



Love, Lament, Long for

*EDEN Engagement: Milan
Seed City Curriculum
Mike Roberts & Barbara De Biasi*

JUNE 2023



ABOUT

Three-time Grammy Award winning opera superstar Joyce DiDonato has created the global tour of EDEN, her major concert hall performance about environmentalism. Her personal commitment and partnership with ITAC has launched a re-imagining of the impact of a concert experience through teaching artist-led workshops in every city. The International Teaching Artists Collaborative (ITAC) is the world-wide network of artists who work in community and educational settings, who have the skills to bring change to communities. Together ITAC and EDEN Engagement will pilot a new approach to prove that touring can be a legitimate and powerful tool for change in communities.

Cities on the tour are designated either "Root Cities" or "Seed Cities". Seed Cities are a 1-4 day(s) event that engages the youth with one of three specific environmental issues; Urban Gardens, Urban Trees, Food Choices:

- Urban Gardens: They are youth-friendly. Among many social benefits, they bring these environmental benefits: reduce carbon use (reduced food transport); reduce water runoff; help pollinators; plants absorb CO₂ and pollutants and produce oxygen; health benefits in the food and the community building (reduced stress and blood pressure).
- Urban Trees: Trees are omnipresent and overlooked in cities—kid friendly. They can plant them, and the EDEN performance encourages that. Trees are powerful answers to heat mitigation (reduce temperatures by 8 to 10 degrees and need for air conditioning), carbon and pollution sequestration and oxygen production, water flow pollution reduction, biodiversity, and food insecurity. Health benefits include healthier air, psychological benefits, lowering blood pressure and stress.
- Food Choices: Scientists have proven that small choices make a big difference. Because many foods with a high health burden, including processed meats or red meats, also have high environmental costs, switching out 10 percent of a person's daily caloric intake can cut a person's food-based environmental footprint by over 30 percent. Between growing it, packaging it, moving it around, cooking it, and often wasting it, food production makes up about one-fifth to one-third of all annual greenhouse gas emissions globally. Eat less red and processed meats, eat more veggies and fruits, reduce food waste, and if you have a way...compost.

Teaching Artists: Mike Roberts & Barbara De Biasi

Total Workshops: 5

Total Participants: 80

Overview / Common:

This document outlines the Milan Workshops that took place between 19th and 22nd June 2023. The following elements were common to each workshop:

- Theme/Question: The question of what we LOVE, LAMENT and LONG FOR in terms of our environment.
- Aim: To inspire creative responses to the thematic question above as a means of generating ownership of the challenges we face and a sense of power to make effective change.
- Method: Using rhythmic games as an accessible route to creative output; developing from this foundation, through lyrical and melodic exercises, to enabling participants to author significant phrases of music
- Output: Share and collect original musical phrases from participants
- Plenary: Consider the progress made in session, revisit the opening the original question.

Adapted and developed workshop sections are detailed in this document for the following schedule:

- Workshop 1: 'Teatre all Scala Choir'; 19th June , 5pm-6pm
- Workshop 2: 'Beccaria Youth Detention Centre, Milan' – Group 1; 20th June, 2pm-5pm.
- Workshop 3: 'Beccaria Youth Detention Centre, Milan' – Group 2; 21st June, 9am-12noon.
- Workshop 4: 'Beccaria Youth Detention Centre, Milan' (with Joyce DiDonato) – Group 2; 22nd June, 4pm-5pm.
- Workshop 5: 'Beccaria Youth Detention Centre, Milan' (with Joyce DiDonato) – Group 1; 22nd June, 5pm-6pm.





WORKSHOP 1

Coro di voci bianche, Accademia Teatro alla Scala Milan

19th June 2023

5pm-6pm

Group Size: 55

Context: Working with 55 children, en-mass, for 1 hour.

Aim: To produce rhythmic and lyrical ideas from each participant, summarising their personal action plan in answer to question 4 of the evaluation questions.

