

Steampunk Music can be further developed through applying individual, cultural and heritage influences.

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Preface

This report will support arguments and counter arguments that relate to the Steampunk movement, particularly for its musical elements. The research will include a wide range of media, not just limited to films, books and other musical works or soundscapes. In addition, personal musical works and organisational material I have previously created will be included from the start of the Praxis module, or prior, which can support the titled statement.

Introduction

In working towards my goal to be a creative practitioner, I have always sought to forge myself a career from combining my main passions of Music and History. Through the 2nd year of my BA Music Technology degree while working on the Spatial Audio (Music/soundscapes created for multiple speaker output) module with local legends/myths, such as the story of the priest at St Govan's chapel as a performance piece, that had started me on the path of making historically inspired music, and which has led me towards this avenue on making this sort of music presently.

The big step in testing this concept that I found enjoyable, was to take on a better-known event/figure/object from history, to see if I can scale to four songs, with animation, real musicians and a voice actor. This led me to the development of [Gloriana](#), a 4 track, 2D Animated Musical Production created for my 3rd year on the undergraduate course.



Figure 1. Title of Gloriana.

Gloriana gave me a new sense of confidence in myself, expanding my research and production skills, as well as discovering my own method for collaboration and ideas for where I would like to be in the future.

In developing the second Animated Musical Production entitled '[CopperHeart](#)'. This is a 7 track EP with some animation which tells a condensed account of life in Swansea during the industrial revolution. This historical event was called 'Copperopolis', due to the awe-inspiring ability to process copper at a

highly productive rate owing to its location. I believe that not only have I broadened my tools and network, I have also expanded my specialist skill set, beyond from what I gained after Gloriana, from making CopperHeart.



Figure 2. Title of CopperHeart.

It is the first time I have attempted to combine philosophy in my compositional work. At the outset, philosophy and music seemed difficult to combine; I initially believed it was more of a feature explored in avant-garde musical works. I thought my compositional work was too simple to have any philosophical grounding, and I was struggling to find an area that would be suitable.

Conversely, through researching the Steampunk movement, particularly Steampunk music I became intrigued by the movement's primary notion of blending the old with the new (Burk, 2010). This resonates well with my musical compositional style of blending old musical genres with current, newer musical genres. The history of the copper industry in Swansea is a gold mine for connecting what I do and the aforementioned Steampunk music's common philosophy.

Having previously created forty ['Song sketches'](#) prior to cultivating Copper-Heart, I have been able to work out what are considered, traditionally, Welsh musical styles as aesthetical features, and blending with what I considered new musical styles that I have not written before, such as punk and Industrial techno. When linking the actual history I had studied through the [history essay](#) that I researched for the Explorative Praxis Module, I learnt that much of the world in which the Steampunk movement is based on was on reality. This could then be brought to life through my own anachronistic musical interpretations of Swansea's history.

Theoretical foundations – Steampunk



Figure 3. A. Generic Cosplay Costume that is ubiquitously the identity of the Steampunk movement (California Costumes, 2020)

Steampunk is a movement of renewed interest of the more positive aspects of the Industrial revolution era (1750s to 1912 approximately), priding itself on innovation, craftsman-ship and ambition through the progress of technology and science to make life easier for all. The principles are blended with more present goals, such as sustainability, and embracing the world of do-it-yourself (DIY) type of work for promoting individuality (Yi, 2014), while also wanting to be inclusive to all. The

'Punk' in Steampunk sought to oppose 'exploitative Capitalism' and 'thoughtless consumerism' as well as correct and challenge the dark compromises found in the industrial age, such as slavery, insensitive consumerism, abuse and ecological ruin (Province of the Mind, Unknown), both the present and the industrial age share both of these challenges more or less by creating and using old technologies in new ways, followers believe they find equilibrium to help flourish.

As a cultural movement, Steampunk is vast and, expressed through many fields. It already has a strong visual presence in the arts since the movement's origins, partly in the Burning Man event at the Californian beach, Baker Beach in 1986 (SteamPunk-Design, 2018).



Figure 4. Steampunk Art car 'Beamer Steamer' made for Burning Man 2014 (Dust to Ashes, 2014)

Steampunk Music however, seems to be a young frontier for the movement, emerging in the 2000s (RetroStyleShop Team, 2017), as pointed out by Caroline Sullivan in the Guardian "*[the] Internet debates rage about exactly what constitutes the Steampunk Sound*" (Tonight I'm gonna Party like it's 1899), (2008). There are a few notable examples of musical acts that fall under the association of Steampunk music. The most popular examples are *Abney Park*, *Vernian Process* and *Dr Steel*.

