

Issue 7
Summer
2022



 **White Rose**
College of the Arts
& Humanities
Universities of Leeds, Sheffield & York

Journal

Editorial Board:**Ed Cooper**

University of Leeds

Rosie Crocker

University of Sheffield

Mary Dawson

University of Leeds

Joseph Genchi

University of Leeds

Michael Hedges

University of Leeds

Evie Lewis

University of Leeds

Matt Oxley

University of Sheffield

Isla Paterson

University of Leeds

Eva Surawy Stepney

University of Sheffield

Shauna Walker

University of Leeds

Victoria Worthington

University of Sheffield

COPYRIGHT INFO

All the content of this Journal, unless explicitly stated otherwise, is copyright of the WRoCAH Journal and may not be reproduced without prior permission. By accessing the Journal, you agree that any downloading of content is for personal, non-commercial reference only.

No part of this journal may be reproduced or transmitted in any form or by any means without the prior consent of the Journal administrators.

For any queries about re-use of content from the website, please contact journal@wrocah.ac.uk

DISCLAIMER

Whilst every care has been taken in preparing the information published in this journal, the administrators do not guarantee the accuracy or currency of the content. The WRoCAH Journal cannot be held responsible for any errors or omissions and accepts no liability whatsoever for any loss or damage howsoever arising. The Journal reserves the right to remove or alter content or take down this Journal at any time without notice.

	PAGE
A Corpus-based Conversation Analysis Approach to Courtroom Discourse Analysis: Strengths and Challenges	2
YAN CHEN University of Leeds enyc@leeds.ac.uk	
The Writing on the Wall	21
CATHERINE EDWARDS University of York cw1711@york.ac.uk	
The Lived Experience of an Edgeland: A Visual Exploration through Painting and Photography	22
MARIELLE HEHIR University of Leeds sdmh@leeds.ac.uk	
Stillness: A Practice-led Investigation of Lerdahl's Cognitive Constraints	40
KENRICK HO University of Leeds mckkkh@leeds.ac.uk	
Conspiracy theory or critical theory? A Critique of Jack Bratich's 'Conspiracy Panics'	59
ADAM KOPER University of York adam.koper@york.ac.uk	
A fundamental feeling of strangeness: movement, cosmopolitanism and colonialism in Jaime Gil de Biedma's diaries	71
ALVARO GONZALEZ MONTERO University of Leeds en12agm@leeds.ac.uk	
Poetry	83
DANIELA NICOLAESCU University of Leeds ml18d2n@leeds.ac.uk	
Co-creating a community opera chorus with a year-9 music class from an ethnically diverse and economically deprived area in West Yorkshire	89
OLIVER RUDLAND University of Leeds mcowr@leeds.ac.uk	
Using Pre-Existing Material in 'Complex' Music: The Compositional Process of <i>Occulta Scientia Siderum</i>	107
NIKI ZOHDİ University of Leeds mcnz@leeds.ac.uk	

Editorial: Summer/Autumn Issue 2022

We are very pleased to present Issue 7 of the WRoCAH Student Journal, the second of two issues compiled in 2021/22. We were delighted to have received so many high-quality submissions which necessitated an extra issue this year, and has allowed us to share even more of the exciting postgraduate research taking place across the Universities of Leeds, Sheffield and York.

The submissions we received varied greatly in terms of form and discipline, and this variety is something that we, as the Editorial team, hope to have reflected in this issue. Spanning Literature, Cultural Studies, Linguistics, Philosophy and Modern Languages, as well as Video Essays and Music compositions, this issue alone reflects the impressive breadth and diversity of PhD research happening across the Arts and Humanities. We are excited to be able to share this with our readers in the Summer/Autumn collection. This issue explores themes of composition, writing, ‘co-creation’, and lived experience. It includes submissions looking at the materiality, spatiality, and technologies of spy narratives; how paintings and photographs represent and evoke the experience of living on the canal networks in England; a practice-led inquiry into Fred Lertdahl’s ‘Cognitive Constraints’ as a framework for contemporary music composition; creating a community opera project in a diverse community in West Yorkshire; and the application of Corpus Based Conversation Analysis to discourse in the courtroom.

Putting together this issue has been a collaborative effort and our thanks go firstly to our authors, for sharing your incisive, invigorating research, and for engaging meaningfully with the peer-review and editorial process over the last few months. Thank you also to our peer reviewers and proofreaders, whose comments and feedback have been invaluable as the issues came together in their present forms. We as Editors feel very fortunate to have been part of this generative, positive process, and have greatly enjoyed working with such a thriving, diverse community of scholars.

Thank you finally to our readers - we hope that you enjoy this multi-media issue as much as we have enjoyed compiling it.

A CORPUS-BASED CONVERSATION ANALYSIS APPROACH TO COURTROOM DISCOURSE ANALYSIS: STRENGTHS AND CHALLENGES

YAN CHEN
enyc@leeds.ac.uk

Abstract

Conversation analysis (CA) has been adopted to study courtroom interactions since the 1970s. On the other hand, due to limited access to relevant data, the application of corpus linguistics (CL) in courtroom discourse analysis has been held back for decades until early 21st century. As two important approaches for courtroom discourse study, CA and CL differ from each other with the former focusing on qualitative analysis of a small amount of data while the latter is mainly used for identifying patterns in a large amount of data. Scholars are doubtful about the possibility to combine both approaches though some scholars have made attempts to analyse university spoken interaction (Walsh et al., 2011; O'Keeffe and Walsh, 2012; Walsh, 2013). This article intends to fill the gap and find out whether the combined approach could advance the research in the field. I have transcribed 49 Chinese criminal trials and compiled a corpus with the transcripts to compare the language of prosecutors, lawyers, and judges in questioning defendants. Corpus-based analysis is first conducted to identify the salient features that are worth further exploration. However, the quantitative results yielded by the CL approach might be deceptive, which requires examination and interpretation with concepts from CA. Furthermore, a corpus-based approach is used to triangulate the analysis. This research demonstrates that though CA and CL differ in various ways, they can be combined to bring about findings that are impossible with either approach alone.

Courtroom discourse studies have been relatively slow in adopting corpus linguistics (CL) as a major methodology due to the scarcity of data, a common problem in forensic linguistics.¹ In recent years, more corpus-based research has been done in the field,² but CL is mainly used to analyse the monologues such

¹ David Wright, '37. Corpus Approaches to Forensic Linguistics: Applying Corpus Data and Techniques in Forensic Contexts', in *The Routledge Handbook of Forensic Linguistics*, ed. by Malcolm Coulthard, Alison May, and Rui Sousa-Silva, Routledge Handbooks in Applied Linguistics, Second edition (London; New York: Routledge, 2020), pp. 611–27 (p. 611).

² Wright, p. 612.

as closing arguments,³ and judges' summaries.⁴ When CL is used to analyse courtroom interactions, for which conversation analysis (CA) has been a well-established methodology since the 1970s,⁵ it is usually combined with approaches other than CA such as narrative analysis,⁶ sociolinguistics,⁷ systemic functional linguistics,⁸ and discourse-analytical approaches.⁹ I categorise such research as corpus-assisted discourse studies (CADS), a term coined by Partington *et al.* to describe a subset of corpus linguistics that focuses on 'the form and/or function of language as communicative discourse which incorporates the use of computerised corpora in their analyses'.¹⁰ CADS thereby combines CL and discourse analysis (DA).

DA is 'vulnerable to terminological confusion with CA'.¹¹ However, DA and CA are different with the former being a top-down form of analysis 'informed and characterised by the analyst's ideological positioning'¹² and the latter being a bottom-up form of analysis focusing on 'participants' own displayed orientations',¹³ i.e. the participants' interpretation of an utterance displayed in the next actions after the utterance.¹⁴ Compared to other corpus linguistic studies, CADS makes more frequent use of other sources of information outside a corpus.¹⁵ This paper focuses on the insider's view of the interaction rather than the external sources of information. The examination of this view, in CA tradition, is supported by and observable through the orientation displayed by the participants.¹⁶ Therefore, the combined approach of CL and CA is different from CADS.

CL is rarely combined with CA to analyse courtroom interactions. Even outside courtroom discourse studies, only three studies have been done with a combined CL/CA approach, and all of them are about small group teaching in higher education.¹⁷ This study intends to discuss the strengths and challenges in

³ Laura Felton Rosulek, *Dueling Discourses: The Construction of Reality in Closing Arguments* (Oxford University Press, 2014).

⁴ Alison Johnson, "Dr Shipman Told You That..." The Organising and Synthesising Power of Quotation in Judicial Summing-Up', *Language & Communication*, 36 (2014), 53–67 <<https://doi.org/10.1016/j.langcom.2013.12.005>>.

⁵ J. Maxwell Atkinson and Paul Drew, *Order in Court* (Springer, 1979).

⁶ Chris Heffer, *The Language of Jury Trial: A Corpus-Aided Analysis of Legal-Lay Discourse* (Basingstoke: Palgrave Macmillan, 2005).

⁷ Claudia Claridge, Ewa Jonsson and Merja Kytö, 'Entirely Innocent: A Historical Sociopragmatic Analysis of Maximizers in the Old Bailey Corpus', *English Language and Linguistics*, 24.4 (2020), 855–74 <<https://doi.org/10.1017/S1360674319000388>>.

⁸ Bronwen Innes, "'Well', That's Why I Asked the Question Sir": *Well* as a Discourse Marker in Court', *Language in Society*, 39.1 (2010), 95–117 <<https://doi.org/10.1017/S0047404509990662>>.

⁹ Magdalena Szczyrbak, 'Say and Stancetaking in Courtroom Talk: A Corpus-Assisted Study', *Corpora*, 11.2 (2016), 143–68 <<https://doi.org/10.3366/cor.2016.0090>>; Alison J. Johnson, 'Chapter 2. "How Came You Not to Cry out?": Pragmatic Effects of Negative Questioning in Child Rape Trials in the Old Bailey Proceedings 1730–1798', in *Pragmatics & Beyond New Series*, ed. by Dennis Kurzon and Barbara Kryk-Kastovsky (Amsterdam: John Benjamins Publishing Company, 2018), CCLXXXVIII, 41–64 <<https://doi.org/10.1075/pbns.288.02joh>>.

¹⁰ Alan Partington, Alison Duguid and Charlotte Taylor, *Patterns and Meanings in Discourse: Theory and Practice in Corpus-Assisted Discourse Studies (CADS)*, Studies in Corpus Linguistics, 55 (Amsterdam: John Benjamins Publishing Company, 2013), p. 10.

¹¹ Rebecca Clift, *Conversation Analysis* (Cambridge University Press, 2016), p. 28.

¹² Clift, p. 29.

¹³ Clift, p. 29.

¹⁴ Anssi Peräkylä, 'Validity in Research on Naturally Occurring Social Interaction', in *Qualitative Research*, ed. by David Silverman, 3rd edn (SAGE Publications, 2011), pp. 365–82 (p. 368).

¹⁵ Partington, Duguid and Taylor, p. 10.

¹⁶ Robin Wooffitt, *Conversation Analysis and Discourse Analysis A Comparative and Critical Introduction* (London; Thousand Oaks; New Delhi: SAGE PUBLICATIONS, 2005), p. 64; Martyn Hammersley, 'Conversation Analysis and Discourse Analysis: Methods or Paradigms?', *Discourse and Society*, 14 (2003) <<https://doi.org/10.1177/09579265030146004>>.

¹⁷ Steve Walsh, Tom Morton and Anne O'Keeffe, 'Analysing University Spoken Interaction: A CL/CA Approach', *International Journal of Corpus Linguistics*, 16.3 (2011), 325–45 <<https://doi.org/10.1075/ijcl.16.3.03wal>>; Anne O'Keeffe and Steve Walsh,

applying the combined approach to analysing courtroom discourse. Through a case study of the discourse marker ‘那(na)’ extracted from my PhD project, which aims to compare the defendant questioning by prosecutors, defence lawyers, and judges in Chinese criminal trials, it is demonstrated that though there are challenges in combining the two approaches, they are complementary to each other in many aspects.

1. Similarities and Differences Between CA and CL

CA ‘is the detailed microanalysis of talk-in-interaction examined in order to provide insight into the structures of action that are usually (or normally) oriented to by conversational participants.’¹⁸ CL ‘deals with some set of machine-readable texts which is deemed an appropriate basis on which to study a specific set of research questions.’¹⁹ CA, as a qualitative method, focuses on the microanalysis of data, whereas CL, being ‘inherently quantitative’²⁰, usually processes a large amount of data quickly with corpus software and is deemed to have brought ‘a high degree of reliability and validity to linguistic research.’²¹

CL is regarded as a methodology that ‘can be aligned to any theoretical approach to language’²² as long as the approach ‘holds ... that there is a value in “counting”.’²³ However, conversation analysts are ‘not interested in accounting for coarse distributional regularities of human conduct nor in identifying patterns that may or may not relate to participants’ own constructs in interaction’.²⁴ In other words, CA does not place emphasis on the quantification or generalisation of spoken phenomena. In CA, every case matters because ‘...no number of other episodes that developed differently will undo the fact that in these cases it went the way it did’.²⁵ An argument for the significance of a claim in CA can be provided by evidence other than quantitative results or statistical significance, such as the next speaker’s interpretation of the preceding action, and deviant cases.²⁶ Nevertheless, this does not mean that CA rejects quantification. CA researchers acknowledge that quantitative analysis can help solve comparative questions²⁷ and assess ‘associations between interaction behaviours and variables exogenous to the interaction’.²⁸

‘Applying Corpus Linguistics and Conversation Analysis in the Investigation of Small Group Teaching in Higher Education’, *Corpus Linguistics and Linguistic Theory*, 8.1 (2012), 159–81; Steve Walsh, ‘Corpus Linguistics and Conversation Analysis at the Interface: Theoretical Perspectives, Practical Outcomes’, in *Yearbook of Corpus Linguistics and Pragmatics 2013* (Springer, 2013), pp. 37–51.

¹⁸ Sarah J. White, ‘28. Conversation Analysis: An Introduction to Methodology, Data Collection, and Analysis’, in *Handbook of Research Methods in Health Social Sciences*, ed. by Pranee Liamputtong (Singapore: Springer Singapore, 2019), pp. 471–90 (p. 472) <<https://doi.org/10.1007/978-981-10-5251-4>>.

¹⁹ Tony McEnery and Andrew Hardie, *Corpus Linguistics: Method, Theory and Practice*, Cambridge Textbooks in Linguistics (Cambridge: University Press, 2012), p. 1.

²⁰ Partington, Duguid and Taylor, p. 6.

²¹ Paul Baker, ‘Corpus Methods in Linguistics’, in *Research Methods in Linguistics* (London: Continuum International Publishing Group, 2010), pp. 93–113 (p. 111).

²² Geoff Thompson and Susan Hunston, ‘System and Corpus: Two Traditions with a Common Ground’, in *System and Corpus: Exploring Connections*, 2006, pp. 1–14 (p. 6).

²³ Partington, Duguid and Taylor, p. 8.

²⁴ Tanya Stivers, ‘Coding Social Interaction: A Heretical Approach in Conversation Analysis?’, *Research on Language and Social Interaction*, 48.1 (2015), 1–19 (p. 2) <<https://doi.org/10.1080/08351813.2015.993837>>.

²⁵ Emanuel A. Schegloff, ‘Reflections on Quantification in the Study of Conversation’, *Research on Language and Social Interaction*, 26.1 (1993), 99–128 (pp. 101–2).

²⁶ Peräkylä.

²⁷ Schegloff, p. 117.

²⁸ Stivers, p. 2.

Another difference between CL and CA is the analysis unit. CL tools ‘give us easy access to the study of lexis, multi-word units and grammatical patterns’,²⁹ but it ‘cannot go very far “up” into the discourse without a framework within which to analyse the discourse’.³⁰ On the other hand, CA looks at longer stretches of talk at the level of turns and turn sequences, but it ‘cannot go further “down” into the transcript to look at patterns of use or to look at a large text or a number of texts’.³¹ This means that the combination of the two approaches could deliver a more comprehensive analysis.

In terms of their step-by-step methods, CL and CA share more similarities than differences when they are used to study spoken discourse. Though they have different transcription conventions, both start by recording and transcribing naturally occurring data. CA requires the transcript to be as detailed as possible, while due to the large amount of data involved CL mainly sticks to orthographic transcription³² though the rule may vary depending on the nature of the corpus. Nevertheless, this challenge can be tackled by making transcripts according to the specific research need at different stages (this will be elaborated on below). The second step of both approaches is to identify a certain phenomenon that is worth further exploration. Here, CA relies on researchers’ unmotivated observation while CL on corpus tools. For the third methodological step, CA aims to collect more cases to reveal something as a particular phenomenon and subsequently carry out an up-close analysis using CA concepts such as turn design, turn taking, sequence, repair, or preference. CL conducts further analysis by looking at the instances of the identified phenomenon with corpus tools such as concordance and collocation. Therefore, the main difference between the two approaches lies in their ways of identifying patterns and their analytical concepts. This means that their combination could identify more patterns and afford diverse analytical perspectives. Following the steps required by each approach separately I found different salient patterns to start with but regardless of the entry point, further analysis was enabled or enriched by the perspectives provided by the other approach. This article demonstrates a case study that started with a corpus-based analysis, which identifies the discourse marker ‘那(*na*)’ as one of the salient patterns, and then applied the concept of affiliation from conversation analysis to *na*-prefaced turns for closer examination. It shows the strengths and challenges of applying the combined approach to analysing courtroom discourse.

2. Data

This research is part of my PhD project, which studies the questioning of defendants by prosecutors, defence lawyers, and judges in Chinese criminal trials. I transcribed 49 trials (284,404 words) from ‘China Trial Online’ (<http://tingshen.court.gov.cn/>), the official website to livestream trials across China. The

²⁹ O’Keeffe and Walsh, p. 164.

³⁰ O’Keeffe and Walsh, p. 164.

³¹ O’Keeffe and Walsh, p. 164.

³² Robbie Love and others, ‘The Spoken BNC2014: Designing and Building a Spoken Corpus of Everyday Conversations’, *International Journal of Corpus Linguistics*, 22.3 (2017), 319–44 <<https://doi.org/10.1075/ijcl.22.3.02lov>>.

data include 23 assault trials (133,648 words) and 26 murder trials (150,756 words) conducted between September 2019 and January 2020. The trials took place in the intermediate courts in four cities coded as A, B, C, D. To avoid skewness and bias, I followed the following principles in data collection:

- 1) Videos were one hour or longer to provide sufficient data.
- 2) Videos had high audio and video quality to aid transcription and analysis.
- 3) Videos showed defendants that were present in court rather than remote trial.

These selection criteria resulted in 14 trials from A, 10 trials from B, 17 trials from C, and 8 trials from D. Murder cases and assault cases are coded separately with letter ‘M’ and ‘A’ to distinguish them. Cases were numbered according to the order they were collected in and cases from different cities were numbered separately. The questioning of defendants in Chinese criminal trials is divided into four substages: the pleading stage (substage 1), followed by questioning by the prosecutors (substage 2), defence lawyers (substage 3) and judges (substage 4). Each code starts with either ‘M’ or ‘A’ followed by the city code, case number, and questioning substage. For example, MB1-2 refers to substage 2 (questioning of the defendant by the prosecutor) in No.1 murder case from city B. I compiled three sub-corpora with the questioning by prosecutors (P), defence lawyers (L), and judges (J) respectively. *AntConc* 3.5.9³³ is used for corpus analysis. In my CL analysis, only the questioners’ turns are included to find out the patterns in the questioners’ language, while the CA analysis examines turns by both questioners and defendants to look at the interaction patterns.

My research project started with the intention to do a corpus-based study. Therefore, at the first stage, orthographic transcription was made for the recordings with some paralinguistic details, which were marked with words rather than symbols in order that they are searchable with corpus tools. For example, I used words ‘打断(interrupted)’ to signal interruption, and ‘短停 (short pause)’ to signal pauses shorter than three seconds. When the CA approach was found helpful at a later stage, I went back to the videos and transcribed relevant excerpts in more detail. All pauses were marked with silence measured in seconds and micropauses were indicated. For other details included in the CA transcripts, please refer to appendix A. The data was transcribed based on the conventions originally developed by Gail Jefferson³⁴. As the data is in Chinese, for each extract in this article, I provided a word-for-word gloss under each turn before producing a free translation unless the two versions are the same.

3. CL Analysis

In this section, I discuss how the corpus tools identify salient patterns in the questioners’ turns for further exploration. To find out the differences and similarities between prosecutors, defence lawyers and judges in questioning defendants, I built three subcorpora with the turns by the three kinds of questioners and

³³ Laurence Anthony, *AntConc (Version 3.5.9)* (Tokyo, Japan: Waseda University, 2020) <<https://www.laurenceanthony.net/software>>.

³⁴ *Structures of Social Action: Studies in Conversation Analysis*, ed. by J. Maxwell Atkinson and John Heritage, Studies in Emotion and Social Interaction (Cambridge [Cambridgeshire] ; New York : Paris: Cambridge University Press ; Editions de la Maison des sciences de l’homme, 1984).

compared their most frequent n-grams, which refers to the cluster of words that tend to cooccur. The top 20 frequent n-grams ($2 \leq n \leq 5$) list of every sub-corpus contains three bigrams related to the word in turn-initial position (Table 1). Then I looked at the turn-initiators in the sub-corpora. Table 2 shows that the three sub-corpora share four of the six most frequent initial words: ‘你(you)’, ‘那(na)’ (which means either ‘that’ or ‘in that case’), ‘嗯(mm)’, ‘好(hao)’ (which means ‘good’ or ‘alright’). Among them, ‘嗯(mm)’ and ‘好(hao)’ are response tokens, and ‘那(na)’ is a discourse marker. These are important features in response design.³⁵ This paper demonstrates the analysis of the discourse marker ‘那(na)’. Discourse markers ‘signal a relationship between the segment they introduce, S2, and the prior segment, S1’.³⁶ They also help control the interaction and negotiate speakers’ roles.³⁷ This means that the analysis of the discourse marker might serve as a good way to understand different questioners’ roles in courtroom interaction.

‘那(na)’ as a discourse marker means ‘in that case’ and is a variant of ‘那么(na me)’. Though as a turn-initiator, ‘na’ is sometimes used as a deictic word meaning ‘that’, its dominant use in the corpora is a discourse marker (‘na me’ is used as a discourse marker with no exception). Table 3 shows no big difference in the percentage of the turns started with ‘na’ and ‘na me’ used by prosecutors, defence lawyers, and judges. However, a fine-grained CA analysis of these turns reveals differences among the questioners, which is demonstrated in the next section.

Table 1: The three turn-initial words on the top 20 n-grams lists of the sub-corpora built with the turns by prosecutors (P), defence lawyers (L) and judges (J)

corpus	rank	freq	range	n-gram
P	1	740	49	公：你 (P: You)
	7	262	44	公：那 (P: Na)
	13	175	34	公：嗯 (P: Mm)
L	1	148	39	辯：你 (L: You)
	7	60	26	辯：那 (L: Na)
	12	46	28	辯：好 (L: Hao)
J	1	267	39	审：你 (J: You)
	8	102	29	审：那 (J: Na)
	20	62	22	审：嗯 (J: Mm)

³⁵ Rod Gardner, *When Listeners Talk: Response Tokens and Listener Stance*, Pragmatics & beyond, New Ser. 92 (Amsterdam: Benjamins, 2001), p. 14.

³⁶ Bruce Fraser, ‘What Are Discourse Markers?’, *Journal of Pragmatics*, 1999, 22 (p. 950).

³⁷ Ronald Carter and Michael McCarthy, *Cambridge Grammar of English: A Comprehensive Guide; Spoken and Written English Grammar and Usage* (Cambridge: Cambridge University Press, 2006), p. 212.

Table 2: The six most frequent initial words in the turns by prosecutors (P), defence lawyers (L) and judges (J)

rank	P	freq	%	L	freq	%	J	freq	%
1	你(you)	740	22%	你(you)	148	19%	你(you)	267	19%
2	那(<i>na</i>)	262	8%	那(<i>na</i>)	60	8%	那(<i>na</i>)	102	7%
3	嗯(mm)	175	5%	好(<i>hao</i>)	46	6%	嗯(mm)	62	4%
4	是(<i>shi</i>)	91	3%	嗯(mm)	27	4%	是(<i>shi</i>)	54	4%
5	然后 (then)	82	2%	那么(<i>na me</i>)	21	3%	好(<i>hao</i>)	37	3%
6	好(<i>hao</i>)	73	2%	我(I)	21	3%	就是(<i>jiu shi</i>)	31	2%

Table 3 ‘*na*’ and ‘*na me*’ as discourse markers in turn initial position in the turns by prosecutors (P), defence lawyers (L) and judges (J)

	P		L		J	
word	freq	%	freq	%	freq	%
那(<i>na</i>)	259	7.5%	60	7.8%	97	6.9%
那么(<i>na me</i>)	19	0.6%	21	2.7%	13	0.9%
Total	278	8.1%	81	10.5%	110	7.8 %

4. CA Analysis

This section presents the analysis of the discourse markers ‘*na*’ and ‘*na me*’ by looking at the affiliation status embodied and shows how CA analysis enriches the corpus-based analysis. A closer analysis of the sequential environment of the *na*- and *na me*-prefaced turns from the perspective of preference shows that questioners do not use these discourse markers in the same way. Preference is an important concept in the study of responding actions and its discussion is ‘closely tied to the notions of affiliation and alignment.’³⁸ Alignment is conceptualized as the structural level of cooperation while affiliation as the affective level of cooperation.³⁹ Due to limited space this paper discusses affiliation only. Affiliative responses are ‘maximally pro-social when they match the prior speaker’s evaluative stance, display

³⁸ Seung-Hee Lee and Hiroko Tanaka, ‘Affiliation and Alignment in Responding Actions’, *Journal of Pragmatics*, 100 (2016), 1–7 <<https://doi.org/10.1016/j.pragma.2016.05.008>>.

³⁹ Tanya Stivers, Lorenza Mondada and Jakob Steensig, *The Morality of Knowledge in Conversation*, Studies in Interactional Sociolinguistics, 29 (Cambridge: University Press, 2014), p. 20.

empathy and/or cooperate with the preference of the prior action'.⁴⁰ In this context, the questioner's stance is to either acknowledge (affiliation) or question (disaffiliation) the truthfulness of the defendant's answer.

Few studies focus on questioner response design in courtroom interaction. It is probably because the stance of defence and prosecution is usually obvious in a trial and 'attorneys' examinations of witnesses regularly omit third-position receipts'⁴¹, because 'the questioning is conducted on behalf of an overhearing audience, the jury, and it is their informedness which is relevant.'⁴² However Chinese data seems to show a different scenario. As *na* and *na me* mean 'in that case', *na-* or *na me-* prefaced turns are always built on the preceding response, but they can start a turn either to display affiliation or disaffiliation towards the previous turn as examples 1 and 2 show respectively.

Example 1: AC7-2 (P-prosecutor, D-defendant)

公：就对方两个人打刘某一个人是不是？ P: so the other side two people beat Liu one person right?	P: So two people from the other side beat Liu, right?
被：对。	D: Right.
公：那你们见到打起来之后，你跟苏某两个是接下来是怎么做？ P: <i>na</i> you saw fought after, you and Su two afterwards how did?	P: → <i>Na</i> after you saw them fight, what did you and Su do?

Example 2: MA7-2 (P-prosecutor, D-defendant)

公：那他揪着你脖领子是在你身后是吧？ P: <i>na</i> he held your collar was you behind, right?	P: <i>Na</i> he was holding your collar, so he was behind you, right?
被：对，他摁着我，在我身后。 D: right, he pressed against me, me behind	D: Right. He was pressing against me from behind.
公：那你怎么扎到被害人前胸了呢？ P: <i>na</i> you how stabbed the victim chest?	P: → <i>Na</i> how did you stab the victim's chest?

Table 4 The affiliation status shown in *na-* and *na me-*prefaced turns by prosecutors (P), defence lawyers (L) and judges (J)

⁴⁰ Stivers, Mondada and Steensig, p. 21.

⁴¹ Emanuel A. Schegloff, *Sequence Organization in Interaction*, A Primer in Conversation Analysis (Cambridge: University Press, 2007), I, p. 221.

⁴² Schegloff, I, p. 221.

	Affiliation		Disaffiliation	
	freq	%	freq	%
P	234	84%	44	16%
L	76	94%	5	6%
J	87	79%	23	21%
Total	397	85%	72	15%

Table 4 shows the rates at which *na-* and *na me*-prefaced turns are used to affiliate or disaffiliate.

Questioners tend to acknowledge defendant responses in general (85% of the time). Surprisingly, the defence lawyers displayed disaffiliation in five cases, one of which is shown in example 3. Here, the defence lawyer first establishes that the defendant and his friends were not injured before challenging the defendant with a *na me*-prefaced turn '***Na me** after they threatened you, they took a cab and left. And you were not injured. Why did you go and chase after them?*' The why-question is broad, allowing the addressee a wide amount of leeway to give an answer with no suggested answer embedded.⁴³ However, in the utterance between '*na me*' and the question, the defence lawyer implies that there is no justification for the defendant to chase after the victim ('*And you were not injured*'). This disaffiliation is reinforced by the use of '还(still)'. Then the defendant reiterates their reason for doing so, which had been given earlier when questioned by the prosecutor. Therefore, the defence lawyer already knew the answer before asking this question, proved by the lawyer's response 'Mm, right', which reveals both his acknowledgement and prior knowledge of the answer. Though the turn seems to show disaffiliation, the longer stretch of the sequence shows that the lawyer was confident in getting a satisfactory answer under the guise of a challenging question. Despite the seemingly disaffiliative question, the turn provides an opportunity for the defendant to reiterate their intention to chase after the victims, which was to bring justice to the victim instead of aiming for harm.

Example 3: AD1-3 (L-defence lawyer, D-defendant)

辩：哦，那么既然你们- 你们有没有受伤？ = L: Oh, <i>na me</i> since you- you yes no injured?	L: Oh, <i>na me</i> since you- did you get injured? =
被：= 没有受伤。 D: not injured	D: =We were not injured.
辩：没有受伤啊。 L: not injured	L: You were not injured.
被：嗯。	D: Mm.

⁴³ Hanni Woodbury, 'The Strategic Use of Questions in Court', *Semiotica*, 48.3–4 (1984), p. 202
<<https://doi.org/10.1515/semi.1984.48.3-4.197>>.

