

CENTER FOR THE PERFORMING AND CINEMATIC ARTS

Boyer College of Music and Dance

2024 Music Technology  
Undergraduate  
Capstone Presentations

Music Studies Department

Chair, Dr. Edward Latham

Wednesday, May 1<sup>st</sup> | 5:30 PM

Thursday, May 2<sup>nd</sup> | 5:30 PM

Rock Hall Auditorium



TEMPLE  
UNIVERSITY

B.S. MUSIC TECHNOLOGY  
CAPSTONE PROJECT PRESENTATIONS  
WEDNESDAY, MAY 1<sup>ST</sup>

- 5:30 PM      **Yasmina Serville**  
*I Won't Change*
- 5:45 PM      **Dylan Roche**  
*Film Scoring Portfolio*
- 6:00 PM      **Eli Weinstein**  
*I Will Dwell in Them*
- 6:15 PM      **Nolan Jameson**  
*OpenRhythm*
- 6:30 PM      **Isaac Kraus**  
*Game Demo: Obdurate*
- 6:45 PM      **Arjin Roe Asthana**  
*The Cost of Spotlight: Scoring & Audio Post-Production*
- 7:00 PM      **Tim Nagle**  
*Northeast Megalopolis*
- 7:15 PM      **Tarik Inman**  
*Fruition*
- 7:30 PM      **Tom Pulcinella**  
*Mastering Portfolio*

B.S. MUSIC TECHNOLOGY  
CAPSTONE PROJECT PRESENTATIONS  
THURSDAY, MAY 2<sup>ND</sup>

- 5:30 PM      **Quinn Allemand**  
*Cinematic Symphonic Resonance 1*
- 5:45 PM      **Connor James Frugoli**  
*Found Me*
- 6:00 PM      **Benjamin Daisey**  
*Clockwork (A LiaChorus EP)*
- 6:15 PM      **Gillian Cochran**  
*Big Dogs Don't Live Long*
- 6:30 PM      **Anthony Doran**  
*To Start Again*
- 6:45 PM      **Peter Bond**  
*The College Years EP*
- 7:00 PM      **Alex Hughes**  
*Peachy Keen*
- 7:15 PM      **Julian McNaull**  
*Colors: EP*
- 7:30 PM      **Abtejn Jaeger**  
*(r)Evolutions*
- 7:45 PM      **Samuel James Scarlett**  
*SHABRIRI*

## ***I WON'T CHANGE***

**YASMINA SERVILLE**

**ADVISOR: DR. SAM WELLS**

The music video for “I Won’t Change” is a culmination of original composition, recording, mixing, film directing, video editing, and animation. The musical arrangement is an alternative rock genre, with heavy post-production editing to use dreamy and widening effects as well as taking advantage of layering. The music video is a visually engaging piece, featuring an emotion-driven performance of the song with intricate lighting involving projections and a smoke machine. The video relies heavily on post-production, with the involvement of mixed media animation. These unique visuals are created in a process that involves printing out individual frames of a video and augmenting them physically with different art media such as paint, cloth, patterned paper, chalk pastel, watercolor, and others. These physically augmented images are scanned and put back into video format, creating a look that’s analog, meta, and with a charm that’s unachievable by digital means. Overall, “I Won't Change” is a testament to Yasmina’s variety of technical abilities and artistic vision. The combination allows for a self-sufficient product, and she plans on expanding these individual skills as well as continuing to combine them professionally.

**YASMINA SERVILLE** is a senior at Temple University, working on a B.S. in Music Technology. With a strong foundation in music and audio, she's been able to hone these skills with hands-on experience in various roles, including scoring for student films, composing, recording, and mixing her single "Believe Me" with a corresponding music video. In addition, she is employed at Boyer Studios, along with contributing as back of house at the Temple Performing Arts Center. Her professional journey has included diverse environments from participating as a production assistant at Le Poisson Rouge for Louis Cato, to being an assistant videographer for Willie Mae Rock Camp. Her proficiency in Logic Pro and Pro Tools, along with talents in visual arts including After Effects, Premiere Pro, Photoshop, Blender 3D, and unique mixed media animation techniques, positions her as a versatile creative. Her passion lies at the intersection of music and visual arts with a creative vision that allows her to bring her ideas to fruition and perform as a multi-talented member of any team or project.



# ***FILM SCORING PORTFOLIO***

**DYLAN ROCHE**

**ADVISOR: DR. SAM WELLS**

This project is a film scoring portfolio that showcases two distinct compositions to encapsulate contrasting visions of reality through music and film. The first piece, set against found footage reminiscent of low budget Italian movies from the 1960s, embodies a nostalgic allure and romanticized portrayal of life. Drawing from that era's musical styles, the score transports audiences to a world of sentimentality and nostalgia. In contrast, the second composition accompanies an original short film, offering a raw and uncomfortable interpretation of reality. This piece departs from polished aesthetics, exploring a character who ignores conventional social boundaries.