Introduction: Explain the EDEN Project and outline our aims for the session. Ask participants, "have they ever composed" Explain that this is what we will be doing in response to three questions . [5]

Warm-up: Listen to their preparations for performing 'Seeds of Hope' with Joyce at the end of the week [10]

Rhythmic Games: lapping/body percussion, culminating in name-based rhythmic motif composition [10]

Lyric Writing: Pose the thematic questions (Love, Lament, Long-for) and ask participants to produce a phrase in response to ONE of these [5mins]

Rhythmic Composition: Encourage participants to rhythmically express their phrase, emphasising key words with characteristically long or short rhythmic articulations. [10]

Melodic Composition: Encourage participants to add pitches to their rhythms in order to create a melodic phrase. Demonstrate the 'melisma' principal for long gaps in the rhythms [10]

Perform and Collect: Encourage participants to perform their melodic, lyrical phrases to the group whilst recording each 'performance' [8]

Plenary: Summarise key 'take-aways'[2]

Key equipment:

Pencil, paper, young-people!

(The short, drop-in nature of this session precluded much else!)

WORKSHOP 2

'Beccaria Youth Detention Centre, Milan' – Group 1;
20th June
2pm–5pm
Group Size: 12

Context: Working with the young men and boys of the Beccaria Youth Detention Centre. Originally planned across three hours with two breaks (for a total of 140 mins), the reality of prison life meant we started 1 hour late and had to adapt the session into a two-section session. Below reflects actuality v. what was originally planned.

Aim: To create an environment that encourages creative activity. Using relevant vocal samples and the narrative of EDEN, engage inmates in a variety of scenarios that calls on self-expression.

Introduction: Explain the purpose of the workshops; Joyce's upcoming visit, the EDEN Project, how it links to personal 'betterment' and outline our aims for the session. [5]

Warm-up: Drum Circle Intro. Include the rhythmic motif for the start of "We Will Rock You" as a demonstration of how powerful musical motif can be [30]

Watch a few extracts of video that introduce Joyce, Opera and contemporary artists that have used operatic samples in Hip-Hop, looping and 'chorus-featuring' [15]

• BREAK [20]

Looping Demo: Using the vocal line of the chorus section of 'Seeds of Hope' as a recorded loop, demonstrate the concept of live looping (with a Bose 505 II loop-station), through the improvised addition of 'beat-box', bass lines, harmony etc. and, finally, free-style rapping. [10]

Using 3 vocal phrase samples, work with the group to encourage contribution of elements (rhythm/beatbox; bass lines; harmony; doubling; free-style rapping). The vocal phrases articulate the 3 key environmental questions posed and participants are encouraged to respond to these questions [30]:

1. LOVE: 'Ombra Mai Fu' – just that one phrase
2. LAMENT: 'Lascia ch'io Pianga' – just the first two phrases
3. LONG FOR: 'Habañera' – just the first 4 lines before melody repeats

Plenary: Summarise key 'take-aways' whilst engaging with a final drum-circle session [10]

1. The power of change is a 'creative' decision we can all make.
2. Everyone has the power to be 'creative'.
3. True 'freedom' is of the mind not circumstance.
4. Freedom to be creative has the power to change circumstance.
5. Circumstances (lifestyles/environment) can be reversed.

Key Equipment: Cajon Drums; Bose 505 mkII Loop-Station; Mic; Amp/Speaker combo
(Cardboard Cajon's were used with the metal snares replaced by foil to ensure compliance with the setting)



WORKSHOP 3

'Beccaria Youth Detention Centre, Milan' – Group 2;
21st June
9am–12noon
Group Size: 12

Context: Working with the young men and boys of the Beccaria Youth Detention Centre. Again, originally planned across three hours with two breaks (for a total of 140 mins), the reality of prison life meant we started 1 hour late and had to adapt the session into a two-section session. Below reflects actuality v. what was originally planned.

Aim: To create an environment that encourages creative activity. Using relevant vocal samples and the narrative of EDEN, engage inmates in a variety of scenarios that calls on self-expression.

