonic Places, he uses human breath noises that start 700 metres apart in the first section moving to as close as 7 centimetres in the final part. The process of movement is embedded in the performance with the audience highly participatory as recipients of the moving breath noises. NUe (2016) is a 6-hour composition for 19 musicians specifically written for an ancient Japanese house. The compositional process diversifies from standard notation to include photos, graphics, systems and materials for improvisation. The musicians are located in the many small rooms within the house and the music is divided into one-hour slots with one of the hour slot's music not composed until after the performance starts. Therefore, the musicians were not able to know what scores the other performers were following in this specific section. In NUi (2019) music is composed for three geographically separated groups. The three groups were positioned in small arts spaces in the Senju area a few hundred metres apart from each other. The audience were taken to each group to hear the individual music for that location and then located at a geographical point equidistant from each of the separate groups to hear the work with all three locations performing at the same time, thereby presenting the three individual compositions as a combined work. Most recently in Nua (2021), Adachi has created music for an application that plays certain music when the audience member arrives at a specific venue in the Kitasenju area of Tokyo. This is a concept that has been explored and developed by Fitkin in Geography (2022) for the City of Truro, Cornwall. Adachi offers some highly creative methods to overcome challenges and issues of site-specific composition and performance. Movement and aural perception are integral to his practice and as with Fitkin, the ability for music as part of site-specific performance to guide performers around a site, exploring new areas that would otherwise not been experienced, is something to be explored as part of the creative methods in this research inquiry.

There will also be sounds of the site that bear no relevance to the research pieces, but these are not to be ignored, more absorbed and respected, such as the footsteps and conversations of the audience. Schafer writing in "The Music of the Environment – Audio Culture" explains:

> "My approach, over which I do [not] wish to exercise permanent ownership, has been to treat the world soundscape as a huge macrocosmic composition which deserves to be listened to as attentively as a Mozart symphony. Only when we have truly learned how to listen can we make effective judgements about the world soundscape. I am especially

> anxious that musicians should take the initiative in this field, because musicians are the architects of sounds; they are concerned with making balances and arrangements of interesting sounds to produce desired aesthetic effects". (Schafer, 1994, p. 32)

Therefore the research pieces' output, both musical and performative, must embrace and coexist alongside the already present sounds of the site. Hildegard Westerkamp in "Say Something About Music" offers:

> "I imagine the reader at this moment listening to 20th-century music-or composing or playing with it-with open windows. Listening to the relationship between music and soundscape. TO THE DANCE. THE INTERACTION. Deeply listening to that place where the music and soundscape meet. In us. In society. Imagine finding or creating the places where music and soundscape enhance one another. Rejecting those places where they have to compete with each other". (LaBelle, Roden et al, 1999, p. 25)

2.3.3 Online Environments

The comparable between a physical and virtual (online) site regarding music composition and performance may not be immediately apparent. However, both spaces have their own challenges and opportunities and there is one factor that connects them. The delay that is experienced when music is performed over large physical spaces is similar to that of when music is performed in latency-rich, online environments.

Falmouth University's Online Orchestra project (Rofe, Prior et al, 2014) launched in 2014 piloted online music making over the internet, allowing, through the software created, the opportunity for groups of musicians geographically disconnected to connect and perform as an "orchestra". As Head of Brass for the Cornwall Music Service I was engaged to source musicians to form a brass section for this project and to perform within this section as a trombonist. This was an invaluable opportunity to experience the online music environment as a performer, but also to understand how the composers chose to address the challenges the virtual space created.

The concept of music making over the internet is not a new one. However, until Online Orchestra there has not been an accessible opportunity for musicians to "interact" because many other platforms, such as Skype, only allow for one-way audio conversation. Where there is the infrastructure to offer low latency, bi-directional online music making it is restricted to venues that have the resources to implement such a network due to the high associated costs (LOLA, 2015). The

Online Orchestra is set apart because of its controlled latency element and its potential ability to use non-specialist equipment and internet connections.

Composing for latency-rich environment is also not a new concept. Composers from the Renaissance and Baroque periods worked with large delays due to the acoustic properties of the venues that their music was to be performed in.

> "This style arose from the architectural peculiarities of the imposing Basilica San Marco di Venezia. Aware of the sound delay caused by the distance between opposing choir lofts, composers began to take advantage of that as a useful special effect. Giovanni Gabrieli (c. 1554/1557–1612) designed the music for the specific space of San Marco, with its various separated choir lofts and its six-to-eight-second reverberation. A special characteristic of the work of Giovanni Gabrieli is the experimentation with echo effects inspired by the acoustic potential which the galleried architecture of the great basilica of San Marco in Venice provided." (Carver, 1988, p. 89)

Latency is ever-present. It is just that performers, audiences, musical directors and composers have experienced such small levels of latency that it is not noticeable and is a natural part of "normal" music performance.

The Online Orchestra project culminated in the performance of 3 new works by composers John Pickard, Jim Aitchinson and Federico Reuben by an orchestra that connected musicians via 'nodes' from Cornwall and the Isles of Scilly. These compositions approached the latency rich environment in very different ways albeit in an online virtual space. However, the research projects developed as part of this research enquiry at some point will be working with large space and distance and thus latency will be a factor to address, therefore it is appropriate to explore the compositional strategies employed by these composers (Rofe and Geelhoed, 2017).

Spiritus Telecommunitas (2015) by Federico Reuben with Aleks Kolkowski adopted a semi-notated and semi-improvised approach. The work set in 4 movements used not only the connected musicians but recordings of telephone conversations and sounds of various telecommunication devices. A relatively dissonant work where the strategy to overcome latency is improvisation and the use of indeterminate and aleatoric scoring.

Re-Tracing (2014) by Jim Aitchison used the latency within the online environment as a way of creating dissonance and resolution to diatonic music by drawing inspiration from the visual artist Mark Rothko. Blocks of sound that overlapped to create soft edges by the bleed of latency through a scored approach is an effective use of the controlled delay.

In Sea-cold Lyonesse (2014) by John Pickard used a scored approach with no improvisation to create the most diatonic of the three works. His work had the added challenge of using the Hardy poem (When I Set Out For Lyonesse) as lyrics for a choir. Through the score writing program Sibelius, Pickard was able to create three versions of the score which simulated the latency for each of the connected musical nodes. The strategy in this work to address latency was to use the sections of the online orchestra with certain roles. Where the woodwind may be undertaking intricate musical patterns, they would be accompanied by chords by the strings and brass. This allowed for 'slippage' in the music that did not mean that sections of the orchestra were performing similar material and thus trying to interconnect in complicated passages. All three of these works were realised by the controlled latency the online orchestra software created.

These compositional practices offer valuable insight to this research enquiry and there is the potential for site-specific composition and other creative methods to respond to an online environment. The Online Orchestra project, in addition to many other outputs, gave rise to the concept of 'the network as a niche' (Gibson, 1986 and Prior, 2017) creating a new acoustic that creative methods could be applied to. In parallel many individual mediating forms that are present in the online space will be on offer in an offline environment. The 'place as a niche' will be an additional mediating part. The music composed for the place will have to be tolerant to its surroundings. Unlike the concert halls and venues mentioned earlier, where performers and audience are in predetermined locations, composing for place will break down this prescribed notion of where participants are to be located at a performance. Even the very idea of performance, performer and audience should be lost. In fact, people are just another mediating factor that adds to the place and acoustic therein.

Completing a literature review, similar online networked projects before the Online Orchestra project have been researched. Aspirations and ambitions to work with online networks as part of a creative medium can be traced back to the introduction of the telephone. From this historical analysis it is apparent that the many projects wishing to work with online networked opportunities are heavily improvisation based. There is a belief that the online environment is its own place, has its own creative energy and affords an environment that can diffuse the directional approach of offline ensemble music making. There is the 'issue' of latency that is raised in many of the documents and projects produced. Looking at two of these projects in particular it is clear that some form of improvisation, aleatoric or indeterminate musical patterns and the approach to how to present these could be important elements to consider both in the compositional approaches and during the project performances.

Michelle Nagai's *Long Distance Sitting #2: Untitled Sit for Multiple Virtual Bodies and You* (2009), is an example of score produced for online networked performance. There is no prescribed notation more a set of instructions. Similarly, Monique Buzzarté's *Here Right Now* (2009), is a one-page document/score that is a compositional technique/performance instruction that relies on improvisation for the composition to develop. There are specific parameters for the performance/performers and although this may appear to be dramaturgically distributed the very essence of the document makes it more directed. This is a very interesting concept and due to the musical palettes used, a unique performance would emerge each time performed. Here the site-specificity requires the adoption of improvised music but this in turn will create a "new" iteration each time the work is performed.

Although there is no intention for any of the research pieces and the performances to be online in a virtual space, there is a lot of insight from the online networked music making environment. Each network, online space and virtual environment has its own unique set of properties and thus challenges to overcome and these have been approached in many ways by a wide range of composers and creative practitioners.

2.4 Brass Bands

This section will explore the relevance of brass bands in respect of the research enquiry giving a historical and current contextual review. The origins of the brass band movement and its close relationship to the military music movement are discussed to understand the construct of a brass band both musically and organisationally. Instrumental technological advances within brass bands and the influence of Adolphe Sax, John Distin and his family are highlighted and how, along with investment from industry, this opened brass music making to a wider demographic in the 19th and 20th centuries. These key elements underpin one of the most explosive cultural developments in European history that have led to the modern-day brass band movement, a movement that still offers equitable access and engagement but one that has a focus on a particular "performance domain" which is discussed later in this section.

2.4.1 Early Brass Bands

The modern brass instrument has been developed from the earliest forms of instruments dating back to 1500 BC. At this time the instruments would have been constructed of wood or animal bone. Although the modern-day brass instruments have drastically changed from these primitive beginnings, the mechanism of how they work is still the same. Based on the brass instrumentalist creating a vibration of the lips, otherwise known as buzzing, the vibration is passed through a form of mouthpiece through the cylindrical amplifier i.e., the instrument. In the earliest forms of instrument, that were not made out of brass, the mouthpiece could have been one half of an acorn with the instrument being the horn of an animal. All brass instruments, irrespective of their age and material construct, work on the harmonic series or overtones. This allows for only a certain number of musical notes to be produced unless the length of the tubing can be modified. The musical notes are separated by musical intervals with these intervals decreasing as the pitch rises. The only way that these pitches can be achieved are by the increase in vibration frequencies produced by the embouchure (the way in which a player applies their mouth to the mouthpiece of a brass or wind instrument) and other physical techniques of the brass musician. The modern brass instruments are commonly thought of as purely musical instruments for musical outputs, but their origins are more culturally and practically orientated.

Among the first brass instruments were straight trumpets crafted from materials like wood, bronze, and silver, like the salpinx from Greece and the Roman tuba, lituus, and buccina. Other early brass instruments consisted of horns constructed from either bronze or actual animal horns. The Scandinavian lur and the Roman cornu were both examples of such instruments. The shofar, a traditional Hebrew brass instrument created from a ram's horn, continues to be utilized in Jewish rituals in modern times (Wilkin, 2010). In addition to cultural brass instruments were used for certain events or ceremonies. Big European courts had groups of trumpeters that were primarily used for announcing important events. This trumpet group advanced to five-part music but lacked harmonic diversity. Players commonly focused on either the high or low range. Even though curved and helical horns were commonly utilized for hunting, the horn was not yet solely used as a musical instrument.

The earliest brass instruments due to their portability and acoustic properties were not seen as musical instruments, more tools that could help communicate over larger spaces. Taking this into context within the military, which is explored further in this chapter, the bugle calls would signal various aspects of military life. The beginning and end of the working day would have a specific musical motif along with certain actions within battle on the battlefield. The requirement for these musical signals has since been superseded by the use of modern communication systems but this aspect reinforces the ability of brass instruments to work in large spaces.

An important development of brass instrumentation was the evolution of the slide trumpet in the 15th century which in turn saw the emergence of the earliest form of trombone, the sackbut. The instrument, with the slide function, gave a much greater range of notes and allowed for a chromatic register as opposed to a series of harmonics. Due to this development and its pitched range (close to the equivalent of a Tenor or Alto voice) the sackbut, and latterly the more modern trombone, was used prominently in religious ceremonial music as an accompanying instrument or group of instruments. Due to the embedding of the instrument in these religious ceremonies composers used the Trombone programmatically to reference religious figures, such as God, or other supernatural phenomena.[3]

The use of brass instruments in more musical situations, as opposed to for communication and ceremonial purposes, started to cross over during the 17th century. During this period, the horn was not commonly used solely for music, but hunting horns were utilised in operas to enhance hunting

[3] The trombone is famous for the impressive solo at the end of Mozart's "Requiem," in which the instrument announces the Last Judgment. Another example is the opera "Don Giovanni," also by Mozart. During the scene where Don Giovanni is sent to Hell without repenting for his life of debauchery, the trombone is used to symbolise a supernatural force that reaches beyond human intellect.

scenes. The circular cor de chasse became a popular element in French hunting customs. As brass instruments started to be used for more than ceremonial and religious purposes, they evolved and developed, (the introduction of crooks, valves, changes in bore size etc.) offering greater range, key centres and making them more flexible for musical performances. The evolved instruments and their acoustic affordances saw composers and performers embedding these within their musical approaches and two movements that adopted the use of these developed instruments were brass and military bands.

2.4.2 Key Developments



St Dennis Temperance Brass Band 1910 (Photo: courtesy CCHS)
Back row, from left: Back row: Charles Coombe, James Bunt, Alfred Varcoe, Owen Bunt, Harry Rodda.
Middle row: C Parkyn, Melville Coombe, Clifford Snell, J H Liddicoat, Marsh Kessell, Fitz Rogers, James Best.
Front row: Jack Docking, Charles Coombe, Hedley Martyn, William H Juleff (Bandmaster), Stanley Blight, John Coombe.

Figure 3: Photo of St Dennis Temperance Brass Band, 1910. Photo by CCHS. Used with permission.

There has been much debate in scholarly writing as to the origins of the first brass band. There is also further debate as to how the brass band developed from previous forms of music making. The modern brass band, as commonly seen and heard, with its 25 players plus percussion, can be clearly linked to the development of the brass instrument and particularly the introduction of the piston valve. This technological advancement of the previous keyed brass instruments, of whom John Distin and his family became masters and leaders of brass music making, allowed for a broader

representation of the working-classes of the mid to late 19th century, who engaged with brass music making. It was at this time, after establishing a high-quality manufacturing process in Paris, that Adolphe Sax was also creating and distributing a range of instruments known as Saxhorns. Famously know for the Saxophone he also created a set of brass instruments of varying sizes and pitches. After a meeting in 1844 the connection with the Distin family, and subsequent distribution agreement for these instruments across the English Channel, was established with the Distin family using and promoting the Saxhorn instruments. Due to this the Saxhorn instruments became common place military and brass band music making in the United Kingdom (Herbert, 2016). A common mistake in literature discussing British brass and military bands is the inclination to connect them to ancient wind instrument ensembles, sometimes wrongly implying a direct lineage to groups consisting of mainly tromboni and cornetti before the 18th century (Herbert, 2013).

Before the explosion of the brass band movement and new instrument technologies c.1830s, brass instruments and players of brass instruments were featured —albeit not prominently— in aristocratic and ecclesiastical music making. Professional musicians (instrumentalists otherwise known as waits with dual roles in their employment in the early 15th and 16th centuries) were sparse and paid for by civic authorities. The instruments too were limited. The "*alta-band*", and other forms of similar very early ensembles such as the *"Stadtpfeifer"* and the *"piffari"*, had a construct of only 3-4 instruments one of which may have been a brass instrument, a version of which no longer survives today. An early form of the modern trombone, this instrument with a single telescopic slide is now referred to as the "renaissance slide trumpet". From here we can follow a clear path through the 16th, 17th and 18th centuries that leads to independent town and church bands that accompany song and hymn singing. And from this we can see the formation of orchestras and the change of terminology that starts to take away the use of 'Band' as the descriptor for these expanding groups of musicians and subsequent ensembles. Much of the detail has been brushed over in this writing purely because it does not need further exploring for now but what can be clearly seen is that the brass band movement, it's demographic and unique instrumentation was a revolution not an evolution.

Before discussing the modern brass band further an important area that has given much of the modern movement innovation can be attributed to the Distin family. When we review the ambitions and aspirations of the modern brass band movement it is apparent that the strategies, musical developments, educational and commercial opportunities of the Distin family are still firmly embedded in present day brass band music making.

John Distin was a key figure of the technological developments of brass instruments at the middle of the 19th century. His input into the development of valved brass instruments and subsequent, production, promotion and dissemination were a large factor in the rapid expansion of brass bands towards the middle to late 19th century. The Distin family, who were widely recognised for being virtuosos of brass playing, also performed on Saxhorns, a family of instruments created by Adolphe Sax. They adopted, championed and, after including them in the catalogue of instruments manufactured by H. Distin, sold these instruments to military and brass bands (Herbert, 2016) . Before this at the beginning of the 19th century there were limited options available. Farr writes:

> "At the beginning of the 19th century only three types of brass instruments existed: trumpets, horns, and trombones and while trombonists were employed by the civic authorities as waits and also occasionally by cathedrals, the trumpet and horn had little special and individual significance in art music in Britain". (Farr, 2013, p. 3)

This small number of instruments expanded with the introduction of keyed brass instruments. The first of which was a keyed bugle made by Jospeh Halliday, later copied by Frenchman Jean Hilaire Aste, a master of which was none other than John Distin. Even before the development of the valved brass instruments John Distin had already made an impression as an expert in the field. During this transitional period Distin and his family gave paid-for concerts, composed music and musical arrangements along with being clinicians for the valved brass instruments. The Distin family introduced and hosted competitions along with firmly embedding educational platforms, such as instruction and teaching, for brass instruments. Following industrial advances and investment, the Distin family opened the main production factory for valved brass instruments in Britain in the 1850s. Fast forward a few centuries and similar activities can be witnessed that have built on this legacy that brass bands still engage with concerts, competitions, education, music and arrangements, instrument development production and dissemination.

Notwithstanding that there are advances in each individual field of the above, the principles and outcomes of each of these areas and the brass band movement generally, remain relatively unchanged. Returning to the historical context, by mid-19th century technological (instrumental development) and pedagogical (musical directorship and educational development) advances had been achieved. In addition, there was the emergence of further key innovators of the brass band, but why such an interest in this form of music making. Farr continues to write:

> "Primitive groups and bands were transformed by the invention and application of the valve to brass instruments which provided full chromaticism, and gave greater flexibility and scope for the whole brass instrument family. The invention of the valve and its application

> revolutionised brass instrumental playing and was the principal reason why a large, working-class brass band movement came into existence". (Farr, 2013, p. 3)

It is evident that the equitable opportunities that brass bands offered during the 20th century have transcended from these early beginnings and on learning Farr comments:

> "Of critical importance to the growth of brass bands in Britain were economic, pedagogic and other pragmatic factors. However the widespread adoption of the new all-brass instrumentation was also matter of taste: a preference for the sound of concerted brass instruments. There were two main reasons for the growing popularity of bands in the early 1840s: firstly, the great improvements in the manufacture of brass instruments and secondly, brass instruments were undoubtedly easier to learn to play. An aspiring musician with limited resources of time and money could achieve results relatively quickly on a brass instrument compared to a wind or stringed one, and some musicians, like the Distins, became highly proficient". (Farr, 2013, p. 6)

The Distin legacy does not stop here. Due to John Distin's important standing and influence within the brass movement, he was soon sought after as a band master and embarked on a relationship with Kneller Hall (opened in 1857 as the first military centre for music training). This is where the military influence starts to become apparent.

Many of the musicians at Kneller Hall, including band masters, found their services in great demand in the direction and education of the community amateur brass band. The ever-more popular competition scene that evolved was also heavily influenced by military personnel, as Trevor Herbert writes:

> "In the nineteenth century, the military influenced the amateur brass band movement in many ways, but two factors were important. The adjudicators at major Victorian brass band contests were almost invariably military musicians. For example, Charles Godfrey of the Grenadiers was adjudicator of the national contest for decades, and he arranged many of the test pieces. Also, military musicians (usually Kneller Hall-trained bandmasters) were the conductors of many brass bands, and this pattern has endured for much of the twentieth century and beyond". (Herbert, 2013, p. 49)

The precision of music making, the discipline in this music making and conduct within the rehearsal room and on stage by both musical directors and band members alike, and the look of even the most modern brass bands (military style tunics) can draw their lineage from these military ancestorial roots. Many military bands use a combination of brass, woodwind and percussion

instruments. There is now a subset of military bands that are purely based on the brass band instrumentation. The reason for the latter is due to the affordances of acoustic properties but just as importantly the portability of the instruments.

2.4.3 Cornwall – Reinvigorating Nationally But Struggling Locally

There was a significant period during the 1st and 2nd World Wars where many of the brass bands had to pause their activities due to the membership being drafted to support the war efforts and many of the rehearsal spaces used by the bands (commonly known as the band room) being seconded for military purposes. It was during this time that the beginnings of the educational remits of brass bands started to evolve. The mid-1930s saw the North of England as the main geographic area of the earliest inception of youth, junior and training bands. The most successful of the early school bands seems to have been Yorkshire's Marsden Senior School, claimed to be the first ever school brass band. Formed in 1931, it began contesting in 1933 and its first success was at Belle Vue's 1935 February contest. In the following June, despite having 'fed' a number of boys into local bands, it was still 30-strong. All members were trained by the conductor, Tom Eastwood.

In addition to the educational element, brass bands had a strong connection, post war, to heavy industry. These two attributes were evident in brass banding in Cornwall with strong investment through sponsorship from mining and quarrying organisations supporting the brass band movement which led to the formation of many youth and training bands. In 1954 the creation of the Cornwall Youth Brass Band offered a further route of musical progression for young brass band musicians.

Cornwall, much like other heavy industry areas of the United Kingdom, saw the brass band movement develop from its military legacy into something that was more socially co-created and an important part of society offering an equitable music education. The brass band as part of the community continued to evolve during the post-war era and now with the many available opportunities it had to engage with a wider audience and participants it started to embody the concept of "musicking" (Small, 1998). The concept of musicking focused on people rather than music, exploring how individuals engage in activities such as playing instruments, singing, composing, listening and even dancing. Dancing is often intertwined with music in many cultures, emphasising the intimate relationship between the two. Musicking also delves into the various ways in which individuals participate in these musical activities. It's more about people engaging in music than just music itself. The brass band movement in Cornwall has had a large impact on communities

and families, and brass bands have been at the heart of many social events. Brass bands also create social events and cohesion by way of the competitions they hold, performances they give and fundraising activities they support. It is because of this social function and musicking therein that a form of socially inclusive music education has developed and has been supported for many years. However, owing to a range of factors, including the COVID-19 pandemic, the decline in heavy industry and financial pressures, this equitable form of music making and education has struggled to continue to thrive.

During the post-war era, and just before the formation of the Cornwall Youth Brass Band, the South West Brass Band and Cornish Brass Band Associations were constituted in 1946 and 1950 respectively. This was the start of a change in the demographic of the brass band members. Returning soldiers were now working in the tin mines and quarries of Cornwall, industries that were to flourish until the late 1980s. These workers replenished the local village and town brass bands and the two associations organised, along with the West of England Bandsmen Festival (which formed in 1926), regular competitions.

It was during this era that brass bands continued to establish their place in the community and saw the competition element of brass band music flourish. The pinnacle of brass band competitions in the United Kingdom is represented by competitions such as the British Open (1853) and the National Brass Band Championships of Great Britain (1945). These are supported by the qualifying competitions of which the latter is divided up into area competitions and the former a three-section qualification pre-requisite. In addition, many county level championships and local brass band festivals create a significant number of competing bands across the United Kingdom. Cornwall has had a healthy competition scene with the Cornwall Brass Band Association, West of England Brass Band Area Championships and the West of England Bandsmen Festival all offering a platform for training, youth and adult brass bands the opportunity to perform and compete through polished performances on set or own choice test pieces. The qualifying events for the national championships are still supported well and these would appear to be focal points for competing bands who can present an ensemble to work towards. Some of the more local events are showing signs of local brass bands being unable to attend due to the strict requirements that competitions have.

At the very beginning of this chapter the terminology “performance domain” has been introduced. Returning to the words of Trevor Herbert, there is an offering that the performance domain is one of the underlying principles to the success and sustainability of brass bands:

> "I have explained that a 'performance domain' exists when an established tradition of music making is so clearly formed that its continuity is all but impervious to idiomatic change". (Herbert, 2013, p. 46)

Herbert continues to explain that due to its formation (the finite number of 25 instruments and the type of instruments therein) that the sound of a brass band is distinct. The sound of the brass band has become part of the cultural fabric of the United Kingdom. The sound forms part of the performance domain and so does the expectations of the brass band audience in terms of repertoire and performance.

> The role of audiences has a special importance because the cultural assumptions and interactions created by this relationship and developed alongside banding have helped shape the way British bands sound. Those of us who regularly or occasionally listen to bands have our receptors tuned in a particular way to defined values and expectations and bands respond obligingly if subconsciously. The sound world of bands is predictable to listeners and this can be taken as evidence of the maturity of its idiom. (Herbert, 2013, p. 33)

There is a key element that has kept the brass band movement in this performance domain which in turn has driven the unique sound. With the strict requirement of a certain number of musicians the competition element has kept the construct of the brass band from diversifying to much from its original structure for the past 150 years. Unlike other genres of music making such as orchestras where composers have changed the sound of the ensemble by adding different instruments, the brass band has remained static in this regard with the strict rules and regulations of competition commanding a strong hold on how many and what type of instruments make up the ensemble.

Another outcome of the brass band competition is the new material that is constantly being composed for this specific area. It has also afforded varying levels of musical complexity as brass bands compete in a range of sections in a predefined competition system.

The brass band movement over the course of history has devised a ranking system. There is one purpose for this ranking system, to place brass bands in a relevant "section" for competition purposes. This allows for brass bands of similar standards to compete against each other, progress to higher sections or fall to lower depending on how well they perform at certain competitions. The ranking system is as follows:

- Championship Section
- First Section
- Second Section

- Third Section
- Fourth Section
- Ungraded Section (only a local permutation not represented on a national level)

The more experienced competing bands with a higher level of technical and musical output are placed in the Championship Section with those with less experience in the sections below. In addition, there are 3 types of developing band sections:

- Youth Section
- Junior Section
- Training Section

The Youth Section is for youth brass bands of a more developed nature and the Junior Section for those of a developing nature, generally for musicians of 18 and under. The Training Section is for bands of a developing nature and may include adult learners.

The element of competition has and continues to give the brass band movement a focus for progression and can also be attributed to the developments in the technical and lyrical aspects of individual and collective brass band musicians. The brass band movement undoubtedly owes much of its progression over the past 150 years because of this competitive part of the performance domain. Beyond the musical and educational developments already mentioned, competitions have attracted large amounts of money through sponsorship and latterly advertising; allowing investors marketing and advertising platforms, especially within the competition events via social media and other online platforms, and further public relations by sponsoring the winning, higher profile bands. Undoubtedly the brass band movement has benefitted from the competition arena and if it were not for this competitive element innovations that have been witnessed over the past 70 years would not have materialised.

Historically then there is no argument, the competition element of the brass band performance domain has been key to the movement's development so far. However, to offer a counter argument it could be that the present heavy focus on competitions is now eroding the very element of brass bands that have been key to their success. Certain brass bands now find the obligation to compete, retain a place within the ranking system and subsequent high profile, which with it comes sponsorship and other financial assistance, overwhelming. Membership numbers have started to wain and to fill the gaps, or even where there are no gaps but musicians that cannot quite achieve the requirements of challenging repertoire, players are brought or sometimes even bought in. This is dangerous territory as those loyal members, who now find themselves surplus to requirements for a

competition, are less likely to be there for the band's next performance at the local community event. All of a sudden, the cohesion within the ensemble is lost and then the ensemble that has been so active in the community is struggling. In turn we are in danger of the loss of musicking.

To conclude on brass band competitions, one key element of the performance domain of the brass band movement is creating a general erosion of its very existence. There is the preconception by the audience of what a brass band plays and sounds like. The sound is in turn driven by the set formula of how many instruments and the instruments they play. The competition element, which has been so crucial in sustaining and innovating the movement, because of its dependence on the previous two elements (the prescribed number of players needed to form a competing band) is struggling. The community is then in danger of losing an equitable source of music education.

2.5 Brass Bands and Site-Specific Composition

The following section discusses site-specific composition through the lens of the brass band as well as a brief description of participation and inclusion within the brass band movement.

2.5.1 Examples

In section 2.3 the development of the brass band and how it came to be one of the biggest cultural developments in the nineteenth century is discussed. Brass bands have another form of performance which was more prevalent a few decades ago and music that was specifically composed for this remit, a march. It would not be uncommon to see a brass band supporting a village carnival by way of marching to music. This is an echo back to the brass band's close connection to the military, as outlined later in this thesis and one tradition that is still a feature of the brass band movement.

Every year on the Whitsun weekend many brass bands from all over the country, and some international visitors too, descend on Saddleworth, Oldham, Tameside and other outlying areas of Greater Manchester to perform and compete in the Whit Friday Marches (*Whit Friday – Delph and Dobcross 2023,* 2023*)*. Coinciding with the Whitsun walks, it is a huge spectacle of brass bands marching through villages playing an eclectic mix of new and old marches (some of the music is not even a traditional brass band march with bands playing arrangements of modern popular music),

arriving at a point in the same village where they then play, whilst static, a “contest” march, such as “The President” (German 1909) or “Knight Templar” (Allan 1930), of their choosing only to then jump on a bus to do the same thing all over again at another village. It is extremely well supported by bands and audience alike, the bands attracted by the generous prize money and social element and the audience because it is something a little different the normal concert format. Again, demonstrable ability of the brass band to be portable and something the research enquiry will leverage to address site-specific challenges and opportunities.

There are many contemporary brass band compositions that are inspired by natural environments, architecture and physical spaces. Mountain and mountain ranges are a prevalent source of inspiration with many major compositions for competitions referencing various mountain ranges. Of Men and Mountains (Gregson 1990) was commissioned by the Netherlands Brass Band Championships for their tenth anniversary contest in Drachten in December 1990. In July the previous year, Edward Gregson and his wife took the Trans Canadian Railway from Toronto to Vancouver. The journey through the Rocky Mountains was the starting point for Of Men and Mountains. Gregson writes that:

> “Its high peaks and shafts of sunlight breaking through the clouds, its canyons and ferocious rapids made me understand a little more about the majesty of nature and the fragility of humanity. The eternal struggle between man and nature was personified in the building of this incredible railway… hence my title (after Blake”). (Gregson, 1990)

The musical composition of 17 minutes clearly references, through the scoring, the geography witnessed on the journey with techniques employed to portray the water rapids and the grandeur of the mountains.

Related to mountains, but not a specific location, is Traversada (Waspei 2013). The crossing of a mountain pass is called *traversada* in Romansh. Such a crossing bears uncertainties and dangers, but also hope and new opportunities. Whoever sets out for a *traversada* is leaving behind what’s familiar in the quest for new places and people. The piece *Traversada*, based on a Romansh song about farewell and uncertain reunion, musically depicts such a journey. At the offset, off-stage soloists introduce fragments of the melody after which a dramatic narrative unfolds. An intense musical shift leads to a calm section, featuring the original melody in pulsating, muted sound colours. Towards the end, the whole structure is gradually rebuilt and leads to an exuberant ending, where the vibrant melodic motifs re-emerge. The scoring cleverly portrays the apprehension of such a journey through treacherous terrain using complex rhythmic patterns that constantly overlap and interweave.

“Kingdom of Dragon”s (Harper, 2009) is a composition that represents Gwent in South Wales. This four-movement work, with each movement representing one of the four unitary authorities that make up the County of Gwent, draws on certain cultural aspects of each area. Movement two uses brass and percussion with extended techniques to capture the sounds of the coal mines of Blaenau. In the programme notes to the work Harper offers:

> “After a majestic climax the music subsides and quite literally descends into the coal mines of Blaenau Gwent. The percussion provides effects that suggest industrial machinery clanking into life, and the music accelerates to become a perilous white-knuckle ride on the underground railroad. There is a brief respite as a miner's work-song is introduced and, after a protracted build-up, this is restated at fortissimo before the music comes crashing to an inglorious close, much like the UK's mining industry itself.”

This composition offers insight on how the use of the full spectrum of brass band instrumentation, including the effective use of a wide range of percussion instruments, can positively impact the musical picture that is being portrayed. It also uses the geographic areas of Gwent to inform the musical structure of the composition as well as drawing on the narrative of cultural aspects of the place.

“The Lost Circle” (Roost, 2023) is one of the most recent works to draw on site for the musical content. The premier takes place at the British Open Brass Band Championships in September 2024. The work sees the composer return in inspiration to Stonehenge, the ancient site on Salisbury Plain in the United Kingdom that has held fascination to humans for millennia. It is, as the composer says,

> "a monument that has been the subject of questions, guesswork, doubts and speculations from time immemorial."

However, although 'The Lost Circle' is linked thematically in musical inspiration, it is not an "explicit successor" to his earlier 'Stonehenge' composition written in 1992. Instead, as Jan Van Der Roost writes in his foreword to the 16-minute score, it is a work rich in thematic symbolism. It questions both how and why the inner circle of megalithic Bluestones were brought by ancient people on a 240-kilometre journey from deep in the Preseli hills in West Wales to their final resting place. A unique element to this brass band score is that in one section the music is notated throughout the cornet parts within the score (bar 351) to create a visual representation of the stone circle (Roost, 2023).

These compositions highlight some recent works that draw on site and place for contemporary brass band composers and the list of works that follow a similar process, the use of a physical space to

inform the composition, is extensive. These works, either direct commissions or music composed for specific ensembles, draw inspiration from place, space, natural environments and site. They all, along with many other compositions by contemporary brass band composers, have great respect and appreciation from the conductors, musicians and audiences that engage with them. However, in the context of site-specificity as offered in section 1.1.2 they are not works that physically engage with the space from which the narrative for the music has come.

2.5.2 Participation and Inclusion

Returning to this area after discussing it in section 1.1.4 it is important to expand on the context of community art also known as socially engaged art, community-based art or participatory art. Later in this section the brass band movement is discussed as a vehicle for socially inclusive music education but before this it is relevant to this research enquiry, situated as participatory site-specific music projects, to understand the relationship between professional artist and community. As previously stated, the participatory nature of the pieces fosters co-creation and collaboration in all the creative methods. It should not be misinterpreted that this is purely between professional artists where this occurs. Co-creation and collaboration are fostered between the professional artist(s) and the community. This community extends from the local brass band and/or choir into the wider community where people who are part of the creative process. This could be members of the local community who support logistical challenges, facilitate other members of the community in attending performances and where post event, members of the community help document the performance and project.

Other key characteristics of community/participatory art projects that are afforded in this research enquiry are accessibility where the pieces are open to people regardless of artistic background and there is a place-based element to the works. The former is one aspiration of the artistic goals, and the latter can be tied to a specific, neighbourhood, town or group of people which in this research enquiry represents the community and the specific site of the piece. Participatory art embeds social relevance and for this research specifically in the areas of identity and the environment with the relationships and conversations just as import as the final piece.

While participatory arts are often described through the lens of creative collaboration and community expression, a more rigorous framing reveals their roots in cultural democracy, activism, and community development.

Meade and Shaw (2023) emphasise that participatory arts are not merely tools for engagement but are embedded in contested terrains of politics, power, and social justice. Their edited collection positions arts practice within the landscape of community development, where artists act as facilitators of collective inquiry, civic agency, and community-led change. This positions participation not as an aesthetic choice but as an ethical and political commitment.

They argue for a shift away from instrumentalised narratives of participation (e.g., improving wellbeing or employability) toward understanding participatory arts as sites of contestation, where communities co-produce meaning, challenge dominant narratives, and resist marginalisation.

Jeffers and Moriarty (2017) trace this ethos back to the British Community Arts Movement, highlighting how its practitioners saw access to cultural production as a democratic right, not a privilege. Their work critiques the depoliticisation of participatory arts in recent decades and calls for a return to radical, rights-based approaches that foreground inclusivity, authorship, and shared power. They stress that genuine participation demands: shared decision-making, not just involvement in delivery; recognition of cultural labour, particularly among community collaborators; and an awareness of the institutional frameworks that either support or constrain democratic cultural practice.

Taken together, these texts argue that participatory arts must be understood not simply as a methodology, but as a political practice with a lineage rooted in cultural rights, activism, and the pursuit of social justice.

The brass band movement, its history, legacy and evolution into education offers a vital insight to a source of socially inclusive music education that can transfer to many different musical, and possibly non-musical, educational sectors. It can be a complementary model to peripatetic music education that is prevalent and important in the state and private education sector. There is an opportunity to develop the brass band model, and three points below are offered:

- A modified performance domain – site-specific participatory music performances
- A strategy and methodology into the education provision and pedagogical research and innovation to support this
- A stronger relationship with the education sector that can support these educational aspirations

It is the first point that this research enquiry is concerned with and if these modifications can be combined and build on the legacy of the past 150 years and re-embed social, trans-generational

learning then the re-connecting of creative communities on a very intimate and broader level will see the outputs above and beyond the musical nurtured and developed.

> "Certainly, bands provide pathways to learning many non-musical skills and social norms necessary for negotiating relationships within individual ensembles and beyond. These activities are part of the 'hidden' infrastructure of the band, and band members may not perceive them themselves". (Reily and Brucher, 2013, p. 20)

It is the engagement with site-specific participatory music performances that can transform the preconceived performance domain into a fully immersive musical and educational experience. A deeper level of understanding of the musical and performance output that also raises aspirations of the performers and audiences alike.

> "The band, therefore, accompanies a collectivity that, ritually, traces a trajectory through geographic space, while producing strong sensations and feelings among the participants that mark their memories of the spatial experience and of the place it constructs". (Reily and Brucher, 2013, p. 20)

2.5 Summary: Specific Ideas and Concepts

Specific ideas and concepts from the previous sections of this chapter will be integrated into the pieces within the portfolio. Below is a summary of some of these key concepts and ideas found from the contextual and field review.

2.5.1 Compositional Devices

Vocalists and brass bands are the chosen ensembles to perform the pieces due to the relevance they hold in the local community and the cultural fabric of Cornwall (Mansell, 2017). The portability and acoustic properties also inform this decision (Reily and Brucher, 2013). Musical composition and scoring for brass instrumentation will require adaptive methods (Roost, 2023) to address the site-specific challenges and opportunities as well as vocal elements, in association with other strategies, to convey the narrative. Furthermore, the musical composition will embed the acoustic affordances

of the site within the pieces and utilise structures, physical space and environmental elements to create a broader acoustic spectrum (Prior 2014). This will include placing performers in various locations (Stockhausen 1968; Adachi 2011) within the site to encourage the audience to explore and move freely as part of the performance (Adachi 2012 and 2016; Fitkin 2022). The musical compositions will, where appropriate, simplistic harmony to allow flexibility in regards to latency/drift between performers (Aitchinson, 2014). There will be collaboration on many levels but importantly between the primary artists, on certain pieces, that will foster and develop creativity (Nelson, 2013).

2.5.2 Rehearsal and Performance

Communication between the performers, to include musical direction, will need innovative approaches (Adachi 2011; 2012). The pieces and the performances through the participants will unpack the narrative and offer a greater understanding of the site (Adams 2009) and the composition will be able to musically quote specific elements of the site. The site will be used as an auditorium so that the participants witness the pieces in a different experience (Heide 2011; Brewster 2011) and move away from the common concert format of audience and performer. Participatory music (Everitt 1997; Turino 2008) and appropriate approaches including workshopping, from planning to performance, will embed musicking (Small: 1998) throughout the research enquiry. Visual elements that include uniform dress or costume for the performers as well as supplementary materials will all contribute to the performative element but also communicate the reasoning behind elements of the pieces (Reynolds and Churcher, 2013).

2.5.3 Logistics and Health & Safety

The visual presentation of the pieces will require considerable consideration both in terms of the performative element of the pieces but also the coordination in regard to musical direction (Adams 2013). Key stakeholders and organisational partnerships will be cultivated to support the pieces financially. Careful consideration will be given to logistics not just in terms of the performances but also the challenges of transporting people and equipment to remote locations. This in turn will give rise to ensuring that all activities are approached with health and safety in mind. The recording of

the performances will also need careful planning and attention to detail to create an appropriate documentation and record of the pieces.

3. Portfolio of Research Pieces and Associated Narrative

The following chapter examines the portfolio of work, insights derived from each of the pieces that are then used to inform the next.

3.1 Summary of Pieces and Connections

There are five pieces that are presented as the portfolio of work. These are listed at the very start of this thesis with a short narrative. Although the research pieces are presented in chronological order the reflective practice did not always follow this linear chronology. There were certain elements of the creative methods within the research question that would sometimes draw from a piece much earlier in the process and there were only certain aspects of the creative methods that sometimes-connected pieces together. To offer a visual understanding of how the pieces were connected the below diagram provides a summary of each work with connecting lines relevant to the creative methods.

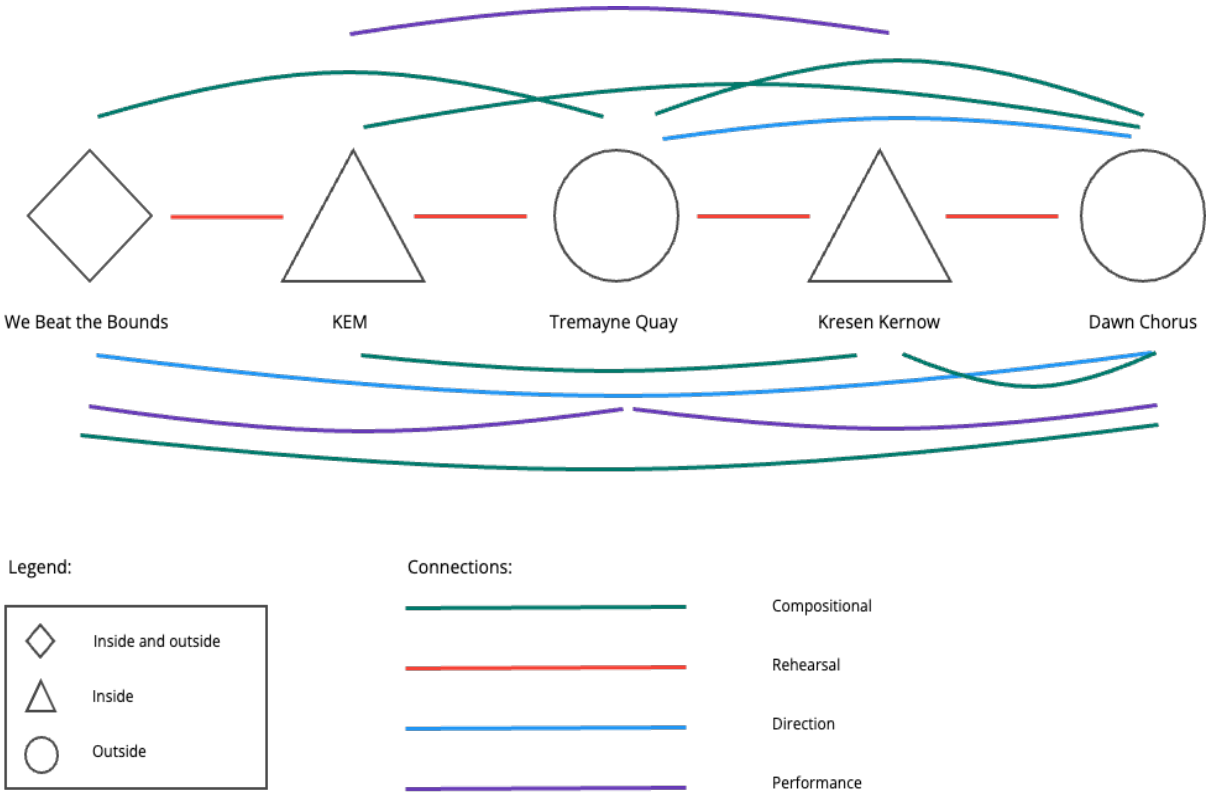


Figure 4: Diagram of pieces and research connections.

The rehearsal processes that developed, did so on a linear basis as presented in the diagram, but this was not the case for the other creative elements. Whereas the evolution of the rehearsal process did so piece by piece, with a constant development from the previous project and performance, the same cannot be said for the musical direction element of the final piece, Dawn Chorus. In this example the main connection was the processes developed in We Beat the Bounds and Tremayne Quay, where the use of non-conventional musical direction techniques informed that creative element in Dawn Chorus. Another example is the performance element of KEM did not inform the processes in Dawn Chorus but the compositional approaches did. Ultimately Dawn Chorus, the final piece, drew on all of the creative approaches from previous pieces but did so in a non linear manner.

3.2. We Beat the Bounds 2017

3.2.1 Background and Commissioning

Working as a music composer has meant that much of my work has been in isolation (Churcher 2004). When the opportunity to work in collaboration with another artist arose, I relished the opportunity. Affirmation on collaboration came when reflecting on the writing of Nelson: Practice as Research. Nelson refers to many different versions of collaboration, collaboration between institutions, individuals, organisations etc. and reveals many potential opportunities.

> "But often creativity arises in the frisson of encounter between different approaches to research or knowledge paradigms. Collaboration and rich environments also foster creativity". (Nelson, 2013, p. 41)

Much of my previous compositional work had been for specific commissions (Churcher 2016) that were becoming all too similar. Where I was composing in a non-commissioned role my approach was also stagnating so composing in a new context could help me challenge previous methods. I was excited to explore how this collaboration could diversify and develop my work by taking me into new areas of compositional practice, a process that Nelson refers to as de-familiarisation. Nelson succinctly embodies this ambition in the following:

> "While education and training afford the know-how of process, new sparks are often struck by taking the risk of (re)invention in a leap of de-familiarization. Scientists are at times involved in enforced rotation since it is recognized that to become too deeply immersed in

> one way of thinking or a single process can be stultifying, when a move into another mode of operation can yield results". (Nelson, 2013, p. 41)

Abigail Reynolds, an artist who lives in St Just, Cornwall, approached me regarding an opportunity for a place-specific work to compose the music to support a performance at the Tate, St Ives. The Tate was to offer free access to the public on completion of a substantial extension to the premises. The extension included a relatively large, new gallery space and to celebrate development of the site, the Tate requested three performances to take place on the 14th of October 2017.

3.2.2 Aims (Including Site-Specific Aspects)

Following the parochial traditions of “beating the bounds” of parish boundaries, a now long forgotten tradition that happened quite readily across the United Kingdom many years ago, Abigail had devised the concept of having two groups of people who would beat the bounds of the new boundaries of the Tate. In the United Kingdom the ancient custom of ‘beating the bounds’ takes the form of a parade around the edge of a legal boundary, such as a village or common land, beating it with a willow wand.



Figure 5: Beating the bounds July 1923, from Hungerford Virtual Museum. Used with permission.



Figure 6: Still from amateur film The Borough Council Beating The Bounds in Penzance, 1964 courtesy of BFI Player. Used with permission.

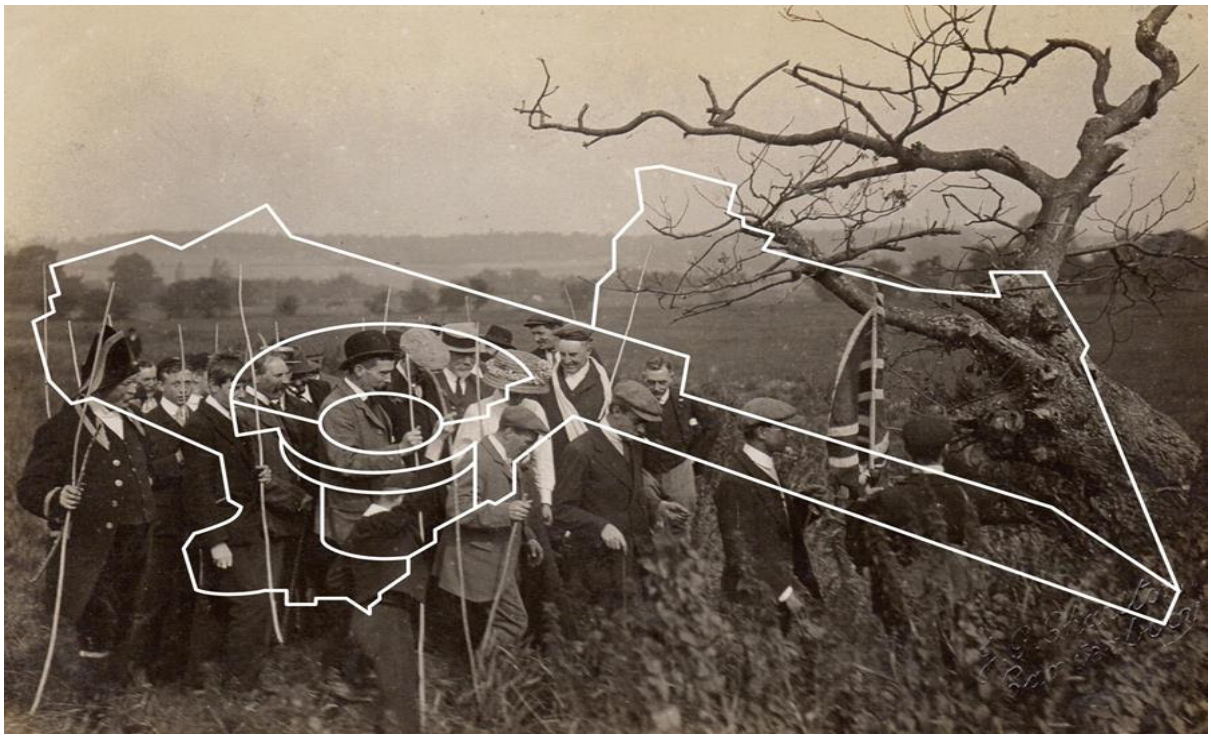


Figure 7: Flyer Beating of the Bounds, 1910 Photo: Courtesy of Tina Machado with overlay of new boundaries of Tate, St Ives. Used with permission.

Following many planning meetings with key personnel, stakeholders and partners of the Tate, the principles of the place-specific performance were developed. Abigail and I had agreed that to make the piece and subsequent performance as inclusive as possible we would work with groups and/or people from the community. The participants therefore would represent as diverse a demographic

as possible, but this would present both challenges and opportunities that are discussed later. This was not done to fulfil any external requirements such as funding prerequisites, rather that it would make the performance even more grounded and accessible.

A route was mapped for two groups of 10 people who would start together, move away from each other, cross paths and then return together, beginning and ending in the rotunda of the Tate gallery[4]. A focal point of the performance was to have the two groups of people come together at the same time in the new, large, main gallery after embarking on their individual routes and to perform something in celebration of the new space. In addition, the groups would stop at various locations along their respective routes to 'beat the bounds' and mark the new boundaries of the Tate.

The complexity of the piece would be increased by having the "audience" as an integral part of the work. The audience and performers would be moving through the space in close proximity to each other. The audience responses to the performance and performers could be used to determine certain aspects of the event, such as how long or short a section would last.

As admission to the Tate was free and the event would be well advertised, the audience would be quite substantial. Consideration had to be given to this as it was uncertain whether the audience would follow the groups as they navigated their respective routes and how the audience would impact on the ability of the groups to move and perform at the respective locations. The other concern was how the audience would react and engage with the performance. To identify the performers from the public it was agreed that some form of visual representation would be added.

To address this, Abigail devised costumes and long staffs for the participants, the latter being a representation of the willow sticks that were used traditionally to beat the bounds. On top of the staffs were angular polished metal objects that had the ability to reflect both light and images. My role was to compose music for the participants (being aware that due to the engagement with diverse groups and demographics I would be working with amateur to semi-professional musicians), decide on the instrumentation and score accordingly.

Therefore my musical challenges, issues and opportunities were:

- To compose music for a group that would divide into two independent sub-groups
- To compose music that could accommodate varying degrees of musical knowledge and ability

[4] Please see Appendix 1 in the supporting documents folder which is a rough document that was produced after much of the planning was completed but gives an indication of the routes used by the two groups.