**DYLAN ROCHE** is a multi-instrumentalist and sound engineer pursuing a Bachelor of Science degree in music technology from Temple University. He most recently participated as part of an original live performance project that sonically expressed artist Hieronymus Bosch's painting *The Garden of Earthly Delights* by processing live acoustic instruments to create original meta-instrumental effects.



***I WILL DWELL IN THEM***

**ELI WEINSTEIN**

**ADVISOR: DR. SAM WELLS**

“I Will Dwell in Them” is comprised of a score and stop-motion animation based on the Chassidic discourse titled “Basi L’Gani” written by Rabbi Yosef Yitzchak Schneersohn. This discourse speaks about the purpose of creation; in that we are responsible for transforming this physical world into a dwelling place for G-d, and the tools necessary to do so. Through refining both ourselves and the physical world we can peek behind the layers of physicality that conceal the Divine light which is constantly bringing our reality into existence. The project “I Will Dwell in Them” aims to convey messages from this discourse through an audio-visual medium.



**ELI BENJAMIN WEINSTEIN** is pursuing a B.S. degree in Music Technology from Temple University. He is a multi-instrumentalist and is involved in all facets of audio production, including recording, production, mixing, and mastering. In his latest endeavors, he has been exploring how auditory and visual media can be used to enhance one another. This can be seen in his contribution to the composition and performance of *The Garden of Earthly Delights*, an auditory expression of the famous painting by Hieronymus Bosch.



# ***OPENRHYTHM***

**NOLAN JAMESON**

**ADVISOR: DR. ADAM VIDIKISIS**

OpenRhythm is an open-sourced, cross platform game engine I've developed to streamline the creation of traditional 2D rhythm games for hobbyists and professional developers alike. It also makes it easy for players to create their own levels with a simple format that can be created in any plain text editor. The engine is written entirely in C with the SDL library, which allows the same code to run across multiple operating systems.

Flexibility and accessibility are incredibly important for advancing the field of video game development. For this reason, OpenRhythm is designed to run on low performance & old hardware, ensuring that anyone with a reasonably modern computer can make a video game. The engine and the game act as one, meaning that no compilation is required, and levels can be created without the need to write a single line of code. I want to facilitate creativity and collaboration in the rhythm gaming community, which is why I've decided to make it open-sourced and free for all.

The game shown during the presentation is bundled with three levels and has been developed using the OpenRhythm engine. Each level features an original song with a level that rhythmically complements the piece. Every action in the game also features bespoke sound design including menu navigation, beat hitting, level success, and level failure.

**NOLAN JAMESON** is a video game developer and composer with a strong background in music technology. He has participated in multiple game jams & contributed to music, sound design, level design, and code for several projects. He is interested in how the interactive medium of video games can utilize music in new and interesting ways. Designing intuitive and accessible software to aid in the creation of music and video games is vital for advancing the creative fields, and he is dedicated to doing so.



## ***GAME DEMO: OBDURATE***

**ISAAC KRAUS**

**ADVISOR: DR. ADAM VIDIKISIS**

*Obdurate* is a first-person platformer/walking sim game in which the player must face the challenges of surviving in the lonely mechanical depths of a sprawling city. Their old family home obstinately remains in the same spot, as the regime of progress and innovation grew around it. Clouded in the memories of the past and denial of the capitalist machine, in order to complete day to day tasks they must navigate through and stand up to a desolate and dangerous environment.

In this project, I sought to draw from the games I've enjoyed playing the most: where a world is simply presented to you as-is, with no clear winning or losing, and it's up to the player how they want to interact with the narrative. I've always equally enjoyed visual and sound production in media, and have delved into programs like blender and substance suite outside of audio production, but ultimately found the most interest in how sound can work with level design and environment art. Working on a game from scratch with audio being at a higher priority than level art has shown me how the impact musical elements and precise sound design choices weigh against visual art on an otherwise barebones experience.

**ISAAC KRAUS** is a passionate technologist from Lewisburg Pennsylvania who has come to work on and enjoy many facets in the broad scope of music technology. Starting piano lessons at a young age and playing around with his father's guitar amp is where Isaac first found the joy of crafting his own sounds, prompting self-teaching how to work audio consoles for live sound, and prove himself indispensable for local theater leagues. Coming from a church background, he also took interest in pipe organs, later taking lessons from a graduate student at Susquehanna University, and currently works as an organ surveyor under Partners for Sacred Spaces. Isaac also holds a niche for education, serving as a section leader in the Diamond Marching Band for the past two years. Outside of studies, Isaac can be found working on anything from mixing opera theater for Boyer to producing for an emo/pop-punk group, or commonly crafting strange sounds and music for games in his bedroom studio. After graduation Isaac hopes to harness his diverse background and enter the videogame industry as a composer and/or sound designer, while still continuing to freelance more personal engineering work.



