Working Class-ical Music: Exploring the Creative Potential of Embodying Working-Classness in a Folio of New Interdisciplinary Compositions

Aidan Teplitzky

A thesis submitted in partial fulfilment of the requirements of Birmingham City University for the degree of Doctor of Philosophy September 2024

The Royal Birmingham Conservatoire, Faculty of Arts, Design, and Media, Birmingham City University

Contents

<u>Composition Portfolio</u>

<u>Contents of Portfolio</u>

Seven Working-Class Time Pieces | 20'00" | Performer (Keyboard, Metronome, and Spoken Text) | August 2021

Holding | 11'00" | Telephone (Audio Loop) | October 2021

It's Hard to Make an Oboe Sound Working Class | 13'30" | Oboe and Narrator | November 2021

Budget Cuts to Faure's Piano Trio in D Minor | 3'00" | Cello, Piano, and Narrator | January 2022

Baguette Baton | 4'00" | Large Ensemble, SSATB Singers, and Projector | February 2022

Escapism | 30'00" | Chamber Concerto | June 2022

Theme with Variations Forced by Expectations | 10'45" | Alto Saxophone and Film | September 2022

The Damned | 10'30" | Recorder Concerto | February 2023

The Weight of History and Background Etudes | 13'30" | Violin and Film | July 2023

Social class has not received as much of a consideration within the current artistic landscape of contemporary classical music. While matters such as racial (Andre, 2018) and gender disparity (Kouvaras, Williams, and Grenfell, 2023) and their impact on creative practice have been researched, class has received less scrutiny. Other artistic fields have made some progress in considering class within their artistic cultures, such as in film (Adler-Bell, 2023; Thorpe, 2022), television (see Benedictus, Allen and Jensen, 2017; Harrison, Rainsborough, and Taylor, 2020), and pop music (Hall, 2021; Bloom, 2021). Such research has examined the limited and often stereotypical representations of working-class identity within these fields. Examples include the documentary series *Benefits Street* (Benedictus, Allen and Jensen, 2017; Harrison, Rainsborough, and Taylor, 2020) and the use of working-class aesthetics in *Models: Street to Catwalk* (Brown, 2019; Jeffries, 2020). General analysis of working-class presence within the arts has also seen a recent boon in outputs, both in contemporary analysis of working-class persons in artistic fields and examining intergenerational trends (Carey, O'Brien, and Gable, 2021; Brook, Miles, O'Brien, and Taylor, 2023). Working-classness within classical music has had a limited representation within contemporary research, focussing primarily on the performance of classical music and questions of access (see Bull, 2019; Born, 2010). In considering the creation of new musical compositions, working-classness has received an over-simplified representation of working-classness that I believe perpetuate working-class stereotypes (e.g. *Rough Voices* by Higgins (Higgins, 2020) and *Greek* by Turnage (Turnage, 1988)).

In my practice-based research I have developed a portfolio of new interdisciplinary compositions that explore working-classness in a greater level of depth. The compositions within my portfolio explore working-class identity within classical music by considering class as the ways of being that are developed due to the relationships between yourself and larger society because of the quality and quantity of capitals you possess (see Bourdieu, 1984: p. 95, Skeggs, 2004a). Working-classness can be understood as the struggle for value due to having both a quantitative and qualitative lack of capitals. Capitals can refer to either one or a mixture of economic capital, cultural capital, symbolic capital, and social capital. Economic capital refers to your income and property, cultural capital as hobbies and interests perceived to be of a high cultural status (such as opera or fine dining), symbolic capital as the representation of abstract knowledge (such as a degree or a corporate brand) and social capital as the network of personnel and/or organisations you can access. In approaching class

through both the cause and effect of its establishment and emphasising the socio-economic relationships that are created within society, I can effectively provide a more nuanced consideration towards class through my research outputs and better address my own positionality through considerations of geographical difference, intergenerational difference, and intersectionality with other cultural identities.

My methodology is informed by Bourdieu's theory of Habitus (Bourdieu, 1984: p. 95), Skeggs' concept of 'person value' (Skeggs, 2011), the work of other working-class artists (e.g. Grayson Perry and Tony Harrison), and auto-ethnographical research methods. This methodology enables working-classness to be imbedded in both the sonic/non-sonic elements used and their construction to create original interdisciplinary compositions.

The impact of my research is the production of a portfolio of compositions that effectively provide new considerations to various aspects of classical music's culture, including:

- Performance Environment (*Holding, The Damned*, and *The Weight of History and Background Etudes*)
- Instrumentation (*It's Hard to Make an Oboe Sound Working-Class*)
- Musical forms (*Budget Cuts to Faure's Piano Trio in D Minor* and *Theme With Variations Forced by Expectations*)
- The experience of those working in/engaging with classical music's culture (*Budget Cuts to Faure's Piano Trio in D Minor* and *The Weight of History and Background Etudes*)
- Musical language (*Seven Working-Class Time Pieces, Baguette Baton* and *Escapism*).

The portfolio and the following critical commentary also provide a resource to address the stereotyping of working-classness in contemporary creative outputs, a methodology for how working-classness can be embodied in artistic practice, a display of how interdisciplinary methods can be used to express the working-class experience, and a resource in aiding other working-class artists to express their class through classical music.

Working-class identities have continued to be discriminated against within historical and contemporary media. Some examples of such discrimination are provided:

- The oversimplification of the working classes into stereotypes in documentary series' such as *Benefits Street* (Benedictus, Allen, and Jensen, 2017; Harrison, Rainsborough, and Taylor, 2021).
- The appropriation of working-class aesthetics in the fashion industry (e.g. *Models: Street to Catwalk*, Brown, 2019; Jeffries, 2020), Pop music (see Bloom, 2021; Ferrier, 2023), and as bar/restaurant experiences (see Lately, 2017).
- Working-class actors being typecast into only playing criminals or cleaners (Friedman and Laurison, 2017; *The Acting Class*, 2017).
- The criticising of an accent as being unclear and not being appropriate for a particular job (e.g. Alex Scott being criticised by Lord Digby Jones for her Olympics 2020 coverage, see BBC, 2021).

What is evident from these examples is an oversimplification of working-class lives into stereotypical representations, often for the benefit of upper/middle class audiences (see Peterson and Simkus, 1992; Lizardo and Skiles, 2012).

In approaching pre-existing research of both class and classical music, it is imperative that my research effectively counteracts and challenges the notions of stereotype through my research outputs. To do so, I need to highlight the literature surrounding questions of what class is and what classical music is. Below I have provided a breakdown of these two distinct areas and their relevant research. I have also provided an evaluation of how I consider my work to be interdisciplinary and the necessity of interdisciplinary methods to effectively articulate the complicated socio-economic relationships that inform the working-class experience. I will then provide an analysis of how working-classness has been present in other artforms.

Working-classness has been present in other artforms.

What Is Class?

In conducting my research, I have considered the following sub-questions to help extrapolate what I mean by working-classness:

- What is meant by class?
- What is an individualised working-class identity?

Answering these questions are not the direct aims of my research. However, it is necessary to examine the nature of what class and working-classness are to effectively answer my research question.

I will analyse two different examples of how social class is perceived before considering what an individualised working-class identity can be.

In Peter Mandelson's speech to establish the Social Exclusion Unit he provides an overview of the working-classes:

> We are people who are used to being represented as problematic. We are the long-term, benefit-claiming, working class poor, living through another period of cultural contempt. We are losers, no hopers, low life, scroungers. (Mandelson 1997, in Haylett (2000: p.6–9))

Mandelson's representation highlights the negative stereotypes that often attach themselves to working-class identities. The classifying of the working classes as "losers, no hopers, low life, scroungers" asserts the connection between a lack of capital being connected to a lack of morality (Skeggs, 2004a: p.38-39; 2011; Tyler, 2008; 2015). The qualities Mandelson provides can be seen as constituting what working-classness is, however they fail to provide a deeper perspective of working-classness beyond stereotypes. This is partly due to these judgements being derived from quantitative appraisals of value being misunderstood as valid in making qualitative assessments[1].

The definition provided by British Filmmaker Annette Kuhn provides a more subjective assessment of class as "something beneath your clothes, under your skin, in your reflexes, your psyche, at the very core of your being" (Kuhn, 2002: p.98). Kuhn implies that class is not able to be understood solely by the composition of capitals possessed but is something inherent due to our upbringing and its impact on our development (Bourdieu, 1984: p. 95; Skeggs and Loveday, 2012). This relates to the Bourdesian theory of habitus (see below). Kuhn's argument, however, does not provide a clear understanding of how this internalised self is manifested and legitimised as an identity.

---

[1] see Graeber, 2001 for an overview of this connection between economic value being connected to moral value.

I am approaching class as the ways of being that are developed due to the relationships between yourself and larger society due to the quality and quantity of capitals you possess with working-classness being a struggle for value because of a subsequent lack of capital (see Bourdieu, 1984; Skeggs, 2004a). In approaching class through both the cause and effect of its establishment, I can provide a clearer consideration for how the individual relates to wider society and culture. Considering class as a network of relationships is pertinent to be critical of my positionality in my creative outputs and to provide the subjective experience necessary to analyse the social and societal relationships that form working-class identities. Such positionality is also important to define the limitations of my own working-class experience and to avoid perpetuating working-class stereotypes within my compositions.

The relational significance of class raises the question of whether there can be an individualised working-class self. Sociologist Beverley Skeggs (Skeggs, 2004a; 2004b; 2011; Skeggs and Loveday, 2012) ties the historic notion of possessive individualism (MacPherson, 1962) to the conceptual ideas of self developed in the 20th century. Skeggs does so to investigate how the working-classes can obtain a self when they have been seen historically as the fundamental comparison to individuality. 'Possessive individuals' can be understood as being those who acquired an individual identity through attaching various objects/signifiers of value to themselves (Lury, 1998; Strathern, 1999) through acts of appropriation and consumption (Strathern, 1999). The accrual of value at the "dispositions of other persons" (Skeggs, 2004b, emphasis in original) allowed these upper/middle-class individuals to validate their position by establishing a comparison between themselves and the working classes due to their greater quantity and quality of economic, cultural, symbolic, and social capitals. This allowed the upper/middle classes to legitimise a cultural understanding of identity that was more representative of themselves (see Skeggs, 2004a: p52 - 54; Savage, 2000). As a result, the working classes became the negative comparison to the upper/middle classes because of the devaluation of working-class 'ways of being' by the upper/middle classes (Skeggs, 2004a: p. 118)). These ideas of individuality as an exercise in cultural consumption have developed into a variety of selves. These selves, such as the 'reflexive self' (Giddens, 1991), and the 'prosthetic self' (Lury, 1998) centre around the conflation of capital accrual with moral superiority. Associations of this kind emphasise the idea of self being created through exchange-based practices, whereby people primarily engage with an

object/activity to attach and signal value to others rather than engaging with it for its intended use[2].

A major concern for this understanding is whether these actions are being consciously made. This question of an unconscious self as formed through class considerations is extrapolated by Skeggs through an assessment of Bourdieu's theory of habitus.

Applied as a theory for "the interpretation of locality and identity" (Ingram, 2009: p.422), habitus is understood as a subconscious mechanism where the quantity and quality of the capitals we possess shapes how we interact and interpret people and society (Bourdieu, 1984; 2000). What lacks in Bourdieu's analysis is the possibility of the working classes being in possession of any kind of value. Identified by Skeggs (2004a; 2004b), Bourdieu's assessment of working-class habitus can only be seen through an adapted habitus (see Bourdieu, 1984, p. 95) trying to react and engage successfully with exchange-based identity practices because of their lack of capitals. Skeggs suggests that to redefine the working-class self, there is a need to frame working-class value practices by the use-value given to them by the working classes rather than by the exchange-value given by the upper/middle classes (Skeggs, 2004a). Described as 'person value' (Skeggs, 2011; Skeggs and Loveday, 2012), this consideration allows for a re-centring of value practices by the working-classes to emphasise the importance of subjective evaluations in establishing their identities. Through considering affect, or how the working-classes provide emotional significance to various components of their lives (e.g. career, past-times, objects, places, see Skeggs, 2004b; 2011; Stallybrass, 1998), 'person value' enables working-class identities to be understood through the 'ways of being' applied to the lives of working-class people to create a sense of self as opposed to purely how such identities are understood as a marketable quality.

Considering the working-class self through person value allows for the creation of compositions that provide a deeper representation of working-class identity in classical music. By considering the alternative cultural practices (and the personal meaning of these practices) of the working-classes I can address the negative stereotypes attached to working-class identities (see Jones, 2011) by providing a greater depth of understanding than that present in current media.

---

[2] See conspicuous consumption (Veblen, 1899). A contemporary development has been recognised by Tarnoff in which the image of hard work is actively used by the upper/middle classes entitled conspicuous production (see Tarnoff, 2017).

<u>What is (Contemporary) Classical Music?</u>

I am considering "classical music" to be an umbrella term for an art form of historical significance that uses particular instruments and established musical forms (e.g. sonata, symphony, etc.) to create a distinct culture of interaction and enaction for both practitioners and audiences. Such interactions may be pedagogical methods, canonicity and repertoire, means of engagement (e.g. live concerts in particular venues), and cultural status (see Bourdieu, 1984; Bull, 2019). Contemporary classical music is the modern development of this art culture which encourages a wider consideration and application of other musical genres (e.g. jazz), art forms (e.g. theatre), instruments (e.g. electronic synthesisers), and means of engagement (e.g. YouTube score follower pieces).

Considering my personal understanding of both classical music and contemporary classical music, I find a sense of responsibility and, in many ways, a need to meet/address the expectations developed from classical music's past within contemporary classical music. These expectations include how you approach composing for a particular instrument/group of instruments (e.g. string quartet) and musical forms (e.g. theme with variations) because of how other composers have written for them. An example of this can be found in *Theme With Variations Forced by Expectations* exploring the form of a theme and variations. As to why I feel a sense of responsibility in meeting/addressing classical music's history, I understand this as being a concern of tension in fitting into the constructed history that is classical music and wanting to challenge the notion of fit (see Glass Slipper effect (Ashcraft, 2012)). By including this notion of responsibility towards the 'canon' of classical music as a composer, my approach to classical music provides a direct means of dealing with the notion of 'fit' and the class-based tensions that I have as a working-class composer.

What is present in considering both classical music and its contemporary development is that a work that is purely musical (lacking any interdisciplinary element such as text, be that sung/performed text or projected) and is in some way programmatic (see Kregor, 2015) there can be a lack of clarity in conveying the programmatic idea purely through music due to the abstraction inherent within sound and the focus on musical craft above clearly articulating an idea (Lippard and Chandler, 1968). There are circumstances in which this may not be the case, such as quotation through referencing of other musical material (e.g. Bartok quoting folk melodies, see Eardley, 2001). However, such referencing places a particular knowledge requirement onto the understanding of the work and thereby a demand of cultural capital to

fully comprehend the composer's intention. As my work is programmatic (in that it is representing a specific non-musical element of working-class identity) I have adopted numerous non-musical elements such as spoken text (*Seven Working-Class Time Pieces*), projected text (*Baguette Baton*) and film (*Theme With Variations Forced by Expectations*) to provide clarity in the subject being expressed. To avoid placing a knowledge requirement on understanding the subject matter of my work I have considered the area of specialisation within Legitimation Code Theory (see Methodology for more information). While my work is situated within the contemporary classical music genre, I have actively explored the historical developments of classical music in how I approach embodying working-classness because the culture of contemporary classical music has been informed by classical music's past. As such, I will be using classical music and contemporary classical music interchangeably.

In exploring the continued historical significance of classical music within contemporary classical music's culture I can examine significant class-based barriers that are still present in its culture. Some of these include cost of access (e.g. music tuition, *The Weight of History and Background Etudes*), expected familiarity with particular instruments (*It's Hard to Make An Oboe Sound Working Class*), sites of action and interaction (*The Damned, Holding*), and cultural matching to suit the established gatekeepers of the art form (*Theme With Variations Forced by Expectations*, see Glass Slipper effect (Ashcraft, 2012)). These class-based barriers form the key areas I explore and address in my interdisciplinary compositions.