- To decide on appropriate instrumentation, knowing that the participants would already be carrying large staffs
- To address the musical coordination of both groups when they reunite
- To compose music that enabled participants to move through the designated pathways
- To compose music that enabled participants to be reactive to audience presence
- To work with internal and external spaces that had various acoustic properties
    - some parts of the performance would be outside
    - some parts of the performance would be inside and the size of the inside performance locations would vary from one to the next
- To integrate the music and performers within the audience
- To use other elements, such as the staffs, as part of the instrumentation
- To compose music that could accommodate for the differences between each of the three performances throughout the day
- That there would be no opportunity to test out or rehearse the work onsite prior to the first performance
- That the performers would need to perform everything from memory

3.2.3 Composition, Development and Rehearsal

The piece conceived in the light of our development meetings represented a clear case of what Christopher Small terms “musicking”.

> “musicking… is an activity in which all those present are involved and for whose nature and quality, success or failure, everyone present bears some responsibility. It is not just a matter of composers, or even performers, actively doing something to, or for, passive listeners. Whatever it is we are doing, we are all doing it together— performers, listeners (should there be any apart from the performers), composer (should there be one apart from the performers), dancers, ticket collectors, piano movers, roadies, cleaners and all”. (Small, 1998, p. 10)

My response to the challenges, issues and opportunities outlined above was to take an inclusive approach to the musical elements of the research piece. The first key decision was instrumentation. There were already barriers such as limited space, restricted physical capacity (performers already having to carry objects over significant distances which would render certain instruments unusable) and not wanting to detract from the already established visual elements created by Abigail (costume, movement and props). Since certain parts of the performance were to be outside and the time of year, there would be the potential for bad weather. Weighing all these factors and wanting the piece to be as inclusive as possible, the ideal, and possibly only, choice was to opt for the voice.

When thinking of scoring the music for the performers I had to be extremely careful and aware of the wide range of experience and representative demographic of the vocalists. Some of the musicians would be semi-professional singers, others would be young children and there would be a mix of ages and gender.

My first attempt did not reach its aims. I created a very ecclesiastical-sounding 4-part choral work that would no doubt have worked for a static performance in a very reverberant place, and I was generally pleased with the music. But after seeing the first composition, Abigail had reservations at its religious connotations. Collaboration really was key and proving to be most fruitful at this point because Abigail also raised concerns that the music would be difficult for amateurs, in particular, to perform 4-part harmony when so much movement was required. It was at this point that the issue of text also came to the surface, something that had not been given any consideration thus far.

After this first attempt, I was able to draw clearer parameters to assist the composition process. I decided to keep the music within a span of an octave to combat any range issues that might arise

(the octave could be shifted as required by the voices). Composing beyond this note range could impede accessibility and I would later work with the vocalists to establish the most suitable key that worked for them (details of this and other processes are discussed later). I also considered the length of the phrases in terms of breath control when the performers were moving and singing. Further consideration was given to the musical mode (or scale) used. To keep the performers and audience at ease, I wanted to keep potential dissonance to modest levels, though not to irradicate it altogether as a resolving dissonant passage could create the appropriate musical tension and release. I also wanted the music to reference other aspects of the performance. This was not so much done for the audience, although I was aware that musicians in the audience may well pick up such connections, but more to help inform the compositional approach. For this I was very much drawn to the sense of round that was a key feature of Abigail's staging. The vocalists were to form a circle at the beginning and end of each performance in the rotunda of the Tate. The route for each vocal group was to be around the boundaries of the Tate. When each group stopped to perform at certain locations, whether signing or tapping the staffs, they would form a circle to aid communication. I chose to make reference to this through the use of musical canons (or 'rounds'), and was further drawn to reference the "mirrors" that topped the staffs by means of reflective symmetries in the score. For ease of reference please find link to digital score here.

A 16-bar melody based on a pentatonic scale was subsequently devised. This phrase was then mirrored vertically (retrograde) and horizontally (inversion) to give rise to four 16-bar phrases that could be sung as independent passages or overlapped to create a musical canon. I chose to title the music "Mirrors". With regard to the issue of text, I chose to use only the vowel sounds A, I, O & U (phonetically sounding: "eɪ", "aɪ", "əʊ" and "juː"). I chose to leave the vowel E (phonetically sounding "iː") as it can be produced in quite a shrill fashion. Vowels were preferred over consonants as they would sonically carry far better. Furthermore, I felt that simple vowel sounds would avoid the confusion of texts when the melodies were subjected to canonic treatment. The canon was only to be performed in full in the new large gallery where the acoustics and space allowed the pentatonic phrases to harmonise. No sheet music would be used as part of the performance so the simple musical lines and sounds would help the participants in performing everything from memory.

As mentioned previously, a major challenge faced was that no musical rehearsals could take place at the Tate. All three rehearsals took place at CAST, Helston. It had large rooms that would emulate some of the acoustics of the rooms at the Tate, it was relatively central for all the participants, had free parking close by and many other appropriate amenities.

The initial rehearsal focused upon the music and movement with Abigail present. I experimented with various key centres through a call and response approach. This allowed me to change the pitch without the participants knowing until we settled on a key centre that worked for all the voices. This sensitive approach kept everyone comfortable, allowed the music to be taught by rote for those that could not read music and served well as a warmup routine. I kept everything in unison for the first rehearsal to help build confidence and tried to discourage the use of music for those that could read so that the performing from memory element was embedded from the very outset. By the end of the first rehearsal we had all performers singing and moving. It was noted that some performers would walk very freely, while others would try to walk in time to the pulse of the music which made the performance look almost rigid. Abigail and I agreed that it looked and felt better if the performers tried to walk more freely, and this would probably be something that was more likely to happen on the day of the performance due to the different terrain and respective gradients the performers would encounter. We experimented with breaking the 16-bar phrases down into smaller 4 or 2-bar phrases so that participants could adapt the length of phrase according to how much breath capacity they had. This was important as a phrase being sung whilst walking up a slope was far more challenging than the same phrase being sung whilst walking on the flat.

The second rehearsal was when more of the logistical elements were covered. We introduced the staff and costumes and how these would form an integral part of the performance. Abigail explained that before the performance began all the performers would be casually gathered amongst the audience in the rotunda and a simple signal, given by the tallest participant by way of a raised arm, would start the performance (again a collaborative decision taken by Abigail and me). The first part of the performance would be to put on the costumes, which were tabards created by Abigail, and to collect the staffs from their resting place on a large circular metal framework. This led us into rehearsing the section where the performance required the staffs to be tapped rhythmically at certain locations. Initially we allowed the two groups to improvise freely but there was a lack of cohesion and unfortunately as the improvising developed, it did so into an uncontrollable musical mess. We took the time to discuss this as a wider group and experimented with various options. The solution that worked best was to appoint a lead member within the two groups who marked a steady pulse and then invited other members of the group to join in with an improvised passage over the pulse, which was done by a look and smile at the invitee. This would culminate in a natural climax by way of all performers playing together at one point and then a natural subsiding as the lead invited members to stop improvising until only the pulse was left.

It was through this process of wider collaboration that many questions and solutions to other parts of the performance were addressed. For example, if we were unable to rehearse on site it would be appropriate for the two group leads to be at the front of the groups to lead the way. This also gave rise to the suggestion that the two groups would need to have a Tate staff member in assistance as doors would need to be opened, lifts would need to be called and to help avoid any collisions with unsuspecting audience members.

The large gallery space performance created a further challenge in that the two groups, as previously mentioned, performed the canon in four parts. This meant that the two existing groups were further split creating the four parts required. The large distance and acoustic delay could mean it was very easy for the groups to fall out of time with each other. I considered using a conductor for this part of the piece, but it did not feel appropriate and generally felt out of context with the rest of the work. The large gallery space was also most likely going to be full of other people, so sightlines were diminished. The solution was to use the previously nominated group leads in the improvised sections to continue their roles and mark time by raising and lowering the staffs but without tapping them on the floor. This allowed for the two groups and four parts to synchronise enough to keep the music cohesive.

By the end of the third and final rehearsal the collaborative approach had addressed most ~~if not all,~~ of the anticipated challenges and issues faced. The two group leads had been able to walk the respective routes at the Tate which added further confidence. The element of the unknown through not performing on site until the day of the performance enhanced the normal excitement that comes with performing live.

3.2.4 Performance

As seen in the supporting materials, in particular the film which is the first of the three performances, commenced with all performers, the two vocal groups together, singing in unison in the rotunda (00:31)[5]. From here the groups split and started their voyage to beat the bounds (00:54). The first phrase was sung and repeated until the respective groups reached their first location at the same time as the pulse being marked by the vocalists by tapping the staffs on the

[5] *figures in brackets relate to time codes in "We Beat The Bounds – FILM"*

floor. At the locations a nominated lead within each group carried the pulse by continuing to tap the floor with the staff but then invite, one by one, the rest of the group to improvise rhythms over the pulse (01:19, 01:42, 02:19, 02:38, 03:55). The freedom of these interludes for the performers gave them some space within the performance to catch their breath and relax somewhat. Once the improvised "beating the bounds" naturally subsided the vocalists would then continue their journey singing the next phrase in the sequence. This repeated for most of the performance apart from when the two groups reconvened at the new large gallery space (03:36 – vocal only as permission was not granted to film in the new gallery) and in the reception area where both groups performed together.

In the reception area the groups performed together but this time within the improvised section (05:03). Again, the nominated leads from each group coordinated their pulse that kept the two groups in time with each other but with experimental rhythmic passages improvised by the other group members.

3.2.5 Reflection and Further Considerations

3.2.5.1 Compositional Approaches

Collaboration was at the centre of devising the music for this piece. An initial "hymn like" work was discarded after consultation with the collaborative artist, Abigail Reynolds, with us both in agreement it was not appropriate when considering all the other elements to the piece. Instead workshopping with the musicians, ranging from semi-professional vocalists to community singers, informed the key centre of the music, the available range of the musical scale/notes to my disposal and the confidence of the musicians both in terms of performance ability and retention of material. The music for the piece could be read by those able and taught by rote for those not familiar with musical notation but would have to be performed from memory whilst the musicians where required to move around the site. As this is a complex request the music was derived from a pentatonic scale that informed a 16-bar phrase that was mirrored. This allowed for some form of visual understanding of the work by the musicians irrespective of their ability to read notated music or not i.e. non-music readers could see the sequence of notes as a graphical representation, profile of a landscape or wave pattern and when the mirroring was explained those visualisations could be adjusted accordingly. The use of pentatonic scale and the use of the 4 composed lines as a canon

created the desired harmonic effect when the two groups performed as one larger ensemble at certain points. Lyrics were not used for two reasons; first - artistically it felt appropriate to leave the vocalists performing sounds as opposed to descriptive lyrics that due to the moving nature of the work would never be heard entirely and thus the "story" never fully told and secondly – it was another complexity for the performers i.e. another set of things to remember. Instead, vowel sounds replaced lyrics to offer direction of what to sing and when, to keep this element simple.

3.2.5.2 Performance and Other Creative Methods

The visual element of the work was heavily led by Abigail Reynolds but informed by the musical composition. The staffs designed for the musicians to carry were topped with angled mirrors referencing the music. These staffs also allowed for assistance for some of the less physically able people whilst moving and supported walking, they acted also as an instrument to keep time when the two vocal groups were moving and singing at the same time, they were the percussive instruments when the vocal groups performed at certain points throughout the site and when the two groups performed together in the new main gallery space and the rotunda they acted as large "musical batons" so that the dispersed musicians could stay in time during the canons.

In addition to the large staffs Abigail had designed tunics for the musicians to wear. This made them easily distinguishable as performers. With the large amount of people in attendance this helped the performers visually connect with each other among the crowds adding to the function of the staffs in this regard.

Another small but important creative output was a simple postcard that was created to provide a brief narrative to the piece. This was expanded on and published more widely through social media and other online platforms, but this quick reference card gave the audience an appreciation of what the piece was portraying. It read:

> *"We Beat The Bounds* is a new work for local choirs, commissioned by Tate St Ives to celebrate the opening of the new gallery. In the UK the ancient custom of 'beating the bounds' takes the form of a parade around the edge of a legal boundary, such as a village or common land, beating it with a willow wand.
>
> The choirs will sound the bounds through the galleries with a vocal and percussive score by Gareth Churcher, beginning at 11:00, 14:00 and 18:00, beginning at the entrance."

3.2.5.2 Logistics, Health & Safety and Other Findings

The first piece in the series of performances did not use the brass band ensemble as a vehicle to deliver the work but instead two vocal groups that came together to form one choir as the performance required. This was decided due to proximity of all participants (vocalists and audience), which led to health and safety concerns. To elaborate, the opportunity for a brass instrument such as a trombone with an extending slide to inadvertently hit another participant was of great concern. This piece, as part of the opening of the extension to Tate, St Ives, was extremely high profile, and it was clear that the site was going to be very crowded. In addition to the health and safety concerns there was also the potential volume levels produced. Brass musicians can play very sympathetically and very quietly but the acute directional nature of a high-pitched brass instrument such as a cornet, which is very portable, can still produce high decibel levels even at quite a low dynamic range. When these instruments combine forces, the levels are exponentially increased and can be quite intrusive. The vocal option offered a much more appropriate palette of sound. The required movement of the musicians, which was complex (passing through different terrain/rooms/stairs/elevators) also raised concerns of people having to hold, move and play instruments some of which, such as Eb and Bb tubas, are extremely large and heavy.

3.2.5.2 Reflection on Artistic Goals

It was of considerable benefit to perform the work three times throughout the day. Every performance developed slightly differently, the musical and performance outcomes were never the same and the performers grew in confidence and enjoyed the process more with each repetition. The audience's reaction to the work was particularly noteworthy. I was anticipating them being startled into silence, but this was not the case. People would initially pause to observe but then either returned to their discussions about the various pieces of artwork they were critiquing or talk about the work they were witnessing. The perception by the audience of the work was dependent on where they were at the time the performers either passed through or stopped to beat the bounds. Not one performance saw any audience member follow either of the groups the whole way through their respective route. Additionally, an audience member would have had a very different

view of the work if they were in the large gallery only, as they would not have witnessed many of the other elements of the performance that could not be performed in this space. Conversely if an audience member had not been in the large gallery space, they would not have experienced the 4-part canonical section of the work. This did not come across as an issue and through informal conversations with audience members after the performance(s) they very much enjoyed the differing elements, especially if they witnessed more than one performance. One thing that was apparent was that there was a real sense of mystery as the accompanying narrative was not strong and many wanted to know more about the tradition of "beating the bounds", why we were carrying large staffs, what were the mirrors about and so on. I do not see this as a negative in the context of this research piece, as it created a very relaxed atmosphere for all concerned and for *all* those involved, be they the vocalists, audience, receptionist, security guard or others. The performances embodied a profound sense of 'musicking'.

3.2.5.3 Evaluation

This piece responded to the research question by using a simple yet but effective vocal musical composition. The pentatonic music referenced the visual elements of the performance (mirrored tops of staffs) that created a canon when the music was 'mirrored' that was accessible and easy to perform from memory. The performance required substantial physical movement which meant the use of voice instead of brass was appropriate and again the simplicity of the musical composition, and the rehearsal processes, embedded confidence in the performers. With substantial moving elements the approach to direction by use of the staffs and having a designated leader in each vocal group offered cohesion when the ensembles performed independently at various locations within the site and when the two groups collaborated and performed as one larger choir. The performers were drawn from the local community and the participatory music delivered a community focussed performance.

The creative methods employed in this piece informed the next because careful consideration would need to be given to differentiated musical scoring for a wide range of abilities within the brass band. How the rehearsal process would need to also address this and ensure accessibility and inclusion. There would be less complexity in musical direction as the site for the next piece did not plan for a moving element but there would be the opportunity to draw on the site for musical quotation and to convey a stronger narrative.

By way of conclusion, it is helpful to return to the writing of Nelson. Nelson references the term ‘clew’ when writing on Practice as Research, the term being a play on the word clue, to reference the thread of substantial new insight (contribution to knowledge). In my case, “We Beat the Bounds” is the beginning of this thread that informs the next piece, from which further threads are taken to inform the subsequent piece and so on.

Nelson proposes that Practice as Research (PaR), as a methodology, offers an approach that provides rigour and reveals these threads by way of making tacit knowledge explicit. So, the explicit demonstration of knowledge comes from the educative nature of the rehearsals and experience of performance, from the socially inclusive nature of the group devising, flexibility of approach towards composition and teaching methods.

3.3 KEM – A Tribute to Heavy Industry in Cornwall 2018

3.3.1 Background and Commissioning

Following the performance of "We Beat The Bounds" I was contacted by Tamsin Daniel, Culture Manager for Cornwall Council. Tamsin had been at the performance at the Tate and we convened a meeting to discuss a potential commission by Cornwall Council in late 2017. Cornwall Council had obtained ownership of the King Edward Mine Museum and associated out buildings which is located near Troon in Cornwall. Substantial investment meant that much work to renovate and develop the site was nearing completion and to celebrate this an open day was to be held on the 30th of April, 2018. As part of this celebration Tamsin, as Culture Manager for Cornwall Council, commissioned me to compose a piece of music that was to be part of the open day celebrations. The brief for the commission was open but Tamsin wanted a piece of music composed for an onsite performance at the King Edward Mine Museum.

The King Edward Mine (KEM) was originally part of the South Condurrow mine network and was worked as a mine in the early 1800's under the name of Old Tye. It wasn't a profitable mine until 1864 and had major issues with flooding especially in 1872. However, fortunes changed with the discovery of the Great Flat Lode (a mineral bearing bed of rock) in the 1870s which led to the mine paying dividends from 1875 to 1893. During this profitable time the Camborne School of Mines (CSM) was established.

In the late 19th century students of CSM spent their time working in the local tin mines doing practical mining and tin dressing with academic classes held in the evenings. At this time however the local mining industry was in terminal decline and the surviving mines in the South Condurrow network were behind technically. This was not ideal from a teaching/instruction perspective and the only real solution was for CSM to have its own underground mine. In 1897, in an unprecedented and innovative move, CSM acquired, updated and developed the eastern part of the South Condurrow mine network and in 1901 King Edward Mine was opened. Both above and below ground CSM re-equipped King Edward Mine with modern machinery which enabled, at the time, best mining practices. A set of Californian Stamps were purchased from Fraser & Chalmers in 1900 and a new building constructed around this piece of machinery. Many of the buildings from this period have survived and importantly, for this research piece, the Stamps (a large piece of machinery that breaks

down the rock into smaller more manageable pieces for the purpose of ore extraction) and the building that houses them still stands.

KEM became the place to study best mining practices from the 1900s through to 1974. As technology progressed CSM slowly moved its base to a new site at Trevenson and the KEM buildings became storage. But due to its important history a group of volunteers in the 1980s set about restoring the site and through various initiatives this has continued until 2018. KEM is now a museum which welcomes many visitors annually including educational visits from schools and hosts the international School of Mines Games. On site there are also units that local businesses lease as well as a café and subsequently it has become a local hub for many activities.

A site visit was important for many reasons. There needed a decision made on where the music was to be performed and after researching the history of KEM I was excited to also visit the museum and see in person the machinery, buildings and classrooms that I had read about. Tamsin implied that I might be able to witness some of the machinery in action subject to the relevant staff at KEM being available. On arrival I was given a guided tour which incorporated visiting the various parts of the KEM site, some of which would eventually be more relevant to the research piece than others. The tour culminated in visiting the building mentioned earlier that was built around the Californian Stamps. This building was shockingly austere, a huge, corrugated metal shed that also housed various other parts of machinery. In this one place visitors could get an idea of the whole mining process, from extracting rock underground to refining the ore above the surface.



Figure 8: Panoramic picture of the building housing the machinery, 2017. Photo by Gareth Churcher.

The staff and volunteers of KEM were very enthusiastic, well researched and were able to give me further insight into the industry, the people and associated activities. In addition to the mining there were also other industrial developments associated with mining such as the heavy machinery used. Holman-Climax were, up until very recently, a leading developer of mining machinery that exported

its products all over the world. The Holman name was not only associated with industry but also the male voice choir movement as it supported, both by way of sponsorship but also by many of its workforce forming the membership, the Holman Climax Male Voice Choir. The association across Cornwall and in other parts of the UK, of mining and music, in particular male voice choirs and brass bands was a reference to consider when composing the music and who might perform the work. Personnel at KEM were able to tell me that when KEM was working as a profitable mine the workforce would be made up of the wider community. Fathers and grandfathers would mine the rock with the mothers and children working on the surface to sort the rock and refine the ore. The latter were known as Bal Maidens and for all concerned the working days were long and arduous.



Figure 9: The Californian Stamps with bystanders, 2017.

My visit to the building also allowed me to witness some of the machinery in action and to see and hear the Californian Stamps. This is a rare occasion because it requires a specific person to set the Stamps up to run and this takes quite a bit of preparation time. I felt very privileged to witness the machinery in action and was impressed by the power demonstrated and sound that this piece of equipment produced. As the Stamps were left to run there was a repetitive rhythm produced by the machinery that can be witnessed in a short video here.[6]

[6] https://falmouthac-my.sharepoint.com/:v:/g/personal/gc177390_falmouth_ac_uk/ESwEVCYsAyNEkDjd__Jq7ncB_c7iFu1VcQqAXaUfEbDcAg?e=Mw3EZG

Before I left the site Tamsin and I had the opportunity to discuss the broader plans for the open day. I felt it important to understand what other activities/performances were planned as this would have an impact on my planning. The open day was to run from 10:00am to 4:00pm with the new music to be performed when the various dignitaries and VIPs were to arrive at 11:15pm. Tamsin explained that the site and various buildings therein would be busy with people. Performing outside would be an option but this would be weather dependent and there would be an opportunity to communicate to the audience via an amplified PA system following speeches that were to be given.

3.3.2 Aim (Including Site-Specific Aspects)

Very much like "We Beat The Bounds" there were challenges, issues and opportunities to address but these were very different to those encountered in the previous research piece. There were also opportunities to implement key learning points from "We Beat The Bounds" and address some other research opportunities that have been informed from the context review.

The musical challenges and issues for the KEM piece were as follows:

- To decide on whether the work was to be a fixed or moving performance
    - If it was to be the latter, then a decision on which part of the KEM site to use
- To decide on the instrumentation and construct of the music in relation to the context of KEM
- To decide on who will perform the music
- To address the issue of lack of strong narrative that was found in "We Beat The Bounds" and subsequent lack of appreciation and understanding of what the music was representing
    - In this piece there would only be one performance opportunity as opposed to the 3 in the previous research piece

Unlike "We Beat The Bounds" there was nothing driving the piece to be a moving work so I decided that it would be a fixed performance. Thinking back to the options of buildings I was still drawn to the imposing Californian Stamps and the corrugated metal building and decided that this was the best space available. It was inside so there were no weather implications and due to the metal construction, hard floor and high ceilings it would have a reverberant acoustic. Knowing that this was to be a central focal point of the performance, and an area where many people would congregate, I needed to choose an ensemble that would be acoustically appropriate. Taking this and the association with mining and music as referenced earlier in this chapter into consideration the

most sensible option would be to use a local brass band. Adding vocalists to a section or sections of the music, with appropriate lyrics, would convey a narrative of the history of the site and associated activities.

With some initial decisions made further challenges and issues, but also opportunities started to develop:

- To compose place specific music for brass band and vocalists that will be performed at KEM
- To integrate the rhythm of the Californian Stamps into the music and possibly embed the running of the stamps in the performance to help support an engaging narrative
- To develop a strong narrative for the music that tells the story of the mining at KEM and the family workforces that carried this out
- To decide how best to place the musicians due to restrictions on space and this also taking into consideration audience placement
- To address the opportunity of the music having duality; to compose music suitable for this performance and that can also be used for brass band competitions as a “test piece”

3.3.3 Composition, Development and Rehearsal

Developing the piece and presenting the performance would respond to the research question appropriately. I would have the opportunity to work closely with local musicians and use the approaches taken in “We Beat The Bounds” to develop an inclusive compositional approach. Engaging with KEM, the place and its interesting history, gave me a good basis from which to develop this approach along with using aspects of the site that would be embedded in the music. Further research on the history of KEM, and those that worked more generally in the mining industry, could offer a strong narrative that through lyrics, production of accompanying text and a verbal presentation would engage the all participants more meaningfully. I also had an opportunity to address some of the issues and opportunities identified in the chapter on brass bands regarding the “performance domain” and competitive performance therein. I could compose the music so that it may also be used as a “test piece” offering duality as discussed in Aims and Objectives. In this example having a “test piece” that has a heritage of being originally a site-specific performance piece offers an opportunity to raise awareness regarding innovative practices that informs inclusive educational processes. It could offer brass bands and their respective musical directors/leaders that engaging with diverse and innovative site-specific projects and performances can help engage and retain brass musicians in the brass band movement.

One further ambition would be for the music to have a greater impact on all the participants. There would be many people at the open day that would be aware of the history and legacy of KEM but many that would not. This legacy of a working mine that has developed into the leading mining education institute through CSM is important and should be understood. The music and performance could instigate further discussion and research for those who do not know about KEM's origins and development.

To develop the narrative I approached the nearby primary school in Troon and obtained permission to work with the students. I wanted to work with them not in any musical capacity at first but instead to understand what they knew about KEM. Understandably with the school being in close proximity to KEM and the Great Flat Lode they had quite good knowledge of the history of the general mining industry and our discussions soon turned to the work force of the mid-1800s. We started to explore a more general, fictional approach informed by what they already knew and from what I had learnt through research and my visits to KEM regarding the work force representation as opposed to focussing on actual individuals or families of the time. Over the course of multiple sessions, we developed a story and from this some lyrics developed. Below is the outcome of these sessions with the lyrics in italics:

The Long Day begins with sound of the stamps still ringing in the ears from the day before while our workers, young and old, stir from their slumber.
The day ahead for some as young as 7 and as old as 93 years of age was a family affair. The men of the family working or being educated in the ways of tin mining with the females and younger males accompanying them as Bal Maidens working on the surface either breaking the mined rock or tin-streaming.
These were long days starting at dawn and not finishing until dusk with invariably a long commute on foot to the mines. However the journeys would have been filled with tales of times gone by, the concept of earning a wage (anywhere between 4d to 8d per day), gaining an education and all accompanied with songs that would warm the heart and make the journey pass by.
Even though the tin mining industry at this time was in terminal decline there was still the hope and aspirations of the workers of a better and brighter future.
A Deep Education was the main objective for KEM but parts of the surrounding area still ran working mines as a commercial entity and what better way to learn the trade but by gaining on the job experience. The industrious and rhythmic sounds that would have resonated deep below

the ground would have been that of hard graft, prosperity again accompanied by the sounds of the miners singing while they worked through the long day.

All of this one could imagine would permeate to the surface to greet the females and young males working on the surface.

We underground
Work and create sound
Passing the time with our song
The day is long
But determined we work on
All for the love of our own

The Bal Maidens Ballad would, almost in response to the workings and sounds from underground, reflect the worries of the family members being tasked with such dangerous work.

We above the mine
Work with hope all the time
Knowing the dangers below
All this we know
But onwards we must go
All for the love of our own

The culmination of the manual work would ultimately lead to the extracted rock being fed into the final part of the process where the ore would be extracted.

Californian Stamps would start this process and the sound that this machine creates is breath-taking. In addition to the stamps crushing the rock there are the other aspects of the final processes such as the such as the “Dipper Wheel”, “Band & Slime Tables”, “Round & Rag Frames”, “Buddles” plus many more. All of these pieces of equipment have their own distinct sounds but are all working towards one common goal, extracting the materials that could be sold so that ultimately the workers could be paid, earn a living and survive.

At times the work would have been gruelling, tiring and exceptionally dangerous and for many there was no other choice. All of this taken into consideration however there was still the feeling of purpose, prosperity and hope.

The work is hard
The days are long
But I will strive
To carry on
There’s hope
There’s fears
There’s love
There’s tears
But in my heart I will always have song
It gets me through the hardest times when I may lose my way
My fears subside
My tears are dried

As I will work on with my pride
The days are long
But I will strive
To carry on
There's hope
There's fears
There's love
There's tears
But in my heart I will always have song

Many of the children I worked with at Troon School also sang in the school choir and as the music would require young male and female voices to represent the Bal Maidens, I spoke with the Headteacher about the possibility of the Troon School choir taking part in the performance. Concerns were flagged that as the performance would be at a weekend that some of the children may not be available for the event and that it would be up to the parents to get them to the venue and supervise but it was agreed that the school choir would take part. This allowed me in the following sessions with the school to work with them in a musical capacity and more directly with the school choir. However, I was keen to offer the opportunity to the rest of the school children even if they were not in the school choir, so the rehearsals were more "open rehearsals" for anyone to attend.

At the same time, I was exploring which male voice group to approach to be part of the piece to represent the adult male workforce. I wanted an open approach much like the school had adopted but some of the initial enquiries made with male choirs in the nearby area were not fruitful. These choirs sadly would only allow their own members to be involved and I preferred more of a community approach. Also these choirs were very large in number and thinking about the space available I felt a smaller group would work logistically better albeit there may be some balancing issues when it came to the brass and voice. Previously I had worked with a small group of male singers (approximately 20), Eight In A Bar. This group drew its membership from many parts of Cornwall and were always open to welcoming other people to sing with them. After a meeting with the group, sharing the work that the school children had completed and outlining the piece, they agreed. With the vocalists confirmed it was time to engage a brass band and there were very many options available. I had a working relationship with St Keverne Brass Band and they were very willing to be involved. They were also very happy to let other brass musicians join with them and had the benefit of having a membership with a diverse demographic. The membership represented musicians of all ages and abilities, another challenge to address when composing the music.

A second onsite meeting was then planned with Tamsin and the staff at KEM which allowed me to update them on the decisions taken and to seek their agreement. Tamsin was glad to hear that I was taking a community approach by way of inviting other musicians who were not members of the various ensembles. At this meeting we discussed the placement of the performance within the Californian Stamps building which brought to my attention another challenge to overcome. There was not enough space to place the brass band and vocalists together, which would have been my preference, but instead they would have to be separated by one of the other pieces of machinery. Fortunately this was a low standing piece of equipment which would allow the groups to see each other, but I would have to take this into consideration when scoring the music.

I had already decided that I was going to break the music down into 3 or 4 movements, a structure implemented by many brass band composers when writing test pieces. The movements would represent the various stages of KEM (working mine into education) and would musically complement each other and add contrast. I decided to feature the vocalists in only one of the movements and because of all the factors already mentioned, including the issue of balance, that they would feature in a slower, quieter and more reflective part of the music. It would also be this part of the music and the melody they would sing that would form a thematic element to the work. "Purcell Variations" by Kenneth Downie (Downie, 1995) is one example, of many, of variation form composition for brass band. In this work Downie takes Henry Purcell's hymn tune "Westminster" and creates a set of variations that reimagines the music in various styles and then eventually brings back the music in its original form. In a similar approach I would compose a melodic theme based on the lyrics developed and use this as the basis for my variations. I would not do this in isolation but instead in collaboration with the vocalists from the male and school choirs. This process created some useful musical output. This process gave the vocalists a sense of agency, it allowed me to work through the other challenges such as range selection and the learning process did not feel arduous, nor did it take a long time for the vocalists to retain the learning. I considered harmonising the vocal score but concerned that this would not project as well and would add a layer of complexity that for this piece was not needed. There was a similar issue in this piece, as was present in We Beat The Bounds, that the room where the music was to be performed would not be available until the day. This was due to the ongoing works and making sure that all Health and Safety matters had been addressed before the open day, another reason to keep the vocal score relatively simplistic. The harmonic support for the vocalists would be there by way of the brass band.

As discussed in section 2.3 the standard brass band set up has 25 brass musicians and an ever-growing percussion section so to adopt the same approach as the vocalists would be unworkable in the time frame given. Instead I opted for a different two way approach. Brass bands have an implicit hierarchy. Within a brass band there are sections such as the Cornets, Trombones, Euphoniums, Basses (Tubas) etc. and then sections within these sections for example principal Cornet, front row cornets, back row Cornets consisting of Ripieno cornet, 2nd and 3rd Cornets and even further subsections again. These sections, in most cases, are formed by player ability which offers a useful model for differentiated learning. Therefore a brass band already has a system where players of all abilities can come together and make music irrespective of ability. It does not just stop with the brass band itself; the movement has devised a grading that allocates bands to certain sections (similar to football leagues and divisions as discussed in section 2.3). St Keverne Brass Band has a long-standing youth development program that actively encourages young musicians to interact with more experienced and proficient players (a model employed by many brass bands across the UK). Returning to the brass band score it was more appropriate therefore to take the implied differentiated learning structure of the brass band and work with the musicians to develop the complexity of the scoring. Make it too difficult and the musicians would disengage, make it too easy and the same would happen. I used the opportunity to write sections at a time, try them out and discuss them with the musicians including the context and repeat this process until the balance of challenge and achievement was struck.

It was at this stage I took quite a bold decision. I was able to take a recording of the brass band performing the music at one of the rehearsals so instead of calling a mass rehearsal with all ensembles involved I used the recording to familiarise the vocalists with the sound they could expect. I asked a colleague Aaron Barker, a peripatetic teacher who also worked at Troon school, to support the vocalists. Aaron is an accomplished musical director as well as being a music technologist so he agreed to work with the vocalists and on the day of the performance would lead the choirs, another measure to instil confidence in the vocalists and to overcome the separation of the brass band and choirs. Aaron would also have control of an amplification system so I decided to put some microphones in front of the singers so that we could raise their volume levels to overcome any further balance issues.

3.3.4 Performance

On the day of the performance the weather was very poor, justifying placing the performance indoors but it meant that the performance space was very busy. After speeches by Tamsin and the Lord Lieutenant for Cornwall I had the opportunity to address everyone and took this opportunity to explain the process that we had taken, how the music had been composed and the narrative that was informed by KEM and its interesting history. I also explained that a rhythmical element of the music was referencing the rhythm produced by the Californian Stamps and that just as the sound of these stamps would be left ringing in the ears of the workers the last passage of the music would introduce the Californian Stamps and that they would run as soon as the music had finished. Before the performance two of the younger members of the choir read the narrative that had been created.

3.3.5 Reflection and Further Considerations

3.3.5.1 Compositional Approaches

Unlike the previous piece where strategies were devised to overcome complexities owing to the site, KEM was an opportunity to use site-specificity more to inform the work. The constitution of the ensemble for this piece was brass band (St Keverne Brass Band), male voices (Eight In A Bar) and children's choir (Troon School). This plethora of musicians and instruments was a large and diverse group to compose for as the musicians and their abilities would be wide ranging. Drawing on the learning from We Beat the Bounds and before any composing was completed, I made visits to the site and engaged in workshops with the respective musical ensembles. The site visits allowed me to understand the performing space, increase my knowledge and understanding of the history of King Edward Mine so that this could be referenced in the music, lyrics and associated narrative, and listen and record the mining machinery. The workshops allowed me to understand the ability of the musicians but in addition this time, especially with the school choir, collaborate with them on creating a narrative for the piece which in turn formed the lyrics for the vocal element of the work.

Sounds of the machinery were imitated in rhythmical elements of the musical score and initial sections were taken to the respective ensembles and trialled with them, feedback received and then rescored as appropriate. This approach particularly in the brass band scoring allowed for a differentiated approach so that parts could be created appropriate to the level of the musicians. The vocal scoring was left in unison so that issues of balance between the brass and voice were partially

addressed, albeit amplification was still required to lift the voices above the brass at the site, and so that all singers felt supported and not isolated. The site complexities meant, much like the previous piece musicians although static, were dispersed between various parts of the mining machinery and audience members had the ability to move freely between the brass and vocal musicians. Scoring the voice parts in unison and so that they doubled the brass lines meant that the audience would always hear the correct line, as opposed to a harmonic part, as they moved through the site. The collaboration with the children's choir produced lyrics that told the historical story of Bal Maidens and miners that would have worked with the machinery within the site. This offered a strong narrative and the ability to convey the relevance of music to site.

The final compositional device to mention is the introduction of the machinery sounds, in particular the Californian Stamps, as part of the overall musical picture. The brass and percussion finish their element of the work with the rhythm of this piece of machinery referenced in the scoring. As soon as the last note was played the Californian Stamps start and continue the rhythmical pattern just heard. The site and its machinery were therefore completely integral to the work.

3.3.5.2 Performance and Other Creative Methods

Although the piece benefitted from a large performing space the make-up of the machinery in the area presented a challenge. There was not one area large enough where all the musicians could be situated together. This meant that there was a freedom for audience to move through the work but gave rise to a musical direction challenge. The music is complex and it requires musical direction to ensure cohesion, so in this scenario I chose to use two musical directors, one for the brass band and one for the voices. This took quite an amount of time in regard to rehearsal and coordination but proved to be a good decision as the cohesion of the music was achieved and the dispersed musicians felt supported.

I was able to provide a brief talk about the work to all in attendance just before the premiere. This coupled with the lyrics should have been enough to convey the reference to site-specificity but drawing on the previous piece a small booklet was produced and published to ensure the information was readily available. This was particularly appreciated by the audience who, through informal feedback, understood the references within the music even if they had missed the opening talk.

3.3.5.3 Logistics, Health & Safety and Other Findings

Due to the relatively static nature of the performers in this piece there were not the logistical and health and safety concerns highlighted in *We Beat the Bounds*. The site itself is open to the general public as it is a museum but to be completely confident that there were no other health and safety concerns each of the respective ensembles were requested to complete a risk assessment. Working with the school children and the children's choir required appropriate vetting and safeguarding checks. At the very least a Disclosure and Barring Service (DBS) check had to be completed and when working in regulated activity i.e. on your own with children, some educational settings will require you to complete an appropriate level of Safeguarding training. This is an important finding when working on community pieces such as this because checks and training all require a period of time to be completed and if working to a critical project timeline this will need consideration. The children from the school were supposed to be brought by school minibus and with staff from the school. This option fell through late in the project timeline and because of safeguarding protocols the responsibility to transport and supervise the children fell to the parents/guardians. Ultimately this meant that some of the children were unable to attend.

Working with an ensemble such as a brass band requires significant planning. The amount of additional kit that is needed to be stored whilst the musicians are performing needs attention. Items such as instrument cases, music cases and percussion equipment cases all need to be stored in a safe and appropriate manner. In this example I had not considered this and when working on pieces where the aesthetic is important this needs planning otherwise additional kit can be intrusive to the work as well as creating a Health and Safety concern.

3.3.5.4 Reflection on Artistic Goals

The performance was well received. There were many conversations afterward regarding the narrative and how that it had revealed much more of the history of KEM. The members of the ensembles (and the parents/guardians where relevant) were vocal in their appreciation of the added layer of education that was experienced. Interestingly the brass musicians did not view the work as a "test piece" until I revealed its intended duality, but they agreed that it could work. Subsequently the St Keverne Youth Brass Band performed the work at the Cornwall Music Festival and won the open brass band category and importantly ensured the narrative was read before the performance.

The music has also been published by Kirklees Music, a brass band publisher in England but has yet to be selected for any major brass band competitions.

3.3.5.5 Evaluation

This research piece as part of the broader research enquiry was an important step. It was the piece that confirmed the ability of brass as a resilient and acoustically appropriate ensemble for place and site-specific research pieces. The place, KEM, offered and informed a very strong narrative that enabled a higher level of engagement and education for all participants. The compositional approaches through inclusive practices, informed from the learning of We Beat The Bounds, enabled a differentiated learning process that gave performers a sense of agency and a heightened level of confidence.

This piece responded to the research question using sounds of the site, embedding them in the musical scoring. The working elements of King Edward Mine that were present in the performance space were referenced in the music by quoting the rhythmic outputs of the machinery. These pieces of machinery were then activated as soon as the brass and vocal music concluded continuing the performance and demonstrating the relevance of the site-specific piece. The vocal elements conveyed a narrative and participants, through the site-specific music and performance, gained a greater appreciation of the site and its importance to the community. The compositional, musical direction and scoring methods required a conventional approach but this allowed for the format of a brass band test piece to be followed.

This piece was the first opportunity to use the brass band and voices through the lens of site-specificity. The outcomes were useful in planning for the next piece, Tremayne Quay, as it gave a much greater understanding of how carefully all the creative methods would need to be considered when using a site that would use much larger physical space. A space that would be far less of a controlled environment and a piece that would require the community of musicians to embrace unaccustomed performance approaches.

3.4 Tremayne Quay – Lunas 2019



Figure 10: Photo St Keverne Band on Tremayne Quay as part of performance of Lunas with audience in flotilla on the Helford River, 2019. Photo by Steve Tanner. Used with permission.

3.4.1 Background and Commissioning

We Beat the Bounds and KEM, the first two pieces as part of the larger research enquiry, both involved performances indoors. Prior to 2017 I had collaborated with Abigail Reynolds on projects, as discussed in section 1.1.5, Double Brass: Troheaul and The Mother's Bones which were outdoor performance pieces, the latter exploring the acoustics of a disused stone quarry. Although these pieces were outside the scope of this research enquiry, they had given me the opportunity to explore composing music for outdoor places, in particular venues that had their own unique acoustic properties. Abigail contacted me in early 2018 regarding an opportunity for a performance piece at Tremayne Quay on the Helford River. This opportunity would allow for an outdoor place-specific piece to develop the compositional practices for the purpose of the research enquiry through a collaborative project.

Tremayne Quay was constructed by the owners of Tremayne House for a visit by HM Queen Victoria that in the end never happened. Nestled on the Helford River, the Quay is now frequented by

seafarers, walkers, and campers due to its sheltered nature and restricted access, meaning there are no cars or passing traffic other than boats coming up and down the river. It is part of the famous Frenchman's Creek which has very many tributaries that feed the Helford River. In the book The Helford Woods, Oliver Rackham writes "The Helford River is one of the very few places in England where ancient woodland meets the sea." The Helford is technically a 'ria' (an ancient river valley that drowned when sea levels rose after the last Ice Age) and is fully tidal to the very top of its many steep-sided, muddy creeks. The upper reaches are an expanse of mud at low tide, while the lower branches of the sessile oaks dip into salt water at high tide. The ancient woods are remnants of wildwoods that were coppiced by the earliest humans and have been continuously harvested for fuel (especially needed for the production of tin and lime) from that time until the recent past.



Figure 11: Ordinance Survey (OS) Map of the Helford River with red markers showing the access to Tremayne Quay.

The coastline of Cornwall has many such rias. On a high tide, and because of their construction as mentioned previously, they offer a natural amphitheatre. Therefore, I was confident subject to further experimentation at Tremayne Quay, that the site as well as presenting many compositional and other challenges, would be an excellent option to stage a research piece.

3.4.2 Aims (Including Site-Specific Aspects)

Abigail and I considered placing musicians at key points along the opposing sides of the riverbank. Much like the river has nautical beacons for navigation these musicians would represent musical

ones, triangulating an audience that would be on various vessels in the middle of the river. In addition to the fixed musical beacons one of the vessels could transport a musician or musicians to create a sense of musical and physical movement within the work.

On Friday the 8th of June 2018, an hour before high tide, Abigail and I visited the site to explore these ideas and arranged to meet with some brass musicians from St Keverne Band (the brass band that formed the core of the ensemble for KEM) at Tremayne Quay. St Keverne Band would be invited to perform this research piece and due to the project's complexity, it was important to work with these musicians at the very earliest stage. The piece would require some of the musicians to travel across the river to remote locations and I wanted to gauge their willingness to do this. The primary objective of the site visit however was to experiment with different brass instruments at different locations and to assess how the respective sounds carried across the river at high tide.

Around Tremayne Quay where there is narrowing of the Helford River there are many small beaches. There are also other quays that are still in use or have laid dormant for many years. Therefore there are many potential options where musicians could be placed. Many locations were unsuitable, and the options reduced because we wanted to triangulate the musical beacons to concentrate where the flotilla (the audience) would be situated on the river. The below OS Map shows, through the blue colouring, the agreed proposed locations for groups of brass musicians.

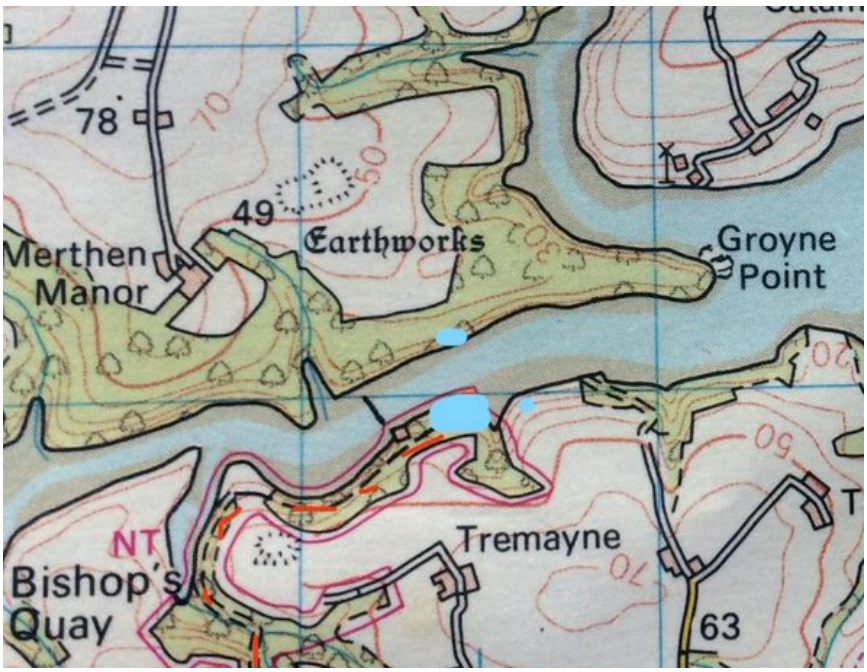


Figure 12: Focused section of Ordnance Survey map from Figure 9.

From this first site visit the following were outcomes that would inform the next stage of the piece:

- Higher pitched sounds were heard more clearly across the water
- Adding more instruments and grouping them discretely made the above more effective
- Lower pitched instruments were heard less clearly the farther away they were placed
- Larger instruments were difficult to transport on the small craft available
- The wind had an impact on how the sound travelled
- Consideration would have to be given to the sound perception of the audience, the musicians and potential musical director at their respective locations
- Challenges and issues regarding access to the site would have to be addressed
- A performance date would have to be chosen that would give the best possible chance of favourable weather conditions

After experimenting with the brass musicians had finished, Abigail and I returned to the idea of a moving element within the piece.

Abigail had been made aware of a special kayak, *Ghost*, which was designed and created by Adam Chodzko, which he describes as follows:

> *"Ghost* is a kayak; a sculpture designed by Adam Chodzko as vessel, coffin, bed, costume and camera rig. It is designed to ferry people to the 'island of the dead', with a paddler at the stern and a passenger lying down low and flat within a cockpit towards the bows, like a body in a coffin with their head slightly raised, travelling along the interface between water and sky. This dome in the deck of the kayak separates them physically and visually from the paddler at the back. The paddler and passenger experience the journey in silence, in order to allow space for perception. A camera, mounted on *Ghost*'s deck, records each unique voyage, the passengers' point of view, structured as a memory or dream, monitoring the often awkward (shallow, partially concealed) littoral environment." [7]

[7] https://www.adamchodzko.com/works/ghost-2010/



Figure 13: Adam Chodzko and a passenger in 'Ghost' on Gillan Creek, 2018. Photo by Steve Tanner. Used with permission.

Abigail proposed a vocalist in *Ghost* that would emerge from a location west of Tremayne Quay. Due to the vocalist being concealed the emerging voice would be unexpected and difficult to locate adding further intrigue to the performance.

Following the outcomes of the first site visit Abigail and I discussed one of the very important elements, the date for the piece. One was required that offered an appropriate lead time, a time when the tide was high at the right time of day (we were hoping to perform the piece around dusk) and if the date was too late in the year the project could encounter some serious issues regarding weather conditions. Sunday September the 23rd, 2018 was chosen to coincide with high tide at the autumn equinox, when the alignment of the Sun and Moon produce equinoctial tides. A reserve date of Tuesday 25 September was also decided on if the weather did not permit a performance on the 23rd. Around these dates the Moon was in its final phases of nearing a full moon otherwise known at this time of year as a Harvest Moon. Autumn in Cornwall can offer quite unpredictable weather patterns and a prevailing south-westerly wind could be in full force. The discrete teams of instruments and their respective locations were chosen strategically to address this. The lowest pitched instruments and percussion would be placed on Tremayne Quay to the southwest of the audience, middle pitched instruments to the closer location on the small beach but hidden in the tree line to the east of the quay and a selection of the highest pitched instruments to the north of the quay. This had the added advantage of addressing access issues to the various performance

locations as there would be some large and heavy instruments, including percussion, needing transportation to the quay with no road access.

With a broad concept and a date in the diary it was time to embark on the composition process. My musical challenges, issues and opportunities therefore were:

- To compose music for 3 brass groups and a vocalist that would be physically disconnected but with the ambition of connecting them musically
- To compose music that could accommodate “slippage” due to the relatively large distances between the various groups of performers
- To compose music that addressed the placement of the audience, their aural perception and the same for the performers
- To address the musical coordination of the various musical groups and performers
- To compose music that was accessible and achievable by the performers taking into consideration their physical locations and subsequent limitations
- To compose music that integrated a vocalist that would address potential issues of balance and consideration to lyrics
- To work with an external space that had various acoustic properties and compose music that
    - celebrates the natural acoustic but was sensitive to its challenges
    - draws on the surroundings, nature and the environment as well as taking a narrative of the time of year
- To understand the limitations of the musicians involved, support and nurture them through a project that would be far outside their comfort zone
- To appreciate that most of the performers will need to play off sheet music

There were other challenges and issues outside the musical ones such as:

- Coordinating safe passage of the musicians to the various locations from Tremayne Quay
- Raising awareness of the piece/performance so that an audience could be engaged
- Transportation of percussion and larger instruments from the road to the Quay where there was no vehicular access
- Funding all the above

3.4.3 Composition, Development and Rehearsal

Cornubian Arts and Science Trust (CAST) based in Helston wanted to programme the work as part of their inaugural Groundwork Festival. This would help address some of the non-musical challenges bringing the benefits of marketing, publicity, project support and funding. Tremayne House is owned by the National Trust and when they were consulted on the project, they offered further support by removing the large boulders, which normally stopped vehicles driving down the footpath to the quay, on the proposed day of the performance. The National Trust also offered to provide offroad vehicles such as quadbikes with trailers to help transport people who had limited mobility and large pieces of equipment such as Timpani, Drum Kit, Tubas and other large musical instruments. With some of the larger logistical challenges overcome it was time to address the musical challenges through the composition process.

Abigail had worked previously with folk singer Katie Kirk and felt her vocal style might be appropriate for the piece. After listening to some of her performances I concurred and following an invitation Katie agreed to be the vocalist for the piece. This gave me the opportunity to explore with her, her range, tonal qualities, and capabilities. Katie would be performing in a lying down position which has implications regarding breathing and projection so this would have to be considered when writing the vocal music. I composed a simple theme in two parts in the Mixolydian mode which was perfectly suited Katie's vocal style (Please see Lunas Score bars 70-88 and 162 – 171, Voice N3 part). Before the thematic material was developed further into the full score for voice, brass and percussion I asked if we could have a session with Katie and *Ghost* to assess whether this vocal passage was achievable. Early on one Saturday morning Katie, Abigail, Adam and I met at the Helston Boating Lake. Katie had memorised the passages produced following the receipt of audio files that I had prepared for her (Katie is not a music reader so the passages were learnt by rote) and after getting into position within *Ghost,* Katie and Adam embarked on a test run. Abigail was quite clear that any lyrics should be quite ambiguous and not offer any story or real meaning. As you will read below, I had chosen to draw on the lunar phases for the musical structure so the lyrics reference this and elements of the tide such as ebb and flow. The result was excellent. The voice carried out from *Ghost* with an ethereal beauty and the unknowing public who were enjoying an early morning walk where mesmerised. This gave me the utmost confidence that these small themes would be completely appropriate to form the basis of the larger composition.