These acts lyrically share the Steampunk themes and visually show different sides of ubiquitous sub themes that they are defined by. As such, '[Abney Park](#)' and '[Vernian Process](#)' plays on the Post-Apocalyptic themes, and '[Dr Steel](#)' is based on Stereotypical 'Mad' Scientists. Musically they indicate to me as a learning practitioner, that Steampunk music is a movement of fusion styles. These acts

commonly utilize Rock, Electronic dance and Folk, commonly blended with Swing or Ragtime. The use of chromatic passages and/or minor keys is common, suggesting Steampunk as a represents a dystopian atmosphere.



Figure 5. Picture of the American Steampunk band Abney Park (2020)



Figure 6. Picture of Dr Steel. (Sound Sphere, 2009)

On the contrary, other acts that fall under this movement challenge this template. Acts such as [‘The Cog is Dead’](#), [‘Professor Elemental’](#), [‘Unwoman’](#), [‘GhostFire’](#) and [‘Steam Powered Giraffe’](#), show other sides of Steampunk music, such as Professor Elemental utilizes a Victorian era Stereotypical, British Gentleman with the typical dialect to sing Rap, which is far more jovial and upbeat. Each act holds a unique slant, which makes Steampunk music hard to define, as Janus Zarate of Vernian Process explained in an interview (2011) while also connecting to the futuristic Cyberpunk movement:

“Ultimately, the selections hardly comprise a traditional genre, but they make for a satisfying playlist of musicians who understand cyberpunk’s legacy [.....]. As with cyberpunk, the nature of steampunk does not cater to a unified sound”.

Janus Zarate

Vernian Process



Figure 7. Picture of Janus Zarate of the band Vernian Process (2011).

This quote supports the title of this report, thus that the foundation and the main spirit of Steampunk that lays from life in the industrial revolution era, can be perceived aesthetically unique from other countries, with each country having an exclusive musical culture. Steampunk music can be expanded in a far more rich and exciting way.

Considering the versatile array of musical acts that have been aforementioned earlier when discussing the theoretic foundations of Steampunk music in connection with the statement of this report, there are many examples of both American and British themed Steampunk music. By listening to a handful of 'Professor Elemental' tracks such as '[Fighting Trousers](#)' and '[I'm British](#)', the rapper's dialect and the sound of the accompanying instrumental elements like the nostalgic sound of the brass and the piano, all aid in capturing the time but also an nationally and generally, musical flavour too.



Figure 8. Profile image of Professor Elemental (2018).

This is also true with some American theme Steampunk music, such as [‘Kali 47’](#), produced by Norwegian Electronic Dance Music producer Aleksander Vinter, combining R&B, classical, Jazz and Dubstep together.



Figure 9. Image of Aleksander Vinter, under the alias of 'Savant' performing. (Ziolkowski, 2015)

Steampunk music is not just growing in the West (most examples are British or American), for example, in eastern Asia a version of Steampunk there does exist, called ‘Silkpunk’, was predominantly present in countries such as China, Korea and Japan. The term originated from Ken Liu, which he used to describe the style of his Fantasy novel called *‘The Grace of Kings’*, (2016).



Figure 10. Cover of Ken Liu's *'The Grace of Kings'* novel (Wired, 2015).

Through an interview (Liu, 2015) he describes 'Silkpunk' being like Steampunk *"taken as its inspiration from Chrome-Brass-glass technology aesthetic of the Victorian era,"* but Silkpunk technology would be based on the historical organic resources that was abundantly important to East Asia which was Bamboo, paper, and of course Silk.

The commonalities of the two punk movements are strong, particularly when considering in the time when feudal Japan ended and the imperial restoration, which gave birth to modern Japan with the introduction of Western technologies. Silkpunk as Liu visualizes the use of 'battle kites' as the equivalent to jetpacks, or bamboo and silk airships propelled by giant feathered oars, as it's anachronistic, futuristic technological dream.

Musically, there is little of what can be classed as Silkpunk music. However, there are many indirect examples arguably that would fit suitable, especially when considering the steampunk music philosophies.

Under Japanese Steampunk, there are acts *'Strange Artefact'* and *'Wagakki band'*, which both musically following the key ethos of Steampunk of blending the old with the new, at differing extents, utilizing their national musical flavours, with contemporary instrumentation.



Figure 11. Picture of the Band 'Strange Artefact' (ApprenticeLiesel, 2012).

In other medias, there also exist many other examples that could be dubbed Silkpunk/Eastern Asian Steampunk, these could include the 'Avatar: The Last Airbender', particularly some of soundtracks that is used to represent the Fire nation faction, as a faction with steampowered war machines (see Figure 12). Notably the ['Blue Spirit'](#) track has a 'synth-like' 'clicky' sound, which appears at '0.47' in the clip.



Figure 12. Coal and Steam-powered Tanks used by the Fire-Nation in 'Avatar: Legend of Aang' (Avatar Wiki, 2020)

There are other examples of what could be viewed as Middle Eastern Steampunk, or to some extent Cyberpunk music that can be found on YouTube and video games. Which utilize the old traditional musical elements with new contemporary elements.