<p>辩：那么 他们威胁完 你们 之后， 他们都 打车 走了， 你们 也 没有 受伤， 那 你们 为什么 还要 去 追 他们呢？</p> <p>L: <i>na me</i> they threatened you after, they all took a cab left, you also not injured, <i>na</i> you why still went to chase after them?</p>	<p>L: →<i>Na me</i> after they threatened you, they took a cab and left. And you were not injured. Why did you still go and chase after them?</p>
<p>被：呃， 刚才 给 检察官 说了， 就是 我们 当时 确实 害怕。</p> <p>D: Er, just now to the prosecutor told, that is we at the time indeed scared.</p>	<p>D: Er, as I told the prosecutor just now, we were very scared at the time.</p>
<p>辩： 嗯=</p>	<p>L: Mm=</p>
<p>被：=因为 害怕 他们- 因为 我们 已经 报警 了， 感觉 他们- 警察 还没 来， 他们 跑了， 我们 有点 不甘心。</p> <p>D: =because scared they- because we already called the police, felt they- the police not yet came, they left, we a little not reconciled.</p>	<p>D: =Because we were scared that they- because we already called the police, and they- the police had not come yet, and they took off. We didn't want to let it go like that.</p>
<p>辩： 嗯 对</p>	<p>L: Mm, right....</p>

Table 4 also shows that judges tend to show disaffiliation through their use of *na* and *na me* more (21% of the time) than the defence and prosecution. Judges seem to be the most aggressive questioner. There are three *na*-prefaced turns in example 4. All serve to undermine the credibility and moral characters of the defendant. In the first occurrence (*'Na you since- since you wanted to save the victim, why didn't you knock (.) [on the door of the residential house?]*'), the turn highlights the contradiction between the defendant's claimed intention to save the victim and his behaviour. In the pre-sequence, the judge establishes that the defendant did not ask for help from the nearby residents, but earlier the defendant said he wanted to save the victim. The negative interrogative of 'why not' implies that the defendant should have knocked on the door, which not only blames the defendant's earlier behaviour, but also questions his honesty in the ongoing interaction. The defendant apparently senses the disaffiliation embedded in the turn and becomes less confident in his reply, which is demonstrated in the use of the added qualifier of certainty: '*probably*'. Then the judge further challenges the response by asking '*Na how did you know nobody was home?*'. Though the interrogative sentence is phrased with a broad wh-question 'how', it functions similarly to a rhetorical question with an implied presupposition, 'you couldn't possibly know'. A similar pattern emerges in the sequence leading to the third *na*-prefaced question: the judge first establishes that the defendant did not call the police or the ambulance and then challenges him with a 'why not' question (*'Na why didn't you call the police?*'), which again blames the defendant and questions his honesty.

Example 4: AD3-4 (J-judge, D-defendant)

审：往人多的地方送。那刚才公诉人也问了，你们敲-到了地方以后，敲那个(.)附近的居民的房门了没有？ J: to many people place send. Just now the prosecutor also asked, you knocked- arriving at the place after, knock that (.) nearby residents' houses not?	J: You sent (the victim) to a place with many people. Just now the prosecutor also asked, you knocked- after arriving at the place, did you knock on that (.) the door of the nearby houses?
被：没有敲。 D: not knock.	D: We didn't.
审：没有敲。 J: not knock .	J: You didn't.
被：[那个	D: [That
审：[那 你既然- 既然 你想对 被害人进行施救，为什么不敲(.)[这个居民的房子？ J: na you since- <u>since</u> you wanted to the victim save, why not knock (.) [the residential house?	J: → [Na you since- <u>since</u> you wanted to save the victim, why didn't you knock (.) [on the door of the residential house?
被：[(听不清) 一家没人，应该。 D: [(inaudible) home nobody, probably .	D: [(inaudible) nobody was home, probably.
审：这一家没人，那你也 没敲嘛。 J: the home nobody, you didn't knock .	J: Nobody was home, you didn't knock on the door.
被：没有敲 = D: not knock =	D: We didn't=
审：= 那 你怎么知道 没人呢？ J: na you how know nobody?	J: → = Na how did you know nobody was home?
被：窗帘子开着嘛。 D: the curtain open .	D: The curtain was not shut.
审：(翻文件) (3s) 事后 你 向 120 , 110 报警了 没有？ J: (leafing through a document) (3s) afterwards you 120, 110 call the police not?	J: (leafing through a document) (3s) Did you call 120 or 110 afterwards?
被：没有。 D: No.	D: No.
审：那 为什么 不 报警 呢？ J: na why not call the police?	J: → Na why didn't you call the police?

Instead of successive challenging *na*-prefaced turns, in the prosecutors' questions, disaffiliative turns alternate with affiliative turns, a pattern found in 20 trials. There are two *na*-prefaced questions in example 5. The first *na* question shows disaffiliation as it questions the defendant's claimed intention to turn himself in ('**Na** how come you didn't go then?'). The second one is a tag question ('**Na** you used Yang's ID card to stay in XX hotel for one night, right?'), but the statement contained in the question is based on what the defendant said in the preceding sequence. Therefore, there is no controlling force or suggested answer. Rather, it shows the prosecutor's acknowledgement of the response given by the defendant. With the

confirmed information, the prosecutor switches the questioning from a confrontational challenge to information elicitation. Following this turn, the defendant is questioned about how he turned himself in the next morning.

Example 5: MA5-2 (P-prosecutor, D-defendant)

公：住在什么宾馆？ P: live in what hotel?	P: Which hotel did you stay in?
被：叫××宾馆。 D: named XX hotel.	D: XX hotel.
公：什么地方？ P: what place	P: What's the name?
被：××宾馆。 D: XX hotel.	D: XX hotel.
公：××宾馆。 P: XX hotel.	P: XX hotel.
被：是。 D: Yes.	D: Yes.
公：用你的身份证用他的身份证？ P: use your ID card use his ID card?	P: Did you use your own ID card or his?
被：用的杨某某的身份证。 D: use Yang's ID card.	D: I used Yang's ID card.
(2 turns omitted about the reason to use Yang's ID card)	
公：你刚才说你不是想去自首吗？ P: you just now said you not wanted to turn yourself in?	P: Didn't you just say that you wanted to turn yourself in?
被：是。 D: Yes.	D: Yes.
公：那怎么一直没去啊？ P: <i>na</i> how come all the time not went?	P: → <i>Na</i> how come you didn't go then?
被：我是(.)想的是第二天早晨，然后我就直接去。 D: I was(.) thinking the next day morning, then I just directly went.	D: I was (.) thinking that the next morning, I would go.
公：第二天早晨才去？ P: the next day morning not until went?	P: You didn't go until the next morning?
被：对，第二天早晨直接去自首。 D: yes, the next day morning directly went turn myself in.	D: Yes, I went to turn myself in the next morning.
公：那你就用杨某某的身份证在××宾馆住了一晚上是吧？ P: <i>na</i> you used Yang's ID card in XX hotel lived for one night right?	P: → <i>Na</i> you used Yang's ID card to stay in XX hotel for one night, right?

5. Discussion

Based on the analysis of the discourse markers '*na*' and '*na me*', this study shows the language features of different questioners and more importantly, the strengths and challenges of combining CL and CA in courtroom discourse analysis.

The n-gram list highlighted the most frequent turn-initial words and, more specifically, the discourse marker ‘*na*’. Though there have been studies about discourse markers in Chinese courtroom discourse,⁴⁴ no special attention has been paid to ‘*na*’, which, as the CL analysis shows, is the most frequent discourse marker. Therefore, CL analysis identifies unexpected patterns based on quantitative results, which is lacking in the CA toolbox. Discourse markers are only one of the features that stand out in the quantitative results produced by the corpus tools, the rest of which, unfortunately, cannot be explored in this article due to limitations of space. On the other hand, CL mainly detects frequent patterns through its counting function. As a result, deviant cases are off its radar. However, the quantification of CA concepts highlights deviant cases such as the disaffiliation shown by the defence lawyers. Therefore, CL and CA are complementary in the discovery of salient phenomena.

This study also demonstrates the strengths and challenges of combining quantitative and qualitative analysis enabled by a combined approach. CL quantitative results show similarity in the questioners’ use of the discourse markers ‘*na*’ and ‘*na me*’, but CA reveals that the quantitative result is deceptive. The CA concept ‘affiliation’ was introduced to closely examine *na*- and *na me*-prefaced turns. Then the affiliative and disaffiliative turns were quantified, which unveiled the general pattern of how prosecutors, defence lawyers and judges display their stances. Despite this quantification, the essential differences between the questioners are revealed only after a fine-grained analysis of the related sequences. The iterative application of quantitative and qualitative analysis within the framework of CL and CA yields rich findings, which is impossible with each approach alone.

Quantitative results provide a strong argument for the generalisability of the findings. Though this is not an essential concern in CA, which is criticised for being speculative,⁴⁵ the representativeness of the corpus suggests that the pattern found in this study is generalisable. However, coding and quantifying CA categories can be problematic as others have highlighted.⁴⁶ For example, though the defence lawyers, judges and prosecutors display disaffiliation, the sequential environment of their disaffiliative turns is different. Similarly, subtle differences are covered up under the category of affiliative turns. For instance, examples 6 and 7 (below) both acknowledge the previous responses and ask a grammatical yes-no question, making them seem comparably affiliative. However, the content of the questions reveals that different roles are being played. In example 6, the defence lawyer tries to strengthen his case by showing that the defendant did not resist arrest. Interestingly, example 7 shows the prosecutor offering an opportunity for the defendant to express his regret. This reveals that this prosecutor tried to be neutral in

⁴⁴ Guili Hu, ‘目的原则下的刑事审判话语标记语研究 (Discourse markers in criminal courtroom discourse under the principle of goal direction)’, *Foreign Language Research*, 2009, 81–84; Bingwen Sun, ‘从关联视角看庭审互动中话语标记语的语用功能 (Pragmatic functions of the discourse markers in courtroom interaction from the perspective of relevance)’, *Contemporary Rhetoric*, 2015, 56–61.

⁴⁵ Hammersley.

⁴⁶ Jeffrey D. Robinson, ‘The Role of Numbers and Statistics within Conversation Analysis’, *Communication Methods and Measures*, 1.1 (2007), 65–75 <<https://doi.org/10.1080/19312450709336663>>; Stivers.

the questioning, which cannot be seen in the quantitative results. Therefore, in applying the combined approach, quantitative and qualitative analyses are equally important.

Example 6: MD2-3 (L-defence lawyer, D-defendant)

<p>辯：(3s) 我们看到 笔录 当中的话 你是 (.) 在 宿舍 门口 旁边的 公路 牙子上 坐着 等 办案机关=</p> <p>L: (3s) we saw the record in you were (.) at the accommodation doorstep nearby road side sitting waited for the police=</p>	<p>L: (3s) The record shows to us that you were (.) sitting by the road near the doorstep of your accommodation to wait for the police=</p>
<p>被：=对 呀， 这是=</p>	<p>D: =Right, this is=</p>
<p>辯：=是 不是 这样 的？ L: =yes no like this?</p>	<p>L: =Is it true?</p>
<p>被：这是一条道（手比划着）这是宿舍 （手比划着）我坐的就是那条大道（手 比划着）是吧，大道这不是有个卖饭 的地方吗（手比划着），就是这样的（ 手比划着）</p> <p>D: this is a road (hand signalling) this is accommodation (hand signalling), I sat that is that road (hand signalling) right, the road wasn't there a selling food place (hand signalling), that is it (hand signalling)</p>	<p>D: This is a road (hand signalling), and this is the accommodation (hand signalling) I sat on the side of the road (hand signalling) right, and near the road, wasn't there a place selling food (hand signalling), that is it (hand signalling)</p>
<p>辯：(.)那 办案机关 来了 以后， 你 是否 抗 拒 抓捕？ L: (.) na the police came after, you yes or no resist the arrest?</p>	<p>L: →(.) Na after the police came, did you resist the arrest?</p>
<p>被：没 抗拒，</p>	<p>D: No resistance,</p>

Example 7: MA5-2 (P-prosecutor, D-defendant)

<p>公：在哪 喝的 酒？ P: at where drunk wine?</p>	<p>P: Where did you drink wine?</p>
<p>被：还是在 杨某某 那。 D: also at Yang's home there</p>	<p>D: Also at Yang's home.</p>
<p>公：嗯。</p>	<p>P: Mm.</p>
<p>被：嗯，我喝了酒了(.) 我试图自杀没 有成功 (2s) 随后我回到床上 (4s) 看 着 曹某(.) 翻着我的手机(3s) 看着我们平 时 (2s) 拍的视频，做的录像 (4s) 我 不知道看了多久 =</p> <p>D: Mm, I had wine (.) I tried suicide not succeed (2s) then I went back to the bed (4s) looking at Cao(.) skimming my phone (3s) watching we in our life (2s) made videos,</p>	<p>D: Mm, I had some wine (.) I tried suicide but unsuccessfully (2s) then I went back to the bed (4s) and looked at Cao (.) I skimmed my phone (3s) watched the videos that we made in the past (2s) and recordings that we made (4s) I don't know for how long=</p>

made recordings(4s) I not know watched how long=	
公：=那你后悔吗？ P: = <i>na</i> you regret？	P: →= Na do you regret?
被：后悔，我非常的后悔。 D: regret, I very regret.	D: I do, I regret very much.

6. Conclusion

In summary, the combination of CL and CA plays to the strengths of each approach: CL in identifying salient patterns quickly and CA in the micro-analysis of the interactions. They are also complementary to each other and help avoid each other's demerits. CL underpins the generalisability of the research, for which CA cannot strongly argue.⁴⁷ CA provides an in-depth account of the patterns identified by CL, which CL is commonly criticised for not being able to deliver.⁴⁸ More importantly, though both approaches claim to reduce bias, they are criticised for this.⁴⁹ Different perspectives provided by the two approaches serve to triangulate the analysis: when the findings from both perspectives tie in with each other, speculative CA analysis and deceptive CL results can be minimised.

Nevertheless, I admit that the strengths of the combined approach demonstrated here are, to some extent, because of the characteristics of this research. Firstly, it is based on a specialized corpus with a clear context, which is very important for CA analysis. Secondly, this research is data-driven, which can make the best use of the patterns identified by both approaches. These two characteristics might skew the applied scope of the combined approach. More research on this approach needs to be done and could help the analysis of legal proceedings.

Appendix A: Transcription Key

Symbols in Chinese transcript	Symbols in English transcript	Meaning
被	D	Defendant
公	P	Prosecutor
辩	L	Defence lawyer
审	J	Judge
=	=	Latched speech
[[Overlapping
-	-	Cut off of prior word or sound
打断	Interrupted	Interruption
(.)	(.)	Micropause

⁴⁷ Hammersley.

⁴⁸ Walsh.

⁴⁹ Hammersley; Paul Baker and others, 'A Useful Methodological Synergy? Combining Critical Discourse Analysis and Corpus Linguistics to Examine Discourses of Refugees and Asylum Seekers in the UK Press', *Discourse & Society*, 19.3 (2008), 273–306 <<https://doi.org/10.1177/0957926508088962>>.

(2s)	(2s)	Lapsed time in second
....	Omission
<u>下划线</u>	<u>Underlined</u>	Stressed part
(哭)	(cry)	Paralinguistic information
(听不清)	(inaudible)	Inaudible information
。	.	Falling tone
?	?	Rising tone
,	,	Slightly rising intonation

BIBLIOGRAPHY

- Anthony, Laurence, *AntConc (Version 3.5.9)* (Tokyo, Japan: Waseda University, 2020)
<<https://www.laurenceanthony.net/software>>
- Atkinson, J. Maxwell, Paul Drew, *Order in Court* (Springer, 1979)
- Baker, Paul, ‘Corpus Methods in Linguistics’, in *Research Methods in Linguistics* (London: Continuum International Publishing Group, 2010), pp. 93–113
- Baker, Paul, Costas Gabrielatos, Majid KhosraviNik, Michał Krzyżanowski, Tony McEnery and Ruth Wodak, ‘A Useful Methodological Synergy? Combining Critical Discourse Analysis and Corpus Linguistics to Examine Discourses of Refugees and Asylum Seekers in the UK Press’, *Discourse & Society*, 19 (2008), 273–306
<<https://doi.org/10.1177/0957926508088962>>
- Carter, Ronald, Michael McCarthy, *Cambridge Grammar of English: A Comprehensive Guide; Spoken and Written English Grammar and Usage* (Cambridge: Cambridge University Press, 2006)
- Claridge, Claudia, Ewa Jonsson and Merja Kytö, ‘*Entirely Innocent*: A Historical Sociopragmatic Analysis of Maximizers in the *Old Bailey Corpus*’, *English Language and Linguistics*, 24 (2020), 855–74
<<https://doi.org/10.1017/S1360674319000388>>
- Clift, Rebecca, *Conversation Analysis* (Cambridge University Press, 2016)
- Felton Rosulek, Laura, *Dueling Discourses: The Construction of Reality in Closing Arguments* (Oxford University Press, 2014)
- Fraser, Bruce, ‘What Are Discourse Markers?’, *Journal of Pragmatics*, 1999, 22
- Gardner, Rod, *When Listeners Talk: Response Tokens and Listener Stance*, Pragmatics & beyond, New Ser. 92 (Amsterdam: Benjamins, 2001)
- Hammersley, Martyn, ‘Conversation Analysis and Discourse Analysis: Methods or Paradigms?’, *Discourse and Society*, 14 (2003)
<<https://doi.org/10.1177/09579265030146004>>
- Heffer, Chris, *The Language of Jury Trial: A Corpus-Aided Analysis of Legal-Lay Discourse* (Basingstoke: Palgrave Macmillan, 2005)
- Hu, Guili, ‘目的原则下的刑事审判话语标记语研究 (Discourse markers in criminal courtroom discourse under the principle of goal direction)’, *Foreign Language Research*, 2009, 81–84
- Innes, Bronwen, ‘“Well”, That’s Why I Asked the Question Sir”: *Well* as a Discourse Marker in Court’, *Language in Society*, 39 (2010), 95–117
<<https://doi.org/10.1017/S0047404509990662>>
- Johnson, Alison, ‘“Dr Shipman Told You That...” The Organising and Synthesising Power of Quotation in Judicial Summing-Up’, *Language & Communication*, 36 (2014), 53–67
<<https://doi.org/10.1016/j.langcom.2013.12.005>>
- Johnson, Alison J, ‘Chapter 2. “How Came You Not to Cry out?”: Pragmatic Effects of Negative Questioning in Child Rape Trials in the Old Bailey Proceedings 1730–1798’, in *Pragmatics & Beyond New Series*, ed. by Dennis Kurzon and Barbara Kryk-Kastovsky (Amsterdam: John Benjamins Publishing Company, 2018), cclxxxviii, 41–64
<<https://doi.org/10.1075/pbns.288.02joh>>
- Lee, Seung-Hee and Hiroko Tanaka, ‘Affiliation and Alignment in Responding Actions’, *Journal of Pragmatics*, 100 (2016), 1–7
<<https://doi.org/10.1016/j.pragma.2016.05.008>>
- Love, Robbie, Claire Dembry, Andrew Hardie, Vaclav Brezina and Tony McEnery, ‘The Spoken BNC2014:

- Designing and Building a Spoken Corpus of Everyday Conversations', *International Journal of Corpus Linguistics*, 22 (2017), 319–44
<<https://doi.org/10.1075/ijcl.22.3.02lov>>
- McEnergy, Tony, Andrew Hardie, *Corpus Linguistics: Method, Theory and Practice*, Cambridge Textbooks in Linguistics (Cambridge: University Press, 2012)
- O'Keeffe, Anne and Steve Walsh, 'Applying Corpus Linguistics and Conversation Analysis in the Investigation of Small Group Teaching in Higher Education', *Corpus Linguistics and Linguistic Theory*, 8 (2012), 159–81
- Partington, Alan, Alison Duguid, Charlotte Taylor, *Patterns and Meanings in Discourse: Theory and Practice in Corpus-Assisted Discourse Studies (CADS)*, Studies in Corpus Linguistics, 55 (Amsterdam: John Benjamins Publishing Company, 2013)
- Peräkylä, Anssi, 'Validity in Research on Naturally Occurring Social Interaction', in *Qualitative Research*, ed. by David Silverman, 3rd edn (SAGE Publications, 2011), pp. 365–82
- Robinson, Jeffrey D, 'The Role of Numbers and Statistics within Conversation Analysis', *Communication Methods and Measures*, 1 (2007), 65–75
<<https://doi.org/10.1080/19312450709336663>>
- Schegloff, Emanuel A, 'Reflections on Quantification in the Study of Conversation', *Research on Language and Social Interaction*, 26 (1993), 99–128
- , *Sequence Organization in Interaction, A Primer in Conversation Analysis* (Cambridge: University Press, 2007),
- Stivers, Tanya, 'Coding Social Interaction: A Heretical Approach in Conversation Analysis?', *Research on Language and Social Interaction*, 48 (2015), 1–19
<<https://doi.org/10.1080/08351813.2015.993837>>
- Stivers, Tanya, Lorenza Mondada, Jakob Steensig, *The Morality of Knowledge in Conversation*, Studies in Interactional Sociolinguistics, 29 (Cambridge: University Press, 2014)
- Structures of Social Action: Studies in Conversation Analysis*, ed. by J. Maxwell Atkinson and John Heritage, Studies in Emotion and Social Interaction (Cambridge [Cambridgeshire] ; New York : Paris: Cambridge University Press ; Editions de la Maison des sciences de l'homme, 1984)
- Sun, Bingwen, '从关联视角看庭审互动中话语标记语的语用功能 (Pragmatic functions of the discourse markers in courtroom interaction from the perspective of relevance)', *Contemporary Rhetoric*, 2015, 56–61
- Szczyrbak, Magdalena, 'Say and Stancetaking in Courtroom Talk: A Corpus-Assisted Study', *Corpora*, 11 (2016), 143–68
<<https://doi.org/10.3366/cor.2016.0090>>
- Thompson, Geoff and Susan Hunston, 'System and Corpus: Two Traditions with a Common Ground', in *System and Corpus: Exploring Connections*, 2006, pp. 1–14
- Walsh, Steve, 'Corpus Linguistics and Conversation Analysis at the Interface: Theoretical Perspectives, Practical Outcomes', in *Yearbook of Corpus Linguistics and Pragmatics 2013* (Springer, 2013), pp. 37–51
- Walsh, Steve, Tom Morton and Anne O'Keeffe, 'Analysing University Spoken Interaction: A CL/CA Approach', *International Journal of Corpus Linguistics*, 16 (2011), 325–45
<<https://doi.org/10.1075/ijcl.16.3.03wal>>
- White, Sarah J, '28. Conversation Analysis: An Introduction to Methodology, Data Collection, and Analysis', in *Handbook of Research Methods in Health Social Sciences*, ed. by Pranee Liamputtong (Singapore: Springer Singapore, 2019), pp. 471–90
<<https://doi.org/10.1007/978-981-10-5251-4>>
- Woodbury, Hanni, 'The Strategic Use of Questions in Court', *Semiotica*, 48 (1984)
<<https://doi.org/10.1515/semi.1984.48.3-4.197>>

Wooffitt, Robin, *Conversation Analysis and Discourse
Analysis A Comparative and Critical Introduction*
(London; Thousand Oaks; New Delhi: SAGE
PUBLICATIONS, 2005)

in Forensic Contexts', in *The Routledge Handbook of
Forensic Linguistics*, ed. by Malcolm Coulthard, Alison
May, and Rui Sousa-Silva, Routledge Handbooks in
Applied Linguistics, Second edition (London; New
York: Routledge, 2020), pp. 611–27

Wright, David, '37. Corpus Approaches to Forensic
Linguistics: Applying Corpus Data and Techniques

THE WRITING ON THE WALL

CATHERINE EDWARDS

cw1711@york.ac.uk

Abstract

Invisible ink, coded documents, and intercepted letters are recurrent motifs in fictional spy narratives, highlighting the significance of texts and textuality as mechanisms of deceit, disguise, and duplicity. Drawing on my PhD thesis “Literary Covers: Secret Writing in Anglo-American Spy Fiction and Film”, this video essay traces examples of writing on screen in spy films ranging from Alfred Hitchcock’s *The Lady Vanishes* (1938) to Steven Spielberg’s *Bridge of Spies* (2015). The video essay presents a supercut of scenes depicting the materials, spaces, and technologies of writing, making surprising inter-generational links between spy films to identify narrative patterns relating to class, gender, and socio-political contexts. The title is adapted from Sam Smith’s title track to the 2015 film *Spectre*, a reference that offers tacit recognition of the way Ian Fleming’s James Bond haunts any analysis of spy narratives.

<https://bit.ly/22wotw2022>

To play the video please click on the link above. If you have any trouble playing the video please let us know via journal@wrocah.ac.uk

THE LIVED EXPERIENCE OF AN EDGELAND:

A VISUAL EXPLORATION THROUGH PAINTING AND PHOTOGRAPHY

MARIELLE HEHIR

marielle.hehir@gmail.com

www.mariellehehir.com

Abstract

My research practice explores ways in which contemporary painting might address the landscape of the Anthropocene, focusing specifically on the canal network of as the site of the research. The canal is a structure that demonstrates human intervention with the land and offers a portrait of an industrial past. It is an edgeland which exists at the intersection of the wild and the managed landscape. It is a place which evokes a particular feeling or atmosphere, an indescribable essence; the genius loci of the canal which my paintings seek to summon. This will be a visual essay as such, composed of paintings and photography - both of which are part of my practice-led research. My investigation of the site has become a material one, and this is translated into the paintings which utilise unusual materials in the making process. The images will be ordered in a way which establishes dialogues between the works; elements of the photography will resonate with parts of the paintings. This will reveal ways in which my painting research is developing an aesthetic which is evocative of the experience of the canal network.

This is a body of work in progress, made alongside my lived experience of the canal network of Greater London. The paintings, made in a studio, are abstracted from the experience of the canal. The minutiae of materials, the land underfoot, and the unique atmosphere found there, shape this experience, and by extension the paintings. Due to its geography, as well as its history and ever-changing usage, the canal network can be described as an *edgeland*, which is defined as a place where the urban and the rural negotiate and renegotiate their borders.¹ Through a particular approach to painting, I am exploring ways

¹ Paul Farley and Michael Symmons Roberts, *Edgelands: Journeys into England's True Wilderness* (Great Britain: Vintage, 2011), p. 5.

in which the paintings may come to be evocative of this experience of the canal whilst also being experiences themselves, carriers of their own histories, with the capacity to bring an altered perspective to the first-hand experience of the canal. Key to this approach are the materials employed in the paintings, some of which are associated with, or found at and taken from the canal and brought together along with pigments and binders to build a surface. As Susan Owens has articulated: “Artists [and writers] do not just describe our landscapes; they make it too. The pictures we see and the stories we read seep deeply into our minds forever changing the way we perceive the world around us.”² What these words articulate is how profoundly entangled landscape painting is with land itself, and that painting does have the capacity to present a unique aesthetic experience which can offer a new understanding of land, our environment, and the non-human natural world. This research sets out to respond to that entanglement, by developing an aesthetic through painting which is born from engagement with and close study of a particular site.

The canal network of Greater London is the site of this research, where I live on a narrowboat and follow a pattern of navigation by moving from place to place on a regular basis. The process of encountering this site is therefore more than observational, it is immersive. This lived experience through daily engagement is no longer a contemplation on the concept of landscape, but a relationship with the land itself. The paintings which come from this close relationship are not representations of the site or scenic renditions of the canal. They are paintings which perform qualities of the atmosphere conjured by the site, which is experienced over time. The paintings are not a response to a singular meeting but are built from the slow accumulation of continuous encounters, which pay attention to the very substance of the canal; the material and matter which make up the strata of the surface of this site. These encounters engage all the senses, and loop and merge with memories of previous encounters with the site. I’ve been here before; *I have been here before*. This is not a chance visitation, nor is it singular or isolated, it is extended looking, an entanglement with the site, it is a lived experience. The perspective is not linear, nor is it solely mine. It shifts, morphs, remembers, and grows into a dialogue with the land, the material, and the atmosphere of the site.

Jed Rasula’s theory of *composting* has served as a framework for this research.³ Although Rasula’s theory is concerned with American Poetry, and this is the field in which he explores the notion of *composting*, I believe the term can also be utilised in thinking through the making process of the artwork and by extension the historical and material strata of the site. In other words, used this way the term goes beyond any literal and/or physical connotations; as stated in the book, the term is not conceptually restricted to the decay of organic matter.⁴ Rasula employs this term to describe an intermingling of matter and how individual materials may influence and shape others. Within the framework of composting, borders

² Susan Owens, *Spirit of Place: Artists, Writers and the British Landscape* (London: Thames and Hudson Ltd, 2021), p. 7.

³ Jed Rasula, *This Compost: Ecological Imperatives in American Poetry* (Athens: University of Georgia Press, 2012).

⁴ Rasula, *op. cit.*, p. 18.

between time, space and objects are permeable, and the past *composts* and inseminates into the present. In the paintings, the concept of composting is most present in the relationships formed between materials. All materials, be they pigment, wire, glass plaster or photographs, are put together in such a way that they stop being an entity of themselves and become part of the painting. (See image *'Haunt'* for example). A photograph, for instance, used in a painting is no longer read as a photograph, and is simply received as part of the painting; just as along the canal, one might start to see the decaying matter which pollutes the canal as part of the canal.

In the studio, the surfaces of the paintings shimmer with lustrous glaze or appear dry and absorbent, soaking up the light in the room. Some surfaces are more fragile than others, made through the forging of materials which do not get along together. Photographs also line the walls of the studio. During fieldwork I will photograph the site, carefully framing pieces of the site, in such a way that scale and orientation are forgotten. Only materials, forms and colours remain in the final photographs. Like memories of the site, they only give some information, they do not tell a whole story. The photographs serve as prompts in the studio; ripples of form seem to pass from them and appear in the paintings under a new guise.

One of the paintings on the studio wall is composed of three layers of a synthetic fabric that has been coloured with natural dye, (see image *'Haunt'*). As this fabric is a type of plastic I was surprised when the dyeing was successful – plastic has a sealed surface and therefore non-absorbent. However, in this case, the properties of the dye were potent enough to seep into the tiny holes which permeate this fabric, and eventually change the colour of the fabric. The dyed fabric was stretched across a wooden frame and a print of a photograph was added to the surface. The photograph was taken during fieldwork; the image shows an amalgamation of materials that have been dragged out of the canal and dumped on the towpath. This is a recent and often encountered phenomenon, generally the responsibility of magnets attached to the end of a fishing rod used by people who try to retrieve – preferably valuable – materials from the canal and discard the unwanted findings on the bank. I worked onto this collage of materials with oil-pigment sticks, marking out various highlights of the fabric and of the photographic image, intending to bind the component parts together through the painterly marks. I noticed the oil-pigment stick did not react well with the synthetic fabric, which started to sag under the weight of the paint. Some materials compromise the integrity of others when forced to coexist.

Along the canal and in the studio, this research has become a material investigation, for the strata of the canal network today evidences its industrial past as much as it provides a visual example of the signifiers of the Anthropocene. Human-made materials are deposited unintentionally and intentionally - some littering and polluting the site, whilst some are installed in the preservation and conservation of the canals. The canal often becomes a trap for litter, which travels in the water and may be deposited at other sections of the site. A crisp packet appears in the water along Duckett's Cut, East London. It passes through three locks, getting caught for a while between the lock gates and the wall on the first lock. In the

second lock, it floats for nearly four hours whilst slowly algae wraps itself across the crevices and folds in the surface of the crisp packet. Later, the form, now less recognisable as a crisp packet, comes to a pause amongst some reeds in a section of canalised river. The journey was just over a mile, but it took almost twenty-four hours. The aluminium form feeds itself through alternate reeds, becoming stuck. Over time, colour from the packet fades under the sun and seeps into the water. Over more time, the packet becomes unrecognisable, yet still exists there, as a scrap of matter softened and unable to hold its form, wrapped around the reeds. One or two stems amongst the reeds are tangled in this matter and their growth becomes stunted.