Considering the relationship between the working classes and classical music, there is evidence of the working classes engaging with classical music in the 19th, 20th, and 21st centuries, both in attending and participating (see Rose, 2021, Bull 2019). However, there is little consideration of how working-classness has been embodied in the creative outputs of working-class composers. Arguments can be made that the work of composers such as Harrison Birtwistle (e.g. *Grimethorpe Aria* (1973) and *Yan Tan Tethera* (1984)), Mark Anthony Turnage (e.g. *Greek,* 1988), and Gavin Higgins (e.g *Rough Voices*, 2020) may embody a working-class identity. I would argue that such examples are only recognisable as being working-class through a combination of using extraneous material (e.g. interviews with the composers and programme notes) to force an identity onto the musical material, recognising the class-based work of their collaborators (Tony Harrison for Birtwistle and Stephen Berkoff for Turnage), quotation of arguably working-class music (e.g. Turnage quoting *London Girls* by Chaz and Dave (1983) in *Greek* (1988)), or limiting the class-based

analysis to relying on working-class stereotypes (e.g. *Rough Voices* simplifying working-class anger and its reasoning to a dissonant sound world (Higgins, 2020)). However, it makes sense for contemporary classical and classical music to lack the interest of such relational considerations between oneself and society when we consider classical music's major development as a culture stemmed from the commercialisation of classical music at the end of the 18th century. With the rise of music publishing, journalism, concert series' and instrument makers, it can be argued that the Enlightenment ideals of autonomous individuality were enacted in refining the culture of classical music to the wants of their target audience, the upper and middle-classes (see Citron, 1992, p. 32-36; Bull, 2014). With such a prominent fixation on the individual and the continuing emphasis on individuality in contemporary understandings of self (see Skeggs, 2004a, p. 19-20) it can be considered that classical music has thrived due to its prioritising of the individual first and the relational context of that individual second. Such a focus can be argued as one of the reasons as to why the relational experience of class is hidden from classical music in favour of the 'ways of being' that are more aligned to the individuality found in the work of upper and middle-class composers. That is why to effectively embody working-classness into classical music there needs to actively be the presence of the relational experience that informs working-class identities to effectively provide the working-class voice to classical music.

What also lacks in considering a working-class identity in the artistic outputs of working-class composers is that classical music is arguably used to provide an aesthetic disposition to working-class identities. An aesthetic disposition can be understood as a means of framing a particular cultural object/activity to enable it to be more culturally acceptable for (predominantly) upper/middle class audiences to engage with (see Peterson and Simkus, 1992; Lizardo and Skiles, 2012). An example would be of adapting stereotypically working-class spaces into trendy bars (see Lately, 2017). Such 'polishing' (see Friedman and Laurison, 2020: p.128) of working-class identities for upper/middle-class consumption reduces working-class experiences and fails to convey the depth necessary to counteract the continued stereotyping within contemporary media.

In approaching contemporary classical music through a greater consideration of its cultural values I can analyse the intricate class-based relationships that inform its canonicity (see Citron, 1992). Questioning the culture of classical music through the lens of social class enables new creative avenues for contemporary classical music's future both in terms of creative outputs and in considering whether, how, and why working-class composers have

been excluded from classical music in comparison to other creative industries (see Friedman and Laurison, 2020; Brooke, O'Brien, Taylor, 2020).

<u>What is Interdisciplinarity?</u>

I am considering interdisciplinarity as being the crossing over and synthesising of several artistic disciplines to effectively express complicated subject matter. I consider my work to be interdisciplinary rather than multidisciplinary as I am the sole creator of all of the materials used within each composition and that I have used the interdisciplinary elements within my compositions through my knowledge as a composer.

In considering my work as interdisciplinary I can recognise connections to the work of the composers Laurie Anderson, Jennifer Walshe, and Chrysanthe Tan. Anderson's use of storytelling in songs such as *O Superman* (Anderson, 1982) employs a strongly post-modernist position through unclear narratives in the text, found sounds (birdsong), and vocoder processing of her voice to enable audiences to openly interpret her work. In *Stargazer* from *Escapism* I provide a more direct narrative to directly address my ambivalence to stargazing with economic restrictions (lack of a good telescope and light pollution due to where I live) and why others (such as Elon Musk) are interested in space travel as potentially a means of escaping capitalism. In Walshe's *ULTRACHUNK* (Walshe, 2018) Walshe performs alongside a video of herself created using AI to create a dialogue between historical versions of herself and her current self. In *The Weight of History and Background Etudes* I combine a performance of the piece alongside different film etudes that provide the hidden history of class-based precarity in learning how to perform the composition. In Tan's *if you lived in your body* (Tan, 2016), the looping and layering violin music connects to the repetitive nature of the text, as heard in the mantra of "if you/I lived in your/my body," (Tan, 2016), to weave music and text to convey the struggle and attempts to find a sense of place in themselves as a trans person. In *Theme With Variations Forced by Expectations*, I apply a similar approach through having a musical theme that is varied and manipulated through several scenarios pertaining to class code-switching, such as deciding on appropriate clothing to wear at a university event, to provide the class-based conflict of fitting into unfamiliar environments by combining film with music.

In doing so, my use of interdisciplinarity develops and expands on the work of contemporary

interdisciplinary composers and contributes to new approaches to using interdisciplinarity to effectively embody working-classness into the compositions.

My reasoning for creating interdisciplinary compositions was due to music by itself being unable to clearly express the complicated relationships, and the cause of these relationships, that informs the working-class experience and my own working-class experience. To have written purely musical compositions would have led to much of the details that inform the class-based relationships between self and society to have become abstracted or omitted entirely. I wanted to avoid this so as to ensure I was providing a detailed examination of the intricate relationships that inform working-classness and to avoid perpetuating working-class stereotypes within media (e.g. *Benefits Street* (Benedictus, Allen, and Jensen, 2017; Harrison, Rainsborough, and Taylor, 2021)).

My use of interdisciplinarity can be seen in the following examples:

- The presentation of the soloist in *The Damned* to establish a hierarchy by having the performer present themselves as a teacher educating the audience to play the recorder as though they were the performers' students.
- The combination of sung and projected text in *Baguette Baton* to emphasise the decline of musical embellishment in describing the fantastical eating of food (e.g. imagining the soft dough as though I was eating glutinous rice).
- The duration of the text in *Seven Working-Class Time Pieces, 1. Expiration Date* decreasing alongside the shortening of the accompanying chord to match the decline of time left to wear the shirt.
- The juxtaposition of having a cheap keyboard in *Escapism* alongside traditional instruments in classical music to emphasize the difference between expected and unexpected instrumentation within a classical music environment.
- *Escapism, 1. Vice* in manipulating the film to be faster and slower in polishing the cutlery to correlate to ideas of working harder and work burnout as expressed in the text.
- *Theme With Variations Forced by Expectations* using changes of outfit to parallel the changes in harmony taking place.

I will now analyse how some artists in other creative fields have approached embodying working-classness in their creative outputs.

<u>Working-Classness in Creative Outputs</u>

In examining the output of artists from working-class backgrounds, there are several works that can be perceived to embody a working-class identity. I will examine three of these works by artists from different artistic fields to investigate the following:

- How they represent working-classness in their creative outputs.
- Whether the working-class identity represented can be understood through Skeggs' 'person valued' understanding of working-classness.

I have chosen these three works due to the prominence of their creators in being recognised as working-class artists creating work about working-classness. The three artists have been selected due to their artistic mediums (music theatre, literature, and visual art) being the main artistic mediums I have employed in my own interdisciplinary compositions.

There is a greater presence of working-classness in pop music, however I will not be examining this in my research. There are two main reasons for this: the first is that the inherent commercial implications of pop music (music predominantly designed for mass consumption) provide an exchanged-based sense of value onto its context. To examine this would require a deeper analysis of the music market and this is outside of the purview of my research. Second, pop music has historically had a rich representation of working-classness (see Simonelli, 2013; Wiseman-Trowse, 2008) whereas classical music does not. As pop music is seen as a 'low' art form and classical music as a 'high' art form (Bourdieu, 1984; Bull and Scharff, 2017) there is the implication that working-classness is better represented by 'lower' artforms. My research aims to question this through the embodying of working-classness in classical music. To include analysis of working-classness in pop music would detract from this focus.

In the opera *Greek* (1988), British composer Mark Anthony Turnage draws on the original play by Berkoff (a recontextualization of *Oedipus Rex* by Sophocles) to create a work representing the working-classes through a layering of high cultural art forms. Through the retelling of the Grecian tale in 1980's East London with working-class signifiers (e.g. the local pub) and the application of an East London dialect (e.g. Eddy – Oedipus – struggling to pronounce the word "croissants"), Turnage manages to represent a working-class identity within the work. A critique of the work is that the working-classness of the piece is justified using a high art context (opera) in delivering the artistic intention, making the working-class representation feel superficial. I would argue that Turnage's use of the myth and application

of artistic medium provides an aesthetic disposition onto the work to validate its working-classness. With classical music already being understood as a clear expression of cultural capital (Bull and Scharff, 2017; Bull, 2019) the decision of representing the working classes through an established incest tragedy frames the working-classes as being (morally) lesser, something perpetuated in other areas (e.g. the scally fetish wherein people dress in working-class attire to engage in 'taboo' sexual acts, see Eror, 2014). The applied aesthetic disposition can be seen further in the compositional language itself. Through the referencing of the song *London Girls* by Cockney duo Chaz and Dave (1983) alongside the work of Jazz artist Charles Mingus and composer Hans Werner Henze, Turnage further suggests this validation of working-classness through the inclusion of arts cultures with a greater cultural capital than its subject matter. I do not see *Greek* as being an effective example for Skeggs' 'person-valued' understanding of working-classness due to its heavy use of high-art cultural objects and means of presentation (*Greek* being an opera) to validate its working-classness. *Greek* can be seen as a representation of working-classness using classical music archetypes, but the representation of the working-classes raises the question of whether working-class artworks need to be validated by being framed in an upper/middle class context.

In *The Queen's English* by Tony Harrison (1978), the poem does not rely on an upper/middle class cultural context to validate its working-classness. Harrison achieves this by using vernacular to recontextualise the medium into a working-class context. There is the argument that Harrison can be seen to provide a superficial representation of working-classness by having the poem be written in a regional dialect. Such arguments are avoided through using the Leeds vernacular of his father in dialogue with (what can be understood to be) standard English vernacular. Harrison's contrast of dialogues emphasises the intergenerational class divide between Harrison and his father. By highlighting the difference and intergenerational distance of culture between Harrison and his father ("*Too posh for me* he said (though he dressed well)/ *If you weren't wi' me now ah'd nivver dare*!'" and "*to remind yer 'ow us gaffers used to talk./ It's up your street in't it? Ah'll buy yer that*!'") Harrison represents the affectual significance of his father's dialect to his own understanding of working-classness, how this has changed over time, and what this distancing of identity means for his creative practice. With space and place being a significant factor for working-class identity (see Paton, 2014; Allen and Hollingworth, 2013), the use of locality through vernacular moves beyond the surface level representations of working-classness found in Turnage to provide a deeper understanding by highlighting the meaning and value of vernacular to working-class identity.

The concern of a working-class stereotype being presented and framed in an upper/middle class context could be seen in the work of Grayson Perry. *The Adoration of the Cage Fighters* from Perry's *The Vanity of Small Differences* series (2012) can be seen as providing an aesthetic disposition and a stereotypical representation.
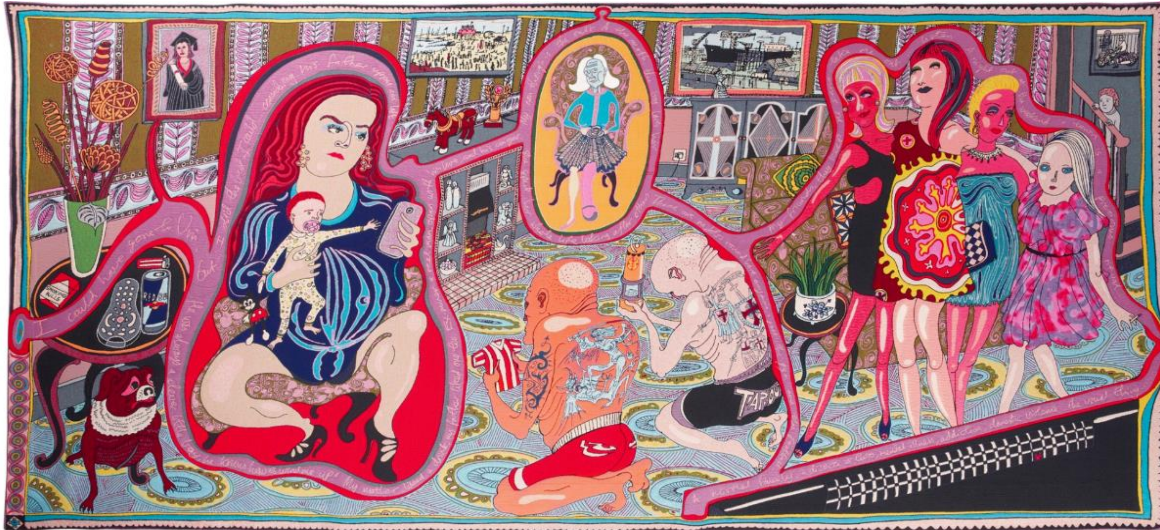

Figure 1 - Perry, G. and Mio, V. (2012) *The Adoration of the Cage Fighters* available at: https://www.a-n.co.uk/media/5040462/, accessed 12.08.2021

Such an interpretation is lessened through Perry's approach in representing working-classness. In Perry's collection of six tapestries that recontextualise *A Rake's Progress* by Hogarth (1732-1734), Perry provides a contemporary version of social mobility in the character of Tim Rakewell. The modern retelling enables Perry to investigate how working-classness is understood in the aftermath of the 20th century by providing an affectual rendering to the social mobility of his fictional character. In *The Adoration of the Cage Fighters*, Perry captures a working-class identity through a variety of working-class signifiers (e.g. a miner's lamp and a Sunderland A.F.C football shirt) to convey a working-class identity to the tapestry. This again can be seen as similar to the application of working-class signifiers by Turnage. I would argue that Perry avoids this by emphasising the affectual significance of these working-class signifiers in representing the intergenerational change to working-class communities, from an occupational community (the miner's lamp) to a cultural community (the A.F.C. football shirt). Through the miners' lamp combined with the A.F.C football top, Perry has provided both past and present understandings of working-classness by situating these objects next to each other. In providing the affectual significance of community through these objects, Perry has encapsulated a working-class identity through his representation of intergenerational difference and the objects that are associated with these identities, thereby

18

providing depth to the changing ways of being between working-class communities. This enables the work to be recognised through Skeggs' concept of 'person value'. There is the issue that Perry's work can be seen in providing an aesthetic disposition through his use of tapestry. Perry's reasoning for using tapestry is to enable an ease of accessibility in presenting the works (in both transportation and ability to be reprinted), however the artistic form still has a history of high-cultural significance and it could be perceived to be providing an aesthetic disposition to validate the working-classness.

What is evident in analysing current texts concerning working-classness and art practice is the complexity in recognising the working-class experience beyond the symbols generated from working-class culture. Such simplifications limit how audiences can understand the implications of being working-class and detracts from the relational experiences that inform a working-class identity. In my research I have sought to address this through my artistic practice effectively considering content and context to share such relational experiences. I will now outline my methodology in developing new interdisciplinary compositions through an analysis of *Seven Working-Class Time Pieces* and reference to other compositions.

Methodology

Practice-based research has been used to explore how to embody working-classness in the folio of interdisciplinary compositions. Practice-based methods enable a qualitative means of engaging in the 'ways of being' within working-classness (Skeggs, 2004a; 2011; Stallybrass, 1998) through the creation of new interdisciplinary compositions that embody the alternative cultural practices created by the working-classes. Below is a step-by-step process detailing my methods and their relevant theoretical background in direct relation to my composition *Seven Working-Class Time Pieces* with some reference to other compositions in the folio.