As far as artists/acts that can fall into this aesthetic, artists like *'Unders'*, and *'Armen Miran & Hraach'* have either consciously or unconsciously delved into this area, making songs such as *'Syria'* and *'Inevitable Ending'* respectively. The newly released Borderlands 3 video game have utilized this very style for game music to represent one of the virtual worlds called *'Athenas,'* which is world based with middle eastern/Asian cultures (See Figure 13).



Figure 13. Picture of the In-game landscape of the world of *'Athenas'* in *Borderlands 3* (Millenium, 2019).

The research into other steampunk music from different parts of the work, allowed me to see opportunity to fill voided niches, by exploring welsh cultural, musical themes through the lens of steampunk music as a unique musical aesthetic to story tell Welsh history.

The use of traditional Welsh music around the Industrial age can be viewed as an element to make Steampunk music, especially when adding Industrial Techno and punk musical elements to the mix, as I have achieved in CopperHeart. Along with the use of Sound design and the careful selection of Welsh dialect singers, I can create another alternative musical example for Steampunk Music under the umbrella term *'Welsh Steampunk Music'* or *'Welsh Steampunk'*.

Furthermore, a flaw to this argument is that by using nationalised, traditional musical styles as a basis for incorporating the old with newer contemporary musical varieties, one may arrive on the tightrope of controversy, especially when a new musical representation is added to the country's musical image.

The targeted audience may not accept the association, particularly under Steampunk music due to the present ties with the industrial revolution's darker aspects. If I do become pressured to write too close to the traditional national music aesthetic, would put my music in danger of being 'pigeon holed' and therefore, turned away from one of the main principles of Steampunk, to avoid being generic. As Zarate points out in his interview about the lesson that is found from the downfall of Punk, *"Mass Commercialization stifles Innovation, especially when musicians co-opt the aesthetic and leave behind the heart of the Culture"* (Process, 2011).

Presently with the advancement of technology, listeners are able to have access to consume music more easily than ever before, with the easy access online channels like YouTube and Soundcloud, and many online or offline music streaming services like Spotify and Deezer. On one hand, this may seem to be a threat to the Steampunk spirit, especially with ability in singling out tracks of a favourite artist. It can be viewed 'senseless' because other musical works of the same artist would fall under the shadow of the single.

Streamer services do provide and enable power for the songwriter of any level to expose their music to the masses., despite the virtual presence of one's music being placed in an ocean ever brimming with music from countless acts. It is a tool to the producer's advantage that the Steampunk movement should embrace, as it grants the producer intelligence that would benefit their development in understanding their market.

Through an Interview with Steampunk musician Thomas Truax, who makes his own Victorian-esque musical instruments, by Caroline Sullivan of the Guardian. Truax points out the Ironic feature to Steampunk's music owes rise to success through the internet, being an *"internet-driven movement"* (2008). In further explaining about his music utilizes a great deal of studio effects, though much of his music based with mechanical instrumentation.



Figure 14. Image of Steampunk musician Thomas Truax (Ramsgate Festival, 2019).

How steampunk themes are explored within Copper-Heart

Copper-Heart illuminates a time predating the beginnings of Steampunk where many of the principles and ubiquitous features were real. Without considering the addition of Steampunk-esque aesthetic of ‘present time’ technology and dreams of technological advancements, much of which has become a symbol of Steampunk’s newer, futuristic representation. Much of Steampunk’s core beliefs such as the advocacy of skilled craftsmanship, and workers was already present in many sectors in Copperopolis (term giving to Swansea due to the boom in the copper smelting industries present there). For example, the various workers of Hafod and Morfa Copperworks did have good paid, specialised work, which the story for Track 3: Rise of Copperopolis explores, by visually and sonically showing multiply number of varied type of workers, focused like a machine on their individual jobs.