The act described is an example of what Rob Nixon calls slow violence.⁵ Out of sight and not lending itself easily to representation, slow violence occurs gradually and is a violence that is dispersed across time and space. Also contributing to this process, the edges of the towpaths are often lined with a collection of detritus left by people in passing. Such materials over time become entwined with their new host and decay slowly into the surface. In some areas the canal is supported by the installation of various geosynthetic materials – this being the generic term for all synthetic materials used in conjunction with soil, rock and/or any other civil-engineering-related material as an integral part of a human-made project, structure, or system.⁶ Geosynthetics are put in place to preserve or reinforce the surface. Often, they take the form of a grid design that becomes part of the surface by allowing the surrounding material (water-softened clay at the edge of a river for example), to pass through the gaps in the grid. I am reminded of the weave of the cheesecloth I poured plaster onto today in the studio.

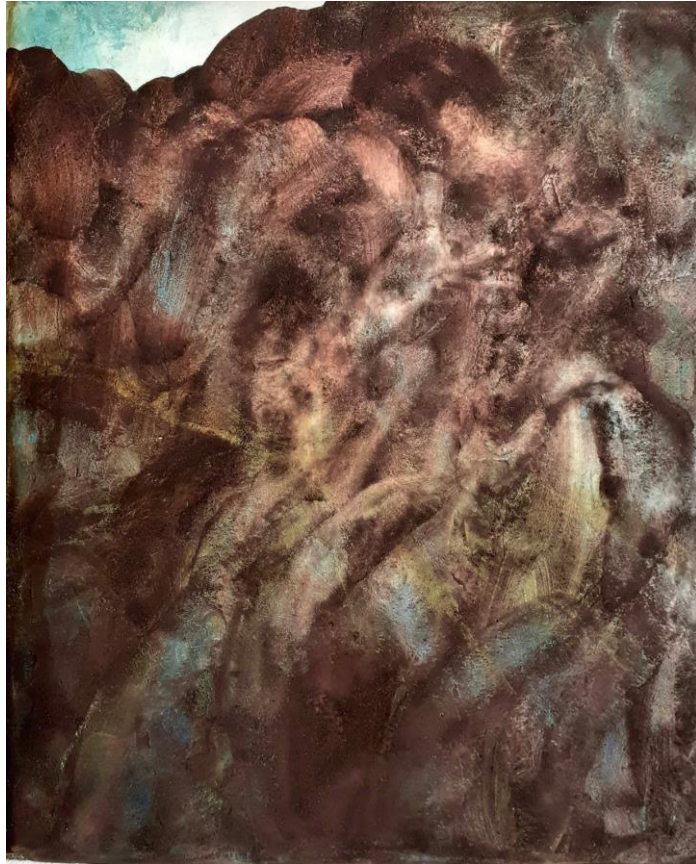
There are consequences of the introduction of a type of matter into an ecosystem where it did not originate. This matter, more often than not, will *compost* into its surroundings. These are small, even tiny events which unfold languidly over a long period, allowing them to pass unnoticed to some. The surroundings are influenced by this new matter and by this process of *composting*, slowly, gradually, and in ways which are not necessarily easily readable. It is not a nourishing process, as one might associate with the concept of compost; it can be, and is usually, damaging. Surfaces become fragile, even temporal, and the ground becomes shaky. The longevity of paintings is always an unknown, yet through care and attention to certain rules regarding materials and their layering, the life of a painting can be extended. However, for this research, this formula for painting is not followed. Instead, the materials used compromise the longevity of the paintings. Their surfaces are fractured, delicate and at times even ephemeral, in parallel with the conditions of the land experienced.

⁵ Rob Nixon, *Slow Violence and the Environmentalism of the Poor* (Cambridge, Massachusetts: Harvard University Press, 2011).

⁶ S. K. Shukla, *Geosynthetics and their Applications 1. Fundamentals of Geosynthetics* (London UK: Thomas Telford Ltd. 2002).

Photographs by Marielle Hehir, taken at various locations along the Greater London canal network.





Black Stone

Aquacryl, wax pastel, pigment, plaster.

23.5 x 19.5cm.

2020





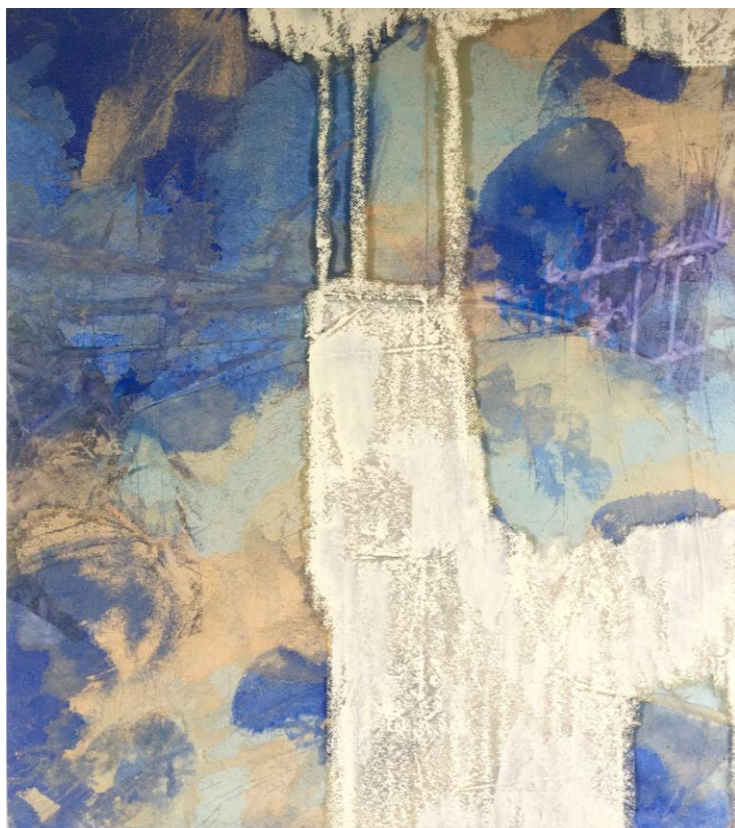
Grime

Pigment, oilstick, plaster.

24 x 20cm

2020





Haunt

Polypropylene, pigments, binder, photograph on synthetic fabric, oilstick, cotton, wood

65x65cm

2021





Willow

Pigment, oilstick, ink, plaster.

20 x 23cm.

2020





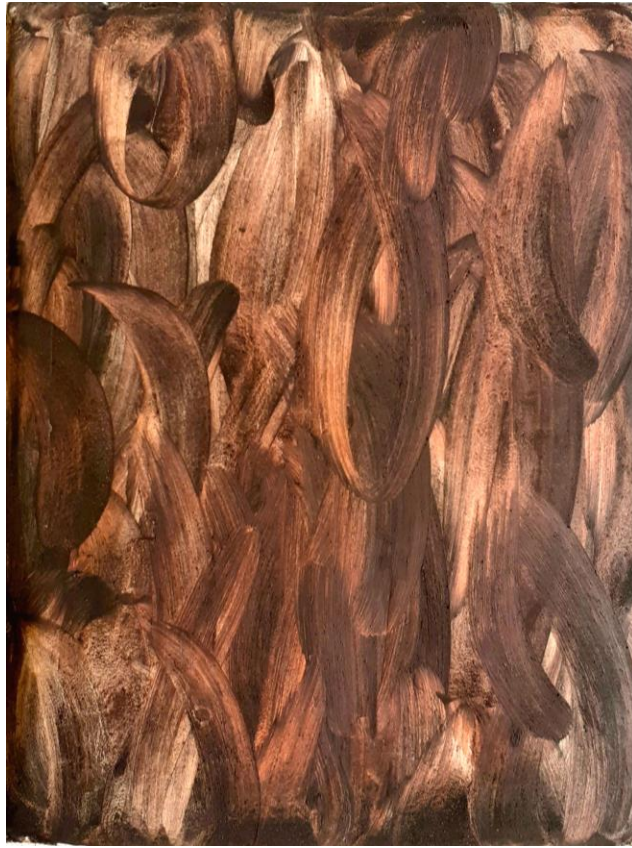
Reeds

Pigment, oilstick, watercolour paper

42 x 30 cm

2020





Faulting

Charcoal, pigment, plaster.

26 x 20cm.

2020

BIBLIOGRAPHY

- Farley, Paul, and Michael Symmons Roberts, *Edgelands: Journeys into England's True Wilderness* (Great Britain: Vintage, 2011)
- Nixon, Rob, *Slow Violence and the Environmentalism of the Poor* (Cambridge, Massachusetts: Harvard University Press, 2011)
- Owens, Susan, *Spirit of Place: Artists, Writers and the British Landscape* (London: Thames and Hudson Ltd, 2021)
- Rasula, Jed, *This Compost: Ecological Imperatives in American Poetry* (Athens: University of Georgia Press, 2012)
- Shukla, S. K., *Geosynthetics and their Applications 1. Fundamentals of Geosynthetics* (London UK: Thomas Telford Ltd. 2002)

STILLNESS: A PRACTICE-LED INVESTIGATION OF LERDAHL'S

COGNITIVE CONSTRAINTS

KENRICK HO

mckkkh@leeds.ac.uk

Abstract

Contemporary music has sometimes been criticised for using complicated processes and creating incognizable sonic results. For example, in ‘Cognitive Constraints on Compositional Systems’, composer-turned-theorist Fred Lerdahl confessed that he found the music of Boulez and Xenakis to be too difficult to listen to. In the 1988 article, he developed a set of ‘cognitive constraints’ in hopes to encourage composers to write music that is less ‘cognitively opaque’. Ironically, Lerdahl never seemed to have applied these constraints to his own compositions so there is much ambiguity around what the constraints are meant to achieve and how they might work. Using a practice-led approach, this paper aims to demonstrate the (in)feasibility of using the constraints to compose and discuss the aesthetical and practical issues that emerge in the process. The article is divided into three sections; the first section addresses the assumptions implied in the constraints, followed by an in-depth explanation of how the constraints have been incorporated in the compositional process. The final section reflects on the finished piece titled ‘Stillness’ and concludes that the constraints are only sufficient at the ‘infrastructure’ level. Rather than functioning as a framework for musical ideas, they are most useful as a framework for basic structures that facilitates these ideas. Overall, this project is a rare instance of practice-led research that is positioned between cognition and composition, which makes it a unique opportunity to question the general notion of ‘consulting psychology in composition’, particularly the often-misrepresented relationship between the theory and the practice.

Fred Lerdahl is a composer-turned music theorist who is perhaps best known as a co-author in *A Generative Theory of Tonal Music* (GTTM). The book describes a ‘universal musical syntax’ that explains the ‘unconscious listening behaviours of an experienced listener.’¹ In the thirty years since it has been published, the theory is now broadly considered to be influential to multiple (sub)disciplines of music cognition, such as in cognitive science, linguistics, semantics and syntax.² However, despite the theory’s success in other fields, in musicology, the theory has been negatively received by scholars such as John

¹ Nicholas Cook, ‘Analysing Performance and Performing Analysis’, in *Rethinking Music* (Oxford: Oxford University Press, 1999), p. 251.

² Fred Lerdahl, *Composition and Cognition: Reflections on Contemporary Music and the Musical Mind* (Oakland, CA: University of California Press, 2019), p. 31; John McCarthy, *A Thematic Guide to Optimality Theory* (Cambridge: Cambridge University Press, 2001); Ray Jackendoff, *Semantics and Cognition* (Cambridge, MA: MIT Press, 1983); Mark Baker, *The Atoms of Language* (New York, NY: Basic Books, 2001).

Croft, John Rink and Nicholas Cook.³ This may seem unexpected for some readers given that Lerdahl self-proclaims as a ‘professional composer’, and rightfully so with a background trained with Milton Babbitt and a track record of public performances of his music. In fact, Lerdahl tries to put his practice at the forefront of his research, as seen in the infamous 1988 essay titled ‘Cognitive Constraints on Compositional Systems’ (CCCS).⁴

The CCCS is particularly interesting because it is a rare instance where a respected cognition scientist attempts to develop a working method for composition. Historically, composers such as Hindemith, Bernstein, and Rochberg have tried to incorporate some element from the ‘natural human mind’ into the compositional process, but in an unsatisfactory manner. See John Croft’s criticism for a detailed explanation, but in Croft’s terms, the attempts by these composers are not deemed reliable because of their superficial influences by analogies between the linguistic syntax and musical structure.⁵ The CCCS embodies this idea to consult music psychology for compositional ideas, but with the most plausibility of the three other composers, at least initially. As agreeable as the criticism is on CCCS, since Lerdahl does not write his own music using the constraints, there is no evidence in practice to demonstrate the (in)feasibility of the constraints. Rather than adding to the theoretical criticism, this paper aims to reassess Lerdahl’s CCCS in a practice-led and more contemporary context. Most specifically, the essay will uncover some practical issues when implementing these constraints in composition and discuss what does mean for composers to ‘consult psychology’ for composition.

Cognitive Constraints on Compositional Systems

The CCCS was intended to help Lerdahl solve an issue he identified in contemporary music. Using Pierre Boulez’s *Le Marteau sans Maître* as an example, Lerdahl found it to be impossible to hear the serial structures of the piece.⁶ For Lerdahl, the issue is that there is a gap between compositional method and the listening outcome. He therefore proposes a new way for composers to consult music cognition. Using preference rules from GTTM that describe how ‘experienced listeners’ listen, Lerdahl created a list of 17 constraints to help composers avoid writing ‘cognitively opaque’ music. In other words, Lerdahl made a framework for algorithmic composers to design systems informed by the cognitive model of GTTM. Figure 1 illustrates how the CCCS would work in theory. The description of how listeners listen is referred to as ‘listening grammar’ in the diagram, which normally would only affect how composers intuitively compose and will result in a heard structure for the audience. Lerdahl noted that the gap between method and result only occurs when there is compositional grammar that is artificial.⁷ The

³ Cook, p. 247; John Croft, ‘Musical Memory, Complexity, and Lerdahl’s Cognitive Constraints’ (unpublished master’s thesis, University of Sheffield, Department of Music, 1999); John Rink, ‘Musical Structure and Performance’, *Music Analysis*, 9 (1990), p. 321.

⁴ Fred Lerdahl, ‘Cognitive Constraints on Compositional Systems’, in *Generative Processes in Music: The Psychology of Performance, Improvisation, and Composition*, ed. by John A. Sloboda (Oxford: Oxford University Press, 1988), pp. 231–259.

⁵ Croft, p. 4.

⁶ CCCS, p.251.

⁷ Ibid., p. 239.

constraints are therefore intended to be implemented on a system without using the composer's intuition. Based on this train of thought, it would be most appropriate to test the constraints in a generative algorithm with as much autonomy as possible.

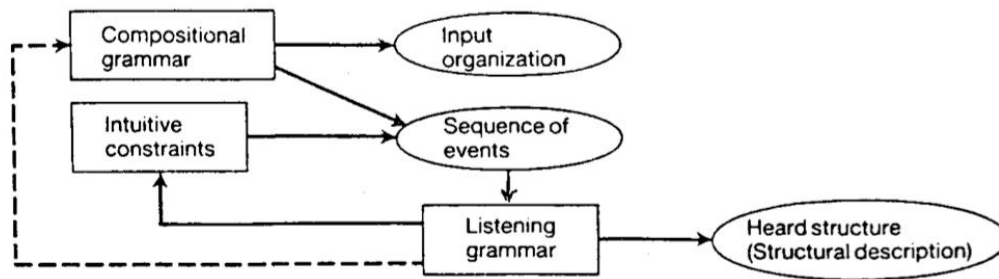


Figure 1⁸

Lerdahl's flow chart for compositional grammar and listening grammar

Here is the list of CCCS:⁹

Constraints on event sequences

1. The musical surface must be capable of being parsed into a sequence of discrete events.
2. The musical surface must be available for hierarchical structuring by the listening grammar.
3. The establishment of local grouping boundaries requires the presence of salient distinctive transitions at the musical surface.
4. Projection of groups, especially at larger levels, depends on symmetry and on the establishment of musical parallelisms.
5. The establishment of a metrical structure requires a degree of regularity in the placement of phenomenal accents.
6. A complex time-span segmentation depends on the projection of complex grouping and metrical structures.
7. The projection of a time-span tree depends on a complex time-span segmentation in conjunction with a set of stability conditions.
8. The projection of a prolongational tree depends on a corresponding time-span tree in conjunction with a set of stability conditions

Constraints on underlying materials

9. Stability conditions must operate on a fixed collection of elements.
10. Intervals between elements of a collection arranged along a scale should fall within a certain range of magnitude.
11. A pitch collection should recur at the octave to produce pitch classes

⁸ Ibid., p. 236.

⁹ Ibid., pp. 239–250.

12. There must be a strong psychoacoustic basis for stability conditions. For pitch collections, that requires intervals that proceed gradually from very small to comparatively large frequency ratios.
13. Division of the octave into equal parts facilitates transposition and reduces memory load.
14. Assume pitch sets of n -fold equal divisions of the octave. Then subsets that satisfy uniqueness, coherence, and simplicity will facilitate location within the overall pitch space.

Constraints on pitch space

15. Any but the most primitive stability conditions must be susceptible to multidimensional representation, where spatial distance correlates with cognitive distance.
16. Levels of space must be sufficiently available from musical surfaces to be internalized.
17. A reductionally organized pitch space is needed to express the steps and skips by which cognitive distance is measured and to express degrees of melodic completeness.

Issues with CCCS

Before we proceed to discuss the composition, there are three issues from CCCS that are worth acknowledging. As pointed out by Croft, the first problem is that the model displayed in fig. 1 is simply untrue.¹⁰ The listening grammar is defined by a 'universal musical syntax', but the constraints are clearly built to prefer western art music (especially constraints on pitch space). This implies a post-colonial issue where western art music has been treated as if it were 'universal'. The model also only allows for one single heard outcome, which assumes a structuralist mindset where there is only one 'correct' way of listening to music.¹¹ There are always multiple interpretations of music depending on the audience's past experiences, education, emotion, and background.

The second issue is that Lerdahl seems to be missing the point of serialism. He claims that the point of the constraints is to help 'bridge the gap' between serial technique and heard structure, but serial structures are often not meant to be heard. Using his own example of *Le Marteau*, contrary to his impression of the piece, Boulez altered the outcome of his algorithm intuitively.¹² Lerdahl struggles to hear the serial structure in the piece because there is not one for him to hear. To put bluntly, he is trying to solve a problem that does not exist.

Thirdly, it is evident that no serial music will be able to pass the constraints. The CCCS is implicitly conservative as it is grounded by the GTTM which only works with a tonal corpus of music. Lerdahl's justification is that serial music is 'incognizable' even for the 'experienced' ear, which results in failure to achieve heard structure according to his model. While serial music is often admittedly less easily

¹⁰ Croft, p. 34.

¹¹ Cook, p. 243.

¹² Pierre Boulez, *Orientations: Collected Writings* (Harvard University Press, 1990).

cognizable than tonal music, Lerdahl is once again missing the point of serial music. The value of music should not be determined by the cognoscibility of the piece's structure and, as demonstrated at the end of the paper, it is not always ideal to have a transparent structure in music.

It is beyond the scope of this paper to address all the issues with Lerdahl's constraints. See Croft's *Musical Memory, Complexity, and Lerdahl's Cognitive Constraints* for a critique of Lerdahl's theories. Setting aside the theoretical criticisms, the following section describes the practical experience of working with the constraints.

Building the Algorithm

In order to investigate how the constraints work as a so-called 'artificial compositional grammar', a generative algorithm on Max/MSP has been designed to autonomously output musical materials that satisfies all 17 constraints. Contrary to Boulez's approach in *Le Marteau*, these materials are intended to be used directly on the score without tweaking to distinguish between Lerdahl's ideals of artificial and intuitive grammars. Where subjective decisions are required (such as deciding between 4/4 and 3/4 meter), the decision will be based on my interpretation of how Lerdahl may have envisioned his theory.

The materials are generated in 12-semiquaver phrases in 4/4 to impose a sense of discrete events in a regular meter (Constraints 1, 5, 6 and 7). Every 4 bars form a phrase, and every 6 phrases form a section (constraints 2 and 7). As demonstrated in table 1, the form is I-II-coda, where II is a repetition of I, and the coda is a recapitulation of I to imply structural prolongation (constraint 8).

There are structural parallelisms created by recurring motifs. Phrase A is repeated for four bars every other phrase (constraint 4), and phrases B to F are new and non-repeated phrases to function as salient transitions (constraint 3). The piece is written in 12-TET chromatic scale to fulfil constraints 9, 10, 11, 12 and 13.

Section	I							II							CODA
Bar	1	5	9	13	17	19	21	25	29	33	37	41	43	45	49
Phrase	A	B	A'	C	A''		D	A	E	A'	F	A''		G	A
Transposition	0		+12		+8	+5	+7	0		+12		+8	+5	+7	0
Implied Key	C		C +8 ^{ve}		A ^b	D	G	C		C +8 ^{ve}		A ^b	D	G	C

Table 1

The overarching structure

Table 1 shows the harmonic transpositions in the structure. Every two phrases (8 bars), all pitch materials will be transposed to a new key register. The harmonic movements are modelled to approximate the *Urlinie* in Schenkerian analysis for a sense of completeness with the underlying I-V-I movement (constraints 8, 17). Constraints 15 and 16 are achieved by minimising the vertical texture to emphasize cognisable pitch relationships in the chromatic pitch space (constraint 14).

A test version of the algorithmic output has been transcribed on a piano score in figure 2. At this point, the algorithm can produce pitch and rhythmic contents that fulfil the constraints. However, there are no instructions on other parameters such as tempo, dynamic, technique, articulation, phrasing, and voice leading. As mentioned in the beginning of this section, I took the liberty to make these subjective decisions according to what I think would work best with the predetermined materials in the spirit of Lerdahl's theory. The tempo is slow to emphasize on clarity for constraints in event sequences. Dynamic markings are randomly generated every four bars, between a choice of change or no change, gradual or terraced, and the dynamic level from *pp* to *ff*. The pedal changes every four bars to reinforce the hierarchical phrase structure, and the piano was chosen because it can be played with no directions on the rest of the missing parameters: articulation, phrasing and voice leading.

Piano Piece

Grave ♩ = 48 Kenrick Ho

Change pedal every 4 bars



Figure 2: Transcribed outcome

Figure 2 is technically a functioning piece of music. The score is fully notated with notes, rhythm, dynamics, pedal markings, tempo, and even performance instructions. If the goal of this paper is to see what a ‘perfect’ piece that follows all the constraints would look like, Figure 2 would be the answer. However, the issue of the piece is that it does not relate to any historical compositional style so as the composer I feel uncomfortable with the way it sounds. The score is playable on the piano but lacks any aesthetical consideration to function as a piece of music. While stylistic influence does not always have to be apparent in a composition, upon playing and listening to the materials, it felt underwhelmingly uninteresting. As a result, I was faced with the decision to either accept that the constraints will lead to a boring piece of ‘un-stylized’ music or break the constraints to build a more interesting piece from the materials.

I chose the latter to demonstrate a more creative use of the constraints. It is showing that Lerdahl has an emphasis on pitch relationships and structural opacity in CCCS. I wanted to retain both of these features from the materials, so I decided to remove all barlines and stems from the score to create a quasi-indeterminate score that only has pitch and structure. I liberated the notes to be pedalled, phrased and voice-led intuitively by the performer, with the dynamic level improvised. The final result is the piece titled *Stillness*.

Conclusion

One observation from working with the constraints is that as opposed to a recipe, the constraints function more similarly to an infrastructure. The constraints are simply too vague to function as a recipe. There is no instruction on how to treat parameters such as dynamics and articulation, which has left the result expressionless as in Figure 2. On a positive note, the lack of stylistic direction also means that the constraints are able to accommodate various musical styles. For instance, *Stillness* ended up adopting a Feldman-like aesthetic, but I can also imagine a minimal-esque piece that makes use of the metrical and repetitive nature of the materials. Borrowing from David Temperley's terminology, the line of work that follows GTTM can be thought as an 'infrastructure' because it is supposed to be 'ubiquitous' and 'a means to an end'.¹³ He writes, 'water mains and power lines do not normally bring us joy in themselves, but they facilitate other things—homes, schools, showers—whose contribution to life is more direct'.¹⁴ In parallel, the main aspects of music description in CCCS and GTTM can be thought to be ubiquitous, as Temperley writes, 'every moment of every piece has a metrical and a harmonic structure.'¹⁵ Therefore, I would argue that the GTTM and CCCS are best treated as 'infrastructures' for music, at least in terms of composition.

In section 3, it was mentioned that the model of listening grammar is unrealistic. In Lerdahl's defence, the cognition research behind CCCS is theoretically plausible but just not universal. It is possible that the brain functions in terms of preference rules described by the GTTM, but there are also other theoretical models in cognition that are equally plausible.

The CCCS embodies the ideal of the likes of Bernstein and Rochberg that composers can somehow reverse-engineer cognition into a method for composition. The problem is that cognition attributes one-to-many descriptions of a single musical surface. There are many schools of thoughts within music cognition, and each branch has their own functioning theoretical model to explain the same musical surface. The different levels of explanation may point to contradicting observations, but they are all equally true. It is impossible to reverse-engineer cognition convincingly because there is no grand theory of how the brain works. In reality, there are too many contradicting ways of describing listening

¹³ David Temperley, *The Cognition of Basic Musical Structures* (Cambridge, MA: MIT Press, 2004), p. 3.

¹⁴ Ibid., p. 4.

¹⁵ Ibid., p. 4.

behaviours and composers will have to decide on a branch to latch onto. But as we have seen, when only one narrow branch of cognition is consulted, the algorithm is bound to be lacking in certain features, which will lead to a sort of stick figure-like basic composition as found in Figure 2.

Finally, the process working with the constraints is unique in the way the composer has to try to mould the materials into a piece. For example, John Cage's method in *Music of Changes* similarly aims for autonomy of the system and avoids human intervention of the outcome.¹⁶ However, while Cage would redesign his system to achieve the sounds he wanted to achieve, my approach requires an additional step for the composer to decide what style the piece should be moulded into. Lerdahl considers GTTM to be a 'universal syntax', and he may have accidentally achieved that with CCCS. The constraints and its generated outcome are free of stylistic influences. The decision to mould the materials into a Feldman-like piece is my personal choice, but I can see the algorithm facilitating other musical styles and cultures even outside of the western-art tradition.

Lerdahl wrote CCCS to provide a solution for composers to work with, but instead he has given us new questions to ask. As we have seen that Lerdahl's composition grammar is more accurately thought as an infrastructure rather than an input to create music, how would an accurate depiction of this relationship look in place of Figure 1? If we decide to commit into Lerdahl's playing field, is there a more stylistically specific way of framing these constraints? Are these constraints all equally important? For future scope of study, it may be interesting to break one constraint at a time as an independent variable to test the order of importance of each constraint. I speculate that the algorithmic outcome will seem less like a stick-figure when constraints are intentionally broken and that may be the key to how these constraints can be helpful for composers.

To listen to *Stillness* through your browser please click on this link: <https://bit.ly/22stillness22>

¹⁶ James Pritchett, *The Music of John Cage* (Cambridge: Cambridge University Press, 1988), p. 54.