The area of the Helford River where Tremayne Quay is situated is quite far inland and on a low tide there is very little water. The piece had to be performed at high tide so that the various vessels

ferrying the audience and musicians had enough water to do so. Also, the high tide allowed for better sound transmission. As the moon has a strong influence on the tide and a high tide was imperative to the piece, I chose to reference this in the musical composition. The reference to the Moon was something Abigail felt passionately about, and it was included in promotional materials regarding the piece as the excerpt from the CAST website shows:

> "St Keverne Band will perform a composition by band leader Gareth Churcher that slowly focuses the mind toward the pull of the moon, the tides, and the rotation of the earth at this point of the year when the moon comes closest to the earth. The piece will be in layers of sound, rather as birds are heard calling down the river reaches. To finish, the band will play traditional songs from their repertoire.
>
> The event is timed to coincide with high tide at the autumn equinox, when the moon exerts its strongest tidal pull. If the forecast for Sunday 23 September is stormy the event will move to Tuesday 25 September (when there will be a harvest moon) and start at 6.30pm (again, to coincide with the high tide). Sunset is shortly after 7pm. The entire performance will last about an hour, ending by sunset. Bring a picnic and refreshments."[8]

The same text was used in printed materials, such as postcards and leaflets, that were to be handed out to audience members on the day of the performance. Please see the postcard produced in the supporting materials.

On the 23rd of September 2018 there would be a full (harvest) Moon. Over the course of the month the Moon waxes then wanes in a continual cycle with the waning phases a mirror image of the waxing. Admittedly the Moon would only just be visible at the proposed performance time and the performance length would not be comparable to the lunar cycle, however, the 8 phases of the moon offered a good basis for a musical structure, these phases being:

- New Moon
- Waxing Crescent
- First Quarter
- Waxing Gibbous
- Full Moon
- Waning Gibbous
- Last Quarter

[8] https://groundwork.art/programme/abigail-reynolds/

- Waning Crescent

The musical structure of the theme composed for the test run on *Ghost* was kept intentionally simple for the reasons already mentioned but because I was also considering making the music a retrograde composition. This would present a further compositional challenge. The opportunity to draw on the moon for the structure of the music and then to represent the mirroring therein would offer a strong narrative for all participants and a better understanding of how the music was composed and what it represented. This would be done through postcards published and presented to all participants at the performance as well as materials used to publicise the event ahead of this.

Lunas, the musical work's title, draws on the Latin word for the Earth's moon. The music starts with solitary Bass Drum and Timpani with an introductory passage in a minor key representing the New Moon. Waxing Crescent - the music as this point is the accretion of the Mixolydian theme of the Full Moon, heard at the centre point of the full work, and performed by the Cornets placed at the beach north of Tremayne Quay. The accretion of the music creates layers of sounds much like the layering of birdsong that can be heard at evensong in the Helford River offering an additional reference to the place and time of the performance. The Waxing Crescent turns into the First Quarter where Horns from the beach east of the quay are scored and join in. This is interspersed with the entry of the voice from *Ghost* which presents a solution to a possible issue of balance between the brass and voice. The intentional overlapping sounds of voice and brass creates continuity and flow in the music. The Waxing Gibbous phase sees the brass take the material of the voice. The materials previously heard up until this point are revoiced. Horns take the Waxing Crescent material, Cornets take the previously heard vocal line and the Tremayne Quay brass present new material. Through the scoring of additional instruments and dynamic markings the music builds to the next phase of the moon. Just as the Full Moon will reveal itself after being hidden from view behind thick clouds so does the solitary voice at the central point of the music. Silence follows allowing for a time of reflection, stillness and a focussing of the mind until the voice re-enters and begins the whole journey again but in reverse.

The above synopsis is a summary of a larger and longer iterative process. Having the opportunity to work previously with St Keverne Band I was more aware of the musicians' abilities and capabilities coming into this project than when embarking on the piece, KEM. Composing Lunas for Tremayne Quay required a tactful approach. Whereas KEM saw the musicians in a generally accepted and standard formation of how a Brass band would perform, a sat down semi-circle, this piece required something very different. To address this I would produce sections of the composition and work with

the discrete sections then take the music away and rework subject to the feedback and outcomes of that rehearsal session. The same would be done for the full brass band score.

As the rehearsals were mainly taking part in the Band's rehearsal room, a dialogue with the musicians throughout the rehearsal process continually raised awareness that the performance could encounter some unexpected displacement due to the multi located nature of the piece. To try and address this challenge I would ask the discrete teams to try and play slightly ahead of the pulse or slightly behind but remain in time with their discrete team members, however they found this a real challenge. At this point I should have experimented with putting the discrete teams in different rooms as this option was available, but I failed to try this. Instead I explained that they would be able to keep time within their discrete teams more easily even if they were not in time with the rest of the performers as the score implied. In fact the sense of freeness and slight dislocation was expected. A final rehearsal with the brass and voice at St Keverne Band room was the only opportunity to rehearse the work with all the performers involved. Katie employed the tactic of lying down at the back of the rehearsal room behind the percussion section to try and simulate her performance position and partial acoustic segregation (please see accompanying materials: FULL Lunas bandhut.m4a. Through this process many musical challenges and issues were overcome. For example, both the band and Katie had to approach the section between bars 60 – 88 with heightened aural awareness. The musical conversation that would happen would not be in strict time and there would be areas of overlap between the brass and voice and moments of silence. This would be repeated in the reflected section. The process of rehearsal demonstrated to the participants that this would be a unique performance. Not unique in the context that it would never happen again, but if it were to be repeated in the future there would be a different performance outcome. Through the compositional process that had addressed the multi located challenges the performers had been put at ease.

Due to the performers' other commitments there was little opportunity to rehearse apart from sporadic pockets of time within the brass band's busy rehearsal schedule. However other areas of work for the performance had forged ahead. Through the support of CAST, Abigail and other key personnel within the local community, the performance had been well promoted. The local sailing clubs and ferry companies had been busy organising the various vessels that would form the flotilla and audience and there were very many people committed to come via their own small craft, such as dinghies, kayaks and canoes. Thanks to the National Trust's support people would be making their way to Tremayne Quay on foot, or transported if they had mobility issues and then picked up from the quay by boat.. Abigail in collaboration with CAST had devised a postcard that would be handed out to the audience members that gave context to the performance and this can be viewed in the

supporting materials. With the preparations in place, it was time to look forward to the performance and towards the weather forecast.

3.4.4 Performance

The week leading up to Sunday the 23rd was full of heavy showers which led to persistent rain on Saturday the 22nd and the forecast for the Sunday was not looking promising. Drawing on support from HMS Culdrose and their weather station they gave a forecast, with suitable caveats, that the rain was to clear mid-afternoon on Sunday the 23rd to reveal a clear afternoon with bright sunshine. The wind was to be strong for most of the afternoon, but dying from a 20mph north westerly to a 7mph northerly by 6pm and not the anticipated south-westerly. This would not impact on the performance as the wind would be blowing across the river, not funnelling up from west to east or east to west for that matter, so would provide adequate shelter and the wind should continue to ease into the evening. The decision was taken to proceed as planned and on the afternoon of Sunday the 23rd of September, St Keverne Brass Band, *Ghost* with Katie Kirk in place and a flotilla of vessels started to assemble on the Helford River.

I had taken the decision that I would conduct the work from a position in front of the brass section on Tremayne Quay. The musicians to the east of the quay, even though they were in the tree line, could very easily hear the brass section on the quay and have sight lines to see the conductor as the distance was not too far, however, the musicians to the north did not have the same benefit. During the testing stage I had acknowledged the musicians on the north site could see people on Tremayne Quay however I did not test if they could see a conductor giving a beat pattern. In fact, when we were testing the location we had communicated via mobile telephone. As a contingency plan I asked one of the cornet players on the north site to bring a set of headphones that had an integral microphone. I would do the same and this proved to be crucial.

About 20 minutes prior to the start of the performance with some of the flotilla already assembled it was apparent that the boats were blocking any potential sightline between the musicians on the north site and myself as conductor on Tremayne Quay. To address this, I explained via mobile telephone that I would still conduct the work as previously rehearsed but then give verbal cues over the phone to the musician at the north site who would then lead the other players who were in the discrete team. The work was documented through audio recordings, video and photographs, from the various locations. These verbal directions can be heard on the recording taken on Tremayne

Quay in the supporting documentation. This was one of several key learning points from this piece, giving a huge amount of autonomy to the musicians at the north site, which on reflection added to the musicians sense of ownership and engagement.. This challenge, which could have seriously impeded the presentation of the piece, was testament to the ability of the compositional and rehearsal process to overcome issues presented in place-specific projects.

3.4.5 Reflection and Further Considerations

3.4.5.1 Compositional Approaches

The nature of this piece and the complexity of the site required a change of strategy when scoring the composition. The focus of instrumentation for this work was primarily brass band with a solo vocal line. Restricted sight lines, those anticipated and those not, required music that would allow for "slippage" so that if musical cohesion was lost then this would not be to the detriment of the piece and performance. All the other musical ambitions and site-specific references were embedded as per the previous two pieces, continuing to develop this method of offering narrative, but the proximity of audience was removed and thus the ease of communication. Where this presented a challenge, it also gave rise to a new dimension of the piece as the audience would by positioned central to the musicians on the river, in boats. Acoustically the composition had to address this so that the viewpoint(s) for all participants was considered.

Drawing on the research undertaken in the field review and particularly the approaches taken by composers engaged in the Online Orchestra Project, the music, composed primarily in the Mixolydian mode, took a similar approach to that of "*In Sea-cold Lyonesse*" (Pickard, 2014). Where there were intricate passages by some sections of the brass band such as the upper cornets on the far shoreline, the other sections of the brass band dispersed around other areas of the site, would play slow moving chord progressions. In some areas there were sections of the music the dispersed groups of musicians played entirely on their own. There was also the approach taken by Aitchison in "*Re-tracing*" (Aitchinson, 2014) where the composition created overlapping blocks of sound created by the dispersed musicians. Both strategies were not to overcome any challenges of the site but in fact to emphasize and engage with the large performance space of the Helford River. The solo vocal line was scored without brass accompaniment for artistic purposes and so that there would not be issues of balance. The lyrics were kept to simple phrases referencing phases of the moon. The

retrograde device, described in the accompanying materials (section 3.4.3) and provided to the audience referenced the phases of the moon and gave rise to an appropriate musical structure.

The above approach resulted in a musical performance that for all participants was well received and the compositional devices employed in the main were successful. Some of the sections, that were scored with implied meter and rhythm would have been better written as free, indeterminate passages and thus engraved as so within the score. The Mixolydian mode offered a modal/folk-like style and when deployed in the retrograde approach worked in both reflections. However, this is not to say that another mode or pentatonic could have worked equally well.

3.4.5.2 Performance and Other Creative Methods

Another key finding from this piece was the challenge faced in coordinating the musicians placed on the shorelines. Although site testing had addressed the acoustic properties of the site, I had failed to test the sight lines of the musicians on the shoreline. In particular the upper cornets at the furthest point away from the musical director. To add to the complication the audience's boats obscured and blocked the sight line as there was no one within the flotilla controlling this element. Subsequently these musicians who were depending on the beat pattern of the musical director could not see this important direction. Only by chance did one of the musicians have a mobile phone and headphones with a strong signal which allowed the musical director to give verbal cues to the musicians.

The rehearsal process and preparation followed the methods previously employed but with some key enhancements. With regard to the vocal soloist within the canoe "Ghost" the testing phase at the Helston boating lake was critical to informing the compositional and performance process and outcomes. I also included the vocal soloist at some of the rehearsals with the brass band and this included rehearsing the vocalist in a laid down position so that it recreated the position of the singer as it would be in the final performance. In addition, this did remove the vocalist's ability to see the musical director as would be experienced in the performance so the coordination of voice and brass elements as per the score were resolved at this stage. On reflection, and with hindsight, this could have also been employed with the dispersed brass musicians at rehearsal stage by using different areas within the rehearsal space to recreate the lack of sight lines but at this stage this was not a known challenge.

A finding from KEM was the lack of production of any legacy documentation and this was something that I was keen to rectify as part of this piece. Recording devices were positioned at all critical areas of the site-specific performance including a camera on the front of “Ghost”. These recordings were imported to a digital audio workstation after the event, aligned and balanced to produce a version of the performance that would be similar to that heard by the audience. Combined with video footage, some of which had been crowd sourced, this produced a good record of the performance.

3.4.5.3 Logistics, Health and Safety and Other Findings

This piece posed the greatest logistical challenge yet. The location of Tremayne Quay on the Helford River is a particularly difficult area to gain access. There is no direct road to the quay and there is no access to the remote locations of the chosen sites for the dispersed musicians other than by boat. The community involvement on one hand created challenges owing to large numbers wishing to attend and access the site but on the other had well supported the logistical challenge. Members of the general public and organisations such as the National Trust helped in the transportation of equipment and people to a remote location. My compositional and logistical strategies placed the largest instruments at the closest location for access and relative to the musical director but there was still the challenge of getting people and instruments to the site. In terms of the performers, we were supported well by a local farm who allowed us to use their yard as a base for parking and storing kit, the National Trust and others who helped transport equipment down the farm track with appropriate off-road vehicles to the site and those audience members viewing the work from the shore who helped by carrying whatever they could to the Quay. The local sailing clubs, and their members advertised the event well and offered places on boats so that those that otherwise could not have attended were able to be on the river to experience the work. This also provided a network so that associated materials explaining the work could be readily distributed. The community all worked together materialize the project and gave all participants a sense of ownership.

Transporting musicians over the water to remote locations had to be carefully handled. At the very outset of the project, it was clearly communicated to the musicians that this would be a requirement for some, and the appropriate consents were obtained. When it came to the performance and transporting the musicians to the shoreline locations it was mandatory for them to wear relevant safety equipment such as lifejackets.

Finally, the whole piece was enhanced because the weather was fair. There is a point when an outdoor piece of this nature, if the weather is extremely bad, would have to be postponed or cancelled. But there is also that middle ground where aesthetically, logistically and in line with safety

guidelines the performance can proceed. But where this may be acceptable in line with above the acoustic and musical outputs could be dramatically impacted due to strong winds. Brass with its directional nature can part remedy this but not always.

3.4.5.4 Reflection on Artistic Goals

The reflective, responsive and reactive rehearsal process, where the musicians themselves were key to the development of the work, gave all the musicians greater confidence in the performance. The composition method of the music that allowed for freedom, engagement of the place and sensitivities to the acoustic that addressed the site-specific requirements, added to the success of the piece. The narrative provided, drawing on the phases of the moon, engaged the audience in a far deeper and more meaningful understanding of the music and place. Their placement as participants meant that they were literally and organisationally central and key to the work, giving the piece greater significance. This piece is a representation of how working together as a team to overcome site-specific challenges through compositional processes and engaging with place offer a form of socially inclusive music making.



Figure 14: Two musicians from St Keverne Brass Band embarking on their voyage to location for performance of Lunas at Tremayne Quay, September 2018. Photo by Gareth Churcher.

Excerpt from promotional material that was used to advertise an online presentation of the event during the COVID-19 pandemic:

On the evening of Sunday 23 September 2018, a flotilla of seventy assorted vessels gathered near Tremayne Quay, on the upper reaches of the Helford River, as the tide reached full flood. This small armada of yachts, sailing boats, RIBs, pilot boats, dories, rowing boats, kayaks, canoes, ferry boats, gigs and even SUPs – carried the audience for an event devised by artist Abigail Reynolds and performed by St Keverne band.

In dialogue with Abigail Reynolds, band leader Gareth Churcher had composed a piece of music specially conceived for the site, in addition to the main band on the quay there were small clusters of musicians on the opposite bank and on a beach down river,. As the music started the kayak *Ghost* appeared amongst the assembled boats – paddled by artist Adam Chodzko and carrying singer Katie Kirk.

The composition for *Tremayne* was written in nine movements, tracing the progress from new moon to full, through *Waxing Crescent* and *Waxing Gibbous*. From the apex or centre of the piece, *Full of*

the Moon, the composition was simply played in reverse, mirroring the phases of the waning moon. Gareth Churcher's composition aimed slowly to focus the mind toward the pull of the moon, the tides and the rotation of the earth at this time of the year when the Moon comes closest to the Earth.

Using footage captured by audience members and by the fixed camera on the prow of *Ghost*, Abigail Reynolds has compiled a short film as a memento of this event. The concert was dedicated to Mark Wilkin, who played as a drummer with St Keverne Band and died in a motorbike accident in May 2018.

As we all seek to adapt to social isolation and to find ways of maintaining connections through the internet and social media, we hoped this film carries some of the pleasure of sharing an experience bound by the exigencies of weather, time and tide, and of coming together in a special place and in a very particular way.

3.4.5.5 Evaluation

This piece required extensive planning, testing and preparation to respond to the research question. It was useful to have gone through a similar process in the previous two pieces as both prepared and informed the processes for Tremayne Quay albeit on a much larger and more complicated scale. Due to the large physical space involved, the testing phase was critical and informed a different approach to the compositional approach. The rehearsal approach had to be modified to that of the previous two pieces to try and simulate what the performers might experience when performing on site as rehearsal at the venue was not possible and nor was it possible to recreate the acoustic of the site at an alternative place. The music score had to be flexible to unanticipated challenges presented by the environment and how the performers may respond to this. This proved to be effective, as a musical direction and subsequent performance challenge that presented itself during the performance was overcome in part due to the fluidity of the musical composition. The audience were placed centrally, surrounded by musicians with a vocal line that literally meandered through the participants and the composed music addressed the acoustic perspective of the participants. The musical composition, placement of musicians and reference to the phases of the moon gave the assembled participants the appreciation of the space that the site-specific performance inhabited and subsequently the awareness of the place being a small part of a much larger universe. This context consolidated the

community that were in attendance and drew the participants much closer together as part of the performance.

This led neatly to the next piece as the ability for site-specific creative methods to enhance awareness of the place in a large outdoor environment was something to address, but in an indoor situation.

3.5 Kresen Kernow – A Tribute to Cornwall 2019



Figure 15: An advert for Redruth Brewery Company showing the site on which Kresen Kernow now stands. Image by Cornwall24.net. Used with permission.

3.5.1 Background and Commissioning

2019 saw the finished build of Kresen Kernow, a new public records facility that Cornwall Council had been developing since 2016. After attending previous site-specific pieces council representatives commissioned a performance piece which allowed me to compose music for another place and space, one that was also steeped in history.

Cornwall has a rich mining heritage which was centred on the Camborne, Redruth and Pool areas and has already been referenced in this research enquiry through the piece, KEM. At its height the industrial affluence in this area of Cornwall meant that other businesses and industries started to collaborate offering further growth and prosperity. Different business sectors were able to use the science from each other to help develop products and services. The Redruth Brewery Company was one example. Due to its location in the industrial heartland of Cornwall it took advantage of one of its distinguished neighbours.

William Murdoch moved to Cornwall in 1782 and made Cross Street, Redruth, his home. Murdoch was an avid scientist, designer and innovator. Famous for being the first person to light his house and office by piped coal gas in 1772 and believed to have been the first Britain to construct and use a steam-powered road going vehicle in 1785. Murdoch developed a formula and recipe for finings, used to clarify beer and sold this to Redruth Brewery in 1809. This gave the brewery a scientific edge and with a large mining workforce in proximity offering many clientele, the Brewery operations and business expanded. By the late 19th Century the Brewery owned in excess of 115 pubs and hotels, had an equivalent modern valuation of £1.3 million and diversified its products to include wines and spirits. The brewery continued to innovate and although the mining industry was in terminal decline a reform saw the creation of the Cornish Brewery which enjoyed a small renaissance in the 1980's allowing Newquay Steam Ale to be exported all over the world. Financial difficulties in the 1990's saw the Brewery's pubs sold off and the business was closed in 2004.

Following this, the brewery site and buildings were subject to vandalism and arson attacks. The site was also susceptible to flooding due to unattended leats, small man-made watercourses or aqueducts that were dug into the ground, that ran through the site to feed the now non-existent brewery operation. This left the brewery and the surrounding area derelict and a dangerous part of Redruth Town. During this period Cornwall Council were looking to rehome the Cornwall Records Office (CRO), which was at the time situated in buildings, also in need of major refurbishment, opposite New County Hall, Truro. A successful application in 2012 to the Heritage Lottery Fund acquired Stage 1 funding to develop its plans through consultation. These plans were not limited however to the CRO but instead would bring together three collections and services: the Cornwall Record Office, the Cornish Studies Library and the Cornwall and Isles of Scilly Historic Environment Record. Following the consultation period successful Stage 2 funding was granted in 2015 to build Kresen Kernow (Cornish for Cornwall Centre) on the former Redruth Brewery site. A Centre to continue to document Cornwall's rich and diversifying heritage for generations to come.

Work began on Kresen Kernow in 2016 with an anticipated completion date of mid to late 2019. Early in 2019 I was contacted by Deborah Tritton from Cornwall Council, Project Lead for Kresen Kernow. Having attended the performance of KEM Deborah had contacted Tamsin Daniel Cornwall Council's Culture Manager and Project Lead for King Edward Mine.. Deborah was impressed by the place-specific approach to KEM and enquired if I would consider staging something similar at Kresen Kernow for part of the opening celebrations. After an initial telephone meeting, which included Deborah offering some historic context of the site I met with the wider project team at their current offices in Truro. From this initial meeting it was clear that the values, vision, and mission for Kresen Kernow had many synergies with elements of my research. They were looking for Kresen Kernow to

be an inclusive, accessible and equitable place, and that any opening performance should reflect this. Confident that this piece could add to my broader research enquiry I agreed to compose music for the opening celebrations of Kresen Kernow.

3.5.2 Aims (Including Site-Specific Aspects)

Unlike most of the research pieces so far, visiting Kresen Kernow was going to present a challenge. As the project was fully underway the place was literally a building site, so access was restricted. However, there was the opportunity to access certain parts of the site earlier than others. I had an initial visit in April 2019 with Deborah Tritton and two of her colleagues, Chloe Phillips – Learning Lead for Kresen Kernow and Tamsin Mallett – Activity Programme Manager (the ”Project Team”). The first visit allowed me to see the large main area of Kresen Kernow, which is the space that visitors enter after walking through the main entrance, as well as some of the other areas of the building (but at this time only through windows and glass doors). The former with its stone floors, high ceilings and wood coverings presented a beautiful acoustic. I was able to access plans of the final build and these are included in the supporting documentation. High on the agenda for Chloe Phillips (the Learning Lead for Kresen Kernow) was the project's inclusivity and representation of the wider community so we discussed potential participants. Describing previous research pieces, I offered demonstrable engagement with local musicians through brass bands and choirs. Chloe was aware of other potential groups who could be involved such as the Red River Singers, Redruth and Camborne Town Bands and we agreed to engage these community ensembles. Due to the close connection between brass bands and Cornwall’s industrial heritage and because Deborah had valued the KEM piece, it was agreed that the music would be composed for brass, percussion and voice.

The schematics included in the supporting documentation demonstrate the complexity of the site. There is a network of rooms connected by rooms and corridors that connect other rooms to different parts of the building and all of this spread over two floors. The site also comprises state-of-the-art climate-controlled areas that are fused in between original parts of the old brewery building. In the new build sections there are also references to the site’s heritage for example old steel support struts that would have been structural components in the brewery building are now restored for the same purpose in Kresen Kernow. The Project Team were expecting the performance of a piece with performers situated in the right-hand section of the ground floor (vocalist, brass and percussion all in one area) but I was keen for the music and performance to offer more than this. As

highlighted the site is complex and there are many interesting areas within it, therefore I wanted to use the composed music and performers as a way of guiding those attending the opening event to various sections of the building.

Kresen Kernow had already attracted large public interest so undoubtedly the opening events (there were to be other performances and workshops over a two-day period) would be well supported by the local community and attended by invited VIPs. The proposed weekend for the opening events also coincided with Redruth's International Mining and Pasty Festival meaning there would be a greater footfall. In a manner similar to the work "We Beat The Bounds" for Tate St Ives, the visiting public and audience would be dispersed around the site and would be, subject to how the musicians were placed, embedded within the performance. The Project Team requested that the performance happened twice in one day; shortly after the official opening ceremony and then again mid-afternoon.

With much to consider and following what had become an established process I started to turn my thoughts to the musical composition and performance and doing so with regards to the complex nature of the site. My musical challenges, issues and opportunities were therefore:-

- To compose music for small groups and individual brass musicians who would be placed strategically throughout the site acting as a guide for the audience who would be drawn by the sounds through intrigue to areas of the building that they otherwise would not have explored
    - This music would reference music that would later be performed by a larger collective of vocalists, percussion and brass band
- To compose music for the small groups and individuals that has a sense of autonomy but also relevance so that overlapping sounds could offer continuity for the audience when moving from one small group or individual to the next
    - To compose some of the music for certain spaces that used the resonating frequencies of the chosen areas
- To address the musical coordination of the various musical groups and performers including how the smaller groups and individuals would congregate in a chosen area to perform together
- To consider the visual element of the performance
- To compose music that referenced the historic, current and future elements of the site
    - This would include creating a text for the vocalists that would be sung in the English and Cornish languages

- To compose music that was accessible for the performers and audience alike but that also had legacy (a synergy between the broader research enquiry and the ambitions of Kresen Kernow as a records office)
- To plan and prepare for the fact that certain areas of the building would be off limits until quite close to the performance date
- To understand the limitations of the musicians involved, support and nurture them through a piece that may be outside their comfort zone which would require careful rehearsal planning, preparation and implementation
    - In addition to the above coordinate the various musicians and ensembles involved and their respective commitments to ensure well attended and effective rehearsal and preparation time
- To plan and prepare for most of the performers to use sheet music

The learning and experiences through the three completed research pieces gave me a good basis and underlying knowledge of how to address many of the challenges and opportunities presented. I would employ some of the tactics previously used but adopt new ones where elements of the previous piece were less than successful.

3.5.3 Composition, Development and Rehearsal

Site Visits and Testing

From April 2019 through to July 2019 the site was visited on numerous occasions. The visits focused on exploring all available areas of the building , assessing in collaboration with the Project Team those which could be used and those appropriate to a part of the performance piece and to then test these areas musically. I was able to bring in other brass musicians (initially my wife and children who all play brass instruments and then others at future visits) to test how, both aurally and visually, certain areas worked. At the same time, I recorded these test sessions through film and photographs to be able to reflect and inform decisions when away from the site. As previously mentioned, the site is a complex network of rooms and corridors and it was my intention to use the placed musicians to draw people to areas of the building that they might have otherwise overlooked. With careful placement the musicians would guide, both aurally and visually, visitors through the site to certain areas of interest during the performance.

An example of this is a musician placed in what would have been one of the brewery's wine stores (now being used as a stationery store) that was adjacent to a corridor that led to an arched tunnel, an existing feature of the restored brewery building. The wine store musician would not be seen but heard through a vent in the corridor. This had the intention of drawing audience members down the corridor where they would be presented with musicians in an original arched tunnel which was now encased in glass. The wine store musician would also be heard but not seen in another suitable section of the building offering aural continuity as audience members passed through the various sections of the site.



Figure 16: Photo of original arched tunnel with placed brass at Kresen Kernow, 2019. Photo by Gareth Churcher.

Through this iterative process the following were chosen as suitable and accessible locations to place musicians (please see list and then corresponding graphics where musicians are marked with "X"). These schematics are focused versions of the full floor plans provided in the supporting documentation. I had a clear vision that the performance piece, although one continuous work, would have two distinct sections. Section 1 would consist of all placed musicians performing at the various locations as marked, except the choir, lower brass and percussion. This section would then segue into section 2 where all musicians would congregate and perform in the main reception area on the ground floor.

It should be noted that whilst undertaking the site testing vocal elements were tried, however the brass projected more clearly therefore only brass would be used at the designated locations in section 1. The vocalists which would form a community choir would be placed on the ground floor

in front of the staircase as shown in the third graphic which also demonstrates where the larger brass instruments and percussion are placed marked with "---------".

Locations for both sections of the work were chosen with aural and visual consideration. As many of the rooms were connected by glass panels the overlapping of sound was matched visually.

1st Floor –

- Main Glass Window
- Glass Door
- Adjacent Room
- Medium Glass Room
- Small Glass Room

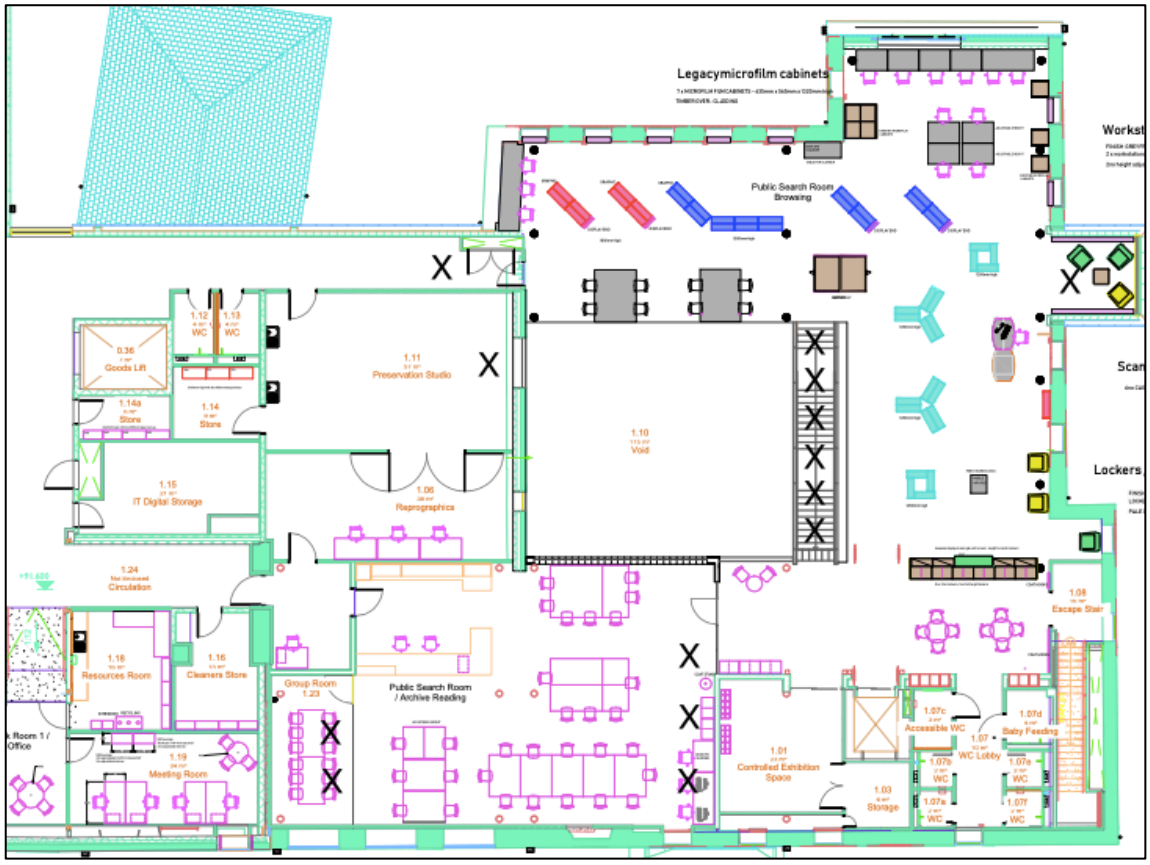


Figure 17: Architectural plans of Kresen Kernow, 2018. Courtesy of Cornwall Council. Used with permission.

Ground Floor –

- Wine Store
- Large Glass Room
- Arched Tunnel

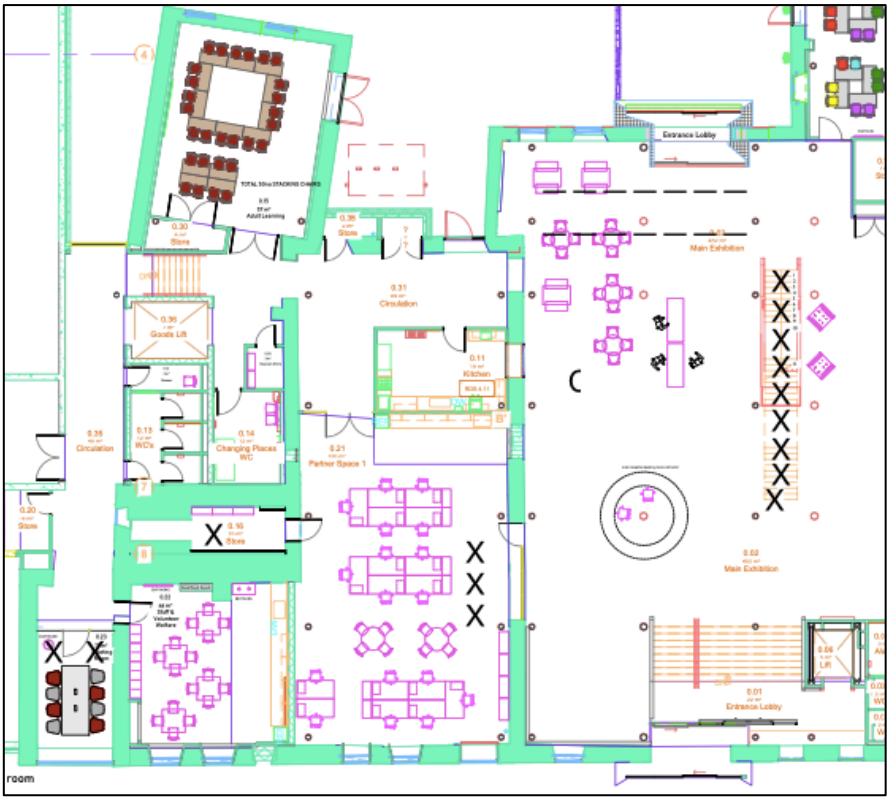
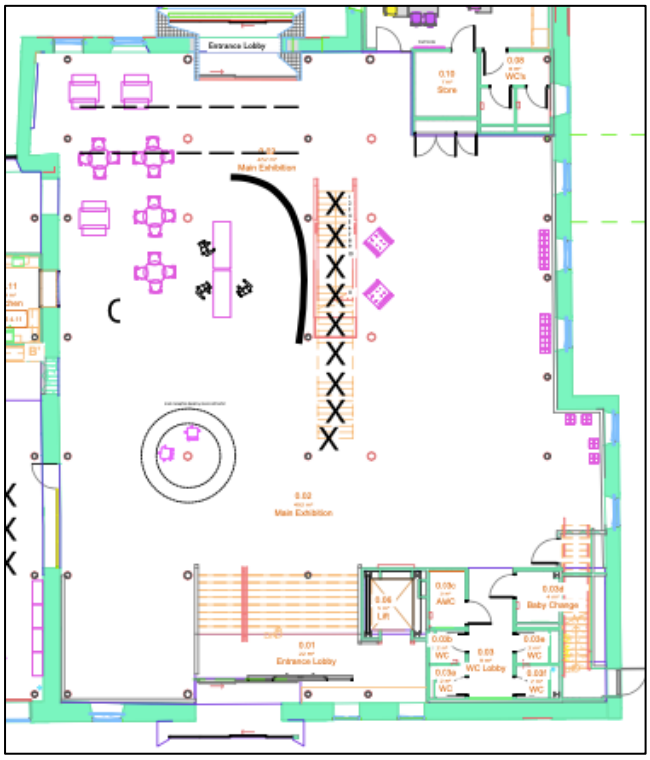


Figure 18: Architectural plans of Kresen Kernow, 2018. Courtesy of Cornwall Council. Used with permission.



- Large brass and percussion marked by -------
- Community choir marked by black curve
- C = placement of musical director

Figure 19: Architectural plans of Kresen Kernow, 2018. Courtesy of Cornwall Council. Used with permission.

The placement of musicians was not arbitrary, rather the pitches of the instruments were chosen to match the acoustics of the designated places. This is true for both sections 1 and 2 of the

composition. Section 1 placed lower pitch instruments on the ground floor in the marked locations. tubas in the arched tunnel, tenor horns in the wine store and trombones in the large glass room. The music and sound could be heard much more easily from one place to the next than the 1st floor locations. It was clear through the testing phase, and drawing on learning from previous research pieces, that the upper pitched instrument sounds would 'travel' much more clearly, therefore on the 1st floor, where the places were more enclosed, Eb and Bb cornets along with flugel horns were used at the marked locations. All placed musicians were asked to work together to try and create unison passages if they were playing together, using the aleatoric patterns as a guide, but they were also encouraged to perform independently. This required careful nurturing and rehearsing, because the musicians had to devise communication strategies to address this.

For section 2 low pitched brass and percussion were placed to the left of the conductor under one of the balconies. This collective of instruments playing low sounds into a very large and reverberant space would have produced quite a mass of low frequency sound a loss of much of the detail in the scoring. Placing these instruments under the balcony and composing the music for this space overcame this challenge. Cornets and flugel horns were placed in a single line on the oak staircase with the vocalists in front. This allowed composed music for the cornets and flugel Horns to celebrate the vibrant acoustic especially in section 2 movement 4 where a carillon was created through the descending and ascending passages. The placement of the choir in front of the cornets allowed the vocalists to be supported by the cornet sounds coming from behind them and the music was composed and scored accordingly. The acoustic in the main space informed the composition of the opening of movement 1 section 2, where vocalists on tuned bottles, upper brass, glockenspiel and vibraphone together created and ethereal sound. The choir were given only unison passages to sing so that challenges of balance between brass and voice could be addressed but even this strategy did not overcome this issue. Instead, subtle amplification was required to lift the volume of the voices to the required level.

Musical Composition

To give context to the performance for all participants I produced an accompanying narrative document, which can be found in the supporting documentation. This was disseminated prior to and throughout the day of the two performances. Included in this is a small poem that also formed the basis of the lyrics for the vocalists.

> Water, barley & hops were the ingredients of this site
>
> Now it contains riches that intend to enlight

A centre of history for One and All

Responding to intrigue when there is call

Heritage and treasure in Kresen Kernow you will find

Research, explore and fill every corner of your mind

As the build project name, Kresen Kernow, was in Cornish it felt appropriate to have this text translated into the Cornish language. The project team were more than happy to oblige for many reasons notwithstanding that the promotion of the Cornish language is high on the agenda for Cornwall Council and Kresen Kernow.

Devnydhyow an tyller ma o Dowr, Barlys & Hopys

Lemmyn y syns rychys a wra golowi pub prys

Kresen a istori rag Onan hag Oll

Digelmi kevrinyow nyns yw kudyn vytholl

Ertach ha tresor yn Kresen Kernow yw kevys

Gwrewgh hwithra, hwilas ha lenwel pub kil a'gas brys

(Translation provided by Mark Trevethan of the Cornish Language Team, Cornwall Council)

On some site visits I was able to take dimensions from certain rooms and through an internet website, calculate the resonating frequencies of the space. Using this and considering the text I was able to create a scaffolding for notes that could be used as the basis of aleatoric patterns for the placed musicians. This in turn would inform a musical theme that would act as a connecting element for the work. At the rehearsal and testing stage when the rooms were empty and unfurnished the resonance seemed to amplify the sounds within the room, however when closer to the performance event the rooms were filled with soft furnishings, carpets etc. which absorbed the sound and made this resonance less apparent.

As mooted the musical composition would be in two sections. The first section would feature the placed brass musicians and they would be offered indeterminate musical patterns to use as the basis for improvisation. This was informed by the testing stage. When working with the musicians at the various site visits I asked them to play simple tunes, such as nursery rhyme songs, that had been taught by rote and that they knew from memory. These would be played as they had been taught, as to be expected, but so that I could ascertain the acoustic properties of the various spaces and what

may or not be achieved compositionally I would ask the musicians to vary the pitch, speed, articulation and dynamics. In addition, I composed small, simple musical patterns composed for the purposes of testing which were played strictly adhering to the printed materials. The level and ability of the brass musicians involved in the piece varied drastically and although certain people had been identified to be the placed musicians this may have needed to change on the day of the performance and over the two planned performances due to availability. What was very clear during the testing stage is that the majority of musicians didn't feel comfortable improvising. This confirmed that for the placed brass musicians to feel confident the use of composed aleatoric patterns to act as a as a scaffold for improvisation would be most appropriate. This approach also allowed the musicians to create improvised passages relevant to their abilities both as individuals and within the small groups they would be working in. Combining this with rehearsals would create the desired musical output for section 1 of the piece.

Section 2 would see *all* participants congregating in the area accessed by the two main entrances, marked on the schematics as "main exhibition space". This area was chosen for the following reasons:

- A single large space that could accommodate all participants
- Various areas within this space could be used to accommodate musicians, for example the oak staircase which connects the two floors
- The 1st floor balcony would provide a viewing gallery
- It was the most accessible place for participants to return to a common point in terms of logistics and movement

The music for section 2 was comprised four sub-sections. These were as follows:

Movement 1: Mystery & Intrigue includes music performed by the vocalists on tuned wine bottles as a reference to the history of the site. The music tempo and motifs within are composed intentionally to reference the water that would have fed the leats to help the brewery operation. The theme in this section is a development of the aleatoric patterns used in section 1 by the placed musicians. The vocalists double the upper brass, singing passages without lyrics.

Movement 2: Diversity and Inclusivity is a drastic move away from the opening material. Drawing on different musical styles that some may not expect from a brass band performance it represents the ambition of Kresen Kernow to be a diverse and inclusive place.

Movement 3: Pride & Belonging introduces further new material, but this is blended with motifs from section 1 and movement 1 of section 2. The vocalists at this point start to introduce segments

of the poem as lyrics both in the English and Cornish language. Kresen Kernow is an archive where many people come to research their ancestry as well as many other matters. The style of music composed, and lyrics added at this point acknowledge and represent this.

Movement 4: Challenge and Resilience is music with chromatic passages, rhythmical interjections and change of tonality, again drawing on previous materials from the very beginning of the work, represent the challenges that might be faced through research and exploration. As the movement unfolds a reprise of materials from movement 3 represent hypothetically that, through resilience and perseverance, intrigue will be rewarded with new insight and understanding.

With musical components complete it was time to address the logistical challenges.

Movement and Coordination

Direction and musical coordination would require two approaches. Section 2 of the work would require a musical director to coordinate the large number of musicians performing the 4 movements and the placement of the director took into consideration the placement of the musicians within the main exhibition space as well as audience members.



Figure 20: Photo of Main Window, Kresen Kernow pictured at testing stage, 2019 – Photo by Gareth Churcher / Performers Maisy, Milly and Charlie Churcher. Permissions obtained.

Section 1 and the segue into section 2 required careful planning. The main challenge was how to start the performance coordinating the commencement of the music by the placed musicians and then how these musicians would move from their respective places back to the main exhibition space to perform as part of the larger ensemble for section 2. To start the whole performance i.e. section 1, all musicians would be at their respective locations and at a specific time (this would be the pre-agreed start times of the two performances). A route was devised at the testing stage that allowed the musical director to walk to the various locations of the placed musicians in one continuous loop. This loop was performed twice, once to start the performance and then again after an amount of time had passed, giving the audience a suitable amount of time to move around and explore the sounds and spaces, and then again to signal the placed musicians to join the ensemble in the main exhibition space. This route involved visiting the lower brass on the ground floor first starting with the tubas and finishing with the trombones. After taking the oak staircase to the first floor the route continued to the flugels, finishing with the cornets. This also acted as a prompt for audience members who would follow all participants quite efficiently. This created a peeling effect; one by one the placed musicians would stop playing, until we were left with a single Eb cornet who was placed in the main window (1st floor top right quadrant). This musician continued to perform the improvisation based on the indeterminate musical pattern until section 2 of the music commenced by the congregated participants. The Eb cornet finished their improvised passage and joined the cornet players on the oak staircase.

The logistical challenges required careful rehearsal and consequently all brass musicians were convened on site for multiple rehearsals. The vocalists were added towards the later stages of rehearsal to complete the musical preparations.

3.5.4 Performance

The two performances produced very similar outcomes, albeit section 1 offered some very different musical output from the different performers as they gained in confidence. The musicians drew the audience into different parts of the site and their movement convened all participants in the main exhibition space as planned. Section 2 of the performance was well received, the accompanying narrative document provided prior to the performances gave context and once again it was productive to be able to work closely with all musicians to write music according to ability and for the challenges and opportunities of the acoustic of main exhibition space.

3.5.5 Reflection and Further Considerations

3.5.5.1 Compositional Approaches

Kresen Kernow (the music) was composed in two distinct sections to address the challenges and opportunities of the site. The first using the approaches similar to Stockhausen's method of musicians 'deployed in space' in the work "Musik fur ein Haus" and the second a four-movement work that followed the format of a brass band test piece. They are however not two isolated musical works. The indeterminate motifs used in the first section for the placed musicians were derived from themes of that in the second. Nor were they two separate works regarding the overall piece with the two segued by the movement of the musicians (as We Beat the Bounds) and the overlapping music from the final solitary placed musician.

The workshopping element of this piece identified that improvisation was not something the brass band musicians felt comfortable with. Therefore, the decision to create a scaffold for the opening section of the work was informed by this and so that this section of the work and the smaller sections therein i.e. the music within the specific rooms, were fluid and adaptable. This was an important finding from Tremayne Quay. A specific written component would undoubtedly mean that the musicians would perform it exactly as scored. This piece required the musicians to be able to react to other placed musicians within their specific room, the other placed musicians in other areas of the site, audience members as they arrived and left their specific place as well as being able, at relatively short notice to stop playing and move through the site back to the large performance area. The indeterminate passages were also based on some of the resonating frequencies of each room that they were to be performed in, the site informing the compositional process.

As with KEM a community choir was engaged to provide a vocal element of second section of the work and to convey a narrative of the past, present, and future importance of the site. Lyrics created were sung both in the English and Cornish languages and the vocalists played tuned bottles as a reference to the site's history as a brewery. This was doubled by brass and responded to the acoustic of the site by composed material that engaged and explored the reverb of the space. The composition balanced the ambition for it to move participants around and explore the site as well as the expectation of a piece of music for the opening of a new prestigious site and high-profile event.

3.5.5.2 Performance and Other Creative Methods

The visual element of this work was given more consideration than *KEM* and *Tremayne Quay*. *We Beat the Bounds* had found that the staging and costume not only helped with the aesthetics of the piece but had co-ordinational benefits too. For these two reasons I had taken time to consider the placement of the musicians more carefully for Kresen Kernow. In the first section of the work musicians were "framed" in glass panels, door frames or tunnelled rooms with the specific intention of adding an enhanced visual element to the work. In contrast, others were kept completely out of sight so that audience participants would be intrigued and move following sound. The overall placement allowed for a simple coordination by the musical director to walk a route to convene these musicians back to the large performance space for section two. Section two placed low brass and percussion in one area, vocalists in another and upper brass on the oak staircase (a main feature of the large space). Again this decision was twofold, one for aesthetic purposes but also because the composed material worked with the site acoustic keeping "boomy" low brass and percussion under a low vaulted area to contain the sound, the choir placed in an appropriately predominate space to address balance concerns and upper cornets on the staircase so their bright sounds would reflect off the various hard surfaces of the building and ascend to the upper floor.

The work was performed twice and due to the indeterminate musical passages and freedom of the music generally both performances produced different versions of the piece. This was appreciated by audience members who witnessed both performances and by the musicians who enjoyed the ability of one score to produce two different outputs.

3.5.5.3 Logistics, Health & Safety and Other Findings

This performance did not pose as many logistical and health and safety concerns as previous pieces, notwithstanding there were challenges as part of the planning and preparation stage due to limited site access. This is probably due to the support offered by the employees of Cornwall Council who work at Kresen Kernow, the ease of access to the site with it being well supported by local transport links and infrastructure and because the learnings of the previous pieces had now become implicit. Therefore, a key finding at this stage in the research enquiry was although one piece to the next is

very different, the model employed to present these performances was effective and efficient. It was time to find a suitable final piece to bring all the threads of learning together.

3.5.5.4 Reflection on Artistic Goals

A simple response to site-specific complexities in section 1 offered a framework for groups of musicians and created an environment for democratic processes in music making. The inclusive approach through very simple indeterminate musical patterns allowed all to engage irrespective of ability and furthermore the groups of placed musicians worked closely to develop ideas and produce musical outcomes through collaboration.

Section 2 has now been published as a brass band test piece by Kirklees Music, Brighouse and will be used for brass band competitions in the future. This creates a legacy as hoped for in the challenges and opportunities section in this chapter. This legacy will allow the music of this site-specific project to be performed at different places, but the text included within the score will demonstrate its origins. Raising awareness of how exciting and innovative performance opportunities can be created through site-specific pieces allowing brass bands to engage with new audiences and participants potentially adding to the sustainability of brass band music making.

3.5.5.5 Evaluation

The site for this piece was complex with a network of corridors and rooms. The use of indeterminate passages for placed musicians provided a suitable scaffold for the abilities and confidence of the brass instrumentalists. These passages drew on the frequencies of the respective areas of the site and the sequences of notes were used to create the music for the second section. Added voices, as in KEM, described the history of the site and using non-conventional instruments in tuned bottles only continued the discussion of the site post-performance. Differentiated parts afforded accessibility to the musicians and the decision to only score unison voices helped issues of balance in the performance. Multiple performances, as demonstrated in “We Beat the Bounds”, gave very different outputs due to the flexibility of the first section of the piece and the audience as participants were led by the sounds they heard, exploring the site and were immersed in the performance. The musical direction for the two sections of the piece was appropriate with the musical director coordinating the respective sections in two different ways but the approach consolidated the two sections effectively to create one piece. The rehearsal strategy ensured that all

ensembles and representative musicians were well prepared and understood the logistical challenges in order to present a very cohesive and polished performance.

This piece devised one strategy to direct and coordinate a site-specific work that has restricted line of sight for the participants. Looking to the next piece which would encounter this and the largest outdoor physical space thus far, the insight would provide invaluable when preparing and performing the final piece in the portfolio of work.

3.6 Dawn Chorus: King Harry Ferry – A Candle Shines 2021/22/23

3.6.1 Background and Commissiong

Following a successful project on the King Harry Ferry over 5 years ago, where a commission required a fanfare at dawn, the same organisers contacted me regarding a new commission to celebrate a regal event. The brief was very open in that I was simply required to write something for a group of musicians that would be on the ferry at dawn on a given date. These musicians would perform to the public in a celebration acknowledging HM Queen Elizabeth II's Platinum Jubilee. I took this as a suitable opportunity to draw together the threads of my previous research for this thesis in a final piece. A culmination of all the theoretical and practical work thus far.

The King Harry Ferry is situated on the River Fal and offers a pedestrian and vehicular link between the Roseland peninsula, the Cathedral City of Truro and surrounding areas. The topography is very similar to that of Tremayne Quay on the Helford River, described previously in this thesis, but it is an area far more travelled as the ferry and surrounding infrastructure are used heavily on a daily basis by both commuters and tourists. In addition, the width of the river at Tremayne is approximately 100 metres whereas at the King Harry Ferry site this distance is more than double at approximately 220 . The river itself is also trafficked more frequently by vessels than Tremayne. There are mussel and oyster beds that are serviced by small working boats; frequent passing leisure craft and due to the natural depth of the river large redundant cargo ships are moored north and south of the ferry service. Despite this hive of activity nature still thrives in the area and this is heavily supported by the National Trust 's Trelissick Gardens which are adjacent to the King Harry Ferry.

Although the river is tidal it is still useable at both high and low tide as there is always sufficient water to facilitate all the aforementioned activity. It is the main tributary that serves Truro, and historically would have been the preferred passage for goods coming in and out of what was a very busy market city. The ferry service has been in operation for the last 500 years with a steam driven ferry coming into action in the late 19th century. The name, King Harry Ferry, is thought to have been derived from a small chapel that was built and dedicated to King Henry IV and his wife Queen Anne close by. Thus the Cornish name Cybellys (crossing or ferry boat) was replaced by King Harry Passage and then eventually to King Harry Ferry.[9]

[9] https://www.falriver.co.uk/ferries/king-harry-ferry/history

Although there is much more history and contextual information that could be offered, these are the specific points that informed some of the decision making, both logistical and compositional, for this research piece.

The main person responsible for the commission was Tim Smithies who works for the parent company of the King Harry Ferry, Fal River. Fal River is an organisation that has many remits, event organisation and promotion for example and this would prove to be useful later in the project. Tim and I met with the managing director and extended team of the King Harry Ferry late in 2021 to discuss the piece and were able to draw on experiences both from the previous project at the ferry, 5 years prior, as well as my research so far. Tim and the rest of the Fal River/King Harry Ferry team had relatively low aspirations for the project and would have quite happily settled for a piece like the previous, a fanfare of some sort to celebrate the platinum jubilee followed by other musical pomp and circumstance. However, knowing the potential for this piece to add to my broader research enquiry I had greater aspirations, but this would require significant funding.

