CENTER FOR THE PERFORMING AND CINEMATIC ARTS

Boyer College of Music and Dance

# Music Technology Capstone Presentations

Monday, May 4, 2026 at 1:00 PM and 5:30 PM

Rock Hall Auditorium

1715 North Broad Street

Philadelphia, PA 19122

# Program

*Monday, May 4 at 1:00 PM*

B. S. Music Technology
Capstone Project Presentations

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|---|---|
| 1:00 PM | **Charlotte Horansky**<br>*Live from Hidden Fortress* |
| 1:15 PM | **Daniel McCarthy**<br>*Apostate* |
| 1:30 PM | **Yifan Zhou**<br>*8BIT* |
| 1:45 PM | **Braden Attanasio**<br>*Parking Lots* |
| | *Intermission* |
| 2:15 PM | **Avadhoot Kolee**<br>*Rezo: Design and Evaluation of a Wearable Haptic Metronome Bracelet for Music Applications* |
| 2:30 PM | **Quinn Terry**<br>*Speech-to-Song Illusion* |
| 2:45 PM | **Daniel DiCiccio**<br>*VERTIGO* |
| | *Intermission* |
| 3:15 PM | **Antonio Pisani**<br>*SparkStage* |
| 3:30 PM | **Michael Perrino**<br>*Audiovisual Perception: An Analysis of Audio Techniques in Film* |
| 3:45 PM | **Ian Scott Willen**<br>*"Moments of Time" – An Extended Play by Ian Willen* |

*Monday, May 4 at 5:30 PM*

B.S. Music Technology
Capstone Project Presentations

5:30 PM **Emily Canon**
*The M.!.X*

5:45 PM **Robert W. DeVett**
*DeV-144 Multi-Fx Pedal*

6:00 PM **Matthew J. Ehasz**
*Volition*

*Intermission*

6:30 PM **Henry Crooks**
*Young 4 Ever*

6:45 PM **Ry Miller**
*Jazz Recording Portfolio*

7:00 PM **Hallie Morton**
*IDOLATRY – EP*

*Intermission*

M. S. Music Technology
Final Project Presentations

7:30 PM **Brannon Rovins**
*slthmlk*

7:50 PM **Derek Schwartz**
*Reinvent the Room: Live Music Recording as Creative Practice*

*LIVE FROM HIDDEN FORTRESS*
CHARLOTTE HORANSKY
DR. SAM WELLS, ADVISOR

*Live From Hidden Fortress* is an audio-visual production capturing artist Alex G's secret live performance at the farewell show for recording studio and venue Hidden Fortress. Their farewell show was hosted featuring legacy bands and friends of the studio for a final hurrah. Featuring MTVHiNi, Bungler, Snoozer, and a well-kept secret Alex G set- unknown by the audience until he made his appearance on stage. Basement recordings of Alex G videos have been posted for over a decade have captured Philly's eccentric underground music scene beautifully, as well as inspiring many artists. Many of the videos posted are low quality, yet warm and nostalgic, so the goal with this project is to capture that same raw and imperfect performance with a higher quality production. This show was live engineered, recorded, and mixed by Charlotte Horansky.

CHARLOTTE HORANSKY is an audio engineer with a focus in live sound and electronic tinkering based in Philadelphia, PA. They developed their craft at The University of the Arts until its closure in 2024 and continued their Bachelor of Science in Music Technology at Temple University. They have traversed many avenues of the music industry by saying yes to every opportunity they could get their hands on, with work ranging from a stagehand, to amp repair, to venue management, playing in bands, amongst many other things. Charlotte has an ever-growing curiosity and desire to learn as many facets of the music industry as they can explore. They currently work as Assistant Director of Operations for 4333 Collective, a Philly based booking collective with connections across several venues in the city, and as a freelance engineer for many projects, shows, and venues in the greater Philadelphia area.