BIBLIOGRAPHY

- Baker, Mark, *The Atoms of Language* (New York, NY: Basic Books, 2001)
- Bernstein, Leonard, *The Unanswered Question: Six Talks at Harvard* (Cambridge, MA: Harvard University Press, 1976)
- Boulez, Pierre, 'Alea', *Perspectives of New Music*, 3 (1964), 42–53
 —, *Orientations: Collected Writings*, ed. by Jean J. Nattiez, trans. by Martin Cooper (Cambridge, MA: Harvard University Press, 1990)
- Bruce, Vicki, and Patrick R. Green, *Visual Perception: Physiology, Psychology and Ecology* (New York, NY: Lawrence Erlbaum, 1990)
- Cage, John, *Silence: Lectures and Writings* (Middletown, CT: Wesleyan University Press, 1961)
- Cook, Nicholas, 'Analysing Performance and Performing Analysis', in *Rethinking Music* (Oxford: Oxford University Press, 1999), pp. 239–61
- Cook, Nicholas, *Music, Imagination, and Culture* (Oxford: Clarendon Press, 1990)
- Croft, John, 'Musical Memory, Complexity, and Lerdahl's Cognitive Constraints' (unpublished master's thesis, University of Sheffield, Department of Music, 1999)
- Cross, Ian, 'Cognitive Science and the Cultural Nature of Music', *Topics in Cognitive Science*, 4 (2012), 668–77
- Dahlhaus, Carl, *Analysis and Value Judgement*, trans. by Siegmund Levarie, 3rd edn (Hillsdale, NY: Pendragon Press, 2009)
- Deumert, Ana, et al., eds, *Colonial and Decolonial Linguistics* (Oxford: Oxford University Press, 2020)
- Delège, Irène, and John A. Sloboda, *Perception and Cognition of Music* (Hove: Psychology Press, 2004)
- Forte, Allen, *The Structure of Atonal Music*, (New Haven: CT, Yale University Press, 1973)
- Gibson, Don. B. Jr., 'The aural perception of nontraditional chords in selected theoretical relationships: A computer-generated experiment', *Journal of Research in Music Education*, 34 (1986), 5–23 (1)
- Gibson, Don. B. Jr., 'The aural perception of similarity in nontraditional chords related by octave equivalence', *Journal of Research in Music Education*, 36 (1988), 5–17 (1)
- Gibson, Don. B. Jr., 'The effects of pitch and pitch-class content on the aural perception of dissimilarity in complementary hexachords', *Psychomusicology*, 12 (1993), 58–72 (1)
- Hallam, Susan, et al., eds, *The Oxford Handbook of Music Psychology* (Oxford: Oxford University Press, 2009)
- Harley, James, *Xenakis: His Life in Music* (Oxford: Routledge, 2004)
- Hedelin, Fredrik, 'Formalising Form: an Alternative Approach to Algorithmic Composition', *Organised Sound*, 13 (2008), 249–257
- Hindemith, Paul, *The Craft of Musical Composition* (London: Schott, 1945)
- Jackendoff, Ray, *Semantics and Cognition* (Cambridge, MA: MIT Press, 1983)
- Johnston, Ben, and Bob Gilmore, ed., *Maximum Clarity and Other Writings on Music* (Urbana, IL: University of Illinois Press, 2010)
- Juslin, Patrik N., et al., 'Toward a computational model of expression in music performance: The GERM model', *Musicae Scientiae*, 5 (2001), 63–122.
- Kramer, Jonathan D., *The Time of Music*, (New York: NY, Schirmer Books, 1988)
- Kuhn, Laura, ed., *The Selected Letters of John Cage* (Middletown, CT: Wesleyan University Press, 2016)
- Krumhansl, Carol L., *Cognitive Foundations of Musical Pitch* (New York, NY: Oxford University Press, 2001)
- Lerdahl, Fred, and Ray Jackendoff, *A Generative Theory of Tonal Music* (Cambridge, MA: MIT Press, 1983)
- Lerdahl, Fred, *Tonal Pitch Space* (Oxford: Oxford University Press, 2004)
 —, *Composition and Cognition: Reflections on Contemporary Music and the Musical Mind* (Oakland, CA: University of California Press, 2019)
 —, 'Cognitive Constraints on Compositional Systems', in *Generative Processes in Music: The Psychology of Performance, Improvisation, and Composition*, ed. by John A. Sloboda (Oxford: Oxford University Press, 1988), pp. 231–259
- Morris, Robert D., *Composition with Pitch Classes: A Theory of Compositional Design*, (New Haven: CT, Yale University Press, 1987)
- McCarthy, John, *A Thematic Guide to Optimality Theory* (Cambridge: Cambridge University Press, 2001)
- Maus, Fred, 'Response to Rosenwald', *Journal of Musicology*, 11 (1993), 66–72
- Narmour, Eugene, *The Analysis and Cognition of Basic Melodic Structures: The Implication-realization Model* (Chicago, IL: University of Chicago Press, 1990)
- Nattiez, Jean J., *Music and Discourse: Toward a Semiology of Music*, trans. by Carolyn Abbate (Princeton: NJ, Princeton University Press, 1990)
- Nicholls, David, and Jonathan Cross, eds, *The Cambridge Companion to John Cage* (Cambridge: Cambridge University Press, 2002)

- Pritchett, James, *The Music of John Cage* (Cambridge: Cambridge University Press, 1996)
- Rahn, John, *Basic Atonal Theory* (New York, NY: Longman, 1980)
- Rochberg, George, *The Aesthetics of Survival* (Ann Arbor: MI: University of Michigan Press, 1984)
- Rink, John, 'Musical Structure and Performance', *Music Analysis*, 9 (1990), 319–339
- Rosenwald, Lawrence, 'Theory, Text-setting, and Performance', *Journal of Musicology*, 11 (1993), 52–65
- Samplaski, Arthur G., 'A comparison of perceived chord similarity and predictions of selected twentieth-century chord-classification schemes, using multidimensional scaling and clustering techniques', Ph.D. dissertation, School of Music, Indiana University (2000)
- Samplaski, Arthur G., 'The relative perceptual salience of Tn and TnI', *Music Perception*, 21(2004), 545–559 (4)
- Schiavio, Andrea, et al., 'Processes and Experiences of Creative Cognition in Seven Western Classical Composers', *Musica Scientia*, (2020), <<https://doi.org/10.1177/1029864920943931>>
- Shapiro, Lawrence, *The Routledge Handbook of Embodied Cognition* (Oxford: Routledge, 2014)
- Sloboda, John, 'Exploring the Musical Mind: Cognition, Emotion, Ability, Function' in *The Acquisition of Musical Performance Expertise: Deconstructing the 'Talent' Account of Individual Differences in Musical Expressivity* (Oxford: Oxford University Press, 2004) pp. 275–96
- Strauss, Joseph N., *Introduction to Post-Tonal Theory*, 3rd edn (New York: NY, Pearson, 2004)
- Temperley, David, *The Cognition of Basic Musical Structures* (Cambridge, MA: MIT Press, 2004)
- Tenney, James, *Meta + Hodos: A Phenomenology of Twentieth-Century Musical Materials and an Approach to the Study of Form* (Urbana, IL: University of Illinois Press, 1968)
- , *From Scratch: Writings in Music Theory*, ed. by Larry Polansky et al. (Urbana, IL: University of Illinois Press, 2019)
- Windsor, W. Luke, 'An Ecological Approach to Semiotics', *Journal for the Theory of Social Behaviour*, 34 (2004) 179–198
- Xenakis, Iannis, *Formalized Music: Thought and Mathematics in Composition*, ed. by Sharon Kanach (Sheffield, MA: Pendragon Press, 1992)

Stillness

For Solo Piano
(2021)

Kenrick Ho

Preface

This piece has been written to fulfil Fred Lerdahl's *Cognitive Constraints in Compositional Systems*. All materials in the score has been produced from a generative Max patch that was specifically designed to satisfy all 17 cognitive constraints. The materials can be conceptually thought to be made from the artificial compositional grammar, and according to the theoretical model, it should be in line with the listening grammar. Theories aside, this piece explores long range pitch relationship structures in an indetrminate, improvised metric space.

Performance Notes

The pitches as notated should be played with rubato according to the spatial distance of given noteheads. Throughout the entirety of the piece, there are commas to indicate seperation between phrases. Each comma should last at least 3 seconds in duration. The sustain pedal should be depressed throughout each phrase and continue to be held during the pauses. The performer should attempt to bring out some sense of voice leading with the pitches, but how the notes are connected is free to be interpreted by the pianist.

ca. 10'00"

Stillness

3

For Solo Piano

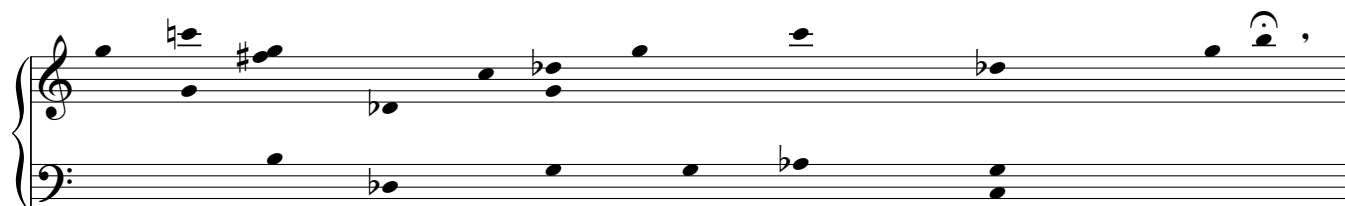
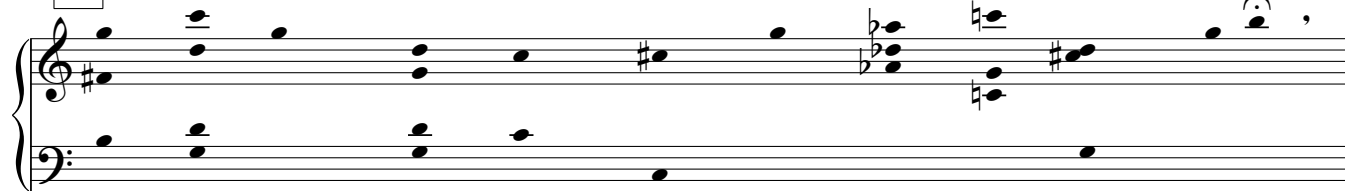
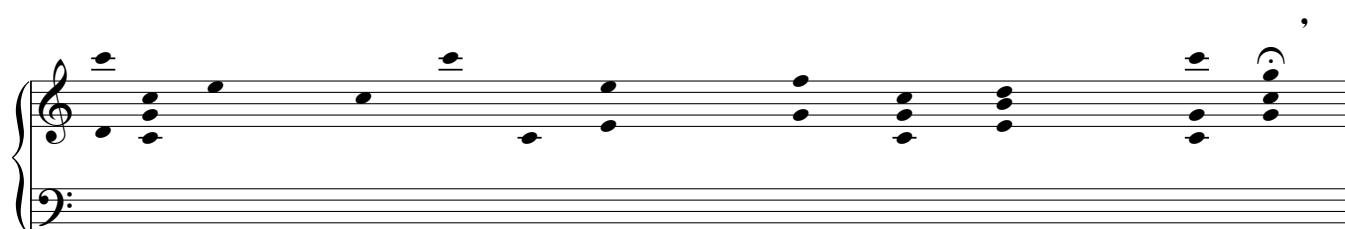
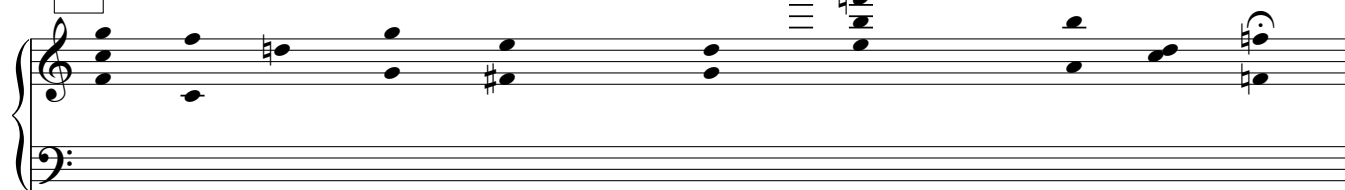
♩ = ca. 72

Kenrick Ho

Depress sustain pedal throughout each phrase until the end of comma

p rubato

A

**B****C**

First system of a piano score. The treble clef staff contains a series of chords and single notes, including a half note B-flat and a half note D. The bass clef staff is mostly empty, with a few notes appearing later in the system.

D

Second system of the piano score, starting with a boxed letter 'D'. The treble clef staff features a melodic line with a half note B-flat and a half note D. The bass clef staff provides harmonic support with chords.

Third system of the piano score. The treble clef staff continues the melodic line with a half note B-flat and a half note D. The bass clef staff has a half note B-flat and a half note D.

Fourth system of the piano score. The treble clef staff has a half note B-flat and a half note D. The bass clef staff has a half note B-flat and a half note D.

Fifth system of the piano score. The treble clef staff has a half note B-flat and a half note D. The bass clef staff has a half note B-flat and a half note D.

E

Sixth system of the piano score, starting with a boxed letter 'E'. The treble clef staff has a half note B-flat and a half note D. The bass clef staff has a half note B-flat and a half note D.

Seventh system of the piano score. The treble clef staff has a half note B-flat and a half note D. The bass clef staff has a half note B-flat and a half note D.

The image displays a page of musical notation, likely for guitar, consisting of eight systems of treble and bass staves. The notation includes various chords and melodic lines. A box labeled 'F' is placed above the third system, and a box labeled 'G' is placed above the seventh system. The notation is written in a style that suggests a specific key signature and time signature, though the exact details are not explicitly stated. The page is numbered '6' in the top left corner.

First system of musical notation, consisting of a treble and bass staff joined by a brace. The treble staff contains a series of notes and rests, ending with a half note. The bass staff contains a few notes, including a flat.

Second system of musical notation, consisting of a treble and bass staff joined by a brace. The treble staff contains a series of notes and rests, ending with a half note. The bass staff contains a few notes, including a sharp.

H

Third system of musical notation, consisting of a treble and bass staff joined by a brace. The treble staff contains a series of notes and rests, ending with a half note. The bass staff contains a few notes, including a flat.

Fourth system of musical notation, consisting of a treble and bass staff joined by a brace. The treble staff contains a series of notes and rests, ending with a half note. The bass staff contains a few notes, including a flat.

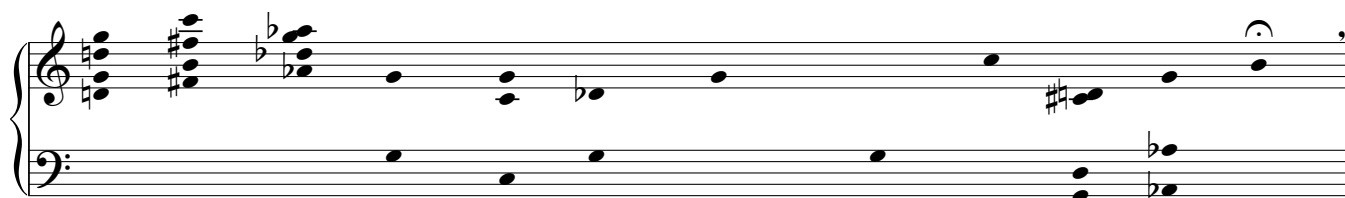
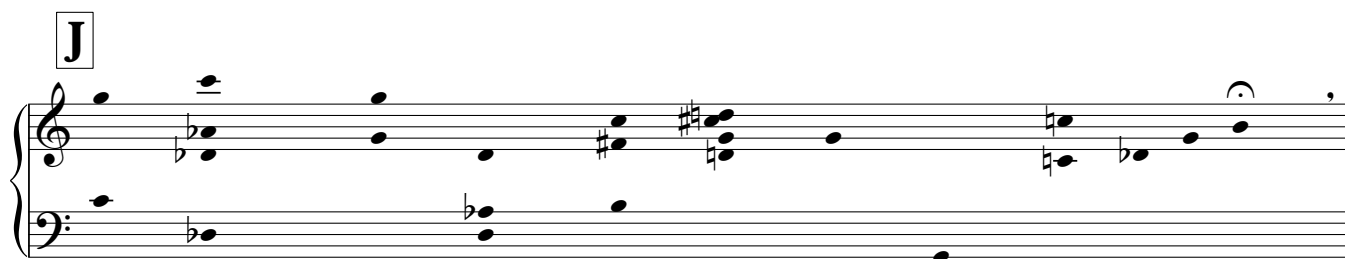
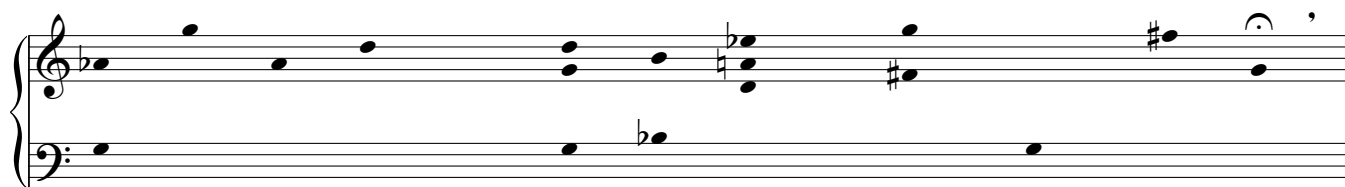
Fifth system of musical notation, consisting of a treble and bass staff joined by a brace. The treble staff contains a series of notes and rests, ending with a half note. The bass staff contains a few notes, including a flat.

Sixth system of musical notation, consisting of a treble and bass staff joined by a brace. The treble staff contains a series of notes and rests, ending with a half note. The bass staff contains a few notes, including a flat.

I

Seventh system of musical notation, consisting of a treble and bass staff joined by a brace. The treble staff contains a series of notes and rests, ending with a half note. The bass staff contains a few notes, including a flat.

Eighth system of musical notation, consisting of a treble and bass staff joined by a brace. The treble staff contains a series of notes and rests, ending with a half note. The bass staff contains a few notes, including a flat.



CONSPIRACY THEORY OR CRITICAL THEORY? A CRITIQUE OF JACK BRATICH'S 'CONSPIRACY PANICS'

ADAM KOPER

adam.koper@york.ac.uk

Abstract

In this article, I argue that Jack Z. Bratich overstates the degree to which conspiracy theories could be compatible with a leftist politics, as he fails to recognise the extent to which many conspiracy theories are imbued with the ideology of capitalist society. Bratich does not see that while conspiracy theories are excluded from the regime of truth, not all of them challenge how knowledge is produced in modern society. Furthermore, those conspiracy theories that try to depict the social totality do so in a way that personalises the causes of social problems and are therefore incompatible with a critical theory of capitalist society. I argue that these expansive conspiracy theories should be rejected, while those that are narrower in scope should still be judged on the evidence and reasoning they give and not solely on their function or the perspective they express. Therefore, the question of a conspiracy theory's truth or falsity should not be abandoned so quickly.

'Conspiracy theory' is not a neutral term, but one laden with pejorative connotations. It is used in everyday speech to delegitimise other speakers and place them beyond the boundaries of accepted political discourse in a democratic society.¹ Conspiracy theories are thus seen as fringe beliefs, as 'something for *those* people, way out on the periphery of society'.² However, in recent years *those* people *out there* have become increasingly difficult to ignore. For instance, the Capitol Building riots of January 6, 2021, were driven largely by followers of the QAnon conspiracy theory and supporters of Donald Trump who believed the presidential election had been stolen.³ Events like this show that beliefs that were once

¹ Mark Fenster, *Conspiracy Theories: Secrecy and Power in American Culture* (Minneapolis: University of Minnesota Press, 1999), p. xii.

² Jesse Walker, 'What We Mean When We Say "Conspiracy Theory"', in *Conspiracy Theories and the People Who Believe Them*, ed. by Joseph E. Uscinski (New York: Oxford University Press, 2018), pp. 53-61 (p. 60, emphasis in original).

³ Marc-Andre Argentino, 'QAnon and the storm of the U.S. Capitol: The offline effect of online conspiracy theories', *National Post* (2021) <<https://nationalpost.com/pmnl/news-pmnl/qanon-and-the-storm-of-the-u-s-capitol-the-offline-effect-of-online-conspiracy-theories>> [Accessed 23 January 2022].

delegitimised and confined to the periphery of politics can still be used to protect the unjust status quo and disrupt democracy.

Even prior to the riots, conspiracy theory was a pressing topic for scholars from a range of disciplines. For instance, the political theorists Nancy L. Rosenblum and Russell Muirhead have argued that a new form of conspiracism has emerged in recent years. This new conspiracism attempts to undermine the legitimacy of democratic institutions by asserting the existence of conspiracies without providing any evidence to support their claims – ‘conspiracy *without* the theory’.⁴ In philosophy, a debate has been ongoing between those who see conspiracy theories as generally implausible and potentially harmful (like Quassim Cassam) and others who argue that particular conspiracy theories may indeed be true, such as M. R. X. Dentith.⁵ In history, recent research by Andrew McKenzie-McHarg has served to highlight the changing meaning and connotations of the term ‘conspiracy theory’ over time.⁶

In this context of a renewed scholarly focus on conspiracy theory, it is worth revisiting Jack Bratich’s highly influential book *Conspiracy Panics*.⁷ Published in 2008, Bratich’s book is often cited due to its critical view of the delegitimising function of the term ‘conspiracy theory’, and its impact can still be seen in recent titles like Katharina Thalmann’s *The Stigmatization of Conspiracy Theory Since the 1950s*.⁸ Bratich takes a very different approach to what we typically find in the literature on conspiracy theory, as he investigates the constitution of the concept itself.⁹ Rather than treating conspiracy theories as symptomatic of a deeper social problem, he gives a Foucauldian critique of the way in which the notion of conspiracy theory is constituted and used to enforce a society’s status quo. He does this by deploying Michel Foucault’s concept of a regime of truth, which refers to a society’s procedures for distinguishing between truth and falsehood, and the value it places on some techniques for producing knowledge over others.¹⁰ Conspiracy theories refuse to play by a regime’s rules for producing knowledge and so are branded as pathological, with their factual claims being dismissed without serious investigation. They are therefore classed as ‘subjugated knowledges’ by Bratich.¹¹ Bratich detects here an opportunity for the Left

⁴ Nancy L. Rosenblum and Russell Muirhead, *A Lot of People Are Saying: The New Conspiracism and the Assault on Democracy* (Princeton: Princeton University Press, 2019), p. 2 (emphasis in original).

⁵ Quassim Cassam, *Conspiracy Theories* (Cambridge: Polity, 2019); M. R. X. Dentith, ‘Conspiracy Theories and Philosophy’, in *Conspiracy Theories and the People Who Believe Them*, ed. by Joseph E. Uscinski (New York: Oxford University Press, 2018), pp. 94–108.

⁶ Andrew McKenzie-McHarg, ‘Conceptual history and conspiracy theory’, in *Routledge Handbook of Conspiracy Theories*, ed. by Michael Butter and Peter Knight (Abingdon: Routledge, 2020), pp. 16–27; Andrew McKenzie-McHarg, ‘Conspiracy Theory: Nineteenth-Century Prehistory of a Twentieth-Century Concept’, in *Conspiracy Theories and the People Who Believe Them*, ed. by Joseph E. Uscinski (New York: Oxford University Press, 2018), pp. 62–81.

⁷ Jack Z. Bratich, *Conspiracy Panics: Political Rationality and Popular Culture* (Albany: State University of New York Press, 2008).

⁸ Katharina Thalmann, *The Stigmatization of Conspiracy Theory Since the 1950s* (London: Routledge, 2019). For evidence of Bratich’s influence on the field, see: Michael Butter and Peter Knight, ‘Conspiracy Theory in Historical, Cultural and Literary Studies’, in *Routledge Handbook of Conspiracy Theories*, ed. by Michael Butter and Peter Knight (Abingdon: Routledge, 2020), pp. 28–42 (p. 33); McKenzie-McHarg, ‘Conceptual history and conspiracy theory’, p. 17.

⁹ For an overview of the problematisation of conspiracy theory, see: Bratich, p. 33–39.

¹⁰ Michel Foucault, ‘Truth and Power’, in *The Foucault Reader: An Introduction to Foucault*, ed. by Paul Rabinow (New York: Pantheon Books, 1984; repr. London: Penguin Books, 1991), pp. 51–75.

¹¹ Bratich, p. 7.

to support some conspiracy theories, specifically those that are compatible with a critique of the status quo and that support social justice.

In this article, I argue that Bratich overstates the extent to which some conspiracy theories may be compatible with a radical politics. I also argue that Bratich attempts to apply a reductive black-and-white distinction to a complex situation.¹² While conspiracy theories are excluded from the regime of truth, many of them try to prove their claims in ways that are in keeping with the regime's requirements, and thus the question of a conspiracy theory's truth cannot be abandoned as easily as Bratich suggests. I also show that Bratich overlooks the level to which conspiracy theories are permeated with the ideology of capitalist society and thus are far less counterhegemonic than he makes out. Ultimately, while I accept that Bratich is right to say that some conspiracy theories may be compatible with a radical politics, I argue that we should avoid giving any conspiracy theory a prominent place in a radical political project.

This article begins by describing Bratich's critique of conventional views of conspiracy theory, before going on to examine his claim that some conspiracy theories could be incorporated into a leftist politics. I then offer my own critique of Bratich's argument, firstly, showing that many conspiracy theories aspire to be accepted by the regime of truth; secondly, showing that conspiracist accounts of society are imbued with the ideology of capitalist society. In this way, conspiracy theories are often far less counterhegemonic than Bratich's argument suggests.

Bratich's approach to conspiracy theory

It is worth starting with some exposition on the Bratich's argument in *Conspiracy Panics*. Bratich adopts a distinctly Foucauldian approach to understanding conspiracy theories, focusing on how the category of conspiracy theory is constituted and how it relates to how knowledge is produced in modern societies. Foucault sought to uncover 'what *governs* statements, and the way in which they *govern* each other so as to constitute a set of propositions which are scientifically acceptable'.¹³ Via his concept of genealogy, he examined:

[T]he constitution of knowledges, discourses, domains of objects, etc., without having to make reference to a subject which is either transcendental in relation to the field of events or runs in its empty sameness throughout the course of history.¹⁴

Bratich follows Foucault by applying this same focus on the constitution of knowledge and its relationship to power to the discourse on conspiracy theory. Other scholars have typically seen conspiracy theory as a problem in need of solving, treating it as epistemologically unsound or as a form of social and political pathology.¹⁵ Bratich rightfully points out that such accounts of conspiracy theory can fall into the

¹² I should be clear at this early stage that the argument I am making is not pro-conspiracy theory, nor am I calling for leftists to adopt any particular conspiracy theory. Rather, conspiracy theories should only ever be tolerated when there is evidence and reasoning to support their claims. Expansive conspiracy theories, which depict society as a whole as being controlled by a conspiracy and attach blame to a particular group or individual, can also be dismissed outright.

¹³ Foucault, p. 54 (emphasis in original).

¹⁴ Foucault, p. 59.

¹⁵ For an overview of such approaches, see Bratich, Ch. 1.

trap of reification, treating conspiracy theories ‘as if they simply present themselves to us in an unmediated way’.¹⁶ As he observes, ‘[t]he question, What is a conspiracy theory? presupposes a stable object and assumes our term is merely descriptive’.¹⁷ Instead of taking conspiracy theory as given, Bratich seeks to uncover how this concept is used and what political ends it serves.

Bratich argues that the category of conspiracy theory has been constituted through ‘conspiracy panic’.¹⁸ This is a form of scapegoating akin to a moral panic, where threats to the status quo are delegitimised and excluded from politics. Conspiracy panics also involve the conflation of conspiracy theory with pathology, through the use of terms like the paranoid style, political paranoia, and conspiracism.¹⁹ Such terms serve to suggest that those who believe in conspiracy theories are in some way deficient, with the problem lying either in their personality or in their methods for knowing and understanding society and politics. Conspiracy theory is a label applied to beliefs that are seen to have crossed the boundary between acceptable and illegitimate thought.²⁰

Excluding and delegitimising conspiracy theory also gives greater definition to legitimised forms of thought and acceptable criticism of the status quo. Here, Bratich uses the Foucauldian concept of a regime of truth, which refers to the types of discourse used in a society which can be accepted as true.²¹ For Foucault, these discourses (and processes for distinguishing truth from falsehood) are thoroughly shaped by political and economic power. For example, Foucault comments that the regime of truth in capitalist societies is characterised by ‘constant economic and political incitement’, with the production of knowledge being employed in capitalist production.²² Certain institutions such as universities and the army are described as being largely in control of the dissemination of any knowledge that is produced.²³

As conspiracy theories are excluded from this regime of truth, the question of their truth or falsity is largely irrelevant for Bratich. Instead, he counts conspiracy theory as a form of ‘subjugated knowledge’, in that it is dismissed out of hand and not even deemed worthy of calling false.²⁴ The usual claim that conspiracy theories should be disregarded for being unfalsifiable is thus reversed, as Bratich reframes such standards as techniques for maintaining the exclusionary regime of truth:

An official account comes to be official only through a victory over, and erasure of conflict with, conspiracy accounts. Among the competing accounts for any event, the official version is not merely the winner in a game of truth—it determines who the players can be.²⁵

¹⁶ Mark Fenster and Jack Z. Bratich, ‘Dialogues in Communication Research’, *Journal of Communication Inquiry*, 33.3 (2009), pp. 278–86 (p. 281).

¹⁷ Bratich, p. 2.

¹⁸ Bratich, pp. 8.

¹⁹ Bratich, pp. 4–5.

²⁰ Bratich, p. 11.

²¹ Bratich, pp. 3–4.

²² Foucault, p. 73.

²³ Foucault, p. 73.

²⁴ Bratich, p. 7.

²⁵ Bratich, p. 7.

Conspiracy theories are rejected because they do not play by the established rules of producing truth, rather than any serious engagement with the factual claims they make. In Bratich's view, the disqualification of conspiracy theories from the regime of truth is one of their defining features. Conspiracy theorists are thus outsiders challenging the status quo, while conspiracy panics are used to raise fears about the threat they pose. As Bratich notes, the discourse of conspiracy panic is 'predicated on a consensus "us" over against a subversive and threatening "them"'.²⁶ In this way, the category of conspiracy theory is used to shore up the incumbent regime of truth, while excluding and delegitimising its opponents.

Conspiracy theories and radical politics

Having established the basics of Bratich's perspective, we can turn to one of his more provocative claims. This is his contention that some conspiracy theories could be combined with a radical or leftist political project. As we have seen in the previous section, Bratich argues that conspiracy panics depict conspiracy theories as threats to society because they do not conform to the regime of truth's requirements. What counts as the truth is thoroughly political, and so this challenge to the regime of truth is interpreted as potentially fitting well with a broader political opposition to an unjust and oppressive society. Rather than being a distraction from radical politics, a conspiracy theory could act as a possible 'catalyst for new forms of analysis and activism'.²⁷ In this sense, Bratich describes conspiracy theories as having a counterhegemonic possibility:

One can see this counterhegemonic possibility at work in the way conspiracy theories foreground social, political, and economic inequality in their research. While not always presented in a traditionally leftist framework, conspiratological research places inequities (and quite often explicitly classed ones) as a crucial component of its analysis. Distinctions between the powerful (at times omnipotent) and the powerless, the oppressors/oppressed, the elites and the people are presented as both the object of study and the very motivation for doing conspiratology in the first place.²⁸

But which conspiracy theories should we be open to considering? Because conspiracy theories are excluded from the regime of truth, and the game of truth, we cannot determine which of them are correct. Instead, Bratich says we should think about whose perspective is being expressed, what the conspiracy theory is doing, and what is driving it. He does not give any strict criteria for deciding which conspiracy theories would be deemed compatible with a leftist politics, though it seems that they must oppose the status quo while also adhering to some vision of social justice. One example we find in *Conspiracy Panics* is that of certain New World Order (NWO) conspiracy theories that avoid a reactionary politics of resentment:

However, if the target of NWO narratives is against elitist domination (an upward direction that is often called "the national security state," "corporate statism," "imminent fascism," or more

²⁶ Bratich, p. 11.

²⁷ Bratich, p. 119.

²⁸ Bratich, p. 126.

often, the “elites,” “those in power,” “Them”) then *there is no necessary relation* between conspiracy research and a politics of resentment. Now, of course, “the elites” or even “imminent global fascism” can be enfolded into resentful narratives (the elites merely being an ancient Jewish cabal, global fascism being an end product of communism) but this is not assured from the outset (i.e., from the “origins” of the conspiracy theories as such).²⁹

The task for leftists is to work with those who believe in such narratives, so as to strengthen their efforts to oppose the status quo. Many leftists, however, may feel uncomfortable tolerating such conspiracy theories, let alone supporting them. For instance, the critical theorist Robert Kurz suggests that conspiracy theories come to the fore in the absence of the critique of capitalist social relations.³⁰ He sees them as part of a broader problem in bourgeois society whereby social problems are incorrectly attributed to particular individuals and groups. Thus, using the example of NWO conspiracy theories, one might argue that a critique of the structures of capitalist society is eschewed in order to pin blame a group of individuals, in this case a global elite.

However, this argument does not hold for *every* conspiracy theory, as not all conspiracy theories are concerned with explaining social problems. Josiah Thompson’s efforts to prove that President John Kennedy’s assassination was the result of a conspiracy is a useful example of this: Thompson only focuses on the physics of the assassination, examining issues such as bullet trajectory and the nature of Kennedy’s wounds in his attempt to disprove the official narrative.³¹ Even the identity of the conspirators is beyond the scope of Thompson’s investigation, as he restricts himself to proving that a lone gunman could not have killed Kennedy. Put simply, while Thompson believes that a conspiracy was involved in this particular event, he does not believe that there is a broader conspiracy running society. Kurz’s criticism would not hold in the case of Thompson and other conspiracy theories that are similarly limited in scope. Clearly someone was responsible for the assassination, and we cannot attribute Kennedy’s death to impersonal social structures.

We should also not forget that we already know that real conspiracies can sometimes happen (though this is not a comment on how common they may be). The Watergate scandal, Operation Mongoose, and the Tuskegee experiment are all prime examples.³² With all of this in mind, the critique of social structures does not necessarily conflict with a belief in some conspiracy theories. However, in the next section I

²⁹ Bratich, p. 127 (emphasis in original).

³⁰ Robert Kurz, ‘Hysterical populism’, *libcom.org*, 12 June 2017 <[libcom.org: https://libcom.org/library/hysterical-populism-robert-kurz](https://libcom.org/library/hysterical-populism-robert-kurz)> [accessed 25 January 2022].