# ***THE COST OF SPOTLIGHT - SCORING & AUDIO POST-PRODUCTION***

**ARJIN ROE ASTHANA**

**ADVISOR: DR. ADAM VIDIKSIS**

*The Cost of Spotlight* is a 15-minute short film written and directed by Temple Film Student Nathan Unuigbe. It is a dark family drama about a struggling actor who lives on his sister's couch who must decide whether to risk the relationship of his supportive sister for a role that could get him the fame he wants. For the film, I composed original score and diegetic cues, implemented and created sound design, edited the dialogue, and mixed the audio for the film. I worked with the director on determining the aesthetic and sound of the score & diegetic music. I used Cubase Pro 12 to compose scores and Pro Tools to mix and edit the audio with the film. For scoring, I used EastWest Hollywood Orchestra, Westwood Instruments Novella Origins, Viola Textures, Project SAM's Swing More!, Lunacy Audio's Cube, and UHE's ZebraHZ. For sound design, I used my subscription of Krotos as well as my personal library of sound effects and environmental backgrounds. Additional sound design was recorded in my home studio.

**ARJIN ROE ASTHANA** is a producer, composer, audio engineer, songwriter, singer, and artist from Houston, TX. He began producing rock music in 2019, but quickly moved to experimenting with new sounds and ideas in R&B, Soul, Rap, EDM, Pop, Cinematic, and more. Having been inspired to pursue screen scoring from the work of composers like Hans Zimmer and Alexander Temple, he soon began taking steps to make a career of it. Last summer, he worked on *When You Are Ready*, an award-winning short film written by Salwa Khan and directed by Kavita Parekh. Later that year he would be the sound recordist and composer for another short film called *Gravedigger*. In the spring of 2024, he worked on his biggest short film yet in Nathan Unuigbo's *The Cost of Spotlight* for his senior capstone project. He composed the score, wrote the music, recorded sound design, and mixed the audio for the film under the guidance of Dr. Adam Vidiksis. Outside of music, Arjin is an avid storyteller. Last year, he founded *Tales of Nyxia Productions* as a vessel to tell his stories through sound. Currently he and his team of 25 people are working on the pilot episode of an immersive musical audio drama named *Anamnesis: Ballad of A Memory Thief*, for which Arjin is writing, directing, composing, and producing. It is planned to premiere this May.



# ***NORTHEAST MEGALOPOLIS***

**TIM NAGLE**

**ADVISOR: DR. SAM WELLS**

*Northeast Megapolis* is an audiovisual presentation about geographic regions, the structures within and between regions, and how seemingly unrelated pieces of a system can affect each other. These themes are represented by an ensemble of electronic instruments being controlled by Ableton Live. Analog video feedback loops and audio-reactive animations are paired with the music to create a visual music ecosystem. With no performer present, the piece will stay in one “zone” indefinitely, but subtle and drastic location changes can be made with an intervention from the performer in Live, on a hardware instrument, or within the analog video system. *Northeast Megapolis* has been recorded as a piece of fixed media and is performed live by creator Tim Nagle.



**TIM NAGLE** is a composer, producer, video artist, and keyboardist based in Philadelphia, PA. Tim's work is inspired by infrastructure, ecosystems, rivers, mountains, valleys, and the Mid-Atlantic United States. His music combines elements of ambient electronic, minimalism, and acid house, pairing them with analog video feedback to create an immersive, audio-reactive experience.



# ***FRUITION***

**TARIK INMAN**

**ADVISOR: DR. ADAM VIDIKSIS**

*Fruition* is a project in three parts that aims to reflect a range of skills honed during my time at Temple. The project consists of a studio recording of *3:1*, a piece for bass, cello, and piano composed in Fall of 2023, a digital render of *To an olive pit*, a piece for instrumental ensemble and live electronics, and a reel of re-scored scenes from film, television, and video games.

*3:1*, an original composition, was recorded at the Boyer recording studio and was mixed by me in Pro Tools. The piece features liberal use of extended bowing technique, highlighting the range of timbres achievable on string instruments. The piece focuses on balance, equilibrium, tension, and resolution.

*To an olive pit* is a chamber piece for piano, percussion, wind instruments, strings, and live electronic signal processing. The electronic component is only notated via text, giving future arrangers and performers the discretion to interpret the signal processing to their own tastes, allowing each performance to be unique.

