Music, Narrative, Voice and Presence: Revealing a *composed feature* methodology

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ABSTRACT

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By Nina Perry

This PhD by Publication draws together five *composed features* commissioned by and first aired on BBC Radio 3 and 4 between 2009 and 2013. I am the sole originator of these creative works and uniquely assume the role of composer and producer in their realisation. This combined role has given rise to a *composed feature* methodology common to all five publications. Within this thesis I clarify the *composed feature* methodology as an innovation in the practice field of *storytelling in sound*. I demonstrate original contribution to knowledge in the academic disciplines of media practice and performance arts by considering how the published work addresses some key research questions.

This written synthesis frames the internationally acclaimed *composed features* within the academic sphere *post hoc.* To do this I adopted a Practice as Research in the arts methodology (PaR). My research strategy addressed how reflective and autoethnographic methods can be employed to critically investigate the original contributions to knowledge embodied in the generative act of making the work, and the published works themselves. This is set in the context of existing literature and practice.

The process of reflection reveals three key aesthetic principles of the *composed feature* methodology: Firstly, the disruption of the dominant aesthetic of the supremacy of the spoken word gives equal weighting to music, spoken word and sound within a montage structure. Secondly, the disruption of the dominant aesthetic ensures that music, musicality and the composer are brought to the fore. Thirdly, therefore my voice within the

work is a pluralistic entity, encompassing the composer voice, authorial voice and physical voice.

By situating the *composed features* and myself as the practitioner within a practice lineage, I have also asserted the uniqueness of the *composed feature* methodology within the field. I have shown how music, musicality and the composer have played a significant role in developing and shaping a radio feature aesthetic. In outlining my approach to scoring music for the *composed features* I have responded to the gap in knowledge pertaining to the discourse surrounding composing music for radio drama, documentaries and features. I show here how the *composed features* give rise to new concepts surrounding voice and presence by employing a methodology where different modes of voice contribute to my presence within the work.

Acknowledgements

The work critically investigated in this written synthesis was undertaken over a number of years. It would not exist without the support, guidance, contribution and accumulated talent of many people. This thesis is dedicated to everyone who has played a part: the contributors who have generously given their voices; the numerous colleagues within the BBC and the independent production companies; the talented musicians and fledgling practitioners and friends who joined me on the journey. There have been a few constants, a golden-eared *composed feature* team has formed over time; thanks to Peregrine Andrews who took such care over the final mix of each programme and the musicians Oli Langford and Danny Keane who have repeatedly brought my music to life with sensitivity and flare.

The year spent reflecting and writing about the work has been an extraordinary venture into a different way of being. Mark Readman my academic mentor has diligently provided guidance with professional aplomb. I am extremely grateful to him for taking on this unusual academic challenge and for deftly setting the right tone for an authentic discussion around my work. Thanks also to other colleagues at Bournemouth University who have supported and advised me - in particular the radio scholars who have generously shared their academic know-how and passion for radio. Thanks also to my colleagues in the library.

Finally my heart-felt thanks to loved ones, family and friends for being understanding and encouraging during the year. I am eternally grateful to those who have listened, cheered and cared in the years preceding; especially Gwen and Ken, who were exceptionally vocal cheerleaders and whose voices still resound in everything I do.

Contents

List of illustrations

List of accompanying materials:

Audio files and accompanying materials can be accessed via the website https://www.ninaperry.co.uk/phd

Password: Nina123

Chapter 1 - Introduction

A PhD by Publication involving the submission of creative works is an innovative form of non-standard research degree. In this instance it instigates in-depth reflection on my professional artistic practice to clarify the original contribution to knowledge embodied in the performative act of production and the creative works themselves, this is set within the context of existing literature and practice. This written synthesis draws together the creative works defined throughout as *composed features* with a connective thread (Smith 2015). This connective thread is the methodology employed when creating all five of the *composed features*. In critically investigating the methodology I demonstrate how the work makes an original contribution to knowledge to the academic fields of media practice and performance arts. It is imperative to acknowledge from the outset the rarity of my professional identity as a female composer producing BBC radio features. The PRS Foundation recently published a report to mark five years of the Women Make Music Award, in which I am one of the 157 recipients discussed. The report states that only "16% of the UK's registered songwriters and composers are women" (Women Make Music 2017). I am one of three people to have been employed as a BBC Radio Drama Composer-in-Residence, and as this written synthesis clarifies my combined role as a composer and producer is, in part, an evolution of this experience. As detailed throughout this synthesis and specifically referenced in chapter six "Impact", the *composed features* are regarded as innovative by my peers, and are internationally acclaimed. The pedagogic and scholarly worth of the *composed features* is evident through them being studied at a number of institutions internationally and in the UK.

The composed feature

Composed features occupy the territory between documentary, drama and musical composition and commonly involve the choreographing of journalistic documentary material and personal testimony within a through-composed[1] framework. I create newly composed music as an inherent part of the narrative, advancing the story, responding to the atmosphere of the feature, growing melodies and harmonies out of the sound world of each piece. I first wrote the description *composed feature* in a pitch to BBC Radio 4 in 2005, it was for a 15-minute piece called *Good Timing*. This idea was subsequently commissioned via an independent production company and first aired in 2006, and repeated several times, most recently in 2016. Following *Good Timing* there have, to date, been ten further commissions for *composed features*. These have been on diverse subject matters such as sleeplessness, our relationship with mirrors, tracing the wood used in the making of a musical instrument back to a tree in the forest and childhood memories of ice-cream sundaes. The five *composed features* critically appraised in this written synthesis are; *Melting Point* (2009) *Supermarket Symphony* (2011) *Spirit of the Beehive* (2011) *A Spring Clean Symphony* (2013) *A Song of Bricks and Mortar* (2013). The *composed feature* as an innovation encompasses both experimental and mainstream forms: *Melting Point* (2009) and *A Song of Bricks and Mortar* (2013) are experimental works commissioned for BBC Radio 3's *Between the Ears* [2]. *Supermarket Symphony* (2011), *Spirit of the Beehive* (2011) and *A Spring Clean Symphony* (2013) were commissioned by BBC Radio 4 for the factual documentary slot. In the following chapters I seek to demonstrate how the methodology I employ when making the *composed feature* shifts material practice in the

[1] *Through-composed* is a term more often associated with musical theatre or opera, it implies that such work consists of a stream of music rather than a collection of song. See (Salzman and Desi 2008, p.36)
[2] BBC Radio 3's *Between the Ears* is a space for "innovative and thought-provoking features that make adventurous use of sound and explore a wide variety of subjects". (BBC 2017)

field of *storytelling in sound*[3] by disrupting the dominant aesthetic of the supremacy of the spoken word in narrative form, giving equal weighting to music, spoken word and sound within a montage structure. I explore how this interrelates to my identity and voice as the creator of the work, and how this impacts on the concept of authorial presence and the composer's role within narrative production.

A summary of the five composed features

The *composed features* were described on the BBC website at the time of broadcast as follows:

Melting Point (2009)

> "Melting Point explores both the human experience and musicality of ice as it melts. This "composed feature" by Nina Perry ... explores the icy landscapes of Greenland, Iceland and the Highlands of Scotland through recordings of environmental sounds, interviews with people going about their day to day lives and gathered music that expresses cultural and emotional connections to the weather.
> The winter thaw into spring is a time most often associated with renewal and hope, yet paradoxically in light of climate change melting ice has taken on the more ominous connotation of disappearing ice mass and rising sea levels.
> Among the voices heard are an Icelandic writer, a Greenlandic fisherman, a drama therapist for whom an ice cube provides a telling metaphor and an ice-climbing fiddle-playing mountain rescuer from the Cairngorms. Their words are interwoven with spectacular recordings of the Greenland ice sheet as it calves and destroys and a specially composed musical soundscape to reveal the dichotomy and emotional resonance of the thaw" (Perry 2009a).

Supermarket Symphony (2011)

> "Nina Perry's composed feature 'Supermarket Symphony' reveals the beauty, musicality and personal stories found in supermarkets over a

[3] In 2012 the founders of Open Audio Ltd (of which I am one) defined one of our principle activities as a group of professionals as "storytelling in sound". Using this term in this written synthesis in place of "radio" is reflected within the academic sphere pertaining to the impact of new technology on the medium. See (Voegelin 2013, p.125) and (Crook 2012, p.122).

day. Specially composed music and the sounds of the supermarket are interwoven with some of the human encounters to be discovered along with the weekly shop.
Amongst stories and rituals of shoppers and supermarket workers, we hear from Michael, a theatrical cheese counter assistant, who now in his 70's reveals his many past lives, and the happiness he finds serving people with cheese; Father Pat, a priest who enjoys the chance to connect with his local community whilst wheeling his trolley down the aisles and Julie who works on the tills, and has a gift for turning a frown into laughter"(Perry 2011b).

Spirit of the Beehive (2011)

"Nina Perry's composed feature 'Spirit of the Beehive' explores our enduring relationship with the honeybee, lifting the lid of the beehive to hear some surprising lessons to be learnt through observing and working with bees, as well as how the life of bees inspires human endeavours in the arts and in business.
We follow a group of young people from Hackney in London who are passionate urban beekeepers. They work for The Golden Company, a social enterprise taking their beekeeping to new heights by installing bees on the roof of investment bank Nomura - where the bees are seen as a symbol of productivity and growth in the city.
Scientists at Sussex University explain how they are looking at ways to help the honeybee by eavesdropping in on their communication system, the waggle dance. We peek inside the bee-inspired Parisian Artist community La Ruche (the beehive) and are led through the bee sanctuary of the Natural Beekeeping Trust to discover the virtues of listening to bees"(Perry 2011a).

A Spring Clean Symphony (2013)

"Love it or hate it, cleaning is part of our everyday lives and, in Spring in particular, there's a surge in cleaning activities as we throw open the windows and purge our lives of the accumulated winter grime. Someone, somewhere, is scrubbing, wiping, brushing or zapping.
In this composed feature, Nina Perry brings to light the rituals and personal stories of the spring clean and interweaves them with specially composed music.
How has cleaning changed over the generations? Is our attitude to cleaning nature or nurture? To what extent are our cleaning habits indicative of an inward state? And is cleaning about goodness, purity and perfection - or about living a healthy, germ free existence?
Nina rolls up her sleeves and spring cleans with her 96-year-old grandmother, Gwen. She speaks to Angela Levin about the significance of spring cleaning within the Jewish faith. And she asks Professor Sally Bloomfield and Dr Robert Aunger, from the London

School of Hygiene and Tropical Medicine, what is "clean"?" (Perry 2013b)

A Song of Bricks and Mortar (2013)

"Nina Perry's composed feature A Song of Bricks and Mortar explores composition, the creative process and the art of making. It takes its inspiration from this quote by Benjamin Britten:

> "Composing is like driving down a foggy road toward a house. Slowly you see more details of the house - the colour of the slates and bricks, the shape of the windows. The notes are the bricks and the mortar of the house."

Via a compositional road trip, artists in the process of creating and making give insight into their own personal creative process, and what drives them to create. Like a play within a play or a documentary that documents itself - this feature dips its toe into the infinite and timeless nature of artistic creativity as an integral part of being human.

The fear of new beginnings, the pleasure of being in flow, moments of illumination, and of being lost; the artists' relationship with the environment and their own interior landscapes are revealed by Sculptor Helaine Blumenfeld, Art Student Imran Perretta, Composer Cheryl Frances-Hoad, Choreographer and Artistic Director of Rambert Dance Company, Mark Baldwin; and a group of people with Dementia and memory problems at a Creative Arts Session run by the Arts development company Verd de gris. Their insights are woven together with a metaphorical motorbike journey performed by violinist Oli Langford and a soundscape of specially composed music" (Perry 2013a).

Overview of the written synthesis

Chapter 2 sets out the methodology of this thesis. I describe the role of reflection in PhD by Publication (retrospective route), the Practice as Research in the arts methodology (PaR) I have adopted, and how this conforms to Haseman's performative paradigm. I explain the research strategy of using reflective and autoethnographic methods to critically investigate the original contributions to knowledge embodied in the generative act of making the work and the published works themselves.

Adhering to this methodology questions the conventional inclusion of a literature review. Haseman (2006) states that "performative researchers are inventing their own methods to probe the phenomena of practice". The "artistic audit" he explains is explicitly designed to transform "the literature review into a more layered and rich analysis of the contexts of practice within which the performative researcher operates" (Haseman 2006). Likewise, Nelson (2013) suggests including "a practice review" that locates "praxis in a lineage", establishing similar practice and "the domain of knowledge" (Nelson 2013, p.103). Therefore **chapter 3** takes the form of a practice review in which I situate the *composed features* and myself as the practitioner within a lineage of work produced by radio and audio practitioners who have explored the potential for equality between words, music and sound as means of communication and expression within radio features. This work might also be seen to explore the territory between music and narrative and the identity of composer and producer as a combined role. In **chapter 4** I set out aesthetic principles of the *composed features* and discuss their foundational origins. The three key aesthetic principles of the *composed feature* methodology are as follows:

1. The disruption of the dominant aesthetic of the supremacy of the spoken word gives equal weighting to music, spoken word and sound within a montage structure.
2. The disruption of the dominant aesthetic ensures that music, musicality and the composer, all of which are often considered to have a secondary role within narrative forms and the production process, are brought to the fore.
3. The *composed feature* methodology facilitates my voice as a pluralistic entity within the work, encompassing my composer voice, authorial voice and physical voice.

In **chapter 5** the three aesthetic principles are synthesised and I further reveal how they are practically integrated within the generative act of creating the work and within the *composed features* themselves. **Chapter 6**

outlines the impact of the work. The thesis finishes with a conclusion section.

Research Inquiry

The following questions have been fully articulated *post hoc*, however they are pertinent to my ongoing artistic inquiry and have emerged over time, culminating in this descriptive summary of the distinctiveness and quality of my work.

> How does the composed feature methodology shift material practice in the field of storytelling in sound?
>
> How does bringing musicality to the fore develop understanding of the relationship between music and narrative?
>
> What is authorial presence, and how does the composed feature give rise to new concepts surrounding voice and presence?

Chapter 2 – Methodology

This written synthesis frames the five *composed features* within the academic sphere *post hoc.* In this chapter I describe the role of reflection in PhD by Publication (retrospective route), the Practice as Research in the arts methodology (PaR) I have adopted, and the performative paradigm it conforms to. I explain the research strategy of using reflective and autoethnographic methods to critically investigate the original contributions to knowledge embodied in the generative act of making the work and the published works themselves.

Reflection and the PhD by publication (retrospective route)

A PhD by (existing) publication (retrospective route), by its nature requires reflection on the past work. To do this, Smith (2015) advises adopting "a model of reflective theory" to "structure reflective writing" (Smith 2015, p.85). Jenny Moon (1999) has written extensively about the theories surrounding reflection in learning and professional practice; she suggests that:

> "The common-sense view of reflection is that it is a mental process that is couched in a framework of purpose or outcome. On this basis, reflection used for emancipatory purposes can be viewed as the operation of the basic mental process acting within a framework that encourages critique and evaluation towards an outcome that is liberating in its effect. In other words, it is the framework of intention and any guidance towards fulfilment of that intention that is significant in distinguishing one act of reflection from another. The mental process may not differ from one situation to another" (Moon 1999, p.15).

Moon (1999) describes the philosophical theories of John Dewey and Jürgen Habermas as "the backbone of the study of reflection". Their views are complementary in that they commonly believe "reflection serves to generate knowledge"(Moon 1999, p.15). But distinctions lie in the "motivation that underlies reflection" with Dewey "concerned with the nature of reflection

and how it occurs" and Habermas using reflection to "clarify and develop epistemological issues in the sociology of knowledge" (Moon 1999, p.11). For Dewey the purpose of reflection is "the elucidation of educational processes and the more general understanding of human function"; driving the process along is a "need to solve perplexity" and a "sense of a goal" (Moon 1999, p.12). Habermas in contrast sees reflection as connected to human behaviour and communication, it is one of the processes that form "knowledge constitutive interests" – that being knowledge that human beings have been motivated to generate "by reason of their human condition" (Moon 1999, p.13). For Habermas reflection is emancipatory, and involves "the development of knowledge via critical or evaluative modes of thought and enquiry so as to understand the self, the human condition and self in the human context" (Moon 1999, p.14). The theories of Kolb and Shön are defined by Moon (1999) as developments of these two primary theories. Kolb sees reflection as "the process that develops concepts from the medium of experience" (Moon 1999, p.24). The Kolb cycle of experiential learning depicts a change from "actor to observer" (Moon 1999, p.25), however, according to Moon (1999) Kolb's "experiential learning cycle does not, itself, expand on the concept of reflection." Donald Schön's seminal book *The Reflective Practitioner* (Schön 1983) outlines "two main processes in professional practice – reflection-*in*-and reflection-*on* action" (Moon 1999, p.40). According to Moon (1999) Schön's writing focuses on the "nature of professional action and its relationship to theory, not the nature of reflection." However, it is relevant to my discussion in that is frequently drawn upon in the discussion on Practice as Research. Schön describes two forms of theory of practice or action: espoused theories, which "tend to be taught to novices and held publicly to characterize the professions" and theories in use that "represent the patterns learned and developed in the day-to-day work of the professional" which "characterize the real behaviour of professionals" (Moon 1999, p.45). Moon explains that Reflection-*in*-action "makes limited contact with espoused theory" – but "occurs in association with action and guides the process of action via knowledge in use", which is derived from "theory in use". Reflection-*on*-action occurs after action and relates to the action the person has taken. In terms of adopting "a

model of reflective theory" as Smith (2015) advises, rather than selecting one particular model I have decided that is it more advantageous to draw upon these different philosophical theories to inform and deepen my understanding of the nature of reflection in order to devise methods described later in this chapter to create a "framework that encourages critique and evaluation towards an outcome that is liberating in its effect". In other words I use these methods to liberate the knowledge embodied in the generative act of making the work and published works themselves. Therefore, a process of reflection frames the whole methodological approach of this thesis. This is specifically mobilised in relation to the adoption of a Practice as Research in the arts epistemological model.

