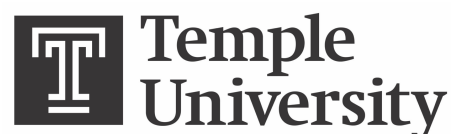


CENTER FOR THE PERFORMING AND CINEMATIC ARTS
Boyer College of Music and Dance

The Tenth Semi-Annual
Music Studies
Graduand Student Forum

Music Studies Department
Chair, Dr. Cynthia Folio
Tuesday, April 27th | 9:30 AM
Zoom Video Conference
Meeting ID: 953 4148 8637



Spring 2021 Graduand Student Forum

Tuesday, April 27th

ORDER OF EVENTS

BS Music Technology Final Project Presentations

9:30 **Julianna Keenan** *Running Away*

10:00 **Dominique Kapiamba** *DIY Plugins: Programming VSTs in C++*

10:30 **Kevin Reeder** *Stereo Therapy*

MS Music Technology Final Project Presentations

11:00 **Agnes Kline** *Trying to Bite Your Own Teeth: A piece for cello and real-time digital processing*

11:30 **Eli Wilson** *Augmented Clarinet*

AWARDS & LUNCH BREAK

BS Music Internship Presentation

1:00 **Richard Brown** *Studio 4*

MM Theory Final Project Presentations

1:30 **Marcos Acevedo-Arús** *Establishing Setting Through Battle Music in Shin Megami Tensei III: Nocturne and Final Fantasy XIV*

2:00 **Jonathan Bidinger** *Topic Theory and Chromaticism in Gabriel Fauré's 'La Mort de Melisande'*

Bachelor of Science in Music Technology

Final Project Presentations

JULIANNA KEENAN, BS MUSIC TECHNOLOGY

Advisor: Dr. David McDonnell

R U N N I N G A W A Y

ABSTRACT

Running Away is an original composition and performance by Julianna Keenan. The concept is inspired by the complicated relationship of electronic music and live performance. Utilizing Max, this piece includes stochastic sequencers that feed MIDI instructions into the DAW Ableton Live. These patches are used to co-compose and arrange parts of the piece while vocals and a digital synth are performed live. In addition to the performance will be an added visual aspect that will be projected as the performance goes on. Vizzie modules in Max 4 Live include effects with parameters that are controlled by sound signals from the piece.

The goal of this project is to focus on two important aspects of performance: the sound and music as well as the visual performance. The sound and the creation of the piece itself make up most of the work, but the performance is crucial to its completion. In my studies, I have learned the importance of presentation and how it can make or break a project. With this performance in particular, it is a challenge that makes two departments come together in one control center.



BIOGRAPHY

Julianna Keenan is in the B.S. Music Technology program at Temple University, graduating with a minor degree in Spanish. She has worked at the Boyer Recording Studio engineering recitals, concerts, and studio sessions. Julianna founded the Music Technology & Business Society of Temple University in Fall 2019, and she ran it until her final semester. MTBS connects students of all interests in the music industry and hosts guest lecturers, organizes performance events, and attends the Audio Engineering Society Convention when it takes place in New York City. In 2018 she interned at JoAnn Kane Music Service in Los

Angeles, California, and she engineered a stage at the Philadelphia John Coltrane Festival in 2019. Julianna is the first recipient of the Dr. Cynthia Folio Award, and a recipient of the Presidential Innovation Award of 2019 funded by the NAMM Foundation.

Currently, Julianna creates indie pop music under the moniker Keena. Solo projects are all written, performed and produced by her. She plans to continue her projects after graduating to continue to build her portfolio, and to create connections through both musical and visual collaboration. Her completed works can be streamed on all streaming platforms, and her more recent projects will follow.

DOMINIQUE KAPIAMBA, BS MUSIC TECHNOLOGY

Advisor: Dr. David McDonnell

DIY PLUGINS :

Programming VSTs in C++

ABSTRACT

My project was to create a suite of effects plugins made to be used in a Digital Audio Workstation. This suite consists of three modulation-based effects, a flanger, a phaser, and chorus. I was inspired by my programming classes to take a deeper look into how the software I use all the time is created. Using the JUCE framework, I created these effects using the C++ programming language and exported them into VST3 files that can be used directly in a DAW. In doing this project, I was able to achieve a new understanding of these effects in both a theoretical and practical sense, as well as learn more about digital signal processing in general.