The third leg of the project is a reel of short scores composed for scenes from existing media, showcasing a range of genres, moods, and styles. Music was rendered in Logic Pro using virtual instruments, automation, and MIDI control changes to mimic the various effects and articulations possible with physical instruments.

**TARIK INMAN** is a composer and digital musician living in Philadelphia. Inman's musical practice is informed by a variety of styles and periods, and his output ranges from chamber music compositions to live experimental electronic performances. Inman takes inspiration from early electroacoustic music, French impressionism, American pop music, and the Philadelphia DIY scene. He has had his compositions performed by the New Music Ensemble at Temple University, and an experimental ensemble piece he performed in, *The Garden of Earthly Delights*, was featured at the University's Fall 2023 *Cybersounds* concert. Upon completing his undergraduate education, he intends to pursue a graduate degree in composing for visual media.



# ***MASTERING PORTFOLIO***

**TOM PULCINELLA**

**ADVISOR: DR. SAM WELLS**

In music production, mastering is an often-overlooked aspect of the production process. Still, when creatively and thoughtfully approached, mastering can wield a powerful influence on the lifespan of a recording project. This project is a thoughtfully crafted mastering portfolio; the culmination of my evolution as a musician, and a testament to the collaborative process shared between myself and my peers.

For this project I had the privilege of mastering three of my peers' EPs of various genres: *Refractions EP* - Luke Fantini, funk/contemporary jazz, *Amalgam* - Abtejn Jaeger, EDM, and *Mixed Emotions* - Trevor Hampson, blending hip-hop, pop, classical, and jazz. The construction of this portfolio transcends merely mastering my peers' music; it serves as a celebration of higher learning, professional networking, and the transformative power of music as a whole—a testament to the boundless possibilities that occur when passion meets purpose.

**TOM PULCINELLA** is a musician who wears many hats; as you can see from his abstract, he is currently studying to become a mastering engineer and leads many other musical endeavors. Currently, he is interning at Rittenhouse Soundworks, a recording studio in Philadelphia, but is also recording on a full-length album to release within the coming months. When not interning, working on his solo project, or recording the many jazz sessions he leads in Temple's recording studio, he enjoys playing piano with his band at local venues and music-directing musicals at local high schools. Although mainly a trumpet and piano player, he also plays many other instruments such as the guitar, accordion, and banjo.



# ***CINEMATIC SYMPHONIC RESONANCE 1***

**QUINN ALLEMAND**

**ADVISOR: DR. SAM WELLS**

This project is an EP by Quinn Allemand, a music collection aimed at cinematic trailers, merging contemporary techniques with modern electronic elements. The project delivers five original compositions and cover art. This project infuses analog and digital synthesizer sounds into the compositions, drawing from education at Temple University and research into trailer music composition techniques. Inspiration is drawn from modern cinematic trailers by focusing on current trends in compositional style and sound design. Interdisciplinary connections are made by incorporating skills from Composition courses to analyze existing scores and create defining features for productions. The project aims to produce captivating, professionally standard compositions that resonate with listeners and showcase a unique style within the trailer music genre.

**QUINN ALLEMAND** is a senior Music Technology major at Temple University whose journey into music production began when he was 18 years old. Since then, I've been captivated by the art of crafting soundscapes, with a particular passion for composing music for visual and interactive media. It all started during my sophomore year when I realized how much I loved using music to enhance visual storytelling while taking courses like "Scoring for Film and Media" and "Scoring and Sound Design for Video Games." Through composing and sound design, I've found a deep sense of fulfillment and purpose. Electives like "Composing I," gave me the resources to hone my musical expression skills further. Music isn't just a hobby for me; it's a driving force in my life, empowering me to explore my creativity and push the boundaries of what's possible. I am determined to pursue a career as a composer/producer, making my mark in the industry with my unique sound and creative vision. With each composition, I aim to evoke emotions and transport listeners to new and exciting places. I've realized that technology has allowed me to create music that I once thought was beyond my reach. This makes this project a declaration, proving that a student can produce professional quality material with commonly accessible resources like that of a laptop and an interface.



***FOUND ME***

**CONNOR JAMES FRUGOLI**

**ADVISOR: DR. SAM WELLS**

“Found Me” is a four-track EP that explores a romantic relationship between two people through the eyes of the narrator, one of the two people in the relationship. This project explores the experience the narrator has within this relationship as he’s experiencing it, detailing how he finds himself through the process. The project begins with the two meeting, then explores how their dynamic shifts and develops as they grow with and without each other. By the end of the project, the relationship is in shambles and the narrator reflects on all of the issues that came up throughout the time the relationship took place. The project is told from an in-the-moment perspective, as the narrator is learning everything it occurs. It is not an omniscient point of view and is instead a thought process of the narrator as he engages with his perspective.