Unlike previous pieces where funding had been secured prior to my involvement this piece had minimal budget and certainly would not be substantial enough to facilitate anything above and beyond a small-scale performance. I was aware that Arts Council England were offering funding through the UK Community Foundations network to support events that brought communities together to celebrate the jubilee, aptly named the "Let's Create Jubilee Fund". I had the facility, through another closely connected charitable organisation, to submit an application to this fund and subject to eligibility and successful submission this could potentially finance a piece more akin to my research enquiry and ambitions.

3.6.2 Aims (Including Site-Specific Aspects)

At a follow up meeting and further to some more exploration of the potential funding source I felt confident that we would have a strong chance of securing financial support. This allowed me to explain my initial thoughts for the piece. I was hoping that the piece would involve brass musicians at specific points on the shoreline (placed trumpets), both near and far, a community brass band situated on the ferry with a group of vocalists (choir) all of which would contribute to a soundscape of Dawn Chorus at the River Fal. The rationale for choosing this mix of instruments and ensembles for the broader research has been outlined more generally in this thesis but for this specific piece were as follows:

- acoustic directional properties by placed trumpets that would support the travel of sound over the water
- community brass band and percussion would provide the body of sound to support and provide cohesion to the work connecting the placed trumpets and the group of vocalists
- community brass band and placed trumpets would, subject to carefully crafted composition, create the soundscape of the environment and offer resilience in inclement weather
- trumpets, brass band, percussion and choirs are synonymous with regal events and would offer a suitable reference to the jubilee celebrations
- Cornwall has a rich heritage of brass bands so that would be an appropriate ensemble to use for a site-specific piece located in the heart of Cornwall
- vocalists can offer lyrics to add a further mechanism of communication within the performance

The initial concept was well received and so I set to work to write the funding application which in turn was successful. We were awarded £5,000 from Arts Council England administered by the Cornwall Community Foundation to support the project.

With the finance and broad concept for the piece in place it was time to follow what had now become an established process, with the first crucial steps being:

- Liaison and a constant open dialogue with the commissioner and associated project team
- Funding applications completed if required to finance the project with awareness that if successful there would be the obligation of providing interim and final reports to grant making bodies
- Multiple site visits the first of many which would be with the above, then independently and latterly with musicians involved in the piece for the purposes of:
    - Ascertaining specific areas within the site that are available to use
    - Gaining further insight and context to the site and any historical, current and future context that might inform the compositional process
    - Independent exploration of the site to obtain audio, photographic and video documentation for reflection and planning purposes
    - Testing musical ideas and concepts in relation to the acoustic properties of the site and understanding opportunities, limitations, challenges and issues regarding potential placement of musicians
- Returning to commissioners and project team with initial ideas, concepts and aspirations and modifying according to feedback and comments

- Resourcing musicians with a clear brief of what the piece would require of them
- Initial composition, then rehearsal to test, modification of composition subject to rehearsal/test outcomes - this process would be iterative and relevant to groups of musicians within the larger ensemble for example placed musicians (shoreline trumpets, vocalists), the brass band, the choir etc. and then the larger ensemble when all musicians worked together
- Where possible rehearsal on site with all musicians and smaller groups if applicable
- Collaborative marketing and promotion of the event to include further discussion with associated project teams to discuss audience placement
- Resource and implement most appropriate way to document performance and store materials for future reference

Initial visits to the site allowed me to engage with Garrick Royle (Managing Director of King Harry Ferry) and Ryan Watts (Deputy General Manager for Fal River) as well as listen to the natural sounds of the River Fal and surrounding environment. Logistics were discussed at great length with Garrick and Ryan. They explained that ferry would be anchored just off the slip on the Falmouth side of the river not central in the river due to health and safety reasons. The onboard capacity could not exceed 160 persons but there was the ability to have electricity, internet and other important facilities that could help the project more generally. Garrick had also discussed the project with the rest of the Fal River management committee and they were so intrigued that they agreed to delay the ferry service on the day of the performance so that the performance could happen slightly later in the hope that more people would attend. Initially I was quite disappointed by this as the thought of performing at the break of dawn seemed appealing. However on reflection, and with other logistical challenges an early start time would present, an hour of extra daylight for the setup process would be welcomed. During these numerous site visits, I was able to test various aspects of the site in relation to acoustics, distances involved and sight line issues when thinking about the placed musicians as well as continuing the dialogue about further logistic challenges and issues. These challenges aside it was apparent that the site was an exciting venue to work with and compose music for. I would be able to draw on the sounds of the environment of the River Fal, embed these in the composition that would offer a musical celebration not just for the jubilee but also of the site where the music would be performed.

With my background work complete I had the chance to once again look at the challenge and opportunities that the piece would present. My musical and more general project challenges, issues and opportunities were therefore:

- To compose music for brass, voice, percussion that would not only be accessible and celebratory but also create a soundscape
- To compose music for placed brass musicians in addition to the above but ensure that the two were connected musically although disconnected physically
- To compose music that addressed the placement of the audience, their aural perception and the same for the performers
- To address the musical coordination of the various musical groups and performers
- To compose music that was accessible and achievable by the performers taking into consideration their physical locations and subsequent limitations
- To compose music that integrated vocalists that would address potential issues of balance and consideration to lyrics
- To work with an external space that had various acoustic properties and compose music that
    - celebrates the natural acoustic but was sensitive to its challenges
    - draws on the surroundings, nature and the environment
- To understand the limitations of the musicians involved, support and nurture them through the project and be sensitive to this as part of the composition process
- To appreciate that most of the performers will need to play or sing off sheet music
- To consider the visual element of the whole performance as well as the musical from the performers to the director(s)
- To work closely with partner organisations to ensure sensible solutions to logistical challenges were agreed upon and communicated efficiently
- To consider the best solution to rehearsing the work as the opportunity to rehearse at the site would not be feasible due to the ferry being in service

There were also benefits of the King Harry Ferry site. There was an excellent road infrastructure that meant transporting equipment and people to the venue would be straightforward and in addition Trelissick Gardens agreed to open their car park for free to participants and audience members on the morning of the performance. As the ferry had a good supply of utilities documenting the piece would be made easier as there was readily available power and a very stable internet connection with the former offering the facility to be able to provide amplification if required.

3.6.3 Composition, Development and Rehearsal

For the musical composition I had quite a clear picture in my mind of what I wanted to create. The music would be in three sections. The opening would reference bird song as at dawn and through the process of the music calling across the river and responding appropriately there would be a feeling of the dawn chorus developing. The music would then depict the King Harry Ferry departing from the Roseland Peninsula and gradually as it gets closer to the listener it would develop and we would hear more of the sounds of the ferry and the day-to-day hustle and bustle. As the ferry arrives the music would then launch into celebration acknowledging the jubilee however the bird song, calls and other activities of the River Fal would be overlayed as a reminder that irrespective of celebration normal life still continues. As the celebrations end the music then brings us back to sounds of the ferry, daily life and bringing the work to a close we return to nature. This as a reminder that we should and are always aware of the environment and our responsibility to it. The composed music would be accompanied by the natural sounds of the River Fal that would be present and recognised throughout the whole work.

With the above clear I had to think how this would be achieved through the instrumentation and scoring. We would be working with local community choirs and a brass band who would not only be performing my composition but would also swiftly after finishing the new work, perform other musical items. Directed by the band's musical director these musicians, some of whom would have accessibility and mobility issues, would be fixed in position on the ferry to address this challenge and allow them to perform the additional musical items without having to reform or reposition. Considering the limitations on numbers available on the ferry due to health and safety it was also apparent that any audience would not be able to join us on the ferry deck. As a solution Garrick Royle suggested that as members of the public parked at Trelissick Gardens they would be stewarded to the road that winds its way down to the ferry slipway on the Truro side. This would provide ample space and a very good viewing platform for the audience. With a large body of the musicians fixed in one point I decided to place trumpets at certain points both on the Roseland and Truro side of the river. These trumpets would create the calls of birdsong through an antiphonal approach and surround the brass band and choir. Three trumpets would be placed at the furthest point available this being the slipway on the Roseland side at a distance in excess of 220 metres, two trumpets would be situated on a balcony just behind the audience and three further trumpets would be hidden in the woodland behind the ferry cottages in the lee of Trelissick Gardens. In addition the use of further cornets and percussion from the brass band would compete the

collection of antiphonal instruments. Please see below an illustrated aerial photo with yellow 'x' showing where the performers were to be placed.

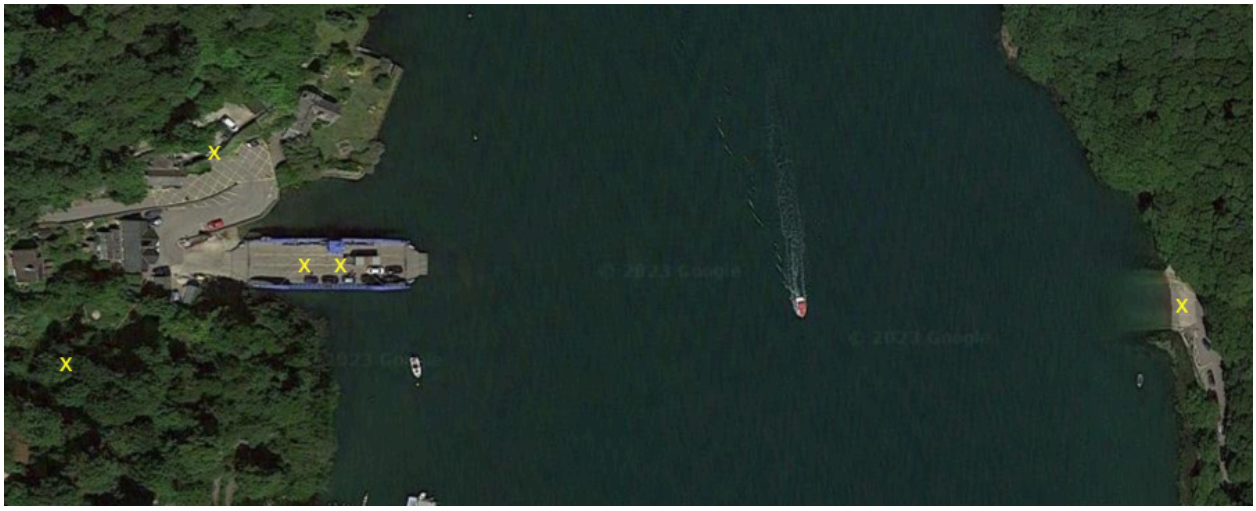


Figure 21: Aerial photo of King Harry Ferry crossing at River Fal, 2019. Image by Google Maps.

This image also clearly shows the road that snakes down to the ferry where the audience would be welcomed to observe the performance.

The site visits allowed me to observe and document the sounds of the wildlife and the ferry whilst in service. After studying the birdsong closely, I was able to transcribe the sounds from such birds as European Robins, Blue and Great Tits so that these would form the aleatoric and indeterminate patters for trumpeters to commence the work. As the ferry would make one of its numerous crossings towards the Truro side of the river a very distinct rhythmical pattern could be heard. As the ferry pulls a chain through its hull to give it forward momentum it creates a metallic percussive sound and as the vessel draws ever closer to the shoreline the chain starts to clang against the slipway where it is anchored. The diesel engine that powers this activity used to be driven by steam with an accompanying whistle that would announce arrival and departure. I was able to score these sounds for the brass and percussion to develop the opening section of the music and reintroduce them throughout the whole work to add to the soundscape. The opening and closing sections of the work mimic birdsong and then integrate into the sounds of the dawn chorus. The rhythmical patterns produced by the percussion, using snare drum and scaffold poles, emulate the ferry's chain mechanism drawing the vessel ever clearer through a long crescendo. Musicians from the brass band use an extended technique to create the hiss of steam that would have been heard when the ferry was powered in this way prior to it using a diesel engine. Trumpets then move from birdsong to tritones offering the sound of the ferry and other vessels' hooters bringing the opening section to a climax where a modified percussion rhythm introduces the full brass band and choir. Placed trumpets continue to offer counterpoint through the middle section again referencing birdsong and

the tritones of the ferry with certain members of the brass band reintroducing sounds of steam. The conclusion of the middle section returns us to the materials of the opening section but with the various soundscapes performed in reverse bring the work to a close with the sounds of the natural environment left only to be heard.

As the piece was to be performed as part of the jubilee activities it was appropriate to make the middle section of the work lively and celebratory. Music for this type of occasion and of a regal nature quite often would include fanfare trumpets, a good example being the Gordon Jacob fanfare that proceeds the National Anthem, therefore it was quite appropriate to develop the trumpet elements of the opening section and embed them in section two. The time of the planned performance was not too far away from the very challenging times of the COVID-19 pandemic. Therefore I asked a lyricist from Cornwall who I had worked closely in the past to retrofit lyrics to the music. Lyrics that offered a sense of hope but also kept the message broad enough so that the work could be performed again in the future under a different remit. [10]

In the supporting documentation for this piece you will see the final version of the two scores produced. After an initial draft of these scores I had the privilege of being able to work with various cohorts of the musicians to discuss, trial, receive feedback and amend the music as appropriate. In the earliest stages we managed to complete some of this work remotely via online sessions and at one of the sessions with the trumpeters the subject of coordination was raised. Due to the complex placement of the musicians and the multifaceted nature of the work it was clear that the performance could not be directed purely by the musical director who would be in front of the brass band and choir. Furthermore, the distances involved would require some very clear visual signals as any audio prompts would interrupt and be intrusive to the performance (this was specifically a learning outcome from Tremayne Quay – Lunas).



Figure 22: Photo of flags used for musical direction in A Candle Shines, 2020. Photo by Gareth Churcher.

[10] Bob Willmott provided the lyrics for the work. Mr. Willmott has written extensive lyrics for Cornish songs and also enjoys writing poetry.

Drawing on the nautical elements that would be represented I presented the idea of directing the shoreline trumpeters through flag signals. I would use three flags of red, white and blue (which also represented the colours of the Union Jack flags and bunting that would be on display) and combinations of these to indicate when various sections of the music should start and end. With an appropriate size of flag these signals should be clearly seen by all the musicians concerned as well as the musical director if my placement in the performance space was correct. With many of the logistical challenges addressed and much of the musical composition completed it was time to turn to rehearsal.

Following the various online sessions, I was able to produce parts in portable digital format as well as synthesised recordings of the music to share with all the musicians. This was particularly useful for the choristers as they were able to use these as rehearsal tracks both as individuals but also when coming together in their respective ensembles. Many of the choristers were not readers of music so this immediately broke down a barrier in this regard. I had also scored the vocal parts (following the outcomes of Kresen Kernow section 3.5.3 to 3.5.5) primarily in unison to address potential issues of balance between the choir, brass and percussion, only splitting the parts into Soprano, Alto, Tenor and Bass when the ranges of voice required this. The various choral groups fed back that this instilled a sense of confidence and with the brass scoring doubling much of the vocal writing no one would be left musically isolated. The brass band had a very important role as they would have to work with the shoreline trumpeters, support the vocalists and really tie the whole performance together. It was important then to spend much time with them and their musical director so that they were completely clear on what was happening in the opening and closing section of the music and the various flag signals. The percussion section of the brass band would also be emulating the sounds of the ferry which started during the opening section so this had to be carefully coordinated between myself, giving the flag signals, and the brass band director cueing these musicians accordingly. We tried and tested various methods which included scoring the opening section bar by bar and performing this metronomically but this was too rigid and would be very restrictive on the day of the performance especially as I wanted the opening and closing trumpet sections to call across the river basin with a sense of freedom and response. It was clear that a joint rehearsal with all musicians would be critical to a successful performance outcome as well as compositional and notational devices used to free up the coordination.

With the performance planned for Saturday 4th of June, 2022 we amassed all the performers for a rehearsal at Truro School's chapel on the prior Tuesday. I had assembled the trumpeters before the arrival of the rest of the musicians to rehearse them separately and shortly after 7:00pm the full rehearsal commenced. To try and recreate as best possible the situation we would find ourselves in

on the morning of the performance we placed the far shore trumpeters in the gallery of the chapel, the woodland trumpeters at the far back left of the room and then the balcony trumpeters on the right-hand side. The choir and band formed up loosely as they would on the day which gave them a good opportunity to experience what they would see and hear both from the musical director, brass and percussion. I positioned myself to the left-hand side of the chapel and embarked on my semaphore activity. In the first few attempts the music from the trumpeters was rushed, the brass band was too loud, and the choir struggled to be heard and keep in time with the rest of the musicians. With careful and sensitive rehearsal technique we managed to create a musical picture that I was happy with. This included directing, with modified flag signals and movements, the trumpeters more on where they should enter and develop their respective birdsongs, liaising with the brass band conductor to condense the dynamics of the ensemble down, energising the choir to over dictate their words as well as explaining the soundscape that we, as a collective group of musicians, were trying to create, all through a diplomatic process. I constantly reinforced the message that when on site it would be a very different experience, in particular when having a large space to work with. This would most likely make the performance longer and less hurried. Ahead of the performance I had coordinated a team to come and provide subtle amplification for the choir, a public announcement system for the obligatory speeches prior to the performance and announcements throughout and a plethora of recording devices so the piece could be well documented and live streamed. After all this planning and preparation, which included picking people up from the Roseland side and bringing them across on the ferry for the performance, assembling a flotilla of vessels to be on the river at the time of the performance, we had been unable to put a contingency date in place in case of bad weather. This was due to the musicians other commitments over the course of the jubilee weekend, the unavailability of Trelissick Gardens on dates close to the planned performance and the requirement for the ferry to resume normal service. Unfortunately the 4th of June offered some of the most inclement weather imaginable and as a result the performance could not happen.

3.6.4 Performance

After a subsequent meeting with all concerned parties it was agreed that the performance should be rescheduled for later in the year. In close collaboration with the management team of Fal River and the King Harry Ferry we chose a date in September when the tide was high and the hope of some late summer good weather. A rehearsal was planned for the night prior to the performance but very

sadly HM Queen Elizabeth II passed away the day before this. Taking a sensible and sensitive approach it was agreed to postpone the event until further notice.

This series of unfortunate events left me in quite a challenging position. There were obviously my own personal ambitions to present the performance but also there was the obligation to the funders and the performers who were all expecting an output for the financial support that had been given. After an appropriate time had passed and national plans were presented for HM King Charles III Coronation it was agreed that it would be appropriate to restage the performance as a coronation celebration event. All the pomp and circumstance of before would be acceptable and all the work that had gone into the piece thus far would not be wasted. All the previous plans, rehearsals and preparations were reinvigorated and this time the event was planned for the 22nd of April, 2023 with a reserve date, if the weather was bad, of the 23rd. There were many new challenges to overcome such as having to find a new team to document the event and provide technical support, the team of trumpeters had drastically changed and even the choir was now very different. The latter however was a positive as we were able to engage three more community choirs which increased the number of choristers three-fold. Even at the eleventh hour there were issues. The weather forecast for the 22nd was not good so we opted for the 23rd instead which meant that some of the musicians could not attend. At the last minute and for the final rehearsal of the 21st of April we welcomed new musicians and the rehearsal process once again was a success.

The morning of the 23rd was still, calm with a slight lingering sea mist. Assembling all participants and after using hand held VHF radios to ensure everyone could see the flag signals (which required moving some of the flotilla of boats on the river) we performed to a very good audience “A Candle Shines”. Just before the first flag signal when there was silence the birdsong that was about to be emulated by the trumpets could be heard, whilst before this as passengers were brought over from the Roseland side the percussive clanging of the ferry echoed throughout the River Fal and following a brief talk I gave to the assembled audience and musicians the context was well and truly established. The trumpets created just the right atmosphere, waiting for their calls to be heard by each other before responding. Following the respective flag signals they seamlessly transitioned from one bird song to another bird song, to tritones of the ferry horn and as the brass band and percussion musically depicted the arrival of the ferry the scene was set for section two. The choir, subtly amplified and considerately accompanied, conveyed the message well and the trumpeters who were very prominent in section one now added a further layer of sound that was not intrusive but musically appropriate. The brass band musicians through the use of extended technique captured the steam sound of the ferry as it would have sounded over 100 years ago and section three of the music reflected on section one and brought the music to a close with a solitary trumpet

playing the birdsong of European Robin. As planned, the final flags were all flown together and the flotilla of vessels sound their horns and hooters nicely matching the tritones of the trumpeters.

3.6.5 Reflection and Further Considerations

3.6.5.1 Compositional Approaches

The compositional approach drew upon, and developed the findings of the pieces thus far. The music was composed in three sections and used sounds of the site emulated by the brass band, percussion and trumpets as well as including the sounds of the environment (Westerkamp, 1999). A vocal part was composed and performed by a large community choir, the lyrics this time provided by Bob Willmott.

The opening section was scored with indeterminate passages of transcribed birdsong allowing the trumpets to call across the river and to have freedom to listen and respond. These were coterminous with actual birdsong due to the early morning performance time. The percussion and brass band with extended technique referencing the sound of the King Harry Ferry as if it was approaching and interjecting the emulated and actual sounds of the environment by the trumpets. The tritone of trumpets signaled the arrival of the ferry with the brass band and choir delivering the material of the second section. Diversifying from previous pieces, the lyrics were not a narrative of the site but instead a song of hope as we emerge from the darkness of the pandemic. A dawn chorus that references the dawn of a new start. Trumpets continue to offer sounds of the environment through developed material that overlayed the music of the brass band, percussion and choir until we return to the opening section but now in reverse. The choir passages were all scored in unison and doubled completely by the brass so that the lead line was projected well and again addressed issues of balance, this supported by some subtle amplification.

All of these elements were composed with confidence through the ability to draw on the findings of the previous pieces. To elaborate:

- The acoustic of the space similar to that of Tremayne Quay allowed confidence in the composition of the placed trumpet material
- The form of the composition which drew on the experiences of KEM and Kresen Kernow

- The visual references and signals (discussed further below) to offer clear, coherent direction as well as aesthetics as per We Beat the Bounds
- The sense of participation by all in attendance due to the community focused approach developed through all the pieces thus far
- The tritones depicted by the trumpets that offered the segue from one section to the next were sounded by the flotilla of vessels assembled in the River Fal as the last note of the trumpets finished and as directed by a solitary red flag a similar compositional device of that used in KEM

3.6.5.2 Performance and Other Creative Methods

The most valuable finding from this piece was not so much in the musical composition approach to address the site, as this had been well explored thus far, but how the coordination of the performance was delivered. Tremayne Quay really showed that alternative approaches were required when directing a performance of site-specific complexity. Dawn Chorus on The King Harry Ferry was dealing with far greater distances with performers, audience, and participants generally, dispersed across a river and two peninsulas. Therefore, the strategy to resolve this drew on the very first piece, We Beat the Bounds and referenced one further element of the site. A sequence of flag signals gave all the performers very clear direction of when certain sections of the music should start and finish. The flag signaler was placed high on the bridge of the ferry so that the trumpeters and musical director of the brass band choir could all see the flags irrespective of their place within the site. Not only did this mean that the coordination was less complicated, but it added another visual element to the performance and referenced the nautical element of the performance.

Staging of the performance was carefully implemented. The shoreline trumpeters were deployed on both sides of the river. One section of the trumpets, closest to the ferry, were hidden in the woodland which created much intrigue and meant that some of the audience chose to explore the woodland to see if they could locate the musicians, much like the intention of the placed brass in Kresen Kernow. The brass band, percussion and choir were placed centrally on the ferry with slight separation between the voice and brass. This allowed for subtle amplification of the choir although some sounds of the brass and percussion were unintentionally captured as complete isolation of the vocalists was not achievable.

3.6.5.3 Logistics, Health and Safety and Other Findings

The King Harry Ferry is an active ferry service so the performance had to either take place before the service commenced or the service would have to be delayed. This has an impact on the business model of the ferry company and the ability for motorists and other travelers to use the ferry as part of their daily commute or routine. Passionate that the piece engaged with as many people as possible the management company chose to delay the ferry service on the day of the performance in the anticipation that the later performance would allow more people to attend.

The road from the Falmouth side to the site is very narrow and would not allow for cars to be parked. The National Trust Garde at, Trelissick, had ample parking and they agreed that all participants could use this facility free of charge until normal service of the ferry resumed.

The ferry's management company allowed the brass band's equipment to be stored in the their cottages which were in close proximity to the ferry it allowed for all the heavy gear to be driven down and stored as appropriate.

The ferry was able to transport musicians to the Roseland side with relative ease and without the need for any further health and safety and/or risk assessments to be completed. This also meant that audience from the Roseland could be transported over in good time to the Falmouth side to experience the performance, after which they could then be taken back.

The performance was recorded with cameras and microphones placed at points up and down the River Fal so as to get a broad perspective of the piece and an accurate documentation of what could be heard and seen from multiple locations on the river. Again, some crowd sourced documentation was obtained and this demonstrated the interaction of music and soundscape.

3.6.5.4 Reflection on Artistic Goals

Many participants, including the audience and musicians, took the time afterwards to compliment the work and honestly appreciated the references therein. Taking this aside I was very proud of what had been achieved. I was able to draw on all the pieces in this research enquiry prior to this performance to make informed, well-judged and successful decisions. From "We Beat The Bounds" where an inclusive approach to rehearsal and performance was developed, King Edward Mine where

sounds of the place were explored and embedded, Tremayne Quay where large distances were explored and techniques developed to direct the music and Kresen Kernow where coordination of dispersed musical groups was explored. However, the strongest learning from all of the pieces that informed this final piece was how to develop compositional and performance techniques to address and overcome the unique challenges that each piece presented.

3.6.5.5 Evaluation

Drawing on outcomes during the process of preparation to performance from the previous 4 pieces, the compositional approach to this piece addressed the challenges and embraced the opportunity of the site. The ceremonial undertone of the event informed in part, the choice of trumpet, a non-conventional brass band instrument, as the placed instruments across the river and in the woodland. Owing to the brighter tone than that of a cornet, the trumpet sound pierced through the vegetation of the woodland and carried across the water of the river basin very effectively. The scoring approach created two separate documents with the brass band and vocal score following the methods developed in the previous three pieces and a placed trumpet score that built on the indeterminate writing in Kresen Kernow. Unlike Kresen Kernow these two scores were not isolated sections of music so normally the scores would be combined to present one master score for the musical director. However, the decision to have two musical directors negated the requirement for one score and indeed would have made things more confusing. Instead through thorough planning and communication the rehearsal process evidenced that it was far more appropriate to have the two separate scores that worked conterminously. The two musical directors' approach was derived from insight taken from all of the previous pieces and the use of flag signals was both aesthetically pleasing and appropriate for the challenge of coordination. The use of a large rehearsal space and processes therein did not emulate the acoustic of the site but did prepare the participants for the innovative approach to performance. The acoustic presentation of the piece was perceived in various locations across the River Fal. The musical composition and performance provided for this dislocated perception and effectively included sounds of the environment, both actual and musically transcribed.

The whole piece took a huge amount of coordination by many people and organisations but there was a willingness, despite the multiple challenges, to present the site-specific performance. This brought together different communities galvanising a broader community through a site-specific music performance.

4. Conclusion

This chapter will begin by drawing conclusions on the creative methods deployed to address the challenges in producing site-specific community-focused music performances and will do so through the creative methods: compositional, rehearsal, direction and performance. Section 4.2 details further general conclusions and includes reflection on process, the portfolio and an overall conclusion demonstrating the contribution to knowledge. Finally in section 4.3 recommendations are made.

4.1 Conclusions Arising from The Research Question

4.1.1 Creative Methods

4.1.1.1 Musical Composition and Scoring

This section will draw conclusions relating to the sub question what are the compositional methods deployed to address the challenges in site-specific community-focused music performances in Cornwall?

As evidenced in the portfolio of work, different strategies are deployed across the various pieces, developing a new holistic approach in later pieces based on previous approaches in earlier ones and drawing on research from the contextual and field review. Simplicity in construct, melodic and scoring, address challenges of large physical space that encounter latency and drift between performers (Aitchinson, 2014). Lyrical elements are kept simplistic when complex choreography is required in addition to the challenge of large physical space. This approach is evident in "*We Beat the Bounds"* where this strategy is implemented and the same approach is then used in certain aspects of other pieces. In "*Tremayne Quay"* the same method is deployed for the vocal element of this piece as well as some of the brass scoring in the opening and closing sections of the music. In certain pieces within the portfolio this required different approaches to the scoring (Reuben, 2015) creating indeterminate passages or scaffolding for improvisation. "*Kresen Kernow"* adopts this approach for the first section of the work and "*Dawn Chorus"* develops this strategy further for the shoreline trumpets.

Where the site does not require simplicity and affords more complex intricate musical composition, there is an opportunity to take an opposing approach to site-specificity. "*KEM"* presents a narrative about the site through lyrics, associated text and verbal presentation and a similar method is implemented in "*Kresen Kernow".* In addition to lyrical elements that reference the site, direct and indirect responses to site are adopted. Direct sounds of site are imitated in the musical score and indirect sounds of the environment are given consideration (Adams, 2009). "*KEM"* scores specific machinery sounds as underlying rhythmical structures, "*Kresen Kernow*" utilises resonant frequencies of rooms within the building and "*Dawn Chorus"* imitates sounds of the environment of the Helford River.

Certain pieces drew on pre-existing musical structures common to brass bands (Harper, 2009) allowing the works to be site-adaptive (Sloan and Turner, 2024). "*KEM"* and "*Kresen Kernow"*, the latter in the second section of the work, base the structure of the work on a multiple movement approach (Sparke, 1984) prevalent in the brass band test piece and has allowed both works to be featured in other performance situations and competition events. "*Dawn Chorus",* although not following the same compositional structure, has also been performed, excluding the opening and closing sections and vocal parts, at other locations and events.

4.1.1.2 Rehearsal

This section will draw conclusions relating to the sub question what are the rehearsal methods deployed to address the challenges in producing site-specific community-focused music performances in Cornwall?

Collaboration and co-creation, through the process of rehearsal and workshopping, can foster creativity (Nelson, 2013). Collaboration with another, in this example an arts practitioner from a different background, offers inspiration, challenge and a critical friend. When co-creating a piece in collaboration with the musicians during the rehearsal process, as implemented in "*We Beat the Bounds"* and "*Tremayne Quay",* collaboration can be an important support mechanism. Working with other partners and key stakeholders supports further reflection during the rehearsal process and is prevalent in "*KEM", "Kresen Kernow" and "Dawn Chorus".* The approach to the implemented rehearsal method offers participatory music making (Everitt, 1997: Turino, 2008) and can start the initial process of musicking (Small, 1998).

Challenges of multi-located musicians is addressed through consideration of the site throughout the rehearsal process and requires multiple site visits (Adams, 2013), rehearsal on site where available, as experienced in "*Kresen Kernow",* and recreating site challenges at rehearsal venues away from the site as implemented in "*We Beat the Bounds", "Tremayne Quay"* and "*Dawn Chorus".*

4.1.1.3 Musical Direction

This section will draw conclusions to the sub question what are the direction methods deployed to address the challenges in producing site-specific community-focused music performances in Cornwall?

Innovative processes were developed from piece to piece as required by the site and performers. Where the site created a challenge to a conventional approach to music direction different methods were deployed and as evidenced in the body of work (Adachi, 2011). "*We Beat the Bounds"* demonstrates the opportunity to use costume and props to help coordination and musical direction. The costume identifies the musicians by way of partial uniformed clothing, that in busy crowded spaces, helps the performers maintain awareness of separated groups. The staffs were a visual aid to the performers allowing them to act as large musical batons directing pulse where required and then as a percussive instrument in other parts of the piece.

In certain pieces a combination of approaches was required necessitating a combination of conventional musical direction, a conductor or conductors as in "*KEM"*, and non-conventional, other visual signals (Adams, 2013). "*Kresen Kernow"* demonstrates a strategy in the first section of the piece that requires the musical director to choreograph the movement of musicians that correlate with when certain musical elements start and stop. "*Tremayne Quay"* demonstrates the requirement for other forms of communication e.g. mobile phone or two-way radio, to aid coordination in addition to conventional musical direction. Where the site is very complex there is a requirement to harness all these approaches to co-ordinate multiple elements of the piece as in "*Dawn Chorus".*

4.1.1.3 Performance

This section will draw conclusions relating to the sub question what are the performance methods deployed to address the challenges in producing site-specific community-focused music performances in Cornwall?

All of the pieces in the portfolio use the site as an auditorium (Heide et al, 2011). This method was particularly successful in "*We Beat the Bounds"* where two separate choirs converged in the large gallery space and "*Tremayne Quay"* where the audience are surrounded by sound in the river basin. Acoustic affordances and the placement of all participants made the site an instrument with participants inside it (Heide, 2011).

At the performances at both outdoor and indoor locations, the music and sounds of the environment interacted (Westerkamp, La Belle, Roden et al, 1999) presenting an immersive performance. The extension of the site and the community of people therein presented a unique performance perspective for the participants involved (Brewster, 2011). Performances of "*Kresen Kernow", "We Beat the Bounds"* and "*Dawn Chorus"* successfully placed musicians at different locations to encourage audiences/participants to explore, through freedom of movement, different areas of the site (Adachi, 2016: Fitkin, 2022).

Brass and voice were predominantly used for all the pieces with the brass band ensemble, with additional conventional and non-conventional instruments (trumpets and tuned bottles respectively), chosen for the majority of the work in the portfolio. The anticipated benefits of this choice, which included portability, resilience to environmental factors and acoustic directional properties, were realised in all the pieces (Reily and Brucher, 2013). The use of choral elements, both in isolation as vocal ensembles and as part of the larger scoring for brass and voice, also mirrored the same benefits although the voice alone would not have matched the same acoustic reach of that of the brass in the larger physical spaces.

4.2 General Conclusions

4.2.1 Budget and Finance

In addition to the compositional processes the majority of pieces required careful financial management. This process was a critical element to the success of the performances and required evaluation and reporting to grant making and funding bodies so a brief overview is offered here.

Financial budgets were agreed as well as deciding what other resources were required at an early stage of the process for each piece. From this it was established whether financial resource would come from individuals and organisations sponsoring the events and if needed what additional financial resource would be sought from funding bodies and grant making bodies. There always had to be some initial free time spent by the composer and collaborative artists otherwise the concept of the work would not have been in place to inform potential funding applications. These applications always took time and would often require two attempts to achieve success, but the participatory nature of the projects always added strength to the funding applications. This is where further external support may be required as the process of budget construction and transferring this to the various funding bodies application portals is complicated. For the pieces in this portfolio I was able to undertake that part of the process as I am a qualified financial manager and was able to use a suitably constituted body, the Cornwall Music Service Trust, as a vehicle to submit the funding applications. Although some grant making bodies will accept funding applications from individuals, many require a registered charity or community interest company with eligible constitution and other prerequisites to submit an application.

4.2.2 Reflection on Piece Creation

Although each individual piece required a unique compositional approach, a consistent methodological framework was followed throughout the research portfolio. This multi-stage process was also employed in collaboration with artist Abigail Reynolds and provided a practical and adaptable model for the creation of site-specific music. The model could serve as a guide for other composers interested in developing work informed by physical space, context, and stakeholder collaboration.

4.2.2.1 Site Engagement and Contextual Understanding

The compositional process began with an initial site visit, which allowed for direct engagement with the space and consultation with key stakeholders including commissioners, site owners, and staff. These visits provided crucial insight into which parts of the site were accessible and suitable for performance, as well as identifying logistical considerations such as audience flow, time of day,

health and safety, and promotional needs. In some cases, further visits were necessary to resolve outstanding questions or adapt to evolving constraints.

In parallel, desk-based research and collaborative dialogue with the partnering artist or stakeholders informed the conceptual framing of the piece. The site's history, use, and spatial qualities often became thematic elements within the work. This contextual research helped ensure that the music was not only site-specific in terms of acoustics and logistics but also in terms of meaning and narrative.

4.2.2.2 Developing and Testing Musical Material

Following initial engagement with the site, early musical ideas were developed in response to its physical and acoustic properties. Depending on the complexity of the site, it was sometimes necessary to return with musicians to explore sonic characteristics through improvisation or test materials. These sessions were often recorded to provide reference points during off-site composition. Visual resources such as photographs, maps, and sketches were also gathered to assist in planning musician placement and spatial relationships.

At this stage, decisions regarding ensemble size, instrumentation, and performer recruitment were also initiated. The music was developed iteratively, with compositional ideas shaped both by the site's affordances and by emerging conceptual frameworks.

4.2.2.3 Rehearsal, Collaboration, and Refinement

Once initial musical material was generated, the rehearsal process commenced. Early rehearsals functioned as a space for collaborative experimentation. Material was introduced to performers and shaped through dialogue, allowing for refinement and the emergence of performer-driven ideas. This co-creative process aligned with the project's broader ethos of responsive and adaptive composition.

As ideas solidified, a draft score was produced to guide further rehearsals. When possible, rehearsals were held on site, enabling direct engagement with the space and further refinement of the piece in response to real-world acoustics, spatial dynamics, and logistical factors. Feedback from performers, stakeholders, and observers during this stage was crucial in shaping the final version of the work.

4.2.2.4 Performance and Reflective Practice

The culmination of the piece creation process was the live performance. Final adjustments were made through a combination of rehearsals and clear communication with participants and collaborators. Ensuring alignment with site staff and partners was essential to delivering a coherent and contextually sensitive event.

Throughout the entire process, a reflective approach—drawing on Nelson's (2013) concept of "reflection-in-action"—was embedded. This continuous cycle of observation, evaluation, and adaptation was critical not only during rehearsals but across all stages of composition and production. Post-performance reflection included evaluation of whether artistic aims and research goals had been met, and how the methods could be refined for future work. This ethos of "Do, Review, Improve" helped to ensure the evolution and responsiveness of the creative practice.

4.2.2 Reflection on the Portfolio

This research enquiry resulted in the creation of 5 new musical compositions and live performances. These have been documented and can be read via the scores or viewed through video and audio recordings in collaboration with the complementary writing within this thesis. The pieces as a body of work in response to the research enquiry have explored and presented, through the uniqueness and connectivity of the five performances, solutions to the creative methods needed to overcome site-specific challenges and opportunities. Documenting the portfolio this way provides an accessible format for creative practitioners with different compositional.

The portfolio also has some musical compositions that afford site-adaptability (Sloan and Turner, 2024). Two of the works have elements that can and have been used as brass band test pieces. One further work has a section than can also be performed as a stand-alone piece of music and has been performed as such by brass bands in Cornwall. This has realised one of the artistic goals, duality of purpose, as discussed in section 1.2.3 as well as raising awareness about the broader body of work and subsequent research enquiry through follow on discussion. More detailed reflections on artistic goals are offered within the relevant sections of chapter 3 but the overall portfolio of work has achieved the goals of being inclusive, accessible, participatory music performances.

4.2.3 Overall Conclusion

This thesis and accompanying portfolio of work offer insight to site-specific community focussed performances in Cornwall. The contribution to knowledge resides in the pieces themselves and is supported in the various forms of documentation presented as part of the research enquiry demonstrating how community focussed projects require careful planning, preparation and coordination; including budgetary and bureaucratic machinations, community involvement and participatory music making, and compositional and performance techniques that make full use of and derive benefit from the site.

Affordances (Gibson, 1979) of producing site-specific participatory music performances are multifaceted. The affordance of multiple communities coming together support, facilitate and it could be argued are critical to realising site-specific performances. This creates social connections and cohesion that foster a creative environment both the metaphorical and the physical. The latter and the affordance of site is where the musical opportunities are realised. Site-specific musicking as presented in this research enquiry creates an environment, a musical niche, where many artistic forms collaborate and coexist.

I hope that other creative practitioners can build on this research enquiry to develop other methods and strategies so that the benefits of participants engaging in these pieces can be duplicated in other musical genres or art forms. Brass bands have been at the heart of communities for well over a century and from their very inception, with access to low-cost instruments that afforded relatively quick musical progression, have been an equitable source of ensemble music making and education. However, there are the beginnings of a downward trend in membership numbers and overall engagement with this form of ensemble music making. This is partly due to changes in society but also because the movement is yet to evolve and innovate. With all the affordances already mentioned and as demonstrated in the portfolio of work, it is a music genre that is so well placed to innovate through different approaches to performance, in particular site-specific community focused pieces. This raises awareness to a much wider demographic though engaging pieces about the benefits of brass band and more broadly ensemble music making (Hallam, 2015). This, at the very least, offers the chance for brass bands to entice new members to the ensembles. Sadly, it may require other forms of ensemble music making to diversify their approaches too as a societal shift is demonstrating a decline in engagement with community ensemble music making more broadly. The most rewarding outcome both on an artistic level and through the lens of the research question is

the true sense of community cohesion that is created because of these site-specific performances through the realisation of musicking (Small, 1998).

4.3 Recommendations

4.3.1 Creative Method Developments

As well as suggestions for developing the individual pieces highlighted in Chapter 3, there is potential for further development within the four creative methods.

Compositional approaches could explore the further use of different musical modes (Dorian, Ionian etc.) and if the artistic goals are different a-tonal or micro-tonal could be very effective in certain site-specific settings (Adachi, 2012). Using visual references of the site to inform and create the musical score (Roost, 2023) could develop the compositional process and offer an additional visual element to the creative outputs.

Limitations in this research were experienced with restricted access to certain sites caused by ongoing construction works, time limitations and budget restrictions. The opportunity to rehearse and develop the site-specific piece with more time at the venue would be extremely beneficial. This would require further financial support and should be considered when sourcing funding from grant making bodies and other funders. As the process was reflective this could inform changes in strategy in the other creative methods.

This research focussed on site-specific creative methods through the lens of brass bands and voice but exploration into the use of different instrumentation and ensembles could enhance the creative outputs. Different timbres and sound palettes could be created with the introduction of other instrumental families, music technology and digital instruments. The use of professional musicians could also offer further opportunities in the creative methods and subsequently performances.

Direction and co-ordination could be addressed in a different way. This research used musical directors who conducted the works through a range of methods, from the accustomed approach of showing beat patterns to the use of props to give visual signals. The latter could be explored further and there is also the opportunity to introduce technology to help coordinate the rehearsals and performances.

Brass bands and choirs are communities within communities and there are other musical genres that will have the same community focus in other parts of the UK and across the world. Leveraging this could enhance the community focus and widen participation.

4.3.2 Further Musicking and Next Steps

In this research enquiry circumstances have meant that key roles have been facilitated by the composer. I have been able to compile budgets and prepare funding applications, coordinate multiple community-based ensembles, direct the musical performances and use connections with multiple organisations and partners to resource this activity. The collaborative nature of some of the pieces has had the ability to share *some* of the workload however it must be noted that there is a lot of dependency on one individual. There may not always be a solution to this area of concern but again this is where community focus can remedy this. Other composers wishing to embark in this field of practice may not have the same skills to undertake some of the critical roles that ensure the success of site-specific musical performances but there will be those who will want to participate that can further reinforce the concept of musicking. The ability for site-specific musical projects to engage the wider community, both on a musical level and as recommended above through supportive roles, also allows the work to permeate to a wider audience. This should not be underestimated as it can promote the current performance and garner support for future ones too.

In this research enquiry one of the outputs for certain pieces has been the opportunity to impart further information about the site for which the music has been composed. There is an opportunity for site-specific community focussed music or art performances to deliver further information (Udy and Robins, 2024). At the time of writing, I am in initial discussions with practitioners in the field of regenerative farming processes. A pilot project of 30 farmers in Cornwall who have changed their agricultural practices to remove the use of chemicals harmful to the environment has just been completed. The scientists and researchers leading on this are hoping to share the outcomes from this research and more generally the experiences of farmers and the challenges faced by the sector and the families involved. The research team are hoping that through a series of site-specific music performances the information can be delivered to a wider cross section of the community and have a greater reach.

4.3.3 Potential Further Developments

In terms of studying site-specific composition, further work could involve the development of creative methods for online networked environments as a site-specific challenge and opportunity (Rofe et al, 2014).

The online environment presents another unique acoustic environment (Prior, 2017) just like a river basin or an art gallery but with this will come its own site-specific challenges and issues, notably but not exclusively, latency. Compositional and performance strategies to overcome this could be developed to offer an innovate performance domain with exponential ensemble music making opportunities. Engaging with this 'site' could produce a new genre of music making and style of music making not previously experienced.

If achieved, many options to accessing an equitable, inclusive and diverse ensemble music making opportunities could be developed. Geographical barriers would be removed offering a cultural sharing not so readily witnessed before, but there would be additional challenges. Strategy and policies would have to be developed and implemented to ensure that a safeguarded environment was offered especially to children, young people and vulnerable adults. However, the ability for this to reinvigorate ensemble music making and the opportunities for participants to experience the benefits of music making (Hallam, 2015) is an exciting prospect.

Finally, the use of technology could further enhance the accessibility of site-specific projects. For those unable to attend the performances in person the opportunity for people to engage with the work through an online networked facility would open access. Also, the use of augmented reality could allow people to visit the site and experience the site-specific performance post event. Admittedly there may be some compromises to the experience but this could broaden access and inclusivity to the works.

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6. Appendices

6.1 Participant Information and Consent Form

For a downloadable form please click here.

Participant Information and Consent Form 2022/2023 Version 5

Research Title:

A practice-research enquiry exploring the creative methods required to address the challenges in producing site-specific community-focused music performances.

Invitation:

We would like to invite you to take part in our research project. Before you decide we would like you to understand why the research is being carried out and what it would involve for you. We will go through the information sheet with you and answer any questions you may have.

Purpose of the research:

Through this research project we are keen to explore and understand how a sustainable model for socially inclusive music education through an engagement with place, both virtual and physical can be developed. We will be using brand new compositions for brass and voice to explore this further.

Why the invitation?

We have invited you to be involved with this exciting research project as you are an active musician that we feel would be just right to be involved with this innovative work.

Do I have to take part?

It is up to you to decide to join the research. We will describe the study and go through this information sheet. If you agree to take part, we will then ask you to sign a consent form. You are free to withdraw at any time, without giving a reason.

What will happen to me if I take part? What will I have to do?

As a musician we will ask you to rehearse and perform new specially composed music. You will be one of many musicians that will be collaborating by performing these new works over the internet or at site-specific performances. The research project will last 5 years but we won't expect you to be involved for this long! In fact we will only require you for a set amount of time to rehearse and perform the new pieces. It may even be that if you already play in an ensemble that it might be part of this already allocated rehearsal time.

You will meet the research team when audio, video and photographic images will be taken (consent for attached). In addition there will be some evaluation so we may ask you to fill out a survey, undertake and interview but only if you feel happy to do so.

Expenses & Payments

At present there is no allocation for any reimbursement for expenses incurred through the research project by participants. If anything changes regarding this we will let you know appropriately.

Pros and Cons

We don't envisage there being any disadvantages in taking part in the research project but more that through the processes involved that you will hone your musical skills, broaden your musical horizons and be part of a groundbreaking piece of work that could inform a new musical genre.

What happens when the research ends?

After the sections that you are involved in are completed, we may wish to contact you further just in case there is anything that we need clarifying. However once the research project total is finished there won't be any further contact from us. The research findings will be published and some of the performances may will be recorded for future reference. Anything that we hold in terms of personal data will comply with the General Data Protection Regulations 2018 and every measure will be made to ensure that any sensitive data is stored securely and appropriately.

What will happen if I don't want to carry on with the research project?

You are free to withdraw from the project at any time. All you have to do is let us know in writing. Any personal contributions that you have made can be extracted from the research data, however if you were involved in a collaborative element this contribution will have to remain.

What if there is a problem?

Please feel free to contact any of the researchers if you have an issue. If this is not suitable then you can write to or call Falmouth University main reception raising your concerns.

Privacy and confidentiality of data

We may need to keep a records of names, addresses and contact details just in case of an emergency. When doing so we will ensure that all data is stored securely and that after the element of the research that you were involved in has finished this data will be destroyed. Again we will comply with the General Data Protection Regulations 2018 regarding all of these processes and you are free at any time to see what information we are holding regarding you and the project.

What will happen to the results of the research study?

We imagine that some of the materials produced will be published by way of documentation, videos and audio recordings. Obviously if you are keen to see the results you will be entitled to view these just like anyone else. We will not identify anyone in any report unless you have given your consent.

Who is organising and funding the research? Who has reviewed the study?

Falmouth University and University of the Arts London are the institutions that will be funding and reviewing the research. In both cases we have referred to the Research Ethics policy and subsequent approval of each institution.

Keeping a record of participant consent

We will provide you with your own copies of the participant information and consent. There may be additional consent forms to complete when undertaking certain aspects of the research and these will be provided in plenty of time. If you are under the age of 18 then parental/guardian consent will be sought. This form is to confirm that you are happy to be involved and both the researchers and participants can sign to this effect.

INITIAL CONSENT FORM AND AGREEMENT TO PARTICIPATE

Research Title:

A practice-research enquiry exploring the creative methods required to address the challenges in producing site-specific community-focused music performances.

Researcher:

Gareth Churcher

Please initial box

I can confirm that I have read, understood and have been given a copy of the information provided dated 25/05/2021 (Version 4) for the research study. I have had the opportunity to consider the information, ask questions and I have had these answered satisfactorily.	
I understand that my participation is voluntary and that I am free to withdraw at any time without giving reason, without my legal rights being affected.	
I agree to take part in the study above.	
I understand that I will need to complete further consent forms for additional activities and will do so upon request of the researcher.	

Name of Participant:	**Date:**	**Signature:**

Name of person taking consent:	**Date:**	**Signature:**

Contact details for the UAL's Research Management and Administration sections:

researchethics@arts.ac.uk

6.2 Musical Scores

This page is intentionally blank, please see next page for musical scores.

6.2.1

Gareth Churcher

Mirrors

We Beat The Bounds



We Beat The Bounds is a new work for local choirs by artist Abigail Reynolds and composer Gareth Churcher, commissioned by Tate St Ives to celebrate the opening of the new gallery. In the UK the ancient custom of 'beating the bounds' takes the form of a parade around the edge of a legal boundary, such as a village or common land, beating it with a willow wand. The choirs sounded the bounds with a vocal and percussive score by Gareth Churcher, beginning at 11:00, 14:00 and 18:00, from the loggia. *We Beat The Bounds* was commissioned by Tate St Ives to celebrate the opening of their new gallery. For the opening day, October 14th 2017, a performance was given with two local choirs drawing on the ancient ceremony of 'beating the bounds.' This tradition takes the form of a parade around the edge of a legal boundary, such as a village or common land, beating it with a willow wand. Practised in the UK since Anglo Saxon times, its purpose is to mark areas of belonging, and bring fertility to the fields. The boundary lines of Tate St Ives was doubled by the new gallery and learning spaces. Two choirs traced the full extent of the new bounds of the Tate in the morning, afternoon and evening. Mirror-tipped wands reflect the gallery spaces, voices and sticks resound the galleries. The score composed by Gareth Churcher is also mirrored: sung in a round, the notes are inverted horizontally and vertically through successive bars.

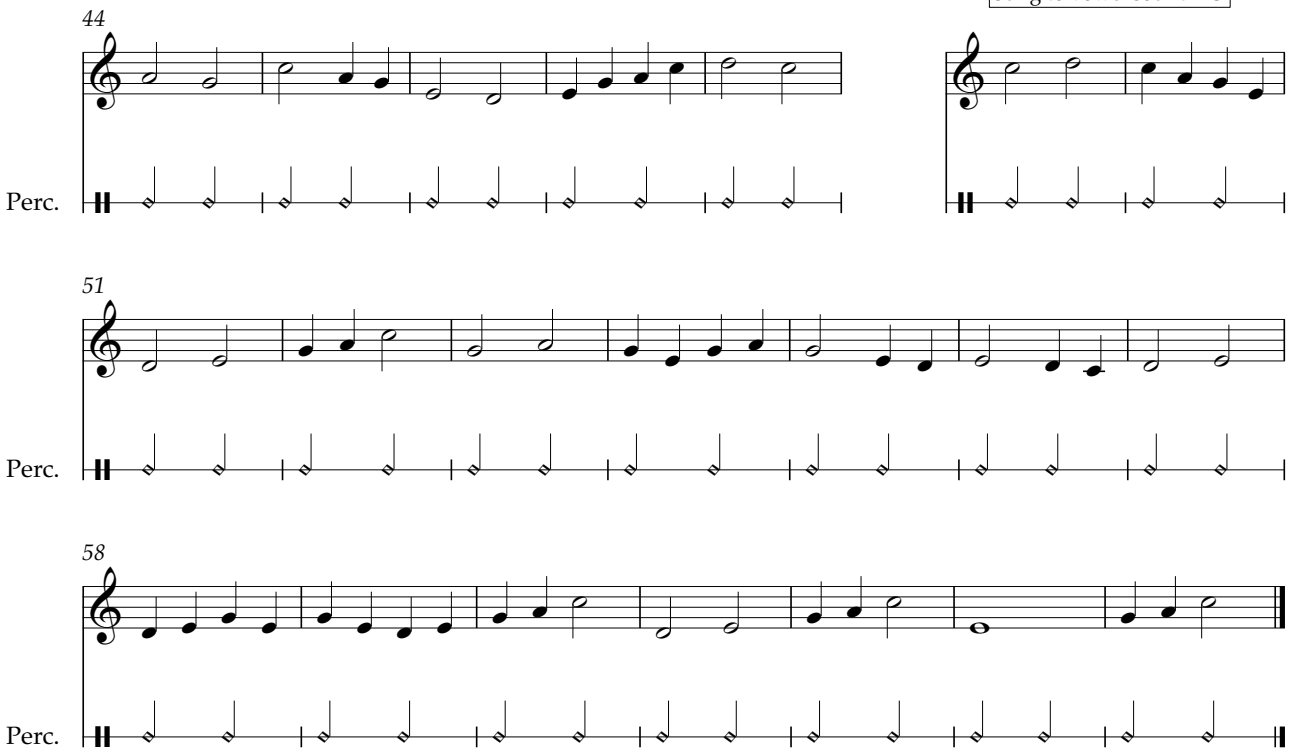
Mirrors

WE BEAT THE BOUNDS

Moderato ♩ = 76

Gareth Churcher





All passages are sung to the indicated vowel sound as indicated at the start of each section however if participants wish to expiriment with different vowel sounds at different times this is also permissable.