Introduction: Explain the purpose of the workshops; Joyce's upcoming visit, the EDEN Project, how it links to personal 'betterment' and outline our aims for the session. [5]

Warm-up: Drum Circle Intro. Include the rhythmic motif for the start of "We Will Rock You" as a demonstration of how powerful musical motif can be [30]

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BREAK [20]

Looping Demo: Using the vocal line of the chorus section of 'Seeds of Hope' as a recorded loop, demonstrate the concept of live looping (with a Bose 505 II loop-station), through the improvised addition of 'beat-box', bass lines, harmony etc. and, finally, free-style rapping. [10]

Using 3 vocal phrase samples, work with the group to encourage contribution of elements (rhythm/beatbox; bass lines; harmony; doubling; free-style rapping). The vocal phrases articulate the 3 key environmental questions posed and participants are encouraged to respond to these questions [30]:

1. LOVE: 'Ombra Mai Fu' – just that one phrase—*Extended freestyle rap session naturally incorporating 'love' and 'lament'*
2. LAMENT: 'Lascia ch'io Pianga' – just the first two phrases—*Skipped this section in favour of being able to complete the positivity of:*
3. LONG FOR: 'Habañera' – just the first 4 lines before melody repeats

Plenary: Summarise key 'take-aways' whilst engaging with a final drum-circle session [10]

1. The power of change is a 'creative' decision we can all make.
2. Everyone has the power to be 'creative'.
3. True 'freedom' is of the mind not circumstance.
4. Freedom to be creative has the power to change circumstance.
5. Circumstances (lifestyles/environment) can be reversed.

Key Equipment – as workshop 2

WORKSHOP 4 & 5

'Beccaria Youth Detention Centre, Milan' – Groups 1&2;
22nd June
3pm–6pm
Group Size: 24 (12 at a time)

Context: Working with the young men and boys of the Beccaria Youth Detention Centre accompanying Joyce DiDonato and members of the Il Pomo D'Oro orchestra.

Aim: To create an environment that encourages creative activity and sharing of ideas – leading to a meaningful dialogue between the world of opera and street music; between environmental challenges and lifestyle change.

SECTION ONE [60]

- Joyce plants a tree in the garden of Beccaria Youth Detention Centre, Milan' accompanied by some participants.

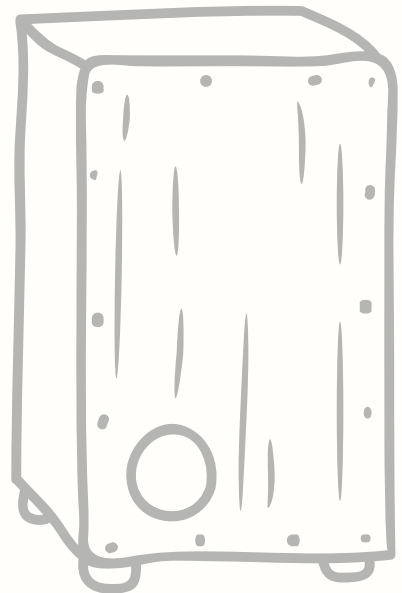
SECTION TWO – Group 2 [60]

- Introductions.
- Drum Circle Demonstration.
- Joyce Performance.
- Drum Circle accompaniment of Joyce performance.
- Live Looping: Musicians create a live loop, participants freestyle rap and duet with freestyle Joyce!
- Joyce shares final song.
- Participants share final drum circle groove.
- Recreation chats.
- Dialogue, introducing and during each activity, informs the environmental narrative that echoes into aspects of personal development.


SECTION THREE – Group 1 [60]