A diagram of my Methodological approach can be found below:
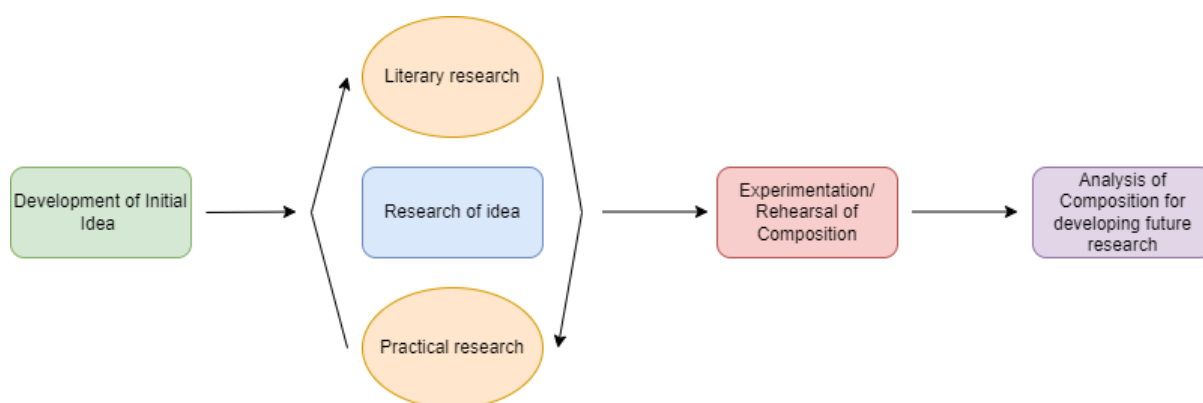
Figure 1.1 - Methodological Approach Diagram, made by Aidan Teplitzky

Development of Initial Idea

Each composition within the folio began by exploring a particular aspect and/or stereotype that is present within working-class identity. In the case of *Seven Working-Class Time Pieces,* for example, it was the exploration of time within the working-class experience. When considering the concept for each piece I considered a particular working-class aspect and my own lived experience as a starting point. I am aware of the subjectivity such a method provides, however, using my lived experience enabled me to avoid stereotyping working-classness by providing a depth of personal understanding that is lacking in pre-existing media (see BBC, 2020; de Waal, 2018). To enable a sufficient level of criticality, I used auto-ethnographical methods to expand on my personal understanding. Auto-ethnography allows a critical reflexivity in the development of these initial ideas through actively addressing my self in the development process (see Bartleet, 2009; Ellis, 2004) and understanding my

positionality in approaching these aspects of working-classness. In using a combination of mind-mapping, summative writing, and improvisation I developed initial thoughts and possible starting points for each new composition. Mind-mapping enabled me to explore my thoughts and perceptions about a subject and establish several questions to develop my research into the subject. Summative writing provided further clarity in defining the possible composition and to establish loose boundaries as to the potential development of the idea. Improvisation was used to explore possible connections between the subject matter and the artistic mediums used. In developing *Seven Working-Class Time Pieces* I began by mind-mapping several themes including sustainability, types of work (zero-hour contracts, part time), and free time (working-class leisure activities). Summative writing focussed key elements from the mind-mapping into fixed ideas (e.g. sustainability through the time 'invested' in a shirt, see *1.Expiration Date*). Improvisation helped to expand ways of thinking about musical material and its relationship to the subject matter (e.g. sustainability through note duration translating to how long an idea lasts before changing, see *1.Expiration Date*).

Research Context of Idea and Practice-Based Research

Once I established an initial idea I moved between practical research (music composition) and literary research (investigating the subject). This symbiotic approach to praxis enabled me to be critically reflective of pre-existing research and its relation to my own research. Using an early draft of my literature review as a foundational understanding of working-classness I moved to more specific research related to the subject to critically engage with my personal experience and ensure stereotyping was not present (see Bartleet, 2009). This research consisted of a variety of academic writing, articles in newspapers/digital media, and pre-existing creative outputs from other artists (film, text, music, etc.). Using a variety of traditional and contemporary research sources enabled for a deeper understanding on the subject in question and assisting in developing my own positionality through my compositional outputs. In *Seven Working-Class Time Pieces* I established parallels between literary research (e.g. Skeggs' writing on affect, see Skeggs, 2004b; 2011) with uses of time by working-class artists (e.g. the representation of intergenerational differences in *The Queens English* by Tony Harrison, see Harrison, 1978). In developing a connection between literary and practical research, I used mind-mapping to analyse how I am relating the subject matter to the artistic media of my interdisciplinary compositions and my own experience of being working class. This again was achieved through auto-ethnographical methods to allow a critical reflexivity in the evaluation of the research and to identify any biases that may arise

(e.g. romanticising/simplifying a subject). I also analysed drafts of my compositional work separately from literary research both individually and with my supervisors to ensure I effectively addressed the conceptual idea of the composition within my creative outputs. The selection of interdisciplinary media to be used for each composition was determined by establishing suitable connections between literary and practical research (e.g. using a metronome to have a physical manifestation of time in *Seven Working-Class Time Pieces).*

In embodying working-classness in the new interdisciplinary compositions I focussed on two main areas:

- Content - exploring how the compositions use musical material in the creative process to represent the conceptual idea of working-classness (e.g. time – use of duration in note length, musical idea length, tempo of music).

- Context – examining how the compositions use interdisciplinary media (text, film, and/or theatre) to enable a working-class context through expressing the 'ways of being' working-class (e.g. the use of a metronome to provide a physical representation of time throughout *Seven Working Class Time Pieces*.)

The examination of content was influenced by the idea of a creativity in thriftiness (see Teplitzky, 2022; Cooper, 1994). In examining context, I was influenced by the ideas of praxis and metapraxis in the writings of Jani Christou (see Christou, 1970) to establish a relational network for each of my compositions.

These two areas of methodological focus enable a deeper representation of working-class identity by having the working-classness of the research outputs be central to the creative process. Splitting my consideration of how to embody working-classness into two main areas helped to provide an easier means of understanding how working-classness can affect the compositional process as well as the overall creative output of each composition. In doing so, I was able to establish clearer connections between content and context to provide a cohesive embodiment of working-classness in each composition and consider how the work of other working-class artists in different media may inform my compositional outputs.

A Creativity In Thriftiness

The concept of a creativity in thriftiness was derived from interviewing the working-class artist Darren Neave (Teplitzky, 2022) and the research of Emmanuel Cooper (see Cooper, 1994). A creativity in thriftiness is the consideration of making the most out of your artistic

materials due to your lack of capitals in possession. In Cooper's work, a creativity in thriftiness can be considered by referencing arts practices that employ pre-existing objects (e.g. found object art such as Duchamp's *Fountain* (1917)), whether that be leftover glass from a factory or in embellishing pre-existing possessions. A creativity in thriftiness has some overlap with other arts practices such as conceptual art (see Godfrey, 1998), minimalism (see O'Brien and Robin, 2023), or simply being economic in ones use of creative resources. The decision, and the distinction, of using a creativity in thriftiness was to provide both an ingrained notion of practice informed by one's social class and a connection to a historical art culture of working-class art to provide a wider context for my own compositions. In doing so, my economic use of material is considered through the wider context and relationships of their creation and critically addressing the economic use of material as being due to a lack of resources in the first instance. The decision to actively engage the precarity of my working-class experience in lacking capitals within my creative practice allowed for a reflexive approach towards how my working-classness is embodied within my creative outputs.

I focussed primarily on a creativity in thriftiness through the act of composing itself. In the case of composition, that would be how musical ideas are developed. The decision to focus on a creativity in thriftiness through composing is to directly explore how working-classness can provide new considerations to the creation of classical music at the fundamental level of writing new music.

In analysing my compositions, I will refer to the use of a creativity in thriftiness in each piece by referencing these numbers as follows: Creativity in Thriftiness 1 = CiT1.

A breakdown of my use of a creativity in thriftiness is as follows:

CiT1: Repetition of musical material (*Seven Working-Class Time Pieces 6. Repetition*).

Play on red   Play on blue

Figure 1.2 - *Seven Working-Class Time Pieces 6. Repetition*, Musical material to be repeated, extract by Aidan Teplitzky

 They had tried to get the earlier train but were stopped by the train conductors. This pissed the girl off and stressed the other one out having been stopped. The girl was then pissed off about not getting to Manchester on time which stressed the other one. They were both pissed off and stressed from counting their money. The girl was pissed off from her mate talking so much which was her attempt to not be so stressed. The girl had her legs up on the table and was pissed off when her mate told her to drop them as she was stressed over being noticed by the ticket guy. When they were leaving the girl was pissed off about the ticket gates which stressed the other thinking how to get around the barriers without paying.

Figure 1.3 - *Seven Working-Class Time Pieces 6. Repetition*, Example of how the music is repeating, extract by Aidan Teplitzky

CiT2: Layering of the same musical idea across different instruments (*Escapism, 3. I Just Wanted to Write Some Music*).

Figure 1.4 - *Escapism 3. Interlude - I Just Wanted to Write Some Music*, Example of layering musical material, extract by Aidan Teplitzky

CiT3: Applying a subtractive approach to developing the musical material, such as shortening the length of a melodic line (*Escapism, 1. Vice*).

Figure 1.5 - *Escapism 1. Vice*, Opening of movement to show melody in full, extract by Aidan Teplitzky

Figure 1.6 - *Escapism 1.Vice*, Development of the melody being reduced, extract by Aidan Teplitzky

Figure 1.7 - *Escapism 1. Vice*, Further development of melodic line being reduced, extract by Aidan Teplitzky

CiT4: Changing the speed of a musical idea (*Seven Working-Class Time Pieces, 3. Needed Time of Arrival*).

Figure 1.8 - *Seven Working-Class Time Pieces 3. Needing Time of Arrival*, Example of original speed of musical idea, extract by Aidan Teplitzky

Figure 1.9 - *Seven Working-Class Time Pieces 3. Needed Time of Arrival*, Development of musical idea being sped up, extract by Aidan Teplitzky

CiT5: Changing the duration of a musical idea (*Seven Working-Class Time Pieces, 1. Part-Time*).
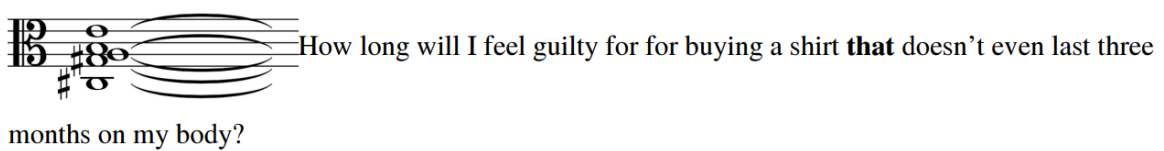
16 beats rest

I've been wearing this shirt for the past seven years but don't want to give it up

because I want it to last **longer**.

Figure 1.10 - *Seven Working-Class Time Pieces 1. Expiration Date*, Original Duration of musical idea, extract by Aidan Teplitzky

4 beats rest

How long will I feel guilty for for buying a shirt **that** doesn't even last three

months on my body?
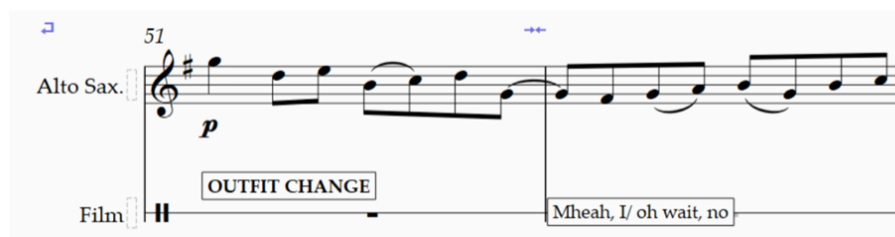
Figure 1.11 - *Seven Working-Class Time Pieces 1. Expiration Date*, Development of musical idea' s duration changing, extract by Aidan Teplitzky

CiT6: Changing the key signature of a musical idea (*Theme with Variations Forced by Expectations*).

Figure 1.12 - *Theme With Variations Forced by Expectations*, Theme in original key, extract by Aidan Teplitzky

Figure 1.13 - *Theme With Variations Forced by Expectations*, Theme modulated to G Major, extract by Aidan Teplitzky

27

CiT7: Recycling of pre-existing elements (*It's Hard to Make an Oboe Sound Working Class* using the oboe theme from *I've Got You Babe* by Sonny and Cher <u>(1965)</u>)

CiT8: Use of low-valued items within compositional outputs (e.g. using cheap recorders in *The Damned* and a cheap keyboard in *Escapism*).

A significant consideration for embodying a creativity in thriftiness is in the capacity to recognise the nature of a musical idea and avoiding any unnecessary change that causes the musical idea to become something new and not recognisable. For example, in *1. Expiration Date*, the only aspect changing is the duration of the chord as dictated by the shortening of the text throughout the piece.
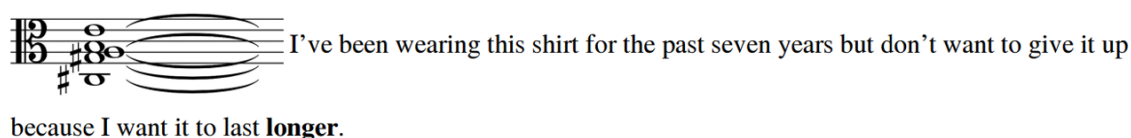
Figure 1.10 - *Seven Working-Class Time Pieces 1. Expiration Date*, Original Duration of musical idea, extract by Aidan Teplitzky
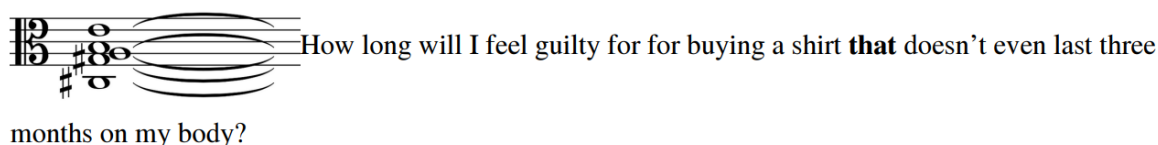
Figure 1.11 - *Seven Working-Class Time Pieces 1. Expiration Date*, Development of musical idea' s duration changing, extract by Aidan Teplitzky

I could have enacted other forms of musical development such as changing the density of notes within the chord, the harmonic phrasing of the chord (through harmonic inversion), or changing the sound of the chord to name a few, but such aspects would then change the nature of the musical idea away from a declining duration to a focus on harmonic and/or timbral difference.

Using a creativity in thriftiness in my handling of content I have been able to ensure a strict limitation of musical material and development to emulate the lacking quantities of capitals faced by the working-classes (see Bourdieu, 1984) and provide approaches to achieving a

'person valued' means towards musical composition (see Skeggs, 2004b; 2011). To aid in identifying and sharing the working-class context to understand my use of a creativity in thriftiness as opposed to simply being economic with creative material, I have actively considered how to effectively share the working-class context that informs the reasoning for using musical material in such a way.

<u>Establishing a Relational Network through considering Christou's ideas of Praxis and Metapraxis</u>

Jani Christou's ideas of praxis and metapraxis inform how I approached achieving a working-class context within my compositions. Christou describes praxis and metapraxis as:

> …an action … purposefully performed to conform with the current overall logic characteristic of the art, that action is a "praxis", or a purposeful and characteristic of action. But whenever an action is purposefully performed so as to go beyond the current overall logic characteristic of the art, that action is a "metapraxis", or a purposeful non-characteristic action: a "meta-action". Thus, in the performing arts, any action which requires its performer to go beyond the current logic of the medium to which he belongs, requires him to go beyond the logic of his worlds of action, as it were. That action is a "metapraxis", and it is purposefully "non-characteristic". (Christou, 1970)

In approaching ideas of praxis and metapraxis, my creative outputs challenge the cultural values ingrained within contemporary classical and classical music. Christou's considerations of praxis and metapraxis provide a consideration of what is and isn't accepted in an art culture. Such considerations align with questions of cultural matching (see Ashcraft, 2012; Friedman and Laurison, 2020, p. 124-125) and provide a means of understanding how working-class 'ways of being' may challenge classical music's culture. The importance of having a combination of both praxis and metapraxis is to discern the relationship between characteristic and uncharacteristic actions and how one may relate to the other to establish an artistic culture. An example may be the taboo of clapping in-between the movements of a symphony. A consideration for praxis and metapraxis also provides a parallel to my own use of content and context to embody a working-class identity to my compositions by having the content of a composition be addressed in the context provided (*1. Expiration Date* having the

chord become shorter while the text highlights the concerns of sustainability) to provide a relational network for how the working-classness is present in my compositions.