Practice as Research in the arts/Artistic Research

The aim of this written synthesis is to present the five *composed features* as Practice as Research in the arts (PaR) *post hoc*. PaR is described by Nelson "as located at the confluence of different, but interlocking, spheres, notably "the arts world", the "mediasphere" and "the academy" (Nelson 2013, p.23). His "multi-mode epistemological model for PaR", emulated in *figure 1* offers a useful framework within which the *composed features* and associated materials in conjunction with the written synthesis can be placed to demonstrate original contribution to knowledge. It is particularly helpful as a methodological starting point in that it "tends towards interdisciplinarity" (Nelson 2013, p.49), and succinctly addresses the contentious relationships between art and academia and theory and practice. Before expanding on Nelson's PaR methodology and my implementation of it, I will provide a more general overview of the PaR field and the performative paradigm.

The 2012 HEA report *PaR for the course* aimed to "produce an overview of the issues involved in developing practice based doctorates" (Boyce-Tillman 2012, p.3). Yvon Bonenfant contributes a chapter entitled "A portrait of the current state of PaR" in which he describes Practice as Research (PaR) and "PaR-like paradigms" as having "emerged and evolved as formal entities within academic environments in various territories since roughly the mid-

1980's, beginning in Finland, with significant international acceleration in the late 1990s and the 2000s." He confirms that the term "artistic research" tends to be used in place of PaR in "Nordic countries and elsewhere in continental Europe" (Bonenfant 2012, p.21). Therefore, the two terms can be viewed as interchangeable when citing from authors from these regions. Each of Nelson's (2013) interlocking spheres of PaR, "the arts world", the "mediasphere" and "the academy" have different protocols. Similarly Borgdorff (2011) defines artistic research as connecting the domains of "art and academia" (Borgdorff 2011, p.44) – a relationship he describes as "uneasy" and "challenging", with "tension" arising from the "border violations" that occur as the two domains impact upon one another. The crux of the tension between art and academia appears to be centred on fundamental attitudes surrounding the definition of knowledge. Uniting the domains of art and academia through PaR challenges the academy to embrace a field where the traditional subject matter of "formal knowledge" is potentially usurped by "thinking in, through and with art" (Borgdorff 2011, p.44). From the "arts world" perspective Lützow-Holm (2013) suggests that "in some quarters, the artistic community is openly critical of what is seen as the "academisation of practice" (in the sense of the imposition of rules, precepts and principles for subjects taught in academic degree programmes)" (Lützow-Holm 2013, p.61). Scrivener (2000) an experienced supervisor of "creative-production doctoral projects", stresses that talking about knowledge "is inappropriate in this context". He believes that, "the important attribute of the artifact is that it should contribute to human experience" (Scrivener 2000, p.6). Bolt (2016) states that "the artwork must stand eloquently in its own way and if it doesn't it fails" (Bolt 2016, p.130), but also suggests that "through mapping what the research does, artistic researchers are able to demonstrate not only how art can be understood as research, but also how its inventions can be articulated." She believes that the eloquence of the artwork is not denied through this process, but it enables artist researchers to "demonstrate and argue the impact of artistic research in the broader realm, and particularly in the academy where we now have a seat at the table of research" (Bolt 2016, p.142).

Research has always been a significant part of my practice and artistic inquiry, whether I've been situated within an academic institution or not. "Artistic inquiry" Johnson surmises "requires an on-going arduous dialogue with your medium (or media) extending over the lifetime of an artist who remains open to discovering new things about the possibilities of her art" (Johnson 2011, p.45). However, I concede as Bell (2006) states, that "while an artist's research facilitates their practice, the primary focus of their creative process remains the art object – 'making work' – and not an abstract knowledge object" (Bell 2006, p.90). Within academia the aim of "research" is to "establish new knowledge" or as Nelson (2013) eloquently defines it in relation to PaR, "afford substantial new insights" (Nelson 2013, p.25). Therefore the term "research" as Nelson describes has "different accents" (Nelson 2011, p.25). This implies a shift for the "arts world" in Higher Education. In recent years this shift has been further amplified by "The Bologna Process"[4] which, according to Nelson, "aimed to turn higher education in the European Union into the world's biggest knowledge economy by 2010" (Nelson 2013, p.29). He describes how it "has thus contributed to (in some instances enforced) the need for an accommodation between practice-based learning and the more book-based, abstract modes of traditional academic arts and humanities programmes" (Nelson 2013, p.29). Lesage (2009) concludes that "one of the most important maxims accompanying the various national and regional implementations of the Bologna process is that teaching in Higher Education should be based on research" (Lesage 2009, p.4). For Bell (2006) "the pragmatic challenge for the arts within the university has been to preserve the character of its distinct pedagogy while being able to compete effectively within the economic logic of research performativity" (Bell 2006, p.90). Having received vocational performance arts training and education, I appreciate

[4] For further information on the Bologna Process
http://ec.europa.eu/education/policy/higher-education/bologna-process_en
and its impact on Arts in HE:
http://www.sharenetwork.eu/resources/share-handbook

and respect the "distinct pedagogy" of the arts. In chapter four of this written synthesis I demonstrate how this educational bedrock of practice "imbricated" with theory (a key concept in Nelson's PaR methodology), formulate the foundations for the *composed feature* methodology. From this perhaps now advantageous position, the coming together of arts and academia doesn't feel as fraught as Borgdorff and others suggest. Nor does it necessarily mean the "academisation" of my arts practice. The opportunity for the "arts world" within the academy, if handled well, can afford artists and practitioners such as myself an opportunity to contribute to and further the debate on the nature of knowledge. As the neuroscientist Antonio Damasio (2000) decrees, "what could be more difficult to know than to know how we know" (Damasio 2000, p.4). The artist's voice in the debate on the nature of knowing is important as it affords new and alternative insights. As Bonenfant (2012) suggests, PaR is "pregnant with radical and fecund potential", in its "ability to integrate logics that are other than linear, embodied activity, and creative unpredictability within one field" (Bonenfant 2012, p.21). By investigating the different modes of knowledge within my practice I am able to contribute to the wider academic community by articulating this knowledge. The "arts world" can also benefit from inter-disciplinary cross-pollination within the academic arena. The multi-modal nature of PaR in the arts allows and encourages research in many fields, artistic research will as Borgdorff (2011) claims "remain naïve unless it acknowledges and confronts embeddedness and situatedness in history, in culture (society, economy, everyday life) as well as in the discourse on art" (Borgdorff 2011, p.57). Nelson (2013) suggests that "intelligent contemporary work is likely to resonate with ideas circulating elsewhere in culture and perhaps more specifically within other academic disciplines" (Nelson 2013, p.31). Recognising the similarities in approach in other disciplines helps to, "get over the unhelpful initial stance in arts PaR that artists have an exclusive way of seeing and doing which nobody else understands". He continues:

> "There may be production differences but, to identify parallel approaches helps us more accurately to mark those differences as well as to acknowledge a consonance which, in turn promotes a

> sense of belonging to what Polanyi calls "a society of explorers" rather than (self-) exclusion" (Nelson 2013, p.32).

For me the parallel approaches involve the investigation of embodied knowledge, which I discuss later in this chapter. As well, there is great potential within the academy for a performative research paradigm, which I examine next.

A Performative Research Paradigm

This thesis conforms to a performative research paradigm. This is a paradigm that stands apart from qualitative and quantitative research methodologies. It is, as Haseman (2006) states in his paper *A Manifesto for Performative Research,* a new research paradigm "coming into being". Haseman asserts that traditional approaches "fail to meet the needs of an increasing number of practice-led researchers" who have "struggled to formulate methodologies sympathetic to their fundamental beliefs about the nature and value of research" (Haseman 2006, p.98). Nelson (2013) describes "shifting knowledge paradigms across the academy" as having "opened up a space for Haseman's performative research paradigm" (Nelson 2013, p.48). Bolt (2016) sees the performative research paradigm as offering the creative arts "a radical new vision and a way of distinguishing its research from dominant knowledge models" (Bolt 2016, p.132). She advocates it as "a mode of research characterized by a productive performativity where art is both productive in its own right as well as being data that could be analysed using qualitative and aesthetic modes" (Bolt 2016, p.131). It is a research paradigm with the capacity to offer "a new perspective on research not just in the social sciences and humanities, but also in the sciences" (Bolt 2016, p.130). As Donald Schön states "we cannot readily treat practice as a form of descriptive knowledge of the world, nor can we reduce it to the analytical schemas of logic and mathematics" (Schön 1983, p.33). In defining practice as a generative performance and adopting the performative paradigm, it's clear, as Bolt (2016) suggests here, that "the performative act doesn't describe something, but rather it does something in the world. This "something" has the power to transform the world" (Bolt

2016, p.131). According to Borgdorff (2011) within the debate on artistic research, “ontological, methodological, contextual and epistemological issues are still the subject of extensive discussion”. However, he defines the “preliminary characterization” of artistic research as “the articulation of the unreflective, non-conceptual content enclosed in aesthetic experiences, enacted in creative practices and embodied in artistic products” (Borgdorff 2011, p.47). The word “enacted” is significant in Borgdorff’s statement in that it points towards art practice as generative performance. This is echoed by Bell (2006) who claims that “understanding the generative performance of the art work is the appropriate knowledge object of creative practice research” (Bell 2006, p.98). Bolt (2016) states that “it is imperative that artistic research is able to argue its claim to new knowledge, or rather new ways of knowing” (Bolt 2016, p.141). As Leonard and Sensiper (1998) assert, “knowledge exists on a spectrum”:

> “At one extreme it is almost completely tacit, that is, semiconscious and unconscious knowledge held in peoples' heads and bodies. At the other end of the spectrum, knowledge is almost completely explicit, or codified, structured, and accessible to people other than the individuals originating it. Most knowledge, of course, exists in between the extremes. Explicit elements are objective, rational, and created in the "then and there" while the tacit elements are subjective, experiential, and created in the "here and now” (Leonard and Sensiper 1998).

Positioning myself now as a performative researcher in order to critically investigate the *composed features* in this written synthesis, it is necessary for me to make use of methodologies that can encompass the full spectrum of knowledge from the tacit to the explicit that is embodied in the generative act of making work and in the *composed features* themselves. What follows is an outline of Nelson’s epistemological model for PaR that I have adopted for this purpose.

Knowledge in PaR

According to Nelson's epistemological model, evidence in PaR can be demonstrated as three different modes of knowledge; "know-how", "know-what" and "know-that", with arts praxis positioned at the core of the methodology. There is a dynamic dialogic interplay between these knowledge modes, as indicated in *figure 1*.

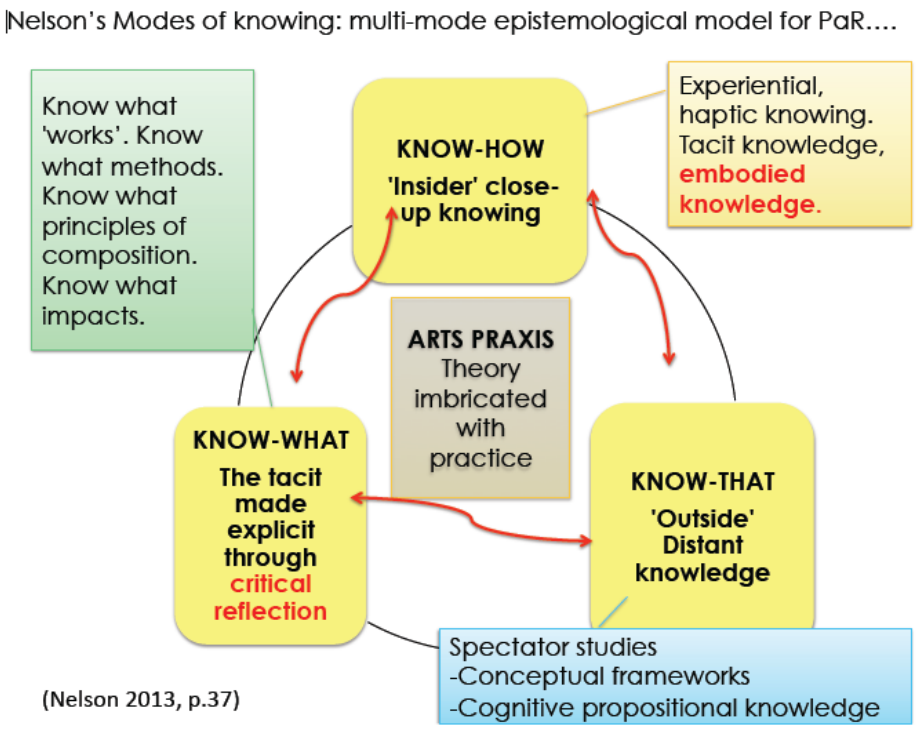

Figure 1.

For Nelson (2013), "The dynamics of process characteristic of creative practices with an emphasis on becoming" are crucial to his and my "understanding of knowledge production" (Nelson 2013, pp.45-46), and crucially, provides a justification for the presentation of art products as publications within the academic sphere. The multi-modal process of PaR helps to excavate the complex intertwining modes of knowledge embedded within the performative process of making the work and the outcome – the *composed features,* viewed here as research outputs *post hoc.* My

investigation also acknowledges the substantial professional industry and artistic embodied knowledge constituent in the process of making and realised through the production of the work. I will now go on to explain the three modes of knowing and how I implement Nelson's methodology.

Know-that

The PhD thesis, which consists of the five *composed features*, associated materials and the critical investigation in the form of this written synthesis, is built on foundations (in part) forged through practical and theoretical research undertaken during studying for a BA in performance arts and MA in composing music for film and television. This is elaborated upon in chapter four where I elucidate the theory and traditional propositional knowledge gleaned from "reading of all kinds" (Nelson 2013, p.45) that is "imbricated" in my practice. Reading I have undertaken sets the original contribution to knowledge embodied in the generative act of making the work and the *composed features* themselves, within the context of existing literature and practice. This reading is referred to throughout this written synthesis.

Know-what

Know-what is the knowledge gleaned about the process of making through critical reflection. In Nelson's PaR methodology it is "the key method of developing know-what from know-how" (Nelson 2013, p.44). Critical reflection mobilises a double articulation between theory and practice "whereby theory emerges from reflexive practice at the same time as practice is informed by theory" (Nelson 2013, p.29). Bell (2006) asserts that if artist researchers "commit themselves to the task of documentation and critical contextualisation and reflection on their work" they are able to "produce an inter-subjective framework for understanding the work they produce". Bell (2006) cites Grushka, who argues that "the act of writing about one's art work immediately positions the work as object and an

interpretive position is established" (Grushka 2005, p.361). As such the act of writing about the *composed features* contributes greatly to the knowledge mode of "know-what" within the epistemological model. I critically reflect on the *composed features* by re-listening to them. I also critically reflect on the blogs that I have written during their production, the musical scores I have created, notes I have made in preparation for talks and lectures on the work, as well as feedback from listeners, peers and the press. In the *composed feature* entitled *A Song of Bricks and Mortar* I am heard documenting the process of making the work; this is a significant contribution to this knowledge mode and is discussed in detail in chapter four.