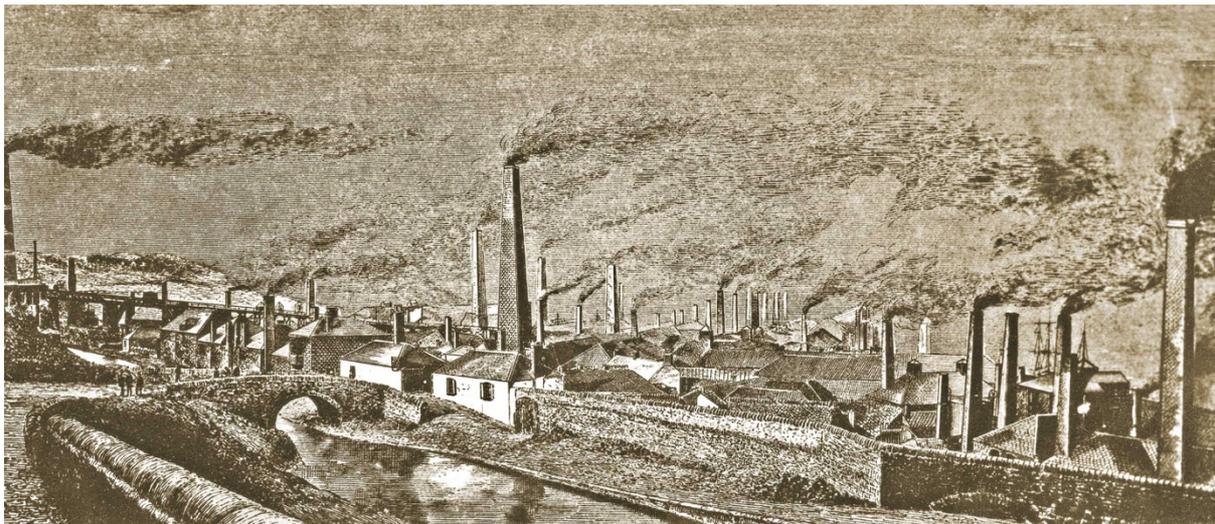


Figure 15. Engraved drawing of Hafod Copperworks. 1810. (Anon., 2015)

Innovation, achieved from lessons learned through adventure, is another component that the movement and the history Copper-Heart connects with, although through dark means such as child workers with regards to the theme, found in context of [Track 1: ‘Finding Black Gold’](#). The rest of the seven tracks, which tell adventures of stories that test the Swansea people, all help improve society via innovation. For example, [Track 2: ‘Industrial Espionage’](#) shows this with Eric Svendensterna (a member of the Swedish Iron office who was one of the many industrial spies of differing professions, and nationalities that went to the UK), unlike many of the industrial spies, he used a favourable approach to gather information which had him little confrontation from the rival UK Non-ferrous resource industry, through establishing himself with connections from working in London, and careful

negotiations, knowing the unsuccessful attempts by previous Industrial spies, though he still received limited information despite his best efforts.

Another example found in [Track 5: 'Who did stink the ship out?'](#) Which also embraces the more well-known defining feature of Steampunk through blending *the use* of the old with the new? Cape-Horner's were commended as the elite among sailors, braving the many dangers and harsh conditions they would expect on the long voyages to Chile and Australia (Powell, Unknown). Although the rewards they had was high earnings and good social livelihoods when they did come back from voyage. A Cape-Horner needed to find ways of getting through the time, managing resources more efficiently, and through the use and making their own songs to sing, this affectively brought forth a diamond in the rough, inventing a method of escapism as something that could free 'slaves' mentally. On another part in this story, through lessons learned from other Cape-Horner's who perished, did Captain David Morgan manage to successfully complete voyages consecutively, afterwards, from gaining merit, he found himself a new level of social standing, which would help him build an enterprise, which he managed a fleet of 'Barques' (Ships which carried Copper Ore back to the UK from places like Chile) to these voyages under his command, this in turn further improved the structure of naval based Copper ore logistics in efficiency. This ultimately achieved his personal dream of prosperity (Hafod-Morfa Copperworks, 2015).



Figure 16. A painting of Cape-horners working on a Capestan, most likely singing a capstan/windlass type of seashanty. (Porthagon Maritime Museum, Unknown)

The Cape Horner's were so dedicated to the task that they were prepared to risk injuries and death for both their craft, and to survive day to day. Very much like automatons. Pay was good and adventure was a driving force to this dedication.

The Steampunk Movement as a whole therefore, is a movement to inform the people of today, lessons that need to be learned from the Industrial revolution, Victorian and Edwardian Era, to ensure a better revolution and a brighter future arguably to bear fruit. Currently we live in the Digital-industrial revolution, where things are readily accessible, that people unnecessarily drain resources and lost the respect of hard-workmanship and to continue the drive of Innovation.

Critical evaluation of Methodology

After the Explorative Praxis module and completing the History report, I decided to do forty song sketches which explored a range of themes and styles based on the history research. It was important to explore as many avenues as possible in the development stage because it taught me what works and as well as provide choice in how to best sonically story tell a certain historical narrative. Many of the seven songs are simply extensions of some of the forty songs sketches, for example:

- [Track 5: "Who did stink the ship out!?"](#) This is an extension of '[Song Sketch 27: Rock track 7 with Folk fusion](#)'.
- [Track 1: 'Finding Black Gold'](#) grew from '[Songsketch 39: Industrial Techno 9 with Folk fusion](#)'.
- [Track 3: 'Rise of Copperopolis'](#) flourished from '[Songsketch 12 EDM Track 7](#)'.

Sometimes a section of melody can be used as the basis for a song, an example of this is used for [Track 7: 'To live in my Dream'](#) re-appropriating the brass section of '[Song Sketch 36 Classical track 10 with Rock Fusion](#)'.

Another situation that was found where I felt blending parts from more than one song sketch would be interesting to attempt, which I did accomplish for [Track 2: Industrial Espionage](#), derived from mostly as an extension of '[Songsketch 10: Classical track 3](#)', absorbing the piano melody in the chorus of '[Songsketch 11 Classical track 6](#)'.