³¹ For an overview of Thompson’s claims about the Kennedy assassination, see ABC7 News Bay Area, *JFK Unsolved: The Real Conspiracies | Full Documentary*, online documentary, YouTube, 15 December 2021 <<https://www.youtube.com/watch?v=e8i-R3saBBs>> [Accessed 5 May 2022].

³² See Michael Schudson, ‘Notes on Scandal and the Watergate Legacy’, *The American Behavioral Scientist*, 47.9, 2004, pp. 1231-38; United States National Security Council Special Group-Augmented, *Review of Operation Mongoose [Operations Report at the End of Phase I]* (1962), <<https://www.proquest.com/government-official-publications/review-operation-mongoose-operations-report-at/docview/1679066641/se-2?accountid=15181>> [Accessed 5 May 2022] (ProQuest); Ada McVean, ‘40 Years of Human Experimentation in America: The Tuskegee Study’, *McGill University*, 25 January 2019 <<https://www.mcgill.ca/oss/article/history/40-years-human-experimentation-america-tuskegee-study>> [Accessed 5 May 2022].

argue that conspiracy theories cannot be substituted for a critical theory of society, as this would reproduce the ideology of capitalist society.

Are conspiracy theories as counterhegemonic as Bratich makes out?

So far, we have seen that Bratich makes two important claims: that conspiracy theories are potentially counterhegemonic, and that some may be compatible with a leftist politics. In this section, I critique each of these claims in turn and argue that conspiracy theories often reproduce the ideology of capitalist society. As a result, leftists should be far more cautious about supporting conspiracy theories than Bratich's argument would imply.

As noted in the previous section, Bratich sees conspiracy theories as being firmly on the outside of the regime of truth, and therefore as excluded from the game of truth. He repeatedly suggests that the categories of truth and falsehood cannot apply to conspiracy theories on account of their exclusion from both the regime and game of truth.³³ Conspiracy theories, from this perspective, have a counterhegemonic potential not simply because they can be critical of the political and social status quo, but because they challenge the accepted way in which knowledge is produced in modern societies.

Are things as black-and-white as this view suggests? I would argue that this in-out distinction is too strict, overlooking cases where conspiracy theories are excluded from the regime of truth but still try to produce knowledge in line with the rule of the game of truth. Bratich himself provides an example of this, when he describes how some particular HIV and AIDS conspiracy theories are calling for more scientific research to be carried out on the origin of the virus, with the belief that this could lead to more effective treatments for HIV and AIDS.³⁴ Furthermore, as Bratich himself acknowledges, '[m]any conspiracy accounts essentially desire to be in the regime of truth, to anchor their authority within a dominant rationality (i.e., solely with the force of their evidence)'.³⁵

Returning to a previous example, the case of Kennedy assassination conspiracy theories helps to show the nuances more clearly. As mentioned earlier, Josiah Thompson's argument for the existence of a conspiracy to assassinate Kennedy involves an examination of the physics of the assassination. Thompson also incorporates eyewitness testimony into his argument, as well as examining films and photographs taken by bystanders on the day of the assassination. At the very least, his methods do not challenge the established way of producing knowledge, even if we may disagree with his findings. The same is true for *Rush To Judgment*, one of the first prominent conspiracist texts on the Kennedy assassination, written by the lawyer and civil rights activist, Mark Lane.³⁶ Lane advances a critique of the

³³ Bratich, pp.3-7.

³⁴ Bratich, pp. 118-19.

³⁵ Bratich, p. 119.

³⁶ Mark Lane, *Rush To Judgment* (London: The Bodley Head, 1966).

official account of the assassination, relying largely on eyewitness testimony and pieces of evidence collected during the official investigation into Kennedy's death. Lane proceeds in a legalistic way to argue for Oswald's innocence, while highlighting inconsistencies or oversights in the official investigation. In this way, *Rush To Judgment* does not challenge the hegemonic form of knowledge production. Instead, it reaffirms that form, and accuses the authorities of failing to live up to its standards.

To be clear, my point is not that we should endorse either Thompson or Lane's claims as the truth. Rather, it is to show that even when excluded from the regime of truth, many conspiracy theories still aspire to play by its rules. They may challenge the truth of certain findings, without challenging the way in which knowledge is produced in a society. In this way, Bratich's initial formulation of the situation is shown to be less accurate than it initially appears – yes, all conspiracy theories are excluded from the game of truth, but not all conspiracy theories oppose the rules of the game of truth.

Furthermore, conspiracy theories that *do* challenge the dominant rationality and the regime of truth – that do not rely on the force of their evidence – can often have a damaging impact on society and politics. For instance, Rosenblum and Muirhead have argued that a 'new conspiracism' has emerged in recent years, one that relies simply on bare assertion as opposed to evidence and reasoning:

The typical form of the new conspiracism is bare assertion. Consider Trump's repeated insistence that busloads of fraudulent voters were sent to cast ballots against him in the New Hampshire presidential primary. The primary was "rigged." Yet there is nothing begging for explanation. Trump lost New Hampshire by fewer than 3,000 votes, true; but he won the election—a fact that nobody disputes.³⁷

This is 'conspiracy *without* the theory'.³⁸ Some conspiracy theories may rely on the collection of vast amounts of 'errant data' that have not been included in the official narrative of an event; for instance, think of the JFK conspiracy theorists who pore through interviews with eyewitnesses, trace the trajectories of the shots fired, and study footage of the assassination, frame by frame, all in order to try to convince others that the accepted narrative is in fact incorrect.³⁹ These conspiracy theories may still be wrong, but they at least attempt to persuade others by presenting an argument that others can judge.⁴⁰ By contrast, new conspiracism gives no evidence to support its claims: "The bare assertion "rigged" does not pretend to analyse how these alleged illegal voters were identified, rallied, and delivered to polling places, or how the plot was covered up."⁴¹

As Rosenblum and Muirhead argue, the intention and effect of this form of conspiracy theory is to undermine democratic institutions by sowing distrust of 'political parties and knowledge-producing

³⁷ Rosenblum and Muirhead, p. 25.

³⁸ Rosenblum and Muirhead, p. 2 (emphasis in original).

³⁹ Brian L. Keeley, 'Of Conspiracy Theories', *The Journal of Philosophy*, 96.3 (1999), pp. 109-26.

⁴⁰ Rosenblum and Muirhead, pp. 2-3.

⁴¹ Rosenblum and Muirhead, p. 26.

institutions'.⁴² The effect of this is a rise in antidemocratic forces, with QAnon and Donald Trump's refusal to accept defeat in the 2020 presidential election being a prime example of this. As Rosenblum and Muirhead observe, new conspiracism 'corrodes the legitimacy of democracy but does not hold up an alternative. There is no positive account of politics or justice in the background'.⁴³ This highlights that not all challenges to the dominant rationality come from the Left, and that in practice these conspiracy theories can destabilise democracy and sow division in society.

The rise of new conspiracism demonstrates that those conspiracy theories that *do* challenge the dominant rationality can have a harmful impact on democracy and undermine the very radical politics to which Bratich subscribes. Keeping all of this in mind, what becomes clear is that truth and our society's dominant rationality should not be rejected so quickly. While Bratich is right to say that some conspiracy theories may be compatible with a leftist politics, rather than focusing solely on the function of and perspective expressed in a conspiracy theory we should also ask whether there is enough evidence to indicate that the conspiracy theory is likely correct. We also see that Bratich's binary view of modern society and politics would mean that the Left is simply an oppositional force, and one that has surrendered its critical attitude.

As shown in the previous section, Bratich sees conspiracy theories and social critique as being possibly compatible. At one point in *Conspiracy Panics* he cites a compelling summary of this view by Anu Bonobo: 'Why do leftists assume that avid conspiracy theorists would simply remove a despot and leave the despotic system in place?'⁴⁴ Bonobo has a point: there is no necessary contradiction between uncovering conspiracies and engaging in a critique of society's impersonal structures. Still, the nature of that social critique matters a great deal. If it is conspiracist, viewing society as controlled by a conspiracy, then we are led back to Kurz's criticism that bourgeois thought constructs personifications of the causes of social problems.

The problem lies in the inability of a conspiracist social critique to adequately grasp the nature of domination in capitalist societies. As Moishe Postone has argued, domination in capitalist society is not personal and direct (as a conspiracist social critique would suggest) but is instead impersonal and abstract.⁴⁵ For instance, the pressure of competition pushes the capitalist to continuously reduce the cost of producing a commodity, while the dispossession of the working class forces them to engage in wage labour. In both cases, individuals are compelled to act due to impersonal pressures. Similarly, the ongoing

⁴² Rosenblum and Muirhead, p. 82.

⁴³ Rosenblum and Muirhead, p. 7.

⁴⁴ Anu Bonobo, 'Plan Wellstone: Conspiracy, Complicity, and the Left', *Fifth Estate* (2004) <https://www.fifthestate.org/archive/364-spring-2004/plan-wellstone/> [Accessed 25 January 2022].

⁴⁵ Moishe Postone, *Time, Labor, and Social Domination* (Cambridge: Cambridge University Press, 1996).

rise in the cost of living in the United Kingdom is forcing people into poverty, but this is not due to the malice of evil businessmen or bankers; it is a problem of the innate structure of the capitalist system.⁴⁶ Expansive conspiracy theories that detect a conspiracy behind society (such as New World Order beliefs) are unable to grasp the impersonal domination of capitalism. As Fredric Jameson explains, attempts at representing capitalist society face the problem of imagining ‘a system so vast that it cannot be encompassed by the natural and historically developed categories of perception with which human beings normally orient themselves’.⁴⁷ Conspiracy narratives offer one response to this problem, but rather than questioning the centrality of the individual in capitalist society, they reaffirm a commitment to this aspect of bourgeois ideology. This takes us back to Robert Kurz’s criticism of the tendency in bourgeois thought to personalise the causes of social problems, and points to the overlap between conspiracy theories and the ideology of capitalist society. In this way, expansive conspiracy theories reaffirm a key aspect of the ideology of the society they are trying to critique and show that they are not truly counterhegemonic.

This may seem contradictory to the earlier argument that the search for conspiracies is not necessarily in tension with a robust social critique. However, a social critique that grasps impersonal domination can be supplemented by attempts at uncovering particular conspiracies but is not compatible with a conspiracist critique of society. For example, a Marxist critical theory of society should not be combined with a belief in a New World Order or QAnon. There is greater scope for it to be supplemented by a belief in conspiracies that are narrower in scope (such as some Kennedy assassination conspiracy theories). However, to reiterate, such beliefs should be supported with adequate evidence and reasoning; as we have already seen, conspiracy theories that do not provide evidence to support their claims can have a damaging effect.

Conclusion

While he writes that ‘it is the panic discourse itself that provokes difference and antagonism’, Bratich himself is pushing for the Left to join conspiracy theories on the counterhegemonic side, or else resign itself to the fate of having ‘functionally enacted liberal self-governance’.⁴⁸ However, as we have seen, conspiracy theories are not as counterhegemonic as Bratich suggests. On the one hand, many of them do not challenge the hegemonic mode of knowledge production, and those that do can have harmful implications for society. On the other hand, expansive conspiracy theories present an individualistic view of society, unable to grasp the existence of impersonal and abstract domination, and in this sense reaffirm the ideology of the society they are trying to criticise. In this way, conspiracy theories are unlikely to be the counterhegemonic tool that Bratich thinks the left needs.

⁴⁶ For more on the impact of the cost of living crisis, see: Institute for Government, ‘Cost of living crisis’, *Institute for Government*, 2022, <<https://www.instituteforgovernment.org.uk/explainers/cost-living-crisis>> [Accessed 6 May 2022].

⁴⁷ Fredric Jameson, *The Geopolitical Aesthetic: Cinema and space in the world system* (Bloomington: Indiana University Press, 1992), p. 2.

⁴⁸ Bratich, p. 156.

Greater caution should be taken when considering the compatibility of radical politics and conspiracy theorising. We should avoid aligning ourselves with conspiracy theories that have no evidence to support their claims, or which make no effort to show that they are true. Otherwise, we run the risk of supporting conspiracy theories simply because they suit our political purposes, and not because we believe in any of the claims they make; as the case of new conspiracism shows, this can have a deleterious effect and deepen political divisions.

The discussion around conspiracy theory has implications for how we understand the task of critical theory today. When exploitation is baked into the structure of society, and domination in capitalism takes an abstract and impersonal form, how should critical theorists make sense of the role of powerful individuals? If the structure of society itself is corrupt, to what extent should we be concerned with corrupt individuals who inhabit that structure? Complete answers to these questions cannot be given here, but what is clear is that the actions of corrupt individuals must be understood in relation to the broader context of modern society. Efforts to uncover the existence of corruption or conspiracy should not take the place of a critique of underlying social structures. These are two different tasks, and leftists should not conflate the two, nor mistake all opponents of the status quo for potential allies.

BIBLIOGRAPHY

- ABC7 News Bay Area, *JFK Unsolved: The Real Conspiracies | Full Documentary*, online documentary, YouTube, 15 December 2021
<https://www.youtube.com/watch?v=e8i-R3saBBs>
 [Accessed 5 May 2022]
- Argentino, Marc-Andre, 'QAnon and the storm of the U.S. Capitol: The offline effect of online conspiracy theories', *National Post*, 8 January 2021
 <<https://nationalpost.com/pmnl/news-pmnl/qanon-and-the-storm-of-the-u-s-capitol-the-offline-effect-of-online-conspiracy-theories>> [accessed 23 January 2022]
- Bonobo, Anu, 'Plan Wellstone: Conspiracy, Complicity, and the Left', *Fifth Estate*, 2004
 <<https://www.fifthestate.org/archive/364-spring-2004/plan-wellstone>> [accessed 25 January 2022]
- Bratich, Jack Z., *Conspiracy Panics: Political Rationality and Popular Culture*. (Albany: State University of New York Press, 2008)
- Butter, Michael, and Peter Knight, 'Conspiracy Theory in Historical, Cultural and Literary Studies', in *Routledge Handbook of Conspiracy Theories*, ed. by Michael Butter and Peter Knight (Abingdon: Routledge, 2020), pp. 28-42
- Cassam, Quassim, *Conspiracy Theories* (Cambridge: Polity, 2019)
- Dentith, M R. X., 'Conspiracy Theories and Philosophy', in *Conspiracy Theories and the People Who Believe Them*, ed. by Joseph E. Uscinski (New York: Oxford University Press, 2018), pp. 94-108
- Fenster, Mark, *Conspiracy Theories: Secrecy and Power in American Culture* (Minneapolis: University of Minnesota Press, 1999)
- Fenster, Mark and Jack Z. Bratich, 'Dialogues in Communication Research', *Journal of Communication Inquiry*, 33.3 (2009), pp. 278-86
- Foucault, Michel, 'Truth and Power', in *The Foucault Reader: An Introduction to Foucault's Thought*, ed. by Paul Rabinow (New York: Pantheon Books, 1984; repr. London: Penguin Books, 1991), pp. 51-75
- Institute for Government, 'Cost of living crisis', *Institute for Government*, 2022,
 <<https://www.instituteforgovernment.org.uk/explainers/cost-living-crisis>> [Accessed 6 May 2022]
- Jameson, Fredric, *The Geopolitical Aesthetic: Cinema and space in the world system* (Bloomington: Indiana University Press, 1992)
- Keeley, Brian L., 'Of Conspiracy Theories', *The Journal of Philosophy*, 96.3 (1999), pp. 109-26
- Kurz, R. (2017, June 12). 'Hysterical populism', *libcom.org*, 12 June 2017 <[libcom.org: https://libcom.org/library/hysterical-populism-robert-kurz](https://libcom.org/library/hysterical-populism-robert-kurz)> [accessed 25 January 2022]
- Lane, Mark, *Rush To Judgment* (London: The Bodley Head, 1966)
- McKenzie-McHarg, Andrew, 'Conspiracy Theory: Nineteenth-Century Prehistory of a Twentieth-Century Concept', in *Conspiracy Theories and the People Who Believe Them*, ed. by Joseph E. Uscinski (New York: Oxford University Press, 2018), pp. 62-81
- 'Conceptual history and conspiracy theory', in *Routledge Handbook of Conspiracy Theories*, ed. by Michael Butter and Peter Knight (Abingdon: Routledge, 2020), pp. 16-27
- McVean, Ada, '40 Years of Human Experimentation in America: The Tuskegee Study', *McGill University*, 25 January 2019
 <<https://www.mcgill.ca/oss/article/history/40-years-human-experimentation-america-tuskegee-study>>
 [Accessed 5 May 2022]
- Postone, Moishe, *Time, Labor, and Social Domination* (Cambridge: Cambridge University Press, 1996)
- Rosenblum, Nancy L., and Russell Muirhead, *A Lot of People Are Saying: The New Conspiracy and the Assault on Democracy* (Princeton: Princeton University Press, 2019)
- Schudson, Michael, 'Notes on Scandal and the Watergate Legacy', *The American Behavioral Scientist*, 47.9 (2004), pp. 1231-38
- Thalmann, Katharina, *The Stigmatization of Conspiracy Theory Since the 1950s*, Electronic edn. (London: Routledge, 2019)
- United States National Security Council Special Group-Augmented, *Review of Operation Mongoose [Operations Report at the End of Phase I]* (1962),
 <<https://www.proquest.com/government-official-publications/review-operation-mongoose-operations-report-at/docview/1679066641/se-2?accountid=15181>> [Accessed 5 May 2022]
 (ProQuest)
- Walker, Jesse, (2018) 'What We Mean When We Say "Conspiracy Theory"', in *Conspiracy Theories and the People Who Believe Them*, ed. by Joseph E. Uscinski (New York: Oxford University Press, 2018), pp. 53-61

A FUNDAMENTAL FEELING OF STRANGENESS: MOVEMENT, COSMOPOLITANISM AND COLONIALISM IN JAIME GIL DE BIEDMA'S DIARIES

ALVARO GONZALEZ MONTERO
en12agm@leeds.ac.uk

Abstract

This paper analyses the impact of migration on the construction of identity in Gil de Biedma's *Retrato del artista en 1956*, his diary of youth. This is a unique case of a Spanish author who provides a complex, autobiographical picture of the effect of international movement on the writing of one's identity. In addition, his diaries are a rare example of Spanish postcolonial literature about the Philippines during Francoism. Gil de Biedma started writing his personal diaries in Manila, while he was there on a business trip for his family's company La Compañía General de Tabacos de Filipinas and continued upon his return to Barcelona, through his convalescence of tuberculosis. Although the author's time at Manila was not particularly long, it prompted him to reflect and to create on his diary about the ways travelling abroad had influenced his identity. By close reading a selection of fragments of the author's diary, this study exposes the connections between migration, exile, and cosmopolitanism in the Spanish author's autobiographical writing. This paper claims that Gil de Biedma's reflections on national detachment can be interpreted as his own attempt at enacting a worldly, universalistic sense of belonging to the world, an act of imposing cosmopolitan beliefs upon his own identity. However, his cosmopolitan outlook is in tension when confronted to the otherness of the Philippines. I argue that Gil de Biedma's movement to Manila, be it considered exile or migration, creates the necessary space for the author to pull together different strands of his identity into a cosmopolitan self that cannot be analysed exclusively within the realm of nation states, but rather as belonging to the international level.

Jaime Gil de Biedma (1929-1990) was an influential Spanish poet whose diaries represent a fine example of autobiographical literature. Whilst most academic research focusses on his poetry, his life writing deserves a thorough analysis, for it provides key information to understand the social and historical impact of Spanish postcolonialism in the Philippines.

Gil de Biedma kept a diary throughout most of his life. In his first journal titled *Diario del artista en 1956* (*Diary of the artist in 1956*), he gives a unique account of his first stay in Manila, where he travelled for business related to his family's tobacco company. He provides a complex picture of Spanish (post)colonialism in the Philippines, combining his privileged position as an upper-class, white, Spanish man, with his cosmopolitan and egalitarian social ideas. Gil de Biedma's diaries show the life of a man with a chameleon-like ability, in his mother's words, to adapt and change his identity and outlook according to his cultural surroundings.¹ The use of diaries as the main material for this research is key, for they provide very suggestive qualitative information to better understand individual attitudes towards political, social and identity in a certain historical period. They also offer the possibility of giving (self-)expression to marginalised minorities, a category into which Gil de Biedma, falls as a homosexual man in the very conservative, Spanish society of the 1950's, deep into General Franco's dictatorship.

This essay analyses the implications of travelling on the author's identity and writing, identifying the concept of cosmopolitanism as a common thread in his life and work. Gil de Biedma's cosmopolitan identity, which in this particular case is deeply entrenched in his social class, will be contrasted against the author's portrayal of colonialism in the Philippines and the issues arising from it. This paper is predicated on the notion that a cosmopolitan perspective is key in Gil de Biedma's thought and identity and, by extension, in those of Spanish upper-class intellectuals in the late twentieth century. Hence, this research provides answers to current questions about how processes of migration and exile shape human identity, and their connections to socioeconomic and identarian categories.

I claim that territorial movements, be they through migration or exile (two important concepts in Gil de Biedma's diaries) or indeed travel, produce changes in identity.² These changes are intertwined with notions of sexuality, class, cosmopolitanism and colonialism. The roots of the author's cosmopolitanism will be considered, together with the ways they can be problematic from a postcolonial point of view and how his views on race and the colonial other are intertwined with concepts of class and sexuality.

Gil de Biedma already was a well-travelled man by 1956, especially for the standards of his times, having studied in Oxford for some time to improve his English. The reason for his ability to travel, especially back in the late 50s and early 60s was twofold: monetary, for he could afford it, given his family's wealth; and professional, as it was part of his job at the Compañía General de Tabacos de Filipinas (General Tobacco Company of the Philippines, a Spanish tobacco monopoly known as Tabacalera for short and managed by the Gil de Biedma family). Gil de Biedma's position is thus problematic. Although his overview of a colonial company certainly contributed to the author's ideas against racism and discrimination, and about common European values and his own identity, it must be acknowledged that it

¹ Jaime Gil de Biedma and Andreu Jaume, *Diarios: 1956-1985* (Barcelona: Penguin Random House, 2017), p. 219.

² Iker González-Allende, *Hombres en movimiento* (West Lafayette, Indiana: Purdue University Press, 2018).

was all directly or indirectly facilitated by the company he worked for and his family owned: one of the last remainders of Spanish colonialism. In other words, he enjoyed both class and colonial privilege. The tension between the author's positive ideas about cosmopolitanism and his use of colonial stereotypes is constant in the early diaries and they will be central for my analysis of the author's identity with regard to travel and colonialism.

2. What is cosmopolitanism?

Cosmopolitanism has often been criticised on the grounds of its white, European universalism. More specifically, gay male cosmopolitanism has often remained 'within the framework of the nation-state, trying to assimilate the Other within it, instead of destroying its borders altogether'.³ This is often the case in Gil de Biedma's diaristic writing: his approach is classically Eurocentric. The underlying notion of cosmopolitanism, according to Calhoun, has to do with 'focussing on the world as a whole rather than on a particular locality or group within it [...] being at home with the diversity'.⁴ It involves a necessary tension between that openness to the world and its varied possibilities and the reflection thereof in the mirror of one's own culture. Indeed, this tension becomes apparent in Gil de Biedma's diary on his arrival to Philippines. He writes a letter to María Zambrano saying: 'queda Europa tan lejos de aquí y me siento tan desplazado en estos primeros días de vida filipina' ('Europe remains so far from here, and I feel so out of place in these first days of Filipino life').⁵ His cosmopolitan outlook involves an idea of Europe as his own origins; the first encounter with the Far East thus creates a friction that makes Gil de Biedma feel out of place.

Within the notion of cosmopolitanism, there are several different lines of thought: on the one hand, the interconnectedness of the world and, on the other hand, the diversity of the world.⁶ These two sides of cosmopolitanism become enacted in what Gurfinkel defines as 'a hospitable acceptance of the national, ethnic, religious, sexual, and other Others and recognition of their rights'.⁷ This very act conflates both queerness and cosmopolitanism into the ethical obligation of 'breaking the rigid boundaries of identity'.⁸ Thus, I argue that Gil de Biedma's writing can be considered cosmopolitan, even if its Eurocentrism can, and should, be criticised, because of the author's challenge to the rigid boundaries of identities. In the following sections, we will explore further examples of how cosmopolitanism is key in Gil de Biedma's identity through his diaries and how his own queerness is intertwined with it.

3. The Philippines: a pleasant exile?

³ Helena Gurfinkel, 'Queer, Cosmopolitan', in *The Cambridge History of Gay and Lesbian Literature*, ed. by E. McCallum and M. Tuhkanen (Cambridge: Cambridge University Press, 2014), p. 412.

⁴ Craig Calhoun, 'Cosmopolitanism and nationalism', in *Nations and Nationalism*, 14.3 (2008), p. 428.

⁵ Gil de Biedma and Jaume, *Diarios: 1956-1985*, p. 76.

⁶ *Ibid.*, p. 429.

⁷ Gurfinkel, p. 404.

⁸ *Ibid.*

In order to understand Gil de Biedma's identity and its relation to the Philippines, it is necessary to highlight the importance of the exile of Spanish intellectuals during the Francoist dictatorship in Spain. After the Spanish Civil War (1936-1939), the leader of the right-wing Nationalist faction, General Francisco Franco, imposed a military dictatorship on the country. This regime was inspired and supported by similar ones such as Hitler's Germany or Mussolini's Italy. After the war, Franco's government began to persecute intellectuals who had positioned themselves against Franco's regime during the previous Republican government. These intellectuals were forced to leave the country if they wanted to avoid the dictator's retaliation. Thus, exile is prominent in the Spanish cultural world, especially during the Francoist dictatorship, and it brings to mind a strong political commitment: there is a political division, a different view of the world, between those who leave the country and those who remain in it.⁹ González-Allende defines exile as the process of leaving one's country, when it is forced or abrupt, and often characterised by having a political and ideological context that causes the person to leave their country.¹⁰ He argues that there are many commonalities to the emigrant and the exile. Indeed, they are somewhat fluid identities that are subject to a range of contingencies: the ability of the person to return to their original country may be determined by their economic capacity, even if the political environment may be conducive to a positive return. Balibrea's definition of the origins of exile as 'origin[ating] in the separation from spatio-temporal coordinates that are perceived as constituting a home, and liv[ing] in the often difficult and traumatic adaptation to other spatio-temporal coordinates established in an undesired elsewhere' defines that forced economic migration.¹¹ The spatio-temporal dimension interacts in turn with the idea of a somewhat traumatic or hard adaptation and the lack of desire for the new place. These three elements play a key role in Gil de Biedma's identity.

Without doubt, Gil de Biedma is at the border between emigration and exile. On the one hand, he is an economic migrant, going to Manila for business reasons and regularly returning to Spain, and living there for most of his life. He falls into a category that Kamen terms 'internal exiles', who often did not have any issues living or returning to Spain. For exile is not always a matter of expulsion, but a question of alienation.¹² The author is politically positioned within this (internal) exile category: for instance, his communist affinities, especially in his youth; his contacts with other exiled people such as María Zambrano, as discussed above; and, importantly, his own ideas about nationality and belonging to a certain nation state.

Gil de Biedma's political commitment made him consider the prospect of exile seriously: 'he sentido seriamente la tentación de exilarme [sic] [...] bastaría quedarme aquí' ('I have been seriously tempted to exile myself [...] staying here would be enough').¹³ Thus, there is a strong correlation between the political

⁹ Henry Kamen, *The Disinherited. The exiles who created Spanish culture* (London: Penguin, 2007).

¹⁰ González-Allende, p. 6.

¹¹ Mari Paz Balibrea, 'Rethinking Spanish republican exile. An introduction', in *Journal of Spanish Cultural Studies*, 6.1 (2006), p. 6.

¹² Kamen, p. xiv.

¹³ Gil de Biedma and Jaume, *Diarios: 1956-1985*, p. 129.

and the personal, demonstrated by Gil de Biedma's thought and action as expressed in his diaries. As may be common in emigrants, he admits idealising Spain, yet he realises how problematic the Spanish political situation is — and he is committed to putting an end to it.¹⁴ By contrast, on occasion, the author indulges in rough generalisations about Filipino people. For example, when he agrees with his friend Larry's comment: '[in the Philippines] *not everybody is gay but everybody is game*'.¹⁵ This is a problematic assertion, since it involves racial stereotypes, emphasising the author's romantic view of the Philippines. This is a feature of the emigration process, which reaches a conclusion when Gil de Biedma declares that he has detached himself completely from his Spanish life: 'No siento nostalgia de aquello como tampoco ningún deseo de seguir aquí' ('I do not feel nostalgic about that, nor any desire to remain here').¹⁶ The author's identity now belongs to a liminal place, neither Spain nor the Philippines. In the creation of his self through writing, Gil de Biedma is trying to exert a certain degree of control on himself, since writing a diary started as a literary exercise and developed into a tool to impose moral categories on his own life, a sort of written super ego. Hence, his reflections on national detachment can be interpreted as the author's own attempt at enacting a cosmopolitan sense of belonging to the world, an act of imposing cosmopolitan, internationally minded beliefs on to his own identity.¹⁷ The migratory act to the Philippines, be it considered exile or migration, as expressed through writing, has created the necessary space for Gil de Biedma to pull together different strands of his identity into a cosmopolitan, queer, intellectual self that cannot just be analysed within the realm of nation states, but that rather belongs to the international level.

Thus, the migration process led to deep changes in Gil de Biedma's personal identity. Whilst his political commitment, especially in his first diary, is paramount, Gil de Biedma shows a hedonistic point of view about his experience in Manila. Such enjoyment was coupled with a period of sexual experimentation and discovery. Next, I will determine how this active development of the author's identity through writing is constructed in opposition or adherence to the colonial Other in different spheres of life: economic, cultural and political.

4. The different facets of cosmopolitanism in the diaries (economic, cultural, political)

In the processes of exile and emigration, the individual faces the relationship between the 'I' and the Other.¹⁸ This has an impact on many different spheres of the individual's identity, including their conception of gender, culture, and their political ideas.

¹⁴ *Ibid.*, p. 130.

¹⁵ *Ibid.*, p. 117.

¹⁶ *Ibid.*, p. 151.

¹⁷ *Ibid.*, p. 153.

¹⁸ González-Allende, p. 16.