BIOGRAPHY

Dominique Kapiamba is a Music Technology student from Rochester, NY. Dom has worked at the Boyer Recording studio, engineering recordings of recitals and concerts. In his spare time, Dom enjoys playing guitar, bass, and composing on Ableton.

KEVIN REEDER, BS MUSIC TECHNOLOGY

Advisor: Dr. David McDonnell

STUDIO THERAPY

ABSTRACT

For my capstone project, I will be presenting Owen Luebbers' EP, entitled *Stereo Therapy*, which I co-wrote, produced, mixed, and mastered. Owen is a local indie/folk artist and Temple student who I chose to work with for my final project. Through my presentation I will discuss our collaborative process and my role as co-writer and producer. I will also discuss the production and mastering of the EP. The writing, recording, and producing of the EP was shaped not only by our creative process, but also by the confines of COVID-19.

The production aspect of the project included adding and tweaking sounds with some of my favorite effects and recording his vocals live in my makeshift studio once we had both tested negative for COVID. The production part blends into the mixing, because I tend to do both simultaneously.

When discussing the mixing process, I will go through how I mixed his vocals for each song, as well as EQing and panning his instrumentals and midi's. Mastering the EP had unique challenges as this was my first experience with mastering. After speaking with multiple producers and engineers, I mastered by mixing to -0.0dB, turning that down to -6.0dB, putting all the tracks in one large file, and then making sure the vocals were even. From there I focused on mid-range EQ and last-minute tweaks to the sound to make sure the vocals were clear.



BIOGRAPHY

Kevin Reeder, a Senior Music Technology student, is a musician, singer, songwriter, and producer. While at Temple University, Kevin has created his own music with the help of a few other Music Technology students, while also learning the craft of production, mixing, and game/film scoring. Kevin is currently mixing songs for multiple a capella groups on Temple's campus, including the likes of Singchronize and Broad Street Line, while also producing, mixing, and mastering for local artists such as AshCa\$h, Owen Luebbers, and more. During his time at

Temple, Kevin has learned about music marketing as well, and has made connections with artists and producers all across the country. Kevin wants to thank all of the Music Technology professors and TA's for their help and encouragement throughout his time here at Temple, and hopes you enjoy Owen Leubbers debut EP, *Stereo Therapy*!

AGNES KLINE, MS MUSIC TECHNOLOGY

Advisor: Dr. David McDonnell

TRYING TO BITE YOUR OWN TEETH:

A piece for cello and real time-time digital processing

ABSTRACT

This project began out of the simple desire to take what I have learned over the course of this degree and use it to create something that I could use in a piece to be performed for this thesis, but also in pieces to be created and performed post-graduation. What I created is essentially a digital pedal board in Max/MSP with 6 different effects pedals - a delay, 2 different flangers, two different harmonizers, and a distortion. A MIDI foot controller connected to the computer running the Max patch controls the digital pedal board by sending on/off toggles to the Max patches when the foot pedals are engaged. The pedals are all independent of one another and any combination of the 6 can be utilized at any time. The piece that I wrote to utilize the digital pedal board, *Trying to bite your own teeth*, is an exciting and carefully paced piece of music for cello and real-time digital processing that takes approximately 6 and a half minutes to perform. The score features traditional notation with non-traditional indications instructing the use of specific pedals and approximate time durations. A discussion of the Max/MSP patch, score, and recording of a performance of the piece will be included in the presentation.