Know-how

Nelson describes know-how as "procedural knowledge", equating it with Shön's knowledge-*in*-action, he asserts that in some instances "know-how will be inscribed in the body" (Nelson 2013, p.42). For Klein (2010) "the knowledge that artistic research strives for is a *felt* knowledge". It is, he concludes "sensual and physical" – it is "embodied knowledge" (Klein 2010, p.6). Claxton (2012) has written extensively about the "emerging field of embodied cognition" (Claxton 2012, p.78), and asserts that, "we do not have bodies, we are bodies" (Claxton 2015, p.3). Nelson (2013) points to the philosopher Polanyi who states that "by elucidating the way our bodily processes participate in our perceptions we will throw light on the bodily roots of all thought" (Polanyi in Nelson 2013, pp.42-43). It is worth noting at this point, that within the literature on PaR there is some muddying between embodied cognition and embodied philosophy. Although both have their place in PaR, in this written synthesis I focus on embodied cognition, noted in the 2012 HEA PaR report (Boyce-Tillman 2012) as a prevalent approach amongst PaR researchers. This suggests a "greater confidence in producing and receiving information rather than exploring the conceptual underpinning of the process" (Boyce-Tillman 2012, p.43). The report distinguishes embodied cognition from embodied philosophy "insofar as it represents the use of bodily movement of some kind to produce knowledge;

(embodied) philosophy...is more concerned with the concepts of knowledge that underpin our value systems" (Boyce-Tillman 2012, p.43). However, both "embodied knowledge" and "embodied cognition" directly oppose the system set out by René Descartes who succeeded in "cleaving Mind from Body completely" (Claxton 2015, p.20). The Neuroscientist Antonio Damasio in his book *Descartes' Error* writes that "Descartes imagined thinking as an activity quite separate from the body" he goes on to argues that:

> "Long before the dawn of humanity, beings were beings. At some point in evolution, an elementary consciousness began….and as for us now, as we come into the world and develop, we still begin with being, and only later do we think. We are, and then we think, and we think only in as much as we are, since thinking is indeed caused by the structure and operations of being" (Damasio 2006, p.248).

Bonenfant (2012) sees PaR as sitting "directly alongside more traditional strategies for the generation of new knowledge", and suggests that PaR doesn't have to "evoke either/or relationships with the theory/practice divide." He goes on to assert that:

> "While PaR might sometimes participate in the Cartesian mind-body split, PaR does not require it and actively encourages movement away from it; PaR transcends and knits together 'body', 'experience', 'mind', 'sensation', 'analysis', 'articulation', 'memory' and 'argument', often in idiosyncratically designed frameworks" (Bonenfant 2012, p.21).

Therefore, by adopting Nelson's model for PaR I am better able to articulate the different modes of knowledge involved in my practice than I would by employing traditional qualitative or quantitative methodologies. I will now go on to explain the methods used to explore my practice and critically investigate the *composed features*.

Research Methods

As previously outlined, through the core activity of reflective practice, the question of how tacit embodied knowledge is made explicit can be resolved. *Figure 2* illustrates the different modes of embodied knowledge I explore. It explains my use of reflective and autoethnographic methods to critically investigate the original contributions to knowledge embodied in the generative act of making the work and the *composed features* (published works) themselves.

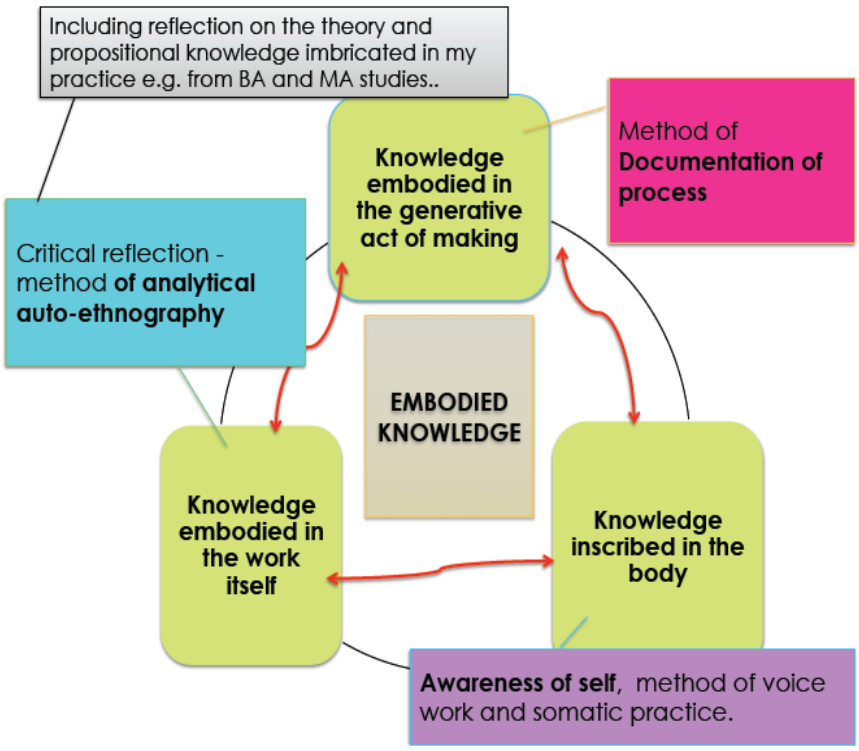

Figure 2. Modes of embodied knowledge and corresponding methods.

Haseman (2006) states that performative researchers repurpose "established methods from the qualitative research tradition e.g. reflective practice…autobiographical/narrative inquiry", he suggests inventing methods to "probe the phenomena of practice" (Haseman 2006, p.104). The method of documentation of process was carried out during the making of my work, the methods of analytical autoethnography and voice work and somatic practice have been carried out *post-hoc*. These two methods focus on the *self*, recognising as Bell (2006) suggests, that artists engaged in PaR "lead knowledge gathering, and are both the subject and object of the investigative process"; therefore the "research process is more likely to take the form of autoethnography" (Bell 2006, p.99). However, my choice of methods also acknowledges my belief in the importance of the *self* in all artistic practice whether framed in the academic sphere or not. The artist Grayson Perry succinctly articulates this during a Q & A session filmed by *The Guardian.* Asked by a young girl, "can you learn to be an artist or are you born an artist?" He responds by asserting that the question highlights that "there are two separate things":

> "Craft is something you can learn…. and art is like the poetry of it. It's the artist's job to bring their life experience to bear on the craft…. and what an artist needs to learn at art school, is not just how to paint a picture… but how are they creative.. ? The art bit is bringing your own life into it, so I don't think you can learn to be an artist" (The Guardian 2012).

He goes on to state in the interview that it's beneficial to "learn who you are". This sense of *self* that he describes here is key to my understanding of my artistic practice. As a composer with an education and training in performance arts, I am accustomed to regarding my *self* as a key source material. The self-awareness that the "distinct pedagogy" of the arts promotes is a significant aspect of my on-going artistic inquiry. This is fully observed in my implementation of voice work and somatic practice as a method. This method is introduced to investigate the key research question; *What is authorial presence, and how does the composed feature give rise to new concepts surrounding voice and presence?* However, this method also responds to the question of how knowledge "inscribed in the body" can be

read. The two methods I have chosen can be seen to relate to Damasio's (2000) view of "two kinds of consciousness corresponding to two kinds of self"(Damasio 2000, p.17), these being *core self* and *autobiograghical self*. Damasio whose work extensively explores the interactions between body, emotion and consciousness, explains *core sel*f as *core consciousness*, which he suggests "provides the organism with a sense of self about one moment-now-and about one place-here". It is, he claims "a simple biological phenomenon… not dependent on conventional memory, working memory, reasoning or language" (Damasio 2000, p.22). The *autobiographical self* corresponds to "our traditional notion of self…linked to the idea of identity and corresponds to a nontransient collection of unique facts and ways of being which characterize a person." He goes on to describe how the two kinds of *self* are related: "The autobiographical self depends on systematized memories of situations in which core consciousness was involved in the knowing of the most invariant characteristics of an organism's life" and furthermore according to this theory of consciousness "the *autobiographical self* arises from the *core self*"(Damasio 2000, p.18). As such the methods of analytical autoethnography and voice work and somatic practice provide a way of accessing embodied knowledge through a dialogic interplay between these "two kinds of self". I will now expand on these reflective and autoethnographic methods and explore in greater depth how they are employed to critically investigate the original contributions to knowledge embodied in the generative act of making the work and the published works themselves.

Analytical Autoethnography

Autoethnography is a qualitative research method combining characteristics of ethnography and autobiography. Chang (2008) says that "like other genres of self-narrative, such as memoir, autobiography and creative nonfiction, autoethnography involves storytelling"; however it "transcends mere narration of self to engage in cultural analysis and interpretation" (Chang 2008, p.43). Autoethnographers "explore their personal experiences and their interactions with others as a way of achieving wider cultural,

political or social understanding" (Pace 2012, p.2). As a research method within the arts, it gives practitioners a way to "reflect critically upon their personal and professional creative experiences" and "identify the aspects of their creative practice that constitute research and that make an original contribution to knowledge" (Pace 2012, p.5). Pace defines three methods within autoethnography; evocative autoethnography, analytical autoethnography and grounded theory. Analytical autoethnography as a sub-genre of autoethnography is "an alternative to traditional "evocative autoethnography" for researchers who want to practice autoethnography within a realist or analytic tradition" (Pace 2012, p.1). Anderson (2006) coined the term "analytical autoethnography", defining its five features as follows: Firstly, "complete member research" which entails "being there". The second feature is "analytic reflexivity" which "entails self-conscious introspection guided by a desire to better understand both self and others through examining one's actions and perceptions in reference to and dialogue with those of others" (Anderson 2006, p.387). The third features is "narrative visibility of the researcher's self" meaning "the researcher is a highly visible social actor within the written text; the researcher's own feelings and experiences are incorporated into the story and considered as vital data for understanding the socialworld being observed" (Anderson 2006, p.388). The fourth feature is "dialogue with informants beyond the self" and the fifth feature is "commitment to theoretical analysis" which Anderson describes as the definitive feature being the "value-added quality of not only truthfully rendering the social world under investigation but also transcending that world through broader genereralization" (Anderson 2006, p.388). I conform to the fifth feature of Anderson's model by situating the *composed features* within existing practice and literature. Alongside autoethnography I utilise voice work and somatic practice as a reflective method to critically investigate my practice and the *composed features*.

Voice work and somatic practice

I have an established practice as a professional voice user working as a singer, lecturer and occasional radio presenter and of course work

intimately with the voices of others as part of producing radio. Since March 2015 I have undertaken 180 hours of Linklater voice training with the voice teacher Kristin Linklater. The Linklater method takes a psychophysical approach to "freeing the natural voice" (Linklater and Slob 2006) and is taught internationally predominantly in the training of actors. However, participants at courses I have attended include poets, speech therapists, lawyers and teachers, demonstrating there are many other applications for the method beyond acting. I also incorporate the method when teaching voice skills to radio students at Bournemouth University. Although I received voice training as a singer, the Linklater method is very different, and this work has been profound and revealing. It has given me the opportunity to understand and improve my voice and its expressive capacity. It has deepened my relationship with my own voice and my understanding of the psychophysical nature of voice work. This focus on voice consciousness affords the opportunity to reflect on my voice as an intrinsic element of my artistic practice and the pluralistic nature of my voice within the *composed features*, which I discuss in depth in chapters four and five. I also use voice work in conjunction with somatic practice in a broader context to develop *core consciousness* as part of reflective practice. Linklater describes the method as follows:

> "The basic assumption of the work is that everyone possesses a voice capable of expressing, through a two-to four-octave natural pitch range, whatever gamut of emotion, complexity of mood, and subtlety of thought he or she experiences. The second assumption is that the tensions acquired through living in this world, as well as defences, inhibitions, and negative reactions to environmental influences, often diminish the efficiency of the natural voice to the point of distorted communication. Hence, the emphasis here is on the removal of the blocks that inhibit the human instrument as distinct from, but not excluding, the development of a skilful musical instrument… To free the voice is to free the person, and each person is indivisibly mind and body. Since physical processes generate the sound of the voice, the inner muscles of the body must be free to receive the sensitive impulses blocked and distorted by physical tension…..Physical awareness and relaxation are the first steps in the work to be done on the voice. The mind and body must learn to cooperate in activating and releasing inner impulses and dissolving physical inhibitions" (Linklater and Slob 2006, pp.7-8).

Linklater (2006) cites the work of Damasio (2000) suggesting his theories offer "scientific back up for the theories of those of us in performance-training field who teach the wisdom of the body and the fundamental intelligence of the emotions" (Linklater and Slob 2006, p.3). Linklater (2006) describes how somatic practices such as the Alexander Technique helped her "clarify the psychophysical nature of the voice work" (Linklater and Slob 2006, p.2). Interestingly, John Dewey who was "concerned with the nature of reflection and how it occurs" and whose theories "form the backbone of the study of reflection" alongside those of Habermas, was an early advocate of the Alexander Technique. He studied and collaborated with F.M. Alexander during the period in which he was formulating the technique.[5] To further clarify the nature of somatic practice as a form of embodied reflection, Hanna (1988) describes how human beings can be viewed "from the outside in or the inside out"; he suggests that what the individual sees from the "internalized…self-sensing" point of view is the "soma" or "living body" (Hanna 1988, pp.19-20). Alongside the Alexander Technique contemporary somatic practices include Feldenkrais *Awareness through movement*, Laban's Effort-Shape Analysis, Rolfing, T'ai Chi, Yoga and Body mind centering. Schiphorst (2008) characterizes these practices as "first-person methodologies" and defines them as self-reflexive and self-enacted and akin to Schön's (1983) "reflection-*in*-action". She goes onto explain that, "while first-person methodologies are central to Somatics and body-based performance such as modern dance, they also contribute to the technical practices and tacit knowing: the 'know-how' of many other disciplines" (Schiphorst 2008, p.54). Alongside the Linklater workshops I have attended Alexander Technique classes, yoga and dance classes, and have been studying Somatic Practice. As suggested by Schiphorst (2008) these practices have helped me develop self-awareness of the tacit knowing involved in *core consciousness* that underpins the *autobiographical self* explained by Damasio's theory of two types of self and consciousness. In

[5] Collaborations between Dewey and Alexander are well documented, with Dewey writing introductions to several of Alexander's books. More information available here: http://www.alexandercenter.com/jd/index.html

Figure 3 I demonstrate how I have applied the reflective and autoethnographic methods to critically investigate and deepen my understanding of the pluralistic nature of my voice within the five *composed features* critically investigated here.

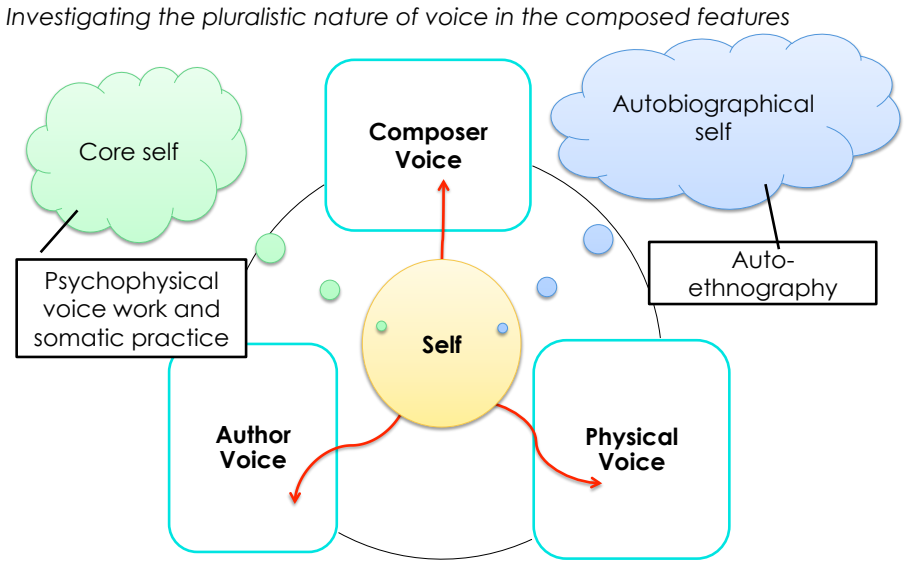

Figure 3.

Alongside voice work and somatic practice, I have devised a method of reflection that re-purposes a Linklater exercise called *River Stories*. It is in essence a process that accesses and develops backstory. Linklater's exercise is devised to "enter the text of our own lives" in order to apply this to "the river of a life of the character we want to play or write" (Linklater 2017). My version of this exercise is used to structure reflective writing and stimulate autoethnographic inquiry. Linklater developed the *River Stories* exercise, building on Ira Progoff's *Intensive Journal Process* (Progoff 1975). She cites Peter Abel and the storyteller Jay O'Callagahan as others who have

influenced the exercise[6]. The work of Ira Progoff connects *River Stories* to recognized methods of reflective practice in the academic sphere. Moon (1999) refers to the work of Progoff extensively. Exercises she cites as being adaptations of Progoff's work are "dialogue with work" and "stepping stones", which Moon describes as "a valuable means of finding significant but maybe unexpected material on which to reflect further" (Moon 1999, p.200). I have drawn upon these confluent exercises from Progoff, Linklater and Moon to pinpoint significant events, and developments that contribute to the formulation of the *composed feature* methodology, the journey of my voice, and my overarching artistic inquiry.

In this chapter I have described the role of reflection in PhD by Publication (retrospective route) and the Practice as Research in the arts methodology (PaR) I have adopted and the performative paradigm it conforms to. I have explained the research strategy of using reflective and autoethnographic methods to critically investigate the original contributions to knowledge embodied in the generative act of making the work and the published works themselves. In the next chapter I situate the *composed features* and myself as the practitioner within a lineage of work produced by radio and audio practitioners who have explored the potential for equality between words, music and sound as means of communication and expression within radio features. Some of this work can also be seen to explore the territory between music and narrative and the identity of composer and producer as a combined role.