In contrast, [Track 4: The Drive of Virtue](#) and [Track 6: Where Automatons rest](#) where made from scratch, as the 40 song sketches were limited to portray the vocal style of Adelina Patti for track 6, or to meet the change in direction in musically story-telling the story of the Washer-Women in Track 4.

It has also been the intention to explore sound design too. The early Song sketches [6](#) and [7](#), taught me that not only would sound design be an important part in my quest of making Steampunk Music, but also help inform the listener the location and time sonically. It will also stretch my compositional knowledge and develop my skill set as a computer based composer and producer. Initially, listing these sounds proved challenging, as the songs needed the storyboards to help channel a fairly accurate idea for what I wanted to have literally, or figuratively. From some research in how to start, and inspiration from the likes of Star Wars sound designer Ben Burtt (Carlsson, Unknown), it became clear that many fictional sounds do exist in the physical world, including 'otherworldly' sounds like blaster sounds, which came from telephone cables, or combining lion or tiger roars to mimic explosions.

The biggest array of sounds was needed in Track 1 and 3, due to the large number of people present and doing their duties for mining and furnace soundscapes. I believed the best place to start to find these sounds were at my family's business factory unit (see figure 15).



Figure 17. Image showing the array of sound sources gathered at Art of Eco's factory unit.

With some support (see Figure 16. and Figure 18.), we captured good range of sounds for both of the aforementioned tracks.



Figure 18. Mimicking the sound of a pickaxe chipping stone, by hacking a bag of stone slab fragment with a hatchet.

For Track 3, many sounds that were harvested were very suitable to ‘soundscape’ track 3 to represent the hazardous and overbearing life at Hafod/Morfa Copperworks. The fire can be mimicked through the blow torch that was on site, the clambering sound found in striking metal on metal seen in figure 3. Or the shovelling sounds created, as seen in figure 18.



Figure 17. Banging of metal leg with hatchet helps to create the sound of hammering copper sheets.



Figure 18. The sound of shovelling grit being recorded.

One prime example of the new surge in my development is the move into writing more vocal work. This has manifested in different ways, most substantially through writing my own lyrics and creating vocal guides tracks using myself as the temporary singer.

I have also become more aware of technologies that are used in the recording industry. I have explored tools such as Melodyne, iZotope and Waves tools plugins which allow me to polish vocal recordings to a more professional standard.

The journey created while working on this project I believe has made my music more creative and easier to play, when presented to other performers. Although there is definitely room for improvement, such as the name of Track 5: 'Who did stink the ship out?!' It may not be grammatically right, but it does fit musically with the melody, which in my opinion sounds catchy.

Collaboration has been a major part in this project, through a [list](#) I collated, I have been successful having fulfilling all vocal roles and recordings of drums and a cellist over the recording period which was September to early December(see figure 20).



Figure 19. Picture of Catherine Wynne, on the final day of recording for Track 6: 'Where Automaton Rest' as the singing voice of Adelina Patti, on Monday 25th November 2019.



Figure 20. Picture of Nerys Clark, the Cellist for Track 2 '*Industrial Espionage*'



Figure 21. Picture of Terry, who was the Narrator for CopperHeart all dressed up for his band, the Welsh Cakes.

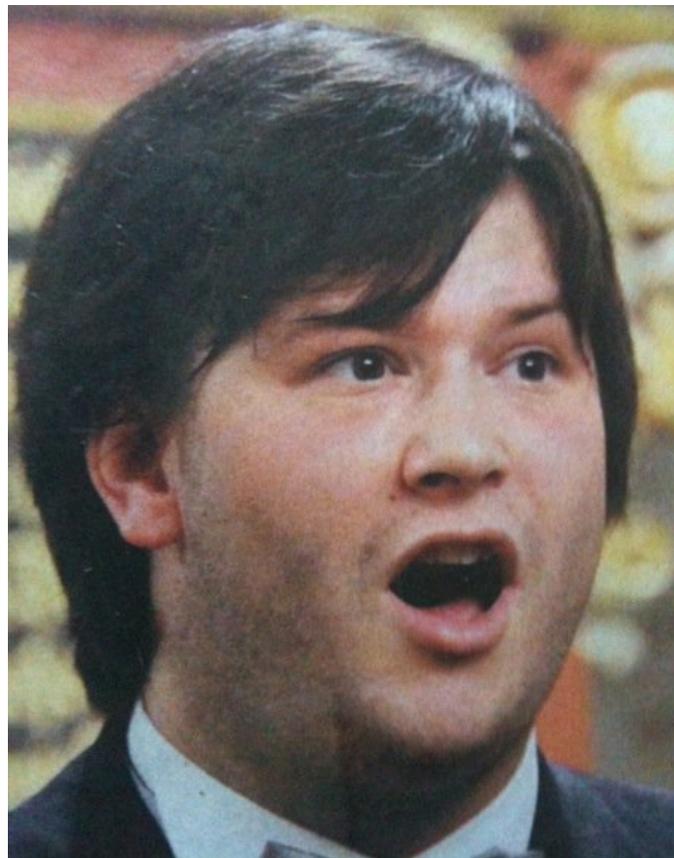


Figure 22. Piet Zorn as the main choral vocalist for CopperHeart.