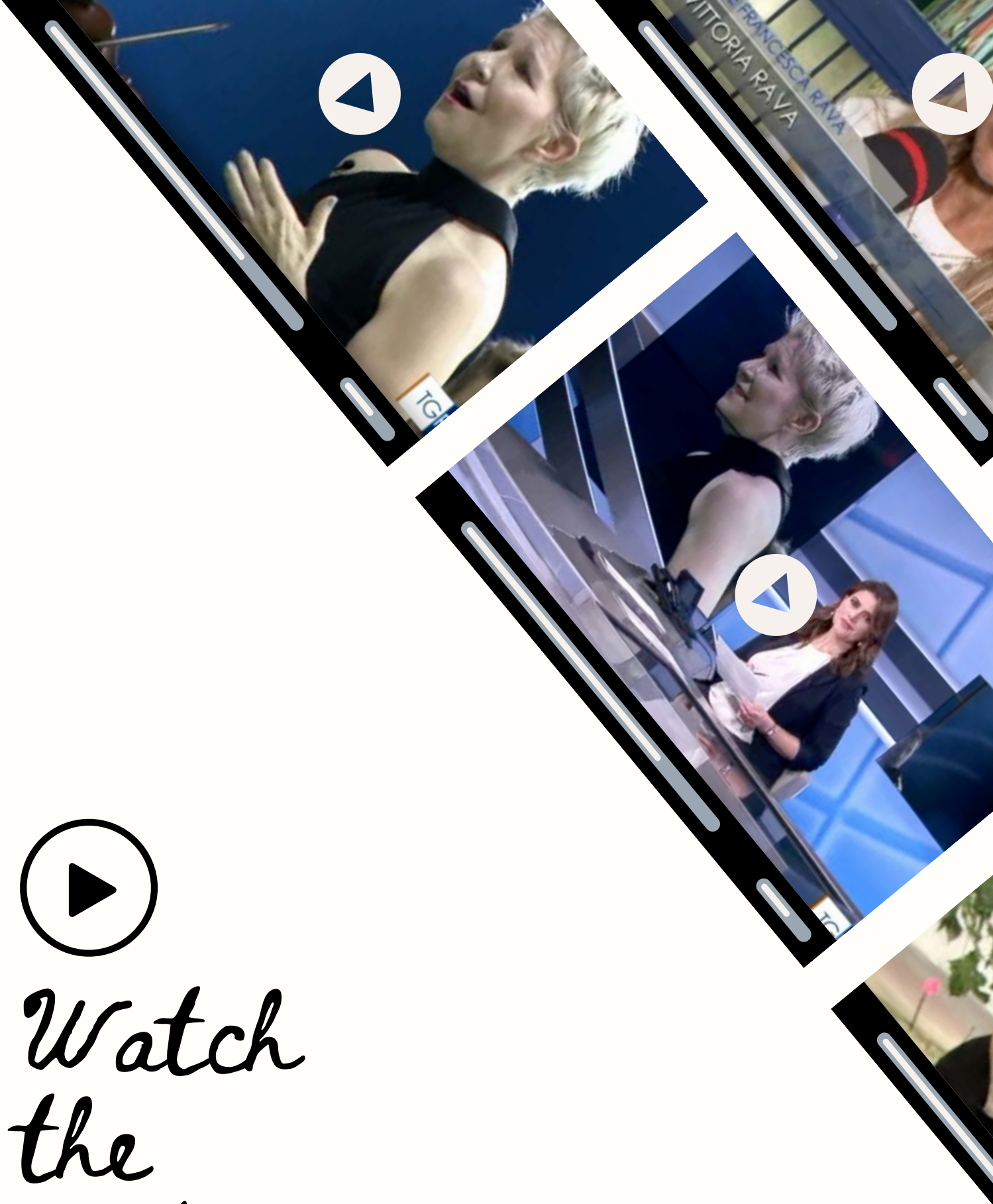
- Repeat of Section Two.

Key Equipment:
Cajon Drums






Watch
the
Video



IMPACT & EVALUATION



The goal of this effort is to learn about the impact that the activities have on participants. It is not gathered to impress funders, but to advance our own effectiveness in generating objective information about the power of our work. We are especially curious to learn if there is any evidence that they have the impulse to take action and/or feel they can make a difference—this is the high goal of the arts-for-climate field, and we believe teaching artists have a particularly strong contribution to the field. Teaching artists were encouraged to use the Continuum of Impact Guide as a model when thinking about impact and assessment in their workshops. We asked: Did participants demonstrate greater personal connection to this environmental issue and deepen their understanding of it? Did participants demonstrate a personal motivation to do something about this issue and show a sense that they could make a difference if they did? Did they actually take some action?