[6] Information provided through personal correspondence with Kristin Linklater

Chapter 3 - Practice Review

In this chapter I situate the *composed features* and myself as the practitioner within a lineage of work produced by radio and audio practitioners who have explored the potential for equality between words, music and sound as means of communication and expression within radio features. I have selected examples that may also explore the territory between music and narrative and the identity of composer and producer as a combined role. This is not intended to be a comprehensive historical overview of the radio feature, but a focused trajectory in which I contextualize my own practice. I have attempted where possible, to focus on insider knowledge of practitioners to illustrate my discussion which begins with tracing the historical lineage within the BBC, starting with pioneering work of Lance Sieveking, moving through to Charles Parker and the Radio Ballads. I then discuss two female composers from the BBC Radiophonics workshop, Daphne Oram and Delia Derbyshire, before moving beyond the BBC to the Canadian pianist and producer Glen Gould and his concept of "contrapuntal radio". I conclude this chapter by discussing a select number of contemporary practitioners whose practice resonates with my own.

The Stuff of Radio

Being a producer in the early years of radio must have been exhilarating. Ever since I started working in the medium at the turn of the millennium I have carried an image in my mind of P.P Eckersley, the first Chief Engineer of the BBC, in the army hut that was Marconi's station in Writtle near Chelmsford in Essex. This was where he tested the new radio technology in 1922, carrying out the first experimental broadcasts, reciting poems and

singing songs.[7] These early origins of radio intertwine with my own. I was born a short distance from this birthplace of radio, and as the daughter of a Marconi engineer, who was also inventing and experimenting at Writtle, I grew up in an atmosphere imbued with a fascination for the potential of the transmission and reception of electromagnetic waves. Despite my lack of in-depth scientific expertise in this area, this fascination for radio as a technology informs my worldview and is undoubtedly part of my embodied knowledge. This appreciation of radio as a technology is why I define the *composed features* as *storytelling in sound*. The *composed features* are pre-recorded, pre-constructed entities that frequently remain online after the radio transmission and have a life beyond these airings on a variety of platforms. Therefore I do not necessarily contend with what the producer Lance Sieveking described in his 1934 book *The Stuff of Radio* as the "Ghastly Impermanence of the Medium" (Sieveking 1934, p.15) as part of the feature-making aesthetic. The medium of radio has evolved, but researching the life and work of Lance Sieveking has given me an appreciation of how the *composed feature* methodology and my identity as a combined composer and producer making BBC content, is situated in a trajectory initiated by Sieveking and his seminal work.

David Hendy who has written extensively about the life and work of Lance Sieveking, describes how his programmes "illustrate a particular moment of British cultural history when the creative boundaries between different media were especially porous, with highly creative results" (Hendy 2013a, p.169). In 1928 Sieveking headed the BBC's newly formed *Programme Research Department*, his absorption of the modernist theories and practices of the time "fed directly into his radio work, giving it an artistic significance" (Hendy 2013a, p.172). Sieveking saw radio as art and himself as both an artist and a producer. This is evident throughout his book *The Stuff of Radio*,

[7] More information on the first broadcast experiments by P.P Eckersley can be accessed here: http://www.marconicalling.com/museum/html/people/people-i=17.html Recordings of a talk given by Eckersley on "The early days of broadcasting" here: http://www.bbceng.info/Engineering/Talks/talks-first-40.htm

which he describes in its contents page as "observations about a new art, comparing its technique with that of other arts, such as: Theatre, Television, Novel, Talking Picture, Opera, Poem, Music, and Silent Film. Also an account of the Mystery of Painting with Sound" (Sieveking 1934, p.9). Hendy argues that "as well as formulating an art of radio, Sieveking had started to formulate for British radio the idea of the individual producer as auteur" (Hendy 2013a, p.197). The individuality of the voice of the producer is noted by Sieveking who states, "no two producers would make anything like the same result…He hears his script as a musician hears a score" (Sieveking 1934, p.30).[8] Sieveking's "first full-sized" 70-minute long radio "experiment" *The Kaleidoscope, a Rhythm, representing the life of Man from Cradle to Grave* was adventurous, bold and new. There are no recordings of this ground-breaking broadcast that aired on the 4th September 1928 but Sieveking describes how on that night he entered the BBC Studios at Savoy Hill, as a young composer might have entered an Opera House, "to conduct for the first time an opera of his own composition" (Sieveking 1934, p.17). Hendy offers a description of the broadcast:

> "Across the country, what the announcer called a "tumultuous noise" was unleashed: fragments of dialogue, poetry, and music, clapping melting into the sound of the sea, the passionate avowals of a lover melting into the sweet singing of a choir, dance tunes melting into the symphonic grandeur of Beethoven" (Hendy 2013a, p.170).

Hendy goes on to describe how the response to this broadcast was mixed, with newspaper reviews ranging from "mad" to "a glimpse of the future" (Hendy 2013a). But as Sieveking notes, when *Kaleidoscope* was revived and broadcast five years later, in contrast to its original airing it "passed practically unnoticed". The reason, he suggests, was "that many of the things attempted in that play have long since been absorbed into the technique of radio-plays and programmes as a whole. Some of the things attempted in that and other early plays have not been absorbed nor even repeated" (Sieveking 1934, p.31). Sieveking's ideas surrounding montage have been thoroughly absorbed into the techniques that radio feature producers know

[8] The plans for composed features are reminiscent of musical scores, see Melting Point Plan – appendix 3.

and use today. However, his ideas on music and musicality have been absorbed to a much lesser degree. It is clear that music is a significant part of Sieveking's aesthetic. *The Stuff of Radio* includes a number of scores that he composed for his plays; he also emphatically emphasises the importance of the composer, stating; "the best kind of music is that which has properly been conceived and composed in terms of the drama." He makes an observation of this in a radio play called *Reconnaissance*, by Geoffrey Askey and E, J. King-Bull.

> "The music which Gerrard Williams composed was of a nature which made it dependent for its completeness on the words and sounds that went with it in the play. It was an absolute collaboration. The play could not be without the music, not the music without the play. *Together* the music from the orchestra, the aeroplane and the sea sounds, and the dialogues of the three men, created "genuine atmosphere", evoked emotion, and told their story. But *together"* (Sieveking 1934, p.90).

Sieveking also highlights the use of music when referring to a review of *Kaleidoscope* made by a writer in the *Morning Post* who observed that music is "not merely used as an accompaniment but is part of the very essence of the play, being as necessary as the voices" (Sieveking 1934, p.31). Sieveking also acknowledges the importance of the musicality of the producer, stating that "a sense of rhythm and tempo is the primary qualification of the good producer" (Sieveking 1934, p.103).

To summarise Sieveking's significance in the lineage of my work and practice, I see Sieveking realisation of *Kaleidoscope* of great importance, in that he initiated the concept of montage as part of the aesthetic of radio feature-making through this production. His articulation of his practice is also significant in the way he theorizes the aesthetic in *The Stuff of Radio* stating: "A "feature-programme" is an arrangement of sounds, which had a theme but no plot. If it has a plot it is a play. The "feature-programme" appears sometimes in the guise of a "mosaic" of poems recited between pieces of music" (Sieveking 1934, p.26). Sieveking's emphasis on the role of music as part of the narrative is striking in light of the dearth of writing on

the subject in subsequent years.[9] I view his identity as an artist, producer and auteur in the formative years of radio as an early indication of the potential for the medium and individualistic artistic identity of those who work with it. This potential was soon to be stifled by what Fisher (2002) describes as the BBC's "policy of anonymity", which she suggests "stripped the British radio producer of an individual voice". She goes on to describe how "producers and announcers were "symbols of the institution" rather than individual personality". This, Fisher explains, carried on "until World war II, when identities were revealed to help the war effort against illicit broadcasting" (Fisher 2002, p.223). I would suggest that producer anonymity is still ingrained in institutional practice, and that the combined artist/producer role is presently under-developed within mainstream broadcasting. However, there are many examples of how creative innovation in programme making brought about by exploiting the potential of new technology and collaboration with artists has flourished, evidence by my next example, the *Radio Ballads*.

Radio Ballads

The *Radio Ballads* are significant to my discussion in light of their musicalized format, and for introducing to radio feature-making the voice of "the common man", who up until then had largely been voiced by actors. During the 1950's and 1960's the Birmingham based radio producer Charles Parker collaborated with the folk singers Ewan MacColl and Peggy Seeger to create an innovative new genre of programme known as the *Radio Ballads*. Chignell (2009) describes how "the arrival of the magnetic tape recorder in the early 1950's made the imaginative gathering of speech and actuality possible" (Chignell 2009, p.24). Parker utilised this advance in technology to

[9] My research has shown that the discussion on composing music for radio drama, features and documentary following on from Sieveking has been severely neglected. The small amount of commentary by practitioners that exists includes an article entitled *Background Music for Radio Drama* published in the Hollywood Quarterly (Kremenliev 1949). The BBC producer Donald McWhinnie dedicates a chapter in his book *The Art of Radio* (McWhinnie 1959) to music, so too does the Irish producer and composer Dermot Rattigan in his book *Theatre of Sound* (Rattigan 2002).

gather stories from working-class people. This "natural speech" was blended with actuality, music and narrative "into a continuous montage". Street (2004) cites this in relation to the first of the Radio Ballad's, *The Ballad of John Axon* as having "changed the thinking about how features were made" (Street 2004, p.189). Long (2004) quotes from an article written by Parker for the *Radio Times* in 1958 trailing the Ballads in which he warns "you will find that we take liberties with conventions you may cherish ... relying upon the real people ... to tell their story simply and directly." Long states that "this liberty lay in the fact that it eschewed conventional narration by an authorial Corporation voice" and that, "commentary and guidance was provided by original songs and music, the direction of which was guided by the words and voices of the participants themselves" (Long 2004, p.136). Street quotes Parker describing how the nature of tape "allows the technician to deploy his own artistry and by selective tape-editing, re-fashion the actuality in a way that reasserts the oral tradition and purges the speech of those elements of utterance which are destructive not only of that tradition, but of the speaker's actual intentions" (Street 2004, p.192). This "tidying up" of real speech Street suggests, allows Parker to "open up language by finding a path through the vocal stumblings in an attempt to do justice to the voice beyond, sometimes inserting pauses, taking out extraneous utterances, putting the rhythm of the thought into the rhythm of the speech" (Street 2004, p.192). Despite this obvious shaping, "Parker dismissed any claim to an overall, reassuring or commanding authority in his work. For him working-class language had its own authority and value because it was informal, unfettered, "real" and organically connected to the individual" (Long 2004, p.140). I would argue however, that the *Radio Ballads* are highly authored. Street (2004) draws to our attention that Parker, MacColl and Seeger did not relinquish editorial control; "the montage-based radio ballad is in its form an ultimate of control, selection, timing and heightened narrative. Great phrases are carefully placed and highlighted by their juxtaposition with MacColl's musical sung narrative"(Street 2012, p.191). In terms of the relationship between music and narrative, the pertinent word in this description is "juxtaposition". I find MacColl's treatment of the "real" speech heavy-handed and at times

incongruous and the songs interject as a musical commentary; this "heightening" is a counterintuitive ornamentation that is at times superfluous to the stories, which are adequately delivered by the contributors in their own words. The *Radio Ballads* are of their time; the way in which they introduce the inclusion of "the voices of the people" into feature-making is significant, but they do not further the discussion of the aesthetic relationship between music and narrative any more than any other collaboration between musicians and producers, which have been numerous. However, as a postscript to *The Radio Ballads*, it is worth noting that Parker was employed as "Producer for the Voices of the People" for the landmark Radio 4 series *The Long March of Everyman* (1971-72), co-produced by Michael Mason and Daniel Snowman. In *Life on air – A History of the Radio Four* David Hendy cites Mason's description of the twenty-six part series as aiming to "take 'the great commonplaces' of most people's lives… and use them to rediscover the roots of British popular identity" by adopting a "total audio" approach. Hendy again quotes Mason's description:

> "Ordinary talk of ordinary people; poetry; prose fiction; folk-song; historical documents' natural sounds; 'art music'; radiophonic sound' the reflection and analysis of the learned drama' the expertise of actors, instrumentalists, singers, radiophonically treated speech. All these things can be orchestrated to create a 'new sound' which is something more than all its components taken separately" (Hendy 2008, p.64).

Mason saw this as a new art for radio, describing it as "The Great Music of audio". The Radio Time billing describes Mason and co-producer Snowman as assuming the combined role of composer and producer.[10] Hendy describes how in order to realise this vision Mason "spent hundreds of hours in the studio of the BBC's Radiophonic Workshop". The workshop was set up to provide specially composed radiophonic sounds for radio and television, and as I will now go on to describe, gave in-house composers an experimental space within the BBC.

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[10] Radio Times billing accessed via the BBC Genome website: http://genome.ch.bbc.co.uk/255fc7a62a5f44ae8749d6806a870a82

Radiophonics

The *BBC Radiophonic Workshop* was set up in 1958, it was inspired by experimental radio studios in France and Germany; *Club d'Essai de la Radiodiffusion-Television Française* (Paris) and *Studio für Elektronishe Musik* (Cologne) which housed celebrated composers Pierre Schaeffer and Karlheinz Stockhausen amongst others. At the time, the composers of *The Radiophonic Workshop* did not enjoy the same recognition as their European counterparts, it is only in recent years that their pioneering activities have begun to be recognised posthumously. The workshop was co-founded by Daphne Oram who has latterly been recognised as a pioneer of electronic music, she was also "a highly skilled composer for theatre and radio drama, composing the first radiophonic score for the play *Amphytron 38*" (*Wee Have Also Sound-Houses* 2008).

I first became aware of Oram when a BBC Radio Drama Studio Manager handed me her recently published obituary during my composer residency in the department in 2003. This obituary gave me my first insight of the barriers previously faced by female composer working within the BBC. In a BBC Radio 3 *Sunday Feature* on Oram, Robert Worby describes how she left the BBC only ten months after *The Radiophonic Workshop* was set up, as the BBC had decided that employees should refrain from working for no longer than six months in an experimental sound environment. Oram is significant to my discussion as a female composer working within the BBC, and for her development of composing music for drama using radiophonic techniques; however she was not directly involved in producing radio features unlike Delia Derbyshire who was an assistant at the workshop from 1961 to 1973. Derbyshire collaborated with the playwright Barry Bermange to produce a four part series entitled *Inventions for Radio* for which Bermange recorded interviews in care homes about four subjects; dreams, God, the afterlife and growing old. *Dreams* (1964) the first of the *Inventions for Radio* is the most notable of the four; there is a clear sense of Derbyshire's sculpting of the material, through her artful editing that highlights the musicality of the words spoken, repeating phrases as motifs. The words are underscored with

electronic pulsing and sustained pedal notes that give the piece an ominous character. There are no actuality recordings[11], the contributors are placed as talking heads, which emphasises them as disembodied voices, which works well for *Dreams* but less so in the other episodes which feel more static in character. Like Oram, Derbyshire's work was not overtly celebrated during her time at the BBC, infamously she was not credited for her work on the iconic theme tune for *Doctor Who*. In a BBC 6Music documentary aired to celebrate what would have been Delia's 80th birthday [12], an archive interview with Derbyshire is included in which Derbyshire describes how she "fled the BBC" escaping to the North of Cumbria to work in a disused quarry as a radio operator stating that she didn't want to work for a big organisation again – ever" (*Delia Derbyshire eightieth birthday special* 2017).

Oram and Derbyshire are significant to my discussion because they occupy the rare position of women composers working within the BBC. Oram's need to leave the institution to realise her ideas is pertinent to my own trajectory. The *composed features* although commissioned by the BBC have all been made externally via independent production companies. I will now continue situating the *composed features* and myself as the practitioner in a lineage that moves out of the BBC to Canada and the radio work of Glen Gould. Whereas Oram and Derbyshire felt the need to escape the constraints of the large broadcasting institution, Glen Gould diverted his career as a renowned concert pianist to work as a producer at the *Canadian Broadcasting Corporation* (CBC).

Contrapuntal radio

During his time at CBC, Gould produced five extended works for radio in collaboration with technician Loren Tulk. Kostelanetz (1988) describes Gould as "one of the greatest pianists of our age" who was lesser-known as

[11] "Actuality recordings" are sounds recorded on location, and usually refer to background sounds rather than a person speaking.
[12] Produced by Rebecca Gaskell and presented by Stuart Maconie. The producer is not credited, evidence that the BBC's former "policy of anonymity" often still prevails.