A new addition in preparation for the Exhibition week starting 13th December 2019, I have been suggested to look into Binaural technology, which provides the listener surround sound that would playback on headphones, it is ideal for the gallery space while not interfering with the other exhibitors.

This avenue in post-production will be a powerful tool in presenting my Animated Musical Productions. Not only will my works plunge its listeners/viewers in the music/sounds, which offer an advantage over stereo presentations, it will give me an insight into a specialist audio processing technology.

Listening to work, such as the '[Virtual Barbershop](#)' (Virus, 2007) from the documentary by [The Verge](#) (2015) that use Binaural, it teaches me that the idea of Binaural was envisaged for use in the mid 20th century. Only in recent years, thanks to the rise of Virtual Reality has Binaural become a reality.

Although much of what I had learned in Gloriana as my first Animated Musical Production when discussing the 2D animations I had created, the experience heightened my ideas of how to go about presenting CopperHeart visually. I enlisted the skillset of Suzanne Callen the animator, who brought interesting ideas to the table, especially when looking for inspiration within the visual aspects of the Steampunk Aesthetic, it was also good to have someone like Suzanne onboard as it has enabled me to focus on the development of the music as well as the recording work for the music.

She discussed the styles found in [Hullabaloo](#) (2016), as well as considering the animation styles of [Lotte Reiniger](#) (Cinderella (Asechenputtel), 1922), and the work [Jasper Morello](#) by Anthony Lucas (2005), who work in either simple characters but detailed backgrounds, or black and one other colour.

The intention was to make the animation gritty for the way forward, even for the tracks, such as track 6 and 7, which although is the more positive of the seven tracks; the rustic look plays on nostalgia when employed for those song's narrative.



Figure 23. Animation idea for 'Track 2: Industrial Espionage'. Image 1.



Figure 24. Animation idea for 'Track 2: Industrial Espionage'. image 2.



Figure 25. Opening shot animation idea for 'Track 2: Industrial Espionage'.

Due to the amount of characters in track 3, Sue suggested to explore Blue Screen work, as it allows her an easier task in animating the characters. This technique focuses on filming moving silhouettes made by actors, which work as templates for the characters.

Each Tuesday mornings, from 29th October to 12th November, were used to do the Blue Screen work; each session helped me to understand how Sue intended to do the animation more clearly. Before the first Tuesday, we discussed and arranged the Blue Screen facility in the TV Studio at the Dynevor Campus. We both drew up a list of era-appropriate clothing and tools and other miscellaneous items to use as props. This would aid in creating accurate silhouette templates. I was fortunate that I had my parent's family business to source nearly all of the tools needed.



Figure 26. Image of me dressed up and acted as one of the workers at Hafod Copperworks for *'Track 3: Rise of Copperopolis'*.

Storyboards being displayed on my laptop were on hand to guide us during the sessions. This helped inform us the positions for the shots, the duration, and what actions and people involved. There were a few instances where we need to modify and/or use materials nearby as additional props, such as an orange 'Camping' short hammer, and equipment flight cases, even attaching a saucepan to a pair of hedge trimmers to mimic tongs.



Figure 27. Samuel Hinton volunteered to be a supporting act for the Blue Screen sessions, thanks to Suzanne Callen.

Although the project was a fantastic journey, it was not without its troubles, as one can see through my weekly updates on my [blog](#) overall.

In the recording stages I had lost a good few contacts that were initially interested in helping me out. The areas that I had been struggling to find performers the most was the choir parts. Nevertheless, the success rate overall with recruiting performers and delivering was 65% to 70%. Many contenders pulled out do to health related circumstances; even certain members of those who were recorded were not as adept as I was led to believe, such as Anthony Fitzgerald.

The biggest issue came with Callen, with regards to the animation, despite very warm attitudes and delivering animation for track 3, it was a far cry to what was originally promised, as it was agreed to animate all 7 tracks. And moreover, the animation for track 3 does serve very well, it is shadowed by the music simply as there are problems with the synchronicity with the editing of movements, as

Callen worked in frames, not seconds, which is a problem with Adobe After-effects, as it does not preview smoothly especially for footage that is around 1 minute or more.