BIOGRAPHY

Agnes Kline is a passionate performer and music educator, equally at home onstage and in the classroom. Originally from Upstate NY, Agnes now resides in Philadelphia, PA where she has been an Orchestra Director and String Teacher for the School District of Philadelphia for the past seven years. Currently, while teaching, she is pursuing a Master of Science in Music Technology degree at Temple University. Recipient of the Marjorie Roe Endowed Scholarship in Cello, Agnes received her Bachelor of Science in Music Education degree from the University of South Florida in May 2014, where she also studied Cello Performance with Scott Kluksdahl and Helga Winold. Agnes is an active performer, playing in a wide range of places - from DIY basement venues to some of the greatest concert halls in the United States, including Carnegie Hall and Tanglewood. Notable recordings that Agnes has been a part of include, *Reframed*, a cello-piano duo written by Dr. Ciro Scotto, the recording of which was published in a special edition of Perspectives of New Music in Summer 2014. Notable recent performances include a performance of Julius Eastman's *The Holy Presence of Joan D'Arc*, as a member of the Bowerbird Cello Ensemble at the Rotunda in West Philadelphia, and a guest performance with Molly Rhythm at the 9th annual Pouzza Fest in Montreal, Quebec. In Spring 2020, Agnes joined Philly-based metal band, Oktas. They will be releasing their newest LP in Fall 2021.

ELI WILSON, MS MUSIC TECHNOLOGY

Advisor: Dr. David McDonnell

AUGMENTED CLARINET

ABSTRACT

These last two semesters of graduate school, I have been enamored with microcontrollers and augmented instruments. I play the clarinet, and thus, I felt my thesis had to be an augmented one. Using the Arduino IDE in conjunction with Max/MSP, I have created a clarinet that has its own built in atonal accompaniment and composed a quartet for 3 electronics and clarinet. An accelerometer attached to the bell of the instrument uses natural performance movement to generate midi notes, and a heart rate monitor attached to the ear modulates those signals.



BIOGRAPHY

Eli Wilson is an MS student in Temple's music technology program. He completed his undergraduate degree in music industry at Drexel University and interned at Bauder Audio during the summers while he was there. He now works full time at George Blood Audio LP, digitizing and archiving audio legacy formats. Eli has been interested in atonal music since learning about Schoenberg in high school and composing an orchestral piece using his twelve-tone technique. In his free time, you'll either catch him in his kitchen cooking and baking for his loved ones, or in his car driving around listening to music or an audiobook.

Bachelor of Science in Music

Internship Presentations

RICHARD BROWN, BS MUSIC

Advisor: Dr. Cynthia Folio

S T U D I O 4

ABSTRACT

For the betterment of last year, I had the incredible opportunity to work under Temple Alumnus and Grammy-nominated producer Will Yip at Studio 4 in Conshohocken, PA. Most of my time interning with Will Yip was in the Summer and Fall of 2019 into the Winter of 2020, when the COVID-19 pandemic limited my time there. Obtaining this internship was and is still a significant step in my goal of having a career in recording engineering/producing and songwriting. With this internship I was extremely privileged to have had the opportunity to watch and actively contribute to the producing, recording, and engineering albums.

During my time at Studio 4 with Will Yip, I was present for the recording and production of somewhere between 5-7 records. I assisted in set up recording sessions, editing tracks on Pro Tools, file organization, studio cleanliness and upkeep, and much more. The skills I learned not only working hands on with the bands but also by watching and absorbing the way Will worked and ran his space were priceless. Observing how a professional producer/engineer engages the artists in their studio was one of, if not, the most insightful aspects of the record making process. All in all, my year interning at Studio 4 assisting Will Yip strengthened my technical abilities as a producer/engineer as well as provided the principles I need to have a successful career in music.



BIOGRAPHY

Richard Brown is a graduating senior at the Boyer College of Music and Dance pursuing his Bachelor of Science in Music. Though a student in the B.S. in Music program, Richard has had much interest in and taken many music technology classes. While studying and living in Philadelphia, he has been very active in the local Philadelphia music scene both as a performing guitarist and aspiring recording engineer/producer. Richard has spent the last year and a half interning at Studio 4 with Grammy-nominated engineer Will Yip, creating a website for his music services, and building up his portfolio as a performer, artists in several projects, and recording engineering/producer.