*APOSTATE*
DANIEL MCCARTHY
DR. SAM WELLS, ADVISOR

*Apostate* is a 4-track EP that blends indie-rock, electronic production, as well as R&B and hip-hop influences into a concept project based on an individual journey of self-discovery. The project has a collage-style sound based on the idea that self-growth in both interpersonal life and for your career is not a straightforward path. Most tracks consist of electric guitar, bass, synthesizers, vocals, and live/electronic drums. Daniel McCarthy worked a lot with bands and self-produced music, so the goal of this project is to highlight and blend those sounds. The audio was recorded in the Presser Recording studio with Pro Tools, then edited and mixed on Logic Pro. Live instruments recorded with Dan's musical collaborators through school; Sam Reamer, Gabi Love, and Aidan Goody. The lyrical themes include moving on from hardship, betrayal, acceptance, and self-growth to outline a message of growing up and changing as a person. An *Apostate* is a person who denounces a faith or cause, meaning a departure from how an individual was or what they stood by. The perspective of choosing to walk away and better yourself is a central focus of the EP.

DANIEL MCCARTHY is an artist, producer, audio engineer, composer and guitar player based in and from Philadelphia. Daniel's music career began in choirs, and musical theater shows as a child, which turned into a love of performing music. While self-taught with guitar and other instruments, Daniel has done a lot of collaborations including creating two bands, "Dandee" in high school and "Late Arrival" with his peers at Temple University. Producing and editing media like videos and music was always a passion for Daniel. While at Temple, he honed his skills of music recording, production, and mixing for styles including but not limited to Rock, Rap, Electronic Dance, Jazz, and R&B. Daniel is seeking to further his musical career in Philadelphia and beyond.

*8BIT*
YIFAN ZHOU
DR. SAM WELLS, ADVISOR

*8BIT* is a live performance system built in Max/MSP that combines a drum machine and several melodic instruments into a single playable setup controlled by a game controller. Inspired by chiptune and early video game music, the project draws on the character of 8-bit sound while presenting it through an original interactive performance system rather than fixed tracks. The system includes programmed drum patterns, bass lines, chords, and lead parts that operate according to a designed musical logic, while also incorporating randomness, probability, and generative features. Together, these elements create a unified musical environment. During the performance, the controller is used to change patterns, adjust instrumental layers, shift harmonies, and move between different musical ideas in real time. This allows the performer to shape the music live, creating a result that feels flexible, playful, and performance driven.

Rather than focusing only on nostalgia, *8BIT* explores how video game aesthetics can become part of a contemporary musical instrument. The use of a game controller makes the relationship between gesture and sound visible to the audience, turning performance into something both musical and physical. The project sits between composition, sound design, and programming, showing how digital tools can be used not just to produce music, but to build new ways of performing it.

At its core, *8BIT* reflects my interest in combining music technology with creative expression. By bringing together sequencing, instrument design, and live control, the project creates a performance system that is both structured and interactive. It demonstrates how code, sound, and play can work together to form a unique musical experience.

**YIFAN ZHOU** is a musician and music technologist from China whose work centers on music production, sound design, composition, and scoring for visual media. He is currently completing a B.S. in Music Technology at Temple University, where he has developed a strong interest in the intersection of musical creativity and interactive technology. Working across digital production and programming, Yifan explores how software, systems, and performance design can become expressive musical tools. His creative practice draws from electronic music, composition, and media scoring, with a particular interest in building projects that connect sound with technology in engaging and imaginative ways. His capstone project, *8BIT*, reflects these interests by turning a game controller into a live performance interface for an original Max/MSP instrument. Looking ahead, Yifan hopes to continue creating work in music production, sound design, and interactive media, especially in areas related to film, video games, and digital performance.

*PARKING LOTS*
BRADEN ATTANASIO
DR. SAM WELLS, ADVISOR

*Parking Lots* is a guitar-based EP that explores the liminal feelings of suburban adolescence through the lens of someone growing up in a generation shaped by unprecedented global events. Written with the intention of examining coming of age in the aftermath of the COVID-19 pandemic, the project weaves together elements of rock, folk, and electronic music to create a sonic landscape that mirrors the fragmented and often uncertain nature of young adulthood in our current times.