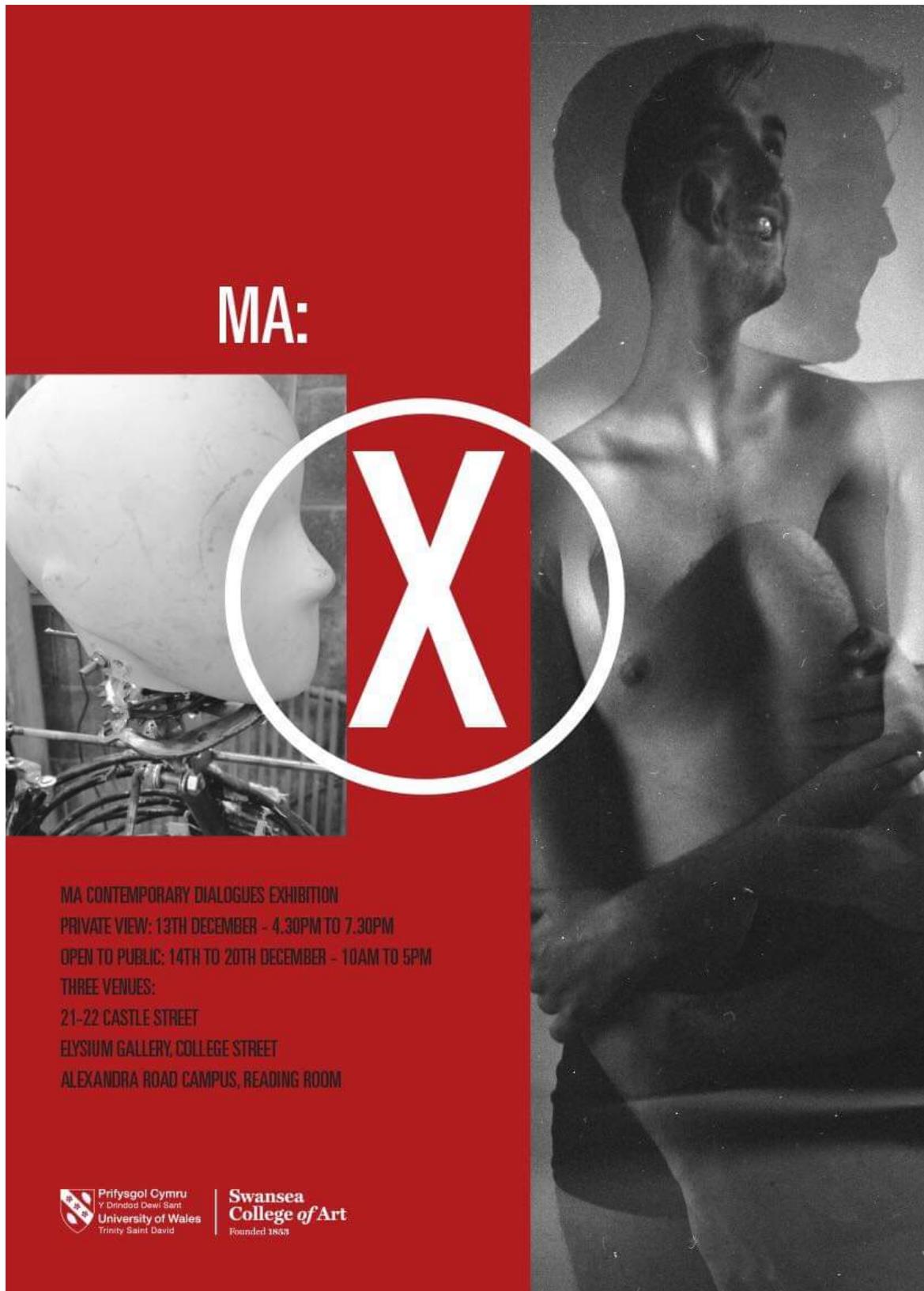


Figure 28. Exhibition poster.



Figure 29. Picture of my exhibition display, before the opening night of the exhibition week (Friday 13th December 2019). Inside.



Figure 30. View of my display, from the outside before the opening night of the exhibition week.



Figure 31. Picture of myself, dressed up for the opening night of the Exhibition. Discussing with a member of public who came in to visit my display and listen to the songs.



Figure 32. My Exhibition display further back at the opening night.

The [Exhibition week](#) (Friday 13th December to Saturday 20th December, 2019) proved to be a great success, particularly on the opening day, all equipment worked very reliably and the stone slabs caught many people's attention, both inside the exhibition and a good amount outside. I also had many warm reviews over the course of the week; to list the ones I had being the most notable:

- Had two young boys who come on the opening day, listened to track 3 and 5, and were dancing to both songs! When ask which one they liked, one of them said he liked "all of it!"
- Day 2 (Saturday 14th December 2019), I had group of 4 girls which hailed from the United Arab Emirates, one of these girls was interested in buying track 6: Where Automaton's Rest stone art piece.
- Has Ian Smith (one of the Curators at the Waterfront) came to see my work and has offered to have it on display at the waterfront museum for 3 weeks.
- Met with Steffan, director of the national museum of Wales, who was very impressed with Copperheart, suggest that he could help me get involved with the Hafod/Morfa copperworks, working with Penderyn Spirits/whiskey Company who are leading the development, which would be a great opportunity for me.