The percussive wooden staffs are there to hold the pulse when singing and moving and then when at a stopped location they can be used to improvise rhythmic motifs that start with an initial pulse by one or two participants and the layering of different rhythms by adding further participants.

Although the music is presented in a specific key this is only for guidance and different key centres can be used to suit the participant voices. However a general concensus will have to be found in regards to pitch when the canon is performed by all participants.

6.2.2

Gareth Churcher

KEM

Music for King Edward Mine - A Tribute to Heavy Industry

K E M
King Edward Mine - A Tribute to Cornish Heavy Industry

In 2018 Cornwall Council completed acquisition and refurbishment of the King Edward Mine site at Troon in Cornwall. To celebrate the reopening Cornwall Council commissioned a new work for Brass and Voice by Gareth Churcher. The music tells the story through four movements of the mining industry but also the role that King Edward Mine played as an educational establishment. Scored for Brass Band, Male Choir and Treble voices it represents the connection between industry, the brass band and male voice choirs. The treble voices represent the Bal Maidens and through this and the male vocal elements a poem was created by the children of Troon Primary School, detailed below, to create the lyrics for the work.

Premiered in 2018 on-site at King Edward Mine the performance started with the poem recited by the children of Troon School and finished with the Californian Stamps (a large piece of machinery to crush rock) which provided some of the rhythmical elements of the music.

The Long Day begins with the sound of the stamps still ringing in the ears from the day before while our workers, young and old, stir from their slumber.

The day ahead for some as young as 7 and as old as 93 years of age was a family affair. The men of the family working or being educated in the ways of Tin mining with the sisters and mothers accompanying them as Bal Maidens working on the surface either breaking the mined rock or tin-streaming.

These were long days starting at dawn and not finishing until dusk with invariably a long commute on foot to the mines. However the journeys would have been filled with tales of times gone by, the concept of earning a wage (anywhere between 4d to 8d per day), gaining an education and all accompanied with songs that would warm the heart and make the journey pass by.

Even though the Tin mining industry at this time was in terminal decline there was still the hope and aspirations of the workers of a better and brighter future.

A Deep Education was the main objective for KEM but parts of the surrounding area still ran working mines as a commercial entity and what better way to learn the trade but by gaining on the job experience. The **industrious and rhythmic** sounds that would have resonated deep below the ground would have been that of hard graft, prosperity again accompanied by the sounds of the miners singing while they worked through the long day.

All of this would one could imagine would permeate to the surface to greet the females, young and old working on the surface.

We underground
Work and create sound
Passing the time with our song

The day is long
But determined we work on
All for the love of our own

The Bal Maidens Ballad would, almost in response to the workings and sounds from underground, reflect the worries of the family members being tasked with such dangerous work.

We above the mine
Work with hope all the time
Knowing the dangers below

All this we know
But onwards we must go
All for the love of our own

The culmination of the manual work would ultimately lead to the extracted rock being fed into the final part of the process where the ore would be extracted.

Californian Stamps would start this process and the sound that this machine created is breathtaking. In addition to the stamps crushing the rock there are the other aspects of the final processes such as the such as the “Dipper Wheel”, “Band & Slime Tables”, “Round & Rag Frames”, “Buddles” plus many more. All of these pieces of equipment have their own distinct sounds but are all working towards one common goal, extracting the materials that could be sold so that ultimately the workers could be paid, earn a living and survive.

At times the work would have been gruelling, tiring and exceptionally dangerous and for many there was no other choice. All of this taken into consideration however there was still the feeling of purpose, prosperity and hope all of which will be reflected in the culmination of all the themes combining in the latter stages of the music.

The work is hard
The days are long
But I will strive
To carry on

There’s hope

There's fears
There's love
There's tears

But in my heart I will always have song

It gets me through the hardest times
When I may lose my way
My fears subside
My tears are dried
As I will work on with my pride

The days are long
But I will strive
To carry on

There's hope
There's fears
There's love
There's tears

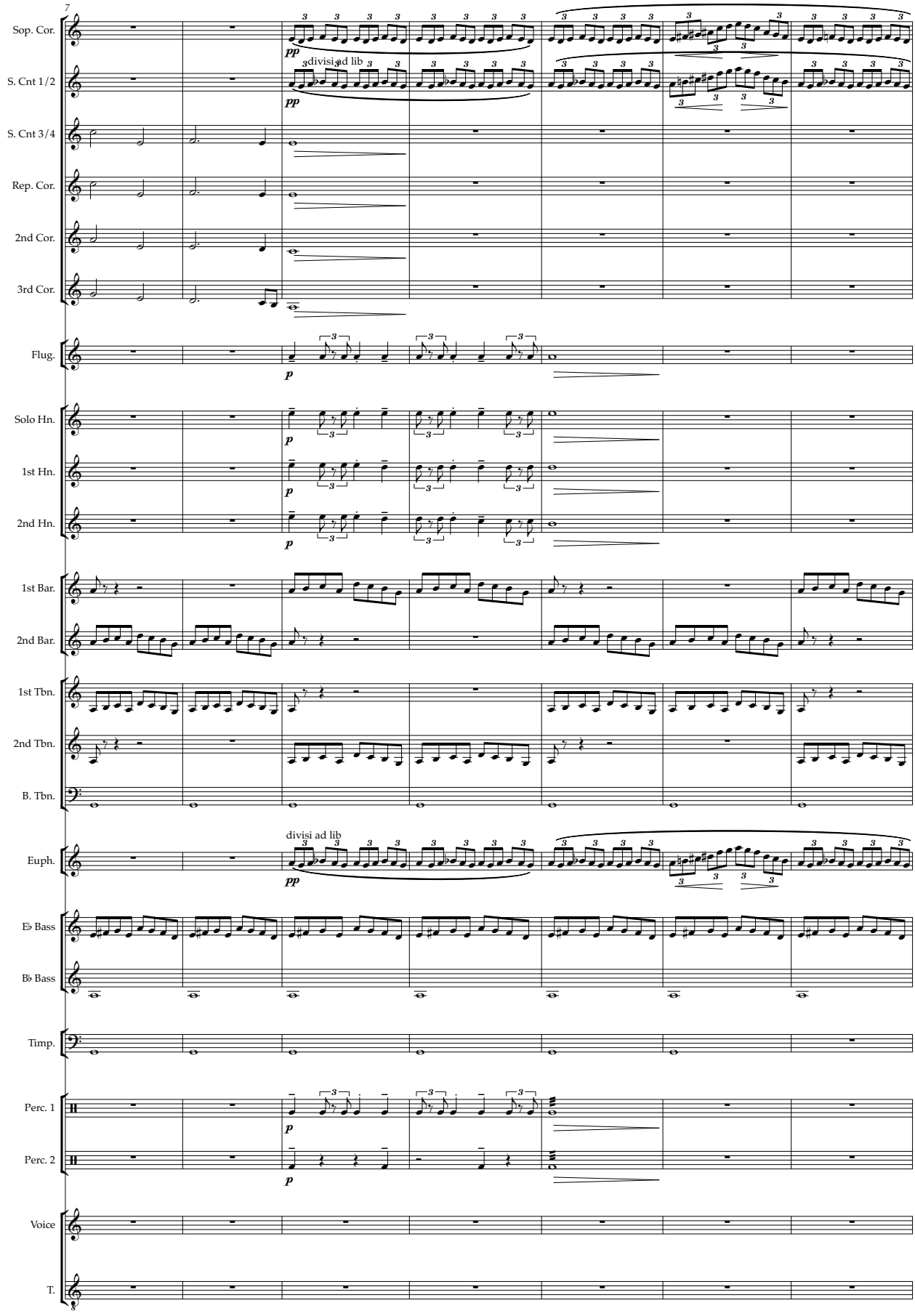
But in my heart I will always have song

K E M

Music for King Edward Mine - A Tribute to Heavy Industry

Gareth Churcher




7
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
divisi ad lib
pp
p
divisi ad lib
pp


14
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
divisi ad lib
divisi ad lib
pp
p


21
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
SC
Perc. 1
Perc. 2
Voice
T.

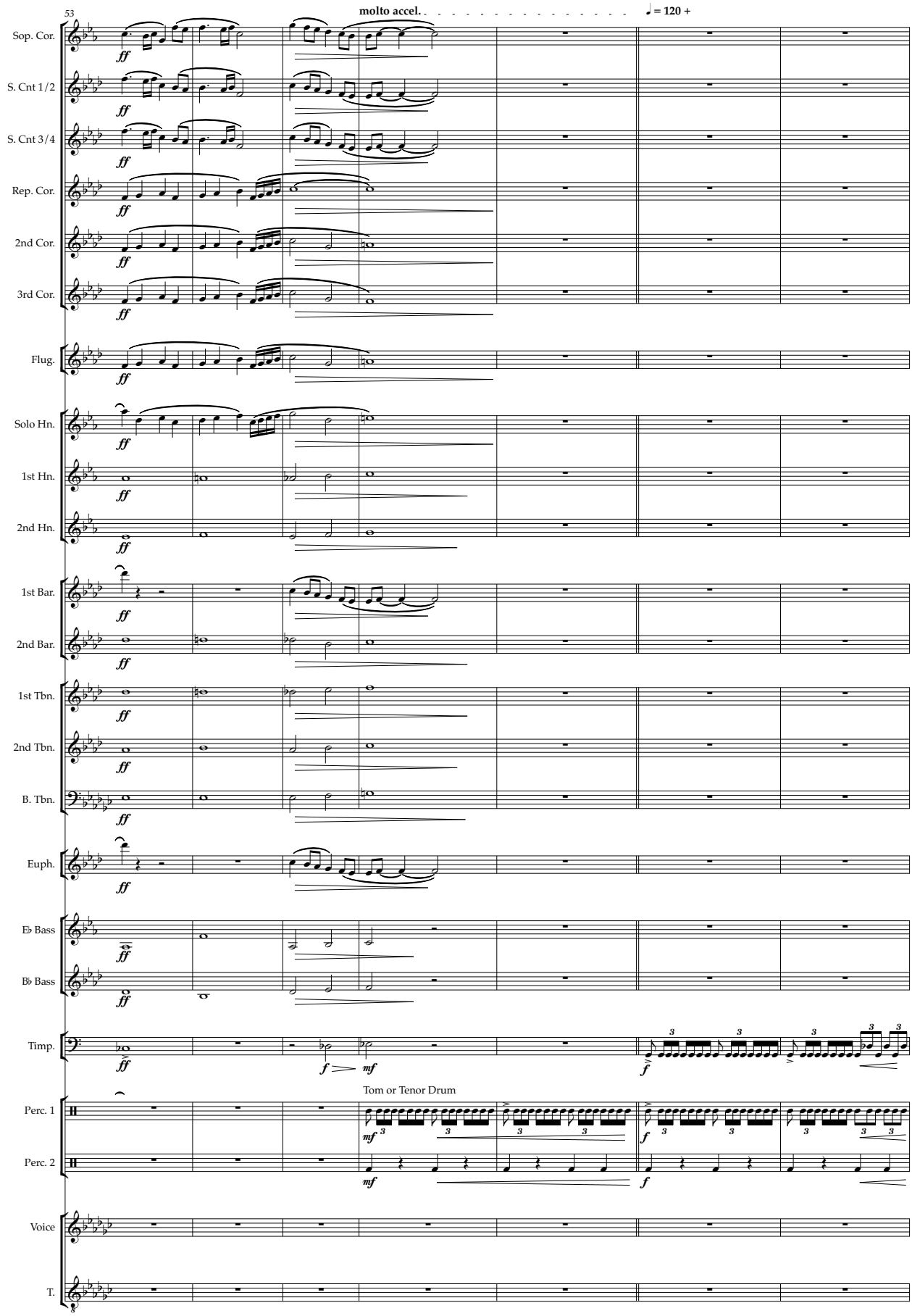

25
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
pp cresc. poco á poco
E♭ Bass
pp cresc. poco á poco
B♭ Bass
pp cresc. poco á poco
Timp.
p
pp cresc. poco á poco
Perc. 1
pp cresc. poco á poco
Snare Drum
Perc. 2
pp cresc. poco á poco
Voice
T.

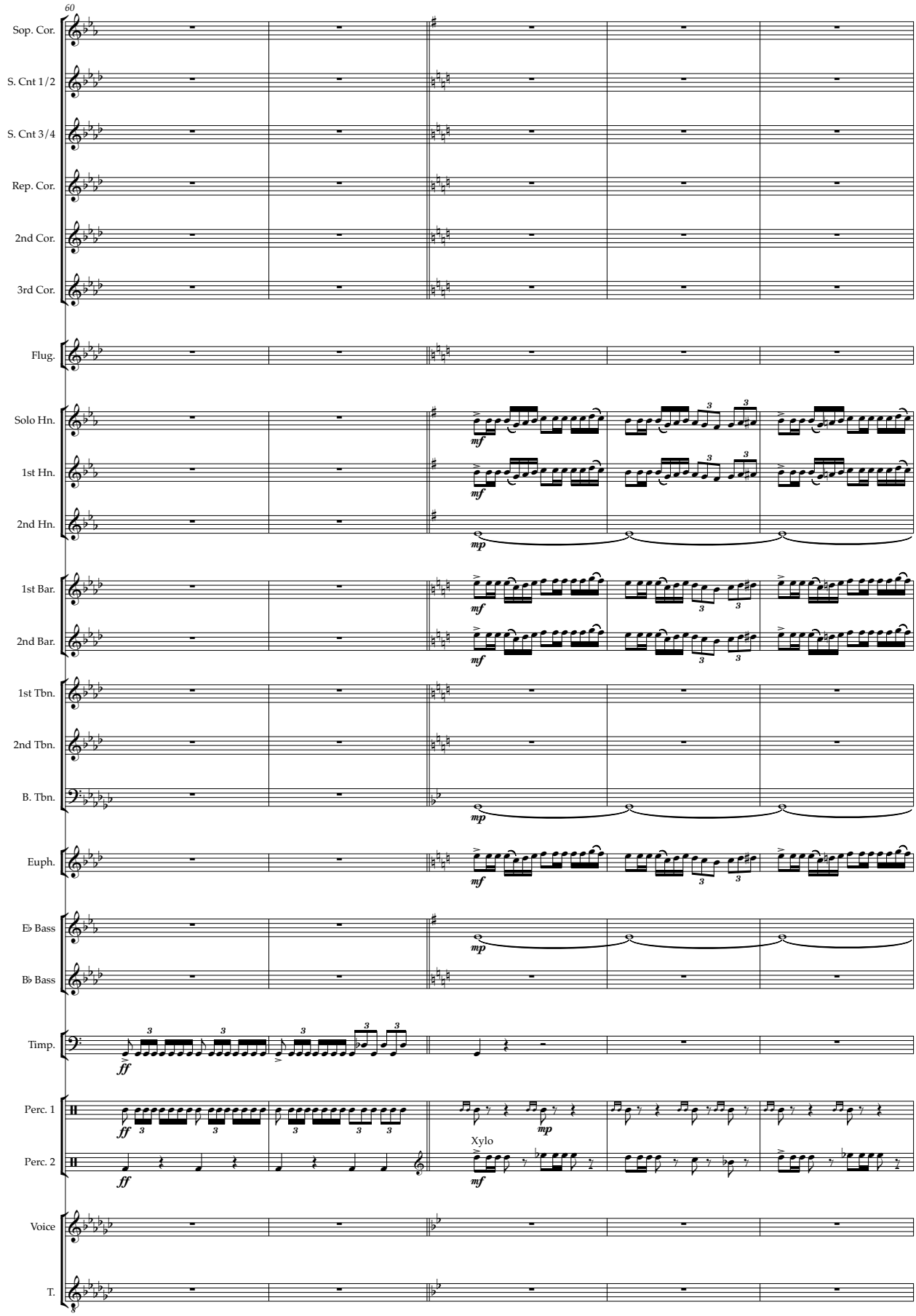

29
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
pp cresc. poco á poco


35
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
p cresc. poco á poco
pp
mf


41
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
mf cresc. poco á poco
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.

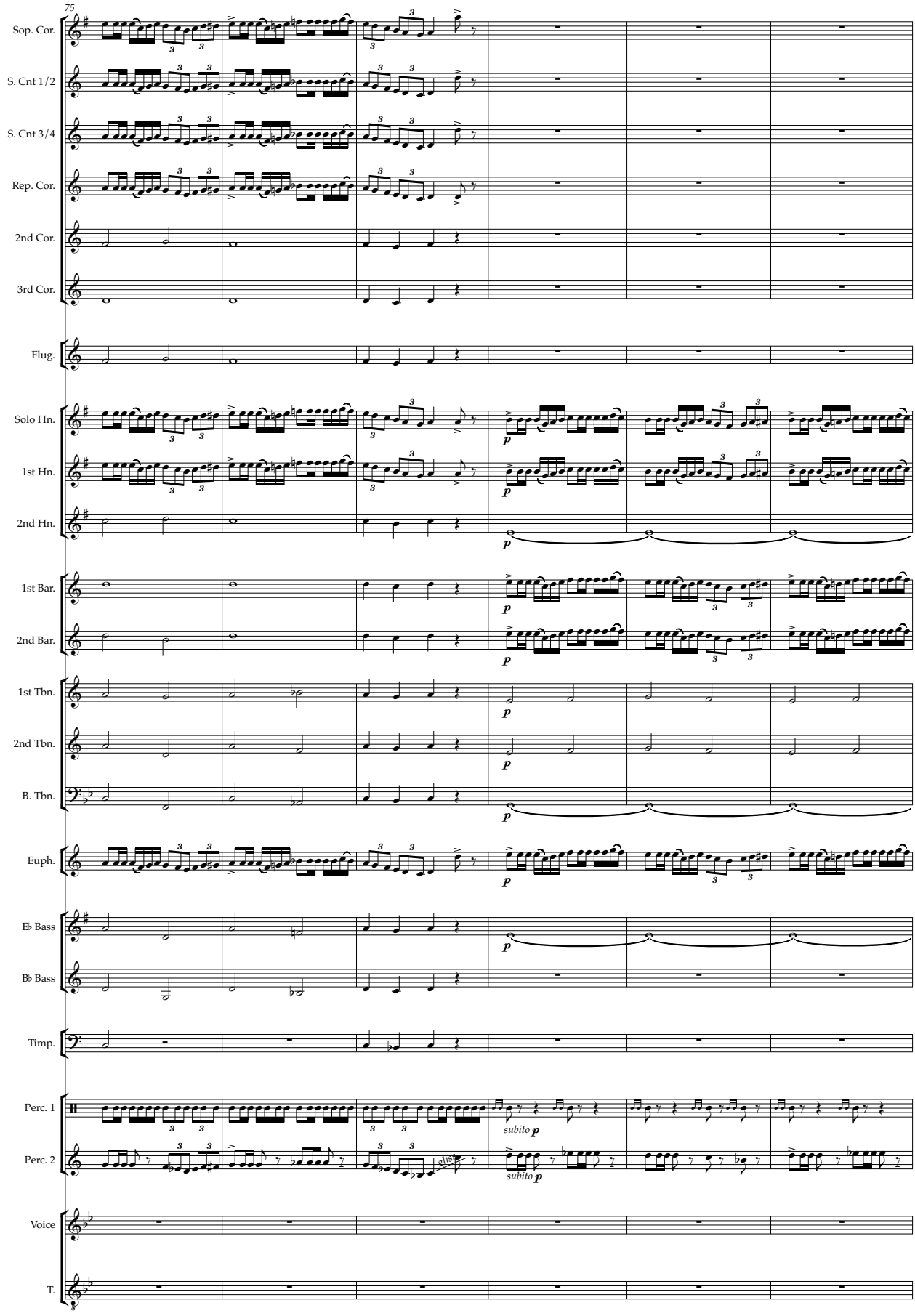

46
Molto sostenuto
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
SC
SC
subito p
ff
mp
f


53
molto accel.
♩ = 120 +
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Tom or Tenor Drum
Perc. 1
Perc. 2
Voice
T.

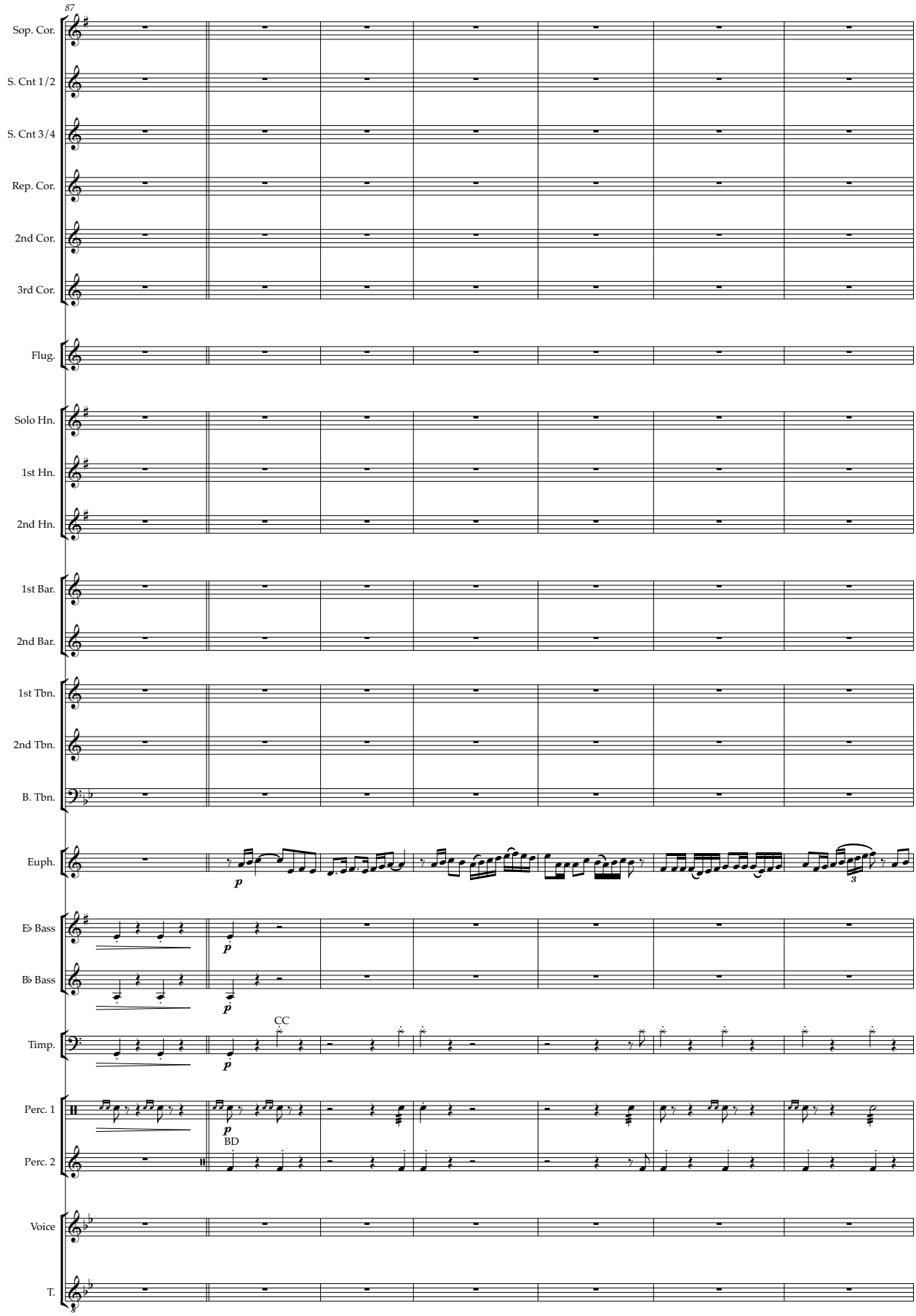

60
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Xylo
Voice
T.
mf
mp
ff

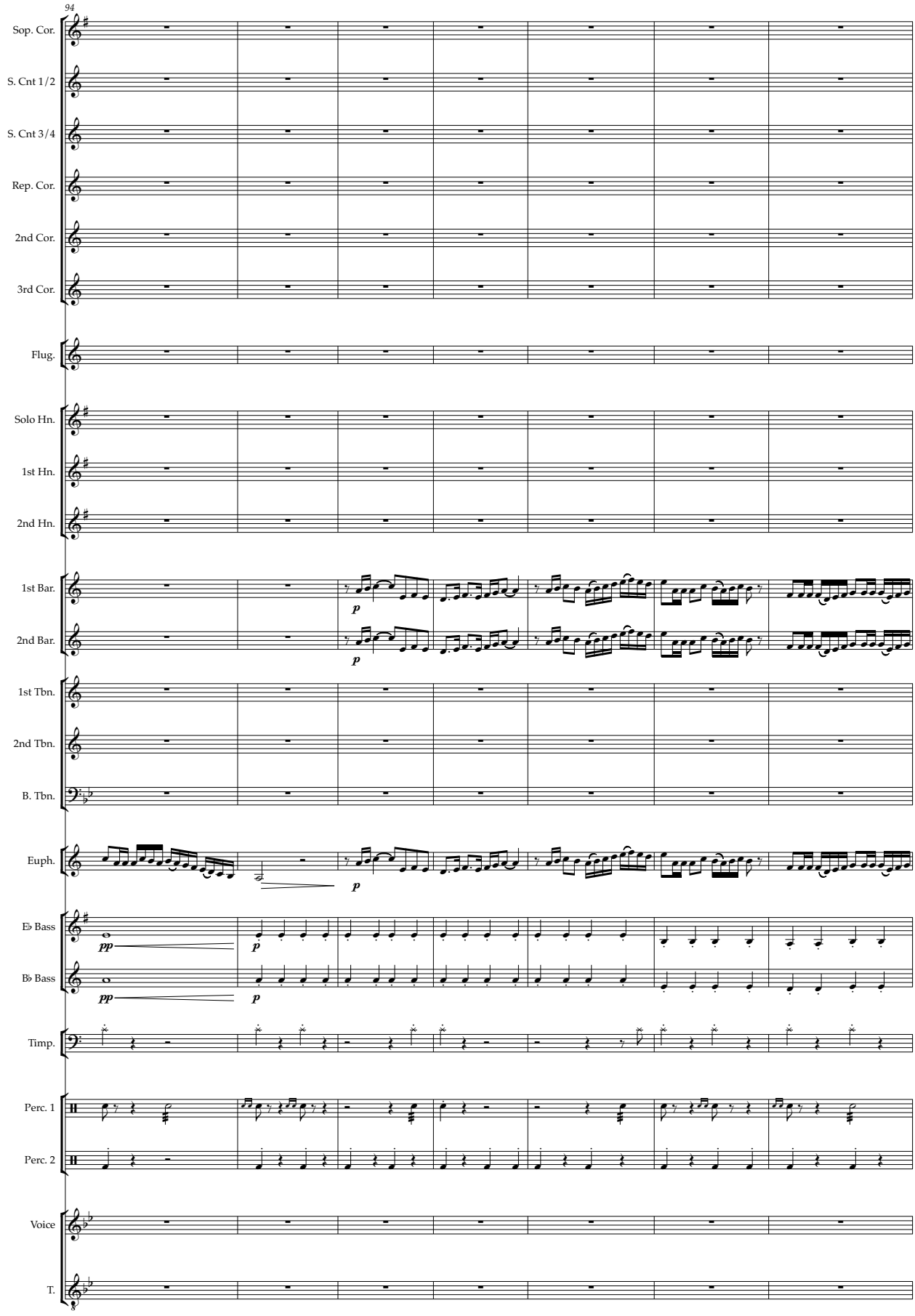

65
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
mp
gliss.


70
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
mf
f

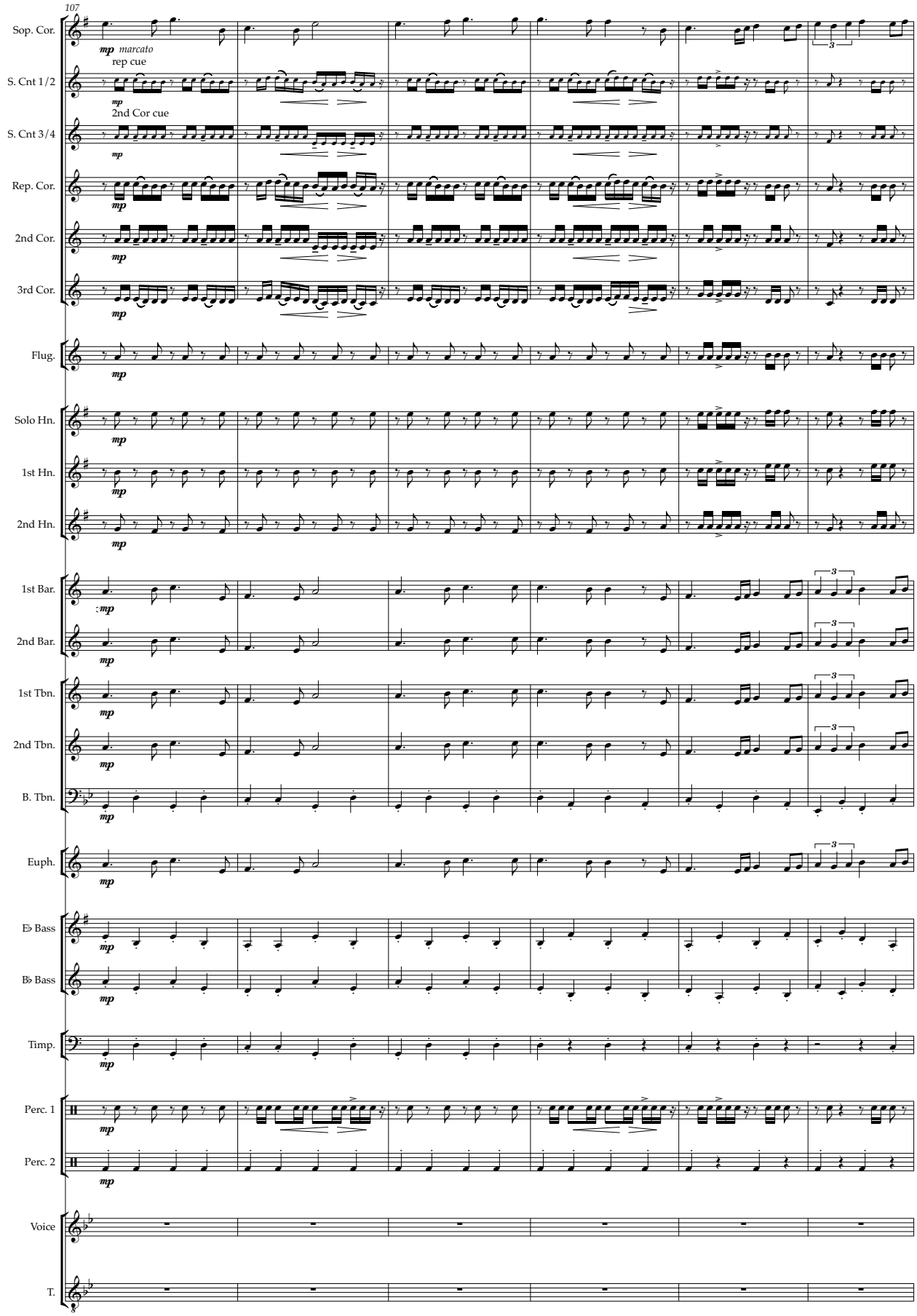

75
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
p
subito p


81
Alla Marcia ♩ = 112
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
SD
Perc. 2
Voice
T.

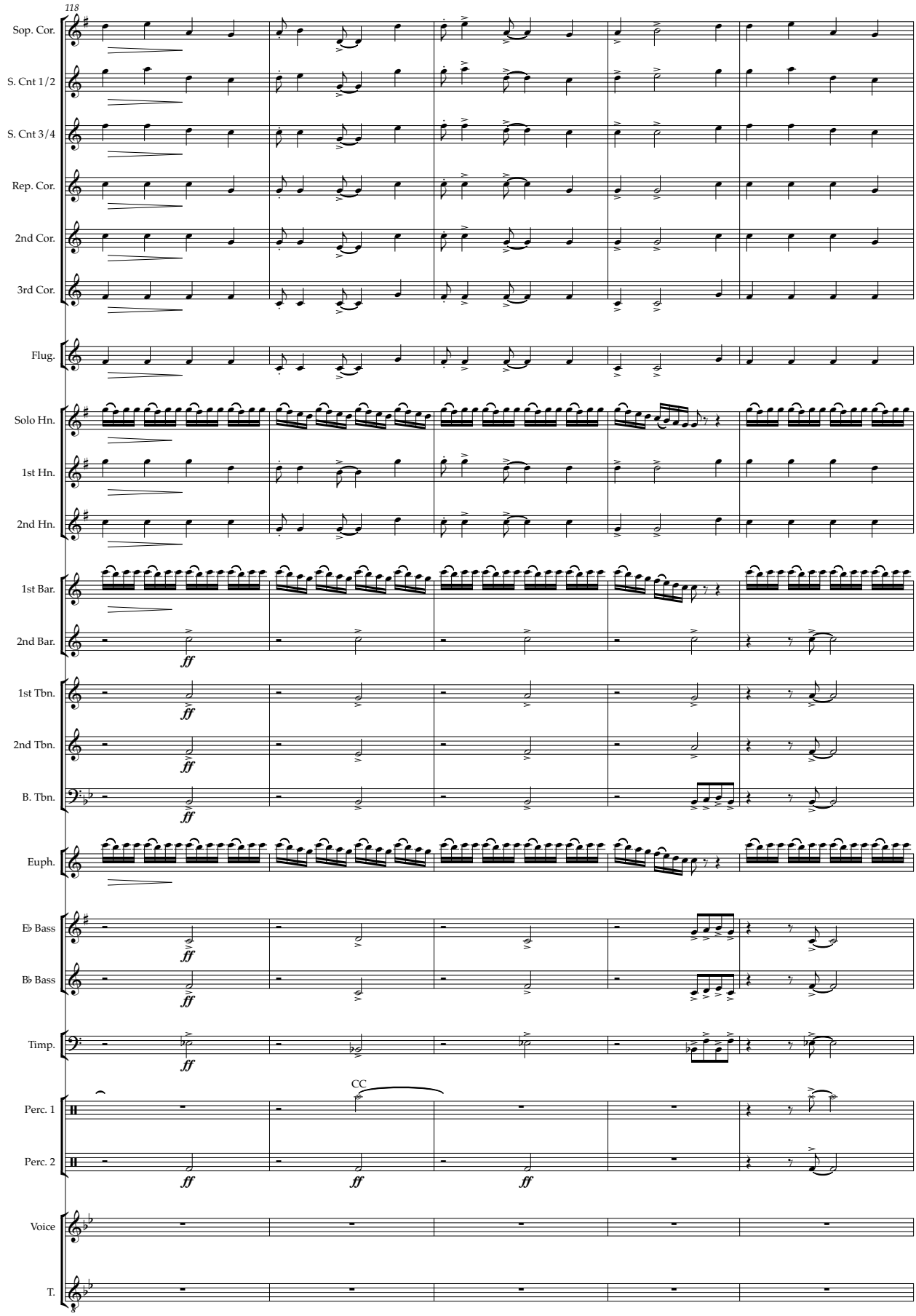

87
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
p
CC
BD


94
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
p
pp


101
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
mf
p
mp
pp


107
Sop. Cor.
mp marcato
rep cue
S. Cnt 1/2
mp
2nd Cor cue
S. Cnt 3/4
mp
Rep. Cor.
mp
2nd Cor.
mp
3rd Cor.
mp
Flug.
mp
Solo Hn.
mp
1st Hn.
mp
2nd Hn.
mp
1st Bar.
mp
2nd Bar.
mp
1st Tbn.
mp
2nd Tbn.
mp
B. Tbn.
mp
Euph.
mp
E♭ Bass
mp
B♭ Bass
mp
Timp.
mp
Perc. 1
mp
Perc. 2
mp
Voice
T.

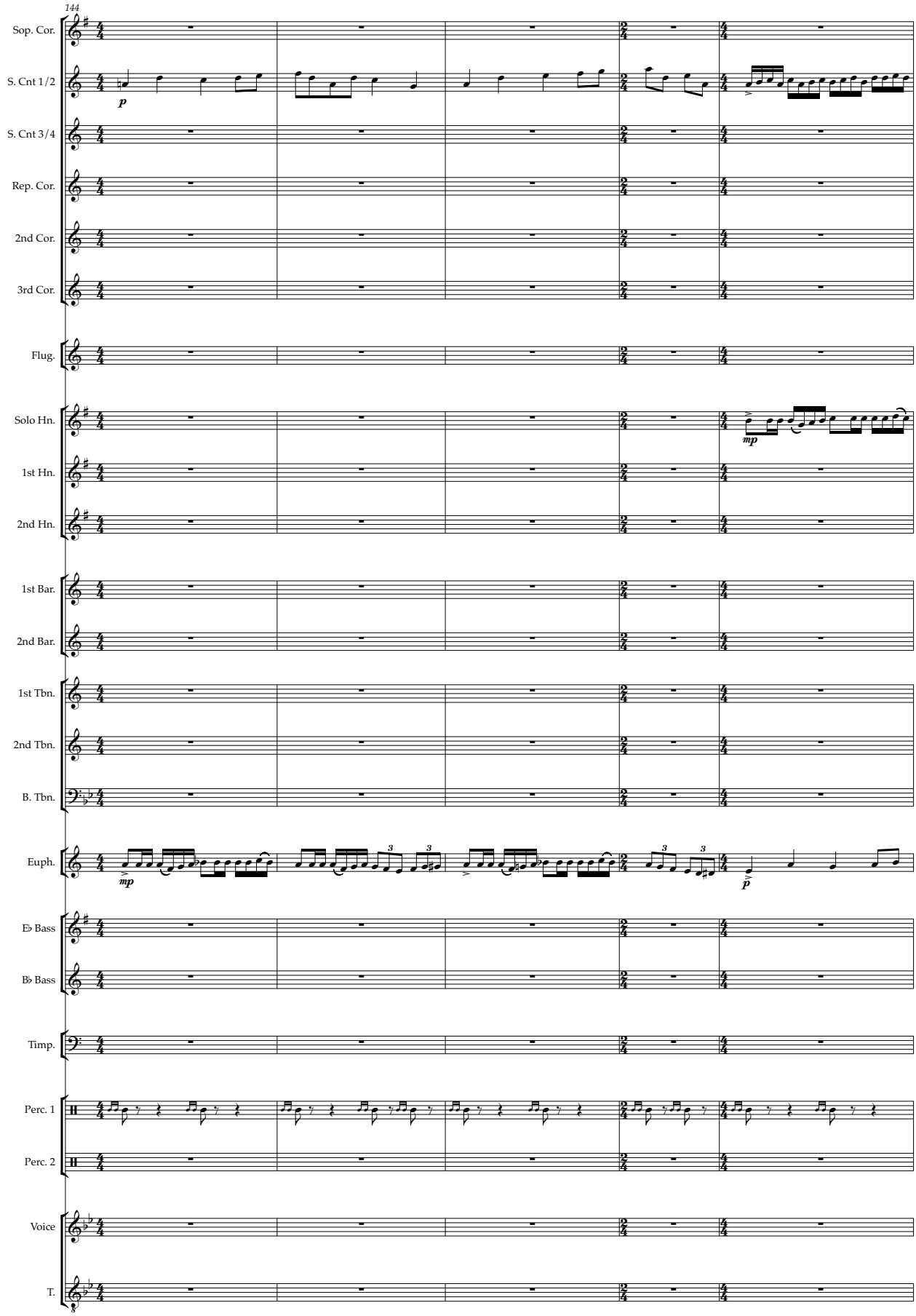

113
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
ff
SC

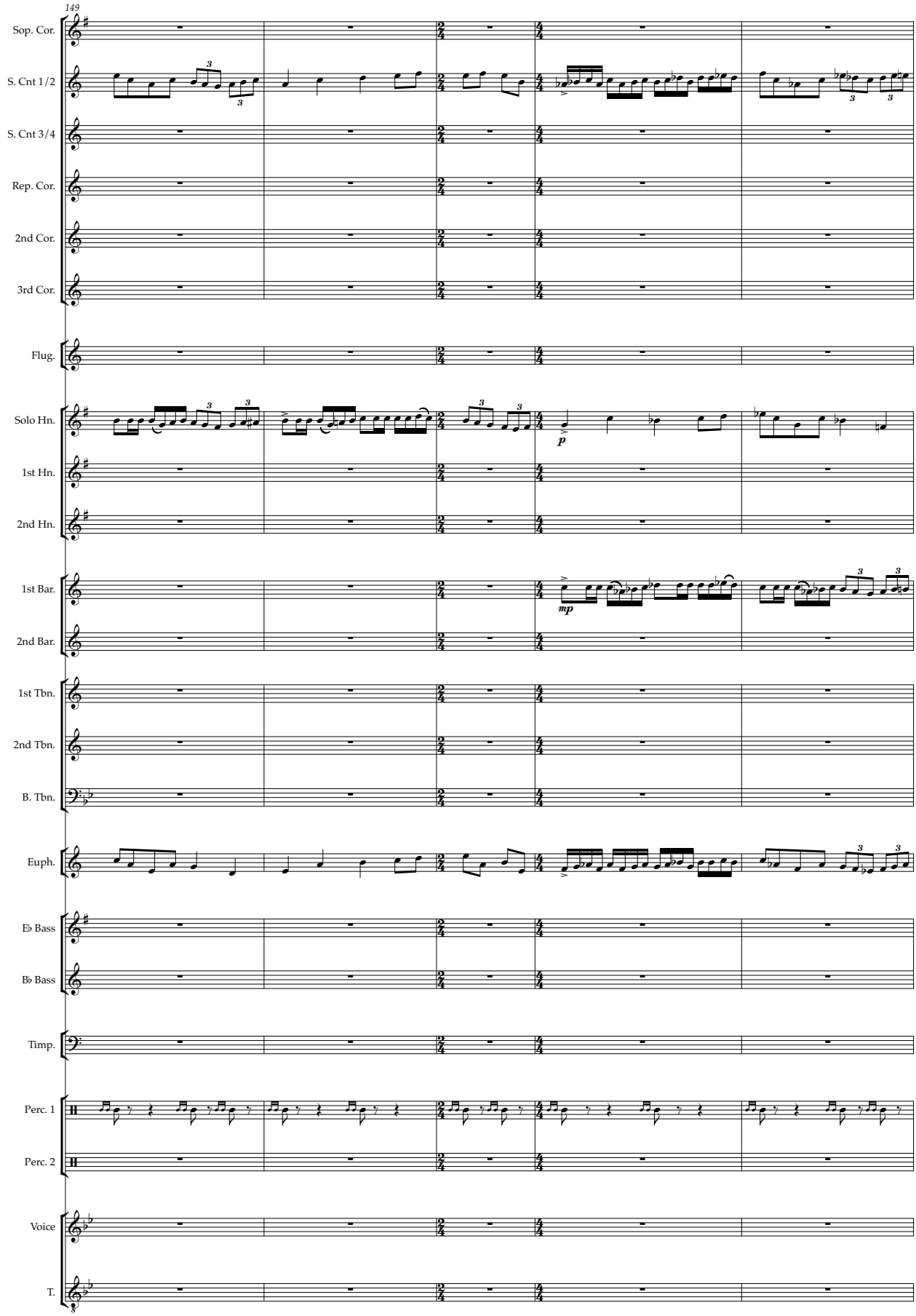

118
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
ff
CC


123
poco accel.
♩ = 120
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
SC
Perc. 1
Perc. 2
Voice
T.


129
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
SC
Voice
T.