STUDENT EVALUATIONS

Teaching Artist Mike Roberts posed a question to the students in the Children's Chorus of La Scala before and after the workshop. By a show of hands, the students answered:

"Do you think you have the power to change people's minds about climate change?"

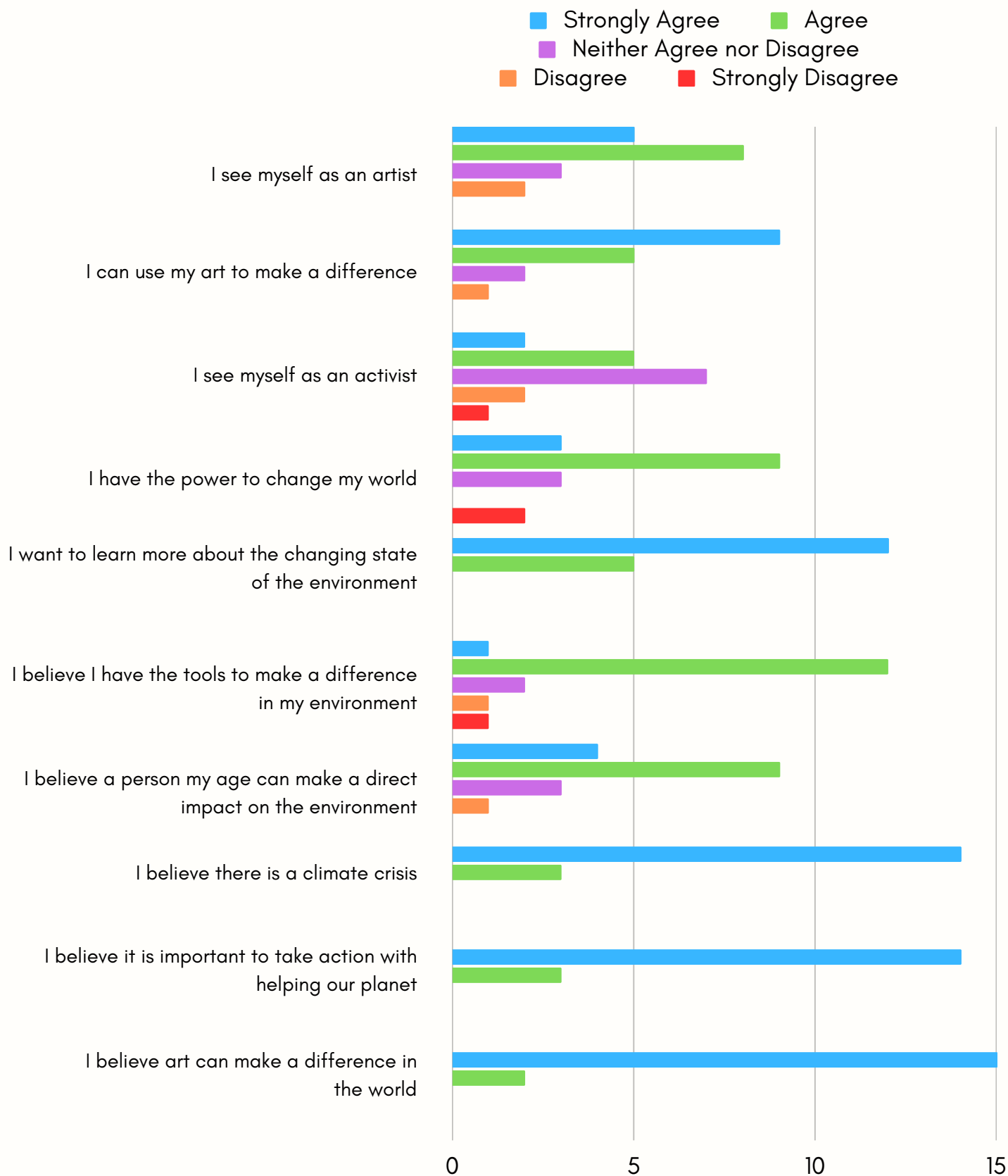
Before the Workshop



After the Workshop



The following survey was given to the children after the workshops.