"a radio artist of the first rank"(Kostelanetz 1988, p.557). He did not create a cannon of music as a composer, but he did have ambitions to compose, which Kostelanetz suggests is represented in these works for radio. He quotes Gould speaking in an interview in 1970:

> "It has occurred to me in the last five years that it's entirely unrealistic to see that particular kind of work – that particular ordering of phrase and regulation of cadence which one is able to do taking, let us say, the subject of an interview like this one, to a studio 'after the fact' and chopping it up and splicing here and there and pulling on this phrase and accenting that one and throwing some reverb in there and adding a compressor here and filter there - that it's unrealistic to think of that as anything but composition. It really is, in fact, composition" (Gould in Kostelanetz 1988, p.567).

Gould described these documentaries as *contrapuntal radio*, a genre influenced by the keyboard music of J.S. Bach and the twentieth-century composer Anton Webern. McNeilly observes that Gould discussed his evolution of a spoken polyphony to theories of musical counterpoint in a letter to Roy Vogt dated 3 August 1971:

> "It is, of course, true that I hope to devise a form for the programme which in musical terms could be called "contrapuntal." I really cannot apologize for that analogy, however, because in my view... counterpoint is not a dry academic exercise in motivic permutation but rather a method of composition in which, if all goes well, each individual voice lives a life of its own. Naturally, even in the most complex contrapuntal textures certain concessions must be demanded of each musical strand as an accommodation to the harmonic and rhythmic pace of the whole. It would, however, be true to say that, in musical terms, the more accurate expression of the totalitarian ideal to which you refer in your letter could be found in homophonic music in which one thematic strand - usually the soprano line - is permitted to become the focus of attention and in which all other voices are relegated to accompanimental roles" (McNeilly 1996, p.9).

There are strong parallels between Gould's *contrapuntal radio* and the *composed feature* methodology; specifically the way in which Gould brings the sensibilities of a musician to radio production. In fact, after the first broadcast of *Melting Point* on BBC Radio 3 I received feedback from a listener who compared it with Gould's first production *The Idea of North*:

> "The best radio feature makers, I believe, have always been composers of one kind or another and perhaps the finest are musicians -- I don't know. I was reminded at times of *The Idea of North*, except that your piece was better: simpler, shorter, and always clear. I know that one is not supposed to make comparisons but *Melting Point* was so good I can't help it" (Appendix 1).

This praise is flattering, but I do not make the same comparison, and hadn't heard Gould's work before making *Melting Point*. But learning more about it *post hoc,* I am intrigued by Gould's consideration of the aesthetic relationship between the elements within his work, and how this relates to his own voice as the author/composer. This theme is explored in relation to my own work in subsequent chapters. McNeilly suggests the "totalitarian ideal" Gould discusses in his letter to Vogt, "is pluralistic rather than tyrannical; no single voice is given absolute control or prominence" (McNeilly 1996, p.9). In relation to *The Idea of North* McNeilly describes how "the question of authority, particularly aesthetic control, remains pressing when dealing with the discursive counterpoint" suggesting that "the nature and position of the author-composer vis-a-vis this material is crucial". McNeilly sees Gould as stepping back from his composition "not as the voice of control, as the composer, but as one voice among many voices, as a single thread within a large, self-evolving tapestry" (McNeilly 1996, p.10). He acknowledges Gould's hand in shaping the material but sees it as "not simply a matter of control" nor "overbearing egocentricity" but rather a "proactive form of listening, of attending to those voices, of letting them speak out through him. Gould serves, in this sense, as a kind of filter, a seemingly passive agent who also participates in shaping what passes through him" (McNeilly 1996, p.10). This idea of Gould as a conduit is sympathetic to his identity as a pianist, where one might imagine he let the music of a composer move through him during his performances. "Gould the musician/composer/producer is foremost a proactive listener; for him, listening is a means of participating, directly, crucially, in the multiple streams of human presence in the world" (McNeilly 1996, p.2). This tension between the composer/producer as a facilitator or conduit and the

composer/producer as an authoritative voice is key to the investigation of the *composed feature* methodology. The aesthetic principle of disrupting the dominant aesthetic of the supremacy of the spoken word in narrative form, giving equal weighting to music, spoken word and sound within a montage structure is discussed in chapter four. So too is the presence of the authorial composer's voice. Now I will continue to situate the *composed features* and myself as the practitioner in a lineage, by discussing a select number of contemporary practitioners whose practice resonates with my own.

Contemporary storytelling in sound

In the last three decades, digital technology and desktop editing has afforded audio producers the ability to more easily create work outside of the auspices of broadcasting institutions. This has been further fuelled in the UK by the rise of the independent production company operating within the radio and audio sector, which potentially has allowed producers to work in more idiosyncratic ways than can be facilitated within the BBC.[13] Contemporary *storytelling in sound* is broadcast on radio networks, but also on digital platforms and as podcasts. There are a number of practitioners and practices that explore the boundaries between musical composition and narrative forms, and the identity of composer and producer. I have selected some examples to briefly illuminate the current arena in which my practice is situated. It is important to acknowledge that the distinct field of radio art [14] overlaps the lineage I am discussing here. However, in this section I focus my discussion on work disseminated and produced in and for mainstream broadcasting institutions. Starting with the popular US show *Radiolab*, which is described as, "a show about curiosity. Where sound illuminates ideas, and the boundaries blur between science, philosophy, and human experience" (Radiolab 2017). It has a very distinct musicalized aesthetic. Jad Abumrad the host and lead composer of *Radiolab* states in an interview in

[13] As previously stated the *composed features* were all produced via independent production companies.
[14] The confluent field of radio art is explored by (Black 2014) and (Hall 2014)

the New York Times "*Radiolab* originally was like a musical form of journalism. I would often think about the stuff that I learned about in comp class like, "Can I do Bach counterpoint?" or "Can I do a little musique concrète-y stuff and treat them as Stockhausen might" (Barone 2017). BBC Radio 3's *Between The Ears* continues to include work by composer/producers. I discuss John Wynne's "composed documentary" work in subsequent chapters, his piece *Hearts Lungs and Minds*, is notable, his approach leans more towards the field of sound art, and doesn't seem to involve notated scored music. There are a number of composers who collaborate with producers to create work that brings music, musicality and the composer to the fore. Notable here is composer Jocelyn Pook's piece for BBC Radio 3's *Between the Ears* entitled *When you're gone, you're gone*, in which the scored music is intrinsic. Iain Chambers[15] is a composer and audio producer with whom I share a similar ethos. The body of work Chambers has created with Peter Blegvad is particularly notable. The radiophonic drama *Eschatology* is an exemplary production that incorporates an ensemble approach to composition and the production of radio drama as a live broadcast. Chambers worked with long-term collaborators *Langham Research Centre* on this production, which was broadcast live in BBC Broadcasting House in 2014. For me this production about the end of time demonstrates that the potential for re-invention and exploration within the medium is still manifold almost a century on from Sieveking's live production of *Kaliedoscope*. This reaffirms for me that the combined role of audio producer and composer is a key component to realising this potential.

In this chapter I have explored the lineage of radio and audio practice in which my *composed features* are situated. The work and practitioners discussed here have not directly informed the development of the *composed feature* methodology. They do however all contribute to the tacit knowledge passed on from practitioner to practitioner. It can be argued that much of the tacit knowledge constituent in the making of this work is absorbed into the body of "know-how" shared by the community of practitioners in this

[15] Iain Chambers is one of the colleagues with whom I formed the co-operative production company Open Audio Ltd in 2012.

field of which I am part. Therefore, although I may have not previously been aware of their influence, unconsciously this work forms part of my embodied knowledge through having worked with practitioners who have previously worked with the practitioners discussed. The key insights derived from reviewing this historical field *post hoc* is that music, musicality and the composer have played a significant role in developing and shaping a radio feature aesthetic. However the role of the composer in the production of radio features has been under-explored both practically and within the academic sphere. There have been key tensions between the creative potential that new technology has afforded practitioners to innovate practice and the ways in which institutions such as the BBC help, facilitate, sustain or hinder artistic practice and innovation within this field. In the following chapter I discuss the aesthetic principles of the *composed features* and their origins.

Chapter 4 - Aesthetic principles and their origins

In this chapter I discuss the aesthetic principles inherent in the *composed features* and their origins. The *composed feature* methodology is a culmination of practical explorations working in many media and foundational scholarly investigations into the aesthetic relationship between artistic elements and montage structure as it pertains to contemporary theatre and composing music for film. As a practitioner who works in many different media, I appreciate the different materiality of each media; this determines many aspects of practice, but central to my ideology is a belief that storytelling forms the core of my practice, and this operates across all media. As such, my approach, in accordance with Barthes (1977), observes that "narrative is first and foremost a prodigious variety of genres, themselves distributed amongst different substances – as though any material were fit to receive man's stories" (Barthes 1977, p.79). My job, as I see it, is to work with the materiality of the medium to discover ways in which narrative, can be "carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances" (Barthes 1977, p.79). Therefore, I start my discussion of the aesthetic principles of the *composed feature* methodology by outlining the materiality of the sound medium - the "substance" with which I work. I then go on to outline the three fundamental aesthetic principles of the *composed feature* methodology common to all five *composed features* critically investigated in this written synthesis.

The materiality of the sound medium

To exploit the fundamental characteristics of the sound medium it is imperative to understand how sound works. "Sound arrives at the ear in the form of a periodic variation in atmospheric pressure" (Huber and Runstein 2004, p.23). These variations in pressure are known as sound-pressure waves, which are generated by vibrating objects such as someone's vocal

chords. The rate at which a vibration repeats a cycle of positive and negative amplitude described as the frequency, is measured in Hertz (Hz), the faster the frequency the higher the pitch of the sound, and vice versa. Humans normally hear frequencies between 20Hz and 20KHz, although we lose our ability to hear higher frequencies as we age. This affords a whole spectrum of possibilities for using and layering sounds in productions as a classical composer might combine the different frequency ranges of orchestral instruments to create a polyphonic multilayered sound world, and includes working with the pitch or frequency range of the contributors voice. Some examples of how I do this within the *composed features* I outline in chapter five.

The three key aesthetic principle of the composed feature methodology

1. The disruption of the dominant aesthetic of the supremacy of the spoken word gives equal weighting to music, spoken word and sound within a montage structure.
2. The disruption of the dominant aesthetic ensures that music, musicality and the composer, all of which are often considered to have a secondary role within narrative forms and the production process are brought to the fore.
3. The *composed feature* methodology facilitates my voice within the work as a pluralistic entity, encompassing the composer voice, authorial voice and physical voice.

Principle 1: The disruption of the dominant aesthetic of the supremacy of the spoken word gives equal weighting to music, spoken word and sound within a montage structure.

How the artistic elements come together to tell stories is a predominant theme of my artistic inquiry and a trope of my undergraduate and postgraduate research, but I suspect it has earlier origins. My fierce determination that music and drama should be conjoined as a field of study as well as a form of practice requires more scrutiny. The insistent repetition

as a theme within my creative practice leads me to suspect that it is somehow deeply rooted in my identity. As part of my autoethnographic inquiry I have questioned whether my practical exploration of the space between music and narrative is an evolution of my artistic self-expression with foundations in childhood. My eldest sister recalls me writing "song poems" as a child. These were "not purely songs to sing, maybe they were stories and musings" with a "shape on the page". She goes onto suggest "maybe you had, and still have, an ability to record emotions and feelings in stories or in a form that made them make sense for you."[16] Through my reflection on the *composed features* I have queried whether, as a 21st century female composer my brand of musical storytelling relates to the oral traditions within the lineage of my female Irish ancestors. This theme is explored in greater depth in chapter five. The space between music and narrative is a place that I feel naturally at home in, this may seem unusual in todays culture as we are accustomed to music and prose being separate forms but this hasn't always been the case. As Anthony Storr (1992) explains, in Ancient Greek society "music and poetry were inseparable. The poet and the composer were frequently the same person, so that often words and music were created together" (Storr 1992, p.14). According to Storr this "music and poetry in one" is described by the Greek word that "cannot easily be translated… *μουσική".* He hypothesizes that gradually the "musical component shrank to be replaced by a system of accents" until eventually the "original *μουσική* was replaced by prose and music as separate forms" (Storr 1992, p.15). He cites Ehrenzweig (1975) who states that "it is not unreasonable to speculate that speech and music have descended from a common origin in a primitive language which was neither speaking nor singing, and something of both." They "split into different branches" with language becoming "the vehicle of rational thought" and music becoming "a symbolic language of the unconscious mind whose symbolism we shall never be able to fathom" (Storr 1992, p.16). This suggests that historically there is some fluidity in how music and words combine to form narrative. As such methodologies (such as the *composed feature* methodology) that explore this relationship, whilst innovating, also

[16] Personal communication with Karen Harrison.

potentially respond to something innate in the way we appropriate the artistic elements to tell stories. Having outlined my investigation of the territory between music and narrative and music and words I will now explore the foundational theories regarding the relationship between the artistic elements inherent in the *composed feature* methodology.

I have an appreciation of how the relationship between artistic elements can reflect socio-political concepts of human togetherness, forged through my foundational theoretical explorations into the aesthetic relationship between artistic elements and montage in narrative works in experimental theatre and composing music for film. When making the *composed feature,* I specifically draw upon elements of Bertolt Brecht's *Epic Theatre* aesthetic. Brecht sought with his concept of *Epic Theatre* to disrupt the theatre of illusion and identification. He did this by reminding the spectator that they are not witnessing real events, but are in a theatre, watching actors perform; they are therefore able to remain critically detached from the events before them. Brecht saw theatre as a tool for social change. His theory of *Epic Theatre*[17] is a counter-theory to the German classics' Aristotelian based theory of drama presented in Goethe and Schiller's essay *On Epic Drama and Dramatic Poetry* written in 1797. This essay suggests that "the spectator must not be allowed to rise to thoughtful contemplation; he must passionately follow the action; his imagination is completely silenced" (Esslin 1980, p.113). This is resonant with Wagner's theory of *Gesamptkunstwerk,* which takes the idea that in order for the arts to achieve their own highest completion all art forms need to be united into one great artwork. Wagner brings the artistic elements together in such a way, that as the creator of the work, he "rules over us like a demagogue" (Nietzsche and Hollingdale 1982, p.145). Brecht's *Epic Theatre* and my own *composed feature* methodology are an antithesis to these two theories. Brecht's counter-theory states that the artistic elements unite without "sacrificing

[17] These theories aren't entirely new concepts, "Brecht always acknowledged his debt to a wide range of old theatrical conventions; the Elizabethan, the Chinese, Japanese and Indian theatre, the use of the chorus in Greek tragedy, and the techniques of clowns, and fair-ground entertainers.. and many others" (Esslin 1980, p.111).

their independence in the process" (Brecht and Willett 1964, p.202). He states that:

> "So long as the expression 'Gesamptkunstwerk' (or integrated work of art') means that the integration is a muddle, so long as the arts are supposed to be 'fused' together, the various elements will all be equally degraded, and each will act as a mere 'feed' to the rest. The process of fusion extends to the spectator, who gets thrown into the melting pot too and becomes a passive (suffering) part of the total work of art. Whatever is intended to produce hypnosis is likely to induce sordid intoxication, or creates fog, has got to be given up. Words, music and setting must become more independent of one another" (Brecht and Willett 1964, pp.37-38).

From this we can deduce that Brecht identifies the aesthetic relationship between the artistic elements as significant to his philosophy of theatre as a tool for social change, in that the spectator is not "intoxicated" by the fusion but are instead, actively aware of the events before them.

Brecht collaborated extensively with the composer Hans Eisler, who theorised (Adorno and Eisler 1994) and practically realised an autonomous role for music in film. His score for the film *Night and Fog* has been highly influential in the development of my practice. Directed by Alain Renais in 1955, the film is one of the first cinematic reflections of the Holocaust. The principle of montage, which it utilises, insists upon autonomy of the artistic elements. Watching the film for the first time during my post-graduate studies was a pivotal moment. Being confronted with the emotive images of human suffering but not experiencing the predicted emotional response, which appeared to be due to the music working in juxtaposition, was perturbing. Eisler's film music aesthetic "avoided stock methods of musical illustration and outburst of emotion. For him, this did not necessarily mean the renunciation of emotion but rather that attempt to elucidate their origin" (Dumling 1998, p.7). There is a "contradictory unity" experienced by the spectator. "This separation of both material and temporal levels works against the illusion of empathy. Separating elements in such a manner is a method of distancing, a characteristic of Bertolt Brecht's "Epic Theater" in the film medium" (Dumling 1998, p.4). These concepts surrounding

montage and the autonomous relationship between the artistic elements in narrative forms are imbricated in the *composed feature* methodology. In chapter five I reveal how these concepts are practically integrated in the five *composed feature*s critically investigated in this written synthesis.

Principle 2: The disruption of the dominant aesthetic ensures that music, musicality and the composer, all of which are often considered to have a secondary role within narrative forms and the production process are brought to the fore.