The reason for Gil de Biedma to travel and live in the Philippines was economic. He wanted to become a diplomat but failed the entrance exam to the Spanish foreign office.¹⁹ This brought the young author's dream of living abroad to a halt. He then attempted to join the University of Barcelona, hoping to find a similar atmosphere to the one he found in Oxford, but that did not work out for somewhat mysterious reasons, according to Dalmau to do with love.²⁰ He then went on to finish his studies in Law in Salamanca. All of this coincided with a buoyant time at the Tabacalera where he started working as a lawyer in July 1955.²¹ Gil de Biedma was not keen on the job; what he really wanted was an occupation that would give him time to write. A few months later, in January 1956, the author was commissioned to travel to the Philippines, mainly to research and study Filipino law.²²

The author's arrival to the archipelago was not that of an exile or any common emigrant of the times, as he has a wealthy economic position. However, on the first days in Manila, he writes to his friend Carlos Barral: 'heme aquí, antipodizado y sin memoria: no sé quién soy' ('here I am, in the antipodes and without memory: I don't know who I am').²³ The author sees himself upside down, as if reflected by a distorting mirror. He does not know who he is, because he has no memory and he sees himself upside down. From an identity point of view, it is interesting that he has no memories. Gil de Biedma is no longer himself; there is a gap, a literal ocean, between his old self and the person in the Philippines. In a first version of his poem 'Las afueras' ('The outskirts'), noted in his diary in the first few weeks after his arrival to Manila, we can find the following line: 'si por lo menos alguien recordara' ('if at least someone would remember').²⁴ About this line, Gil de Biedma notes: 'el recuerdo no nos lleva más allá de nosotros' ('memory does not take us beyond ourselves').²⁵ The wish for nostalgia leads to the realisation that remembering will not help overcome one's identity. Instead of remembering there arises a need for adaption and reinvention. Svetlana Boym, in her analysis of nostalgic autobiographical narratives, states that '[t]here is no place like home, but home itself has been displaced and deliberately reimagined'.²⁶ The act of displacement of the memory leads to the author's loss of memory on his arrival to the island. Nostalgia, prominent in the author's diaries, becomes necessary to take in the new foreign influences and reach a synthesis in his identity, functioning as a type of defence mechanism, against an accelerated rhythm of life and a period of personal upheaval.²⁷ This process, as mentioned in the previous section, allows Gil de Biedma to find both narrative and personal space: an important concept in the development of his identity. His exclusively European cosmopolitan outlook must be temporarily forgotten, and soon after Gil de Biedma embraces his new life in the Philippines.

¹⁹ Miguel Dalmau, *Jaime Gil de Biedma* (Barcelona: Circe, 2004), p. 55.

²⁰ Dalmau, p. 110.

²¹ Jaime Gil de Biedma and Andreu Jaume, *El argumento de la obra. Correspondencia* (Barcelona: Lumen, 2010), p. 107.

²² Gil de Biedma and Jaume, *Diarios: 1956-1985*, p. 184.

²³ *Ibid.*, p. 83.

²⁴ *Ibid.*, p. 87.

²⁵ *Ibid.*, p. 88.

²⁶ Svetlana Boym, *The Future of Nostalgia* (New York: Basic Books, 2001), p. 258.

²⁷ Boym, p. xiv.

On a day trip around the island, Gil de Biedma identifies a mountain in the middle of the Filipino plains the Hukbalahap, a Filipino military group, would defend themselves from the invaders. The mountain is the Mount Arayat, which the author identifies as symbolic, out of reach, a place where no white person is allowed.²⁸ Using a rather classic device, probably out of his wide knowledge of English literature, Gil de Biedma follows a common tendency in Victorian and Romantic travel literature of describing a mountain, promontory or similar landmark.²⁹ The fact that Mount Arayat is out of bounds for white people has a powerful effect on the author: 'mi experiencia de Filipinas multiplicada por mil' ('my experience of the Philippines multiplied by a thousand').³⁰ His use of the term 'experience' is key, since it implies that he does not interpret the event happening in Philippines as his normal life, rather as some sort of special instance. Gil de Biedma's discovery is a way of 'converting local knowledges (discourses) into [Spanish] knowledges, associated with European forms and relations of power'.³¹

Adapting Pratt's framework to interpret Gil de Biedma's description and to contextualise it in the colonialist writing experience, there are three main rhetorical devices of discovery in the description of Mount Arayat.³² First of all, pleasure: while Gil de Biedma's diary writing is unlike that of the English Romantic poets, he describes the mountain using hyperboles such as 'un pilón casi perfecto' ('a nearly perfect mount'), 'el monte encantado' ('the bewitched mountain').³³ Unlike in Pratt's analysis, it is not so much the aesthetic pleasure of the geographical feature in this case (admittedly, Gil de Biedma describes the plains surrounding the mount as inducing 'malestar' ['malaise']); it is more the symbolic aspect of the mountain that enhances the author's experience. However, the density of meaning that Pratt attributes to Victorian discovery writing is key to the understanding of this passage: the historical symbolism of the mountain, a strategic landmark of great importance for the Filipino rebels, is essential and becomes 'an obsession'.³⁴ This has clear political undertones: Gil de Biedma was interested in communism at the time, and the Hukbalahap Rebellion (a communist guerrilla resistance army against the Filipino government, active between 1942 and 1954), was certainly an inspiration for him. Finally, the relationship of mastery in the text, a relation between the seer and the seen in Pratt's words, is ongoing throughout Gil de Biedma's account of his stay in the islands — 'the power if not to possess, to evaluate this scene'.³⁵ Gil de Biedma is continuously evaluating the country and its people, both natives and foreigners. However, the aesthetic inclinations of the author are more attuned with the lower classes and a down-to-earth bourgeois sensitivity. For instance, Gil de Biedma describes the workers' dwellings as 'un amontonamiento de polvo' ('a pile of dust'), right below the description of Mount Arayat. Nonetheless, he is still exercising that evaluative power, and finding some sort of (bourgeois) satisfaction in the description of poor living

²⁸ Gil de Biedma and Jaume, *Diarios: 1956-1985*, p. 100.

²⁹ Mary Louise Pratt, *Imperial eyes: travel writing and transculturation* (London and New York: Routledge, 2007), p. 198.

³⁰ Gil de Biedma and Jaume, *Diarios: 1956-1985*, p. 100.

³¹ Pratt, p.198.

³² Pratt, p. 200.

³³ Gil de Biedma and Jaume, *Diarios: 1956-1985*, p. 100.

³⁴ Pratt, p. 200; Gil de Biedma and Jaume, *Diarios: 1956-1985*, p. 200.

³⁵ Pratt, pp. 200-201.

conditions.³⁶ There are some colonialist features in Gil de Biedma's writing, perhaps necessary characteristics given his relation to the Philippines at first is one of unequivocal colonialist venture. The author's mention of the prohibition for white people to enter the Arayat mountain is essential: it puts him, a white man, in the rare position of not being allowed in a certain area. That interpretation is a sign of Gil de Biedma's adaptive attitude, his aforementioned chameleon-like disposition, whereby he is able to bring different elements of different cultures to a synthesis and make them his own. Gil de Biedma integrates the Far Eastern culture of the Philippines into his traditional, Spanish, French and English background. Overall, Gil de Biedma's identity has moved from a loss of his sense of self and memory, to an integration of the exotic other into his own life-writing, thus merging his astute observations of the Filipino culture into his identity. This is part of the influence of travel on the author's cultural identity.

In this section, Gil de Biedma's identity has been analysed against the backdrop of geographical movement. The importance of his cosmopolitanism and its origins have been discussed, together with their impact on Gil de Biedma's arrival to the Philippines and how all of this is reflected in his diaries. In the next section, the author's ideas about Spanish and Philippine people will be examined, in order to explore the intersection between Gil de Biedma's own identity and the identity of others.

5. Friendships and lovers: Filipino and Spanish people in Gil de Biedma's diary

'Las oportunidades de hablar con europeos agradables son escasas aquí' ('The chance to speak with pleasant European people is slim here') was one of Gil de Biedma's comments about the numerous, mainly Spanish and British, expatriates in the Philippines in the late 50s.³⁷ Throughout the author's diaristic narrative, it is evident that he did not really enjoy the Western company he found on the island. Apart from his lovers, Gil de Biedma professes a general dislike for the European and American businessmen he deals with. What is most interesting, however, is that the author expresses what Stoler considers one of the basic, most powerful premises of colonialist rule: 'the notion that Europeans in the colonies made up an easily identifiable and discrete biological and social entity—a 'natural' community of common class interests, racial attributes, political affinities, and superior culture'.³⁸

The stereotypes Gil de Biedma expresses in his diaries about European people, which at first sight may seem to cast a positive light onto Filipino people, are based on colonial ideas of class and race, involving a vision of society where white European people are in positions of power that involve high levels of influence. On the other hand, Filipino men are considered by the author as those who bring the exotic to his life. The question now is, to what extent are these stereotypes at the core of Gil de Biedma's identity?

³⁶ Gil de Biedma and Jaume, *Diarios: 1956-1985*, p. 100.

³⁷ *Ibid.*, p. 95.

³⁸ Ann Laura Stoler, *Carnal knowledge and imperial power: race and the intimate in colonial rule* (Berkeley: University of California Press, 2002), p. 42.

Does he challenge them at any point? Is it possible to consciously ignore such deeply, socially embedded stereotypes to avoid them seeping into one's identity?

Gil de Biedma is, by his own definition, on the side of the coloniser, as it corresponds to a white, bourgeois and Spanish man in a former colony, yet he seems to make an effort to empathise with the Filipino people and their struggle. This time he deploys (from a personal narrative point of view rather than a poetic one) his famous double identity, on the one hand *Hijo de Dios*, son of God, son of the ruling, Spanish bourgeoisie, imbued in privilege; on the other hand, the *hijo de vecino*, son of a neighbour, the common person, one among many others, capable of seeing any other human being as an equal. Gil de Biedma held this poetic belief throughout his life.³⁹ This is a narrative framework upon which the author was able to make sense of his ambivalent reality in terms of social class and sexuality.

This double act of identity is clearly seen in the following excerpt of Gil de Biedma's diaries, in which he is reflecting on his relationship with Chris de Vera, his Filipino lover during his first stay in Manila in 1956:

Tan pronto estamos lo bastante bebidos nos lanzamos a una disquisición apasionada acerca de la imposibilidad de toda amistad sólida entre nosotros, se lamenta él de haber nacido esclavo, me desespero yo de haber nacido tirano y de trabajar en una sociedad que es un símbolo de tiranía, doy viento al sentimiento de culpabilidad racial que he adquirido desde que estoy aquí, él declara que mi simpatía no es otra cosa que una actitud protectora, le devuelvo yo la impertinencia, cada cual decide no ver más al otro y cuando la situación es ya imposible nos confesamos que ha sido una noche maravillosa y que somos hermanos — lo cual, por mi parte, es absolutamente cierto: le quiero mucho —; una vez llegados a la *catharsis*, nos despedimos hasta la próxima vez.⁴⁰

(‘As soon as we are drunk enough, we throw ourselves into a passionate debate about the impossibility of any solid friendship between each other, he regrets having been born a slave, I despair of having been born a tyrant and of working in a society that is a symbol of tyranny, I give wind to the feeling of racial guilt that I have got since I am here, he declares that my sympathy is nothing but a protective attitude, I return his insolence, each one decides not seeing the other anymore and when the situation is already impossible we confess to each other that it has been a marvellous night and that we are brothers – which, for me, is absolutely true: I love him very much –; once we arrive at the catharsis, we say goodbye until next time.’)

Gil de Biedma condenses in this paragraph the relationship of an educated, privileged member of the bourgeoisie with the colonised working class. He admits his ‘racial guilt’ is a recent feeling, developed since his arrival in the country. The dialectic movements towards what the author terms a catharsis is very suggestive: from the feelings of estrangement, a tyrant against a slave, through the theme of guilt joining the coloniser and the colonised and finally arriving at brotherhood. ‘I love him very much’ says a smitten Gil de Biedma who, nonetheless, is not naive about the impossibility of truly being with the ‘other’: ‘each

³⁹ Javier Pérez Escotado ed. *Jaime Gil de Biedma. Conversaciones* (Barcelona: Austral, 2015), p. 247.

⁴⁰ Gil de Biedma and Jaume, *Diarios: 1956-1985*, p. 102.

other decides not to see the other'. Demonstrating his sharp eye for the human soul, Gil de Biedma presents here an insightful analysis of racial relations in Philippines in the 1950s. Although his vision is modulated by other encounters throughout his life (Gil de Biedma prepared the edition of this diary in the late 1980s, likely triggering the late development of some of these ideas), the author approaches the issues of colonialism and race with nuance. He accepts that the encounter with race and oppression is not just about feeling guilty or even making repairs: it is about declaring a brotherhood of men.

A similar encounter occurred when Gil de Biedma met James Baldwin. It was short and intense, although the exact details are not entirely clear. However, there seemed to be a love triangle between Jaime Gil de Biedma, James Baldwin and Jorge Vicuña, who said that there was again a display of the dialectic process, a repetition of the same encounter albeit with different actors. 'Baldwin behaved like the humiliated and Gil de Biedma was lacerating himself in front of him [...] looking at Baldwin as if corroded by guilt'.⁴¹ In his *Diario de Moralidades*, Gil de Biedma confesses the difficulty of remembering details from this event, due to the amount of alcohol the participants had drunk, but he makes clear that 'this is the moment to reach a series of conclusions to clearly see my moral and intellectual life in the last twelve months'.⁴² He develops his analysis to the point of accepting he was 'fleeing away from something or from myself [...] I ignore it. Perhaps from a moral decision'.⁴³ Here Gil de Biedma is actively crafting his identity through writing his life, imposing the moral categories he thinks desirable, ethically correct, on to his self. It is also possible to plot the importance of movement in the change and adaption of identity; the act of escaping is key in the author's analysis. Ultimately, this relationship with the 'other' shows the difficulty of Gil de Biedma to assume his privileged position, how the encounter with the racial Other had him reconsider his moral approach to life. Whichever the mask he chooses to wear, whether he is *Hijo de Dios* or *hijo de vecino*, Gil de Biedma is faced with the impossibility of becoming either. This episode of the author's life portrays, in the process of life-writing, the author's struggle to combine those two masks into his own identity.

In this essay, I have analysed the concepts of cosmopolitanism and colonialism in Gil de Biedma's diaries. The elements constituting his cosmopolitan outlook have been identified and contextualised, giving due importance to the problematic relationship between cosmopolitanism, privilege and social class, as well as its somewhat redeeming queer perspective. Furthermore, the tensions arising from his encounter with the colonial Other in the Philippines have been identified and studied in the light of postcolonial theory. Finally, specific examples about Gil de Biedma's relation with Filipino people in Manila have been analysed. I have delved into the ways in which the author has created his own identity using life-writing, thus imposing certain moral categories on to his life whilst engaging in a struggle with privilege, colonialism and racism. Whilst Gil de Biedma shows his most perspicacious vision of the issues

⁴¹ Dalmau, 2004, p. 298.

⁴² Gil de Biedma and Jaume, *Diarios: 1956-1985*, p.475.

⁴³ *Ibid.*, pp. 475-476.

surrounding these themes, his feelings of guilt, rooted in his own privilege and shortcomings, are a recurrent source of pain the author works through in his life-writing work.

BIBLIOGRAPHY

- Balibrea, Mari Paz, 'Rethinking Spanish republican exile. An introduction', in *Journal of Spanish Cultural Studies*, 6.1 (2006).
- Boym, Svetlana, *The Future of Nostalgia* (New York: Basic Books, 2001).
- Calhoun, Craig, 'Cosmopolitanism and nationalism', *Nations and Nationalism*, 14.3 (2008).
- Dalmau, Miguel, *Jaime Gil de Biedma* (Barcelona: Circe, 2004).
- Gil de Biedma, Jaime and Jaume, Andreu, *Diarios: 1956-1985* (Barcelona: Penguin Random House, 2017).
- Gil de Biedma, Jaime, *El argumento de la obra. Correspondencia* (Barcelona: Lumen, 2010).
- González-Allende, Íker, *Hombres en movimiento* (West Lafayette, Indiana: Purdue University Press, 2018).
- Gurfinkel, Helena, 'Queer, Cosmopolitan', in *The Cambridge History of Gay and Lesbian Literature*, ed. by E. McCallum and M. Tuhkanen (Cambridge: Cambridge University Press, 2014).
- Kamen, Henry, *The Disinherited. The exiles who created Spanish culture* (London: Penguin, 2007).
- Pérez Escobedo, Javier, ed. *Jaime Gil de Biedma. Conversaciones* (Barcelona: Austral, 2015).
- Pratt, Mary Louise, *Imperial eyes: travel writing and transculturation* (London and New York: Routledge, 2007).
- Stoler, Ann Laura, *Carnal knowledge and imperial power: race and the intimate in colonial rule* (Berkeley: University of California Press, 2002).

DANIELA NICOLAESCU
ml18d2n@leeds.ac.uk

SHE STILL HAS TIME

Gone were the days when she lived by herself, with hundreds of books and the remaining paraphernalia of another world, all jammed in 28 square meters. Uncharted, munificent territories to explore.

Now she enters the empty room through a smoke screen and looks at the leftovers she took: a smooth toothbrush, small debris of toothpaste between the bristles, a worn-out blue dress. She thinks: *What a jest! What a jest, and here I am. Terribly alone. Terrified, yet unflappable, unflustered.* With hands folded, dry skin, eczema on her neck, tired and lugubrious dark eyes, she looks at her phone: it is bedtime, sets an alarm. Nothing unusual, she can rest and think, think and rest.

In 7 hours, he'll be here. She thinks: *He'll come. Open the door, open the fridge, open the window - so many things to turn on and open, except me. I am a glacial figure, boreal as I am, magnetized by my solitude, I am pushing the limits of my absence. I forget what his voice sounds like: honeyed when laying in my arms, appealing when saying my name; disapproving when I weep. All these sparkles made him, once, to be a lover. Now he comes. Irreversibly.* She thinks that waiting will make things worse. She remembers all the times that she waited, such an ominous and tedious activity! Waiting rooms are hell on earth. Traffic lights are harrowingly disappointing. This is the end; pollution is coming from the goddamn cars. Nothing good comes from waiting: an emergency room where you faint, an extracted tooth, a statuesque and unblinking woman saying, you have haunted enough this place. *Heart plummeting, misty eyes charged with tears, tinnitus in my ears, flashes and flares of light incrementally perturbing my vision.* She decides not to wait.

7 hours! An eternity! She still has so much time to make up her mind. It is not too late to leave, she could unpack now and go to the starting point, recede, retract, retrace her footsteps, burn her bridges. She could lapse into the zone where pigeons gather while she floats in a velvety atmosphere. Now she'll sneak outside on scorching streets and cheer up.

6 hours. She could go to the shop and ask the Russian seller what time it is. 'Time for you to make a decision,' he'd say. And she'd beg him, 'Take me somewhere, I want to be stripped of free will, I want to be doomed, to say, that was meant to happen.'

Hands in her pocket, she finds little trifles of her past: a small tablet, a daisy petal. She's resourceful. *What a valuable time capsule!*

5 hours. Still a lot of time to act. She'll stay here, right in the middle of the room and face him, that's what she'll do. Soon the space grows darker and darker, and she feels pain pulsating in her head. The room is a blister filled with amniotic fluid, where, woozy and uncontrollable, she concocts a plan of evasion. Like a prisoner, she'll prepare her escape. But what if, in running away from him, she'll lose something valuable, irreplaceable. Vivid memories engrave her skin. *Pale face, triumphant smirk, elusive hands.* His bitter love follows her: when taking a shower to purify her heart; when eating an apple; when breathing; when gasping. He'll be there, haunting.

3 hours. He'll come, make your decision, you are too weak to stay or to run away, you are too weak to resist. In the room a rotten apple exudes pungent smells; the flies encircle it, ready to feast. She looks at it and takes pictures, but there is no apple. There is a sick, wet, lumpish hornet laying with two small legs trembling. The flies flutter ecstatically, hovering over the lethargic creature, filled with the smell of death. 60 minutes. She feels her thoughts building pressure like a growing snowball. There is no future without him; if she stays, she'll regret it. Life is full of possibilities, of options that you weigh and weigh. Stay and be ravished, live and run the risk, go and elude the danger, fail and fall, gulp down the poison and the happiness.

30 seconds. Now she hears the wind blowing, dogs barking. Imperceptible nights and days will furtively pass, doors will close and open, he'll come and go, and every now and then he'll say 'hello' and fill her with loneliness. Lonely she will be, stripped of her future, both happy and grim, brooding: a deceitful woman in love.

5 seconds. She touches her pocket lining. She takes the pill and swallows it. Her name is Daisy and she still has time.

CROSS-FERTILISATION

1)

Specks of light fall on a
half-empty kettle.
Hearts gently simmer
lips glimmer on the margins
the gatekeepers are asking for
digital footprints to serve and
be served.

Again and again
coffee pours in the veins.
The distance between them is
extending on walls just like shadows.
Nothing to say/to expect.
Drink your tea,
Drink your tea.

Half of her face still in darkness as if
covered by bluish ice.
His painstaking smile becoming the
circumference,
a performer paralyzed on the scene
clutching the microphone to his mouth.

He wanted to show her:
sounds penetrating the organs
wrapped in seaweeds.
Cross-fertilise,
eat your mind
with your mind.

Metallic sounds drain
in his clogged lungs,
Sediments oozing from eyes,

her image was the last one
he scanned for.
If he were to die at least
he wouldn't forget her capitalised name.
A last vowel-slobber and compromise
sealed his mouth.

2)
I dreamt a yellowish puss.
My eyes were sealed,
my hand tried to touch them but they
slid on my face in fuzziness.
The attached smile
barely a smile.

A swarm of insects around a wretched building,
I could feel the clouds spreading inside me
just before the storm started and children
asked what it was that thing in my eyes.
I folded my hands and cried
hoping the puss would dissolve
and some wild mushrooms would appear
in that place where I wish it snowed
for once.

But there was a cut, a deep and horrendous cut.
Children stared aghast at it and touched the crevices
like blind people reading Braille.
They asked: what is this wound that deepens?
I told them:
It is a cemetery covered with ice
unsealed eyes; full of memories
resurrecting a blue light.

POETRY IS BREATHING

Outside

a half-bottle has been floating for weeks on the canal.

Inside

so much silence is crammed into one room,
cut into pieces to digest easier.

Outside

my lover cuts carrots and accidentally
his finger falls.

Inside

exhilarated, a dog wags his tail over my wounds
which open and open largely
erupting like volcanoes
with blood.

Outside

a boy tiptoes on the thin ice
it breaks and his leg sticks.

Inside

layers of flaky skin
snowing, flashing
over the world.

Outside

an eyelid
closes and opens,
protects and reveals.

Outside

a spider's leg in the window left ajar.

Inside.

Intermezzo—————

Outside

waiting - keep a fish trap in one hand,
a knife in the other.

Never eat your trophy.

Inside

she never leaves the unearthly room where
she was beaten to death.

Outside

a criminalist analyses her corpse.

Inside

a critic investigates her poem.

Outside

they acknowledge the surgical risks.

Inside

when extracted, every word-organ must be carefully handled.

Outside

adaptive behaviors - they learn how to breathe in the water.

Inside

breath needs to synchronize when in and out.

Please follow the instructions:

In

Out

In

Out.

CO-CREATING A COMMUNITY OPERA CHORUS WITH A YEAR-9 MUSIC CLASS FROM AN ETHNICALLY DIVERSE AND ECONOMICALLY DEPRIVED AREA IN WEST YORKSHIRE

OLIVER RUDLAND

mcowr@leeds.ac.uk

Abstract

This paper documents a practice research project which took place at Corpus Christi Catholic College, a comprehensive secondary school in an ethnically diverse and economically deprived area in Halton Moor, Leeds. The project involved the co-creation of a chorus for inclusion in a community opera, which was written in collaboration with participants aged 13-14. It records in detail the formulation of the choruses' overarching concept, the joint composition of the lyrics and the collaborative process whereby the music was brought into being, and provides both written documentary evidence and audio recordings which capture the emergent creative process, alongside a commentary explaining the processes and methodological approaches employed. In particular, this paper focuses on how the circumstances and contingencies of the workshop environment contributed to the creation of the chorus and examines how this shaped both the form of the ensuing chorus, and the direction in which the project progressed.

The commentary for this practice research also situates the project within an interdisciplinary context with aspects of the project reflecting practical and theoretical issues (such as 'co-creativity') from the field of community music (Higgins, 2012; Matarasso, 2019), matters concerning group and distributed creativity from the fields of contemporary music, jazz and improvised theatre (Sawyer, 2014; Clarke & Doffman [Eds.], 2017) and methodological considerations that influenced working practises (Collins & Gallinat [Eds.], 2010; Bartleet & Ellis, 2012).

'Co-creativity' is a concept that goes by many names with different emphases, such as 'group creativity' (Sawyer, 2003), 'collaborative creativity' (Miell & Littleton, 2004; Barrett, 2014) and 'distributed creativity' (John-Steiner, 2006; Clarke & Doffman, 2017). These terms all reflect a general shift of attention away from research that focuses on musical creativity tied to individual composers towards a focus on how creative acts may be collective and contingent on the interaction between creators and performers (cf. Csikszentmihalyi, 1996; Turino, 2008; Taylor, 2014). 'Distributed creativity', for example, has been

defined as an activity ‘in which collaboration and improvisation enable and constrain creative processes in contemporary music.’¹

However, research into musical creativity generally, and within contemporary composition more specifically, are not the only fields that have witnessed this turn away from individual to collective creativity. Similar shifts have occurred in pedagogical research (Elliott, 1995) and in the emergent field of performance studies (Rink, Gaunt & Williamon, 2017). Additionally, community music is an area of activity which has since its inception placed an emphasis on co-creativity (Matarasso, 2019) that is often defined as a form of ‘cultural democracy’ (Graves, 2005). Although community music has its roots in the 1960s, it has only recently begun to seriously enter scholarly discourse (Bartleet & Higgins, 2018) – an emergence that has coincided with this general academic interest in collaborative approaches to creativity.

A common methodological issue exposed by much of the above research has been the tendency towards generalised accounts in place of a rigorous examination of what precisely occurs when a passage of music is forged collaboratively. Whereas traditional musicology has published scores, composers’ sketches, memoirs, and so forth, to piece together and analyse the creative process, group creativity cannot be captured or analysed in the same fashion. How exactly musical material is created during a workshop setting has been to a large extent overlooked, mainly because such information has rarely been preserved (or considered worthy of preservation) and has only been accessed therefore in the form of unspecified recollections. The music theory behind the musical materials that make up an improvisation have been widely documented in, for example, jazz improvisation (Bailey, 1993). Less consideration has been given to the process referred to as ‘emergence’ and how the contingencies of a group scenario impact upon and shape the resulting musical objects.² This research gap has been highlighted by Östersjö:

While distributed and collaborative creativity in music are active topics of discussion, there are still comparatively few detailed accounts of the actual processes at play in such interactions.³

There are several studies that have begun to counteract this issue (Frisk & Östersjö, 2006; McLaughlin & Berweck, 2010; Clarke, Doffman, Gorton & Östersjö, 2017) which supplement observations with recordings and notated sketches from collaborative rehearsals and workshops. This ‘artistic research’ or ‘practice research’, as it is often referred to, was developed partly as a response to the methodological challenges encountered by research into collaboration (Coessens, Crispin & Douglas 2009; Borgdorff, 2010; Nelson 2013; James Bulley & Özden Şahin, 2021). Not so much a field but rather a ‘method of enquiry’, practice research ‘seeks to convey content that is enclosed in aesthetic experiences, enacted in

¹ John Rink, ‘About the Series’, in *Distributed Creativity: Collaboration and Improvisation in Contemporary Music*, ed. by Eric F. Clarke & Mark Doffman (New York: Oxford University Press, 2017), p. iii.

² Many scholars now use the term *emergence* to refer to complex systems which have this property that the whole is greater than the sum of the parts. See R. Keith Sawyer, *Group Creativity: Music, Theater, Collaboration* (New Jersey: Lawrence Erlbaum Associates., 2003), p. 12.

³ Eric F. Clarke, Mark Doffman, David Gorton & Stefan Östersjö, ‘Fluid practices, solid roles? The evolution of *Forlorn Hope*’, in *Distributed Creativity: Collaboration and Improvisation in Contemporary Music*, ed. by Eric F. Clarke & Mark Doffman (New York: Oxford University Press, 2017), pp.116-135 (p. 116).

creative practices and embodied in artistic objects.⁴ In practice research ‘the act of creation itself is intrinsically an act of “proving” – of testing out the intimations and speculations.’⁵ In such an approach, the creative practice of an artist (or artists working in collaboration) becomes a form of data collection, which is subject to the same kind of controls, qualitative measures, and restraints found in laboratory-based research or anthropological fieldwork. Consequently, practice research has been directly influenced by ethnographic and autoethnographic techniques that have been adopted from anthropology and the social sciences (Bartleet & Carolyn Ellis, 2012; Davidson & Burland, 2006).

The practice research approach to creativity therefore is arguably the most effective way of penetrating the circumstances in which an artistic artifact is created collaboratively; here is a way in which the generally overlooked specifics of the process can be documented and studied with analytical rigour. Moreover, it is perhaps the only way the actual subject of study *can* be captured and observed, and from which conclusions can be drawn. As discussed, research has begun to use the practice research approach to examine the collaborative creative process within examples of contemporary musical composition, generally conducted by composers operating in the experimental paradigm (Hayden & Windsor, 2007). However, rarely has this approach been applied in the field of community music and its many manifestations and overlapping disciplines, such as community opera projects.⁶ This would seem an area ripe for potential growth given the centrality of co-creativity in a field whose *raison d'être* lies in the collaborative music-making of communities, rather than individuals.

Community opera projects: co-creative workshops

Community opera projects very often involve co-creative workshops with young participants where materials for such operas are developed (Shahryar, 2019). This paper will explore the question of what specifically occurs, at the level of musical detail, in co-creative workshops. This includes the question of how the contingencies of these projects – the working environment, the technological circumstances, the previous experience of participants – all affect the musical outcomes (with audio and notated musical examples) and what processes are involved in such a collaborative context.

The majority of research into community opera projects (or ‘educational’, ‘outreach’ or ‘participatory’ projects, as they are also referred to by opera houses) is directed towards the efficacy of such projects to foster engagement with opera and educational experience (Dullea, 2017; Clements, 2016; Burrack & Malta, 2006; Rossi, 2000; Tambling, 1999; La Valley, 1977). Although the literature often documents

⁴ Robin Nelson, *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances* (London: Palgrave Macmillan, 2013), p. 8; Henk Borgdorff, ‘The Production of Knowledge in Artistic Research’, in *The Routledge Companion to Artistic Research*, ed. by Henrik Karlsson Michael Biggs (London: Routledge, 2011), pp.44-63 (p. 45).

⁵ Kathleen Coessens, Darla Crispin & Anne Douglas, *The Artistic Turn: A Manifesto* (Ghent: Leuven University Press, 2009), p. 7.

⁶ This is likely due to the ‘postmodern’ position of community music which places an emphasis on ‘informal/nonformal’ educational contexts which would mitigate such an approach. See: Lee Higgins, *Community Music: In Theory and in Practice* (New York: Oxford University Press, 2012), p. 31.

projects containing co-creative activities, rarely is the actual musical content of such projects given detailed attention. As with community music, this is partly due to a focus on ‘nonformal programs’ which precludes a focus on musical detail in favour of participant experience.⁷ However, it might also be a consequence of the methodological challenges involved with such interview-based research. Practice research would seem better suited to working at the level of musical detail than research conducted by interviews due to the limitations and inaccuracies of human memory – a deficiency experienced directly in previous research concerning co-creativity (Rudland, 2021).