Considering praxis, I wanted to ensure there was an element of recognition available for the works I created to be contemporary classical music. This desire for recognition was to ensure that my work was not as easily rejected due to being regarded as outside typical practice and to effectively have working-classness embody recognisably contemporary classical music. These assumptions are informed by personal experience and feedback from established classical music ensembles. The means in which I achieved this were through employing established musical forms (*Theme With Variations Forced by Expectations*), use of instrumentation (the oboe in *It's Hard to Make an Oboe Sound Working Class*), referencing canonical works (*The Weight of History and Background Etudes* referencing the Chaconne from Bach's *Violin Partita No.2, (*Bach, 1717-1720)) and the performance context (*Escapism* being presented as a chamber concerto). Deciding on which elements were characteristic was determined through analysing the culture and aesthetics of classical music through academic research, imagery/text generated based on popularity in search engines, and reflection on my own experience working within the art form. In approaching metapraxis, I actively brought in the unspoken 'ways of being' adopted within contemporary classical music and challenged their class-based discrepancies through my use of interdisciplinary mediums. As classical music rarely engages with concerns pertaining to social class in a recognisable form, I made the working-classness explicit in each of the works to ensure there was no possibility of misrepresentation. This was important to provide a clarity to why the 'ways of being' explored in each composition are specifically pertaining to the working-class experience by sharing the relational network that forms the working-classness of the experience. The primary means of achieving the working-class representation was using text to highlight the intricate relationships that form working-class identities. Some examples include highlighting the scarcity of capitals (e.g. in *Seven Working Class Time Pieces 1. Expiration Date* the need of making the most out of superfluous purchases), the desire for sustainability (*Baguette Baton* stating the need for ensuring no waste in eating unfamiliar foods), and the relationship between the working-classes and other classes (*It's Hard to Make an Oboe Sound Working-Class* highlighting the class-based familiarity of instruments due to music genres).

While text was a consistent component across the entire portfolio, additional methods were employed depending on the nature of the composition in question and identifying the clearest media object(s) to convey the conceptual idea of each composition. These methods are:

- Use of humour to provide contrast from the seriousness I find within classical music (e.g. the narrator in *Budget Cuts to Faure's Piano Trio in D Minor*).

- Use of an informal means of speaking in delivering text (e.g. the narrator in *It's Hard to Make an Oboe Sound Working-Class*).

- Presentation of media (e.g. the stylisation of the PowerPoint in *The Damned* to replicate a comprehensive school lesson and the films for *Theme With Variations Forced by Expectations* being shot from a first-person perspective to emphasise the internal monologue.)

- Instrumentation outside of standard classical music performance (e.g. use of a cheap keyboard in *Escapism* and use of cheap recorders in *The Damned*).

- Recreating a particular performance context (e.g. *The Damned* being a comprehensive school music lesson using cheap recorders).

In my approach to content and context, the compositions within the folio provide a nuanced perspective to how working-classness can challenge and provide new insights into contemporary classical music. By having the content embody a sense of thriftiness and the challenging of context by identifying working-class contexts and embodying these through interdisciplinary methods, the folio provides a bespoke method towards understanding how the working-class experience may effect contemporary classical music.

Experimentation/ Rehearsal of Compositions

In developing the interdisciplinary compositions I had several experimentation sessions. These sessions were to determine the success of the interdisciplinary compositions, identify possible issues that were missed in the early creation process, and to consider developments for the composition in question. Such experimentation also helped to provide areas of consideration for future compositions in how I approached the use of content and context in developing compositions. An example of this was the use of duration to explore loss in *1. Expiration Date* from *Seven Working-Class Time Pieces* being developed in *1. Vice* from *Escapism.* Feedback was gathered during rehearsals through conversations during

the rehearsal process with objective onlookers and performers of the compositions, documenting the process through audio-visual recording, and reflective writing. Conversations with both objective onlookers and performers provided a spectrum of considerations to better understand how the compositions were understood and interpreted to then develop the composition further. AV recording provided a means of seeing the work from an audience's perspective, enable any missed rehearsal interactions (e.g. the improvised addition of changing the instrument voice during a performance of *4.Part Time* from *Seven Working-Class Time Pieces*), and to provide documentation for any experimentation done within rehearsal or performance. Reflective writing helped to consolidate these interactions, establish current strengths/weaknesses, and determine effective solutions to provide further clarity.

Analysis of Completed Compositions

Once I had an initial draft of the completed composition, I shared the work with colleagues to gather feedback. When sharing, I considered theories related to Legitimation Code Theory in gathering feedback (Maton, 2014). Considering LCT helped to consider whether I was establishing a class-based knowledge requirement in the compositions and how I could effectively ensure there were no barriers to understanding the working-classness within a composition. LCT provides clarity in the knowledge requirements of subject matters by emphasising the pre-existing knowledge required to engage with different subjects (see Lamont and Maton, 2010; Maton, 2014). Development of my work has focussed on specialisation within LCT. Specialisation refers to the pre-existing knowledge/ability required to access certain subject matters. The three legitimation codes of knowledge codes, knower codes, and elite codes were considered in analysing my research outputs. Knowledge codes focus on the subject matters' pre-existing information and whether this information is clear (e.g. knowing that 1+1=2). Knower codes focus on the personal attributes of the person engaging with the subject matter (e.g. the individual talent required to be good at a sport). Elite codes focus on a combination between knowledge and knower codes (e.g. the information and pre-existing talent required for playing an instrument). In using LCT I was able to critically evaluate whether the new compositions can be recognised as embodying working-classness by anybody engaging with the piece or whether an audience needs to have pre-existing knowledge to recognise the working-classness (e.g. emphasising the part time ownership in *4. Part Time* being due to lack of money). Doing so provided a critical analysis

of my work and consider developments for the composition in question and the creation of new compositions.

Once I gathered initial feedback, I then applied this feedback to the composition to finalise the piece. Once completed, I then share the work with a more diverse range of people through a combination of performances, conference presentations, and online distribution. Expanding the sources of feedback to a wider audience provided additional considerations for developing future compositions from a wider range of cultural backgrounds (e.g. whether the working-classness in a composition required a particular geographical knowledge e.g. *The Damned* reflecting music tuition in UK comprehensive schools). Gathering feedback from the sharing of my research was achieved through informal conversations with individuals and formal feedback sessions. The combination of informal and formal data gathering helped to provide ease of expression for individuals who may not feel comfortable with particular data gathering means. Data-gathering in both a typical performance environment and an academic context helped to provide scrutiny to my creative outputs and to address any exceptions that may arise (e.g. a composition being excused for not embodying working-classness because of its aesthetic quality).

I then analysed the completed composition through auto-ethnographical methods (e.g. mind-mapping) to determine its success. The use of autoethnography was to help consolidate the initial research for creating the piece with the final product to identify any future developments and considerations in creating future compositions.

Once a sufficient number of compositions were completed I then analysed the completed compositions as a folio and created a critical commentary detailing my research findings. By considering the compositions both in isolation and as a folio I was able to determine both the depth of working-classness examined in each individual composition and the breadth of working-classness across the folio. When I found a lack/concentration of a particular element of working-classness within the folio, I amended this through creating new compositions that can address such concerns.

Through this methodology I have been able to effectively position myself as a researcher and ensure I have consolidated a diverse understanding of working-classness within my outputs.

<u>Findings</u>

In exploring the creative potential of embodying working-classness through a variety of new interdisciplinary compositions, I have found the following:

- Embodying working-classness in new interdisciplinary compositions provides new perspectives on how working-class experiences can effectively challenge the cultural contexts and values of classical music's culture.

- There is a necessity for interdisciplinary methods to be employed to embody working-classness due to the complexity of working-class experience being unable to be expressed fully within pure musical sound.

By embodying the working-class experience into classical music, the compositions within my portfolio provide a challenge to the inherited and perpetuated 'ways of being' cultivated within classical music. Each composition provides a unique reconsideration to the values supported within classical music and promotes innovation to enable classical music to become an art form that can be open to all, regardless of class.

My analysis will follow the chronological order of the development of the portfolio with particular attention towards *Seven Working-Class Time Pieces* and *Escapism*. Analysing the portfolio in a chronological order provides a clarity in the development of how I have explored the creative potential of embodying working-classness. Using a chronological method, I am able to identify several through-lines across all of the compositions, such as:

- Developing how I effectively embody the relational 'ways of being' that constitutes being working-class to provide the complexity of working-class experiences in my compositions (see *Seven Working-Class Time Pieces*, *Escapism*, *Theme With Variations Forced by Expectations* and *The Weight of History and Background Etudes*.

- The significance of time, in particular the cyclical nature of time (Wark, 2015; Bourdieu, 1984) within the working-class experience.

- Considerations of performance environment (see *Holding* and *The Damned)*.

- Questioning whether my compositions have a cultural belonging to classical music's culture (see *Seven Working-Class Time Pieces, Holding, It's Hard to Make an Oboe Sound Working-Class,* and *Theme With Variations Forced by Expectations*).

Focussing on *Seven Working-Class Time Pieces* and *Escapism* is due to these two compositions providing the more significant developments in my portfolio.

<u>*Seven Working-Class Time Pieces*</u>

Seven Working-Class Time Pieces was the first composition I created in developing the portfolio. It was written while I was not receiving funding for my PhD and was on Universal Credit due to the Covid-19 pandemic making me unable to work. In *Seven Working-Class Time Pieces* I effectively embody working-classness through a variety of short pieces that explore different aspects of time. The subject for each of the pieces is as follows:

1. Expiration Date presents the desire for purchased items to last a long time to avoid feeling like money has been wasted which could have gone towards bills.

2. Off Time addresses feelings of anxiety with having free time due to the want to not be lethargic and constantly productive.

3. Needed Time of Arrival negotiates the issues in lacking time and lamenting the time wasted on commuting which could be spent on more important things such as time with family and friends through the fantastical solution of being able to teleport.

4. Part Time explores the temporary ownership of purchased objects and debating over the questions of need and want in purchasing practices.

5. Queuing examines the wasting of time by people in positions of authority during moments of significance and relating this to the immediate crises of waiting for job seekers benefit payments.

6. Repetition shares the scenario of two girls debating whether they would earn more money over time from whenever they were pissed off or stressed in comparison to a lump sum.

7. Per Hour analyses the sense of worth in terms of your per hour rate of pay and relating this to educational attainment in trying to find a job during the Covid-19 pandemic.

In developing *Seven Working-Class Time Pieces* my primary concern was how to effectively explore the working-class experience of time and relate such experiences to the wider cultural relationships that form such experiences. I began by considering my own experiences of time and identified the areas of working on a zero-hour contract and the time I had spent looking for a job (*7. Per Hour*), my experience in working with upper/middle-class people in positions of power to try and resolve issues (*5. Queuing*), wanting to make the most out of

objects I had purchased (*1. Expiration Date*), and my feelings of worthlessness in being unemployed and being 'off' time (*2. Off Time*). Having identified these four initial areas, I then expanded my research to other working-class representations of time such as Tony Harrison's poetry embodying intergenerational concerns between himself and his father (Harrison, 1978) and mind-mapping to identify other experiences of working-class time such as my extended auntie's purchasing things only to return them shortly after (*4. Part Time*) and my friends complaining about the amount of time they spend on commuting (*3. Needed Time of Arrival*). *6. Repetition* was created after all the previous pieces had been completed and came about from a conversation I overheard on a train to Manchester. Once I had a reasonable idea of the concepts behind each piece, I then proceeded to consider how time could be represented using artistic mediums.

Seven Working-Class Time Piece uses text, a metronome, a Casio SA – 46 keyboard, text that the performer recites, and a small element of costume in the form of a particular shirt. I will now go through the reasoning for each of these artistic mediums and how they were used in each of the pieces.

I realised that to effectively share the complex relationships between the individual and larger society that informs your class position, I needed to use text. While film and theatre were considered, both would not provide the clarity that text could provide in sharing the relational experience that forms working-classness. The use of text throughout each of the pieces provides a clear and concise contextualisation towards the working-classness of each of these scenarios (e.g. *1. Expiration Date* highlighting the concerns of lack of finances resulting in a desire for all purchases to be worth their monetary cost). Considerations were made for having the text be projected or read by audience members, but both options were dismissed. Having the text be projected would have detracted from the intimacy of the single performer and made the intimate content of many of the pieces be diminished. Having the audience read out the text would also remove the intimacy of the text and would also result in some audience members pretend to be working-class which is not the intention of the piece. The desire for intimacy across the composition was to counteract what I consider the often grandiose identity attached to classical music.

The use of text within *Seven Working-Class Time Pieces* takes on two main forms; calculation and contextualisation. The text provides calculation in *1. Expiration Date, 3. Needed Time of Arrival, 5. Queuing, 6. Repetition* and *7. Per Hour.* The use of the text to

provide calculations helps to provide a quantifiable way in which value is understood in each piece. These values can be of the cost per wear of a shirt (*1. Expiration Date*), watching the cost of a taxi fare increase (*3. Needed Time of Arrival*) the time taken on tasks (*5. Queuing),* adding up how much money would be earned from a hypothetical game (*6. Repetition*) or the time spent trying to find a job in relation to the time spent in training/education (*7. Per Hour*). Outside of calculating, the text provided the working-class context to each of the piece's scenarios.

The ways in which the text provided the working-class context are as follows:

1. *Expiration Date* – the text presents the working-class tension of over-calculating purchases out of the fear of money being wasted on a poorly considered purchase.

2. *Off Time* – the text addresses the working-class experience of anxiety when being out of work and how anxiety feeds into never fully being able to switch off due to the pressures of maintaining work due to the precarity of your financial situation.

3. *Needed Time of Arrival* – the text negotiates the context of limiting the possibilities of having superpowers to simply solve the issue of commuting taking up your time, providing a limitation of expectation replicated in working-class experiences (Arthur, Hollingworth, and Halsall, 2007).

4. *Part Time* – the text explores the reasoning for part time ownership of objects due to being unable to afford keeping them and the strength of not needing to own new things to feel good about yourself.

5. *Queuing* – the text examines the issue of time as a commodity to solve issues by providing a parallel to the time needed to receive job seekers allowance.

6. *Repetition* – the text shares various scenarios and instances in which the two girls are pissed off and stressed to understand whether they would earn more or less from their hypothetical scenario due to their current struggle with a lack of funds.

7. *Per Hour* – the text analyses the relationship between the time spent training to the time spent trying to get a job. This is related to how understandings of personal value may be affected due to being paid a particular hourly rate and limited expectations of value being recognised.

While these individual contexts and instances are not exclusive to the working-class experience, each of these contexts interact with each other to establish a network of relational experiences that shape a working-class 'way of being'. The importance of establishing and sharing this relational network is fundamental to the development of my research. By having concerns over financial sustainability (*1. Expiration Date* and *4. Part Time*) connect to job insecurity (*2. Part Time* and *7. Per Hour),* an understanding of past and possible precarity (*5. Queuing* and *6. Repetition*) and a concern of running out of time (*2. Off Time*, *3. Needed Time of Arrival*, and *5. Queuing)*, I am capable of establishing a means of effectively conveying the inter-related nature of class experience as understood through the ways in which the working-classes negotiate life due the capitals they have in their possession (see Bourdieu, 1984; Skeggs, 2004a). This provides a level of depth to each of these scenarios by emphasising the interconnected significance of how capital precarity feeds into all aspects of a working-class life to create a working-class way of being.

Using a metronome came about quite quickly as it provided both an auditory and physical representation of time passing. I consider the use of the physical metronome to provide a looming presence across all of the pieces whereby all text and music is constrained by the constant presence of time impeding on the artistic outputs. Such restrictions are most blatant in *2. Off Time, 3. Needed Time of Arrival, 5. Queuing,* and *7. Per Hour.* The use of the metronome in *2. Off Time* and *3. Needed Time of Arrival* was to provide a restriction to how the text is delivered. In *2. Off Time* the text was limited to a word with each beat. This ensured that shorter words felt abrupt while longer words felt rushed to provide a listlessness as expressed in the text of never being able to switch 'off' time. In *3. Needed Time of Arrival* the constriction of the metronome was achieved through each syllable being read with each tick of the metronome to provide an agitation to the delivery and a sense of counting each passing moment to emulate the sensation of running out of time. In *5. Queuing* the metronome is set to the slowest speed possible and stopped by the performer to show the suspension of time and awareness of time slowing down within meetings that wasted time. The decision to have *5. Queuing* consist solely of the metronome and the text was to highlight the tedium of waiting and to remove any potential distraction that music could provide. In *7. Per Hour* the metronome comes in at the very end of the piece to regiment the former flowing change between the two chords. This is to highlight the forced attempts at optimism in finding a job as highlighted within the text. In the rest of the pieces, the

metronome's ticking presence provides a constant reminder of the passing of time to provide tension over each piece's scenarios.