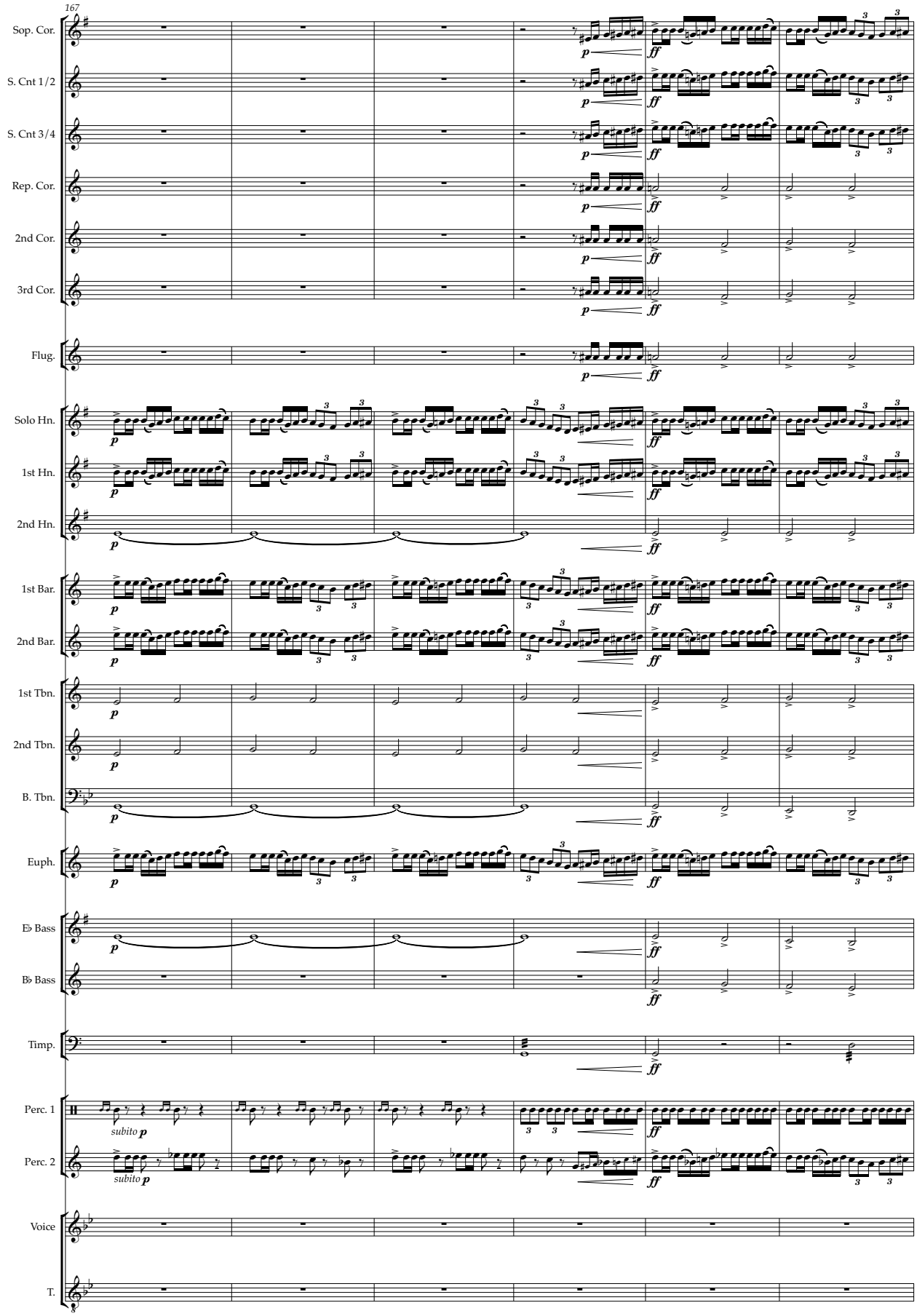

137
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
mp
f
p


144
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
p
mp
mp
p

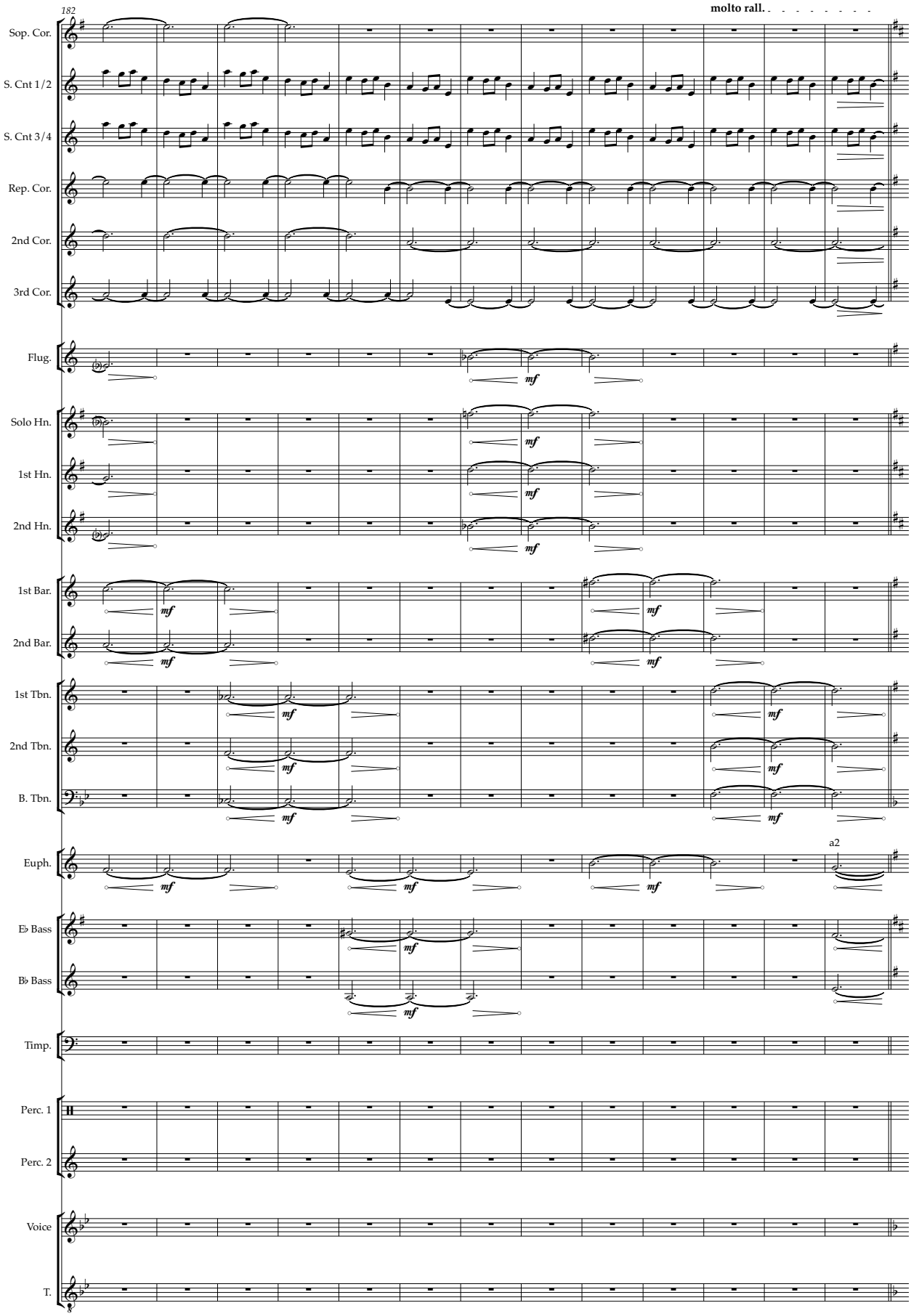

149
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
p
mp

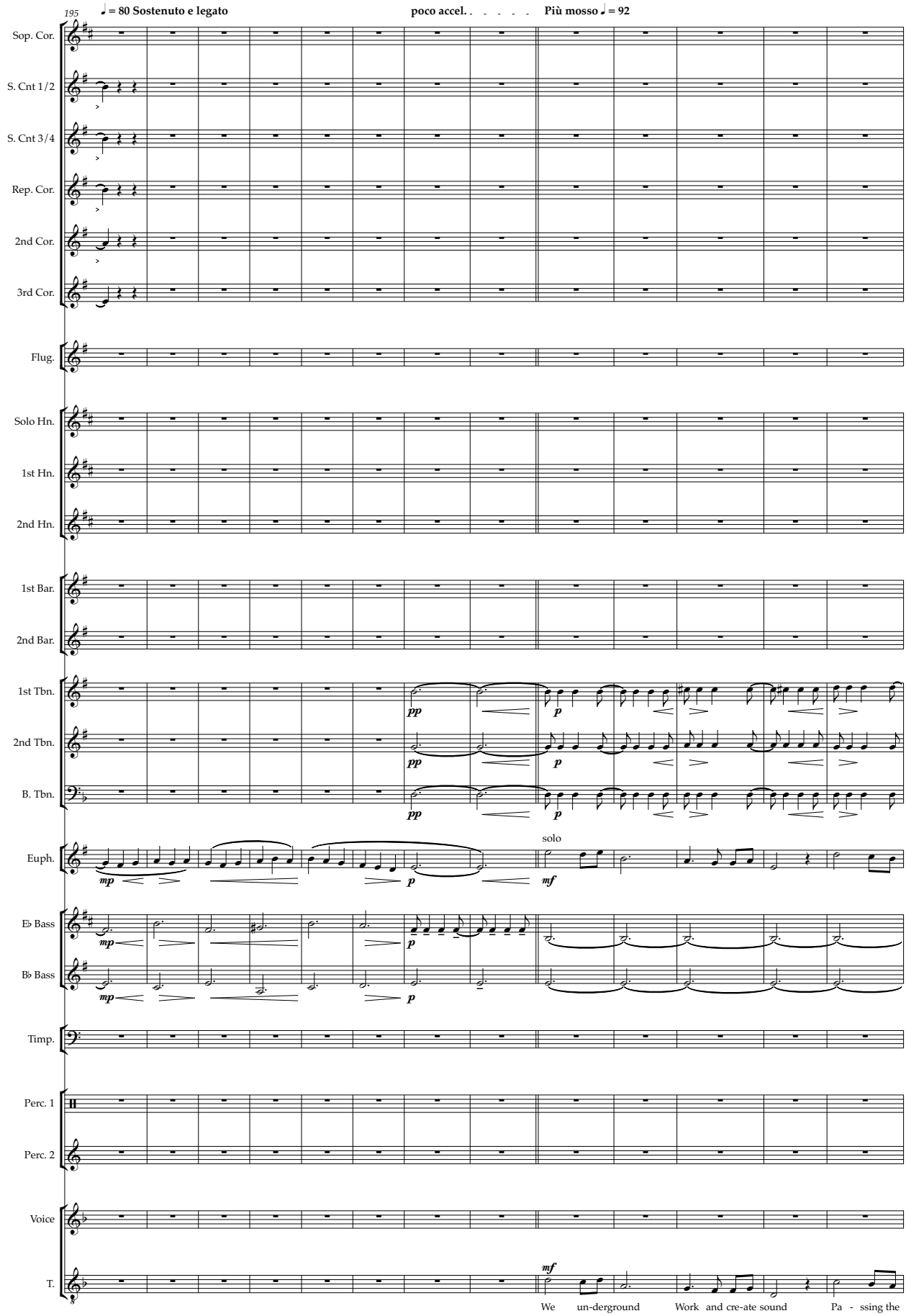

154
Sop. Cor.
S. Cnt 1/2
tutti
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Xylo
Voice
T.

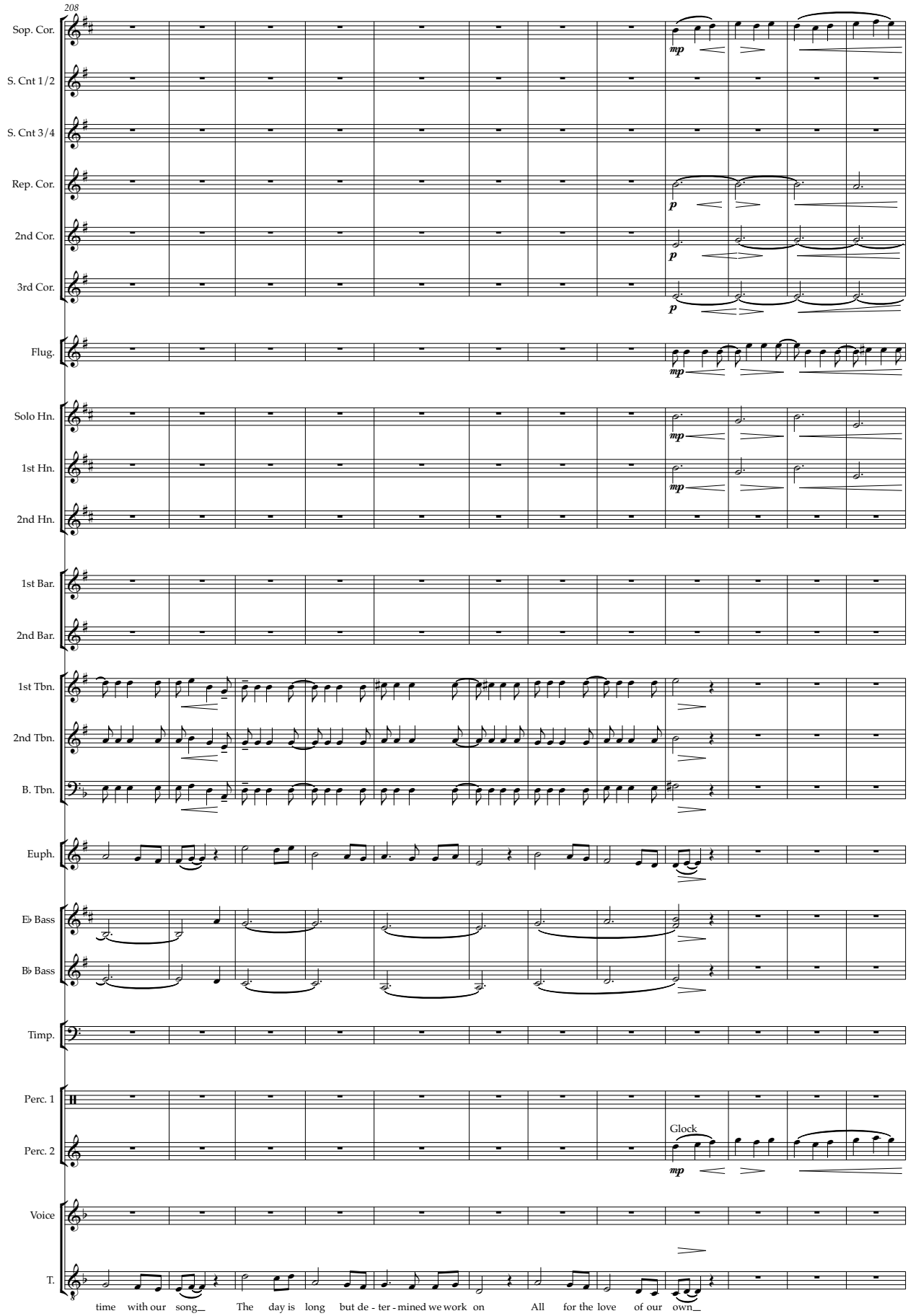

161
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.

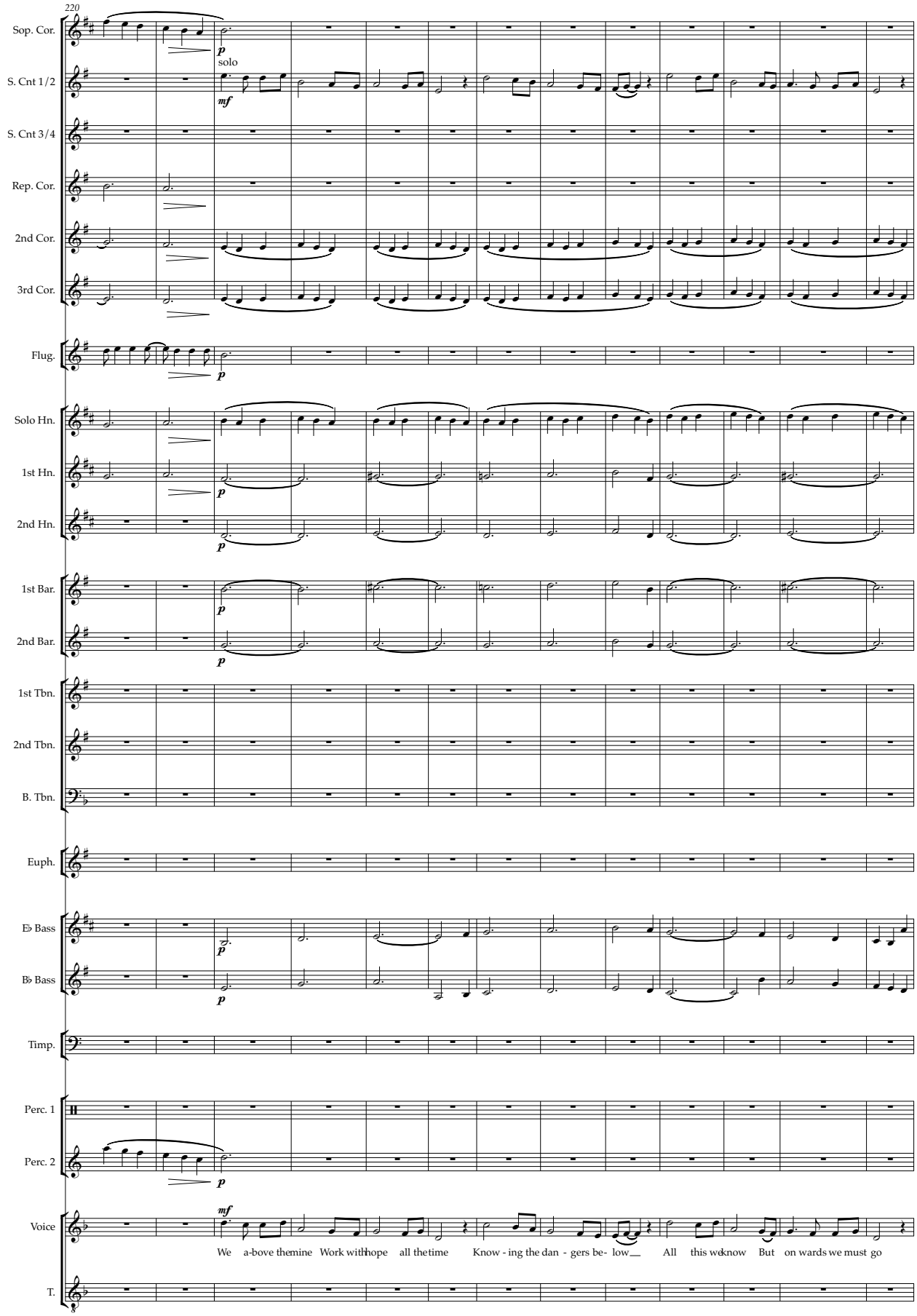

167
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
p
ff
subito p

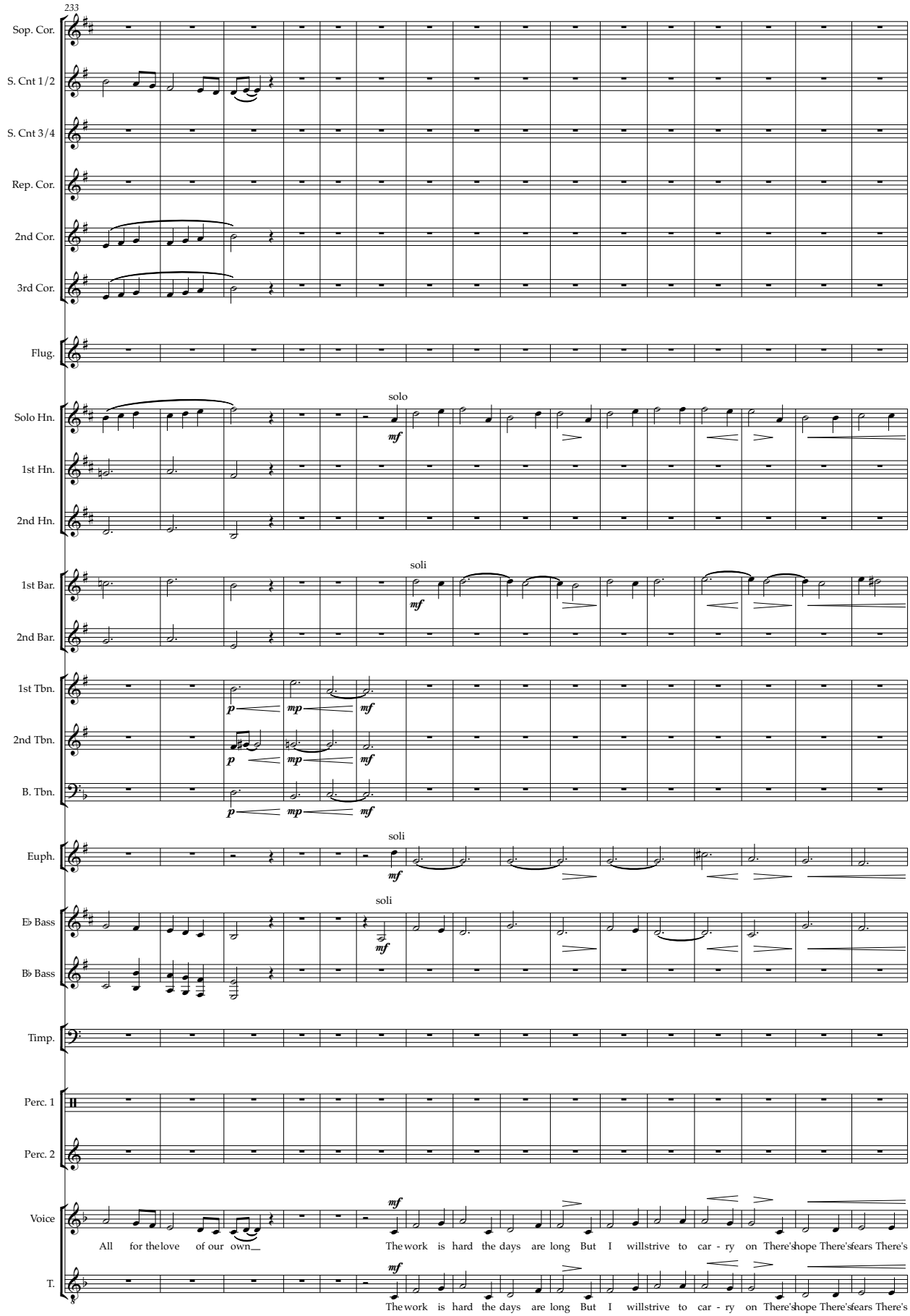

173
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.


182
molto rall.
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
a2
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
mf


195
♩ = 80 Sostenuto e legato
poco accel.
Più mosso ♩ = 92
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
solo
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
We un-derground Work and cre-ate sound Pa - ssing the


208
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Glock
Voice
T.
mp
p
time with our song_ The day is long but de - ter - mined we work on All for the love of our own_


220
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
solo
p
mf
We a-bove themine Work withhope all thetime Know - ing the dan - gers be- low__ All this weknow But on wards we must go

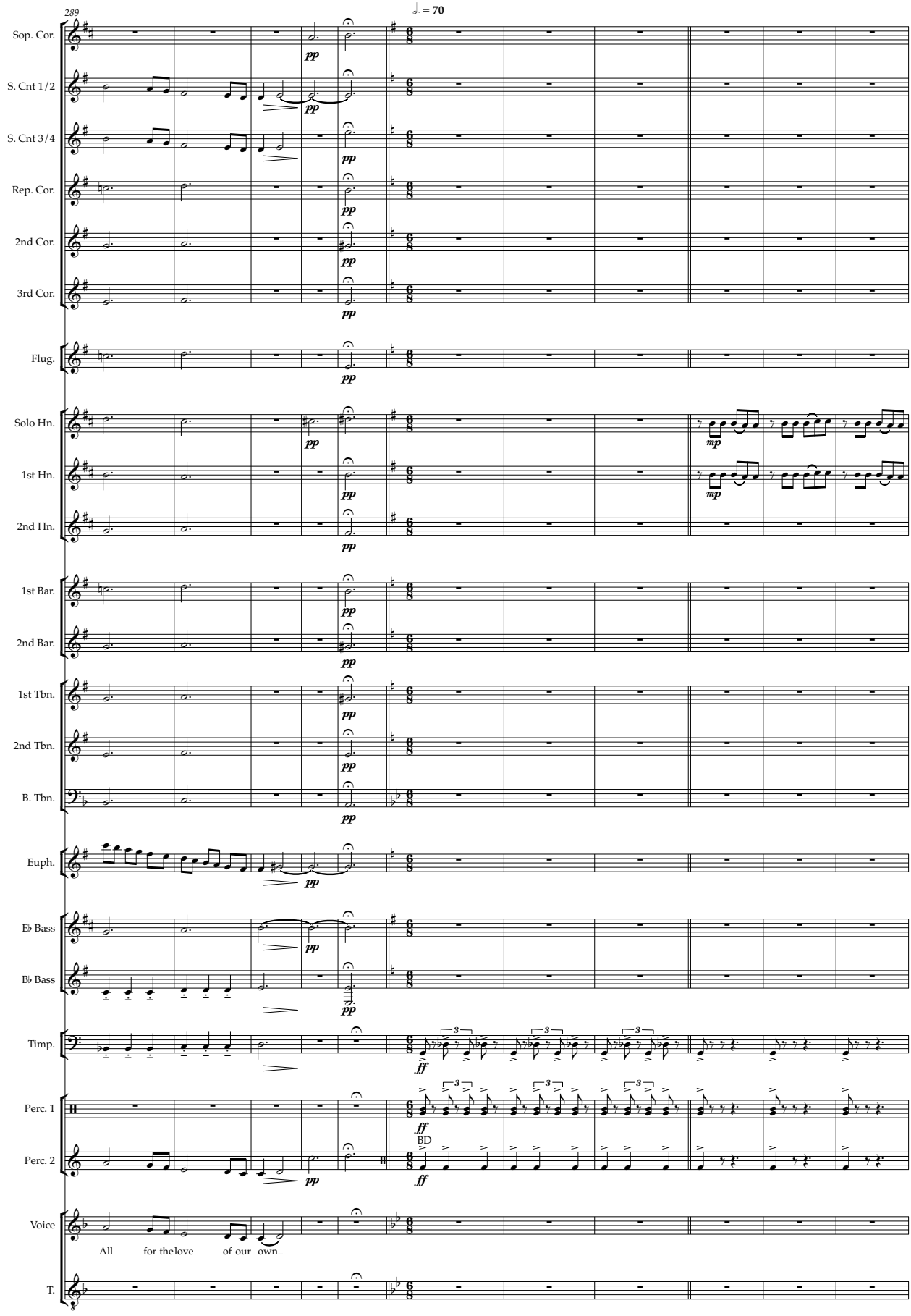

233
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
solo
soli
soli
soli
mf
p
mp
All for the love of our own
The work is hard the days are long But I will strive to car - ry on There's hope There's fears There's
The work is hard the days are long But I will strive to car - ry on There's hope There's fears There's

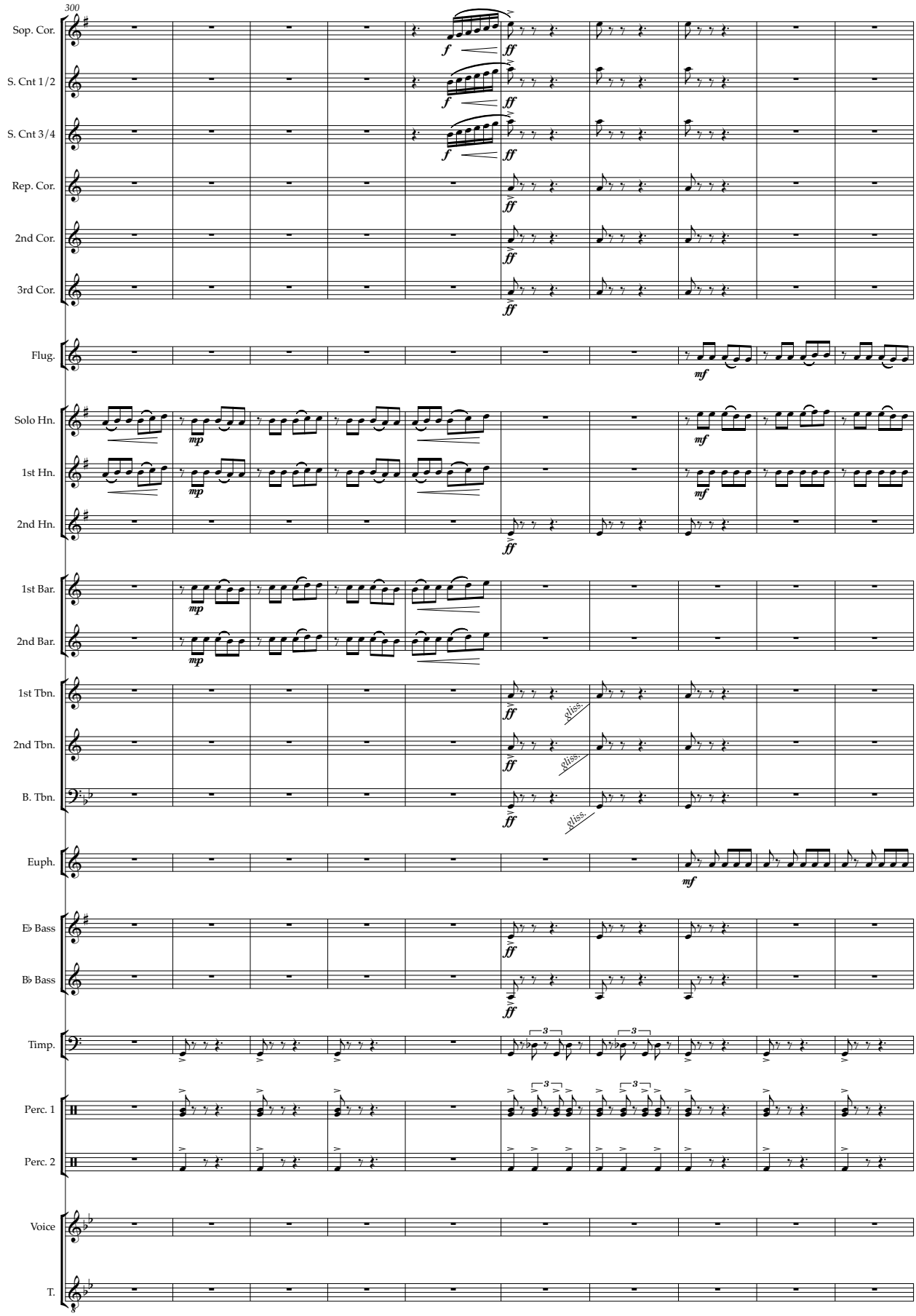

249
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Glock
Voice
T.
love There's tears but in my heart I will al - ways have song. It gets me through the har-dest times when I may lose my way My
love There's tears but in my heart I will al - ways have song. It gets me through the har-dest times when I may lose my way My


258
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
BD
Voice
T.
fears sub - side my tears are dried As I will work on with my pride But I will strive to
fears sub - side my tears are dried As I will work on with The work is hard the days are long But I will strive to


268
rall.
Meno mosso ♩ = 83
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
mf
pp
mp
f
p
car - ry on There's hope There's fears There's love There's tears but in myheart I will al - ways have song. We a-bove the
car - ry on There's hope There's fears There's love There's tears but in myheart I will al - ways have song.


279
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Glock
Voice
mine Work with hope all the time Know - ing the dan - gers be - low All this we know But on wards we must go
T.


289
♩. = 70
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
BD
Voice
All for the love of our own
T.


300
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
f
ff
mp
mf
gliss.
3


310
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
gliss.
gliss.
gliss.


320
accel.
= 80
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
subito p

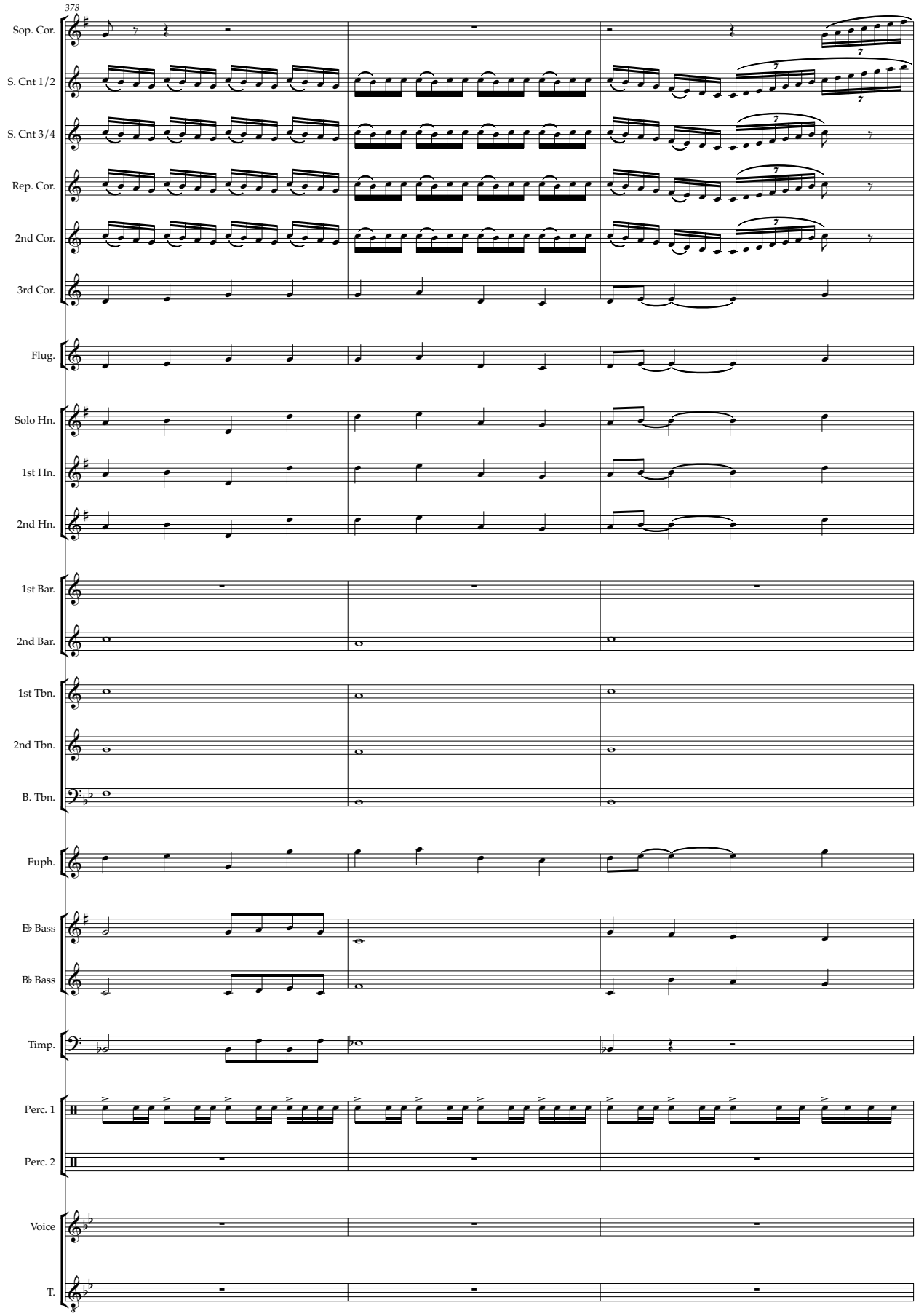

330
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
mp
ff
pp
SC
timp


340
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
timp
SC
timp


350
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.


359
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.

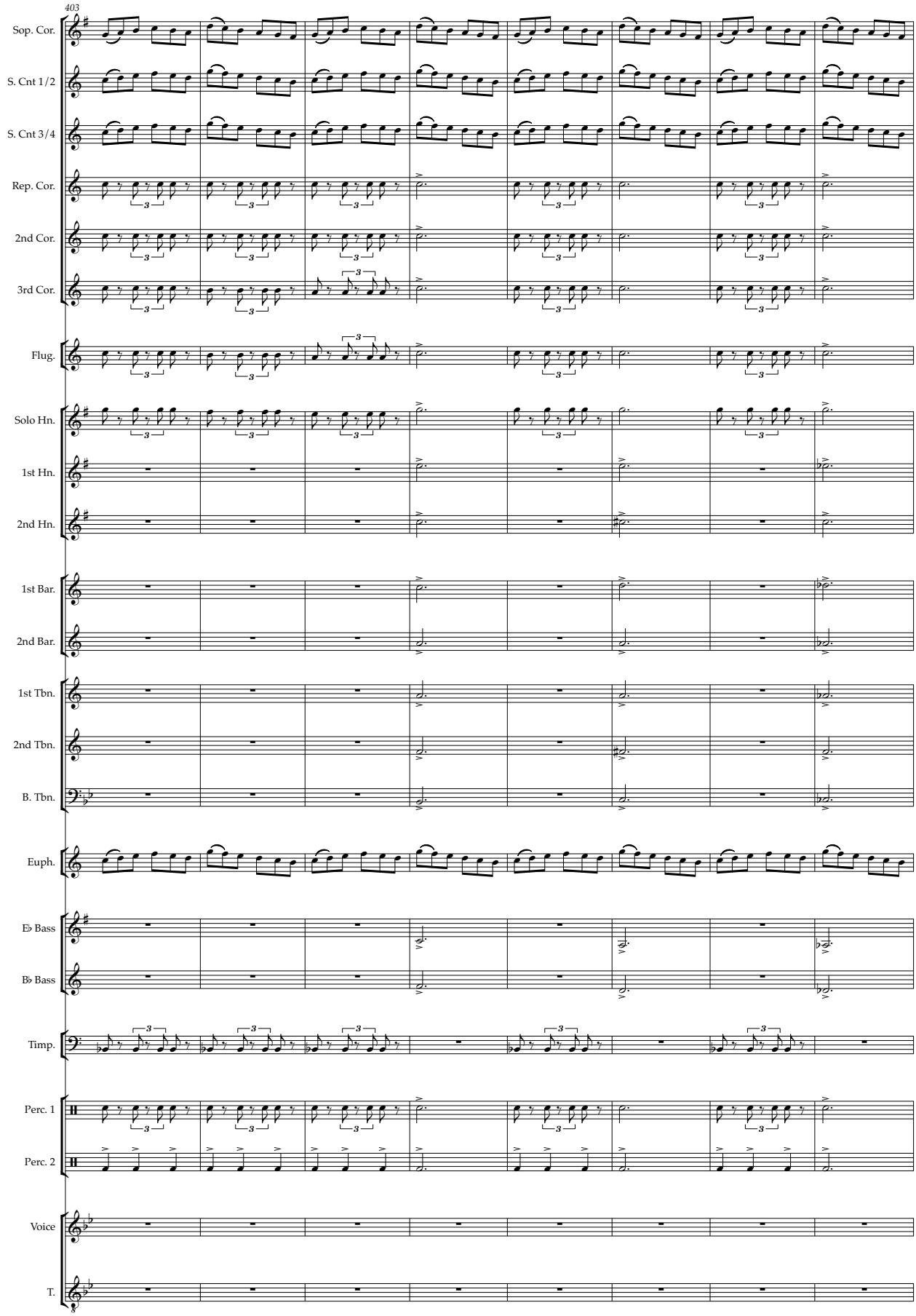

369
Listesso Tempo
♩ = 100
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.

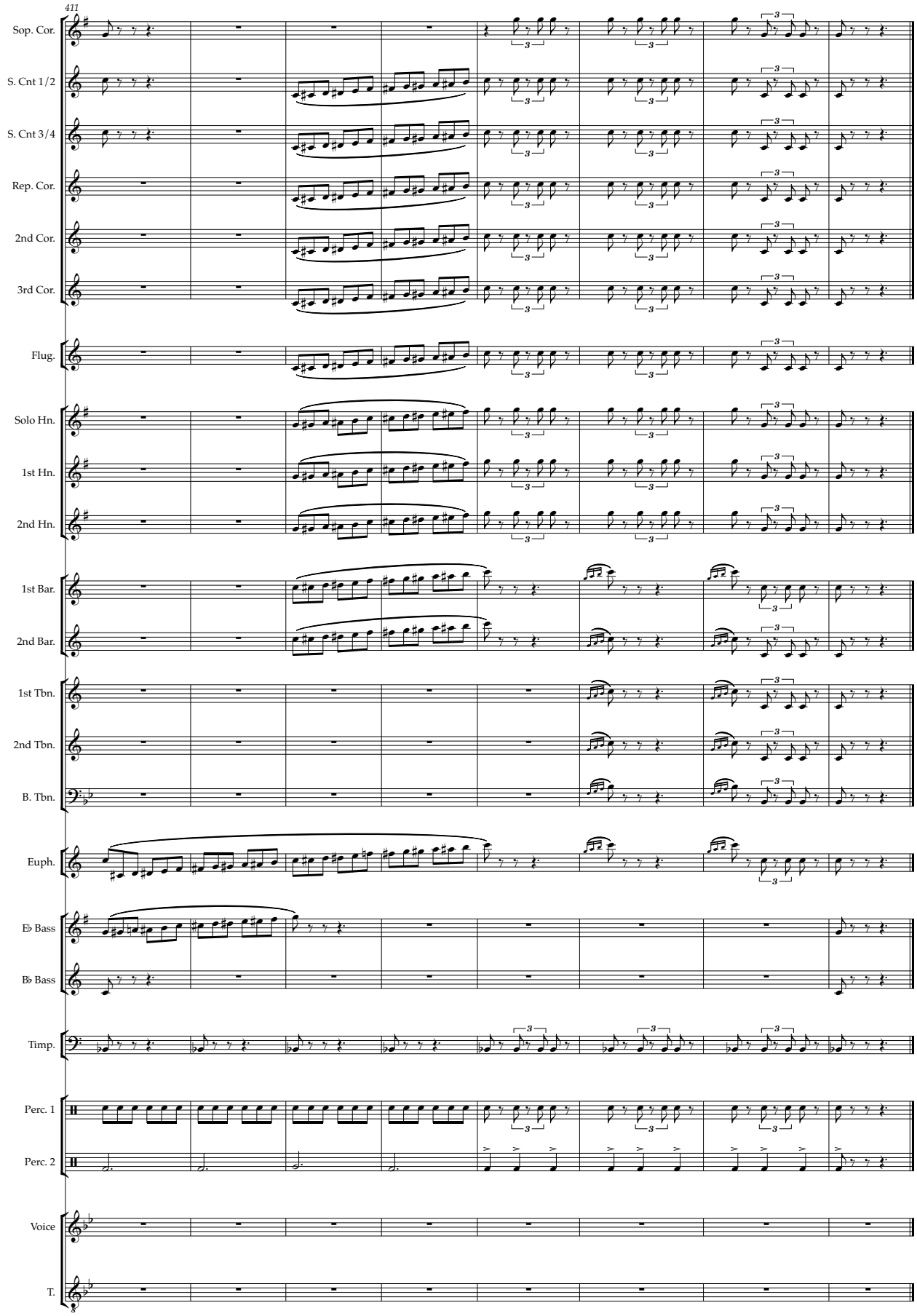

378
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.


381
accel.
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
SC
Perc. 1
Perc. 2
Voice
T.


385
Poco Piu Mosso
= 60
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
ff
ff
ff


394
rall.
♩. = 80
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.
fp
ff
CC
SC
p


403
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.


411
Sop. Cor.
S. Cnt 1/2
S. Cnt 3/4
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Voice
T.

6.2.3

Gareth Churcher

Lunas

Music For Tremayne Quay in Nine Movements:

1. New Moon
2. Waxing Crescent
3. The First Quarter
4. Waxing Gibbous
5. Full Moon
6. Waning Gibbous
7. The Third Quarter
8. Waning Crescent
9. New Moon

Scored for Brass and Solo Voice



Tremayne Quay on the Helford River, Lizard Peninsula. Image: courtesy Abigail Reynolds

Lunas – Music for Tremayne Quay was commissioned by CAST as part of the Groundwork Arts Festival that runs annually from May to September. To coincide with the autumn equinox the first performance was given in September 2019 featuring St Keverne Brass Band and Katie Kirk as vocal soloist.

The music is written in nine movements and slowly focuses the mind toward the pull of the moon, the tides, and the rotation of the earth at this point of the year when the moon comes closest to the earth. The piece will be in layers of sound, rather as birds are heard calling down the river reaches. At the halfway point the vocal soloist states the culmination of all the motif materials thus far, in movement 5, New Moon. Following this the music is retrograde so that all is mirrored to the close.

At the premiere performance musicians were placed on Tremayne Quay and at opposing riverbanks with the audience in a flotilla of sea going vessels from yachts to kayaks. The vocal soloist was placed in a wooden canoe known as “Ghost” which fully conceals the passenger adding a sense of mystery as to where the ethereal voice is situated.

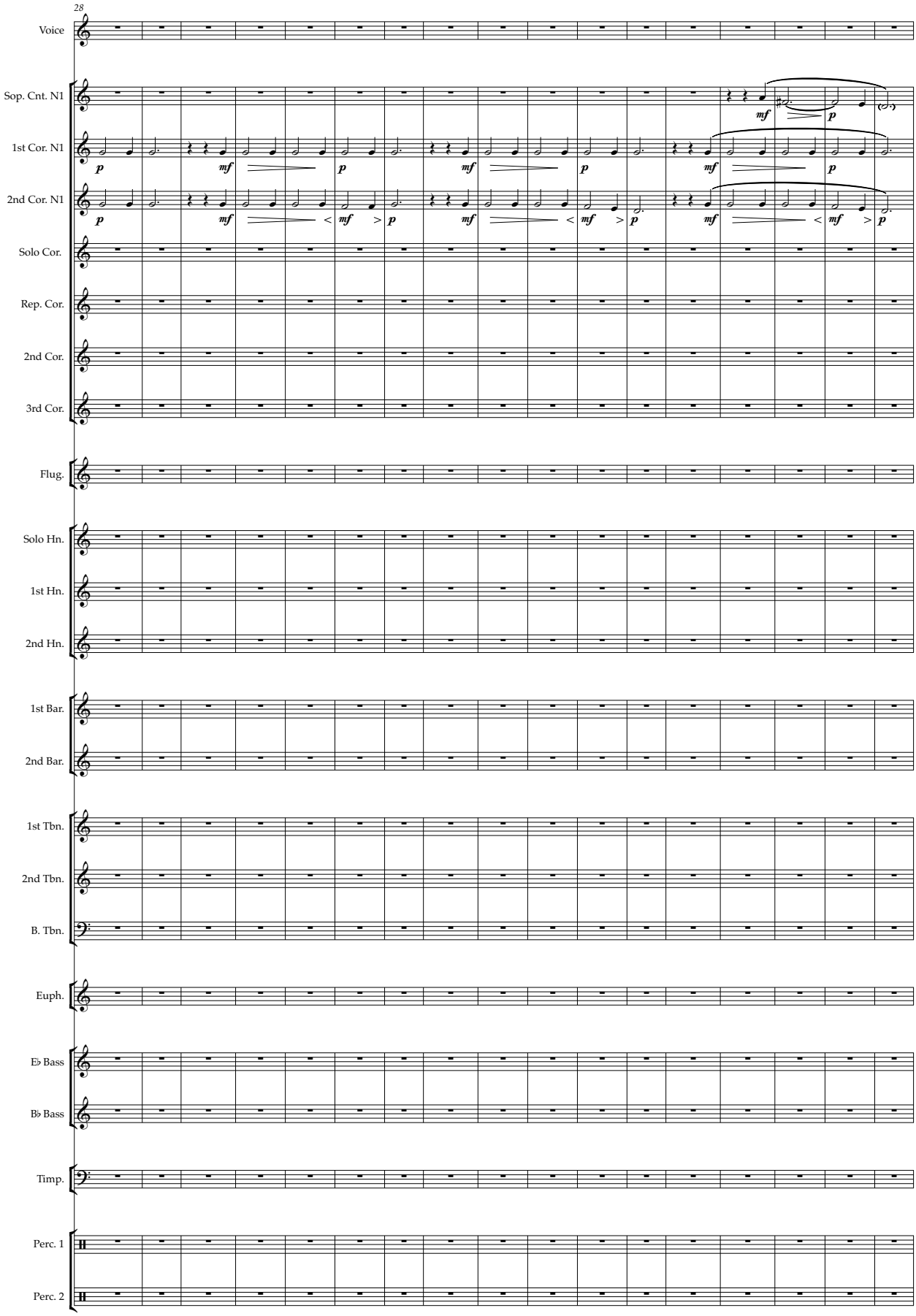
Lunas

Music for Tremayne Quay

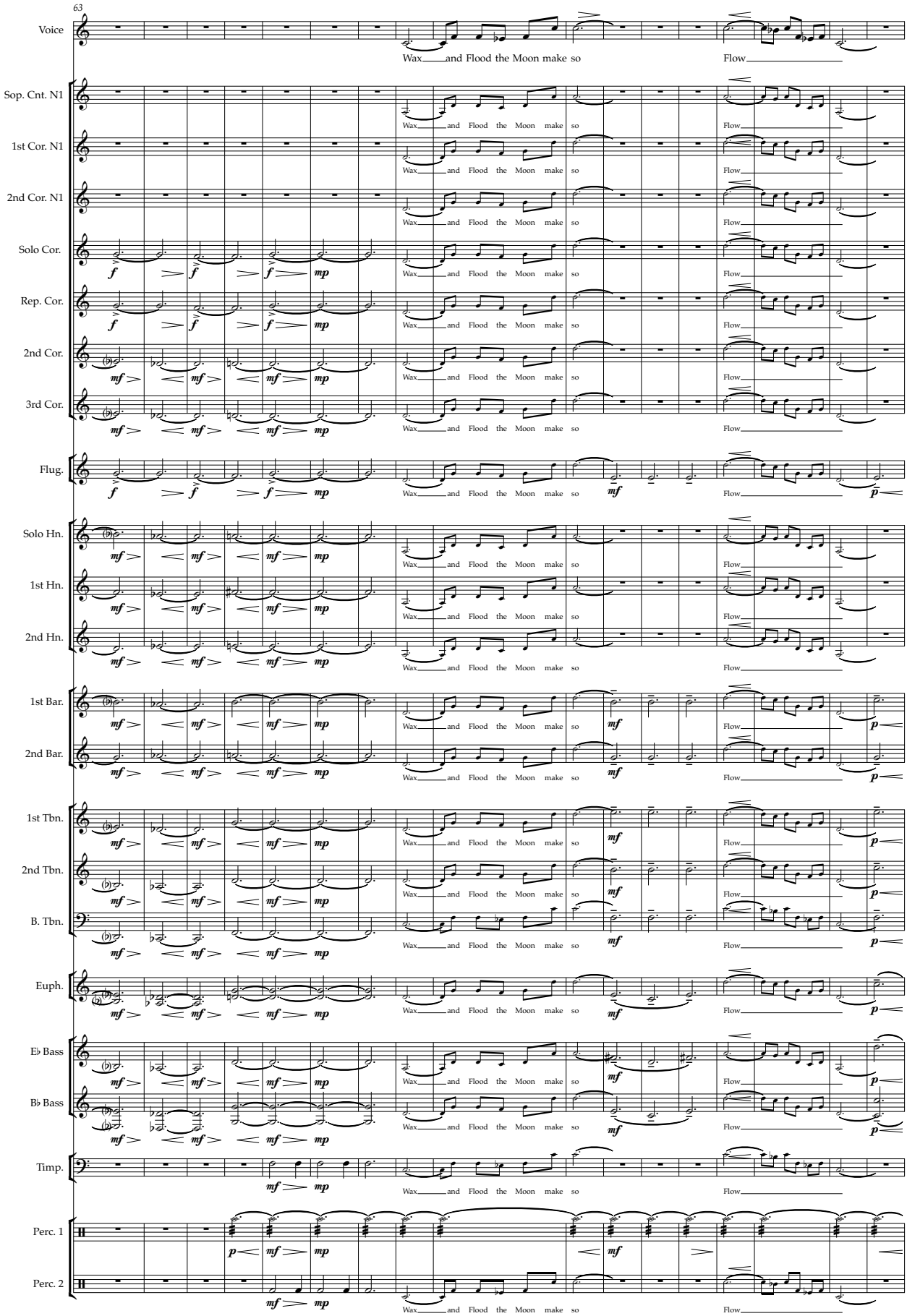
Gareth Churcher




14
Voice
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2


28
Voice
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2

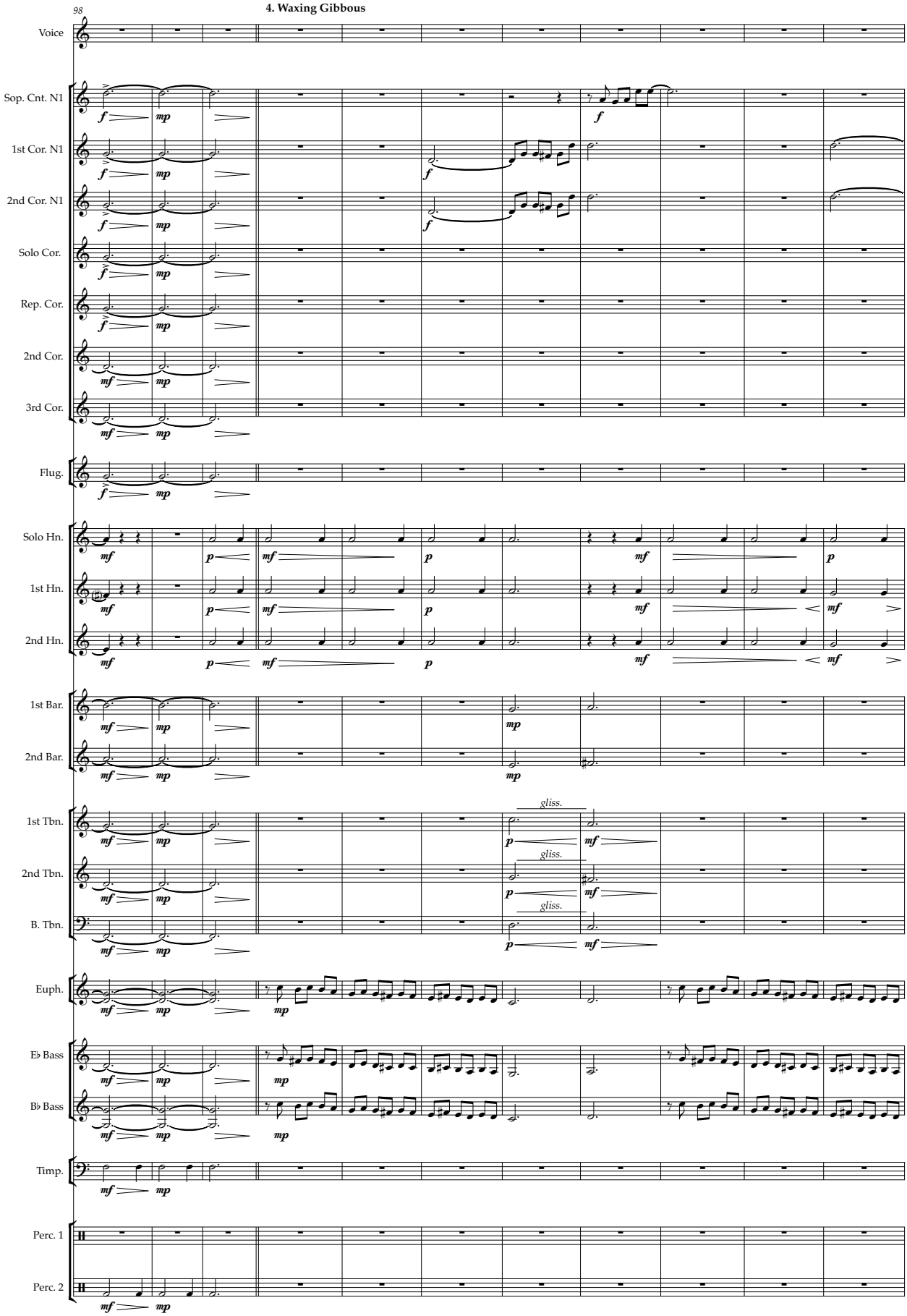

45
Voice
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2


63
Voice
Wax and Flood the Moon make so
Flow
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2


80
Basses and Troms entry
Voice
Wax and Flood the Moon make so
Flow
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2

98

4. Waxing Gibbous




109
Voice
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
gliss.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2


121
Voice
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
mf
p
mp
f
pp
gliss.
Snare Drum


133
Voice
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
p cresc. poco a poco
pp
pp sempre stacc.
mf
p
mp
sempre stacc.
cresc. poco a poco


139
Voice
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
p cresc. poco a poco
SC

5. Full Moon -
Piu Mosso ♩ = 84

144

Voice

Sop. Cnt. N1

1st Cor. N1

2nd Cor. N1

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

divisi.

Euph.

E♭ Bass

B♭ Bass

Timp.