I also received comments for the posting of Track 3 on the 'Post-a-track Friday' event at the Facebook group 'Global Composers Network':

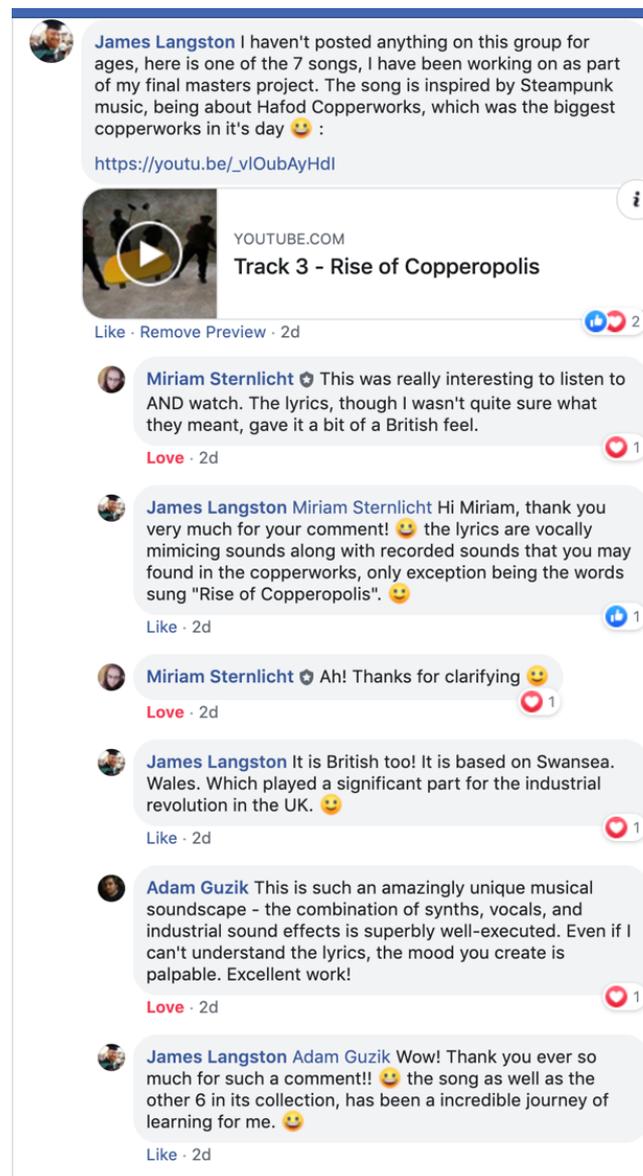


Figure 33. Global Composers Network, Post-A-Track Friday comments feed for 'Track 3: Rise of Copperopolis'.

Much of the Exhibition week and all comments heard has been recorded and covered in my [blog](#).

Conclusion

All that has been discussed is successful in answering the leading statement, that indeed Steampunk Music can be further developed through applying individual, cultural and heritage influences.

CopperHeart at its current form, although not completed in the sense that it can commercially be sold (nor that I am without membership of the Performers Right Society, or Musician's Union). It is certainly with the aforementioned response documented in this report, that this concept provides a strong future for both CopperHeart to development further, and my own future as composer/producer under the MediaStory Productions.

Piecing together the work in the Praxis element of the Master's degree, from the Explorative module started back in 27th January 2019 to the start of the Confirmative module which began on 9th June 2019. It is clear the years' worth of work has been a progressive journey; it has empowered me, with new skills, expanding of my existing skills, and a tighter and more exclusive network of contacts.

With these new additions to my 'palette' I would certainly tackle this project differently. I would have enlisted the skills of more musicians/vocalists to perform more than one part sooner to cut time, especially if I was not working towards a budget.

The animator work although was good, but I think that the animation is actually simple enough that I believe that I could do the animation too. Although it would be proven, as when comparing with 'Gloriana' that the time and focus on the music, which I did not compromise with in 'CopperHeart', and it is evident that the standards in the music production may not had been as high, had I compromised my time for the animation too.

I do think with some of the tracks in CopperHeart, It would be nice to add different sections to keep the chorus sections in tracks, such as Track 5 where the chorus and verses are very similar in each re-appearance. Furthermore, I believe that I could have made certain songs have more contemporary elements, such as Track 7, I feel that I have written the song the a bit too traditional, adding perhaps other sounds, maybe steam sounds or sample with other industrial sounds.

Collaboration is always hard to predict, but I do think that I can if I did utilize a budget, which it may be easier to source for people and ones which are reliable as they will be paid for their time.

The association with Steampunk, has been successful in justifying my musical decisions aesthetically, while based in thorough research of Swansea's history does seem to click with many people that I have shown the songs to, alongside my explanations. Perhaps by founding 'Welsh Steampunk' music,

it will open more opportunities for this project to expand further, especially if it becomes Bilingual in both English and Welsh languages.

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