At its core, the lyrical content attempts to examine the isolation and peculiarness of suburban life; the endless strip malls, fluorescent lit convenience stores and abandoned *parking lots* that become places to hang out with your friends away from the watchful eyes of parents. Often these spaces are overlooked for what they convey underneath the surface, they become re-imagined as sites of self-discovery and places where core memories are formed. The title is a play on the suburban non-place: a parking lot both as a literal and metaphorical space where young people idle between destinations and different phases of life, unsure about what their next destination is.

The post COVID-19 world that we now live in added a layer of context to these themes. A generation whose formative years were shaped by lockdowns, remote classes, and social distancing, the already tedious social fabric of suburbia together became even more fragmented and the stillness was accentuated. These are some of the emotions that I explored and tried to capture on this EP, the strange experience of growing up in a time where normal milestones were delayed and took new forms entirely, and where we were forced to adapt to a new world for better or for worse.

Musically I tried to implement these themes of social fragmentation and transition from an old world into a new one through a hybrid of real acoustic instruments like drums, guitar and bass with electronic bass and synth sounds as a thematic statement to blend both worlds of acoustic and electronic instruments together. The acoustic guitar and drums serve as an anchor that grounds the music in an organic and tactile way to lay the foundations for the electronic textures to create moments of dissociation and alienation. Creating electronic bass sounds for one of the songs was something I set out to do in order to contrast the acoustic elements of the project. The Folk influence lies mainly within the lyrical style, narrative storytelling, and melodic choices. I even recorded vocals inside my car in the parking lot of my apartment on Lombard St.

The approach of blending the acoustic and tactile world with the electronic one was an exercise of exploring the cross-section between both the old world and the new world that I feel we are moving into now. Ultimately, *Parking Lots* is a personal snapshot of what it means to grow up during a time defined by social disruption and disconnection, and yet still being able to see the beauty and connection that these conditions create.

**BRADEN ATTANASIO** is a guitarist and music producer from the Philadelphia area. With a passion for both the art and the teaching of music, Braden is active in the Music Production as well as the Music Education spaces. As a guitarist he performs a wide range of styles and genres, and through his guitar journey, fell in love with the infinite possibilities of sound and the recording process. Braden has classroom experience teaching K - 5th grade students as well as arranging and playing a guitar sing-along for the afterschool program. As he approaches graduation, he looks forward to continuing that work in a part time capacity and being able to share the love of music with others.

# *REZO: DESIGN AND EVALUATION OF A WEARABLE HAPTIC METRONOME BRACELET FOR MUSIC APPLICATIONS*

AVADHOOT KOLEE
DR. ADAM VIDIKSIS, ADVISOR

Auditory metronomes are useful tools for musical timing, but they are limited in performance environments where click tracks, monitor speakers, or in-ear feeds are impractical. They also exclude or underserve deaf and hard-of-hearing musicians who cannot rely on auditory cues. This project presents *Rezo*, a wearable haptic metronome bracelet designed to deliver tempo through tactile vibration rather than sound. *Rezo* uses two Vybronics VLV101040A linear resonant actuators positioned near the ulnar pisiform and radial styloid bones to improve vibration clarity and spatial distinctiveness. Each actuator is driven by a Texas Instruments DRV2605L haptic driver on a custom two-layer PCB, while a Seeed XIAO nRF52840 handles timing control and Bluetooth Low Energy communication with a companion mobile app. The device is housed in a 3D-printed PLA enclosure with TPU inserts for improved mechanical coupling and secured with an adjustable velcro-TPU strap.

The system was evaluated with ten musicians in a short user study focused on comfort, haptic perception, app usability, mental effort, and overall satisfaction. Participants completed a 14-item Likert questionnaire after using the device during a five-minute session. Results showed that *Rezo* performed strongly in comfort, app learnability, synchronization, and overall satisfaction. Participants rated the bracelet as comfortable to wear, easy to control through the app, and generally non-intrusive during use. However, the downbeat accent was the clearest weakness, with most participants reporting that beat one did not feel noticeably stronger than the other beats. Open-ended feedback reinforced this finding and also highlighted requests for better tempo-control gestures, stronger vibration customization, and possible alternative placement sites.