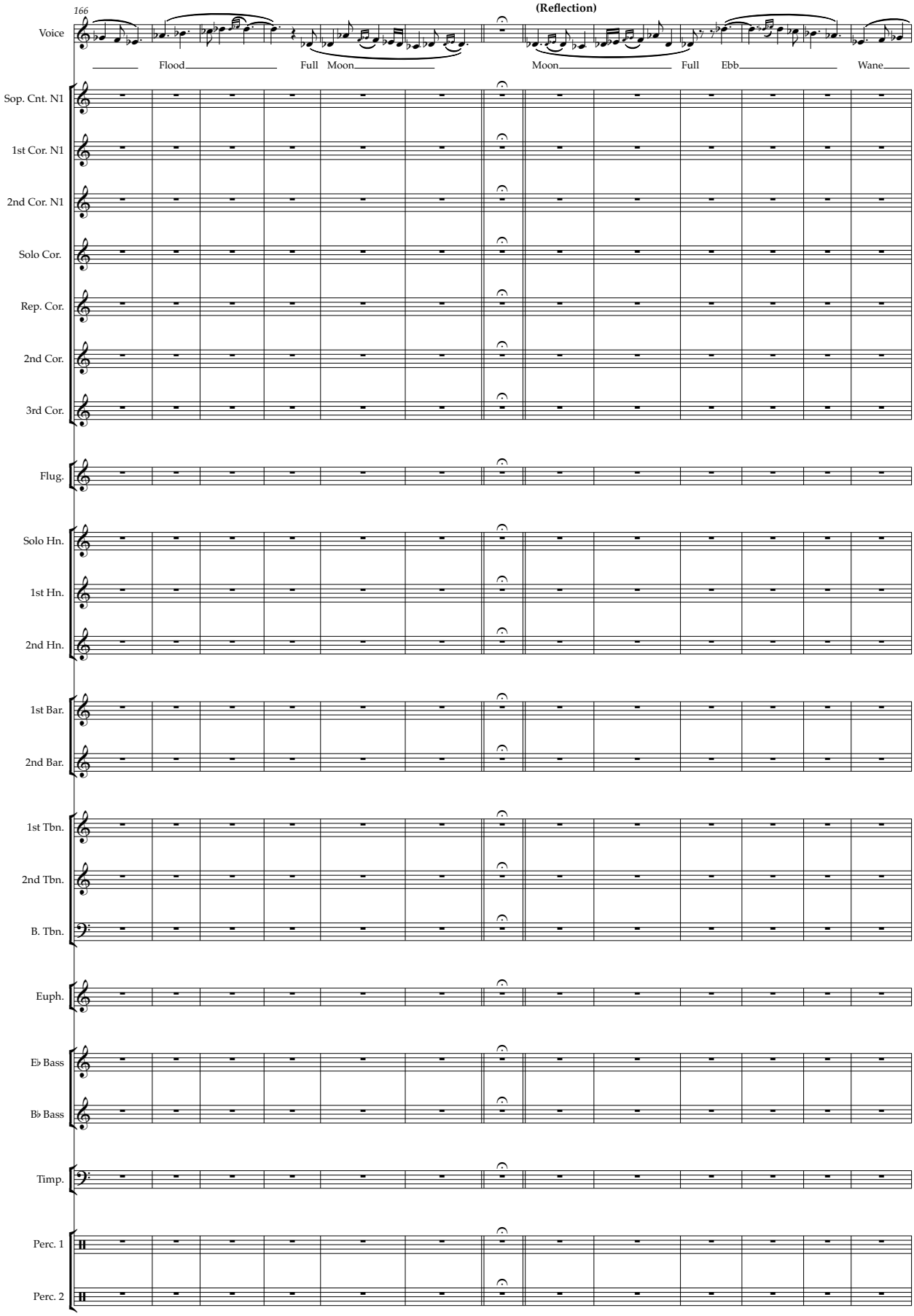
Perc. 1

Perc. 2


147
Voice
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
f
mf
ff


152
Voice
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
p
p
tr
f
ff
p


157
Voice
mf
Full Moon Wax
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
ff
pp


166
(Reflection)
Voice
Flood
Full Moon
Moon
Full
Ebb
Wane
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2


179
♩ = 84
Voice
Moon
Full
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
pp
ff

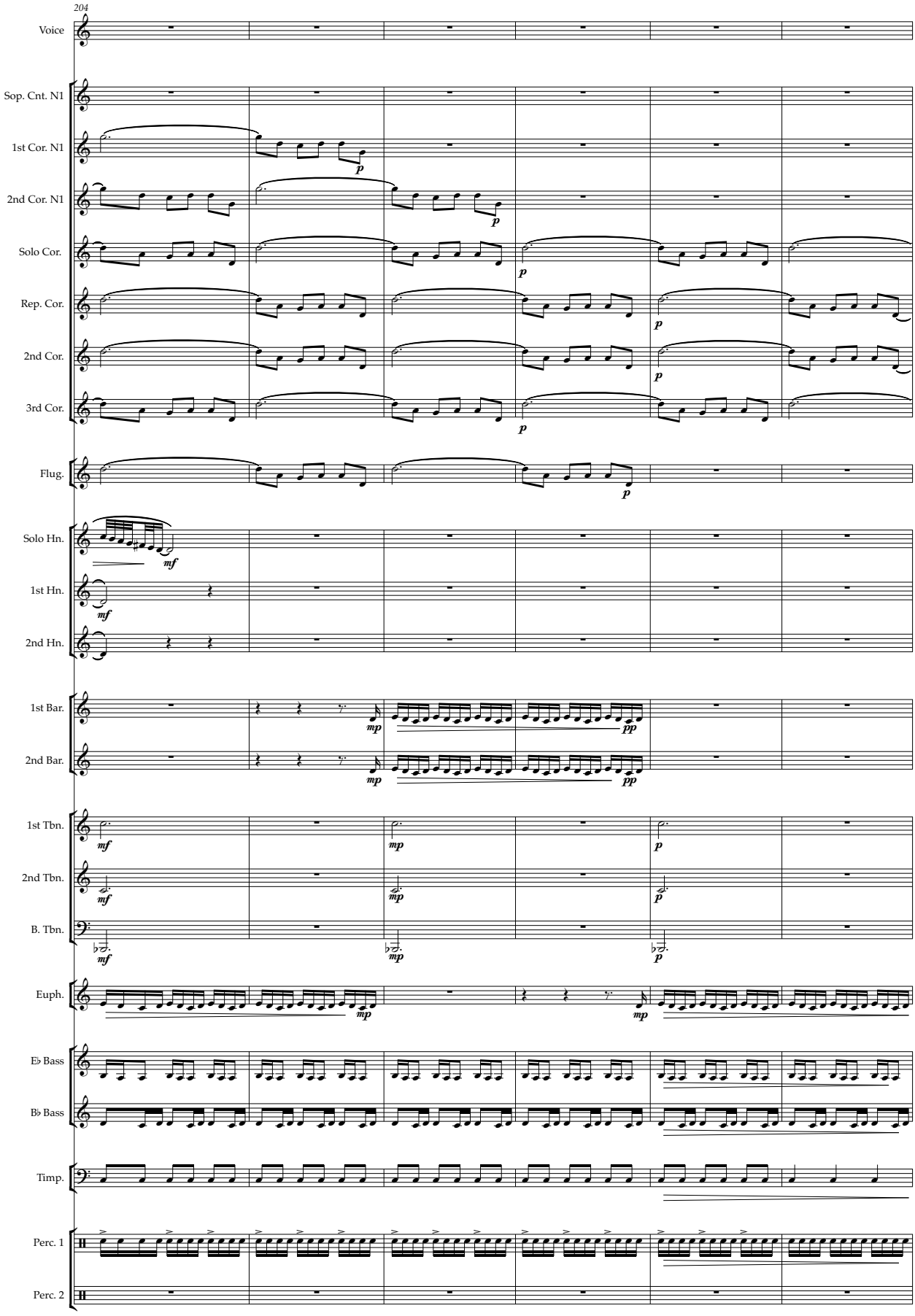

187
Voice
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2


192
Voice
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
ff
f
sempre stacc.


197
Voice
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
divisi.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2

200 **6. Waning Gibbous - Adagio ♩ = c. 72**




204
Voice
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2


210
Voice
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
gliss.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2

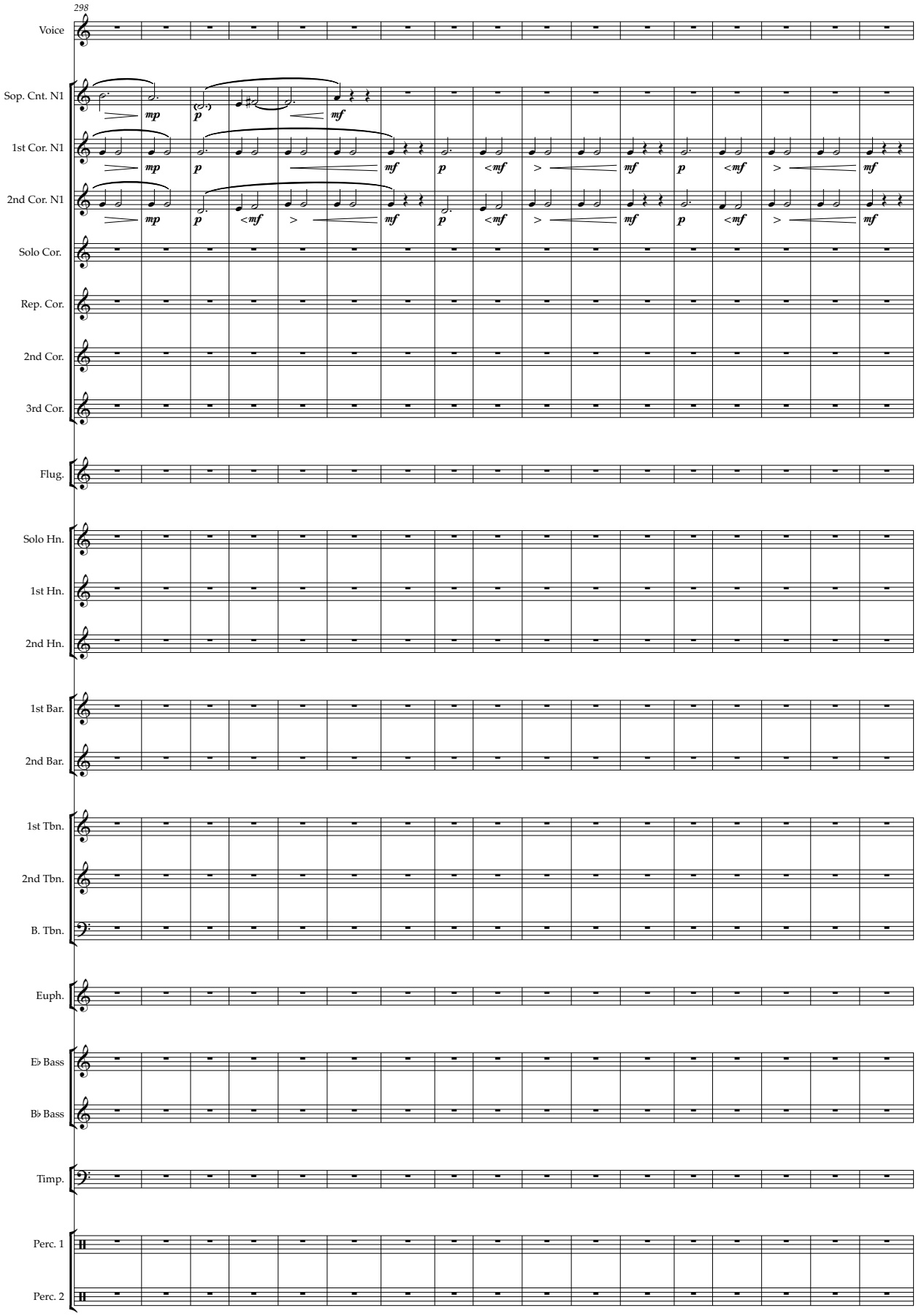

221
Voice
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
gliss.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2


234
Voice
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
gliss.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2


245
Voice
Flow
So make Moon the Ebb and Wane
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2


262
Voice
Flow
So make Moon the Ebb and Wane
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2


279
8. Waning Crescent
Voice
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2


298
Voice
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2

315

9. New Moon

Voice

Sop. Cnt. N1

1st Cor. N1

2nd Cor. N1

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

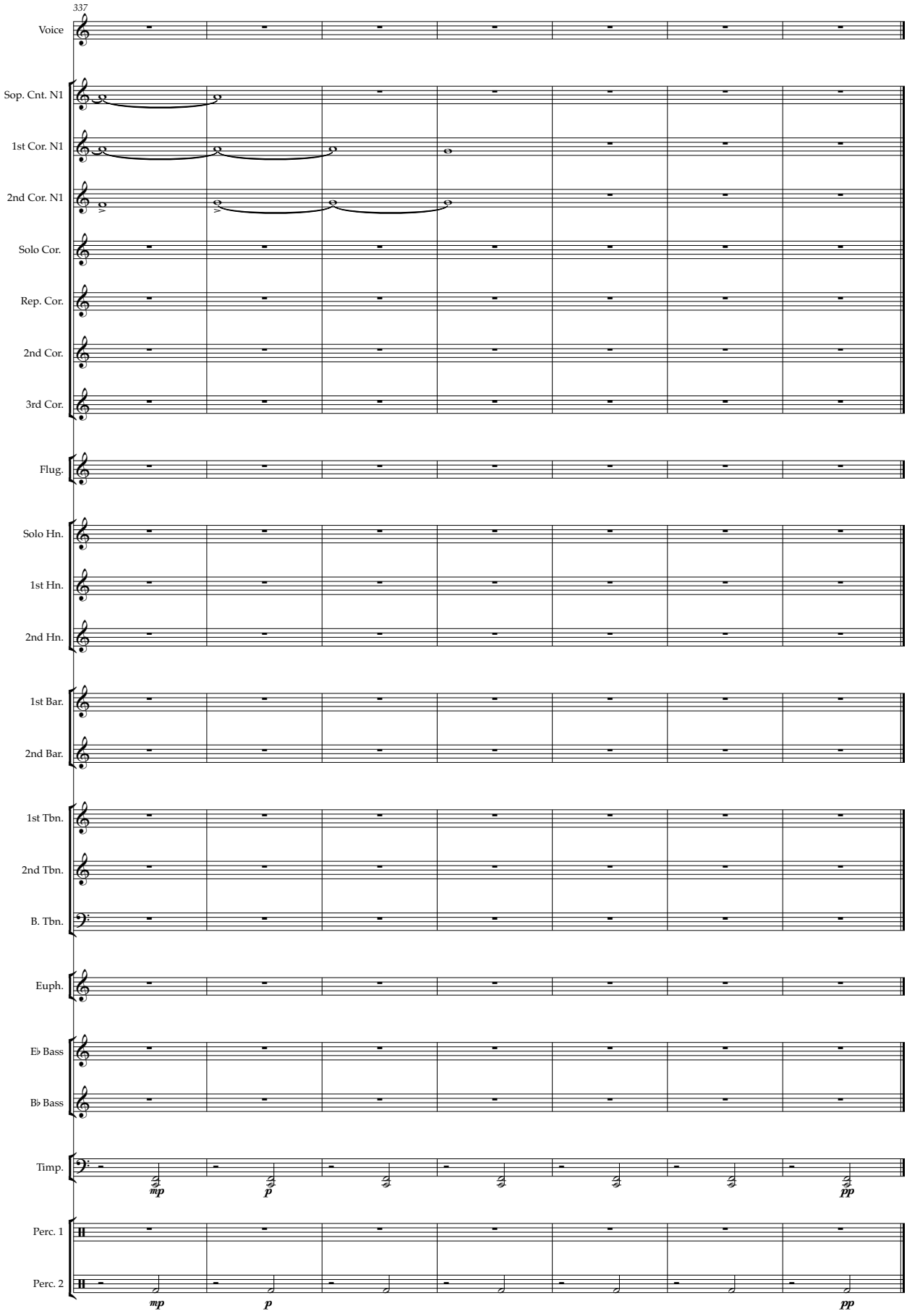
Timp.

Perc. 1

Perc. 2

Concert Bass Drum
(let ring)


329
Voice
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
let ring


337
Voice
Sop. Cnt. N1
1st Cor. N1
2nd Cor. N1
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
mp
p
pp
Perc. 1
Perc. 2
mp
p
pp

6.2.4

Gareth Churcher

Kresen Kernow

A Tribute to Cornwall

Music for Brass Band, Voices and Tuned Bottles in 4 Movements:

1. Mystery and Intrigue
2. Diversity and Inclusivity
3. Pride and Belonging
4. Challenge and Resilience

First performance given in September 2019 by St Keverne Brass Band, singers from Cornwall Music Service Trust, Eight In A Bar and community singers from across Cornwall. Commissioned by Cornwall Council with support from the Lottery Heritage Fund.

Kresen Kernow - A Tribute to Cornwall

My sincerest thanks to Deborah Tritton, Tamsin Mallet and Chloe Phillips for their support in helping me create “Kresen Kernow”, the music commissioned by Cornwall Council to celebrate the opening of the building of the same name.

The work is in two distinct, but not separate sections. The first is placed musicians using some of the resonating frequencies of the rooms that they are situated in giving rise to a feeling that the building is part of the creative process of the new work. The music, being fragments of the larger work to follow, and the musicians are there to create a sense of intrigue. Very much like the intrigue that will draw people to Kresen Kernow, it is hoped that the visual and audio aspects will guide people around some parts of the new building, leading them on a journey of research and exploration.

The music is intentionally designed to work over the distances and spaces chosen with the performers having freedom to work with aleatoric patterns, further adding to the creative element of the performance.

The second section is where elements of the first section become formalised in a more diatonic performance. The music is written for augmented Brass Band, Percussion and Choir. In 4 movements it is intended that the composition represents some of the aspirations of Kresen Kernow.

We start with mystery and intrigue, again something that will draw many people to Kresen Kernow when they embark on their research. The use of tuned bottles is a reference to the buildings history of being a brewery. When combined with the brass and played in the acoustic of the main area it creates an ethereal beauty to start the work.

Inclusivity is an important ambition of Kresen Kernow. This building is for One and All. What will be one person's treasure could have no relevance to someone else and this in turn creates a great element to Kresen Kernow of diversity. The representation of many styles here, and in particular music that you would not normally associate with Brass Bands, is totally intentional; to echo the diversity and inclusivity of Kresen Kernow.

Kresen Kernow is something that the Cornish people should be extremely proud of. In turn it’s contents will allow people, organisations, families etc. to fully understand very many important elements of their and Cornwall's history. Furthermore it will continue to create a record of Cornish history. I feel this is something that is exceptionally important to us and

future generations. The music is anthemic, proud, stirring and is inspired by the following text:

Devnydhyow an tyller ma o Dowr, Barlys & Hopys
Lemmyn y syns rychys a wra golowi pub prys
Kresen a istori rag Onan hag Oll
Digelmi kevrinyow nyns yw kudyn vytholl
Ertach ha tresor yn Kresen Kernow yw kevys
Gwrewgh hwithra, hwilas ha lenwel pub kil a'gas brys

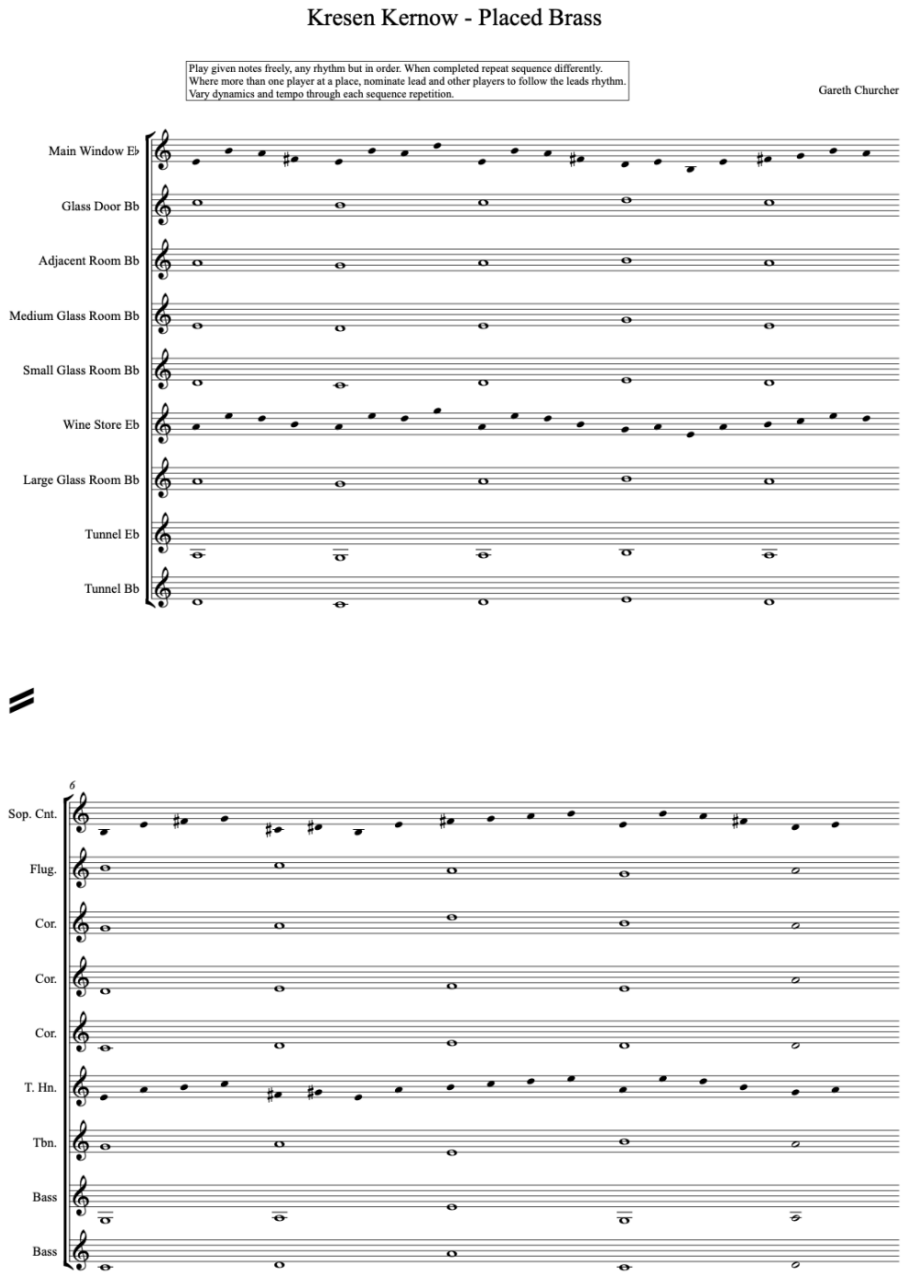
Water, Barley & Hops were the ingredients of this site
Now it contains riches that intend to enlight
A centre of history for One and All
Responding to intrigue when there is call
Heritage and treasure in Kresen Kernow you will find
Research, explore and fill every corner of your mind

When embarking on a project, be it research, building, composing or any creative project, there will always be an element of challenge. When visiting Kresen Kernow for the first time I was aware of the enormous task it must have been to create the building and to resituate all the artefacts and records. Relevantly when deciding what to compose for “Kresen Kernow”, I didn’t want it to be a “normal” Brass Band and Choir work.

If you come to Kresen Kernow to research or explore something that is important to you, there will more than likely be difficulties on your journey. The final section of the piece is very dissonant in the outset representing the challenge, frustration and difficulty but through determination, commitment and resilience there will be reward.

Gareth Churcher
Composer - Kresen Kernow 2019

As mentioned in the previous programme notes the placed brass have been given aleatoric/indeterminate passages to perform. The score produced for this is below:

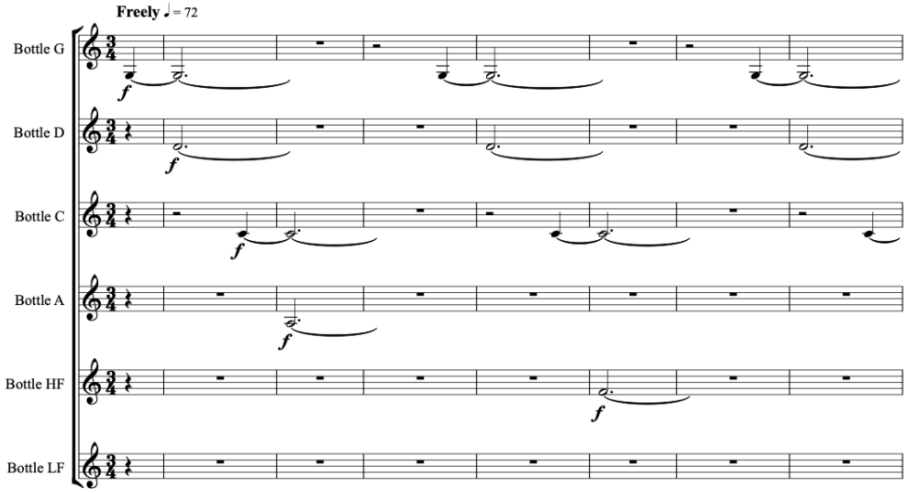


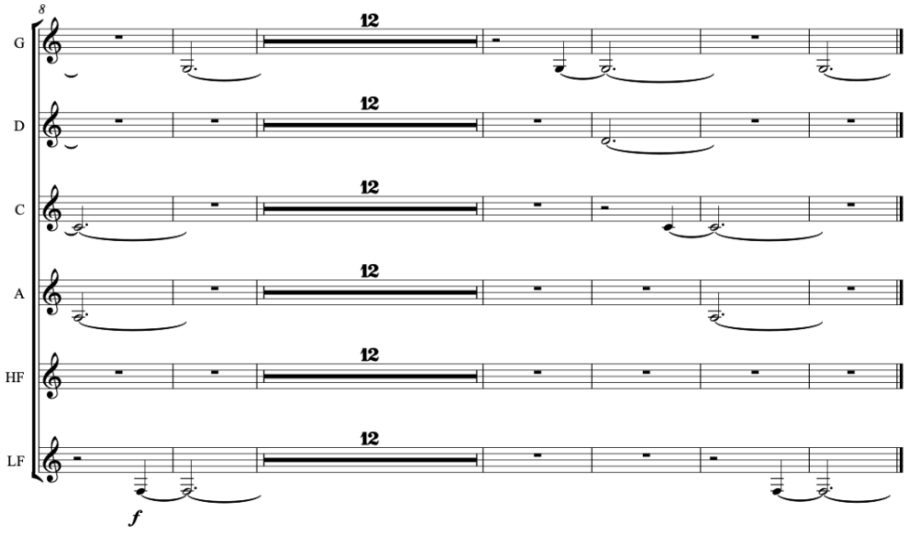
The instrument names can be seen on the second staff with the allocated rooms in the first. This music formed part of section one of the performance.

Section two and the associated score follows but in addition to the brass and percussion, tuned bottles are used by the vocalists. Score below:

Kresen Kernow - Tuned Bottles

Gareth Churcher





Bottles are tuned to the specific pitches as required and can be performed by more than one vocalist i.e. multiple performers on each line to enhance the balance as required.

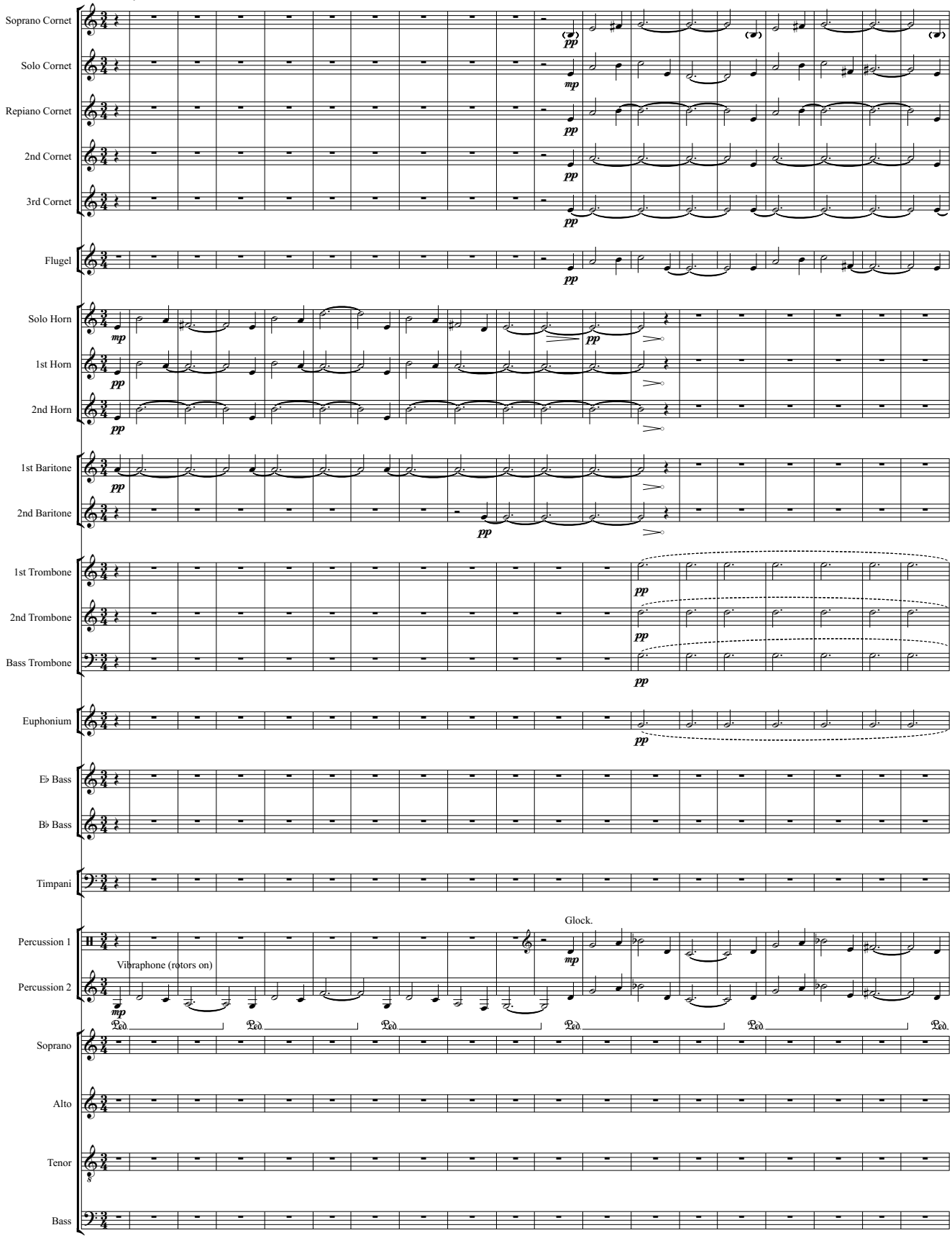
Kresen Kernow

A Tribute to Cornwall

Gareth Churcher

1. Mystery and Intrigue

Freely ♩ = 72




19
Flowing ♩ = 72
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.C.
S.
A.
T.
B.


32
A
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Glock.
Perc. 1
Perc. 2
S.
A.
T.
B.
mf
p
pp
Ah


41
B
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.


50
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.


59
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.C.
S.
A.
T.
B.
mf
mp
ff
p
pp


69
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.


78
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Vibes
S.
A.
T.
B.
mf
p


88
C
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.
p
pp


97
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
mp
Solo Hn.
1st Hn.
2nd Hn.
mp
1st Bar.
2nd Bar.
mp
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Ped.
S.
A.
T.
B.

106

rall.

2. Diversity and Inclusivity

♩ = 148

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

mp sempre staccato

mp sempre staccato

Timp.

Perc. 1

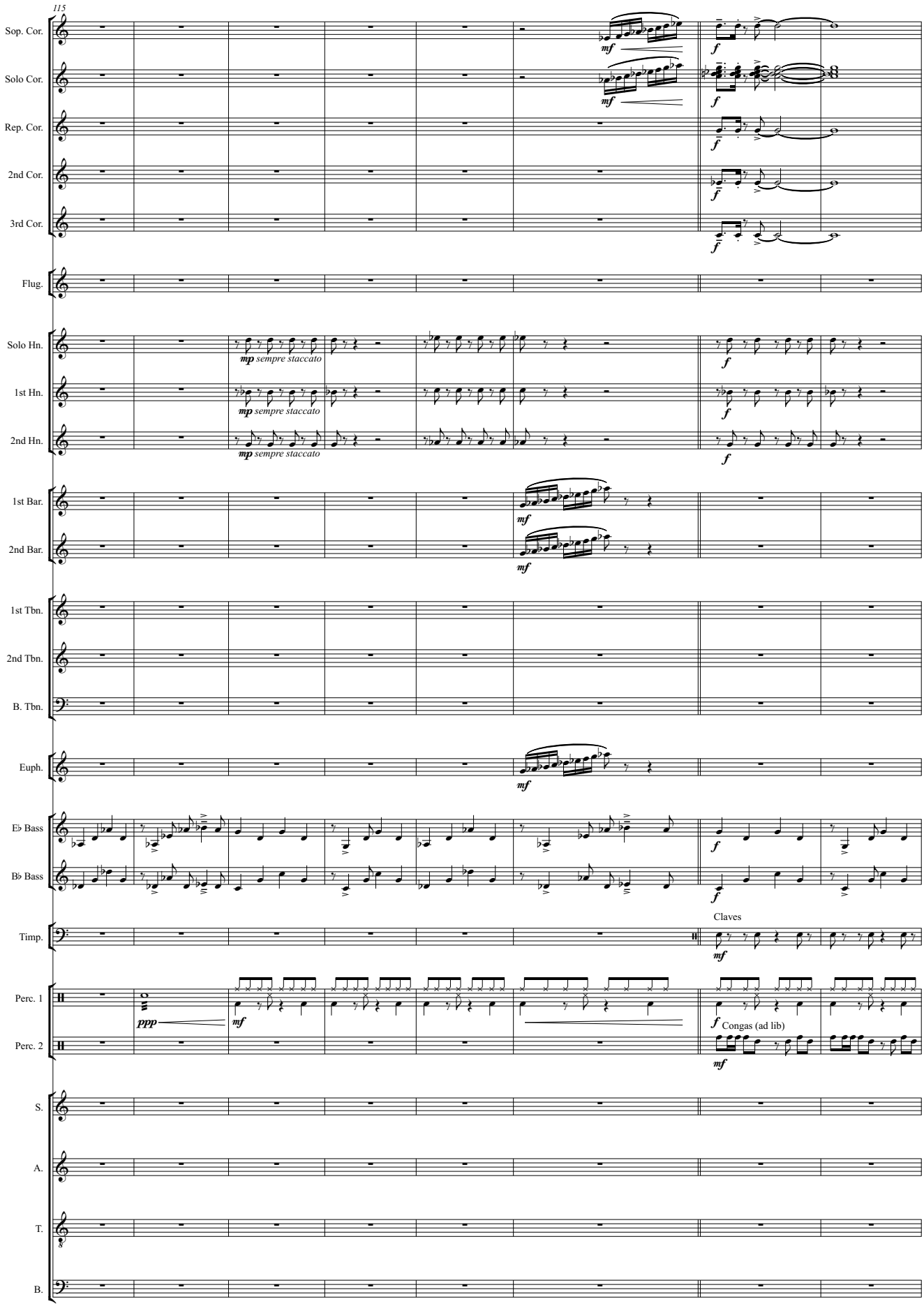
Perc. 2

S.

A.

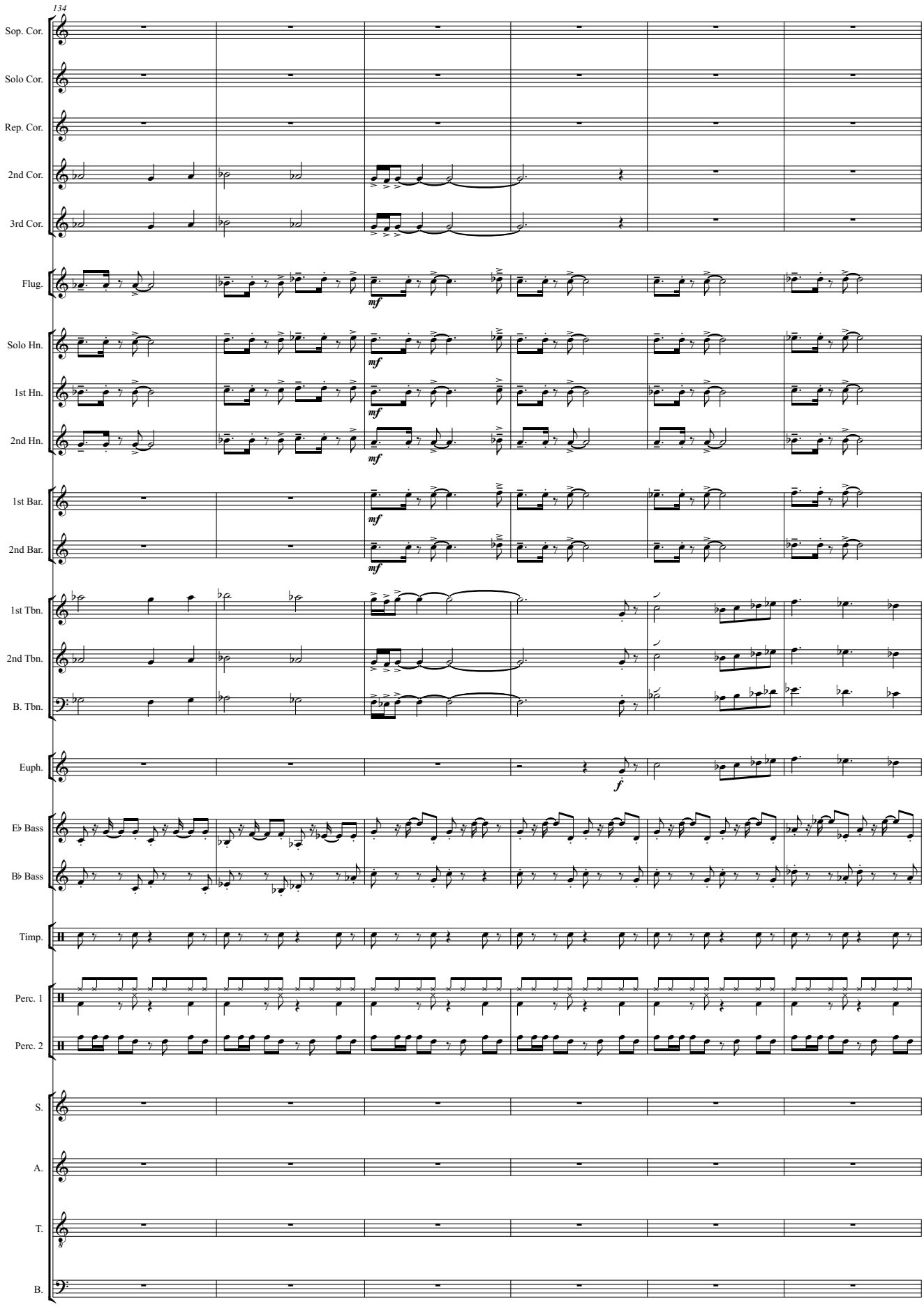
T.

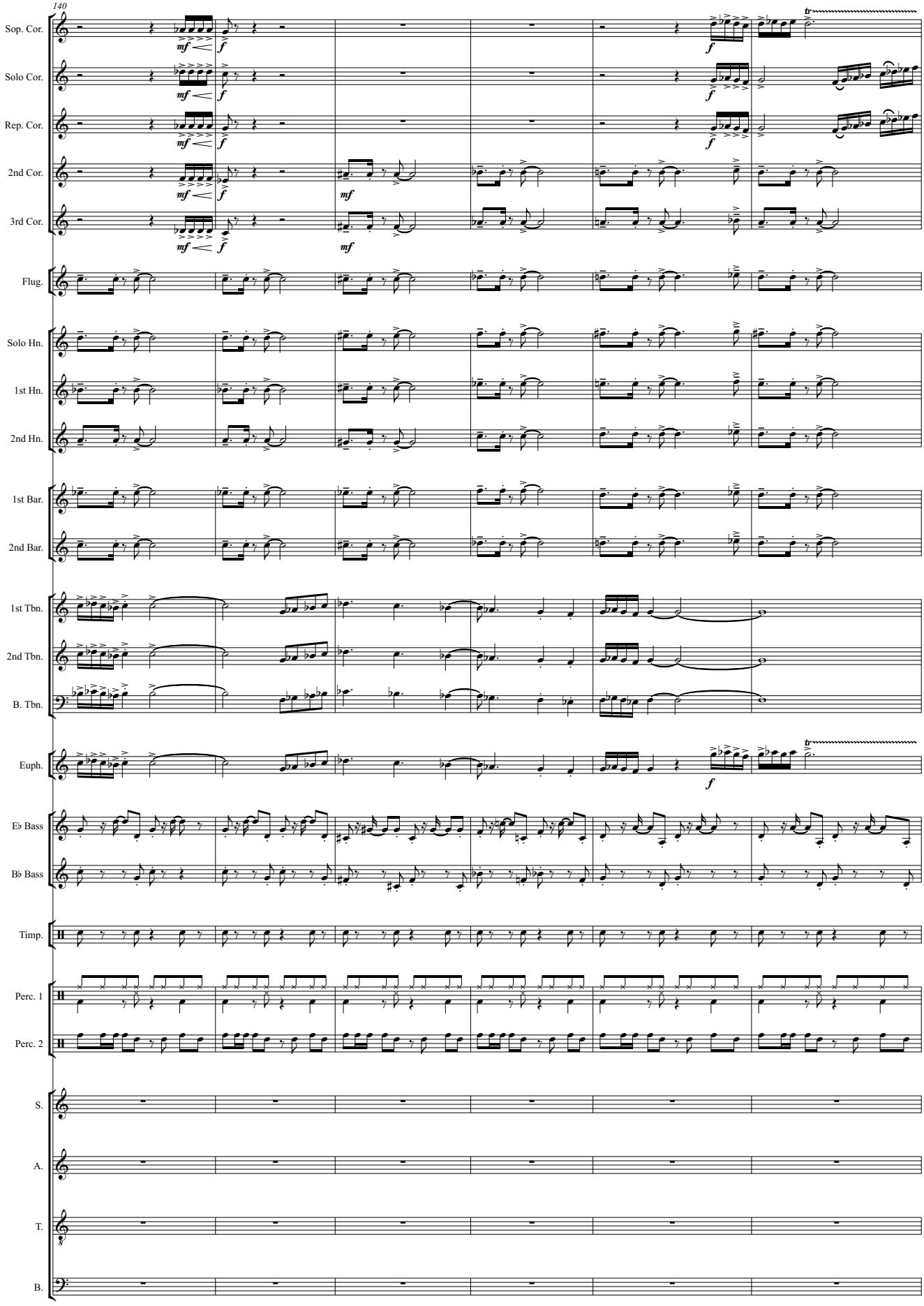
B.


115
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.
mf
f
mp sempre staccato
ppp
Claves
Congas (ad lib)

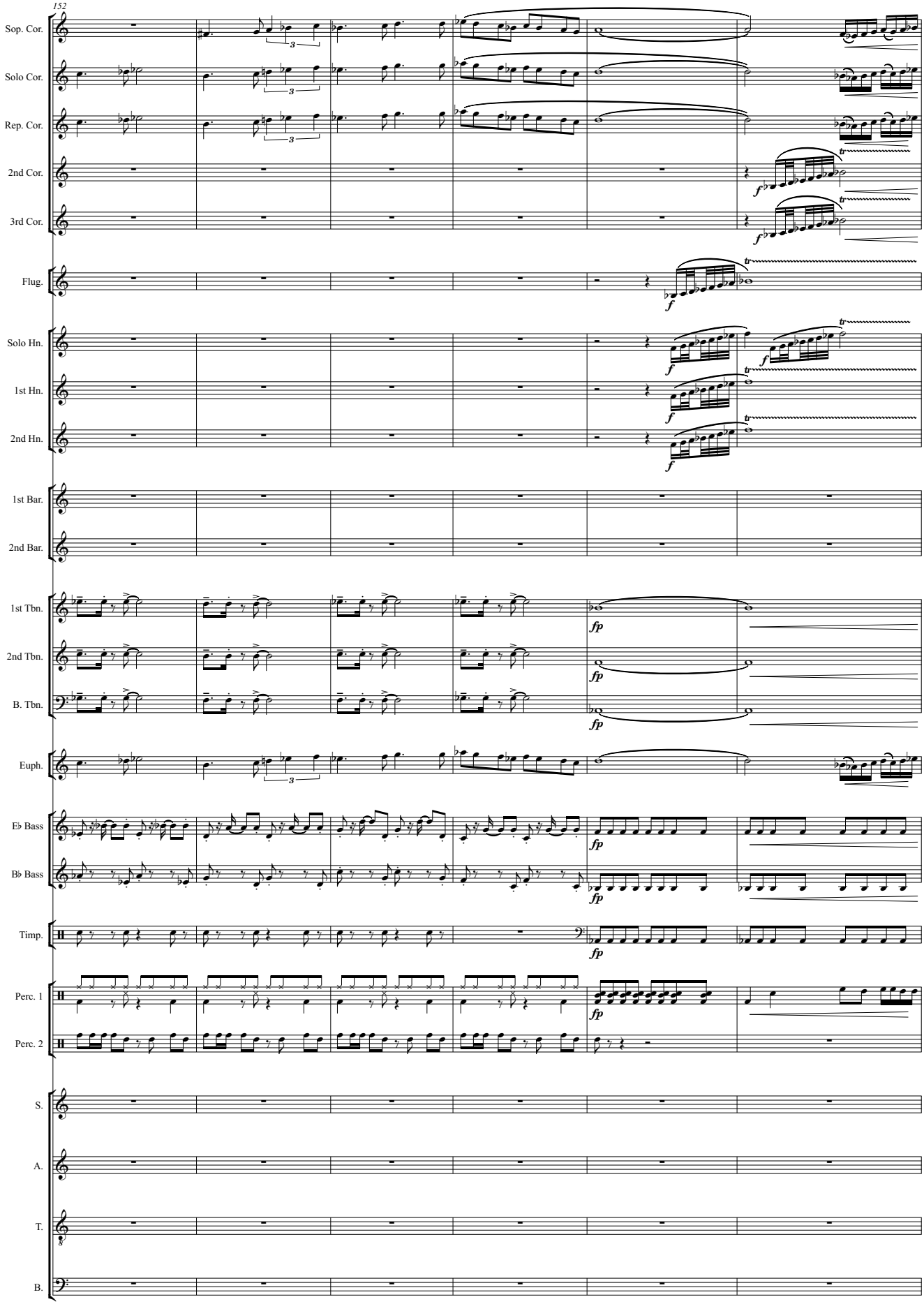

123
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.
mf


129
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.


134
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.
mf
f


140
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.


146
(tr)
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.
mp

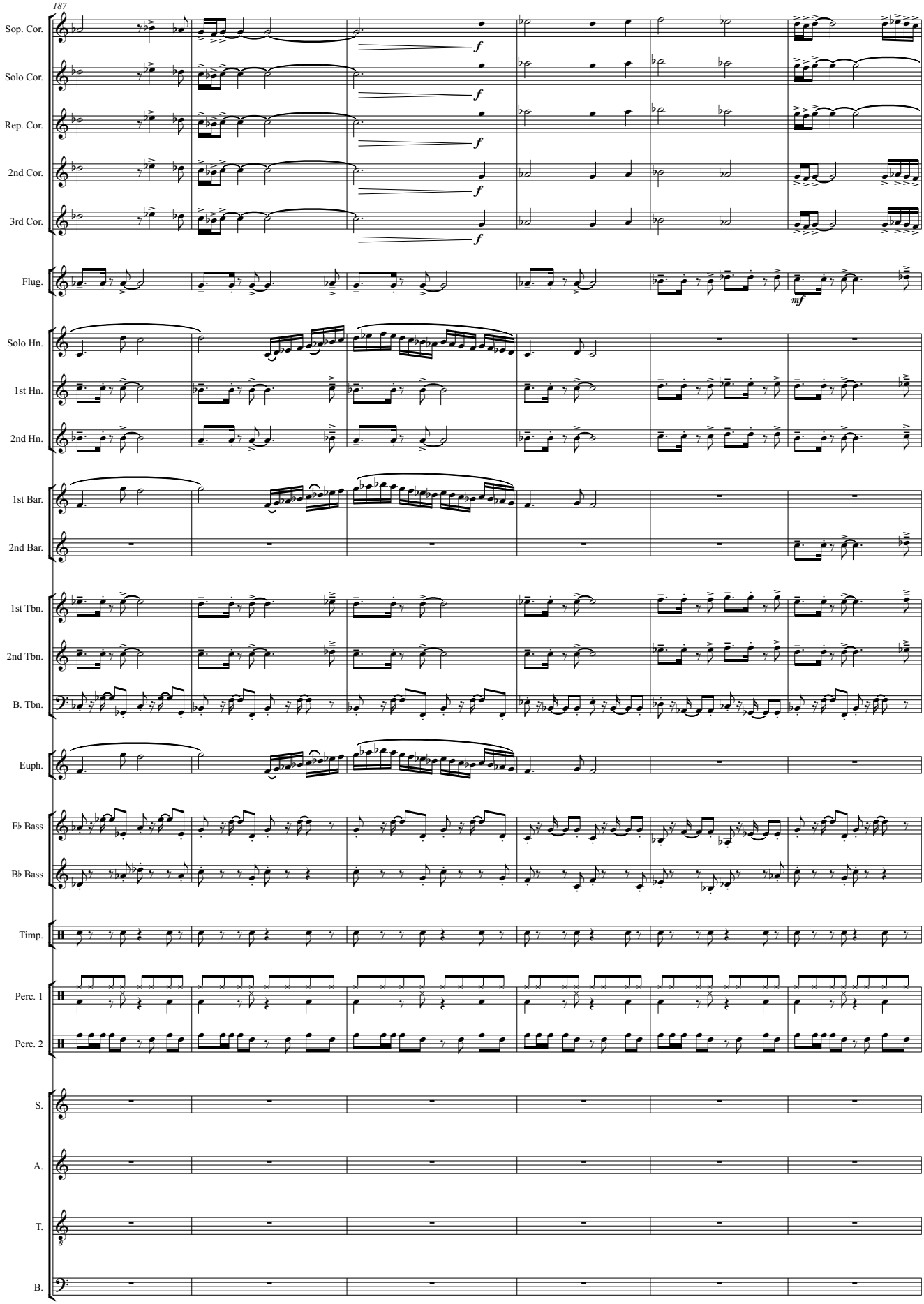

152
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.

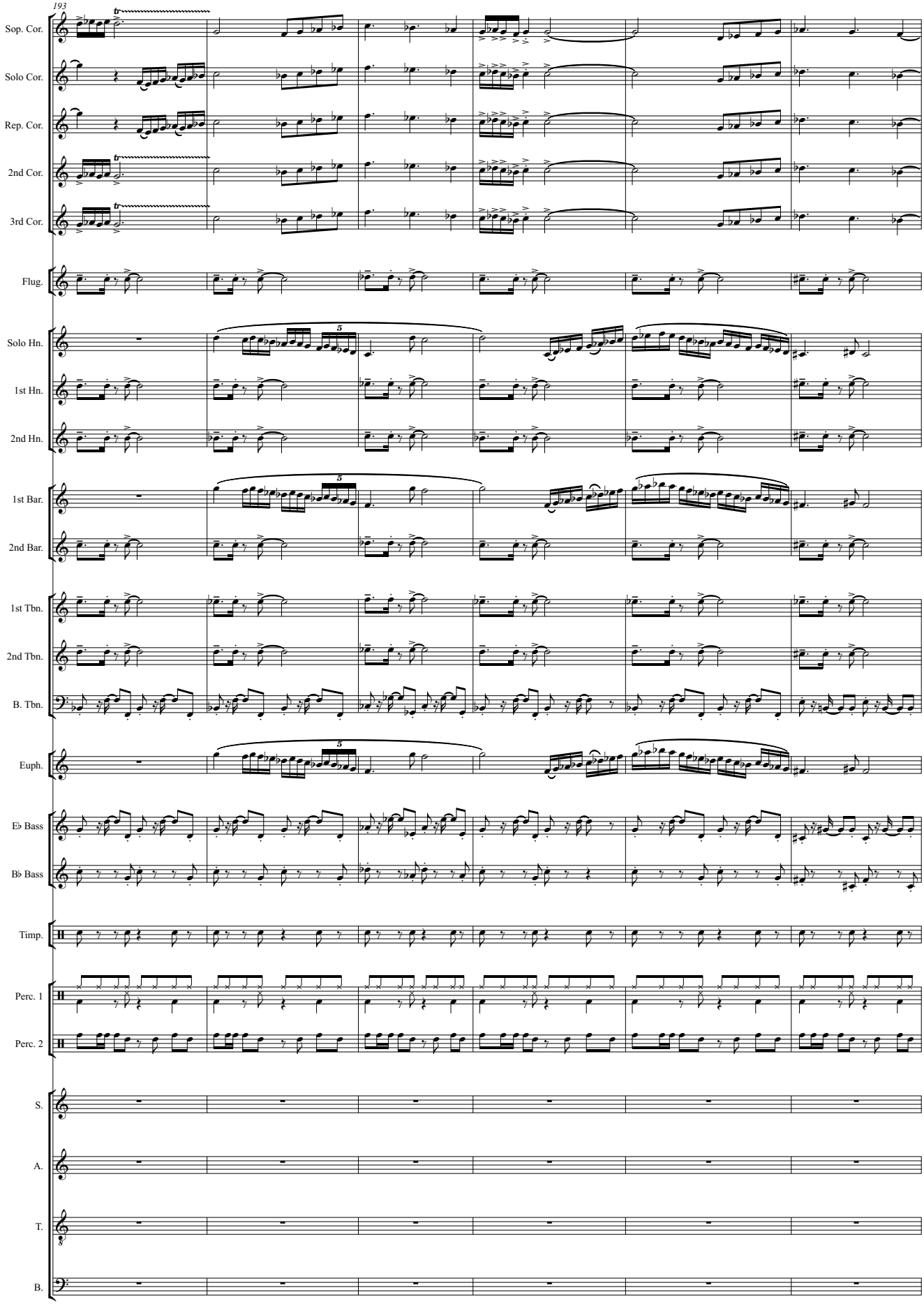

158
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.