Having identified the metronome as a key element, I then considered the musical potential between the metronome and the musical material. The decision to use the Casio SA-46 was due to its easy transportation, cheap appearance, and 32 note limitation, CiT8. The development of musical ideas was through musical improvisation while considering the initial research and considerations made during the researching for the piece. Approaching the music itself, I effectively embodied a creativity in thriftiness through how I handled the musical material in the majority of the pieces. A creativity in thriftiness is actively present in the following pieces:

1. Expiration Date - the music consists of a C# minor 7 added 6th chord that becomes shorter as the text reduces in each line, CiT5. The shrinking of the chord's length (or value) relates to the shortening length of time left for the shirt being worn by the performer which is paralleled in the decreasing number of words in each line of text

16 beats rest
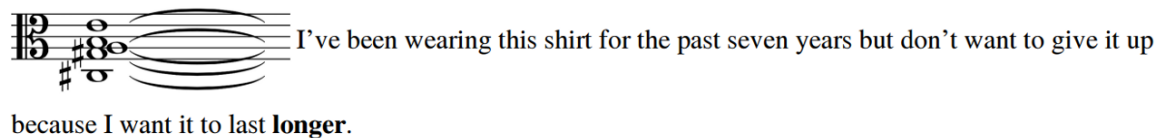
Figure 1.10 - *Seven Working-Class Time Pieces 1. Expiration Date*, Original Duration of musical idea, extract by Aidan Teplitzky

4 beats rest
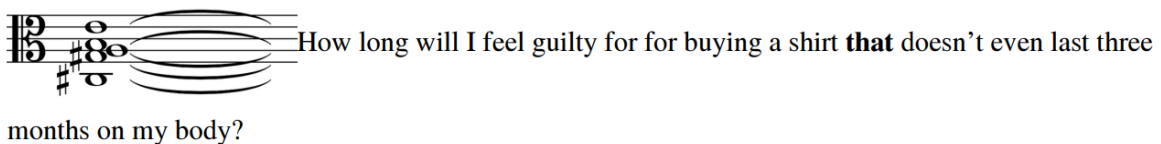
Figure 1.11 - *Seven Working-Class Time Pieces 1. Expiration Date*, Development of musical idea's duration changing, extract by Aidan Teplitzky

3. Needed Time of Arrival – the music consists of an eight-note rising melody that slowly compresses into a chord of decreasing duration to emulate the desired shortening of time expressed within the text, CiT4.

Figure 1.8 - *Seven Working-Class Time Pieces 3. Needing Time of Arrival*, Example of original speed of musical idea, extract by Aidan Teplitzky

Figure 1.9 - *Seven Working-Class Time Pieces 3. Needed Time of Arrival*, Development of musical idea being sped up, extract by Aidan Teplitzky

5. Queuing – there is no pitched musical material in queuing as the focus is on the text and the manipulation of the metronome to emphasise the tedium of waiting.

5. Queuing

Metronome

Say text as though you were talking to someone. Take time in between each line.

Metronome on at slowest tempo. One beat then stop metronome.

I have been sat in this meeting for the past thirty minutes and we haven't gotten past the first item on the agenda.

The person talking has spent thirty minutes to say something that only takes a few seconds to say: we need to improve our reputation.

This person speaks in an RP accent, is dressed in a well-fitting suit, and has the kind of tiredness you get from living a life rather than working.

That isn't to say they haven't worked but that their life is more off the clock than on.

It's times like this where I think about queuing.

Approx. 1 minute. One beat from metronome then stop metronome.

It's a decent idea in theory, first come first served and then you wait for your turn.

It can work in low-risk scenarios like at the shops.

But what if there is an urgency in what is needing to be done because you don't have the free time to spend waiting.

Figure 1.14 - *Seven Working-Class Time Pieces 5. Queuing*, Example of score, extract by Aidan Teplitzky

6. Repetition – the music provides the calculation of each instance of the girls being pissed off or stressed through repeating two notes, a low F# and high C, CiT1. The choice of using the lowest and highest notes to form a tritone was to highlight the difference between each emotional state and to embody the tension formed from the girls' interactions with each other.

Play on red   Play on blue

Figure 1.2 - *Seven Working-Class Time Pieces 6. Repetition*, Musical material to be repeated, extract by Aidan Teplitzky

They had tried to get the earlier train but were stopped by the train conductors. This pissed the girl off and stressed the other one out having been stopped. The girl was then pissed off about not getting to Manchester on time which stressed the other one. They were both pissed off and stressed from counting their money. The girl was pissed off from her mate talking so much which was her attempt to not be so stressed. The girl had her legs up on the table and was pissed off when her mate told her to drop them as she was stressed over being noticed by the ticket guy. When they were leaving the girl was pissed off about the ticket gates which stressed the other thinking how to get around the barriers without paying.

Figure 1.3 - Seven Working-Class Time Pieces 6. Repetition, Example of how the music is repeating, extract by Aidan Teplitzky

7. Per Hour – the music floats between a fast and slow change (CiT4) between a F minor 7 chord and an Eb minor 7 added 6th chord to provide a listless yet hopeful desire for steady work, emulating both the excitement of possible employment with the increased rate of change and the attempts to sustain enthusiasm with the return of the metronome at the end.
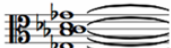
Figure 1.15 - *Seven Working-Class Time Pieces 7. Per Hour*, Example of floating between chords, extract by Aidan Teplitzky

I was looking at either another waiting job or some**thing** a bit more aspirational like an administration assist**ant**.

Having spent six years in highe**r ed**ucation, getting two degrees (a **first** and a distinction) and work**ing** as the vice-president of a union for **three** of those years, I thought my **time** had a certain value. Ten pound an hour ma**ybe**.

I would look through job search **adv**erts for around thirty minutes Monday to **Fri**day for the period of these ei**ght m**onths, totalling three hun**dred** hours.

Figure 1.16 - *Seven Working-Class Time Pieces 7. Per Hour*, Development of changing between chords, extract by Aidan Teplitzky

A creativity in thriftiness is evident throughout most of the pieces due to the limitations of how the music is developed. The primary means of achieving this creativity in thriftiness is through the gradual manipulation of musical material over time. Through compressing musical ideas (Note duration in *1. Expiration Date*, *3. Needed Time of Arrival,* and *7. Per Hour,* CiT3) and having the text transform the understandings behind the repetition of musical ideas (accumulation of value in *6. Repetition,* CiT1), a creativity in thriftiness is achieved that emulates the working-class ways of being of making the most out of limited capitals.

Both *2. Off Time* and *4. Part Time* do not effectively achieve a creativity in thriftiness. *2. Off Time* uses a continuously shifting chromaticism and changes in musical density to provide an unsettled listlessness to match the feeling of being in-between on and off work. *4. Part Time* uses an overabundance of musical ideas and instrument sounds to highlight the unnecessary need for newness highlighted in the text. *2. Off Time* was an experiment as to whether a creativity in thriftiness could be applied to chromatic writing. I do not think *2. Part Time* is successful in embodying a creativity in thriftiness as the fluctuating harmonic centre of the chromatic movement means there is no consistent harmonic centre, or identifiable

43

object to be used thriftily, making it difficult to establish a recognisable level of thriftiness. *4. Part Time* also does not adhere to a creativity in thriftiness as it is exploring the idea of conspicuous consumption (see Veblen, 1899) through the wasteful use of musical ideas actively challenging the basis of a creativity in thriftiness. I consider *4. Part Time* to provide a useful starting point for future compositions by offering an opportunity to test the limitations of a creativity in thriftiness. This was important as while a creativity in thriftiness is important to approach the working-class experience, I wanted to consider how I may enable more emblematic classical writing within my research (see *Escapism*). Some considerations of emblematic classical music include:

- Instrumentation.

- Musical language.

- Typical musical forms used in classical music.

Seven Working-Class Time Pieces provided several of the key points of development for the entire portfolio. These points are:

- Solidifying the idea for a creativity in thriftiness as an approach to embodying working-classness in the musical writing.

- Providing a means of considering how to embody the complexity of the working-class experience by using several pieces that are presented together to create a relational network.

- Understanding how challenging a creativity in thriftiness can enable space for more emblematic classical music writing.

As a result of *Seven Working-Class Time Pieces*, I then created several works that could improve on how to have my compositions feel more belonging to the classical music culture through addressing different elements of classical music (such as instrumentation) and finding ways of creating space for a more emblematic classical musical language.

Holding, It's Hard to Make an Oboe Sound Working-Class, Budget Cuts to Faure's Piano Trio in D Minor, and *Baguette Baton*

Holding

Holding was written immediately after *Seven Working-Class Time Pieces.* In *Holding,* I wanted to consider possible alternative scenarios in which classical music exists. The reasoning for this was to try and establish more connections between how the working-classes experience classical music outside of what I consider to be the typical concert hall/recital hall experience for classical music. While classical music is experienced outside of these environments (such as listening privately at home) I believe the emblematic environment to experience classical music is in concert/recital halls. Considering such scenarios helped to provide new opportunities for how my compositions could be experienced and to refine my personal understanding of how classical music is intended to be experienced. Developing my personal understanding enabled me to clarify my positionality and identify additional areas in which to explore in other compositions (see *The Damned*).

Holding is a composition for telephone consisting of an eleven-minute audio loop moving between the text used on the universal credit helpline, autobiographical text informed by my own experience while being put on hold with universal credit, and original music in a classical style mimicking the character used for holding music. *Holding* attempts to provide a working-class content and context to classical music through two areas. The working-class content is achieved through a creativity in thriftiness being employed to the musical language and the musical instruments used, wherein the composition uses instrumental imitation (CiT1), layering of musical ideas (CiT2) and harmonic modulation (CiT6) to keep the holding music just interesting enough to engage the listener so as to placate them, and digital instrumental sounds that are cheaply accessible (CiT8). The importance of placating the listener was to actively employ the use of classical music as a tool to deter anger (see Thompson, 2017). The working-class context is achieved by emulating the physical experience of having to call universal credit to address an issue and combining personal experience with the automated voice-over from the universal credit helpline. Connecting my own personal experience with the objective experience of being on hold provides a relational network to show how the blunt, objective reality of being on hold connects to the personal, emotive struggle with feeling valued while also highlighting how the music is being used to manipulate/placate the person on hold.

45

Holding provided a unique experiment to how I could approach the delivery of my compositions. I consider the working-classness to be fully embodied throughout the composition but again, due to the experimental nature of the composition's delivery, I do not think it sits comfortably within classical music's culture. As *Holding* uses classical music as a tool to placate people being put on hold it detracts from the primary intention of what classical music is, which I would argue is entertainment/expression. As such, having the classical music element of *Holding* function as a tool means that the composition doesn't consider the musical element as being the most significant component of classical music's experience. Because of this, there is a lack of consideration for the wider culture of how classical music is experienced, such as performance environment and instrumentation.

It's Hard to Make an Oboe Sound Working-Class

It's Hard to Make an Oboe Sound Working-Class provides further development towards the considerations of classical music's culture through actively analysing the class identity and historical understanding of an instrument, the oboe. In *It's Hard to Make an Oboe Sound Working-Class* for oboe and narrator, I actively explore the ridiculous attempts of how to make an oboe sound working-class. The working-classness of the oboe is explored through several layers. The musical material adopts a creativity in thriftiness by having the musical material be a derivative of the theme from *I Got You Babe* by Sonny and Cher (1965), (CiT7),

Figure 1.17 - *It's Hard to Make an Oboe Sound Working Class*, Quote of *I Got You Babe* by Sonny and Cher (Bono, S. (1965)), extract by Aidan Teplitzky

Figure 1.18 - *It's Hard to Make an Oboe Sound Working Class*, Example of developing musical material from *I Got You Babe* theme (Bono, S. (1965)), extract by Aidan Teplitzky

repeating the main theme ([CiT1](#)),

Figure 1.17 - *It's Hard to Make an Oboe Sound Working Class*, Quote of *I Got You Babe* by Sonny and Cher (Bono, S. (1965)), extract by Aidan Teplitzky

stretching the duration of the notes in the opening ([CiT4](#)),

Figure 1.19 - *It's Hard to Make an Oboe Sound Working Class*, Example of stretching the duration of notes, extract by Aidan Teplitzky

47

and decreasing the length of the quoted Sonny and Cher theme (CiT3).

Figure 1.20 - *It's Hard to Make an Oboe Sound Working Class*, Example of decreasing the length of the theme from *I Got You Babe* by Sonny and Cher (Bono, S. (1965)), extract by Aidan Teplitzky

Figure 1.21 - *It's Hard to Make an Oboe Sound Working Class*, Development of decreasing the length of the theme from *I Got You Babe* by Sonny and Cher (Bono, S. (1965)), extract by Aidan Teplitzky

A working-class context is achieved by examining the following areas within the text:

- The familiarity people have with different musical instruments based on different musical genres and their stereotypical contexts.

- Explaining why the music is based around *I Got You Babe* due to it being one of the primary examples of how people recognise the oboe.

- Evaluating why an oboe doesn't fit into an understanding of what working-classness is.

- Considering how different stereotypical working-class accents could be emulated by the oboe.

- Addressing the stereotypical nature of trying to make the oboe conform to sound as though it were working-class.

- Examining wider questions of how familiarity limits perceptions of the working-classes through considering the casting of working-class actors (*The Acting Class*, 2017).

- Admitting the point of the piece is not to actively try to change the oboe but to question the restrictions of its identity due to what it is familiar with.

A relational network is again established here but rather than having several individual pieces as in *Seven Working-Class Time Pieces*, the composition achieves a relational network by providing several sections that connect to create a narrative for the oboe's classed position (e.g. the ways in which different instruments are classed). Having the combination of content and context to explore the tension in making an oboe sound working-class enables the composition to effectively address classical music's culture through unpacking the class identity of the oboe. *It's Hard to Make an Oboe Sound Working-Class* provides a key development in my research towards trying to effectively embody working-classness in classical music. By having the composition use a particular aspect of classical music's identity (in this case an instrument) to explore how working-classness may be embodied in classical music's culture (through the ridiculousness of emulating stereotypical accents), *It's Hard to Make an Oboe Sound Working-Class* provides a development in understanding how working-classness can be embodied in classical music and provide new creative possibilities.

Budget Cuts to Faure's Piano Trio in D Minor

Leading on from *It's Hard to Make an Oboe Sound Working-Class*, I wanted to further explore how I could embody working-classness into another aspect of classical music's culture. In *Budget Cuts to Faure's Piano Trio in D Minor*, I approached the idea of a chamber ensemble, the piano trio, to explore how the precarity of the working-class experience may affect it. *Budget Cuts to Faure's Piano Trio in D Minor* for Piano Trio and Narrator has the ensemble react to a mediocre arts administrator informing them of the lack of funds to perform Faure's *Piano Trio in D Minor,* which has resulted in the Piano Trio being unable to afford its violin player. Acknowledging the struggles of funding and compromise that exist in classical music, the composition actively shows how the impact of compromise can be

experienced musically and theatrically. A creativity in thriftiness manipulates the original musical ideas from Faure's composition ([CiT7](#)) using repetition (Cello bar 3 repeating at bar 28, bar 32, and bar 102, [CiT1](#)),

Figure 1.22 - *Budget Cuts to Faure's Piano Trio in D Minor*, Bar 3 Cello melody, extract by Aidan Teplitzky

Figure 1.23 - *Budget Cuts to Faure's Piano Trio in D Minor*, Bar 28 repetition of Cello melody from Bar 3, extract by Aidan Teplitzky

Figure 1.24 - *Budget Cuts to Faure's Piano Trio in D Minor*, Bar 32 repetition of Cello melody from Bar 3, extract by Aidan Teplitzky

Figure 1.25 - *Budget Cuts to Faure's Piano Trio in D Minor*, Bar 102 repetition of Cello melody from Bar 3, extract by Aidan Teplitzky

and lengthening notes (bars 60 to 63, CiT5)

Figure 1.26 - *Budget Cuts to Faure's Piano Trio in D Minor*, Bars 60 - 63 showcasing lengthening of Cello melody in Bar 3, extract by Aidan Teplitzky

to coincide with the sharing of the context provided by the narrator to provide potential solutions to compensate for the lack of capital to fully perform the original composition.

While *Budget Cuts to Faure's Piano Trio in D Minor* directly deals with classical music it does not fully encapsulate the working-class experience. This is due to the composition focussing solely on general experiences of precarity found within classical music rather than precarity born from working-class experience. While there is an obvious lack of capitals and a subsequent precarity present within the piece (through the loss of the violin player), the composition does not provide a direct connection to the specific lived experiences and contexts of these experiences that informs a working-class way of being. This lack offered a key challenge to my research in that it raised the question of whether it was important that elements such as precarity and loss needed to be understood within a working-class context to be valid and what would be required to contextualise this precarity to a working-class way of being.