As previously outlined this written synthesis seeks to demonstrate how the *composed feature* methodology shifts material practice in the field of *storytelling in sound* by disrupting the dominant aesthetic of the supremacy of the spoken word in narrative form, giving equal weighting to music, spoken word and sound within a montage structure. This ensures that music, musicality and the composer, all of which are often considered to have a secondary role within narrative forms and the production process are brought to the fore. This in itself is not an entirely new concept; many audio producers demonstrate an appreciation of musicality within their work and use existing music to great effect, and some collaborate with composers. A small number, like myself, work as professional composers alongside producing radio and audio; and some producers define producing as composing,[18] and therefore define themselves as composers, which they are, if adhering to the musicologist John Blacking's definition of music as "human organization of sound" (Blacking 1973, p.89). The composer and founder of *The World Soundscape Project*, R. Murray Schafer, might go so far as removing the word "human" from this description, for he perceives the world "as a macrocosmic musical composition" with musicians being "anything and everything that sounds" (Schafer 1994, p.5). These are valid insights into the nature of music and composition as it has come to be understood through various explorations made by 20th and 21st Century

[18] In her PhD thesis Magz Hall comments that a number of producers have defined themselves as composers when visiting as guest speakers at her institution (Hall 2015, p.31).

musicologists and electro-acoustic composers such as John Cage, Pierre Schaeffer and others. However, within the context of investigating the *composed feature* methodology, I define musical composition as pertaining to both the "human organization of sound" and the traditional compositional craft skills of melodic and harmonic structuring. The *composed features* are *through-composed;* I create newly composed music as an inherent part of the narrative, advancing the story, responding to the atmosphere of the feature, growing melodies and harmonies out of the sound world of each piece. This characteristic moves *composed features* into territory between musical composition and traditional narrative.

Composing techniques I employ when scoring music for a radio drama or documentary are often also employed when scoring a *composed feature*. Frequently when composing music for radio drama I compose an opening and closing theme, underscore, short stings [19]and links.[20] I began composing music for radio drama in 2002, during my tenure as BBC Radio Drama composer-in-residence. This was not only an opportunity to develop my craft as a composer working with narrative, but it provided me with a wealth of experience of working in production. The BBC rarely involves composers in production in this way, and this experience has significant impact on the development of the *composed feature* methodology. During the residency I was mentored by a senior producer and was attached to a number of drama productions from beginning to end; I occasionally collaborated with the writers and worked alongside the studio managers, actors and directors during recording and post-production. An aim of the residency was for me to stimulate the department by looking at the work from a sound perspective. I was also asked to develop ideas for programmes. Within the first few months of the residency I had two ideas commissioned for the BBC Radio 3's *Between the Ears* slot, this marked a shift in my practice as from this point on I began to work as a producer as

[19] A "sting" is a short musical motif.
[20] A good example of this is my score for the BBC Radio Drama Series *Tommies*. http://www.bbc.co.uk/programmes/b04l902x

well as composer. [21] At the time, I observed the craft of making radio drama as highly skilled. Within the BBC, radio drama is mostly defined by traditional narrative and traditional production roles. From my perspective I found that the divisions in responsibility and creative labour weren't always the most productive, and that different methods could bring about different results. The BBC Radio Drama department were, and still are, hugely supportive of composers, but, composers tend to be viewed as a luxury within a production, and as budgets are constantly squeezed, producers are often inclined to use library music instead of commissioning a composer. This was disheartening, but as I began to get more commissions to produce radio features, the skills honed as a composer working in radio drama naturally became part of my programme-making aesthetic.

The early *composed features* such as *Good Timing* (2006) explored musicality of the subject matter, and included some scoring, but it wasn't until *Melting Point* (2009) that the musicality of the subject matter was fully extended into fully *through-composed* notated scoring. This I consider to be an intrinsic part of the *composed feature* methodology. In 2009 I was awarded an Arts Council grant, which funded development time with musicians and the development of the genre of the *composed feature*. In the evaluation report (appendix 1) I acknowledge the "seismic shift" in my creative practice that came about through making the work. For some time I had been composing music and producing radio and audio programmes professionally, but the music I was commissioned to compose usually followed briefs set by others. This rarely afforded me the opportunity of fully exploring the potential of music as an inherent part of the narrative. When making *Melting Point* I was composing music to my own brief. This allowed greater autonomy for music and musicality as an element within the work. This is a trait I have carried forward through to subsequent productions. To further clarify what this entails, I will now define musicality.

[21] I had previously worked in the presentation department of the BBC World Service and BBC Television so was therefore editorially trained and aware.

The *composed features* explore musicality as an aesthetic principle, and many of them explicitly explore the musicality of a subject matter e.g. supermarkets, ice as it melts and spring-cleaning. They also exploit the musicality of the sound medium, the producer and the audience. At the most basic level musicality can be understood as pertaining to the characteristics of music; rhythm, pitch, timbre etc. The psycho-biologist Colwyn Treverthen (1999) offers a more in-depth and far-reaching definition:

> "Musicality, the psychological source of music, seems to be an eternal, given psycho-biological need in all humans. Even though few in any society may be known as musicians, professional story-tellers in sound, all of us are, as Blacking observed (1979), "musical" from birth. The rhythmic impulse of living, moving and communicating is musical, as is the need to "tell a story" in "narrative time", a need that is inseparable from the human will to act with imagination of the consequences. Music satisfies a rich pleasure in our responses to the grain and multilayered arabesques of sound. It is in this sense that musicality precedes and underlies language in the life of a child. Musicality, because it is in each and all of us, permanently, compels sympathy of interest and moving across all cultural and historical differences between individuals and communities, and from infancy to old age. This is its adaptive value. We all possess the same fundamental capacity to respond musically, however different our cultures of music may be"(Trevarthen 1999, p.157).

This eloquent definition certainly adds weight to any argument on why we might want to bring musicality to the fore in *storytelling in sound* as a way of responding to an innate musicality that we all possess from birth. It is also a definition that underpins research into the musicality of infant communication resulting in the theory of *communicative musicality* (Malloch and Trevarthen 2009) which cements the argument that "musicality precedes and underlies language". In 2012 I interviewed Professor Trevarthen for a BBC World Service Lullabies project,[22] the following is from a BBC online article I wrote for the project:

[22] The lullabies project was a legacy of *Melting Point*, which fuelled my curiosity for the universality of lullabies, and the dark and disturbing imagery they frequently contain. http://www.bbc.co.uk/news/magazine-21035103

> "For decades Trevarthen has been studying how mothers and babies interact in the early months. His research suggests that babies are innately musical, and have an excellent sense of rhythm. Even when a mother is not actually singing to a baby she tends to speak in a musical way, he says, with the notes and inflections of her words going up and down, and a clear rhythm. What's particularly "astonishing" he says, is how precisely the baby responds - in coos and gestures - often exactly in time with the pulse and bar structure of her sounds. Baby and mother "get in the groove," he says, like jazz musicians improvising. "Human beings are born with all these very strong human capacities for being expressive in time" says Trevarthen" (Perry 2013c).

What is highlighted here is the fundamental importance of the musicality of the spoken word in human communication. In chapter five I outline how bringing music, musicality and the composer to the fore is practically integrated within the *composed feature*s critically investigated in this written synthesis.

Principle 3: The composed feature methodology facilitates my voice as a pluralistic entity encompassing my composer voice, authorial voice and physical voice within the work.

My interest and understanding of voice is multifaceted. As previously described I have an established practice as a professional voice user, working as a singer, lecturer and occasional radio presenter, and voice was my first instrument when studying Performance Arts. I also work intimately with the voices of others as a radio producer. In chapter two I describe how working with the Linklater method of voice production in conjunction with somatic practice has helped me to develop voice consciousness and afforded me the opportunity to reflect on my voice as an intrinsic element of my artistic practice. This has enabled me to gain a deeper understanding of the pluralistic nature of my voice within the c*omposed features*. I have applied the *river stories* method discussed in chapter two to pinpoint significant events and developments within the journey of my voice from childhood to the present day. What this has revealed is a river of vocalization with marked polarities between singing and speaking, evolving into an arabesque of speaking, composing and storytelling. During the years when making the

composed features (2009-2013) there have been periods when my physical voice has become quiet, journeying like an underground river, while my composer's voice has risen within the work; and there have been times when as a producer, I have muted and removed my voice in order to facilitate the sharing of the voices of others, at other times I speak in the work to facilitate the narrative, and as revealed in the documentation of my process in *A Song of Bricks and Mortar*, I am frequently singing musical ideas in to being as part of the composing process. I will now outline the three different modes of voice.

Authorial voice

At the start of this written synthesis I pose the question what is authorial presence? However, I hesitate to use the word 'authorial' as it implies that the work starts with writing text, whereas, in reality there is very little text written in the process of making the *composed features*. It is also a term freighted with theoretical discourse on authorship. Macarthur writing on feminism and music composition in the 21st century, "explores how the master narrative of the composer is decomposed through the poststructuralist intervention into authorship" (Macarthur 2010, p.16). As part of her discourse she draws on theories surrounding authorship set out by Barthes in *Death of the author* (1977, pp.142-148) and Foucault *What is an author*? (Foucault and Rabinow 1991). However, reviewing these texts and Macarthur's discussion of them I find that the comparison between text-based theories and sound-based media to be potentially misleading and inappropriate in relation to the critical investigation of the *composed features*. As Sieveking acknowledged in relation to his seminal radio feature *The Kaleidoscope,* "there is nothing to print! It was all in the air. Only about twenty per cent of what was heard was ever on paper" (Sieveking 1934, p.29). Authorial presence within radio feature-making in its broadest sense may be more accurately defined as presence of the auteur, a term discussed in chapter three in light of Sieveking formulating "for British radio the idea of the individual producer as auteur" (Hendy 2013a, p.197). Madsen (2005) suggests, we could more readily use the term "radio d'auteur, just as we say

a film d'auteur" (Madsen 2005, p.189). However, in relation to the *composed features* and in light of, as I have previously stated, storytelling forming the core of my practice independent of the medium I am working in, I define authorial voice as the storytelling voice. Although the aesthetic methodology of the *composed features* is fervently non-hierarchical, all of the aesthetic components of sound music and speech combine to serve the story. Therefore the authorial storytelling voice is the overarching voice that encompasses the composer voice and the physical voice. This mode of voice also denotes my presence within the work through the manner in which I sculpt and choreograph the *composed features*.

Composer voice

In his book *The Composer's Voice* Edward T Cone (1974) asks the question, "if music is a language, then who is speaking?" He states that "music communicates, it makes statements, it conveys messages, it expresses emotion. It has its own syntax, its own rhetoric, even its own semantics" (Cone 1974, p.1). This echoed in preparatory notes I made for a Q&A session I gave after *Melting Point* was exhibited at London International Documentary Festival in 2010, in which I write:

> "My Approach: No narration – cutting me out! However, my voice is very present in this, not my physical voice but my composer voice – in that sense I'm using music and sound to narrate; Although my approach is interdisciplinary or maybe multi-faceted, at the roots, I respond to the world as a musician – I can't help it, it's who I am. Put me in an environment and part of me will respond to it musically. I am part of the picture in the same way that a composer in a drama is often seen as another actor, what is different here is that music is the starting point" (Appendix 2).

The subject of the composer's voice is underexplored within the academic arena; however within the "distinct pedagogy" of the arts having and developing a unique voice is highly desirable. Thinking of the distinct voices of artists and classical composers such as Beethoven, Mozart and Elgar, to name but a few, the aim seems obvious. For me this reaffirms Grayson Perry's statement that I highlight in chapter two regarding the significance

of the *self* in artistic practice. Honing and developing my composer voice has been an important strand of my "life-long artistic inquiry"; it has evolved through listening deeply to my *self* or inner voice. In light of my application of Damasio's theory (*figure 3*), I observe that through this inner listening I am stimulating a dialogue with my core consciousness. My presence within the work can be observed as the intertwining of my composer voice with my authorial voice revealed in the way I sculpt and choreograph the *composed features* with the sensibilities of a composer.

Physical voice

In *Melting Point, Supermarket Symphony* and *Spirit of the Beehive* I have removed all traces of my physical speaking voice. But I am plainly heard speaking in both *Spring Clean Symphony* and *A Song of Bricks and Mortar*. As my work evolved as a radio producer, I became aware of an unwritten convention in the BBC radio montage feature form that the producer's voice is cut out of the work. Although from time to time I have been the presenter within a documentary or feature, I have had very little ambition to take on this role in a traditional sense; but I think including myself speaking in the programmes was a healthy development in my practice. Not speaking on air is a needless barrier to a full artistic exploration of the medium. My vocal presence within the *composed features* is not devised as an authority figure leading the listener through the piece as would be the case for a presenter in more traditional expositional radio feature formats. Instead I include myself speaking as a way of facilitating the story. At the time, I viewed the inclusion of me speaking as functional. For instance, once I had asked my Grandmother to be in *Spring Clean Symphony* I realised that I would need to be in it too, otherwise the nature of our relationship within the work would lack authenticity and editorial integrity. In *A Song of Bricks and Mortar* I am heard documenting the process; my voice in this instance serves to reveal the undercarriage of the production as the production itself unfolds. I am also heard singing in the documentation of my process, revealing how I use my voice as part of the composing process. This marks a polarity with how I experienced my singing and speaking voice at the time. I viewed my singing

voice as a form of artistic expression, more connected with *core self* than my speaking voice, which I thought of as having a more prosaic role. In the next chapter I expand on how this assumption has been challenged by working with the Linklater method. *Figure 3* in chapter two shows how the three modes of voice are united by the connection with *self*. The Linklater method has helped me to explore and understand the pluralistic nature of voice within the *composed features* through a deeper exploration of the relationship between the speaking voice and *self*.

Voice and self

It was Aristotle who claimed that "voice is a kind of sound characteristic of what has soul in it" (Aristotle and Smith 2001, p.32). For Linklater (2006) "the voice communicates the inner world of the psyche to the outer world of the attentive listeners" (Linklater and Slob 2006, p.8). Our voices, she suggests, "are much more revealing of who we are than our legs or our hair. Our voices are made of breath, vocal folds, and resonators that are part of the body. Our breath is born in symbiosis with our emotions and carries the imprint of our identity" (Linklater 2009). Working with Kristin Linklater and the Linklater Method of voice work has been revealing. Patsy Rodenburg (another eminent voice teacher) likens voice work to archaeology as she is "constantly unearthing, cleaning, and then polishing lost voices" (Rodenburg 1998, p.39). Rodenburg expounds further:

> "In the breath is the imprint of every life experience. All our human energy if first manifested in how we breathe. Most people have long ago forgotten their natural breath. As the work continues and the breath begins to enter deeply into the body, becoming free, strong, and flexible…Layer after layer of our lost voice potential is revealed" (Rodenburg 1998, p.39).

Through the daily exercises, that in simplified terms promote physical awareness and relaxation before moving onto resonance and articulation, I began to feel what I can only describe as more *me*. As Linklater explains, "the voice is forged in the body…. The art of voice training implicates not only the physicality of the voice but the psyche of the voice which has an

indivisible union with the body" (Linklater 2016, p.59). This embodied exploration of voice, and contemplation of voice and *self* has led to a deeper understanding of the relationship between my speaking voice and my composer voice. At the start of the Linklater training I defined myself as someone who found public singing more natural than public speaking, so it has been intriguing to explore concepts surrounding voice and speech that challenge this perception of myself. Learning that music and language rely on "entirely independent neural networks" (Mithen 2006, p.33) was not surprising to me, but the concept that voice and speech are associated with two different areas of the brain was revelatory. Each of these areas are named after the scientist who drew conclusions regarding the brain's involvement in, firstly, the production of speech, - Broca's area - and secondly, the comprehension of spoken language - Werneke's area. Mithen (2006) concludes that "in those with normal linguistic abilities, there must be a web of neural connections between Werknicke's and Broca's area to allow us to comprehend a question and then make an appropriate verbal response" (Mithen 2006, p.32). Linklater states that "voice can communicate without speech but speech cannot communicate without voice, which indicates that voice is the master of verbal communication and speech the servant of that master" (Linklater 2016, p.60). Speech can be understood as articulated voice.

In this chapter I have discussed the materiality of the sound medium, and outlined the origins and foundational concepts that form the three fundamental aesthetic principles of the *composed feature* methodology common to all five *composed features* critically investigated in this written synthesis. In the following chapter I reveal how these aesthetic principles are practically integrated within the *composed features*.

Chapter 5 – Revealing the practical integration of the aesthetic principles

In this chapter I reveal how the aesthetic principles set out in the previous chapter are integrated within the *composed features.*

Revealing practical integration of the first principle

The disruption of the dominant aesthetic of the supremacy of the spoken word gives equal weighting to music, spoken word and sound within a montage structure.