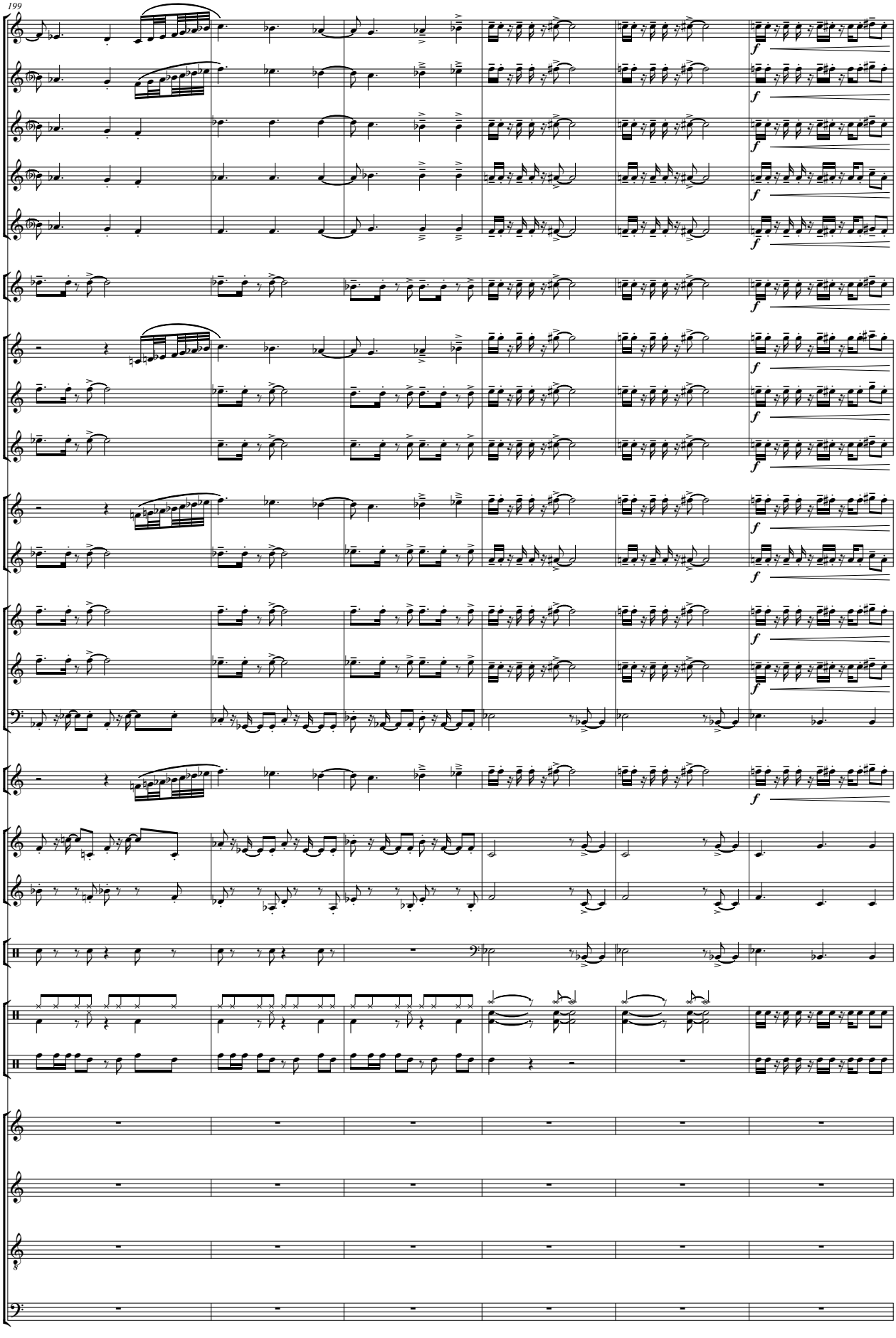

167
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
fill.
Perc. 1
Perc. 2
S.
A.
T.
B.
f ff


176
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.
p
Claves
ff
Congas
subito p


182
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.


187
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.
f
mf


193
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.


199
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.

205

♩ = 82 rall. ♩ = 82 Legato con rubato

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

S.

A.

T.

B.

Solo

Solo


D
220
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo
Non Solo
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Glock.
Perc. 1
S. C.
Perc. 2
S.
A.
T.
B.
Kre-sen_ Ker-now O - nan hag. Oll Kre-sen_ Ker-now for One__ and_ All


233
Sop. Cor.
Tutti
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.
mf
f dim.
cresc.
dim.
Tre-sor_ tre-sor_ Kre - sen yw kev - ys yn Kre-sen_ Ker-now ywhwith-ra___ ha hwi-las_ In Kre___ sen Ker now__rich trea - sures you will


244
E
F
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.
Solo
Tutti
non Solo
mf
mp
p
find A place for One and All Ex - plore and fill your mind Rich her - i - tage in - side Kre-sen_ Ker-now O - nan hag Oll_____ Ah_____


257
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.
mf
cresc.
p cresc.
Ah


269
rall.
G
A tempo
rall.
Meno Mosso
♩. = 72
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
S.C.
Glock.
Perc. 1
Concert Bass Drum
Perc. 2
S.
A.
T.
B.
Ah A place for One and All Ex - plore and fill your mind Rich He - ri - tage in - side Kre - sen Ker - now Kre

280

rall.

Feroce ♩ = 132

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

S.

sen Ker - now Kre - sen Ker - now

A.

sen Ker - now Kre - sen Ker - now

T.

sen Ker - now Kre - sen Ker - now

B.

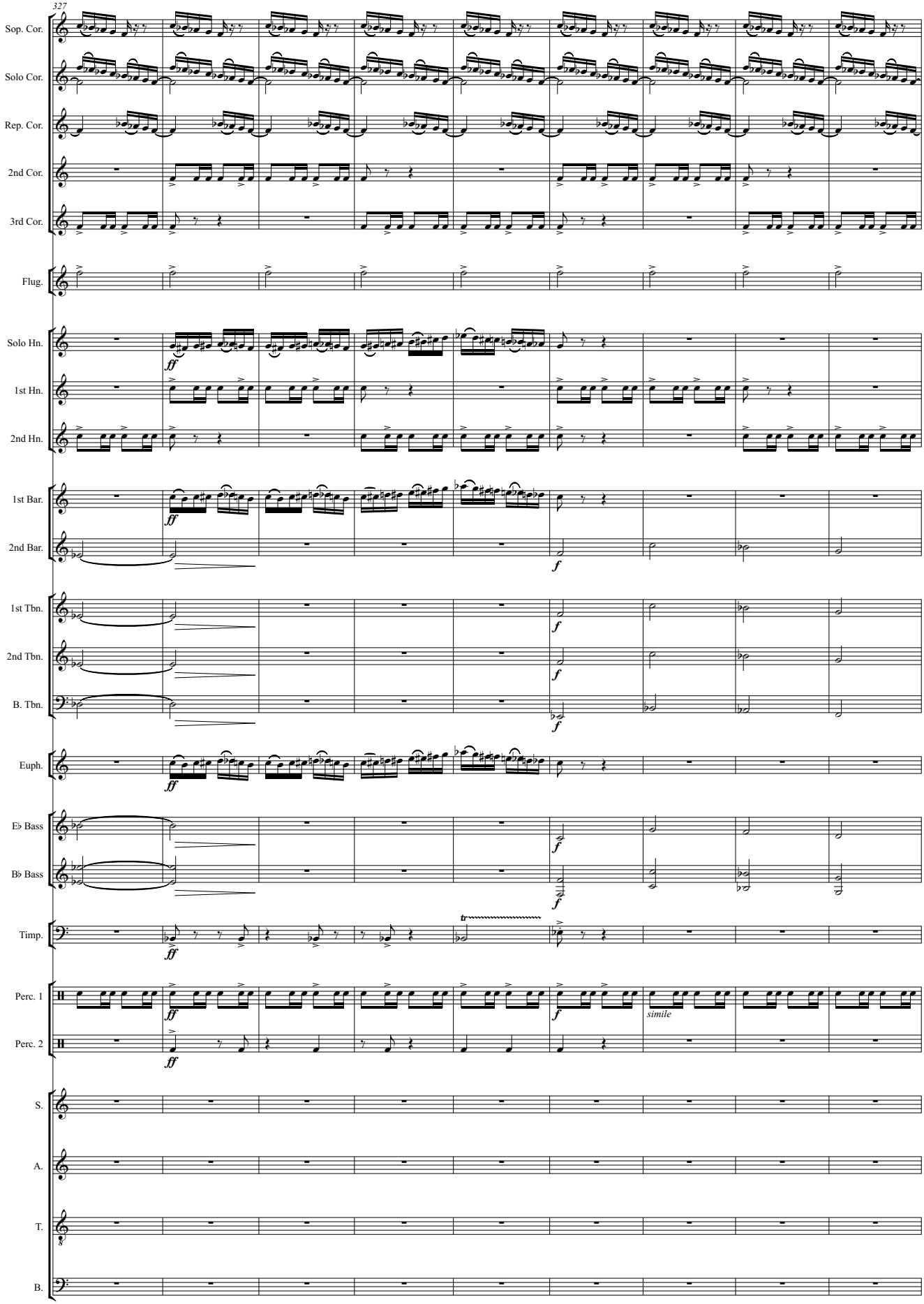
sen Ker - now Kre - sen Ker - now


292
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.
S.C.


301
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.C.
S.
A.
T.
B.


309
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.
f
mf
ff
pp
tr
S.C.
Concert Bass Drum
simile


318
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
mf
Flug.
Solo Hn.
ff
1st Hn.
2nd Hn.
mf
1st Bar.
2nd Bar.
f
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
tr
Perc. 1
Perc. 2
simile
S.
A.
T.
B.


327
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.
ff
f
tr
simile


336
(one in a bar feel)
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
S.C.
Perc. 1
Perc. 2
Concert Bass Drum
Glock.
S.
A.
T.
B.


346
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.

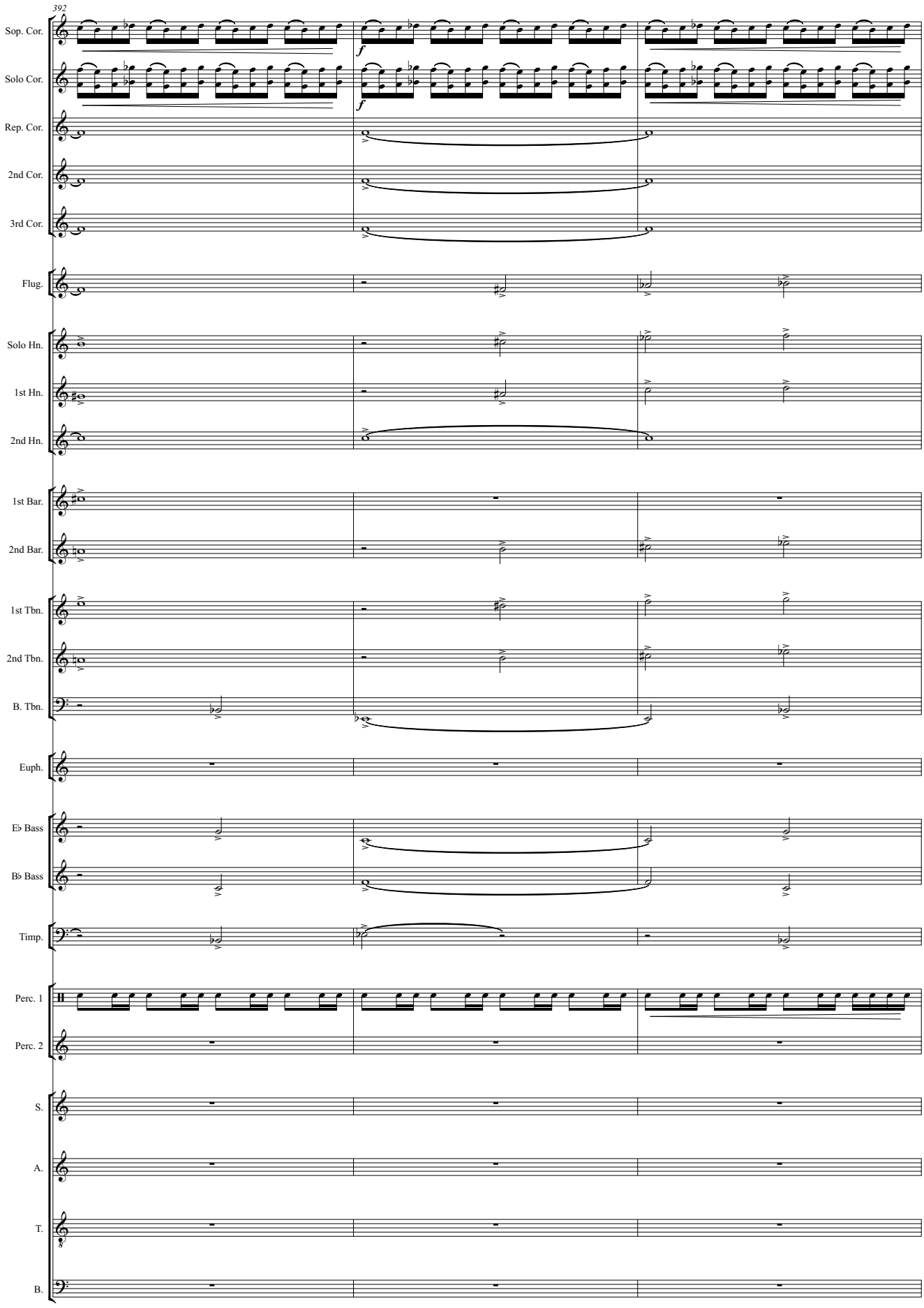

356
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.


366
H
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.
S.C.
A place for One and


375
Feroce ♩ = 74
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.
S.C.
Concert Bass Drum
All Ex - plore and fill your mind Rich her - i - tage in - side Kre -


382
I
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
simile
S.
A.
T.
B.
sen Ker - now! Kre - sen Ker - now! Kre -


386
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.
mp
mf
ff
S.C.
sen
Ker
now!


392
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.
f
f


395
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Tam Tam
B.D.
S.
A.
T.
B.
ff
ffp
p
tr

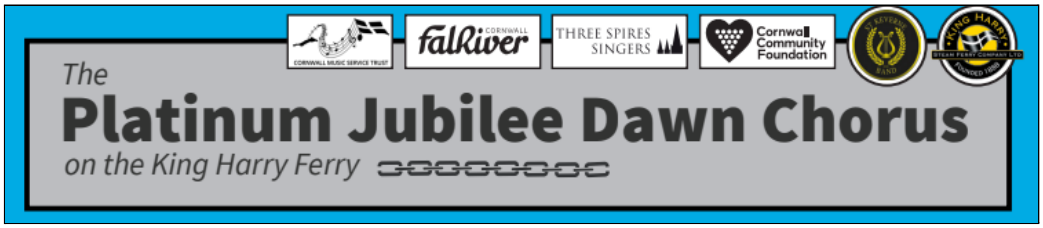
6.2.5

Gareth Churcher

Dawn Chorus: King Harry Ferry - A Candle Shines

Music for King Harry Ferry and the Helford River
Composed for Trumpets, Brass Band and Choir

Lyrics by Bob Willmott



A Candle Shines
Music For A Dawn Chorus
Celebrating Her Majesty The Queen's Platinum Jubilee 2022

Five years ago I was commissioned by Tim Smithies to write a Dawn Fanfare for the RNAS Culdrose Volunteer Band. This commission and subsequent premiere was given at 06:00 on the King Harry Ferry on a beautifully still early summer morning to celebrate a previous Jubilee. I remember vividly how the sounds of the musicians were carried over the water and what an amazing space both acoustically and more generally the River Fal was and still is. This experience motivated me to work on another musical composition, in collaboration with Abigail Reynolds that involved Tremayne Quay, the Helford River, St Keverne Brass Band and a solo vocalist. Fast forward five years and upon receiving a call from Tim Smithies again I have been able to draw on these previous experiences and learning and offer "A Candle Shines".

Instead of replicating the Dawn Fanfare of five years ago, Tim mooted the concept of a Dawn Chorus to include a Brass Band and Choir that would celebrate Her Majesty The Queen's Platinum Jubilee. The remit for this commission has been very open. In fact I have been left completely free to create any type of musical composition that I see fit.

Nature's Dawn Chorus, if you take time to really listen and witness it, is a mesmerising event that happens every single day. This is particularly true when at the site of the King Harry Ferry on the River Fal. We emerge from darkness to the development of birdsong which eventually gives way to the hustle and bustle of everyday life only for this to mirror itself at the end of the day. Birdsong itself is awe-inspiring and when you really research this (sometimes having to slow the various calls and songs down) the tonal qualities that are produced can understandably be drawn on for compositional reference and have been by composers such as Mozart and Messiaen to name a few.

Referencing the above with shoreline Trumpeters, a Brass Band, Percussion, Mixed Choir and sounds from the natural environment I hope that I have created a musical soundscape that is atmospheric, uplifting, exciting, celebratory and inclusive. With all of these ambitions it has required creative compositional and directorial practices which I feel enhance the sense of occasion.

My sincerest thanks go to Bob Willmott who I have worked with collaboratively. Bob's poem provides the lyrics for the work (please see the reverse side of this document) and adds another dimension to the work. At any given point in our lives we will all have challenges and worries. These will vary in terms of how big or small the challenges are but when they are big we need something to help us through. For some this may be sport, exercise or other recreation but for many of us it is music and song. Bob captures this sentiment beautifully and I am so glad that I am able to use his words for this work.

A Candle Shines - Words by Bob Willmott

Proud and strong, sing your songs
Music throughout your life belongs
Coloured words of peace and hope
Tumble through life's kaleidoscope
Music's pulsing through the veins
All your emotions release their chains
Sing with joy and sing with cheer
So that all the world can hear.

Whatever life may yet impart
The music's there within the heart
The captured words inside the mind
Still there to find
The songs that you sing
Happiness will bring
So then we can cope
Our lives full of peace and hope
The rhythm and the beat
Will make you tap your feet
And clap your hands in time
To the rhyme
The cascade notes that fall
Our songs we will recall
The memories we made
Do not fade
The songs that we sing
Happiness will bring
So then we can cope
Our lives full of peace and hope.

In dark times a candle still shines
As a tune lifts us out of the gloom
And from this small light let passion ignite
When spirits rise high as the sky
The music will soar as sweet as before
Words divine
Mix with the music in the mind
The hope that we ought in our hearts is caught
In dark times, a candle still shines
As a tune lifts us out of the gloom
And from this small light let passion ignite
Our spirits rise high as the sky
The music will soar with more hope than before.

Proud and strong, sing your songs
Music throughout your life belongs
Coloured words of peace and hope
Tumble through life's kaleidoscope
Music's pulsing through the veins
All your emotions release their chains
Sing with joy and sing with cheer
So that all the world can hear
Whatever life may yet impart
The music's there within the heart
The captured words inside the mind
Sill there to find
The songs that you sing
Happiness will bring
The dark clouds will part
As sunlight streams into your heart

Thanks:

Tim Smithies
Bob Willmott
Fal River
King Harry Ferry
Patricia Monks - Flags
Glyn Churcher
Lora Wicks - Three Spires Singers
Karl Long - Musical Director
St Keverne Brass Band
Ryan Watts
Toby Watts
Garrick Royle
Cornwall Youth Brass Ensemble
Vocalists and Musicians - Representing numerous choirs and community ensembles

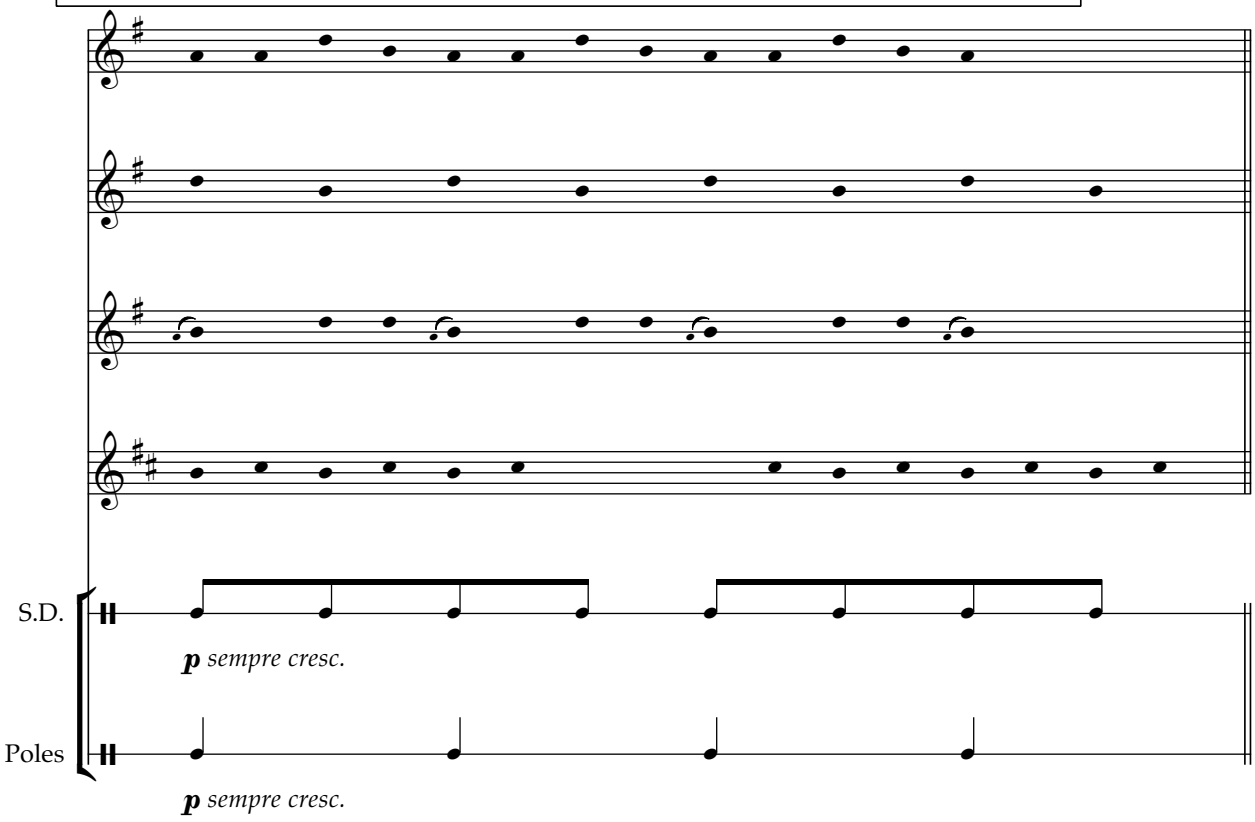
Supported using public funding by ARTS COUNCIL ENGLAND

Section 1 - Dawn Chorus

RED & WHITE FLAG: Birdsong 1 - Trumpets S start with W, B and F responding to the call.
Continue to play at random with varying speeds, dynamics and with
a sense of freedom, taking turns within your small groups. Keep repeating until you see RED FLAG.



RED FLAG: Birdsong 2 - Move from Birdsong 1 to the below aleotoric patterns naturaly. Again taking turns with your small sections initially and then start to overlap with each other. Random speeds, rhythms and dynamics also allowing for some rest periods too. Keep repeating until you see the WHITE FLAG.



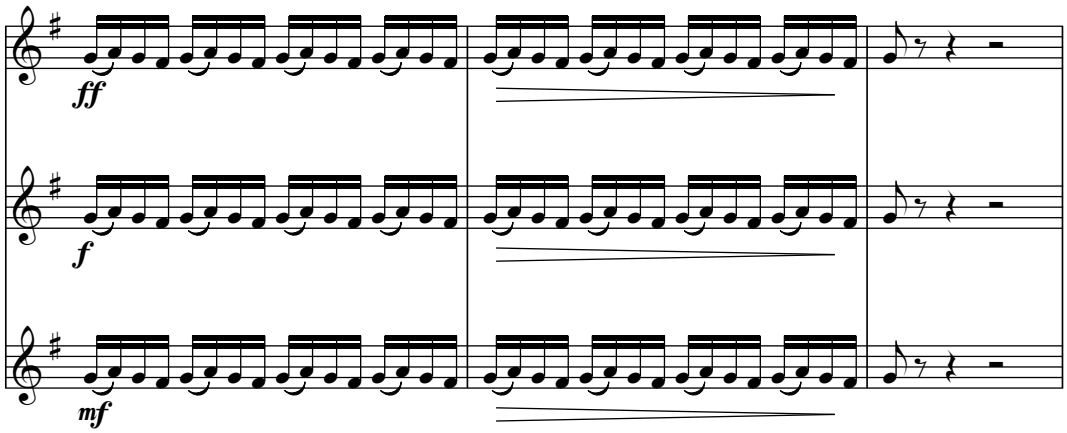
WHITE FLAG: Ferry Horn Tritones - On seeing the white within you small sections play together the printed notes below. Repeat as necessary and vary the length that youhold the tritones together. Make sure you know who is playing what note! Build the dynamic until you see the BLUE FLAG.

BLUE FLAG: On seeing the blue flag immediately move to the notes below. Make sure you have a good breath before hand as this note will be played once and held until the blue flag is dropped. Brass Band and Chorus will start to perform.

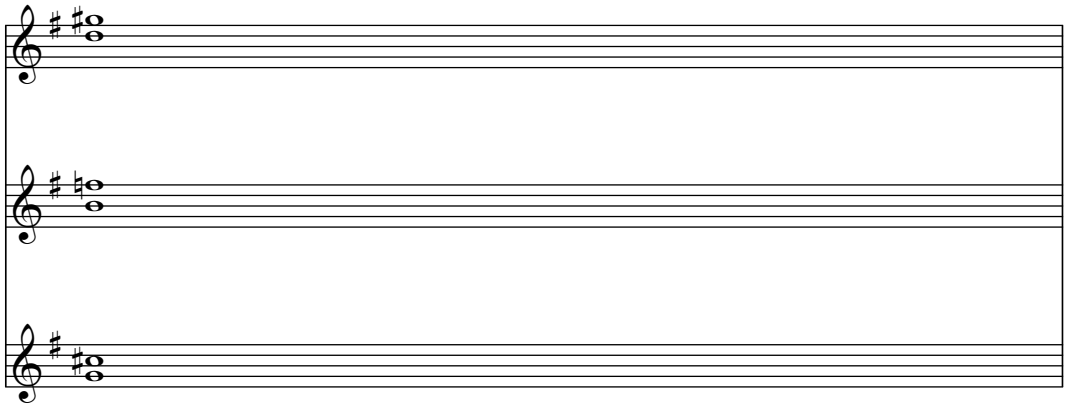


Section 2 - A Candle Shines - With Brass Band & Chorus

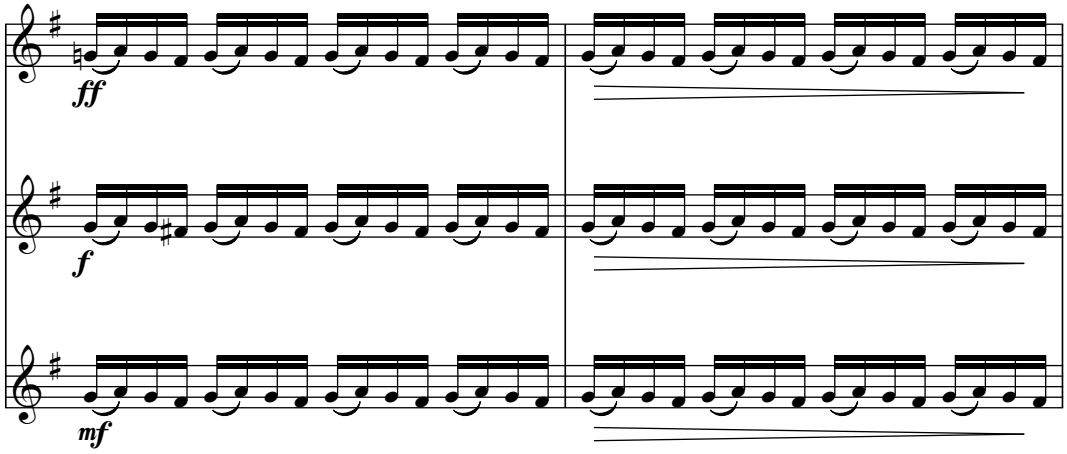
RED FLAG: When the red flag points at your small group play the below together. Do not be to concerned about playing the same speed as the Brass Band but do make sure you play in time withing your small section. Therefore one player will need to lead and give a brief count in. Keep an eye on the flag as you may need to play this more than once.



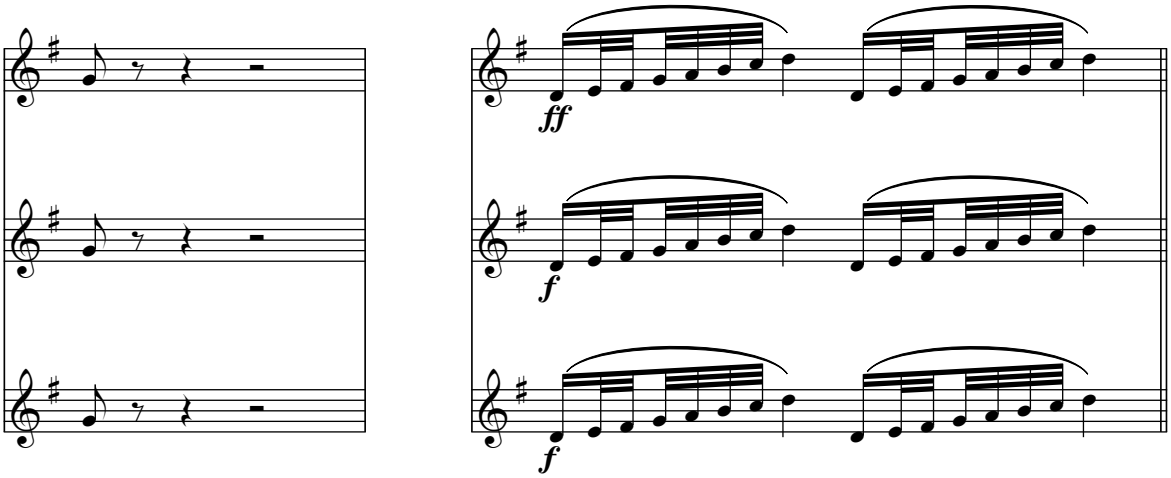
WHITE FLAG: Ferry Horn Tritones - On seeing the white within you small sections play together the printed notes below. Repeat as necessary and vary the length that you hold the tritones together. Make sure you know who is playing what note! Build the dynamic until you see the RED FLAG.



RED FLAG: When the red flag points at your small group play the below together. Do not be to concerned about playing the same speed as the Brass Band but do make sure you play in time withing your small section. Therefore one player will need to lead and give a brief count in. Keep an eye on the flag as you may need to play this more than once.



RED & BLUE FLAG: On seeing the blue flag work either in you small groups to play the below together or overlap by a crotchet. Keep these patterns going until the blue flag has been lowered.

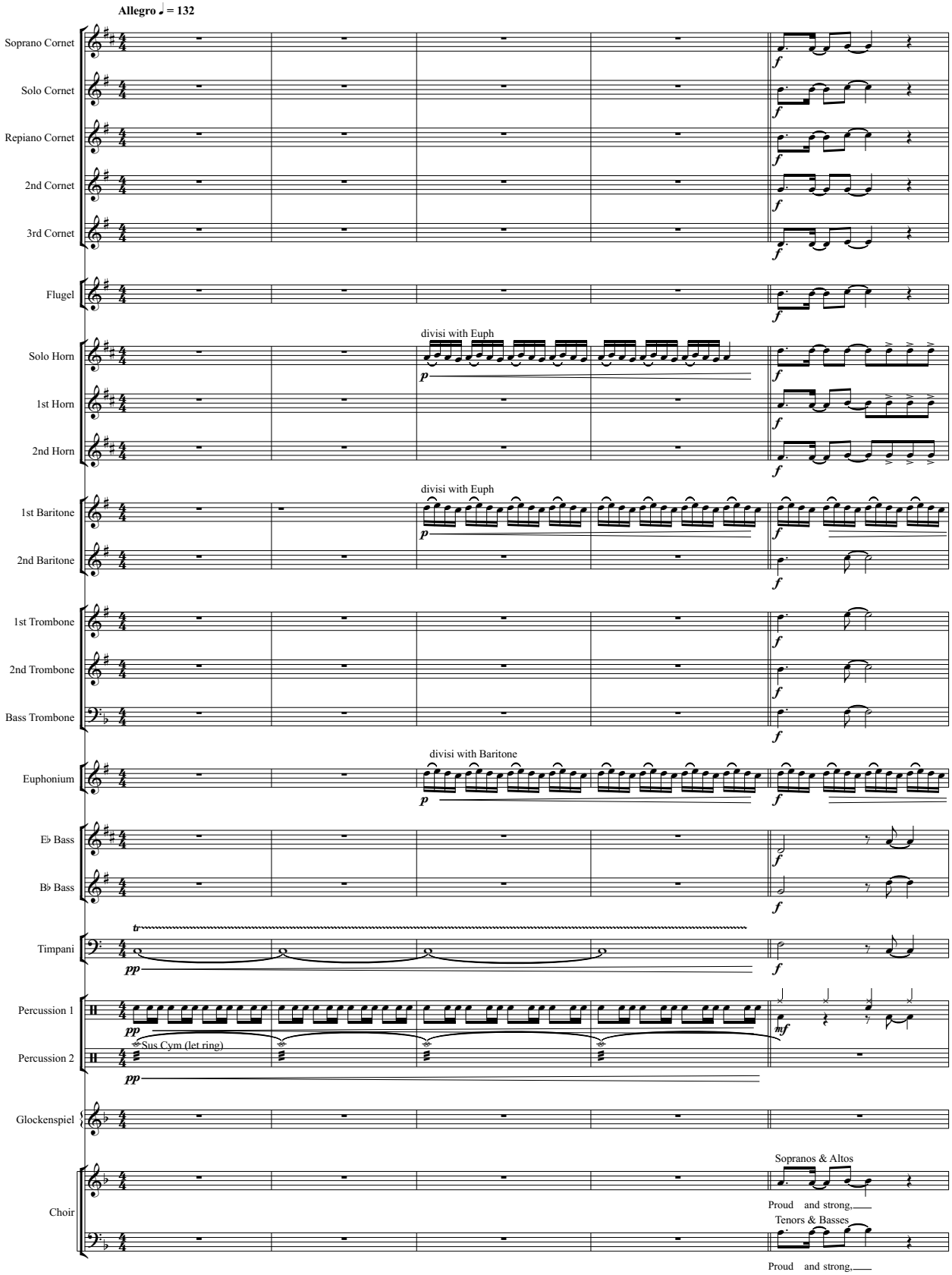


Section 2:

Dawn Chorus: King Harry Ferry - A Candle Shines

Music for Helford River

Bob Willmott — Gareth Churcher




6
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Glock.
Choir
f
p
f
sing your songs Mu - sic through-out your life be - longs Co - loured words of peace and hope Tum-ble through life's ka-
sing your songs Mu - sic through-out your life be - longs Co - loured words of peace and hope Tum-ble through life's ka-


12
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
fill
Perc. 1
Perc. 2
Glock.
Sopranos
All
S.
Choir
lei - do - scope
Mu-sics pul - sing
Through the_ veins
All your e-mo-tions re - lease their chains
Sing with joy_ and_ sing with cheer So that
Tenors
All
T.
lei - do - scope
Mu-sics pul - sing
Through the_ veins
All your e-mo-tions re - lease their chains
Sing with joy_ and_ sing with cheer So that


19
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Glock.
Choir
mp
mf
p
all the world can hear
All
What e - ver life may yet im - part The mu - sic's there with - in the heart The cap - tured words in - side the mind Still there to


27
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Glock.
Choir
mf
p
subito p
subito mp
tr
Alto
lives full of pe - ace and hope
Sop
find The songs that you sing Hap-pi-ness will bring So then we can cope Our lives full of pe-ace The rhy-thm and the beat will
Tenor
find The songs that you sing Hap-pi-ness will bring So then we can cope Our lives full of pe-ace The rhy-thm and the beat will
Bass
lives full of pe - ace and hope


37
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Glock.
Choir
All
make you tap your feet And clap your hands in time To the rhyme The cas-cade notes that fall Ou songs we will re-call The mem'-ries that we made Do not fade The
All
make you tap your feet And clap your hands in time To the rhyme The cas-cade notes that fall Ou songs we will re-call The mem'-ries that we made Do not fade The


44
RED FLAG (This and the following flag signals correspond to the shoreline trumpet score and directions)
molto sostenuto
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Glock.
Choir
songs that we sing Hap-pi-ness will bring So then we can cope Our lives full of peace and hope
songs that we sing Hap-pi-ness will bring So then we can cope Our lives full of peace and hope


54
Sop. Cor.
Solo Cor.
solo
mf
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Glock.
Choir
p
In dark times a can - dle still shines As a tune lifts us out of the
In dark times a can - dle still shines As a tune lifts us out of the


62
Sop. Cor.
Solo Cor.
tutti
Rep. Cor.
muted - metal
2nd Cor.
muted - metal
3rd Cor.
muted - metal
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Glock.
Choir
gloom And from this small light let pas - sion ig - nite When spi-rits rise as high as the
gloom And from this small light let pas - sion ig - nite When spi-rits rise as high as the


70
WHITE FLAG
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Glock.
Choir
mp
ppp
p
sky The mu - sic will soar as sweet as be - fore Words di - vine mix with the mu - sic in the mind The
sky The mu - sic will soar as sweet as be - fore Words di - vine mix with the mu - sic in the mind The


79
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Glock.
Choir
pp
mf
f
mp
p
open
hope that we sought in our minds is caught In dark
hope that we sought in our minds is caught In dark


85
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Glock.
Choir
mf
mf
times a can - dle still shines As a tune lifts us out of the gloom
times a can - dle still shines As a tune lifts us out of the gloom


91
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Glock.
Choir
And from this small light let pas - sion ig - nite When spi-rits rise as high as the sky The mus - ic will soar with more hope than be-
And from this small light let pas - sion ig - nite When spi-rits rise as high as the sky The mus - ic will soar with more hope than be-


102
RED & BLUE FLAG
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
divisi with Euph
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
divisi with Baritone
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Clash Cym
Sus Cym
Perc. 2
Glock.
Choir
fore
Proud and strong,
sing your songs
Mu - sic
through-out your
fore
Proud and strong,
sing your songs
Mu - sic
through-out your


109
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Glock.
Choir
f
p
tr
fill
S.
T.
life be - longs_ Co - loured words of peace and hope Tum-ble_ through life's ka - lei - do - scope Mu-sics pul - sing
life be - longs_ Co - loured words of peace and hope Tum-ble_ through life's ka - lei - do - scope Mu-sics pul - sing


115
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Glock.
Choir
mp
mf
p
All
S.
T.
all
the world can
hear
Through the_ veins
All your e-mo-tions re-lease their chains
Sing with joy_ and_ sing with cheer So that
What e - ver life may yet im - part The


123
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Glock.
Choir
All
mu - sic's there with - in the heart The cap-tured words in - side the mind Still there to find The songs that you sing Hap-pi-ness will
All
mu - sic's there with - in the heart The cap-tured words in - side the mind Still there to find The songs that you sing Hap-pi-ness will

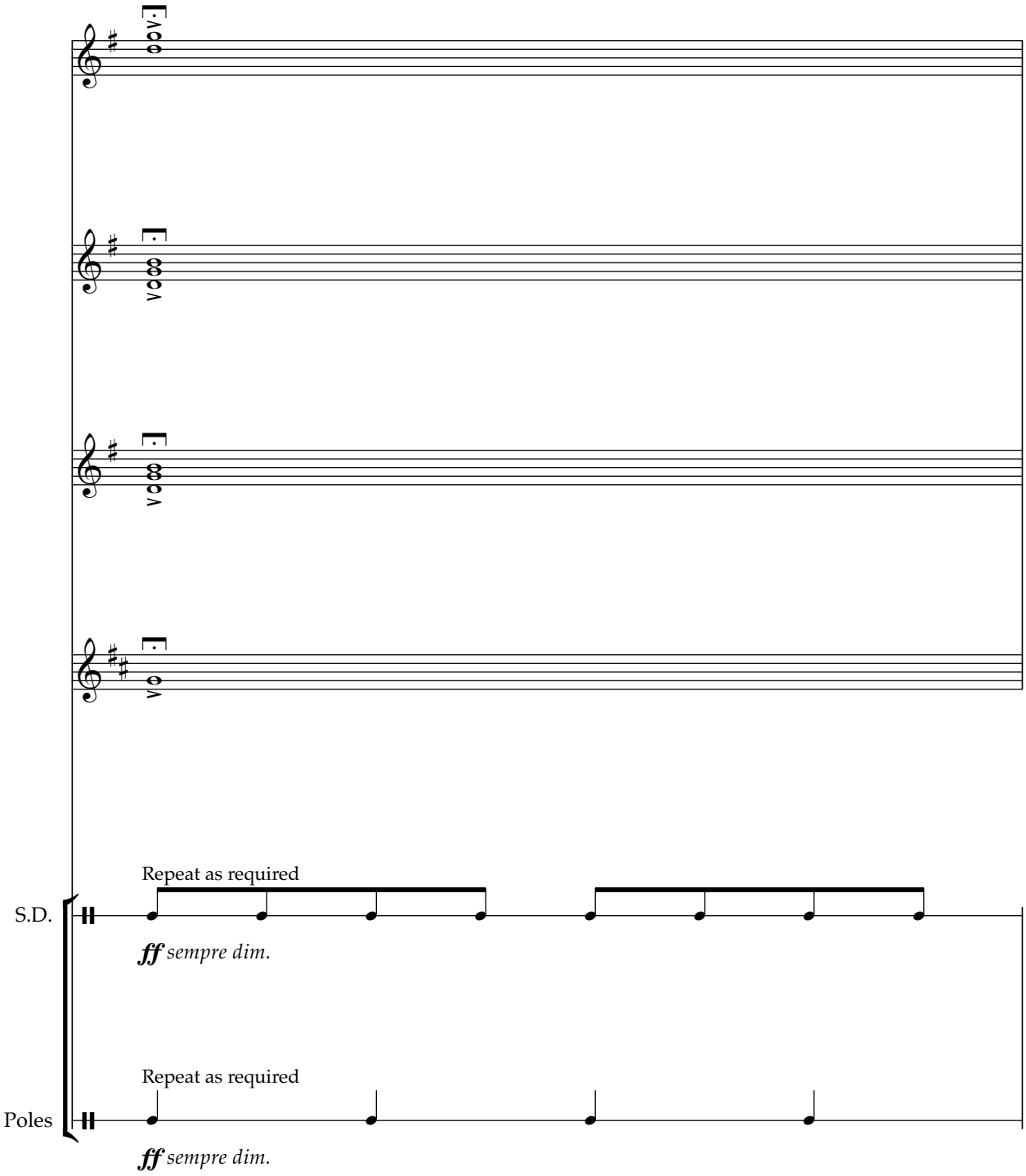

132
slentando
A Tempo poco piu mosso
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Sus Cym
Perc. 2
Glock.
Choir
bring The dark clouds will part As sun-light streams in - to your heart
bring The dark clouds will part As sun-light streams in - to your heart


140
BLUE FLAG
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Concert BD
Glock.
Choir

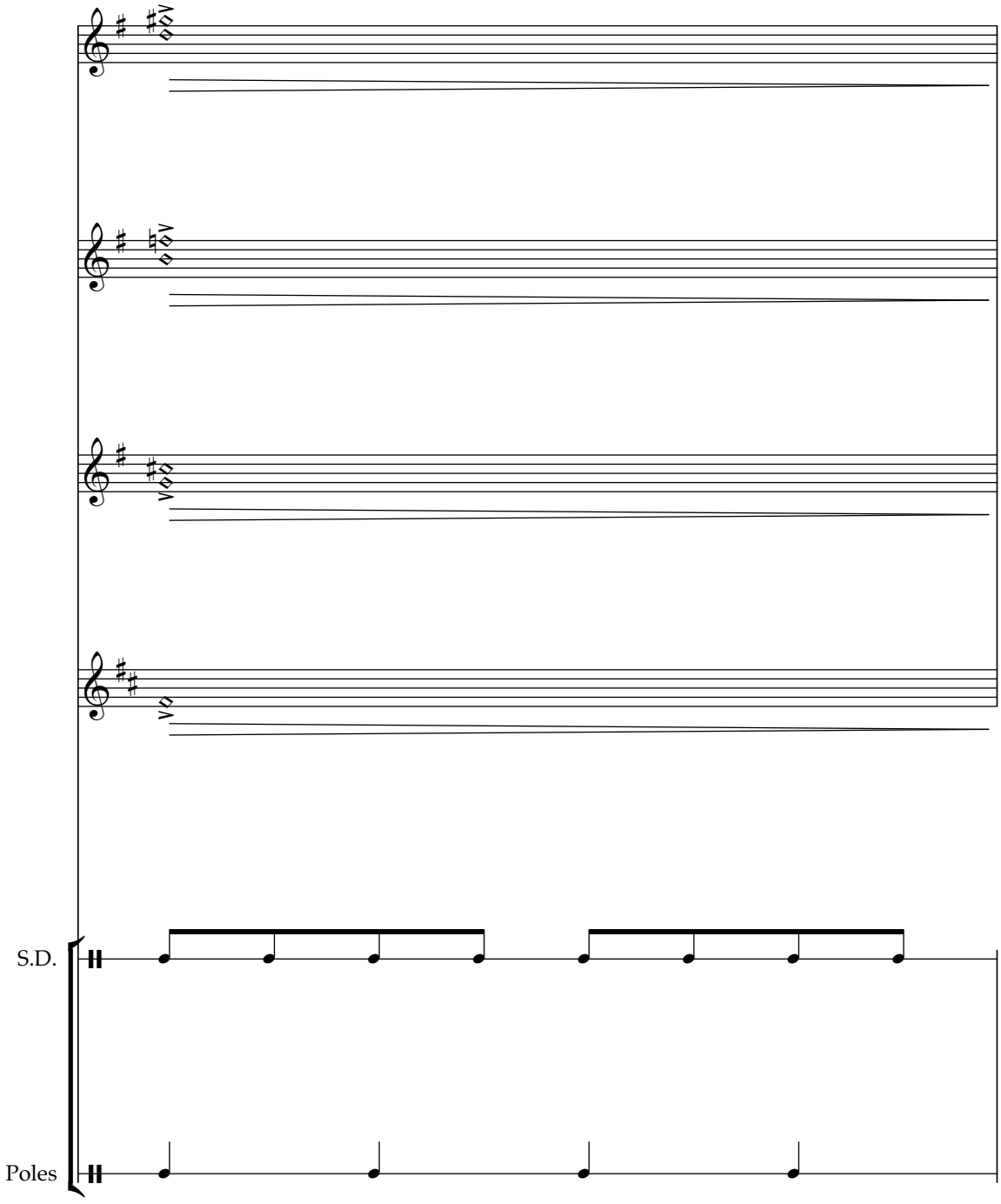
Section 3 - Evening Chorus

To commence as soon as Brass Band plays final note.
In essence this is the reverse of the Dawn Chorus.

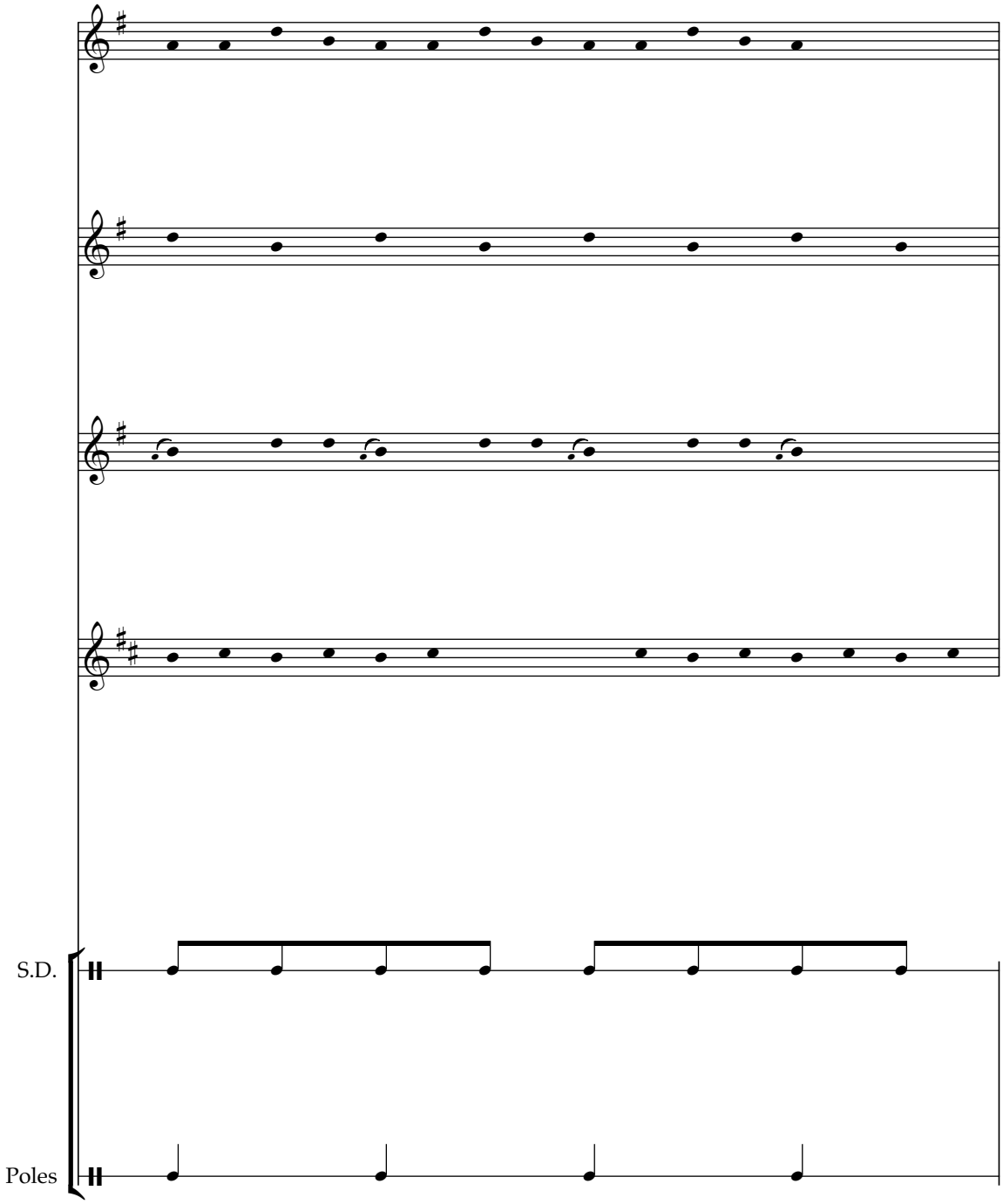
BLUE FLAG: On seeing the blue flag immediately move to the notes below. Make sure you have a good breath before hand as this note will be played once and held until the blue flag is dropped. Brass Band and Chorus will start to perform.



WHITE FLAG: Ferry Horn Tritones - On seeing the white within you small sections play together the printed notes below. Repeat as necessary and vary the length that you hold the tritones together. Make sure you know who is playing what note! **Reduce** the dynamic until you see the RED FLAG.



RED FLAG: Birdsong 2 - Ferry Horn Tritones to the below aleotoric patterns naturaly. Again taking turns with your small sections initially and then start to overlap with each other. Random speeds, rhythms and dynamics also allowing for some rest periods too. Keep repeating until you see the RED & WHITE FLAGS.

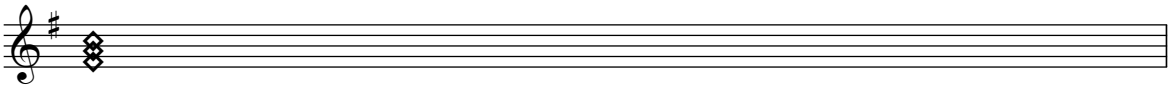


RED & WHITE FLAG: Birdsong 1 - Trumpets S start with W, B and F responding to the call.
Continue to play at random with varying speeds, dynamics and with
a sense of freedom, taking turns within your small groups. Keep repeating until you see RED FLAG

On seeing the solitary RED FLAG all players to finish their motif leaving only Trumpets S to play their motif. Trumpets S to keep repeating until the RED FLAG is lowered, at this point finish the motif with a long note and diminuendo.



When the final RED FLAG is lowered ferry tritone to be sounded for circa 10 to 20 seconds



END