**CONNOR FRUGOLI** is a senior Music Technology major at Temple. Through his time at Temple, Connor has spent 3 years with Owl cappella, an on-campus a cappella group, which has grown his musical skills drastically. Currently in his first year as Co-Music Director, directly following his one year as Assistant Music Director, he has arranged music for the group, led rehearsals, and led soundchecks for gigs. Connor has also been the Technology Intern at the Howard Gittis Student Center for just over a year and hopes to take what he has learned there into a future in Information Technology Services. Connor has also done sound load-in work for theatrical purposes, namely assisting the Lead Audio Engineer for Temple's production of *Into the Woods* with speaker setup, pit microphone routing, and overall organization for the sound setup of the production.



## ***CLOCKWORK (A LIACHORUS EP)***

**BENJAMIN DAISEY**

**ADVISOR: DR. SAM WELLS**

*Clockwork* is the recording, editing, and mixing of an EP featuring a Temple University acapella group, LiaChorus. This has been a special and new experience for the group since they've never had any work recorded or planned to be released before. LiaChorus is comprised of 16 singers and a vocal percussionist totaling 17 artists, including myself. There are 4 songs totaling about 14 minutes of music. These arrangements capture the style of LiaChorus and how we are a pop group that incorporates elements of R&B and Jazz. Every song has been arranged by LiaChorus' music directors Sean Butkovich, Macey Roberts, and/or myself. In the studio, I was helped by Temple University Music Technology Master student, John De Petris. This EP's goal is to capture the sound of LiaChorus which has been a big part of my time at Temple University. Showcased is all the work that the arrangers and singers have put in this year.

**BEN DAISEY** is an experienced audio engineer who specializes in vocal work, and live sound, as well as recording, editing, and mixing. In 2024, he will graduate with a Bachelor of Science in Music Technology. He has worked in a variety of genres including R&B, Pop, Musical Theater, Country, Rock, and more. I strive to achieve sonic excellence for audiences and listeners around the globe.



# ***BIG DOGS DON'T LIVE LONG***

**GILLIAN COCHRAN**

**ADVISOR: DR. ADAM VIDIKSIS**

*Big Dogs Don't Live Long* is a folk-inspired EP made up of songs written throughout my time as a young adult thus far. The project began as what I thought would be a polishing-up of songs I had written over the past 6 years but became something much newer and important to me in the moment. Each of the songs on the EP I've written over the past 3 years, most of which within the past few months. All the songs on the EP express themes of melancholy, love, self-sacrifice, and turmoil through my lens as a queer woman. Despite not always explicitly explaining all the emotions tied up in my formative years through my songs, I believe the sound and emotion conveyed throughout the EP paints a sonic picture that fills in the gaps. I had the privilege of conceptualizing and recording the entirety of this EP in the comfort of my home surrounded by some of the people I hold dearest... this was an extremely important aspect of creating an authentic end product for me.

**GILLIAN COCHRAN** (Gilly March) is a singer-songwriter and sound engineer based in Philadelphia, PA. Gillian's music is a folksy, stripped-down, honest, portrait of herself. She has been a vocalist since she could speak and is 8 years self-taught on guitar. She has found inspiration for her creative voice through artists like Patty Griffin, Patsy Cline, Fiona Apple, Gillian Welch, Kate Bush, Roger Miller, and John Prine. These names as well as various other influences have created the amalgamation of sound that makes up Gillian's music. Gillian's production and writing techniques find value in comfort and creating in organic-feeling spaces. Music has never felt like a performance to Gillian, it is more about keeping a personal account of her life and feelings felt in the moment.



## ***TO START AGAIN***

**ANTHONY DORAN**

**ADVISOR: DR. SAM WELLS**

An EP (Extended Play) about personal identity, specifically about disability. This EP tells a story of an internal battle with disability, and the internal struggles that grow from those experiences. The EP consists of four tracks, which each track telling a specific element of the story.

The first track deals with how external factors impact how we view ourselves, and how others view us due to our identities. This is explicitly told through an experience with childhood friends. These friends abandoned me during my childhood more as we grew up. As we grew older, they learned I was different than them, so they punished me for being me. Song 2 is about how these external factors affect our view of ourselves and our futures. Throughout our lives we are told “no” for no particular reason besides who we are. This leads to wanting to give up, and feeling sorry for ourselves. This song is about personal experiences with these struggles, and how they shape our view of ourselves. The metaphor of a burning candle appear in this song, as these events can burn away at you until there’s nothing left. The third track is posed as a question. These events posed in the previous songs can leave a mark, and this song addresses those marks. The questions posed in this song address whether those marks make us who we are, or if we are ourselves despite them. The fourth and final song is an answer to the questions posed in the previous track. This is symbolized by the previous track leading into this one, as they are the same story. Featuring a guitar solo and a repeated riff, this song is meant to represent new beginnings. This is symbolized by the song’s name “To Start Again”.