Master of Music in Theory

Final Project Presentations

MARCOS ACEVEDO-ARÚS, MM THEORY

Advisor: Dr. Noriko Manabe

ESTABLISHING SETTING THROUGH BATTLE MUSIC IN *SHIN MEGAMI TENSEI III: NOCTURNE* AND *FINAL FANTASY XIV*

ABSTRACT

Japanese Role-playing Games (JRPGs) often feature only one normal battle theme. If a JRPG uses several battle themes, they usually coincide with crucial narrative markers. These themes play during generic enemy encounters, and are thus a critical component of a game's soundtrack. This paper explores the cases of *Shin Megami Tensei III: Nocturne* (2003) and *Final Fantasy XIV: A Realm Reborn* (2013), two games with soundtracks that subvert JRPG norms by featuring numerous normal battle themes that correspond to the location of a battle rather than narrative concerns. Through a semiotic analysis of both soundtracks, I show how these normal battle themes are used to establish and develop their games' settings. *Shin Megami Tensei III: Nocturne's* rock-centric soundtrack includes five normal battle themes that play according to what type of area of the game's world, post-apocalyptic Tokyo, a battle occurs in. In *Final Fantasy XIV: A Realm Reborn*, the instrumentation of the normal battle theme varies according to which region in the game world a battle occurs. These variations use certain instruments or instrumental families as signifiers to paint an area's scenery and express the values of the civilizations that inhabit them, thus fleshing out the stories that unfold in these regions. I conclude by examining how these two cases showcase the diversity of ways in which music can impact a player's experience with a game, and how these interactions between music, gameplay, and setting ultimately serve to immerse players in a game's world. This is one part of a larger work examining the role of music in creating feelings of immersion in video games.



BIOGRAPHY

Marcos Acevedo-Arús is a music theorist from Puerto Rico. Marcos' primary research interest is in all facets of video game music analysis, especially on questions of narrative and affect. Other interests include pop music analysis, Latin American protest music, and musical semiotics. Before coming to Temple, Marcos attained a B.M. in Piano Performance from the Conservatorio de Música de Puerto Rico in San Juan, PR. Outside of music, Marcos enjoys watching anime, swimming, having staring contests with his cat, Nadia, and playing video games, especially JRPGs and fighting games.

JONATHAN BIDINGER, MM THEORY

Advisor: Dr. Michael Klein

TOPIC THEORY AND CHROMATICISM IN GABRIEL FAURÉ'S 'LA MORT DE MELISANDE'

ABSTRACT

Gabriel Fauré's 'La Mort de Melisande' movement from his *Pelleas et Melisande* suite, based on Maeterlink's play of the same name, is an expression of the characters' sadness, loss, and lack of closure experienced in the final scene. The story of *Pelleas et Melisande* involves a love triangle, in which Prince Golaud marries Melisande, while his younger brother, Pelleas, falls in love with her as well. In the final act, Golaud discovers Pelleas and Melisande together, kills Pelleas and wounds Melisande out of rage, and later witnesses the death of Melisande, who never reveals if she truly loved Pelleas. The music is melancholic with a slow tempo and dark harmonies, yet there is an underlying sense of elegance and beauty to it that is intriguing and musically irresistible. This talk will present two aspects of the final movement: topic theory and chromaticism. Regarding topic theory, I will discuss Robert Hatten's notion of *troping*, which involves the combination of two or more topics to create a different meaning. In terms of chromaticism, I will discuss Fauré's use of chromatic voice-leading to create a build to the climax within the middle section. The techniques Fauré uses in this movement are a masterclass in how to write music that conveys the darkness of the narrative, the atmosphere, and the characters, while still creating something that is aesthetically pleasing and satisfying to listen to.



BIOGRAPHY

Jonathan Bidinger is in his second year of his masters degree at Temple University's Boyer College of Music and Dance. His musical journey began in the sixth grade when he joined his school's choir and never looked back. Ever since then, he has lent his singing abilities to various school choirs and church services for a full decade until COVID unfortunately put a halt to all live music. He earned his undergraduate degree in Music Composition from the University of San Diego and then moved to music theory at Temple, where he found an interest in narrative theory, topic theory, and musical meaning in general. His goal is to one day teach

music theory at the collegiate level in hopes of inspiring music students with music theory as much as it has inspired him over the years.