It is common, however, to find academic coverage of community opera projects written retrospectively by composers. For example, Martyn Harry, in ‘an account of the creation of a children’s opera [which] draw[s] attention to some of the collaborative circumstances of the project’ stresses the importance of how ‘individual musicians are a crucial starting point’ for creative work.⁸ However, Harry provides neither notated or audio examples of musical material, nor an account of how they were specifically influenced by these collaborative circumstances. Although there were some interesting observations concerning the tensions and dynamics between writer, director and composer, there was little detail provided to reveal how these affected or shaped the artistic artifact itself, and certainly not at the level of a particular phrase or musical gesture.

There have been some attempts to document such details, but these tend to be made by freelance composers without the carefully monitored expectations of formally prepared practice research. Barber (2015) and Shahryar (2019) have both made detailed accounts, with the aid of notated musical examples of musical materials produced in workshops with groups of children directed towards the co-creation of a community opera. Barber describes how he ‘took specific vocal and instrumental lines from the workshop and set out to weave them into the piece in a way which would give them motivic significance.’⁹ He highlighted a ‘melody made up by a ten-year old’, stating that: ‘the class were talking about the motivations of their characters and this text and tune came very quickly.’¹⁰

Although Barber clearly indicates how this melody found its way into the overall score (assisted by notated examples), there is no further detail as to how the tune and text were devised or improvised, sung, written down, recorded, or transcribed etc. during the workshops; only that it happened ‘very quickly’ and with the briefest outline of stimuli (the character motivations).¹¹ Furthermore, only one example was given, with no comparisons between contributions and what variations between examples

⁷ Rhoda Dullea, ‘Engagement, Participation, and Situated Learning in a Children’s Opera Chorus Program’, *Journal of Research in Music Education*, 65.1 (2017), 72-94 (p.73).

⁸ Martyn Harry, ‘My Mother Told Me Not To Stare: composition as a collaborative process’, in *Distributed Creativity: Collaboration and Improvisation in Contemporary Music*, ed. by Eric F. Clarke & Mark Doffman (New York: Oxford University Press, 2017), pp. 155-160 (p. 155).

⁹ John Barber, ‘Finding a Place in Society; Finding a Voice’, in *Beyond Britten: The Composer and the Community*, ed. by Ghislaine Kenyon Peter Wiegold (Woodbridge: The Boydell Press, 2015), pp. 107-122 (p. 116).

¹⁰ John Barber, ‘Finding a Place in Society; Finding a Voice’, p. 116.

¹¹ Ibid.

might tell us about creativity in this context. Nevertheless, it was an example which certainly pointed towards the kind of practice research that can start to reveal what happens during a co-creative environment.

Shahryar (2019) took matters a little further by considering a series of three short operas written with and for children. Unlike Barber, these compositions were written within an academic context. The most revealing aspects about this research were the descriptions of various techniques used as ways of working with children to produce co-created musical material, such as what Shahryar referred to as the ‘squiggly line technique’. This consisted of the vocal contours of an improvised group melody sung in unison (using a pre-existing text) and generated through gradual repetition. The melody was then transcribed by drawing a line on a whiteboard where the line matches the ups and downs of the melody, later forming the basis for a melody written in notated form. Shahryar described the techniques as follows:

Looking at a line of text, ask everyone in the room to improvise the same melody for that line all at the same time. This will sound chaotic, but when you get them to do this 3 or 4 times, a discernible melody should appear as people instinctively copy each other. The Receiver listens for any discernible melody lines appearing from the cacophony, and this becomes the melody. Notate the melody using the squiggly line technique.¹²

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

In what follows, I document a similar community opera project also involving a class of young participants during which a chorus for inclusion in a community opera was written co-creatively. However, the account also records in detail the ways in which this project was conducted as practice research with aspects of the environmental and methodological approaches outlined, the materials gathered during the workshops and how they were adapted, all leading towards some conclusions regarding co-creativity in this context.

Co-creating a community opera chorus: a practice research project

The project took place at Corpus Christi Catholic College, a comprehensive secondary school in an ethnically diverse and economically deprived area; Halton Moor in Leeds, UK. A class of ten children

¹² Omar Shahryar, 'The Composition of Opera for Young People' (University of York, 2019), pp. 82-83.

aged 13-14 (year 9) was selected for the project by the Leeds Music Education Partnership.¹³ The project took place over six hour-long workshops during school time with one introductory session. A concluding workshop combined the class with the Opera North Youth Chorus (ONYC) who together jointly workshopped the chorus.¹⁴ The following outline derived from an ethnographic diary written during the project provides a summary of the activities that took place in each workshop:

Introductory Workshop

- I was introduced to the class and asked by the teacher to explain the project – that we would be working together to compose a chorus for a community opera. I asked each participant to tell me what musical experience they had, whether they sung or played an instrument etc. About half played instruments (piano and guitar only) and received some limited individual lessons in school, the rest possessed some very basic experience of singing learned informally and during school music lessons and assembly.¹⁵
- I explained to the class that the best way to understand opera was as a form of *storytelling using singing and acting*, asking the class what stories they might like to tell using singing and acting.¹⁶ One participant mentioned travelling to school in the morning, another mentioned going on holiday with their family, and another mentioned attending a football game. Each possible story was discussed in the classroom, and the third option about attending a football game provoked the most creative responses from the rest of the class and so it was chosen for the project.
- Some exercises followed to establish the musical inclinations of the class: I listened to participants play or sing some music and asked them about their musical interests and the music they liked to play and listen to. Following this, a hymn tune familiar to the class from the school assembly was sung with myself accompanying at the piano.¹⁷

This introductory workshop was important for ascertaining the interests and musical capacities of the class and providing information on how to shape and plan the following workshops. These included the following two vital elements:

a.) The concept of a 'Football Chorus'. This was the theme that reflected an interest from the maximum number of participants in the class. It also provided a good solution for integrating the class later with the ONYC. Two vocal parts representing two football teams during a football match would provide the dramatic scenario for the chorus.

¹³ The evidence provided has been through the University of Leeds's ethical review process (FAHC 20-024) and has the full permissions of the participants and their guardians for inclusion in a published context; for these reasons the names of all participants (including the class music teacher) are identified anonymously.

¹⁴ For a brief history of the Opera North Youth Chorus (ONYC) see: Rhoda Dullea, 'Engagement, Participation, and Situated Learning in a Children's Opera Chorus Program', *Journal of Research in Music Education*, 65.1 (2017), 72-94, (p.89).

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

¹⁶ Shahryar (p. 32) identifies this as the most effective way to convey what an opera is to community participants of any age. My own previous experience in community projects confirms this approach.

¹⁷ Daniel. L. Schutte, 'Here I am, Lord' Hymn No. 285, in *Celebration Hymnal for Everyone* (Essex: McCrimmon, 2010).

b.) How best to proceed musically. All the participants possessed some very basic keyboard skills stemming from the fact that they all worked on individual electric keyboards that were organised on the worktops around the class. Singing and playing the piano with a single hand was a common experience for all the class during music lessons, as was singing communally during assembly. These commonly held skills and practices could therefore be integrated into the co-creative process. The class were also accustomed to using notation software (MuseScore) for compositional exercises on computers placed behind the keyboards. This was therefore another practice that could be incorporated into the workshops to assist co-creativity.

Workshop 1

- The class was presented with two ‘Football Songs’ to stimulate creative thinking about composing their own song. These were included the popular Leeds United song ‘Marching on Together’ composed by Mason and Reed (1972) and ‘Marching on Together Fans Gonde Boliyan’, a Bhangra cover version sung in Punjabi by Jinder Jade (2020) written to celebrate the football club’s promotion to the Premier League.¹⁸ These two songs were chosen to show two stylistic approaches to the same basic theme which reflected the diversity of musical interests in the class.
- Stylistic variants in the music (particularly the different approaches to rhythm) and the terms and themes mentioned in the lyrics were discussed in detail.
- The class then learned to sing these songs with myself playing the accompaniments on a piano in the classroom or using a recording as a backing track.

Workshop 2

- I produced a simplified notated version of ‘Marching on Together’, dividing the music clearly up into ‘melody with lyrics’ and ‘chords’.
- The class learned to play this simplified version on the keyboards, with some reading the music and some learning by rote. Each participant received individual attention from myself and the teacher with some playing the melody and some playing the chords.
- At the end of the workshop everyone played ‘Marching on Together’ in unison on the keyboards.

Workshop 3

- ‘Marching on together’ was rehearsed again with the class either singing or playing the keyboard parts depending on individual preference. Towards the end, vocal and keyboard improvisation

¹⁸ ‘Leeds United: Bhangra song celebrates Premier League promotion’, *BBC* (2020) <<https://www.bbc.co.uk/news/uk-england-leeds-53567112>> [Accessed 20th Jan. 2022].

were encouraged. A few participants added layers of ostinatos but these were lacklustre and most participants were reluctant to contribute.

- The class was asked to write some short lyrics of their own as the basis for their own musical contribution which they wrote down on pieces of paper.
- The lyrics were read out by individual participants to the rest of the class. Subsequently, the group discussed ideas for improvements to individual lyrics.

This was an important workshop as it revealed that this particular group of participants were not confident enough at group improvisation to utilise co-creative activities such as those outlined by Shahryar. Despite substantial stimulation (provided by the musical examples) and encouragement, attempts to get the group to improvise were timid and often completely unresponsive. To play to the class' strengths and experience it was decided (following Workshop 3), that the co-creative activities would be captured and developed by one-to-one vocal/keyboard assisted singing.

Workshop 4

- The class was given word-processed versions of their lyrics on a single sheet of paper with the lines of text interspersed with gaps in which to make notes of their musical ideas.
- The class was asked to improvise around their lyrics in search of a melody or musical material to fit their words. These improvisations involved both the use of keyboard and the voice on an individual basis with support provided one-to-one by me and the teacher.
- The class was encouraged to make notes of their melodic ideas, either in the form of 'squiggly lines', letter names of the notes from their melodies or in musical notation.

Workshop 5

- The class was given transcriptions of their melodies in music-processed format uploaded to the computers using musical notation software with individual playback facilities. The class played their melodies to one another, comparing their approaches.
- The class was asked to listen to their individual melodies and to make adjustments to their melodies (especially the rhythm) or add any musical details they wished using the notation software according to how they might be improved.
- I went around the class with the teacher and asked each participant if their melodies conformed with "what they wanted", helping them to make small adjustments to capture their musical intentions.

Workshop 6

- With all the participant's musical contributions refined and collected, the 'Football Chorus' was put together.

- The chorus was rehearsed by the class assisted by an accompanist from Opera North.
- Some adjustments were made to the 'Football Chorus' shaped by the response of the class when they sang their parts, such as fine tailoring some of the melodic contours.

Workshop 7

- The class joined the ONYC at their rehearsal space in the Howard Opera Centre, Leeds to rehearse the chorus.
- The class sung the parts of 'Team A', which consisted of their co-created melodies, and the ONYC sung 'Team B', an accompanying vocal part.
- Further adjustments were made to the chorus stimulated by reactions to the music in the rehearsal with the chorus.

The above outline demonstrates a process whereby the class were led step-by-step towards a point that enabled them to contribute to the creative content of an operatic chorus, despite their limited musical experience and knowledge as performers and composers. In many ways, this was an instance of Higgins' definition of community music as 'an active intervention between a music leader or facilitator and participants.'¹⁹ It showed in detail the practical steps taken to achieve a creative outcome and what is involved in such an intervention. The practical steps taken were shaped by two primary factors: the previous compositional and teaching experience of myself and the teacher, and the abilities and experience of the participants alongside the resources and time they had available during music lessons.

Materials co-created during the workshops

Below are three examples of music composed by three participants laid out in order:

- a.) Lyrics written in Workshop 3
- b.) Sketches setting the lyrics written in Workshop 4
- c.) Melodies developed and refined on MuseScore during Workshop 5

Participant One

a.) Lyrics

¹⁹ Lee Higgins, *Community Music: In Theory and in Practice* (New York: Oxford University Press, 2012), p. 3

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

This is Leeds United.

We gonna win every match.

They are the best in the league.

we gonna do a Hat-trick.

b.) Sketch

GGGE EA
This is Leeds United.

c.) Melody

This is Leeds U - ni - ted We gon - na win e - ve - ry match

Participant Two

a.) Lyrics

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

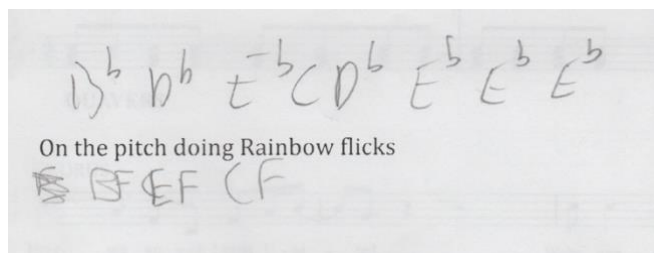
On the pitch doing Rainbow Flicks

Shoot Score that Free kick

Anxious As the clock ticks

Players running down the pitch

b.) Sketch

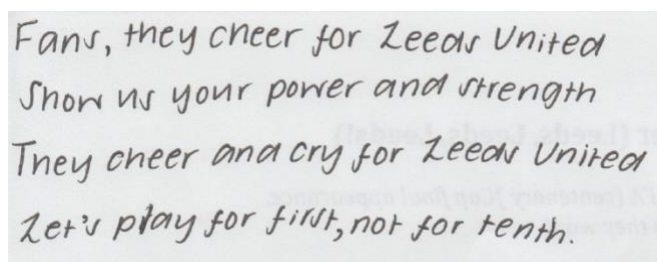


c.) Melody



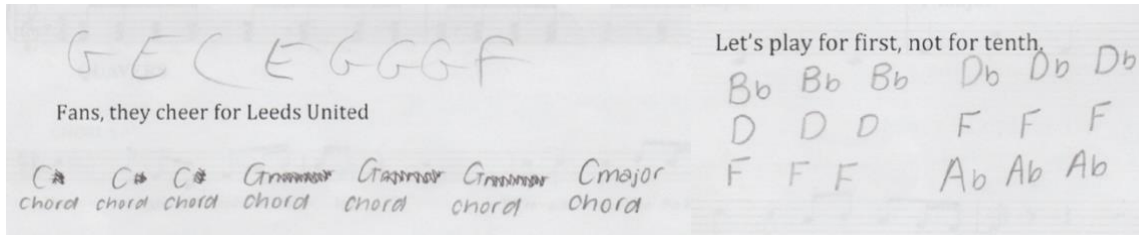
Participant Three

a.) Lyrics



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

b.) Sketch



Handwritten musical sketches for two phrases:

Phrase 1: Fans, they cheer for Leeds United

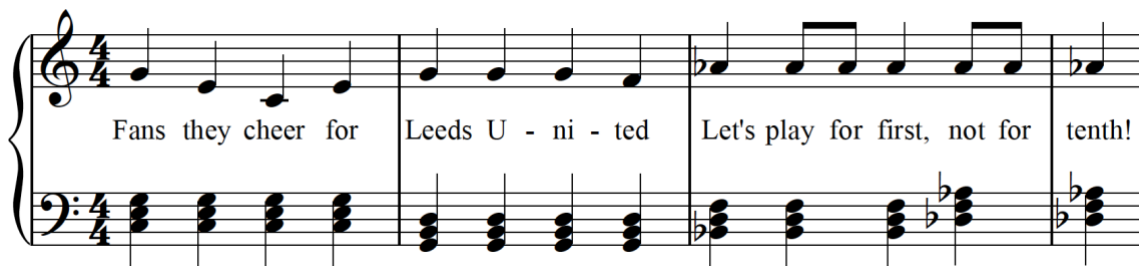
Notes: G E C E G G G F

Chords: C major, C major, C major, G major, G major, G major, C major

Phrase 2: Let's play for first, not for tenth.

Notes: Bb Bb Bb Db Db Db, D D D F F F, F F F Ab Ab Ab

c.) Melody

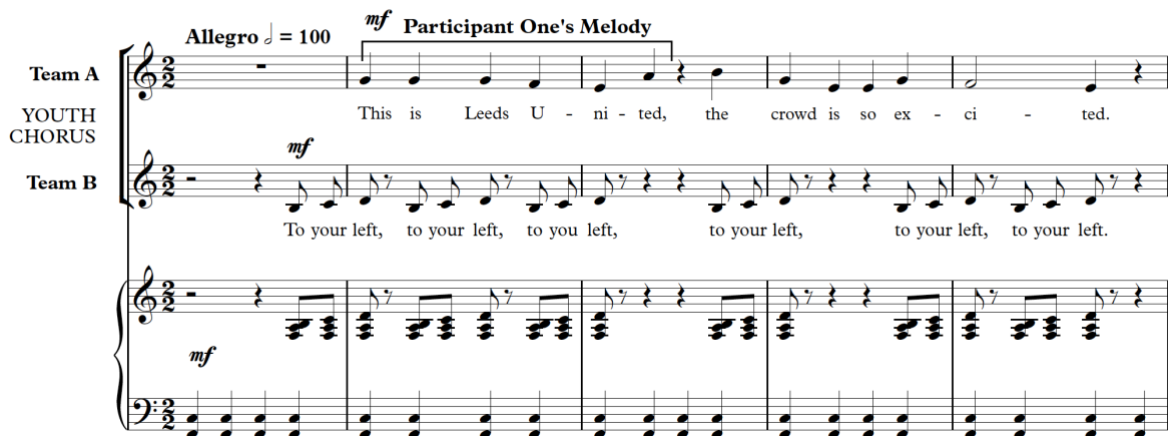


Musical score for the melody, 4/4 time signature. The melody is written on a single staff with lyrics below it:

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

Following Workshop 5, all the melodies were consolidated, and a chorus was composed from them. The melodies were not only integrated but shaped in such a way so that the chorus would grow out of them. The following three extracts from the chorus are used as examples:

Extract One (bars 1-5):



Extract One (bars 1-5):

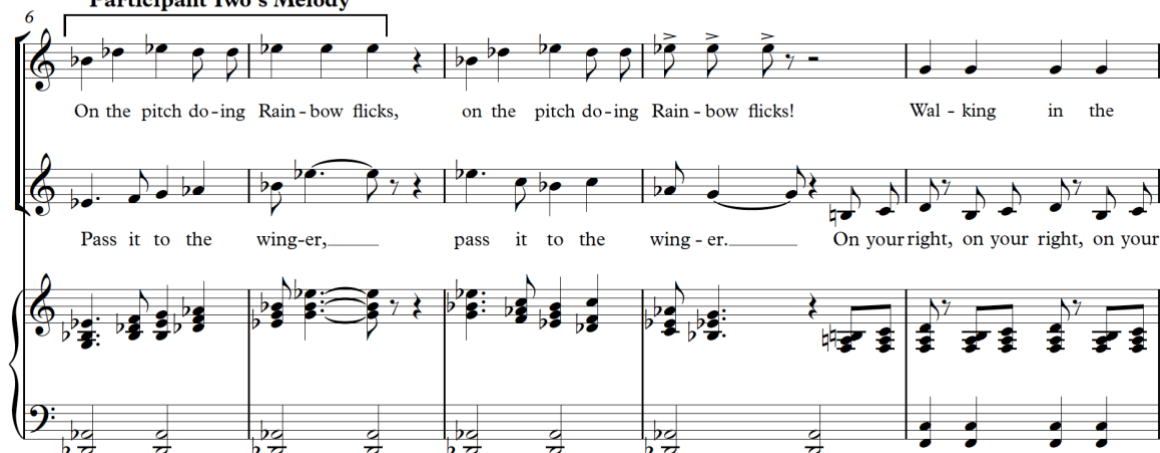
Team A YOUTH CHORUS: *mf* Participant One's Melody. *Allegro* ♩ = 100. This is Leeds U - ni - ted, the crowd is so ex - ci - ted.

Team B: *mf*. To your left, to your left, to you left, to your left, to your left, to your left.

Piano accompaniment: *mf*. The piano part provides a rhythmic and harmonic foundation for the vocal parts.

Extract Two (bars 6-10):

Participant Two's Melody

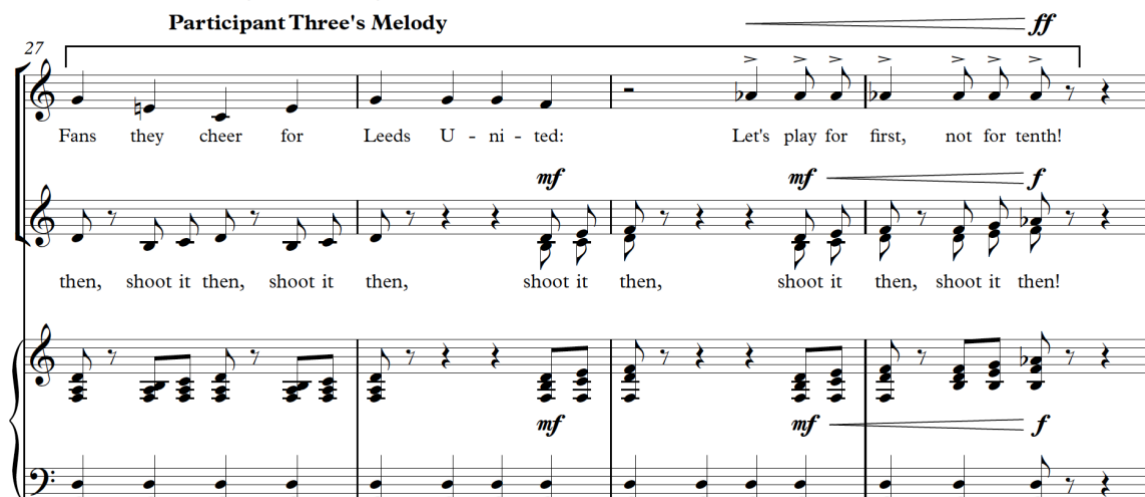


On the pitch do-ing Rain-bow flicks, on the pitch do-ing Rain-bow flicks! Wal-king in the

Pass it to the wing-er, pass it to the wing-er. On your right, on your right, on your

Extract Three (bars 27-30):

Participant Three's Melody



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

then, shoot it then, shoot it then, shoot it then, shoot it then, shoot it then, shoot it then!

From a harmonic perspective, the most fundamental way in which the co-created melodies shaped the chorus was the tendency of participants to compose music either mostly on the white notes of the keyboard, or on the black notes, due to their limited keyboard skills. Consequently, the participants tended to write either diatonic phrases in C (Participant One), or pentatonic phrases centred around E-flat (Participant Two). The accompaniment, therefore, was written to alternate between an F Lydian tonality to fit the diatonic phrases and an E-flat Dorian tonality to fit with the pentatonic phrases. The raised fourth (B-natural) in the F Lydian tonality providing both a more interesting yet compatible white-note context than C, and one that when juxtaposed against an E-flat Dorian tonality created a shift that has the effect of emphasising the back-and-forth nature of the football-playing dialogue. Participant Three, however, did move from white to black notes, and so this melody could be used as an arresting

dissonance (A-flat in the F Lydian harmony) to bring the music to a dramatic caesura at bars 29-30, whilst also retaining the sense of urgency expressed in Participant Three's lyrics 'Let's play for first, not for tenth'.

In terms of rhythm, the participants produced melodies mostly made up of simple crotchet and quaver patterns derived from the speech patterns of their lyrics. To create a matching texture to fit this tendency, therefore, the accompaniment was also primarily built of simple crotchet and quaver figurations. As for motivic construction, Participant Two's stepwise rising melody and its distinctive two-quaver one-crotchet pattern (fig. 1) on the words 'do-ing Rain-' (from 'on the pitch *doing* Rainbow Flicks'[Participant Two's melody]) provided the basis for a similar rising figure in the accompaniment for the 'Team B' vocal parts and accompanying texture. The music set to the words 'to your left' (bars 1-5), 'on your right' (bars 9-10) and 'shoot it then' (bars 27-30) all use this motif, which aptly conveys the shouts and calls of football players within the same team calling to one another for the ball.

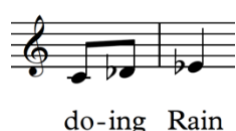


fig. 1.

However, later during Workshop 6, Participant Two's melody setting the original words ('on the pitch *doing* Rain-bow flicks') kept being sung as two repeated quavers on the same note (D-flat) followed by an E-flat, and not a rising three-note figuration moving from C through D-flat to E-flat (fig. 2).

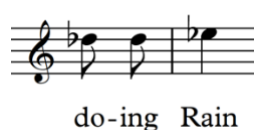


fig. 2.

This repetition (see bars 6-10) was retained in the score for Workshop 7, as it felt better suited by all to the nature of the chorus, as well as on the other occasions when Team A sing Participant Two's melody.²⁰ In the following recording extract from Workshop 6, the group can be heard spontaneously singing the figuration in its altered form: <https://soundcloud.com/oliverrudlandresearch/workshop-6-extract>

²⁰ Participant Two's melody was also written an octave higher to suit the general vocal ranges of the class, although in rehearsals the option to sing the part in either octave was left to individual choice.

Finally, during Workshop 7, a tendency evolved to sing the figuration staccato thus shortening the third crotchet to a quaver. This alteration, which also suited the dramatic sense of the music, was retained in the final score as can be seen by the use of quavers followed by a quaver rest in the place of a crotchet in the 'Team B' vocal and accompanying parts in the extracts above (bars 1-5). Such adjustments demonstrate a layer of co-creativity introduced by the ONYC in the final workshop. A recording extract from Workshop 7 shows this process in action:

<https://soundcloud.com/oliverrudlandresearch/workshop-7-extract>

Conclusions: reflections on co-creativity suggested by this project

Co-creative activities are predicated on the previous experience of participants. Every aspect of a group and their environment (which will be different for every project) can influence the creative outcome. In this case the general musical experience of the class, the instruments and technology they use in class, and their general cultural knowledge such as football chants or Bhangra music. Even their limitations – such as the keyboard skills of participants – can play a fundamental role in structuring the ensuing music.

Group improvisation may not always be appropriate for young participants. This is perhaps because improvisation depends to a great extent on prior musical knowledge which participants might not possess (i.e. what scales to improvise on, what forms on which to base an improvisation etc.) and on the confidence to do so in front of others (Ericsson, Nandagopal & Roring, 2005). From this observation it could be argued, more generally, that co-creative workshops should adapt to the responses of participants as they go along, and if certain techniques do not work in a particular setting, then other approaches should be found – as was the case in this project.

Co-creativity comes in different forms. Aside from group improvisation, there is also the transcription of composed melodies. When melodies composed by participants are noted down and integrated into a chorus they must be adjusted to make them compatible in a new context. Then there are also the alterations that occur when a piece is applied in a performance setting, and these changes can occur as a group either consciously (as in the staccato quavers) or spontaneously (as in the melodic adjustment made to fig. 1 producing fig. 2). In the role of music leader, a composer's own instincts cannot be entirely separated from the overall creative outcome. The decision-making process of what contributions are absorbed (or not) into the process, how precisely different contributions are incorporated, and the decisions made on behalf of a group (such as a project's overarching concept) are generally made by the music leader.

However, elements entered into the chorus that would not have arisen if the music leader had simply composed an operatic chorus in isolation. For instance, lyrics like ‘Rainbow Flicks’ and the musical consequences of setting this phrase collaboratively with both an individual participant and then the group. From a dramatic perspective, the co-creative process also had the consequence of generating an aesthetic quality to the music that matches the dramatic situation. In this case it gives the impression of children playing football with a rough-hewn style, suggestive of the shouts and cries of the game. At both the surface level of lyrics and musical contours, and the structural level of group reacting to group, the co-creative process, therefore, enhanced the dramatic authenticity of the ensuing operatic chorus.

BIBLIOGRAPHY

- Bailey, Derek, *Improvisation: its nature and practice in music* (Boston: Da Capo Press, 1993)
- Barber, John, 'Finding a Place in Society; Finding a Voice', in *Beyond Britten: The Composer and the Community*, ed. by Ghislaine Kenyon Peter Wiegold (Woodbridge: The Boydell Press, 2015), pp. 107-22
- Barrett, Margaret, ed., *Collaborative Creative thought and Practice in Music*. (Surrey: Ashgate, 2014)
- Bartleet, Brydie-Leigh, & Ellis, Carolyn, *Music Autoethnographies: Making Autoethnography Sing: Making Music Personal* (Australian Academic Press, 2012)
- Bartleet, Brydie-Leigh, & Higgins, Lee eds, *The Oxford Handbook of Community Music* (New York: Oxford University Press, 2018)
- Borgdorff, Henk, 'The Production of Knowledge in Artistic Research', in *The Routledge Companion to Artistic Research*, ed. by Henrik Karlsson Michael Biggs (2011), pp. 44-63
- Bulley, James, & Özden, Şahin, *Practice Research - Report 1: What is practice research? and Report 2: How can practice research be shared?* (London: PRAG-UK, 2021)
- Clarke, Eric F., & Doffman, Mark, eds, *Distributed Creativity: Collaboration and Improvisation in Contemporary Music* (New York: Oxford University Press, 2017)
- Clements, Jacqueline, 'Opera as a Community Arts Project', *The International Journal of Social, Political and Community Agendas in the Arts*, 11 (2016), 57-68
- Coessens, Kathleen, Crispin, Darla & Douglas, Anne, *The Artistic Turn: A Manifesto* (Ghent: Leuven University Press, 2009)
- Collins, P., & Gallinat, A. (Eds.). *The ethnographic self as resource: Writing memory and experience into ethnography*. (Berghahn Books, 2010)
- Csikszentmihalyi, Mihaly, *Creativity: Flow and the Psychology of Discovery and Invention* (New York: Harper Collins, 1996)
- Davidson, Jane W., & Burland, Karen, 'Musician Identity Formation', in *The Child as Musician: A Handbook of Musical Development*, ed. by Gary McPherson (Oxford: Oxford University Press, 2006), pp. 475-89
- Dullea, Rhoda, 'Engagement, Participation, and Situated Learning in a Children's Opera Chorus Program', *Journal of Research in Music Education*, 65.1 (2017), 72-94
- Elliott, David J., *Music Matters: A New Philosophy of Music Education*. (New York: Oxford University Press, 1995)
- Ericsson, K. Anders, Nandagopal, Kiruthiga & Roring, Roy W., 'Giftedness reviewed from the expert-performance perspective', *Journal for the Education of the Gifted*, 28.3/4 (2005), 287-391
- Frisk, Henrik, & Östersjö, Stefan, 'Negotiating the Musical Work: An Empirical Study', in *International Computer Music Conference* (New Orleans: 2006)
- Graves, James Bau, *Cultural Democracy: The Arts, Community, and the Public Purpose* (University of Illinois Press, 2005)
- Hayden, Sam, & Windsor, Luke, 'Collaboration and the composer: Case Studies from the end of the 20th century'. *Tempo*, 240, (Cambridge: Cambridge University Press, 2007), 28-39
- Higgins, Lee, *Community Music: In Theory and in Practice* (New York: Oxford University Press, 2012)
- John-Steiner, Vera, *Creative Collaboration* (New York: Oxford University Press, 2006)
- La Valley, Josanne, 'Opera: Not for Adults Only', *Music Educators Journal*, 64.1 (1977), 36-41
- Maltas, Carla, & Burrack, Frederick, 'Engaging Elementary-Age Children with Opera', *Applications of Research in Music Education*, 25 (2006), 82-89
- Matarasso, Francois, *A Restless Art: How Participation Won, and Why It Matters* (Calouste: Gulbenkian Foundation, 2019)
- McLaughlin, Scott, & Berweck, Sebastian, 'Dissolution: A Study in Collaboration', in *Royal Musical Association Study Day* (University of Leeds, 2010)
- Miell, Dorothy, & Littleton, Karen, *Collaborative Creativity: Contemporary Perspectives* (London: Free Association Books, 2004)
- Nelson, Robin, *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances* (London: Palgrave Macmillan, 2013)
- Rink, John, Helena Gaunt & Williamon, Aaron, eds, *Musicians in the Making: Pathways to Creative Performance* (New York: Oxford University Press, 2017)
- Rossi, Pamela J., 'Young Children's Opera: Having a Multiple-Literacy Experience from the inside-Out', *Youth Theatre Journal*, 14.1 (2000), 26-39
- Rudland, Oliver, 'How a Community Told Its Story through Opera - Exploring the Techniques and Methods in a Co-Created Production', *Sounding Board: The Journal of Community Music*, 1 (2021), 7-10
- Sawyer, R. Keith, *Group Creativity: Music, Theater, Collaboration* (New Jersey: Lawrence Erlbaum Associates., 2003)
- Schutte, Daniel L., 'Here I am, Lord' Hymn No. 285 In *Celebration Hymnal for Everyone* (Essex: McCrimmon, 2010)
- Shahryar, Omar, 'The Composition of Opera for Young People' (University of York, 2019)
- Tambling, Pauline, 'Opera Education and the Role of Arts Organisations', *British Journal of Music Education*, 16 (1999), 139-56

Taylor, Alan, 'Collaboration' in Contemporary Music: A Theoretical View', *Contemporary Music Review*, 35.6 (2016), 562-78

Turino, Thomas, *Music as Social Life* (Chicago: Chicago University Press, 2008)

USING PRE-EXISTING MATERIAL IN ‘COMPLEX’ MUSIC: THE COMPOSITIONAL PROCESS OF *OCCULTA SCIENTIA SIDERUM*

NIKI ZOHDİ
mcnz@leeds.ac.uk

Abstract

My compositional style is rooted in both early music and the New Complexity. Pre-existing materials are commonly used in the New Complexity and in my own compositions, creating a personal duality between the New Complexity and early music. I use various techniques to explore the multitude of ways in which I can use pre-existing material in my work. One of these ways is through monophonic polyphony.