**SEAN ANTHONY DORAN** was born in Phoenixville, Pennsylvania. He has grown up around music throughout his entire life. Originally entering Temple as an Electrical Engineering major, and switching to Music Technology during his junior year. His passion for music started when he was very young. He has been involved in musical programs and ensembles since he was 8, where he was involved in his school's concert band, orchestra, and choral ensembles. Coming to Temple opened a lot of new doors, one of which being the electric guitar. Anthony is a self-taught guitarist over the past 2 years. Anthony plans to work as an audio and mixing engineer after graduation.



## ***THE COLLEGE YEARS EP***

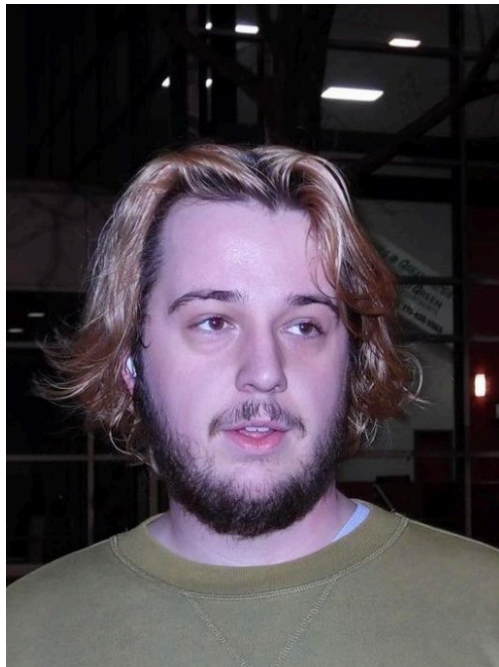
**PETER BOND**

**ADVISOR: DR. ADAM VIDIKISIS**

My vision for creating this EP was to revisit songs I had started throughout my college experience and finish them. I chose a song from each year I was in college to see how what was going on in my life at the time impacted what kind of music I was writing. I also used the concept of metacommentary in the writing of the lyrics for the songs. I did this by either having the lyrics of the songs clarified by their titles or reframing the content of the songs to add a new meaning. The songs touch on my emotional state at the time, my feelings and relationships with others, and my reflection on past decisions that I have made. I wrote all of the songs myself and performed every part of the EP except for the keys on one of the songs. The EP was recorded and mixed by myself and was mastered by Tom Pulcinella.



**PETER BOND** is a senior music technology student at Temple University with an interest in audio recording and mixing. Peter has been a musician for most of his life, playing instruments since the third grade. While in high school, he began to take an interest in the behind-the-scenes aspect of music, which led him to pursue a career in music technology. These days Peter primarily plays guitar and drums and is a part of the bands Under Review and King Rat. After graduating, Peter plans to work in the recording or mixing field, with an interest in the DIY scene in particular.



## ***PEACHY KEEN***

**ALEX HUGHES**

**ADVISOR: DR. ADAM VIDIKISIS**

*Peachy Keen* is the 4-track cumulation of Alex's college experience, both as a music tech major and as an 18-21-year-old student and college kid navigating (or failing to navigate) relationships with others in a brand-new environment. The EP shines conceptually when the lyrics juxtapose mundane experiences such as a night out with friends, a friendship that falling apart for no apparent reason, and a daily routine with underlying tones of inadequacy and the difficulties of understanding how one is perceived in the eyes of others.

The stylistic inspiration for the EP draws heavily from the artists that served as the soundtrack to my college career, such as The Backseat Lovers, Vista Kicks, Hippo Campus, COIN, and Peach Pit. Alex wrote, composed, recorded, mixed, and mastered all the songs, and also recorded vocals for all of the tracks. A large portion of the project focused on the ethical creation, marketing, and distribution of *Peachy Keen*, all of which are outlined in a business plan created concurrently to the EP. The music business aspects of the project were partially conceptualized in and inspired by one of Alex's interdisciplinary classes, The Business of Music.

The majority of *Peachy Keen* was recorded at Oxford Recording Studio, where Alex is interning this semester. This EP would not be possible without the incredible musicians who helped. Alex would like to thank Greg Masters for his work on drums and Liam Wiedmann for his work on rhythm and lead guitar. He would also like to thank Andrew Warren, for his work on bass, lead guitar, and rhythm guitar, his assistance with recording the EP, and also for his insight on the mixing and mastering portion of the project; *Peachy Keen* would sound completely different if it weren't for you.