All of the *composed features* critically investigated conform to a montage structure, in that they juxtapose music, sound and speech to form an incomplete whole[23]. However, my approach to the over-arching structure of each piece differs. *Supermarket Symphony, Spirit of the Beehive* and *Spring Clean Symphony*, follow a similar formula, adhering to the golden ratio.[24] Employing the golden ratio is an element of tacit knowledge acquired through practice. Romanska (2014) observes that the golden ratio is in Aristotle's model of the dramatic structure described by Freytag's analysis of the dramatic arc (Romanska 2014, p.440); exposition; rising action; climax; falling action and dénouement. This decision to use the golden radio structure is partly due to the need to create work that is suitable for the more traditional requirements of a BBC Radio 4 documentary slot. I was able to experiment more with the over-arching structure of *Melting Point* and *A Song of Bricks and Mortar*. For instance *Melting Point* has a clear AB

[23] "Incomplete whole", a concept synonymous with Brecht's *Epic Theatre* and other contemporary theatre practitioners who encourage an active autonomous role for the audience who bring completion to the work through their engagement.
[24] The golden ratio describes the perfect symmetry between two portions.

structure, or binary form[25] in musical terminology. The AB Structure is represented as pre and post the "melting point" which is the sound of the ice calving (@13'30"). I often draw up a rough plan when making a *composed feature*, which looks similar to a polyphonic musical score. I usually create this plan once I've gathered all the material but before I start editing. The work usually evolves from this point, so it isn't an accurate representation of the finished work, but an important juncture in the creative process. The plan for *Melting Point* (appendix 3) show the artistic elements as layers of the montage. These are noted on the left hand axis of the plan as: themes; musical ideas; sounds; speech themes; contributors from Scotland, Greenland and Iceland and Alyson the drama-therapist. The plan show how all of these different elements unite, while at the same time are autonomous, working independently of one another.

The montage is structured through a succession of themes:

Cold (beginning the cycle)
Sleep (preparing for death/end)
Death
The Melting Point
Begins to melt
Release air (voices of the past)
Water (spate)
Life in water
Adapt to change.

Brecht's influence is apparent in a number of the *composed features* and especially evident at moments when I aim to encourage critical distancing. In *Supermarket Symphony* the emotive story delivered by Michael who works on the cheese counter, (where he tearfully describes an act of kindness from a customer who buys him his favourite cheese as a birthday gift), is left dry of music and actuality sounds. This is the only time when this happens within the piece and it occurs at the moment of climax within the golden ratio of the dramatic arc. Rather than heightening emotion, my aim here is to lay it bare. In *Melting Point,* the ice-cube story described by

[25] Binary form is a musical term that describes a structure of two contrasting sections.

Alyson the drama-therapist is the only part of the piece without actuality sounds or music. Within the structure she is positioned at the moment of death following the emotive rendition of the Icelandic lullaby and the account of the grief felt by the mountain rescuer when the person they are trying to rescue "doesn't make it". I describe in notes written for the Q&A session I gave at London International Documentary Festival I outline her role as follow:

> "Her role is like the chorus within a play by Brecht, removing you from the scene and telling you what's happening, I didn't want the audience to be swept away with emotion, or think it's something distant from them. This is an icecube in your hand, it's explicit, this is about you, about your grief, it's about your planet, not just people living in the arctic or Iceland or the Cairngorms. I purposefully positioned her microphone very closely and left her clean of atmos. You're not supposed to like it, I don't want you to feel comfortable, Grief as she explains isn't comfortable". (Appendix 2)

The influence of Brecht in *A Song of Bricks and Mortar* is strongly evident in the way in which form is brought to the fore. Concepts from *Epic Theatre* and the *alienation effect* are embedded*:* The breaking of the fourth wall occurs throughout *A Song of Bricks and Mortar*. Peter Brook remarks that, "for Brecht, a necessary theatre could never for one moment take its eye off the society it was serving. There was no fourth wall between actors and audience… it was out of respect for the audience that Brecht invented the idea of alienation" (Brook 1972, p.81). My cold start[26] to *A Song of Bricks and Mortar*: "I've had an idea about how I'd like the programme to start", is an example of the influence of the *alienation effect*. For Brook, "alienation is above all an appeal to the spectator to work for himself", he describes it as "cutting, interrupting, holding something up to the light, making us look again" (Brook 1972, p.81). The disruption of illusion is a cornerstone of Brecht's *Epic Theatre*. "The illusion created by the theatre must be a partial one, in order that it may always be recognized as an illusion. Reality, however complete, has to be altered by being turned into art, so that it can be seen as alterable and be treated as such" (Brecht and Willett 1964,

[26] "Cold Start" means there is no actuality recording or music to start the piece.

p.219). Brecht suggests and implements other techniques to dispel illusion, such as "showing the lighting apparatus openly". He suggesting that, "if we light the actors and their performance in such a way that the lights themselves are within the spectator's field of vision we destroy part of his illusion of being present as a spontaneous, transitory, authentic, unrehearsed event" (Brecht and Willett 1964, p.141). Likewise, in *A Song of Bricks and Mortar* I bring to the fore the act of recording. I am presenting the audience with the realness of the event, and like Brecht I am looking to reveal the truth of the creative process of making the programme. In *A Song of Bricks and Mortar* I perpetually de-robe the illusionary nature of the format by slipping between different realities. For example, in the beginning I make it sound as if I'm on the phone to Oli, by using a filter effect on my voice. As the conversation progresses the effect is removed and it sounds as if we are in the same space. At other points I slip between diegetic and non-diegetic music. The Stranglers song *Hanging around* is heard non-diegetically and then segues into the same song heard playing on the radio in the background as I am cooking. Similarly Arvo Pärt's composition *Spiegel im Spiegel* (Mirror in the mirror) is heard as the stimuli for drawing in the dementia group. This then segues into being used non-diegetically as a link into the documentation of Oli and I composing and recording the music. Another example of dispelling the illusion is my inclusion of elements one would normally resigned to the cutting room floor when making a BBC crafted radio feature: the hesitations, stumbles and mistakes, prosodic utterances such as um's and lip-smacks – and probably most significant to the investigation set forth in this written synthesis, I include my physical speaking and singing voice. As *A Song of Bricks and Mortar* was a *Between the Ears* commission I had the freedom to experiment and explore ideas. I was aware that I was breaking some of the rules of radio feature-making by disposing of a conventional narrative structure and opening with a cold start, rather than luring the audience in with actuality sound or music. I remember feeling much more exposed than in other productions I have made, as I was putting myself in the picture, documenting myself with an honest vulnerability that on reflection gives the work a greater authenticity,

this also offers an insight in to my voice and presence within the *composed features*.

Revealing practical integration of the second principle

The disruption of the dominant aesthetic ensures that music, musicality and the composer, all of which are often considered to have a secondary role within narrative forms and the production process are brought to the fore.

In this section I discuss how I work with the musicality of the spoken word and the environment as part of my process. I then discuss the musical scoring.

Revealing and working with the musicality of the words spoken by contributors in the *composed features* is part of revealing their story. In chapter four I referred to the theory of communicative musicality. This theory extols the primary significance of the musicality of speech as a foundational element of human communication. During the interview I conducted with Trevarthen (2012) he states "babies are musical for a purpose, the purpose of getting involved in human communication" (*The language of lullabies* 2012). When we are born we don't understand the literal meaning of words but Trevarthen's research demonstrates that we understand the music of language; the melody, rhythm, dynamics, tempo and pausing. This, linguists define as the prosody of speech. The word prosody is derived from the Ancient Greek word prosōidía, meaning song sung to music; a tone or accent of a syllable. Prosody reveals the emotion of the words we speak. Karpf (2006) states that "prosody is the audio version of our personality, our sonic self" (Karpf 2006, p.32). As Linklater (2016) concurs "we each have our own personal prosody" (Linklater 2016, p.61). As such the musicality of a persons voice is unique to that individual. Revealing the prosody involves recognizing that sounds possess different pitches. Linklater emphasizes our potential for "three to four octaves of speaking and singing notes" as our "birthright" (Linklater and Slob 2006,

p.285). This is a potential that a speaker within a *composed feature* may or may not fulfill. In general terms the fundamental frequency of the male speaking voice falls between 70-200Hz and between 140-400Hz for women. Even though this is quite a narrow range of frequencies, there is ample potential for working with the musicality of the spoken word through balancing and contrasting the pitches of the different voices. An example of this can be heard at the start of *A Spring Clean Symphony*, where the brightness of the little boy's voice contrasts with the older voices that surround it. I often counterpoint male and female voices in this way. Examples of this can be heard in the opening of *A Song of Bricks and Mortar*, *Supermarket Symphony* and *Spirit of the Beehive*. This technique is particularly evident in the *crevasse* section in *Melting Point* where the voices of the male and female Icelandic speakers are heard reciting the lullaby. The meaning of the words spoken is, in most circumstances, supremely important. But it is not the whole picture. The cardinal rule when making audio programmes, is that the spoken word must be clearly heard and therefore logically understood at all times. Thus, I carefully compose music and sounds around the frequencies of the voice so as not to detract from what is being said. However, the first words heard in *Melting Point* are an un-translated Icelandic haiku; I do not include a translation until much later in the piece. The haiku was written by the author Andri Snær Magnuson and is read by Icelandic singer Julia Traustadottir. It sounds beautiful and of the environment, and I made the decision that this was more important than a literal understanding as way of an introduction to the piece[27]. There is a correlation here with how the composer Steve Reich uses spoken word in the compositions *It's Gonna Rain*, and *Different Trains*. Reich states that "using the voice of individual speakers is not setting a text – it's setting a human being. A human being is personified by his or her voice. If you record me, my cadences and the way I speak are just as much me as any photograph of me. And when other people listen to that, they feel a persona present" (Steve Reich 1996). In his "composed documentary" *Hearing Voices*

[27] Reflecting on this decision *post-hoc* I can see that it continues one of the underlying themes of the piece, that being meaning, voice and history being released from the ice as it melts.

sound artist John Wynne works with the click language of Botswana. David Toop sees this work as constructing an experience "that flickers on the boundaries between speech and sound, and the various levels of meaning that can be derived from human communications. Simultaneously, the work alerts the perceiver to the beauty of language and its potential as a plastic medium" (Toop 2004). The sound artist Trevor Wishart in an interview with Cathy Lane (2008), observes, "there are all these levels of details within language and the use of the voice that are all possible starting points for making music" (Lane 2008, p.71). But within the *composed features* a balance is sought between exploiting the musicality of speech and language and avoiding a distortion of the meaning of the words spoken or severance of the connection between the recorded voice and the person who has graciously contributed their voice to the programme. This ethical consideration of working with voices in this way is echoed by Wynne (2008) who states "It is important to treat the words as coming from individuals with whom I have engaged in a relationship of trust which sets certain ethical expectations on what I do with those words – they are neither abstract sonic material nor signifiers in some socio-political or ethnographic discourse" (Wynne 2008, p.79). Recognising and celebrating the musicality of voice speech and language the *composed features* also recognize and celebrate the "sonic self" as represented in the personal prosody of the speaker. I will now go on to explore how I observe and work with the musicality of our environment as part of the process of making the *composed features.*

Sound is three-dimensional, and if we pay attention to our experience of the day-to-day sonic environment, we experience the movement and depth of field with sounds arriving and leaving. This expanded awareness of the sonic environment can sometimes be under-represented in more linear forms of audio narrative. The musicality of our acoustic environment is a rich source of narrative information; the world is as Shafer (1994) extols, a "macrocosmic musical composition" and this is what I aim to reflect in the *composed features*. As part of the *composed feature* aesthetic I create newly composed music as an inherent part of the narrative, advancing the story,

responding to the atmosphere of the feature, growing melodies and harmonies out of the sound world of each piece. What follows are two examples of how my relationship with the musicality of the sonic environment is inherent in the process of making the *composed features*. Firstly I divulge the moment when I was struck by the idea for *Supermarket Symphony*. Ideas rarely strike like lightening, but I remember this moment very clearly. In a presentation I gave to radio students at Bournemouth University I described events as follows:

> "I was in my local supermarket in around February 2010 - I was fed up with the feast and famine nature of a freelance existence. In the preceding year I was having an amazing time recording in Greenland and Tanzania. But I had reached a low point, there was little work on the horizon and I was totally exhausted. I was thinking (rather dramatically), 'that's it… I've had it – I don't want to do this any more - I'm never writing music again, I'm never making another radio programme..' Then I noticed this sound, my gloomy mood was penetrated by the sound of the tills reverberating around the supermarket. The sound touched me.. it sounded like music 'that sounds beautiful' I thought, the next thought being, 'isn't that interesting that I found beauty in the supermarket and it changed how I felt.. '(This moment is important - loop between external stimuli and in touch with how this makes me feel.. this is something to cultivate …) I wrote up the idea and developed it further thinking about the idea in a wider context." (Appendix 4)

The scored music in the opening sequence of *Supermarket Symphony* grew from the sound of the till. In the opening section, the pizzicato violin and cello playing a 'F' allude to and precede the beeping of the till which is the same pitch. (Appendix 5, in bar 5 of the score)

Similarly when making *Melting Point* I noted the following moment in the blog when recording in Greenland:

> "Day 6. Up early – again! I'm going to try and walk into the moraine to get closer to hear the ice calving. I've been told it's a relatively easy hike – although it apparently involves some climbing and leaping over rivers! After several wrong turns and deciding the river is impassable with the recording equipment on my back I turn back. I am totally alone at this point but totally immersed. I strike up an interesting dialogue with a bird. I'm standing there singing to this bird and it's singing back – I record it, I'm glad no-one can see me!

> But this may find it's way into the composition element of the project. The bird accompanies me almost all the way until I can see the camp again" (Perry 2009b).

It transpired that this bird was a snow bunting, and I used the melody of its song as a starting point for the composition of the opening section of the piece (Appendix 4 and appendix 6 - bar 24 of the score). I note that the bird is singing B flat and G; in brackets I write G minor. At some point in the composing process I remove the snow bunting melodic motif, but the key of G minor remains. Therefore the whole piece starts in the key of the snow bunting, which sang with me in the arctic terrain of Greenland. These two reflections show that I am paying attention to my experience of the sonic environment. This in turn leads to composing music as an inherent part of the narrative. I respond to the atmosphere of the feature, growing melodies and harmonies out of the sound world of each piece. Another element of bringing musicality to the fore is the way in which I work with the sounds once they are recorded. Part of recognising the multi-layered three-dimensional nature of the sonic environment is through exploiting the full audio spectrum when structuring and choreographing the work after I have recorded it. When mixing and editing I position myself as if I were a conductor leading a full orchestra positioning sounds in the stereo field in order to create a vivid sound world for each piece. The acoustic sounds I record during the production process frequently become source material for *musique concrète* within the composed features. *Musique concrète* is a term coined by the composer Pierre Schaeffer. It describe the "collection and electronic alteration of sound" using methods such as "constructing collages" and "filtering, mixing and assembling sound electronically on a tape recorder" (Schaeffer 1980). These are techniques I have been using within my compositional work since the late 1990's, when sampling technology became more commercially available. At this time I began to explore the myriad of melodies, rhythms and musical textures that can be derived from *found* sound through the process of cutting and splicing, time-stretching, reversing and sound processing. These techniques have become inherent to the *composed feature* aesthetic - notable examples being the *Rub Clean Rumba* section in *Spring Clean Symphony*, the *Crevasse* section in

Melting Point and the *Aisle Tango* section in *Supermarket Symphony.*[28] In this section of the written synthesis, I have explained how my musical attention the sonic environment feeds into the process of making the work. I will now offer more insight into how I score music for the *composed features* in order to advance the story and respond to the atmosphere of the feature, growing melodies and harmonies out of the sound world of each piece.

My approach to scoring music for the *composed features* is underpinned by training, education and research and honed through professional practice, composing for numerous radio dramas, documentaries, theatre and film. In comparison to film music, which is a distinct field in itself, the aesthetic of composing music for radio drama, documentaries and features is historically under-explored as a field of academic study. This is a clearly identifiably gap in knowledge that my reflection on composing music for the composed features makes an original contribution. Much of the compositional process is instinctive, and involves the fundamental artistic ability of bringing the self to the craft, which I refer to in chapter three. However, there is theory imbricated in this praxis. When defining my approach to composing for narrative forms, I frequently refer back to the composer Aaron Copland's definition of the characteristics of film music which Prendegast (1992) uses as entry points to a discussion on the aesthetics of film music in his book *Film music a neglected art*.

> *Music can create a more convincing atmosphere of time and place.*
> *Music can be used to underline or create psychological refinements--the unspoken thoughts of a character or the unseen implications of a situation.*
> *Music serve as a kind of neutral background filler.*
> *Music can help build a sense of continuity in a film.*
> *Music can provide the underpinning for the theatrical build-up of a scene and then round it off with a sense of finality.*(Copland in Prendergast 1992, p.213)

These are useful starting points when illuminating some of my intentions when scoring music in the composed features. In *Supermarket Symphony*

[28] *Musique concrete* in the *Aisle Tango* section of *Supermarket Symphony* created in collaboration with the sound designer Oliver Harrison.