REFLECTIONS FROM THE TEACHING ARTISTS

In what ways did you observe change in your participants understanding and engagement of the environmental issue you chose?

"The Scala workshop was very clear – definite change over one hour between skepticism as to what they could achieve and a realisation that they might actually have power to be agents of change.

The Cesare Beccaria workshops were different. Environmental issues were, naturally, surpassed by their focus on current personal circumstances – yet there was real evidence in the participation that the inmates understood that 'change' is possible with a combination of 'belief' and 'action'" –Mike Roberts

Did your EDEN experience expand your work or skills as a teaching artist in any specific ways?

"Yes, absolutely – specifically in terms of planning for unpredictable contexts.

IMPORTANT: My answers to the next section relate to the Cesare Beccaria workshops only:" –Mike Roberts





We tasked each teaching artist with evaluating their students based on the Continuum of Impact Guide. They rated their students on a scale from 1 (no knowledge of the subject) to 4 (extremely knowledgeable about the subject). The following graph reflects the teaching artists' observations of their students.



A photograph of two young women in a music classroom. They are sitting at music stands, looking at a tablet computer. The woman on the left is wearing a white sleeveless top and a black and white striped skirt. The woman on the right is wearing a dark blue shirt and a necklace. They are both looking intently at the tablet. The background shows other music stands and a wooden floor.

"One highlight from the workshops was that there was total engagement from the inmates when Joyce sang a solo."

—Mike Roberts

ABOUT THE TEACHING ARTISTS



MIKE ROBERTS

Mike Roberts is an award-winning, composer, sound artist and professor with specialisms in electronic, choral and community music. His artistic practice involves sound, music and multidisciplinary art forms, working in collaboration with local communities, to inspire wonder, creative responses, learning and engagement. He is also Founder and Head of the Electronic & Produced Music Department at the internationally renowned Guildhall School of Music and Drama, London.

Whilst Mike's credits as a composer include commissions for numerous high-profile organisations such as The Jim Henson Organisation, BBC, Barbican and Wigmore Hall, he considers his most important work to be in social engagement – where he specialises in collaborating with diverse groups, enabling them to produce unique songs that focus on the core themes of their communities. Much of this work is with community choirs where he has curated the composition of hundreds of unique musical themes and songs that emerge from the environment he creates to release and enable participant creativity. Most recently, Mike was awarded two separate commissions with the UK National Trust to attract new audiences to the themes of multiple sites through sonic and musical engagement.

Mike lives in South Cambridgeshire with his wife, Sarah, two young children and a dog.



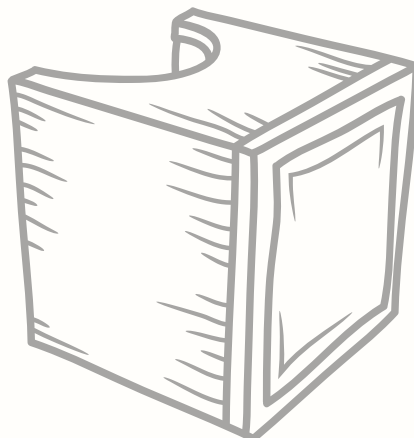
BARBARA DE BIASI

Award-winning composer, Barbara De Biasi was born in Pisa and has been playing the piano since she was five years old. She is Lead professor of Film Music in the Electronic and Produced Music Department at the Guildhall School of Music and Drama.

Barbara studied Classical Composition at the Guildhall School of Music and Drama and graduated with a BMus (Hons) in Composition in 2013. She was then completed a Postgraduate Diploma in Composition for Screen at the Royal College of Music in 2014.

Barbara has worked with many film directors in cities across the world, including New York, Los Angeles, London, Rome, Madrid, Singapore, Milan.

She also writes music for adverts and commercials. Her music has been placed on adverts on TV and online in Europe, Asia, the US and Beirut. Clients include Red Bull, Quaker Pasta, US Lacrosse, Purina, Chevrolet, Buena Vista and Moser Watches.



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