**ALEX HUGHES** is an audio engineer from West Chester, PA. After studying bassoon in middle school and high school, he joined Boyer's Music Technology program, aspiring towards a career in audio engineering for live events and concerts. Hughes began working at Temple Performing Arts Center (TPAC), working closely with Dean David Brown, and Professor Terrell Stafford to run Boyer's weekly Rite of Swing Jazz Café. In 2023, Hughes was promoted to one of TPAC's Production Assistants, where he additionally collaborates with clients, manages fellow back-of-house employees, and oversees production-related endeavors for the venue. In 2024 he started interning as a studio technician and recording engineer at Oxford Recording Studios, where he assists with recording, mixing, and mastering sessions, as well as general studio maintenance and client collaboration under the direction of Andrew Warren. Hughes has worked with a variety of notable musicians and ensembles, including Terrell Stafford, Tim Warfield, Justin Faulkner, Dick Oats, David Wong, Danny Jonokuchi, Marshall Gilkes, John Riley, Gary Smulyan, Joe Block, Almost!, The President's United States Marine Band, the Vanguard Jazz Orchestra, and K-pop sensation Purple Kiss, among others. Hughes has also collaborated with and produced events for notable public figures such as Ahmir Thompson (aka Questlove), Eric Moody (aka Chill Moody), and Mayor of Philadelphia Jim Kenny.



## ***COLORS: EP***

**JULIAN MCNAULL**

**ADVISOR: DR. ADAM VIDIKISIS**

*COLORS* is a 4-track EP that I have designed to show my growth as an electronic music producer and to bring the listener on a sonic journey of emotions. I decided early on that I would be using the colors red, blue, purple, and black as a medium for the journey.

Track 1: “Big Red” is my way of describing the feeling of boundless energy. I used elements of Drum and Bass, Hyperpop, and Speed House to illustrate this feeling, while using Dubstep and Heavy Bass elements to give it a touch of aggressiveness.

Track 2 is called “BSOD,” known by computer enthusiasts and tech workers as the blue screen of death. This track embodies the feelings I associate with sadness, and I used 80s synthwave-style instrumentation along with more resampled vocals to fit the context of the title, which opens the piece and shows a more calm, melancholic, and soothing sound. I make a drastic change in the drop back to more traditional dubstep to show that I also associate anger and confusion with blue.

Track 3 is a remix of the song “For the Most Part” by Sadbois, VNDETTA, and SayWeCanFly. On a fundamental level, I wanted to capture the feeling of happiness, joy, sadness, and dysphoria together in one song. I felt like the genres that fit this massive undertaking are Melodic Dubstep and late 90s & early 2000’s Pop-Punk, so I fused the two together to capture the sound of these concepts in my head.

Concluding the EP is Track 4: “Penumbra.” The word describes the illumination in the middle of a shadow seen in an eclipse. I thought of this as the other side of the figurative coin of all the emotions I presented in the previous songs. I wanted to capture apathy in a song without causing boredom or making a half-baked song.

**JULIAN MCNAULL** is a 22-year-old music producer and aspiring sound engineer. Hailing from the suburbs of Philadelphia, Julian was interested in music performance throughout primary school and strived to learn more about the music he played. He was involved in wind ensemble and big band in secondary school, playing saxophone and clarinet as his primary instruments. In 2018, he discovered Ableton Live 9 and began to hone his skills in production on top of his performance studies. Julian's interest in digital audio quickly grew from a hobby into a passion during the pandemic, as he learned the art of mixing, scoring, and sound synthesis through Temple University's Music Technology program, as well as picking up new skills and techniques from other music producers and content creators online. As his proficiency with music production and recording software grew, he began to gravitate away from Lofi Hip Hop and RnB as his main genres of music. He has switched his focus to electronic dance music production while also taking inspiration from pop-punk, Hyperpop, and various IDM subgenres.