(@17'03") the delicate melody of the *Fridge Amore* theme is composed to underline "the psychological refinements" of Maria's story. She describes meeting her "future husband to be" when he is delivering fridges to the store. Similarly in *Spirit of the Beehive* when urban beekeeper Devante is talking about the girl Agnus being stabbed, the tone of violin melody becomes more ominous in character. In all of the *composed features* "I build a sense of continuity" by weaving thematic material and composing variations on the themes. The main theme for *Spirit of the Beehive*, is a *leitmotif* played on solo violin. It is intended to signify a bee weaving through the narrative. Reviewers described it as "a lilting violin that echoed the insects' drowsy dance" (*The Independent*; appendix 7) and "a bee-like ripple on the violin" (The Spectator 2011). For me, violins and bees go together; it is a relationship exemplified in Rimsky-Korsakov's *Flight of the bumble bee* and Schubert's *Die Biene.* I discovered through my research the significance of bees in Ancient Greece, and that Aristotle was the first bee scientist. This could not be overtly discussed in the piece, but I wanted to express this ancient relationship between bees and humankind in someway. I came up with the idea of composing a theme in Lydian mode, a musical mode synonymous with the music of Ancient Greece (Barbera 1984). As such, the music underlines the "unspoken" or "unseen implications of the situation". There is an atmosphere imbued with connotation of this ancient relationship.

So far I have explored how music, musicality and the composer, all of which are often considered to have a secondary role within narrative forms and the production process are brought to the fore in the *composed feature* methodology. I now articulate how the composed feature methodology as my form of expression facilitates my voice as a pluralistic entity encompassing my composer voice, authorial voice and physical voice within the work.

Revealing practical integration of the third principle

The composed feature methodology facilitates my voice within the work as a pluralistic entity, encompassing the composer voice, authorial voice and physical voice.

In this section I discuss voice as a pluralistic entity and suggest how this inter-relates with the *composed feature* methodology as an expression of my identity as a female composer and audio producer working in the practice field of *storytelling in sound.* My discussion on the two previous principles also reveals how the three modes of voice are integrated in the five *composed features.* My discussion now focuses less on analysis of each *composed feature*, and more on revealing how this third principle presides as a significant overarching concept, which has been revealed to me in greater depth through the method of voice work and autoethnography.

I start by reflecting on my experiences of composing and speaking. Sometimes when composing music an idea will arrive almost fully formed. This was the case when composing the opening theme to *Spring Clean Symphony*. I sat down at the piano and played (Appendix 8). What is heard in the programme is a direct transcription of the first part of that improvisation, which was then arranged for a string ensemble. When musical composition occurs with such immediacy it often seems as if it has very little to do with me. It's as if I am a conduit for the music. I had never experienced the same sensation when speaking words until attending a workshop with Kristin Linklater. On one particular occasion, I was asked to repeatedly speak a poem. Whilst I did this Kristin manoeuvred my body, honing in on areas of tension reminding me to release. I rolled up and down my spine as I spoke the words as she urged me to drop each word deep inside my body, finding the natural impulse and resonance of each word. The experiential nature of this work translates poorly into written form, but suffice to say this was a challenging embodied exploration. Eventually, after many attempts, it was if everything fell into place. I spoke the poem and the

words flowed from me like music. I had the fleeting feeling of being a conduit, as I sometimes experience when composing music. This experience has helped me appreciate the potential for the speaking voice as a musical instrument, and it has encouraged me to question the belief I previously held about the disparity between my singing and speaking voice. It has also deepened my understanding of how the three modes of voice within the *composed features* connect to *self* and to my identity. For Linklater, the "ultimate aim" of the voice work is for the voice to be "supremely well prepared to translate written text…into spoken language" (Linklater and Slob 2006, p.343). To affirm this progression as part of the Linklater method, she draws upon Damasio's theory that "language – that is words and sentences – is a translation of something else". Damasio states that:

> "It is legitimate to take the phrase "I know" and deduce from it the presence of a nonverbal image of knowing centered on a self that precedes and motivates that verbal phrase… The idea that self and consciousness would emerge after language and would be a direct construction of language, is not likely to be correct. Language does not come out of nothing" (Damasio 2000, pp.107-108).

This statement reasserts the concept - set out in *figure 3* in chapter two - of the three modes of voice in the *composed features* connecting to *self*. I will now describe how this pluralistic notion of voice as realized through the *composed feature* methodology is an expression of my identity as a female composer and audio producer working in the practice field of *storytelling in sound*.

Storytelling is fundamental to the human experience. As Barthes (1977) extols "narrative is present in every age, in every place, in every society; it begins with the very history of mankind" (Barthes 1977, p.79). The storyteller Jenny Pearson describes how "the sound of a story well told can reverberate around the back rooms of memory like music, sometimes for years" (Pearson 2000, p.149). She suggests that, "in some respects storytelling is closer to music than literature"; storytelling as Pearson describes it here, is an oral tradition. She draws upon the Irish Poet Padrais Colum's childhood memories of growing up in rural Ireland to reveal how

"the storyteller's art reflected "the rhythm of the night"; how, when it grew dark in the days before electricity, "a rhythm that was compulsive, fitted to daily tasks, waned, and a rhythm that was acquiescent, fitted to wishes, took its place" (Pearson 2000, p.152). This image resonates with my experience of performing some of the *composed features* at the Dublin Fringe Festival in 2015 (appendix 9). Positioned on a podium in the centre of a *speigieltent*, I was seated with three musicians performing the scored music. The recorded speech and other sound elements filled the space through speakers. I recall that at the time it felt akin to sitting around a fire sharing stories, and I had the sensation that my particular brand of musical storytelling was very much at home in this environment. Perhaps whimsical, and not easily substantiated, but I wondered if this was something to do with my Irish genes provided by two Irish Grandfathers. This observation has compelled me to consider the voices of my undocumented female Irish ancestors, and the stories and songs they may have shared over the generations. Brigid Delaney, writing in *The Guardian* newspaper is similarly curious about the lost voices of her female Irish ancestors who she notes "left nothing behind but their bloodline. There are no books or songs or poems or works of art in their name; their culture and their contribution to it – their voice – is a big blank" (Delaney 2016). She describes how "in the age before feminism most women were… second-class citizens denied the education and the opportunity to create. Women are only now beginning to more fully contribute in the culture". She asserts that culture is "much more powerful, full and rich with women's voices surging in, contributing their verse" (Delaney 2016). This brings into focus what is, for me, the powerful presence of my Grandmother's voice in *Spring Clean Symphony.* I am encouraged to reflect on how different our lives have been just two generations apart. There are many more opportunities for me to contribute my voices to wider culture than were open to her during her lifetime. But as her contribution to the *composed feature* testifies, intelligent, creative, funny inventive women such as my Grandmother possess important voices that have (and always have had) the right to be heard, and documented - potentially in forms of their/our own creation.

In chapter three I situated the *composed features* in a lineage of radio practitioners, but what if the *composed features* were situated in the lineage of lost voices of my female ancestors? We may share an aptitude for story and song, but unlike them I am able to take my musical storytelling impulse and apply the technology I have at my disposal to create more elaborate forms. Because of access to education and the socio-economic times in which I live, I am able to make my form of storytelling my profession, my art and my living. The *composed feature* methodology may be an innovation in a predominantly male lineage as evidenced in chapter three, but I am not necessarily intending to innovate, the *composed feature* methodology is for me a natural form of self-expression, which facilitates my voice as a pluralistic entity.

Linklater (2000) suggests that "we need to look for and consciously construct with female vibrations, sound-houses that will re-sound the lives of women realistically". Her following observation pertains to the physical voice, but it is also pertinent to my pluralistic notion of voice.

> "If we could invoke a kind of archaeological sonogram to search out those places where in the past women's voices have resounded in ways that affirmed them in their identity, we would enter the 'sound-houses' of the nursery, the kitchen, the bedroom and, according to her station in life, perhaps the fields or the garden. A woman's voice and sense of self were secure in crooning and babbling to the baby and in her storytelling to the older children. Her identity was clear in her duty to the dead, in ritual and regular mourning, keening and wailing. Her voice had authority in the kitchen and at mealtimes, the weaving and spinning worked well when she sang. ….They were domestic bards. Singing, storytelling, laughing, weeping and calling, they knew who they were within their sound-houses as they heard the sure vibrations of their presence reverberate in these accustomed surroundings….. But now we want to reverberate in wide resonance chambers of the world" (Linklater 2000, p.29).

This resonates with the supposition of the *composed feature* methodology being an expression of my identity as a female composer and producer. As outlined in chapter one I am currently a minority voice as one of the 16% of professional female composers working in the UK. As women contributing their voices and forms of expression within the broader "resonance

chambers of the world" is still in its infancy relative to our male counterparts, I cannot quantify if the *composed feature* methodology is an inherently female invention, and nor would I wish to. But I can categorically state as a woman who is a composer and producer that the *composed feature* methodology as realised in the five *composed features* critically investigated in this written synthesis is both my voice and my consciously-constructed sound-house.

Chapter 6 - Impact

The *composed features* critically investigated in this written synthesis have received significant critical attention in the form of reviews in the press and on radio. *Supermarket Symphony* was selected as a Guardian Radio Highlight of the year in 2011 (Appendix 10), *Spirit of the Beehive* was selected as one of the BBC Director General highlights of the week internally at the BBC (Appendix 11), and was honoured by being selected as "the best of BBC Radio" in 2011, appearing in BBC Radio 4 Pick of the Year presented by Martha Kearney (Appendix 12). *Spring Clean Symphony* was also featured in BBC Radio 4's Pick of the year in 2013 presented by Sandi Toksvig (Appendix 13). *Melting Point* won the Prix Phonurgia Nova 2010; this French prize celebrates the "best international radio and sound art". [29]

The *composed features* have enjoyed a sizeable listenership in the UK and on international platforms. Audience reach for each *composed feature* is in the region of several million. *Melting Point* aired on BBC Radio 3's *Between the Ears* in November 2009 and was repeated 2010. It also appears in the Sonosphere online collection. *Supermarket Symphony* first aired on BBC Radio 4 in July 2011 and was repeated on BBC 4 Extra in July 2016. It aired in the US in 2012 on NPR affiliate station WBEZ and the Re:Sound podcast. In 2013, *Supermarket Symphony* aired on Radio National in Australia and has been available for download on this website since that time. *Spirit of the Beehive* first aired on BBC Radio 4 in September 2011 and was repeated on BBC Radio 4 Extra in November 2016. In 2013 A *Spring Clean Symphony* was aired on BBC Radio 4 in 2013, and *A Song of Bricks and Mortar* was aired on BBC Radio 3's *Between the Ears*, the latter was repeated in 2015, and is available on the BBC iplayer indefinitely.

[29] http://next.liberation.fr/culture/2010/12/13/des-sons-pas-comme-les-autres_700375

In 2015 the *composed features* were celebrated in a performance at a *Sound Alive* event in Dublin in collaborating with Ireland's leading contemporary music ensemble *Crash Ensemble,* this was by the Broadcast Association of Ireland (Appendix 9). I have been invited to give presentations on my work at IRCAM in Paris, Third Coast International Audio Festival in Chicago, London International Documentary Festival and for the BBC Radio Current Affairs department. My esteem within my field is recognised in my roles as a judge for the BBC Audio Drama Awards in the category of Best use of Sound in 2016 and 2017, and as a judge for the Ivor Novello Awards in the category of Best TV soundtrack in 2016.

There is scholarly and pedagogic interest in the *composed features* and my professional artistic practice. I have given lectures on my work at Sussex University, Westminster University and Ravensbourne College. The *composed features* are studied academically in a number of media and arts courses in the UK and internationally including Bournemouth University, Westminster University, Goldsmiths University and University of Hertford. E.g. On the BA Radio Audio Features module at Westminster *Melting Point* is used to illustrate the creative use of soundscapes in the landscape.[30] At Sarah Lawrence College and New School University (USA), undergraduate and postgradute media students study a number of the *composed features* when developing more complex forms of radio documentary and as impetus for a 'small moment, big meaning project'[31].

[30] Personal correspondence with Dr Matthew Linfoot.
[31] Personal correspondence with Sally Hership

Conclusion

In this written synthesis I have clarified the *composed feature* methodology as an innovation in the practice field of *storytelling in sound.* By adopting a Practice as Research in the arts methodology (PaR) and employing reflective and autoethnographic methods, I have critically investigated the original contributions to knowledge embodied in the generative act of making the work and the published works themselves. This has been set in the context of existing literature and practice. I now conclude by considering the key research questions I set out in the introduction:

How does the composed feature methodology shift material practice in the field of storytelling in sound?

The *composed feature* methodology shifts material practice in the field of storytelling in sound by disrupting the dominant aesthetic of the supremacy of the spoken word. This gives equal weighting to music, spoken word and sound within a montage structure. I have asserted the uniqueness of the *composed feature* methodology within this field by situating the *composed features* and myself as the practitioner within a lineage of work produced by radio and audio practitioners who have explored the potential for equality between words, music and sound. This work might also be seen to explore the territory between music and narrative and the identity of composer and producer as a combined role. This in turn demonstrates the original contribution to knowledge made through my articulation of the *composed feature* methodology within this written synthesis. I have revealed how foundational theoretical explorations into the aesthetic relationship between artistic elements and montage in narrative works in experimental theatre and composing music for film has informed the methodology. I have articulated the influence of Brecht's *Epic Theatre* aesthetic and have revealed how this theory is practically integrated through structural considerations and an autonomous role for the artistic elements within the work.

How does bringing musicality to the fore develop understanding of the relationship between music and narrative?

By reviewing the field historically in the practice review, I demonstrate how bringing musicality to the fore develops understanding of the relationship between music and narrative. I have outlined how music, musicality and the composer have played a significant role in developing and shaping a radio feature aesthetic. I have argued that the role of the composer in the production of radio features has been under-explored, both practically and within the academic sphere. Through defining musicality as an innate quality we possess from birth, I have added weight to the argument for bringing musicality to the fore in *storytelling in sound*. I have argued that as "musicality precedes and underlies language" musicality of the spoken word in human communication is of fundamental importance. I have shown how these concepts are practically integrated in the *composed features* by demonstrating how I work with the musicality of the spoken word and the musicality of the environment. I have identified and addressed a gap in knowledge pertaining to the discourse surrounding composing music for radio drama, documentaries and features and have responded to this by outlining details of my approach to scoring music for the *composed features*.

What is authorial presence, and how does the *composed feature* give rise to new concepts surrounding voice and presence?

The *composed feature* gives rise to new concepts surrounding voice and presence by employing a methodology where authorial presence is realized through voice as a pluralistic entity which combines the authorial or storytelling voice, the composer voice and the physical voice. By gaining a deeper understanding of how psychophysical voice work illuminates the relationship between voice and *self*, I have gained insight into how different modes of voice contribute to my presence within the work which has led to an articulation of the *composed feature* methodology as my voice.

Future directions

I continue to research, compose and produce: current strands of my artistic inquiry include a practical inquiry into the nature of co-composing and the composer's voice. This evolution has arisen through collaborative composing projects with Danny Keane, with whom I have composed music for a BBC Radio feature *As many Leaves*[32] and a short film *(Digital Visions: The Garden).* In collaboration with presenter Fiona Talkington I continue to explore the theme of music and narrative via a forthcoming feature commissioned by BBC Radio 4 that explores the musicality and soundscape of Virginia Woolf's world. There are numerous legacies of the *composed features*, one highly significant to my professional practice is the founding of the co-operative Open Audio Ltd. This was inspired, in part, by my research for *Spirit of the Beehive*. I aim to continue to explore co-operative and collaborative working practices in media practice and the performance arts. I believe PaR methodologies and the performative paradigm has much to contribute to research in other disciplines and the wider academic community. Completing this thesis, I am encouraged to explore how my artistic practice can further evolve within the academic sphere, especially in relation to voice. Reflecting on the autoethnographic academic journey of this thesis, I see the process of discovery and articulation as a potential model to be expanded upon in future work. The synthesis of art, broadcast media and academic insight is pioneering within the academic sphere, and a significant part of my original contribution to knowledge. I have developed a useful model for articulating the knowledge in practice. I believe it is a model that will benefit future arts and media practice-researchers.

[32] *As many leaves* produced by Sally Hership
http://www.bbc.co.uk/programmes/b0834084

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Appendices

Appendix 1. *Melting Point* Arts Council evaluation report.

Appendix 2. Documentary Festival/In The Dark event in 2010.

Appendix 3. *Melting Point* plan.

Appendix 4. *Supermarket Symphony* presentation BA Radio 2014.

Appendix 5. Musical Score for *Supermarket Symphony Opening Theme.*

Appendix 6. Musical Score for *Melting Point Opening Theme.*

Appendix 7. *Spirit of the Beehive* review in The Independent.

Appendix 8. *Spring Clean Symphony Opening Theme* sketch (audio).

Appendix 9. Sounds Alive Event Dublin 2015.

Appendix 10. *Supermarket Symphony* Guardian Radio Highlight of 2011.

Appendix 11. *Spirit of the Beehive* selected as one of the BBC Director General highlights of the week internally at the BBC.

Appendix 12. BBC Radio 4 *Pick of the Year* 2011 presented by Martha Kearney (audio extract via website)

Appendix 13. BBC Radio 4 *Pick of the Year* in 2013 presented by Sandi Toksvig (audio extract via website)

Appendix 14. Further Reviews (via website)