In this paper, I will outline my structural and compositional process of my recent bass clarinet piece ‘Occulta Scientia Siderum’. In this piece, I use various techniques to achieve monophonic polyphony and use the monophonic polyphony itself to explore levels of a concept I refer to as ‘just-(in)identifiability’ in the context of the pre-existing material in the piece.

My practice as a composer is firmly rooted in both early musical technique and the ‘New Complexity’. New Complexity is a descriptor for composers who typically write music with an exceptionally high degree of (notational) density and with complex approaches to parametrical musical processes.¹ It is this parametrical approach to process, structure and material that roots my style in the New Complexity. Through my interest in early music—especially that of the early and high Renaissance—I have a fascination with using existing historical material within my compositional methodologies, linking together my practice, in the context of contemporary ‘complex’ music, and early music. My curiosity about early music and the position historical techniques occupy within contemporary music, specifically in the New Complexity, are both reasons why I am interested in using historical material in my works. As

¹ See Roderick Hawkins, ‘Brian Ferneyhough’s “Transit”, The London Sinfonietta, and the Emergence of Complexity in 1977’, *Music and Letters* 101 (February, 2020), 89–119. Also, see Richard Toop, ‘Four Facets of the “New Complexity”’, *Contact: A Journal for Contemporary Music*, 32 (1988), 4–50.

my interest in early music is fundamental to my personality as a musician, incorporating multiple different uses of historical material into my compositional style is a way of acknowledging this.

My recent composition practice has focussed on the concept of ‘just-(un)identifiability’ in relation to the existing material in my music. In short, this is the middle ground between the use of completely identifiable, literal uses of existing material and completely unidentifiable, process-based uses of existing material, approaches I will unpack in fuller detail below. I refer to the whole field of identifiability in terms of a spectrum, where complete identifiability is at one extreme, and complete unidentifiability is at the other, with the whole middle ground taking up the space of just-(un)identifiability, which itself contains multiple different levels. Just-(un)identifiability allows me to control how I conceal musical quotations, opening up different and varied compositional contexts. It is these changing levels of obscurity which is the reason why I am engaged in exploring just-(un)identifiability. To explore these strata of just-(un)identifiability, I use three structural and compositional strategies, each of which work together to explore the concept. First, multiple levels of polyphony (polyphony describes music in more than one part); second, fluctuating levels of polyphonic density/intensity; and third, material construction densities applied to separate parameters.

This article will first examine the generally dyadic approach to using existing material in the New Complexity by unpacking some examples of approaches by two complex composers. Then, I will introduce and analyse the compositional process of my recent piece *Occulta Scientia Siderum* (2021) in reference to just-(un)identifiability and the three compositional strategies stated above. Finally, this article will explore the possibilities of taking just-(un)identifiability further and also look at the multi-dimensionality of the concept.

The use of existing material in the New Complexity

The existing uses of musical borrowing in the New Complexity are blunt and polarised. On one end of the spectrum, composers directly deploy existing material in their work (i.e. completely identifiable quotations, such as in Richard Barrett’s *Vanity* (1999–94)) and on the opposite end, composers who subcutaneously use existing material in their work (i.e. completely unidentifiable quotations such as in Brian Ferneyhough’s, *Unsichtbare Farben* (1999)). This leaves the potent unexplored middle ground of just-(un)identifiability.

In *Vanity*, Barrett directly quotes Franz Schubert’s ‘Der Tod und das Mädchen’ in the final movement without any identifiable trace of Schubert in previous sections of the piece. Barrett describes this as the

'articulation of [an] expansion [derived], exceptionally, from a "classical" model'.² Upon listening to *Vanity*, the Schubert quotation becomes deceptive and obscures, or otherwise places into question, one's judgement of what occurred previously in the piece. The placement of the quotation in the coda compels the listener to discover a new conclusion, or rather a different one, since its language is entirely distinct from everything else in the piece up to that point. This exemplifies a potent example of literal quotation on the 'completely identifiable' end of the spectrum, though it should be noted that the use of these types of quotation in complex music is uncommon in comparison to completely unidentifiable quotation.

Brian Ferneyhough's *Unsichtbare Farben* sits on the opposite end of the spectrum to *Vanity*. The former uses pitches from a fragment of the 'Caput' melisma.³ At the beginning of the piece, Ferneyhough quotes the pitch sequences B-D-C-D-B and E-G-D which replicate the first eight pitches of the Caput melisma.⁴ He then hints at 'an underlying variation form' based on the melisma.⁵ As Ferneyhough *only* borrows a certain (small) number of pitches in a certain (short) order, it would be impossible, even for an expert listener who knew the 'Caput' melisma, to be sure that it was being quoted: there are plenty of other ways this set of pitches could have been arrived at (by contrast, there is only *one* way that the Schubert quotation in *Vanity* could have arisen). It is not necessary that the Caput melisma is ever noticeable or identifiable when listening to the piece: its use is part of the structural process. The pitches above are rather generic pitches, however, as Ferneyhough himself relating these pitches to the Caput melisma indicates the composer's so called *festigkeit* (or solidity) with early music.⁶

The following sections in this article break down the compositional process of *Occulta Scientia Siderum* in the context of existing materials and just-(un)identifiability. By introducing the specificities of my style and contextualising them within the potent middle ground of just-(un)identifiability, I am able to present a compositional process that offers an example of how I combine historical material with my style influenced by the New Complexity.

Methodological breakdown of *Occulta Scientia Siderum*

Occulta Scientia Siderum for bass clarinet is an offshoot of my earlier piece *[inter]r[e]act* (2021) for B-flat clarinet which is the first piece in which I put 'structural superimposition' into practice. Structural superimposition, essentially, is the combination (or synthesis) of separate, semi-independently constructed

² Richard Barrett, 'Vanity – beginnings of an Analysis', *Richard Barrett Music*, <<https://richardbarrettmusic.com/VanityAnalysis.html>> [13 May 2021]

³ Lois Fitch, *Brian Ferneyhough* (Bristol: Intellect, 2013), p. 79.

⁴ *Ibid.*, p. 80.

⁵ *Ibid.*, p. 81.

⁶ Brian Ferneyhough, interviewed by Samuel Andreyev, *Brian Ferneyhough on the Samuel Andreyev Podcast*, online audio recording, YouTube. 19 February, 2021. <<https://www.youtube.com/watch?v=kI7cpFEBwCE>> [15 December 2021]

polyphonic threads woven together to produce monophonic polyphony. In other words, I overlay multiple polyphonic threads on top of each other to produce polyphony in a single, fluid line, which *contains* multiple polyphonic threads simultaneously. In the past, the term ‘superimposition’ has been used in reference to Igor Stravinsky’s *Symphony in Three Movements* (1942–45) and *Symphony of Psalms* (1930) where he superimposes fragments from his drafts and sketches.⁷ In *[inter]r[e]act*, I superimposed two polyphonic threads, each of which used material from separate, yet related, pre-existing sources. One particular shortcoming of *[inter]r[e]act*, to my mind, is that both polyphonic threads were too autonomous, which meant that my sense of control over textural, structural and material density was somewhat lost. To address this issue in *Occulta*, I used a pre-planned list of incrementally increasing pitch and rhythmic construction densities as the main tool to control the levels of textural density in each thread. This enabled control of how distant or how close my constructions were from or to the existing materials in the piece.

The material in *Occulta* is derived from John Dunstable’s fifteenth-century motet *Ascendit Christus super celos* in ways ranging from direct quotation to hidden reference. I have always been intrigued by the works of Dunstable and other English composers of that era, such as Walter Frye and Leonel Powers. The material derived from *Ascendit* is deployed in two semi-independent polyphonic threads that become superimposed. Furthermore, the material construction density levels dictate how close or far my material constructions are from the source. This means that each polyphonic thread constantly fluctuates between multiple small levels of textural density and, therefore, moves through different levels of just-(un)identifiability.

Each polyphonic thread is assigned a specific construction density—one for pitch and one for rhythm—and these densities are assigned to subsections within each of the three-section formal structure (see figures 2a–c). The texture journeys through fast-changing polyphonic densities which highlights the fluctuations of just-(un)identifiability of the existing material. Figures 1a–b show the rhythmic and pitch construction density levels respectively. I pair a specific pitch density with a specific rhythmic density in each subsection of the piece depending on the formal structure (see figures 2a–c). This allows me to structure how the existing material appears in the piece and control the fluctuations of just-(un)identifiability through the polyphony.

Density Level	Description
A	Silence (no material inputted into the subsection)

⁷ Gretchen Horlacher, “Running in Place: Sketches and Superimposition in Stravinsky’s Music”, *Music Theory Spectrum* 23, no. 2 (2001) 196–216, (p. 196).

B	No tuplet densities (directly quoted material)
C	Random addition of grace notes to density level B
D	Primary tuplet density to density level B
E	Random addition of grace notes to density level D
F	Secondary tuplet density to density level D
G	Random addition of grace notes to density level F

Figure 1a: Rhythmic construction densities in Occulta ('Primary' and 'secondary' tuplet densities refer to the level of nested tuplets in a given rhythmic construction. Secondary tuplet densities all contain a number of nested tuplets, where primary rhythmic densities do not).

Density Level	Description
1	Same pitches as existing material
2	Same pitches as existing material rearranged in a different order
3	Random semitone alteration/quartertone alteration of density level 1
4	Random semitone alteration/quartertone alteration of density level 2
5	Microtonal additions (through lip glissandi) to density level 2
6	Transposition of first half of density level 4
7	Transposition of second half of density level 4
8	Transposition of all of density level 4 with filtering of pitches in density level 3

Figure 1b: Pitch construction densities in Occulta

The piece is split into three main sections (A, B and C) and each of those sections contains smaller fragmentary episodes (or subsections), with each assigned a different pitch and rhythmic construction density level. The numbers on the pitch density level and the letters on the rhythmic density level rows refer to figures 1a–b.

Section A (33 bars)

Episode/subsection	1	2	3	4	5	6	7	8	9	10
Pitch density level	4	8	N/A	7	3	N/A	6	1	7	3
Rhythmic density level	F	E	A	F	E	A	F	D	E	F
Length (bars)	3	5	2	4	2	3	4	2	5	3

Figure 2a: parametric construction assignments for section A of Occulta Scientia Siderum

Section B (42 bars)

Episode/subsection	1	2	3	4	5	6
Pitch density level	5	3	N/A	7	6	8

Rhythmic density level	D	B	A	C	D	C
Length (bars)	7	8	6	6	8	7

Figure 2b: parametric construction assignments for section B of Occulta Scientia Siderum

Section C (10 bars)

Episode/subsection	1	2	3	4	5
Pitch density level	7	3	8	4	7
Rhythmic density level	E	F	E	F	E
Length (bars)	3	1	2	1	3

Figure 2c: parametric construction assignments for section C of Occulta Scientia Siderum

The pitch and rhythmic construction densities fluctuate between different levels. The construction density levels outline the structure of the piece and indicate a textural narrative as the construction densities control the level of textural density, and the multiple small levels of fluctuation highlight the spectrum of (un)identifiability. The episode lengths in section B are longer than the episodes in sections A and C meaning that the fluctuations slow down in the middle section, affecting the rate of change of the level of (un)identifiability.

As my compositional style uses parametric methodologies to construct and structure material, the contexts of what just-(un)identifiability means changes. This means that some parameters which make use of Dunstable's material are completely unidentifiable (such as the time signature network which is constructed using the rhythm from short segmented phrases from Dunstable's *Ascendit* which are separated into multiple smaller time signature 'cells' depending on how the rhythms are segmented from *Ascendit*), and some, perhaps 'secondary' parameters, push towards the completely identifiable end of the spectrum (such as moments in the third polyphonic strand used as vocalisations). The whole concept of just-(un)identifiability is contextual and depends on how and in which parameters the existing material applies. It therefore means that comparing spectra of just-(un)identifiability (or all forms of identifiability and unidentifiability) between different pieces is very difficult.

The polyphonic threads essentially hocket *Ascendit* throughout the piece. A hocket is when two or more parts share and swap the same line between each other. In the first half of section A (bb. 1–19 in figure 3), polyphonic thread 2 contains the original material from *Ascendit* whilst polyphonic thread 1 contains material derived from *Ascendit* but manipulated according to the parametric construction densities in figures 1 and 2. From bb. 20–33 in figure 3, the threads swap around: thread 1 now takes the material from *Ascendit* whilst thread 2 takes the material constructed according to the construction densities. The

original material from *Ascendit* is present throughout the piece but is adapted through the use of primary tuplets to fit into the time signature network.

I will only concentrate on bb. 1–19 to provide an insight into how that material is constructed, applied and superimposed to create the final piece – the succeeding sections of the piece use the same process to achieve the results (see the full score). Figure 3 shows the pre-compositional plan for bb. 1–19 with the succeeding bb. 20–21 where *Ascendit* is hocketed to thread 1. Once the material has been inputted into both polyphonic threads in the pre-compositional structure, the superimposition takes place to form the final version (see bb. 1–25 in full score). Below, I introduce the process of superimposition and how the pre-compositional structures are combined to form a monophonic polyphony. The relationships between the un-superimposed threads in figure 3 can be seen in comparison to the superimposed threads in the full score.

After completing the pre-compositional plan, the two separate polyphonic threads are created and the superimposition takes place, essentially replicating both threads onto a single stave. Once the basic superimposition of the two threads is complete, the polyphony is either possible or impossible to play. When the polyphony is possible to play—that is to say, when both polyphonic threads are playable at the same time such as b. 20 in the full score—the superimposition process has a single layer and is in its simplest form, because the threads can be superimposed without any alteration. When the polyphony is impossible to play—when too many notes are present to be played at the given tempo, or when two sustained notes are written at the same time—two main methods are used to counteract this. The first is to ask the performer to sing through the instrument; the second is to delete notes according to an understanding of their relationship to other notes.

Thread 1

Thread 2

5

7

11

13

2

16

$\text{♩} = 288$

Figure 3: *vb. 1–21 of the two polyphonic threads of Occulta Scientia Siderum. Note that this is NOT transposed.*

The simplest way around polyphonic impossibility is through vocalisation. For example, b. 8 in figure 3 contains a sustained note in thread 2 meaning that polyphony is impossible if the integrity of both threads is to be maintained. To overcome this issue, I turned the sustained note in thread 2 into a vocalised note in the final score, whilst thread 1 is played conventionally (see b. 8 in full score). Another way to overcome the issue of sustained notes in one polyphonic thread is to use a multiphonic that includes one of the pitches in either of the two threads as the fundamental. A multiphonic is where two or more pitches can be heard simultaneously on a normally monophonic instrument. The other approach is simply through a deletion of notes. This is normally a last resort as I always intend on keeping as much of the material as possible. However, sometimes this is not possible and some notes are deleted out of the structure. If possible, I rewrite the deleted pitches as grace note figures (grace notes are small notes written on the score outside of the metric structure).

Once the superimposition process is complete, additional elements are added to the score to provide another dimension to just-(un)identifiability. Indeterminate vocalisations, which semi-graphically follow the linear contour of the directly quoted material from *Ascendit*, are added to the piece, such as bb. 61–67 in the full score. These indeterminate vocalisations are used as hidden references to *Ascendit*. As exact relationships to pitch are completely taken out of the equation, the vocalisations tend towards the unidentifiable end of the spectrum. However, their starkness within the textural narrative (like the Schubert quotation in *Vanity*) means that they may appear to be hidden references to *Ascendit*, even if the material is not literally identifiable.

In addition to the vocalisations, I make use of the interval of a third (both major and minor, as well as compound), which is added to the material in random moments throughout the piece. To insert the additional intervallic third material, bars are either added in random spots throughout the score, or completely replaced. This material is significant as Dunstable developed the *contenance angloise* style which is characterised by triadic harmonies, thus explaining the reason behind my intermittent references to the interval of a third (see figure 4).⁸ Whilst these references are not exactly quotations *per se*, they act as moments that almost interrupt the textural narrative of the piece and also offer a hidden reference to *Ascendit* (or to Dunstable in general), similar to the vocalisations above, and add to the just-(un)identifiability of the piece.

⁸ See Margaret Bent, *Dunstable* (London: Oxford University Press, 1981).

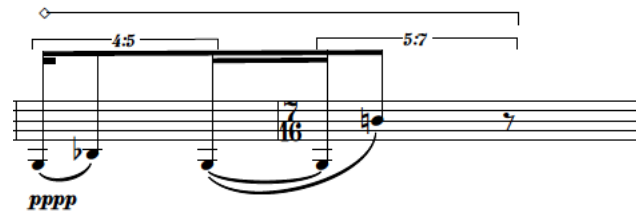


Figure 4: bb. 18–19 of the final score of *Occulta Scientia Siderum*. The intervallic third reference.

Stylistic conclusions and future compositional plans

This methodology of composing a piece using existing material contains three fundamental stages: first, the use of monophonic polyphony between two semi-independent polyphonic threads; second, the constantly fluctuating densities of material construction; and third, the resultant fluctuating textural density. The application of these three stages allows for the exploration of middle ground between identifiability and unidentifiability which is rarely explored—at least, consciously—in other pieces in the complex musical canon. This approach to compositional methodology allows me to combine my interests in early music and in the New Complexity by consciously amalgamating the two. One of these combinations arises subcutaneously (through structure and process) while the other is on the surface (through the use of quotation and reference). The intention of exploring just-(un)identifiability, where the material is neither completely subcutaneous or completely unconcealed, combines my methodologies, and opens up another avenue to explore how existing materials can be used in complex music contexts.

To take this methodological approach further, I intend to explore the more ‘vertical’ forms of monophonic polyphony as a vehicle to further examine the possibilities of just-(un)identifiability. *Occulta* exploits the linear (or ‘horizontal’) aspect of polyphony (i.e. the density of texture and how the polyphonic threads unfold) but another addition would be the vertical aspect of polyphony. This is the intervallic space or tessitura between two polyphonic threads and, by extension, the use of fluctuating tessituras as a vehicle to explore just-(un)identifiability. This means that the construction and textural densities will be static and the levels of just-(un)identifiability come through fluctuating tessituras between threads.

To listen to *Occulta Scientia Siderum* through your browser please click on this link:

<https://bit.ly/22occulta22>

BIBLIOGRAPHY

- Barrett, Richard, 'Vanity – beginnings of an Analysis', *Richard Barrett Music*, <<https://richardbarrettmusic.com/VanityAnalysis.html>> [13 May 2021]
- Bent, Margaret, *Dunstable* (London: Oxford University Press, 1981)
- Ferneyhough, Brian, interviewed by Samuel Andreyev, *Brian Ferneyhough on the Samuel Andreyev Podcast*, online audio recording, YouTube. 19 February, 2021.
<<https://www.youtube.com/watch?v=kI7cpFEBwCE>> [15 December 2021]
- Fitch, Lois, *Brian Ferneyhough* (Bristol: Intellect, 2013)
- Fox, Christopher, 'New Complexity', *Grove Music Online* (2001),
<<https://www.oxfordmusiconline.com/grovemusic/search?q=new+complexity&searchBtn=Search&isQuickSearch=true>> [3 December 2021]
- Hawkins, Roderick, 'Brian Ferneyhough's 'Transit', The London Sinfonietta, and the emergence of Complexity in 1977', *Music and Letters* 101 (February, 2020), 89–119
- Horlacher, Gretchen, 'Running in Place: Sketches and Superimposition in Stravinsky's Music', *Music Theory Spectrum* 23, (2001), 196–216
- Mahnkopf, Claus-Steffen, Frank Cox, Wolfram Schurig, eds., *Polyphony & Complexity* (Hofheim: Wolke, 2002)
- Mahnkopf, Claus-Steffen, and Klaus Huber, *From Time – to Time: The Complete Œuvre* (Hofheim: Wolke, 2010)
- Toop, Richard, 'Four Facets of the "New Complexity"', *Contact: A Journal for Contemporary Music*, 32 (1988), 4–50

Niki Zohdi

Occulta scientia siderum

2021

for solo bass clarinet in B-flat

Niki Zohdi

Occulta scientia siderum

(2021)

for

solo bass clarinet in B-flat

Duration: c.6 minutes

The title, *Occulta scientia siderum* (tr. secret knowledge of the stars), alludes to what was found written on the epitaph of English composer John Dunstable (c.1390-1453) at St Stephen, Walbrook, the place he was also buried. Unfortunately, the original epitaph was destroyed in the Great Fire of 1666 but was reinstated in 1904.

John Dunstable has been an influence on my music for a number of years as I find many nuances and aspects of his musical style and process being integral to the way I continue to develop my compositional style. *Occulta scientia siderum* contains three rather specific subjects that relate to Dunstable in one way or another. First, the material for the piece is directly derived from Dunstable's motet *Ascendit Christus super coelos* (15th century) from using implemented quotations, to using hidden references. The quotations and derivations of the Dunstable material are 'hidden' by the use of constantly fluctuating levels of texture within a monophonic polyphony. This means that the quotations and references are always somewhere in between being audible and inaudible. They are never completely audible but, also, never completely inaudible: they fluctuate within a middle ground between the two contrasts. Second, when constructing material for the piece, I utilised the use of the interval of a third as one of Dunstable's stylistic traits was triadic harmony. *Occulta scientia siderum* exposes the interval of a third throughout the piece and these moments of exposure, again, fluctuate between audibility and inaudibility. Finally, as the title translates to 'secret knowledge of the stars', the intention behind aurally obscuring quotations and references of Dunstable's material relates to the concept of secrecy as the quotations are never quite audible, and are almost hidden as secrets throughout the piece.


Performance directions:

Very dry & percussive articulation: 


Overblown notes** (let upper harmonics ring): ◆

Quartertones: 

Multiphonics*: 

Slap tongue: 

Cancels out previous direction: ord.

Change from one state to another: 


Flutter tongue: flz. + tremolando

All **gracenotes** before the beat
All **trills, tremolandi and**
gracenotes as fast as possible

No vibrato

* Multiphonics are derived from Harry Sparnaay, *The Bass Clarinet: A Personal History* (Barcelona: Periferia, 2010)

** overblown notes and breath tones last as long as the bracket succeeding the symbol

Slightly dry & percussive articulation: 

Breath tone**: ◇

Vocalisations (on ossia):

Transposed into B-flat

Top line of 3-line stave (e.g. bb.61-64): high vocal register

Middle line of 3-line stave: middle vocal register

Bottom line of 3-line stave: low vocal register

Between lines: between vocal registers

Follow the basic line of the curve dependent on own vocal register

Return to determinate vocalisations (in any comfortable register) on 5-line vocal staves

Vocal dynamics depend on the dynamics on the bass clarinet line

SCORE IS TRANSPOSED

Accidentals are only valid for the note they precede, unless that note is immediately repeated

Occulta scientia siderum

Niki Zohdi

♩ = 45

Bass Clarinet in B♭

5:3 8:6 6:5 7:4 5:4 3 17:10

fff fff fff *p* *f* *mp* *f* *mp* *f* *gliss.* *gliss.* *mp*

B. Cl.

9:8 flz. 9:5 ord. 5:4 3 5:3 3 6:4 5:3 8:6 5:4 5:4 5:3

f *mp* *ff* *mp* *f* *fff* *mp* *f* *p* *ff*

B. Cl.

(ord.) 5:4 6:4 3 3 5:4 9:8 3 3

ffff *f* *p* *f* *p* *f* *p* *f* *pppp*

Voice

B. Cl. 11

f *fff* *mp* *f* *mp*

B. Cl. 13

f *fff* *mp* *pp* *mf*

B. Cl. 16

p *pppp* *ff* ♩ = 144

B. Cl. 22

mp *fff* *ff* *p* *ff* *p*

B. Cl. 27

(ord.)

ff

mf

ff

p

f

p

mf

ff

5:4

6:5

5:3

4:5

6:4

5:4

B. Cl. 32

5:4

7:5

p

f

p

f

p

f

fff

3

3

11:6

5:3

gliss.

fffff

B. Cl. 34

9:5

pp

f

gliss.

pp

sf

pp

f

7:5

8:6

6:7

8:7

Voice

pp

f

pp

sf

pp

f

7:5

8:7

♩ = 108

Detailed description: The image shows a musical score for a B. Cl. (Bass Clarinet) and a Voice part. The B. Cl. part begins at measure 27 and ends at measure 46. It features a complex melodic line with various intervals and dynamics. The Voice part begins at measure 34 and ends at measure 46. It features a long, sustained note with a glissando effect. The score includes various musical notations such as notes, rests, dynamics (ff, mf, p, f, pp, sf, ffff), and ratios (5:4, 6:5, 5:3, 4:5, 6:4, 7:5, 8:6, 6:7, 8:7). A tempo marking of 108 is present above the Voice staff.

B. Cl. 37

6:7 8:6

mp *f* *mp* *f* *mp* *f* *pp* *mf*

Voice

6:7

Detailed description: This system contains measures 37 to 41. The B. Cl. part starts with a 6:7 ratio, followed by an 8:6 ratio. Dynamics include *mp*, *f*, *mp*, *f*, *mp*, *f*, *pp*, and *mf*. The Voice part has a 6:7 ratio. The B. Cl. part ends with a 5:3 ratio.

B. Cl. 42

5:6 11:9

ff *mp* *gliss.* *pp* *ff*

Voice

gliss.

Detailed description: This system contains measures 42 to 45. The B. Cl. part starts with a 5:6 ratio, followed by an 11:9 ratio. Dynamics include *ff*, *mp*, *gliss.*, *pp*, and *ff*. The Voice part has a *gliss.* marking. The B. Cl. part ends with a 7:5 ratio.

$\text{♩} = 39$

B. Cl. 46

gliss. *mf* *ff* *mf* *f* *ffff* *ord.* *gliss.*

Voice

3

Detailed description: This system contains measures 46 to 49. The B. Cl. part starts with a *gliss.* marking, followed by a 3:1 ratio. Dynamics include *mf*, *ff*, *mf*, *f*, *ffff*, *ord.*, and *gliss.*. The Voice part has a 3:1 ratio. The B. Cl. part ends with a 3:1 ratio.

49 B. Cl. *pp* *f* *ff* *ord.* *flz.* *ord.* *gliss.* *flz.* *5:4* *ffff*

52 B. Cl. *ord.* *flz.* *ord.* *9:8* *8:5* *gliss.* *mp* *sf* *p* *ff*

55 B. Cl. *pp* *5:4* *mp* *3* *6:5* *tr* *f*

58 B. Cl. *pp* *mp* *pp* *bisb.* *p* *mp* *3* *3*

Voice *5:3*

♩ = 47

Detailed description: The score is for a B. Cl. and Voice. The B. Cl. part starts at measure 49 with a *pp* dynamic, followed by a *f* dynamic, then a *ff* dynamic. It includes articulations like *ord.* (order), *flz.* (flute), and *gliss.* (glissando). Ratios like *5:4*, *9:8*, *8:5*, and *6:5* are indicated. The Voice part starts at measure 58 with a *pp* dynamic, followed by *mp* and *pp*. It includes a *bisb.* (bisbigliando) articulation and a *5:3* ratio. The tempo is marked as quarter note = 47.

61

B. Cl.

3

5:4

gliss.

bisb. 7:4

flz.

ord.

f *mp* *p* *mf* *p* *mf*

Voice.

5:4

3

3

♩ = 59

65

B. Cl.

5:4

>pp *ff*

f *f* *p* *f* *f* *p* *f*

5:6

7:6

5:6

rit.

Voice

5:4

→ ♩ = 47

68

B. Cl.

f

11:12

5:4

7:6

mp *f* *fff* *mf*

5:3

9:6

5:4

9:8

flz.

ord.

gliss.

Voice

5:3

71

B. Cl.

p *fff* *mf* *fff* *mf*

73

B. Cl.

p *f* *mp* *fff*

Voice

75

B. Cl.

mf *ff* *mf* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Voice

♩ = 120

5:3 5:4 3 5:4 9:8 5:4 7:6 6:5 5:3 5:3 5:3

6:5 3 9:7

10 10

8:6

5:4

5 16 5 16 7 16 9 16

Detailed description: This musical score page contains three systems of music for B. Cl. and Voice. The first system (measures 71-72) features a B. Cl. part with a triplet of eighth notes, a half note, and a quarter note, followed by a half note and a quarter note. The second system (measures 73-74) shows a B. Cl. part with a half note, a quarter note, and a half note, followed by a half note and a quarter note. The third system (measures 75-76) features a B. Cl. part with a half note, a quarter note, and a half note, followed by a half note and a quarter note. The Voice part is present in all systems, with a half note in measures 73-74 and a half note in measures 75-76. The score includes various dynamic markings (p, f, mf, mp, fff) and articulation marks (tr, >). It also includes complex rhythmic notation with many beamed notes and rests. The key signature is one flat (Bb) and the time signature is 4/4. The page number 10 is in the top left corner.



The
University
Of
Sheffield.



UNIVERSITY
of York



**Arts and
Humanities
Research Council**