These findings suggest that wrist-worn vibrotactile cueing is a practical and promising alternative to auditory metronomes, especially for musicians who need silent timing support or cannot rely on auditory feedback. At the same time, the study shows that a successful haptic metronome must do more than produce a detectable beat. It must also create clear rhythmic hierarchy, support fast tempo adjustment, and remain physically unobtrusive during real performance. Future revisions should focus on stronger downbeat differentiation, improved motor isolation, continuous tempo-control gestures, and longer-term testing across multiple practice sessions. *Rezo* demonstrates the feasibility of a wearable haptic metronome and establishes a foundation for further development of accessible, musician-centered tactile timing tools.

AVADHOOT KOLEE is a Music Technologist and Neuroscience Researcher at Temple University working at the intersection of auditory perception and technical innovation. His creative foundation is built upon years of rigorous training in Hindustani Classical Music, a discipline that instilled a deep appreciation for structural and rhythmic complexity. Distinct from his classical roots, Avadhoot has also spent the last six years producing and collaborating with prominent figures in the electronic music scene, carving out a separate professional identity within modern digital soundscapes. While his musical background is extensive, it was his decision to double major in Neuroscience that sparked a specific interest in the intersection of music, technology, and perception research. This academic pivot drives his current work in neuro-haptic integration, where he explores how the human brain processes rhythm through tactile feedback. His primary research project, *Rezo*, is a haptic metronome that utilizes Linear Resonant Actuator (LRA) technology to translate musical timekeeping into somatic sensation, bridging the gap between neural processing and physical performance. In recent years, Avadhoot has expanded his creative reach into the visual arts. Inspired by the work of contemporary visual media artists, he has developed a growing photography and cinematography portfolio that emphasizes functional elegance and minimalist design. This multidisciplinary drive led him to found Happy Pixels, a creative agency specializing in end-to-end design services. His technical versatility is equally broad, ranging from hardware engineering and PCB design in KiCad to building specialized software tools like Backtrack, a version control system for Ableton Live. When he isn't in the lab or the studio, Avadhoot finds his greatest balance in the outdoors, a passion that provides a vital counterweight to his technical pursuits. Whether he is prototyping 3D-printed wearables in Autodesk Fusion 360 or documenting his work at avadhootkolee.com, he remains focused on creating tools and aesthetics that enhance the way we interact with both the digital and natural worlds.

*SPEECH-TO-SONG ILLUSION*
CHARLES "QUINN" TERRY
DR. ADAM VIDIKSIS, ADIVSOR

This project explores the phenomenon of speech-to-song, which was discovered by Diana Deutsch in 1995. In essence, this concept is achieved through the repetition of a segment of unsung, normal dialogue. After enough repetition, the words will eventually gain musical qualities reflected in pitch differences and rhythm. Using four separate clips of dialogue, four original tracks were composed within the program Logic Pro. Repeating certain segments of the audio revealed musical facets like pitch and rhythm. These aspects then shaped the compositional approach for each track. In order to create a cohesive theme, every dialogue clip has been taken from an emergency warning for various dangerous situations. However, the differences in each track are mainly due to the usage of four diverse languages: English, Spanish, Zulu, and Japanese. By using other non-natively spoken languages, variety is created in inflection, percussive nature, and overall stylistic approach.

QUINN TERRY is a digital media composer and sound designer from Yardley, PA. He grew up in a very musical family and has been involved with music his whole life. Quinn plays the piano and the tuba and has participated in numerous ensembles including marching band and jazz band. His interest in musical composition, particularly within the EDM genre, has led to individual projects that span the past eight years. After graduating, Quinn would like to continue using the digital composition skills he has gained through Temple University and his own experience to pursue a career in film composition. He has created a number of original compositions for various forms of media including both films and video games. Currently, Quinn is working alongside Hollywood producer Jeff Jeds on an upcoming martial arts documentary where he will serve as the primary composer.

*VERTIGO*
DANIEL DICICCIO
DR. ADAM VIDIKSIS, ADVISOR

*VERTIGO* is a collection of five instrumental electronic pop tracks presented as a continuous, uninterrupted soundscape rather than individual songs. The project blends upbeat rhythms, heavy basslines, and layered synth textures to create an immersive listening experience that feels both expansive and disorienting; an idea reflected in its title.