Baguette Baton

Developing from these concerns, *Baguette Baton* offered a means of identifying such contextual markers and an opportunity to explore how to enable a greater level of expressive music within a creativity in thriftiness. In *Baguette Baton* for large ensemble, SSATB singers, and projected text, I explore the class-based reasoning behind being a fussy eater and the

ways of validating such behaviour. The composition effectively uses a creativity in thriftiness by having all the musical material be limited to supporting the sung text through a combination of long held notes (CiT1 and CiT5)

Figure 1.27 - *Baguette Baton*, Bars 1 - 4 showcasing changing the duration of the musical idea, extract by Aidan Teplitzky

Figure 1.28 - *Baguette Baton*, Bars 12 - 15 showcasing repetition of musical idea, extract by Aidan Teplitzky

and copying the sung melody with instrumental doublings both in unison and in harmony ([CiT2](#) and [CiT6](#)).

Figure 1.29 - *Baguette Baton*, Bars 32 - 34 showcasing instrumental layering of sung melody in unison, extract by Aidan Teplitzky

Figure 1.30 - *Baguette Baton*, Bars 41 - 43 showcasing instrumental layering of sung melody with harmony, extract by Aidan Teplitzky

By having the music become more expressive during the descriptors of how I pretend my plain baguette tastes (such as being like meat or cheese), the musical language has the capacity to be more emblematic of typical classical music while still embodying a creativity in thriftiness. This is further emphasised by having both the sung melody and the instrumental accompaniment stop near the end of the composition, leaving the text to be projected by itself at the end to make the musical colouring more evident. The text also provides the greater context as to why I choose to eat a plain baguette, the potential health issues of this, the class-based history of why I eat a plain baguette, and how such experiences have shaped my ways of being to this day. In doing so, the composition enables a relational network to be established to provide the detail and relationships that connect my working-classness with being a fussy eater.

Baguette Baton helped to solidify the significance of time as a factor to distinguish between the precarity found in *Budget Cuts to Faure's Piano Trio in D Minor* and a working-class experience of precarity. Found within qualitative studies exploring working-classness (see Cruz, 2021; McKenzie, 2015; Sennett and Cobb, 1972), concerns of repeating history, lack of progress, and of your working-classness almost haunting your experience, considerations of time helped to refine how I achieved a working-class context in my compositions by sharing the past, present and future that formed the working-class ways of being with different objects (e.g. eating baguettes) due to your capital possession (e.g. eating baguettes as they are a large amount of cheap food to sustain yourself).

These four compositions helped to refine my understanding of how working-classness can provide new considerations to classical music. Each of the four compositions provided a consideration for how I approached the embodying of working-classness in future compositions. This can be seen below:

1. *Holding* provided an initial consideration of performance environment which was developed in *The Damned* and *The Weight of History and Background Etudes.*

2. *It's Hard to Make an Oboe Sound Working-Class* provided a deeper consideration of how instrumentation was used as seen in *Escapism* and *The Damned*.

3. *Budget Cuts to Faure's Piano Trio in D Minor* provided initial considerations of how musical form which was developed in *Theme With Variations Forced by Expectations* and *The Weight of History and Background Etudes.*

4. *Baguette Baton* provided a means of considering how I can enable a more emblematic classical style of musical writing in *Escapism.*

I will now analyse *Escapism* which enabled a greater means of fitting in with classical music's culture while still ensuring a working-class way of being was present.

<u>*Escapism*</u>

Escapism is a chamber concerto that explores the nature of wanting to escape the precarity experienced due to your class position. The concerto establishes a relational network of working-class experiences of escape through the areas of work and meritocracy *(1. Vice)*, therapy *(2. Don't Look Back)*, sensory release (*3. I Just Wanted to Write Some Music* and *4. Why Doesn't It Feel Like It Used To*) and imagining changing your physical location (*5. Stargazer*). *Escapism* consists of four movements that focus on being explicit in their working-classness and one movement that enables a greater presence and place for classical music within the composition. In doing so, the four explicitly working-class movements help to provide the relational network to shape the understanding of the more emblematic classical music movement. Doing so provided a better balance between working-classness and classical music for the overall composition and thereby a more effective approach to embodying working-classness within classical music.

I will now analyse the four explicitly working-class movements and how they achieve their working-class content and context before finishing by analysing the 'classical music' movement.

<u>*1. Vice*</u>

1. Vice uses a creativity in thriftiness combined with a working-class context to explore ideas of meritocracy in mundane work. Meritocracy is the idea that hard work results in rewards such as success in your career and a higher rate of pay (see Young, 1965). Considering how to effectively embody working-classness into the idea of meritocracy I examined my own

experience of working and the lack of progression or reward in my previous job as a waiter. One of the more tedious aspects of the job was polishing copious amounts of cutlery. In developing the composition, I wanted to effectively showcase the inane repetition found within particular jobs while providing the wishful thinking that you will be rewarded and be able to move on to something more significant due to your hard work. The creativity in thriftiness within the composition works through two areas:

1. The ensemble play a hopeful melodic motif that shrinks as the piece develops, similar to *1. Expiration Date* from *Seven Working-Class Time Pieces,* CiT1 and CiT3.

Figure 1.5 - *Escapism 1. Vice*, Opening of movement to show melody in full, extract by Aidan Teplitzky

Figure 1.6 - *Escapism 1.Vice*, Development of the melody being reduced, extract by Aidan Teplitzky

Figure 1.7 - *Escapism 1. Vice*, Further development of melodic line being reduced, extract by Aidan Teplitzky

2. The cheap keyboard (CiT8) plays an ascending Ab Minor Melodic scale which is rhythmically aligned to the polishing of cutlery as seen in the film, CiT4.

Figure 1.31 - *Escapism 1. Vice*, Showcasing the keyboard playing Ab Melodic Minor scale in accordance with speed of film, extract by Aidan Teplitzky

The use of the film and text provides the working-class context to the movement. The text provides numerous diary entries over the space of a year where a fictionalised version of myself provides updates on their hopeful career progression. Including areas such as the physical and emotional exhaustion from work, lack of clarity from management about career progression, and dedication to working hard, the text embodies the working-class struggle of experiencing social mobility (see Friedman and Laurison, 2020). Coinciding with the text, the film speeds up with the character talking about trying to work faster and eventually slowing down due to exhaustion and injury, providing further detail through sharing the physical precarity in an attempt to prove their value to work in a better position.

Considering how the music works with the interdisciplinary elements, the ensemble's motif functions as dramatic underscoring to the text to emphasise the feelings of aspiration towards hopeful career progression due to your hard work. Such aspirations decline over time to eventually be lost as it becomes clear the hard work provided is not going to be rewarded (in a similar manner to *1. Expiration Date* from *Seven Working-Class Time Pieces)*. The keyboard's repeating scale also provides a feeling of aspiration. Having the keyboard's scale fail to resolve to the tonic and having to continue to repeat to match the repetition of

polishing cutlery provides the feeling of hopelessness in trying to escape the problems with working-class lives through believing in meritocracy.

2. Don't Look Back

2. Don't Look Back goes against the creativity in thriftiness in the same way as *4. Part Time* from *Seven Working-Class Time Pieces* but with the idea of self-help guides promoting a dismissal of the past. As many working-class lives are bound to their communities and their histories (see Rose, 2021; McKenzie, 2015) the language of self-help promoting a rigid and insular individuality provides a unique consideration to ideas of escape. The movement uses four different self-help posters that provide inspirational phrases for how to deal with life. Each of the four phrases promote a dismissal of the past in favour of a forward-thinking focus that is present in neoliberal ideology (see Bauman, 2000). The four phrases provide a context for escaping which is encapsulated in the music by a continually changing musical character using changes in musical genre, instrumentation, pulse, harmony, dynamic, and duration. Such changes are emphasised by descriptors over each bar. The keyboard provides an atonal chord sequence to match the constant changes and to provide the notion that it is good to not look back.

Figure 1.32 - *Escapism 2. Don't Look Back*, Example of musical character constantly changing, extract by Aidan Teplitzky

4. Why Doesn't It Feel Like It Used To

4. Why Doesn't it Feel Like it Used To provides a creativity in thriftiness to explore my experiences of underage drinking. The movement uses a series of screenshots of varying smiling emojis and alcoholic beverages against a bright yellow background. Beginning with a bottle of Smirnoff Ice and eventually ending with a bottle of reasonably tasty red wine, the screenshots eventually change to have less enthusiastic emojis and a less saturated yellow background to match the declining joy to be found in drinking due to building up a tolerance for alcohol. Musically, the keyboard provides a series of long held chords that are left to fade out naturally due to the instrument voice used, CiT5. These chords are accompanied by the ensemble providing stab chords that gradually become repeated notes that eventually fall apart to provide a further decline in the enthusiasm of the drinking, CiT1, CiT5.

4. Why Doesn't it Feel Like it Used To

Figure 1.33 - *Escapism 4. Why Doesn't It Feel Like it Used To*, Opening with Ensemble playing stab chords while the keyboard plays long held chords, extract by Aidan Teplitzky

Figure 1.34 - *Escapism 4. Why Doesn't It Feel Like it Used To*, Development of stab chords falling apart, extract by Aidan Teplitzky

The decision to have the ensemble play repeated notes was to provide a direct expression of trying to keep something brief be sustained. Long notes were considered for the ensemble, but these would detract from the effect provided by the keyboard. The ensemble eventually reduces its forces from the full ensemble to the solo flute to help provide a decline in the feelings of joy you get from drinking underage.

5. Stargazer

5. Stargazer provides a creativity in thriftiness and a working-class context to explore the idea of space travel and the efforts made by billionaires Elon Musk and Jeff Besos to offer space travel as a holiday option. The movement uses film footage of a dull shining star due to light pollution with text exploring my lack of interest in stargazing due to lack of resources to enjoy it (such as a good telescope and living in an area with light pollution), the desire for science to try and find new worlds to inhabit, whether poverty is a thing in space, and why billionaires want to escape the planet. The working-classness is achieved in the movement by having the text directly draw on the ideas of whether there is poverty in space and the idea that even those who are successful in capitalism want to run away. The decision to have the text be delivered live was to provide a level of intimacy found with the presence of a live person that felt necessary for the conceptual intent of the movement.

Each of these four movements provide a different level of focus towards embodying working-classness in classical music. The most explicit movements are the 1st and 5th due to their direct referencing of both meritocracy and poverty. The 2nd and 4th use the established context provided by the 1st movement to enable more space to allow for a balancing between classical music and working-classness. With each of the movements the significance of time is also prevalent in shaping a working-class way of being. Both *1. Vice* and *4. Why Doesn't It Feel Like it Used To* provide a historical look that provides a nostalgia for the past and a lack of change to the 'present' time. *2. Don't Look Back* and *5. Stargazer* provide a look to the future, of wanting to be free of history and a desire for change from the precarity of the past. Having both the past and present interact provides the relational network that makes the subject matters for each of these movements be understood as conveying a working-class way of being.

With this relational network established, I was able to have a clear example of classical music in the 3rd movement, *3. Interlude – I Just Wanted to Write Some Music.*

3. Interlude - I Just Wanted to Write Some Music

3. Interlude – I Just Wanted to Write Some Music provides no working-class context and exists solely as an opportunity to enable a more emblematic classical musical language. The role of the movement in the piece is to provide the sensory escapism that instrumental music can provide. The musical language focuses on two primary ideas:

1. A chordal motif in the ensemble accompanied by the keyboard providing repeating octave leaps to give rhythmic interest, CiT1 and CiT5.

Figure 1.35 - *Escapism 3. Interlude - I Just Wanted to Write Some Music*, Example of chordal motif in ensemble with keyboard providing rhythmic octave leaps, extract by Aidan Teplitzky

Figure 1.36 - *Escapism 3. Interlude - I Just Wanted to Write Some Music*, Development of chordal motif in ensemble with keyboard providing rhythmic octave leaps, extract by Aidan Teplitzky

2. An E melodic minor riff that is passed around the ensemble while the keyboard provides stab chords, CiT2.

Figure 1.37 - *Escapism 3. Interlude - I Just Wanted to Write Some Music*, E Melodic Minor riff that is layered across the ensemble while the keyboard plays stab chords, extract by Aidan Teplitzky

Figure 1.38 - *Escapism 3. Interlude - I Just Wanted to Write Some Music*, Development of E Melodic Minor riff that is layered across the ensemble while the keyboard plays stab chords, extract by Aidan Teplitzky

Escapism provided a key development in my understanding of how working-classness can be embodied in classical music. By having the working-class relational network established by the four blatantly working-class movements I was able to provide a space for a musical language that was more emblematic to classical music in the 3rd movement. Learning from *Escapism*, I developed how I may adapt this approach in the final compositions in my folio.

<u>*Theme With Variations Forced by Expectations, The Damned,* and *The Weight of History and Background Etudes*</u>

<u>*Theme With Variations Forced by Expectations*</u>

Developing on from *Escapism* I wanted to explore whether I needed to adopt a multiple movement structure of blatantly working-class movements to allow space for more emblematic classical music. I also wanted to return to explore more explicit aspects of classical music's culture (such as musical form). In *Theme With Variations Forced by Expectations* for Alto Saxophone and Film, I reconstruct the idea of a theme with variations to address ideas of code switching in working-class experiences and the impact of these changes on personal understandings of value. Code switching is a process wherein people from outsider communities adjust their personalities and identities to better suit the dominant environments they interact with (see Gardner-Chloros, 2009). In considering class-based experiences of code switching (see Ashcraft, 2012), *Theme With Variations Forced by Expectations* uses several scenarios as an impetus for causing changes to the musical theme. These scenarios are:

1. Figuring out what is appropriate to wear for an event at a university.

2. Navigating an unfamiliar building that is an art gallery.

3. Trying to not appear as though you are shopping for a bargain.

4. Anger and confusion as to why food is being served in an unconventional manner in a posh restaurant.

5. Irritation at methods of therapy.

In having these several scenarios connect to one another, a relational network is established to provide a deeper consideration for how class-based code-switching effects various instances of the working-class experience. By having a combination of arguably elitist spaces (a university, an art gallery, and a posh restaurant) and more public spaces (a supermarket) to provide multiple narratives of class-based code switching, the nuance and negotiation of values within class-based code switching can be shown. Again, time is used to provide a depth of consideration through highlighting the continued uncertainty with posh environments even after a considerable amount of time in higher education (bar 125 onwards)

Figure 1.39 - *Theme With Variations Forced by Expectations*, Bar 125 example of detailing continued uncertainty within posh environments even after receiving a high level of education, extract by Aidan Teplitzky

and emphasising the change of self over time because of these different instances of code switching (from bar 263).

Figure 1.40 - *Theme With Variations Forced by Expectations*, Bar 263 onwards detailing the awareness of personal changes due to code switching, extract by Aidan Teplitzky

Each of these scenarios consist of a number of negotiations of self that are conveyed through an internal monologue. In questioning what is appropriate/inappropriate for each of the environments (e.g. knowing what you should wear to an event) and highlighting concerns of appearing appropriate (e.g. knowing the right way to experience and navigate an art gallery), the film provides a clear expression of the concerns of lacking the right capitals to fit in to each of these environments because of your class. The film also avoids over-simplifying the issue of class-based code switching by highlighting the positionality of the person in the film. In the final variation, the inner monologue acknowledges its own possible fault in whether it needed to negotiate a sense of self in these various scenarios. In doing so, the film manages to reconfigure the function of the inner monologue's negotiations to address its own biases within these scenarios and emphasise that the various instances of code switching have been its own creation, thus a theme with variations forced by the expectations of the inner monologue. The decision to do this was to avoid the composition overly simplifying the experience of code switching and having the working-classness of the composition fall into indulging the "working-class person angry at the system" archetype (see O'Neill, 2021).

The relational network established in the film is reflected in the musical language of the composition. The creativity in thriftiness is achieved by having the main theme be slowly manipulated through a reduction of musical material to show the overall effect of trying to code switch to these numerous scenarios. The degradation of the theme consists of the following stages for each of the scenarios:

1. Harmonic modulation mirroring the potential outfit choices resulting in a boring outfit being chosen and the theme being changed from Eb Major to F# Minor, CiT6.

Figure 1.41 - *Theme With Variations Forced by Expectations*, Opening theme in Eb Major, extract by Aidan Teplitzky

Figure 1.42 - *Theme With Variations Forced by Expectations*, Example of harmonic modulation through outfit changes, extract by Aidan Teplitzky

Figure 1.43 - *Theme With Variations Forced by Expectations*, Theme modulated to F# Minor, extract by Aidan Teplitzky

2. Breaking down of the theme into smaller sections that are slowed down and sped up to emulate feelings of uncertainty and forcing progression to navigate an art gallery, CiT3 and CiT4 (See bar 96 in comparison to bars 101 to 110).