## ***(R)EVOLUTIONS***

**ABTEIN JAEGER**

**ADVISOR: DR. ADAM VIDIKISIS**

“(Evolutions)” is an exploration of 20<sup>th</sup>-century United States dance culture through the lens of the Intelligent Dance Music idiom. There are quite a few moods captured throughout the EP with a slightly introspective, ruminant, encouraging undertone. The first three songs are “flips,” which take one or multiple snippets from a song to create something new. Starting in the era of Swing with inspiration from Duke Ellington’s “Don’t Mean a Thing” the listener is taken through a dark and brooding sonic journey with textures that are slightly lofi and crunchy. A section of the bassline from the original song is reminiscent of a bassline from Wu-Tang Clan’s “Wu-Tang: 7th Chamber” so there is a nod to that, as well as a vocal sample to support it. The second track is drawn from John Coltrane’s “Giant Steps” which, as a bebop tune, is not traditionally considered dance music. However, I do believe that this song represents an experimental avant garde emergence in music that carries over in the IDM idiom which makes it a suitable inspiration. A sample of Neil Armstrong’s famous line upon reaching the moon is utilized as a sort of ironic parallel to the name of the inspiration track. The third song is straight out of 80’s breakbeat culture featuring the iconic “It Takes Two” sample which has been manipulated to fit the title of the track “It Takes You”. This is really a straightforward breakbeat song with a big in-your-face sound that still leaves space for the listener to contemplate what it takes for “you” to be the you, that you want to be. Finally, the last song is a representation of today, or perhaps even tomorrow as this song aims to exemplify where the edges of electronic dance music currently lay. Experimentation is how new sounds are found and is the basis for IDM production. This last song features elements of whole-tone scale and trichords to help express its “futuristic” vibe.

**ABTEIN JAEGAR** is a producer, sound designer, and DJ who currently resides in Philadelphia. He grew up playing piano and drums and was in a punk band in high school. The drums quickly became his primary focus and laid the foundation for the rest of his musical journey. He became acquainted with electronic music during this time but had no idea the impact it would have later on. Eventually while living in California, Abtein began attending music festivals which featured some of the most talented electronic musicians and producers in the world. This stage became the inspiration for Abtein's current musical trajectory. He says, "Dance music, particularly IDM, has had a significant impact on my life and my musical ambitions. Growing up playing the drums, rhythm has always served as my musical foundation. As such the intricate rhythms commonly found in IDM tracks affect me on a deep level. I also have always been influenced by the unique textures and obscure sounds which characterize IDM." Once bitten by the production bug there was no looking back. Abtein is dedicated to crafting unique compositions that capture the listeners ear and transports them into realms that transcend the physical plane of reality.



## ***SHABRIRI***

**SAMUEL JAMES SCARLETT**

**ADVISOR: DR. ADAM VIDIKISIS**

SHABRIRI is a cinematic, psychedelic metal EP composed of three tracks. Its concept is inspired by a class I took titled “Media in a Hyper-Mediated World,” which discussed the impact of online social circles and echo chambers on society. In this class, we discussed the snowball effect that can occur when someone spreads misinformation online. At its best, nothing happens. At its worst, chaos.

Over the last decade, we have seen just how damaging the spread of misinformation can be. In 2016 on an online forum, a man in New York was groomed to believe that a local pizzeria was secretly trafficking children in the basement of the restaurant. Even though this was false, and the pizzeria did not even have a basement, the man armed himself with a gun and stormed the restaurant, thinking he was saving the lives of children. No one was injured, but what if something worse had happened? What if someone died? What if multiple people died? How radically would people react to this? I aimed to explore this concept with my EP.

The name “Shabriri,” is derived from the fictional world of Elden Ring, a video game developed by FromSoftware and directed by Hidetaka Miyazaki. In this world, a man named Shabriri once told a lie so damning that it resulted in the exile and genocide of an entire race of people. This story is the direct inspiration for this project.

The EP is composed of three tracks and has roughly the same instrumentation throughout. The base setup is electric guitar, electric bass, drums, and synthesizers. In certain sections, I also incorporated piano. Parts of the project are somber, cinematic, and spacious. Others are hard-hitting, brash, and violent. All of this under the umbrella of rock and metal.



**SAM SCARLETT** is a musician, producer, and instrumentalist from Ann Arbor, Michigan. He began his musical career at age 10, when he picked up the saxophone. In high school, he studied saxophone with Dr. Sean Hurlburt and piano with Mrs. Caren Worel. Under the tutelage of Dr. Hurlburt and with the encouragement of his high school band director, Nate Lampman, Sam auditioned across the country before landing at Temple University in 2020 as a saxophone performance major, studying with Dr. Matthew Levy. During the 2020 pandemic, Sam discovered notable producer KennyBeats streaming on the livestream platform Twitch, and picked up the new hobby of music production. KennyBeats would stream himself producing instrumentals for various mainstream artists, which was enough to convince Sam to begin his production career. At the end of his freshman year of college, Sam joined the Music Technology program. Over the next three years, Sam would go on to produce various projects of his own, as well as produce individual songs for his friends in his college bedroom. To date, Sam has two songs released by other artists, as well as three songs released under his own name. Sam would also go on to produce freelance licensed music for various small podcasts and internet productions. Sam would like to thank his family for unconditionally supporting his endeavors, whatever they may be.