Figure 1.44 - *Theme With Variations Forced by Expectations*, Theme being sped up and slowed down to emulate feelings of uncertainty, extract by Aidan Teplitzky

3. Note repetition, melodic fragmentation, and big dynamic changes to convey hesitancy when shopping for a bargain, CiT1.

Figure 1.45 - *Theme With Variations Forced by Expectations*, Note repetition, melodic fragments, and big dynamic contrasts, extract by Aidan Teplitzky

4. Complete breakdown of theme to harsh noise to represent anger and confusion at food being served in a shovel in a posh restaurant, CiT3 (from bar 232).

Figure 1.46 - *Theme With Variations Forced by Expectations*, Breakdown of theme to harsh noise, extract by Aidan Teplitzky

5. Recalling the changes that have taken place to the theme to reflect on the changes of self from going through these instances of code switching, CiT3 (from bar 256 to bar 272).

Figure 1.47 - *Theme With Variations Forced by Expectations*, Fusing extracts of the different variations into a single musical line, extract by Aidan Teplitzky

By having a creativity in thriftiness actively challenge the idea of a theme and variations the composition manages to effectively provide a new consideration for how working-classness can bring new creative considerations to classical music, wherein a musical form that is typically used to showcase a composer's technical ability is repurposed to explore a more personal experience of change.

Theme With Variations Forced by Expectations effectively weaves a creativity in thriftiness in the musical language with the relational network established by the connecting of these different scenarios to provide a unique exploration of how working-classness can bring creative developments to classical music.

The Damned

Having managed to provide a clear example of how working-classness can bring creative developments to classical music, I wanted to return to explore alternative scenarios in which classical music exists for the working-classes. *The Damned* adopts the setting of a comprehensive school music lesson to perform a recorder concerto. The teacher (the soloist) provides a lesson to the class (the ensemble) as to how to play the recorder through imitation. The pace of learning within the lesson eventually rushes to leave the ensemble unable to keep up with the soloist through overcomplications of the notation and lack of technical ability through the performance requirements on the recorder (e.g. knowing how to play certain notes). Such distancing is emphasised by a classroom assistant removing the recorders from the ensemble for their failures. By having the ensemble unable to fully participate with the performance and be forced to become a spectator to the musical activity, the composition emphasises the lack of capitals possessed by the ensemble (the audience) to create a sense of abandonment and a feeling of lacking value. An additional layer is added through the soloist's musical material not being played properly towards the end. This provides a further distancing and highlights the wider context and significance of private tutoring within music education to ensure students may succeed in the world of classical music.

The Damned does not provide a full representation of a creativity in thriftiness. A partial creativity in thriftiness is created through the use of cheap recorders (CiT8), however the musical language is structured to deliberately leave the audience behind. At the beginning of the composition the ensemble and the soloist perform a slowly developing melody based around the three notes taught to the ensemble. The melody eventually develops to become

more complicated both harmonically and rhythmically to leave the ensemble stranded and left with the understanding they do not have the capitals needed to continue to participate. In doing so, *The Damned* provides a similar quality to *4. Part Time* by using an overabundance of material. The difference being that the overabundance of material in *The Damned* is to emphasise the disparity of capitals between the soloist and the ensemble. The working-class context is achieved through recreating a comprehensive school music lesson which is accompanied by a PowerPoint to aid the lesson. The PowerPoint adopts a condescending character through infantilising imagery which is eventually replaced in favour of showcasing an overcomplicated scoring of the soloist's musical line. Providing such a contrast was to emphasise the knowledge discrepancy and further demean the ensemble due to their lack of capital.

I consider *The Damned* to be a better exploration of how to provide a more working-class experience of classical music in a traditional classical music performance environment by recontextualising the idea of a concerto through a comprehensive school lesson. However, I do think that *The Damned* could have done more to replicate a school environment in terms of its staging. I hope to explore the significance of performance environment in exploring the creative potential of working-classness in future research.

The Weight of History and Background Etudes

Having achieved an effective approach to embodying working-classness in classical music with *Theme with Variations Forced by Expectations*, I wanted to return to the method adopted in *Escapism* of having several working-class movements provide space for more emblematic classical music. While *Escapism* provides an embodiment of working-classness in classical music, I wanted to explore whether I can refine this embodiment further while still using the multiple movement method.

In *The Weight of History and Background Etudes* for Violin and Film, I explore the *Chaconne* from the Bach *Violin Partita No.2 in D Minor* (Bach, 1717-1720) to provide a parallel between the histories of learning an instrument and dealing with the cultural significance of a piece of canonic repertoire. A creativity in thriftiness is achieved by having the musical language consist primarily of the opening chords from the *Chaconne* (CiT7).

Figure 1.48 - *The Weight of History and Background Etudes*, Bar 16 example of copying the opening chords from Bach's *Violin Partita No.2* (1717-1720), extract by Aidan Teplitzky

Similar to the approach used in the second section of *Theme With Variations Forced by Expectations*, the music is developed by having these chords rhythmically rock to emulate hesitancy and urgency (CiT4).

Figure 1.49 - *The Weight of History and Background Etudes*, Musical development achieved through rhythmic rocking of chords, extract by Aidan Teplitzky

Doing so provides the feeling that the musical line is practising to try and achieve a perfect performance of the *Chaconne*'s opening. Alongside the attempts to perfect the Bach *Chaconne* are several short film etudes. These etudes provide the relational network and working-class way of being to the composition. These etudes, continuing to use the significance of time in embodying a working-class way of being, follow a timeline from the violinist first learning to play to them learning a new piece. Developing on from both *Holding* and *The Damned*, the films take place in various rooms that look old-fashioned and outdated to help provide the working-classness in each of the scenarios. This is achieved through cheap looking antiques, old furniture, outdated technology, and a general sparsity in the rooms. By having the films provide a more working-class environment while still allowing the composition to be experienced in an emblematic classical music venue, I have been able to provide a means of connecting the working-class experience of classical music (hearing it at their home) to the expected environment of classical music (a concert/recital hall).

Each of the film etudes shows the performer practising with the voice of a parent in the background to provide a further contextualisation of the working-class experience of learning an instrument. This contextualisation is achieved by the parents disembodied voice providing the following information in the following films:

1. Background Etude No.1 - The loan of an instrument from the local school rather than owning the instrument independently.
2. Background Etude No. 2 - Recognising the music being performed (which is then contrasted with film 4).
3. Background Etude No. 3 - Discussion of the intergenerational difference between the parent's experience and what they aspire for their own child's (see Sennett and Cobb, 1972).
4. Background Etude No. 4 - Hearing of potential future concerns potential future concerns and uncertainty over knowing the music their child is playing.
5. Background Etude No.5 - Continued hearing of potential future concerns.
6. Background Etude No. 6 - Addressing the cost of maintaining the child's violin playing and questioning whether they should be encouraging their child to play an instrument due to concerns over money.

By having a series of etudes taking place across a period of time and interrupting the main musical component, the working-classness is embodied into the emblematic classical music to provide a new consideration for how we deal with history, both a working-class history and a classical music history. To provide a greater relationship between the film etudes and the live music, the music within the film interludes connects to the live music. By having sections of the live music be paralleled in the film etudes (film 4 and film 5), a misshaping of time is created where the film interludes are providing a hidden history to the learning of the live music. In showing this hidden history, the composition enables a greater consideration towards how environment may affect the learning of an instrument. This enables a greater connection between the live music and the film etudes to strengthen the embodiment of the working-classness into the classical music.

The Weight of History and Background Etudes employs the developments found within *Escapism* and *Theme With Variations Forced by Expectations* to effectively embody working-classness into classical music to provide new considerations for classical music's culture and values.

The creative potential of embodying working-classness within classical music is evident throughout my portfolio. The embodiment of working-classness has provided new considerations to the culture and values of classical music through exploring its performance environment (*Holding, The Damned,* and *The Weight of History and Background Etudes*), its instruments (*It's Hard to Make an Oboe Sound Working-Class*), its musical forms (*Budget Cuts to Faure's Piano Trio in D Minor* and *Theme With Variations Forced by Expectations*), the experiences of those within the culture (*Budget Cuts to Faure's Piano Trio in D Minor* and *The Weight of History and Background Etudes*), and its musical language (*Seven Working-Class Time Pieces, Baguette Baton* and *Escapism*). In doing so, the portfolio provides a range of considerations to classical music as well as a new depth of understanding for the working-class experience that has been absent in classical music.

Conclusion and Future Research

In this research I have created an effective portfolio of new interdisciplinary compositions that embody working-classness into classical music. In my literature review I have investigated the ways in which class and working-classness can be understood through analysing sociological research from Bourdieu (Bourdieu, 1984), Beverly Skeggs (Skeggs, 2004a; 2011), and the work of other working-class artists (Mark Anthony Turnage, Tony Harrison, and Grayson Perry) in conjunction with questioning what is classical and contemporary classical music and my use of interdisciplinarity. From this, I developed my methodology to creating my interdisciplinary compositions through considering content through my use of a creativity in thriftiness (see Teplitzky, 2022; Cooper, 1994) and context through the ideas of praxis and metapraxis from Jani Christou (1970) with the creation of *Seven Working-Class Time Pieces*. Developing on from *Seven Working-Class Time Pieces*, I created compositions that explore the culture and values of classical music through exploring its performance environment (*Holding, The Damned,* and *The Weight of History and Background Etudes*), its instruments (*It's Hard to Make an Oboe Sound Working-Class*), its musical forms (*Budget Cuts to Faure's Piano Trio in D Minor* and *Theme With Variations Forced by Expectations*), the experiences of those within the culture (*Budget Cuts to Faure's Piano Trio in D Minor* and *The Weight of History and Background Etudes*), and its musical language *(Seven Working-Class Time Pieces, Baguette Baton* and *Escapism)* and how the embodiment of working-classness challenges classical music's values.

In considering future research, I do not think I will continue with an examination of working-classness in classical music in such a strict manner. In order to effectively embody working-classness in classical music I had to adopt a strict methodology to avoid what I perceive to be the stereotyping of working-classness in other media (e.g. *Greek* by Mark Anthony Turnage, 1988). While I could have relaxed my methodology through areas such as:

- Limiting the embodying of working-classness to media other than music (e.g. interviews with working-class people)
- Having the compositions provide a working-classness through drawing from 'working-class' musical origins (e.g. folk music)
- Having my compositions provide a working-classness through being performed in 'working-class' environments (e.g. former Working Men's Clubs)

it would have weakened the research to having the classical music provide an aesthetic disposition (see Peterson and Simkus, 1992; Lizardo and Skiles, 2012) to working-classness and fail to fully investigate the embodiment of working-classness within classical music.

In future research, I intend to explore other artistic practices that have challenged the value practices that enable a 'classification' of value within society. My primary interest is in the work of the Situationist International (SI) whose work considered how through creating interruptions to everyday life they could challenge the imposing presence capitalism has in making people become passive spectators to their lives (Debord, 1967; Hemmens and Zagarias, 2020). Considering SI practices I intend to develop and refine their work to effectively challenge particular concerns of modern life such as the use of AI to bring dead celebrities back from the dead for financial profit (e.g. Carrie Fisher in *Star Wars: Rise of Skywalker* and Harold Amis in *Ghostbusters: Afterlife*, see Velasquez, 2023) and the maintaining of arguably unnecessary jobs (see Graber, 2018).

While I do not wish to continue to research working-classness and classical music in as strict a manner, I feel it is important to outline potential avenues for other researchers to consider. As all of the compositions have stemmed from my own personal working-class experience in relation to pre-existing qualitative research on working-class lives, there is potential for future research to be created that explores intersectional working-class experiences, such as class and gender (see Skeggs, 2004a) and class and race (see Akala, 2019). There is also potential in exploring working-classness and classical music through a greater consideration of space and place, and how particular working-class localities may be used to provide new creative developments to classical music (see McKenzie, 2015). In considering working-classness and classical music, there is also the potential of exploring other working-class composers and re-examining their creative outputs through the consideration of their class background (such as Harrison Birtwistle and Peter Maxwell Davies) and the potential connections their class background have on their musical language. Such research could provide both new considerations to classical music as an art form and how classical music's culture is enacted by the members of its culture. There are also further considerations of how specific interdisciplinary methods may provide a means of exploring the creative potential of working-classness in classical music, such as artificial intelligence and its potential threat to working-class jobs (see Kelley, 2021). These are just some potential areas of research that can be explored to provide a deeper consideration for how working-classness can bring creative developments to classical music.

In my own research, I have managed to effectively provide new creative potential to classical music by exploring numerous means in which working-classness can be embodied within classical music. Each of the compositions within my portfolio provide a depth of working-class experience that challenges the stereotypical understandings of working-class people and the culture and values that have constructed classical music as it is experienced today. Through adopting a creativity in thriftiness and a relational network, I have managed to have working-classness be present in both the creative process of composition and in the reception of how we understand classical music through its performance.

Time has been a considerable element for myself in exploring working-classness and classical music. With the working-class experience of time often being an attempt to recover from the past while trying to survive the present in the hopes of a better future, I hope my research provides a voice in ensuring that classical music can be accessible to all and that numerous working-class voices will be present and ingrained in developing classical music's future.

List of Figures

Figure 1.32 - *Escapism 2. Don't Look Back*, Example of musical character constantly changing, extract by Aidan Teplitzky

Figure 1.33 - *Escapism 4. Why Doesn't It Feel Like it Used To*, Opening with Ensemble playing stab chords while the keyboard plays long held chords, extract by Aidan Teplitzky

Figure 1.34 - *Escapism 4. Why Doesn't It Feel Like it Used To*, Development of stab chords falling apart, extract by Aidan Teplitzky

Figure 1.35 - *Escapism 3. Interlude - I Just Wanted to Write Some Music*, Example of chordal motif in ensemble with keyboard providing rhythmic octave leaps, extract by Aidan Teplitzky

Figure 1.36 - *Escapism 3. Interlude - I Just Wanted to Write Some Music*, Development of chordal motif in ensemble with keyboard providing rhythmic octave leaps, extract by Aidan Teplitzky

Figure 1.37 - *Escapism 3. Interlude - I Just Wanted to Write Some Music*, E Melodic Minor riff that is layered across the ensemble while the keyboard plays stab chords, extract by Aidan Teplitzky

Figure 1.38 - *Escapism 3. Interlude - I Just Wanted to Write Some Music*, Development of E Melodic Minor riff that is layered across the ensemble while the keyboard plays stab chords, extract by Aidan Teplitzky

Figure 1.39 - *Theme With Variations Forced by Expectations*, Bar 125 example of detailing continued uncertainty within posh environments even after receiving a high level of education, extract by Aidan Teplitzky

Figure 1.40 - *Theme With Variations Forced by Expectations*, Bar 263 onwards detailing the awareness of personal changes due to code switching, extract by Aidan Teplitzky

Figure 1.41 - *Theme With Variations Forced by Expectations*, Opening theme in Eb Major, extract by Aidan Teplitzky

Figure 1.42 - *Theme With Variations Forced by Expectations*, Example of harmonic modulation through outfit changes, extract by Aidan Teplitzky

Figure 1.43 - *Theme With Variations Forced by Expectations*, Theme modulated to F# Minor, extract by Aidan Teplitzky

Figure 1.44 - *Theme With Variations Forced by Expectations*, Theme being sped up and slowed down to emulate feelings of uncertainty, extract by Aidan Teplitzky

Figure 1.45 - *Theme With Variations Forced by Expectations*, Note repetition, melodic fragments, and big dynamic contrasts, extract by Aidan Teplitzky

Figure 1.46 - *Theme With Variations Forced by Expectations*, Breakdown of theme to harsh noise, extract by Aidan Teplitzky

Figure 1.47 - *Theme With Variations Forced by Expectations*, Fusing extracts of the different variations into a single musical line, extract by Aidan Teplitzky

Figure 1.48 - *The Weight of History and Background Etudes*, Bar 16 example of copying the opening chords from Bach's *Violin Partita No.2* (1717-1720), extract by Aidan Teplitzky

Figure 1.49 - *The Weight of History and Background Etudes*, Musical development achieved through rhythmic rocking of chords, extract by Aidan Teplitzky

Bibliography

Adler-Bell, S. (2023) *The Movie Industries Confused 'Eat The Rich' Fantasy*, Vulture, Available at: https://www.vulture.com/2023/02/the-movie-industrys-confused-eat-the-rich-fantasy.html, accessed 20.06.2023

Akala, (2019) *Natives: Race and Class in the Ruins of Empire*, Two Roads, London

Allen, K. and Hollingworth, S. (2013) ''Sticky Subjects' or 'Cosmopolitan Creatives'? Social Class, Place and Urban Young People's Aspirations for Work in the Knowledge Economy', *Urban Studies*, 50(3), pp. 499–517. Available at: https://doi.org/10.1177/0042098012468901.

Anderson, L. (1982) 'O, Superman', *Big Science,* available at: https://open.spotify.com/track/421Gp1eSmOIcD6alTWowFR

Archer, L., Hollingworth, S., & Halsall, A. (2007). 'University's not for me--I'm a Nike person': Urban, working-class young people's negotiations of 'style', identity and educational engagement. *Sociology*, 41(2), 219–237. https://doi.org/10.1177/0038038507074798

Andre, N. (2018) *Black Opera: History, Power, Engagement*, Urbana: University of Illinois Press, [s.l]

Ashcraft, K. (2012). The Glass Slipper: "Incorporating" Occupational Identity in Management Studies. *Academy of Management Review*. 38. 6-31. 10.5465/amr.2010.0219.

Bach, J.S. (1717-1720) *Violin Partita No.2 in D minor*, BWV 1004, Available at: https://imslp.org/wiki/Violin_Partita_No.2_in_D_minor,_BWV_1004_(Bach,_Johann_Sebastian), accessed 03.02.2023

Bartleet, B.-L. (2009) 'Behind the Baton: Exploring Autoethnographic Writing in a Musical Context', *Journal of Contemporary Ethnography*, 38(6), pp. 713–733. Available at https://doi.org/10.1177/0891241609341638

Bauman, Z. (2000) *Liquid Modernity*, Polity Press, Cambridge

BBC, (2020) Creative Diversity Report 2020, available at http://downloads.bbc.co.uk/aboutthebbc/reports/reports/creative-diversity-report-2020.pdf, accessed 19.07.2022

BBC (2021) *Alex Scott proud of accent amid criticism from Lord Jones*, The BBC, Available at: https://www.bbc.co.uk/news/uk-england-london-58040793#:~:text=BBC%20presenter%20Alex%20Scott%20says,the%20end%20of%20a%20word%22.%20, accessed 01.08.2021

Birtwistle, H. (1973) *Grimethorpe Aria*, Universal Edition, London

Birtwistle, H. (1984) *Yan Tan Tethera*, Universal Edition, London

Bloom, M. (2021) *Why So Many Pop Stars Are Trying to Be Working-Class Heroes Now*, Pitchfork, available at: https://pitchfork.com/thepitch/pop-stars-as-working-class-heroes-justin-bieber-drake-travis-scott/, accessed 28.07.2023

Bono, S. (1965) *I've Got You Babe*, Single, Atco

Born, G. (2010) 'The Social and the Aesthetic: For a Post-Bourdieuian Theory of Cultural Production', *Cultural Sociology*, 4(2), pp. 171–208. Available at: https://doi.org/10.1177/1749975510368471

Bourdieu P (1984) *Distinction: A Social Critique of the Judgement of Taste*. Routledge, London

Bourdieu, P., (2000), *Pascalian Meditations*, Polity Press, Cambridge

Brook, O., Miles, A., O'Brien, D., & Taylor, M. (2023). Social Mobility and 'Openness' in Creative Occupations since the 1970s. *Sociology*, *57*(4), 789-810. https://doi.org/10.1177/00380385221129953

Brown, S. (2019) *How Working Class Culture Influences High Fashion – Then Gets Left Behind,* Refinery29, Available at: https://www.refinery29.com/en-gb/working-class-streetwear-high-fashion, accessed 15.04.2021

Bull, A. (2014) Reproducing Class? Classical Music Education and Inequality, *Discover Society*, Available at: https://archive.discoversociety.org/2014/11/04/reproducing-class-classical-music-education-and-inequality/

Bull, A. (2019), *Class, Control, and Classical Music*, Oxford University Press, New York

Carey, H., O'Brien, D., and Gable, O. (2021) Social Mobility in the Creative Economy: Rebuilding and levelling up? *Multiple: Creative Industries Policy and Evidence Centre and Work Advance*. Available from: https://pec.ac.uk/research-reports/social-mobility-in-the-creative-economy-rebuilding-and-levelling-up

Christou, J. (1970) From the text appended as "Editing notes" to the posthumously published score of Praxis for 12 (London: J. & W. Chester & Co., 1970).

Citron, Marcia J. (1992) *Gender and The Musical Canon*, Cambridge University Press, London

Cooper, E. (1994) *People's Art: Working Class Art from 1750 to the Present Day*, Mainstream Publishing, Edinburgh

Cruz, C. (2021) *The Melencholia of Class: A Manifesto for the Working Class*, Repeater, London

De Benedictis, S., Allen, K., & Jensen, T. (2017). Portraying Poverty: The Economics and Ethics of Factual Welfare Television. *Cultural Sociology*, 11(3), 337-358. https://doi.org/10.1177/1749975517712132

Debord, G. (1967) *The Society of The Spectacle*, Buchet/chastel, Paris

Duchamp, M. (1917) *Fountain*, [Porcelain], Replica held at Tate Modern, London

Ellis, C. 2004. *The ethnographic I: A methodological novel about autoethnography*. AltaMira Press, Walnut Creek, CA

Erdely, S. (2001) "Bartók and folk music," in Bayley, A. (ed.) The Cambridge Companion to Bartók, Cambridge University Press, Cambridge (Cambridge Companions to Music), pp. 24–42. doi:10.1017/CCOL9780521660105.004.

Eror, A. (2014) *Scally Lads Are Gay Brits Who Like to Smell Stinky Socks and Have Sex in Tracksuits*, Vice, Available at: https://www.vice.com/en/article/wd4jyw/scally-lads-v21n2, accessed 15.08.2022

Ferrier, A. (2023) *The middle-class takeover: Music is less of a meritocracy than ever before*, Far Out Magazine, Available at: https://faroutmagazine.co.uk/the-middle-class-takeover-music-is-less-of-a-meritocracy-than-ever-before/, accessed 26.06.2024

Friedman, S., O'Brien, D. and Laurison, D. (2017) ''Like Skydiving without a Parachute':
How Class Origin Shapes Occupational Trajectories in British Acting', *Sociology*, 51(5), pp.
992–1010. Available at: https://doi.org/10.1177/0038038516629917.

Friedman, S. and Laurison, D. (2020) *The Class Ceiling: Why it Pays to be Privileged*, Policy
Press, Bristol

Gardner-Chloros, P., 2009. *Code-switching*. Cambridge university press, Cambridge

Giddens, A. (1991) *Modernity and Self-Identity: Self and Identity in the Late Modern Age*,
Polity Press, Cambridge

Godfrey, T. (1998) *Conceptual Art*, Phaidon, London

Graeber, D., (2001), *Toward an Anthropological Theory of Value: The False Coin of our own
Dreams*, Palgrave, New York

Graber, D. (2018) *Bullshit Jobs: A Theory*, Penguin Books, London

Hall, J. (2021) *'Top of the Toffs': The long history of surprisingly posh rock stars*, The
Telegraph, available at: https://www.telegraph.co.uk/music/artists/top-toffs-long-history-
surprisingly-posh-rock-stars/, accessed 25.07.2023

Harrison, T. (1978) *From The School of Eloquence and Other Poems*, Collings, London

Harrison, K., Raisborough, J., & Taylor, L. (2021). From Streetscapes to Sofas:
Representations of Place and Space in Britain's Benefit Blackspots. *Sociological Research
Online*, 26(2), 377-393. https://doi.org/10.1177/1360780420946781

Debord, G. Spectacle, thesis 34, p.11. Translation changed from Hemmens, A. and Zacarias,
G. (2020) *The Situationist International: A Critical Handbook*, Pluto Press, London,
https://doi.org/10.2307/j.ctvzsmdw0 .

Higgins, G. (2020) soundcloud.com. (n.d.). *Rough Voices* (excerpt). [online] Available at:
https://soundcloud.com/gavin-higgins-music/rough-voices-excerpt, accessed 23.06.2024

Hodges, C. and Peacock, D., (1993) *London Girls*, Rockney

Hogarth, W. (1732-1734) *A Rake's Progress*, [Paint on Canvas], Sir John Soane's Museum, London

Ingram, N. (2009) 'Working-class boys, educational success and the misrecognition of working-class culture', *British Journal of Sociology of Education*, 30(4), pp. 421–434. doi: 10.1080/01425690902954604.

Jeffries, S. (2020) *Models: Street to Catwalk review – all hail the Mancunian mannequins!* 5 April, The Guardian, available at: https://www.theguardian.com/tv-and-radio/2020/apr/05/models-street-to-catwalk-review-all-hail-the-mancunian-mannequins, accessed 15.04.2021

Jones, O. (2011), *Chavs: The Demonization of the Working Class*. Verso, London

Kelly, J. (2021). *Artificial Intelligence Has Caused A 50% To 70% Decrease In Wages—Creating Income Inequality And Threatening Millions Of Jobs*. [online] Forbes. Available at: https://www.forbes.com/sites/jackkelly/2021/06/18/artificial-intelligence-has-caused--50-to-70-decrease-in-wages-creating-income-inequality-and-threatening-millions-of-jobs/, accessed 25.06.2024

Kouvaras, L., Williams, N. and Grenfell, M. (2023). *The Composer, Herself: Contemporary Snapshots of the Creative Process*, Palgrave Macmillan, [s.l]

Kregor, J. (2015) *Program Music*. Cambridge University Press (Cambridge Introductions to Music), Cambridge

Kuhn, A. (2002), *Family Secrets: Acts of memory and imagination* (2nd revised edn). Verso, London and New York

Lamont, A. & Maton, K. (2010) Unpopular music: Beliefs and behaviours towards music in education. In Wright, R. (ed), *Sociology and Music Education* (pp. 63–80). Ashgate, London

Lately, D. (2017) *Pawn shop bars and poverty chic: how working-class life was colonised*, The Guardian, Available at: https://www.theguardian.com/cities/2017/may/02/poverty-chic-working-class-urban-life-colonised, accessed 17.07.2022

Lippard, L. and Chandler, J. (1968) The Dematerialisation of Art, *Art International*, 12:2 (February 1968), pp. 31-36. Available at: http://cast.b-ap.net/arc619f11/wp-content/uploads/sites/8/2011/09/lippard-theDematerializationofArt.pdf

Lizardo, O., and Skiles, S. (2012), Reconceptualizing and theorizing 'omnivorousness': Genetic and relational mechanisms. *Sociological Theory* 30(4): 263–282.

Lury, C. (1998) *Prosthetic Culture: Photography, Memory and Identity.* Routledge, London

Macpherson, C. B. (1962) *The Political Theory of Possessive Individualism*. Oxford University Press, Oxford

Mandelson, P. (1997) in Haylett, C. (2000), 'This is about Us, This is Our Film!' Personal and Popular Discourses of 'Underclass'. Cultural Studies ands the Working Class: Subject to Change. *S. Munt*. Routledge: 69-82, London

Maton, K. (2014) *Knowledge and Knowers: Towards a realist sociology of education*, Routledge, London

McKenzie, L. (2015) *Getting By: Estates, Class and Culture in Austerity Britain*, The Policy Press, Bristol

O'Brien, K. and Robin, W. (2023). *On Minimalism: Documenting a Musical Movement,* University of California Press, California

O'Neill (2021) *Gammon: the return of class hatred.* Spiked, Available at: https://www.spiked-online.com/2021/04/16/gammon-the-return-of-class-hatred/, accessed 10.01.2024

Paton, K. (2014) *Gentrification: A Working-Class Perspective,* Burlington, Farnham, Surrey

Perry, G. and Mio, V. (2012) T*he Adoration of the Cage Fighters,* available at: https://www.a-n.co.uk/media/5040462/, accessed 12.08.2021

Peterson, Richard A. and Simkus, A. (1992), How musical tastes mark occupational status groups. In: Lamont, M., and Fournier, M. (eds.), *Cultivating differences: Symbolic boundaries and the making of inequality*, 152-186. The University of Chicago Press, Chicago, Il

Rose, J. (2021) *The Intellectual Life of the British Working Classes (3rd Edition),* Yale University Press, New Haven, Conn.

Savage, M. (2000) *Class Analysis and Social Transformation,* Open University, Buckingham

Sennett, R. and Cobb, J. (1972) *The Hidden Injuries of Class*, W. W. Norton & Company, [s.l]

Simonelli, D. (2013) *Working Class Heroes: Rock Music and British Society in the 1960s and 1970s.* Lexington Books, Langham

Skeggs, B. (2004a). *Class, Self, Culture (1st ed.)*. Routledge, https://doi.org/10.4324/9781315016177

Skeggs, B., (2004b), 'Exchange Value and Affect: Bourdieu and the Self'. in Adkins, L. and Skeggs, B., *Feminism After Bourdieu,* Blackwell, Oxford

Skeggs, B. (2011) 'Imagining Personhood Differently: Person Value and Autonomist Working-Class Value Practices', *The Sociological Review*, 59(3), pp. 496–513. Available at: http://dx.doi.org/10.1111/j.1467-954X.2011.02018.x.

Skeggs, B. and Loveday, V. (2012), Struggles for value. *The British Journal of Sociology*, 63: 472-490. Available at: http://dx.doi.org/10.1111/j.1468-4446.2012.01420.x

Stallybrass, P., (1998), 'Marx's Coat', in Spyer, P., *Border Fetishisms: Material Objects in Unstable Spaces,* Routledge: 183–207, London

Strathern, M. (1999) *Property, Substance and Effect: Anthropological Essays on Persons and Things,* Athlone, Linton

Tan, C. (2016) *if you lived in your body*, available at: https://www.chrysanthetan.com/if-you-lived-in-your-body#:~:text=When%20I%20told%20my%20therapist,was%20not%20a%20perfect%20salve.

Tarnoff, B. (2017) *The New Status Symbol: It's Not What You Spend, It's How Hard You Work,* The Guardian, available at: https://www.theguardian.com/technology/2017/apr/24/new-status-symbol-hard-work-spending-ceos, accessed 07.05.2022

Teplitzky, A. (2024) Diagram of Methodology.

Teplitzky, A. (2022) *What Is Your Working Class? Episode 25. Darren Neave*, Available at: https://open.spotify.com/episode/4NN9z9H4iNSmmHEi3DkP0k?si=490928fbcd10406c, accessed 09.06.2024

The Acting Class (2017), Directed by O'Neill, D. and Wayne, M., Available at: https://vimeo.com/223116008, accessed 05.09.2021

Thompson, M. (2017). To soothe or remove? Affect, revanchism and the weaponized use of classical music. *Communication and the Public*, 2(4), 272-283. https://doi.org/10.1177/2057047317741902

Thorpe, V. (2022) *Down with the rich! Class rage fuels new wave of 'us v them' films and plays,* The Guardian, https://www.theguardian.com/film/2022/sep/17/down-with-the-rich-class-rage-fuels-new-wave-of-us-v-them-films-and-plays, accessed 20.06.2023

Turnage, M. (1988) *Greek*, Schott Music Ltd., London

Tyler, I. , (2008), '"Chav mum chav scum": class disgust in contemporary Britain', *Feminist Media Studies,* 8 (1): 17–34. Available at http://dx.doi.org/10.1080/14680770701824779

Tyler, I. (2015), 'Classificatory Struggles: Class, Culture and Inequality in Neoliberal Times', *The Sociological Review*, 63(2), pp. 493–511. Available at http://dx.doi.org/10.1111/1467-954X.12296

Veblen, T. (1899) *The Theory of the Leisure Class.* A.M. Kelley, Fairfield, NJ

Velasquez, S.J. (2023) *How AI is bringing film stars back from the dead*, BBC, available at: https://www.bbc.com/future/article/20230718-how-ai-is-bringing-film-stars-back-from-the-dead, accessed 26.06.2024

de Waal, K. (2018) *Kit de Waal: 'Make room for working class writers'*, The Guardian, Available at: https://amp.theguardian.com/books/2018/feb/10/kit-de-waal-where-are-all-the-working-class-writers-, accessed 07.03.2021

Walshe, J. (2018) *ULTRACHUNK,* available at: https://milker.org/jenniferwalsheworklist

Wark, M. (2015) *The Beach Beneath the Street: The Everyday Life and Glorious Times of the Situationist International,* Verso Books, [s.l]

Wiseman-Trowse, N. (2008) *Performing Class in British Popular Music,* Palgrave Macmillan, Basingstoke

Young, M. (1965) *The Rise of the Meritocracy 1870-2033*, Penguin Books, [s.l]