While rooted in pop conventions, each track experiments with structure by evolving or subverting its initial form, often shifting dramatically toward its conclusion to introduce elements of surprise and contrast. The goal of this project was to have fun and make a few cute little songs that aren't very serious. The project was created entirely on his Macbook in bed using Logic Pro. As someone who produces music occasionally as a hobby, it was a challenge to step out of his comfort zone and actually create and finish a project.

DANIEL DICICCIO is a Music Technology student at Temple University, originally from the suburbs of Phoenix, Arizona. After relocating to Philadelphia to begin his studies at The University of the Arts in the Music Business, Entrepreneurship, and Technology program, he developed a strong passion for the business and marketing side of music, media, and live entertainment. His long-term career goals are rooted in these industries, where he hopes to contribute to the evolving landscape of artist development and live experiences. While his professional ambitions are centered on the entertainment business, Daniel continues to cultivate a deep personal connection to music through production and composition. Having studied music from an early age, he draws inspiration from contemporary pop and electronic artists, channeling those influences into his own work in electronic, hyperpop, and modern pop styles. In addition to his academic work, Daniel gains hands-on industry experience through internships with a local live entertainment company, where he continues to build his understanding of event production and promotion. Outside of this, he enjoys playing piano and composing scores for his friends' short films.

*SPARKSTAGE*
ANTONIO PISANI
DR. SAM WELLS, ADVISOR

"*SparkStage*" is a software application that generates real-time visual effects primarily from MIDI input. The software translates the data and either creates particle emitters or controls pre-placed stage-style lights. This allows the user to create visuals from a MIDI controller. The software was designed in Unity to prioritize accessibility, as it is available for both macOS and Windows and includes performance settings. It also includes built-in piano sounds so it can be used without additional software, though it integrates easily with digital audio workstations for expanded functionality. The software can support up to 6 MIDI devices connected at once, enabling collaborative performances. Randomized elements in the visual generation ensure that each performance produces a unique set of visuals, even if the same settings are used. Overall, the software is intended to provide an intuitive, flexible tool for musicians to explore the intersection of sound and visual effects, from simple solo performances to small-band setups.

ANTONIO PISANI is a Music Technology major with a background in instrumental and vocal performance, recording, and composition. His work prior to and throughout college has focused on music composition, recording, editing, and sound design. During his time at Temple University, a course in computer applications for music majors introduced him to programming through the use of the Web Audio API, specifically for JavaScript. Since then, he has developed an interest in coding and experience with JavaScript, HTML, C#, Lua, and Python, and has worked with APIs and libraries such as Unity, LÖVE2D, and p5.js. His projects include web-based or standalone applications, game modifications, and music composition projects that reflect his musical background, his interest in programming, or both.

*AUDIOVISUAL PERCEPTION: AN ANALYSIS OF AUDIO TECHNIQUES IN FILM*

MICHAEL PERRINO

DR. ADAM VIDIKSIS, ADVISOR

This project examines how sound design shapes *audiovisual perception* through a case study of the short film Disparate Parts. Drawing on film theory and principles of multisensory integration, the study compares two versions of the film to evaluate how different sound design approaches shift audience perception alongside other popular film examples. Concepts such as superadditivity and ventriloquism are used to analyze how synchronized audio and visual cues affect attention, timing, and emotional response. By connecting theoretical frameworks with practical implementation, this project demonstrates how sound design not only supports but actively constructs the viewer's experience of a film. This project highlights Michael's interest in research and academic writing while showcasing his skills in composition, recording, and mixing.

MICHAEL PERRINO, from New York, is a Temple University composer, scholar, instrumentalist, and producer completing his music technology degree with a minor in computer science. His work draws heavily from his experience in classical composition and combines it with his understanding of electronics. He has developed a portfolio of compositions, scored film and video game clips. Michael has also done a large amount of performing with ensembles like the Temple University Diamond Marching Band, and BEEP. He has many interests including conducting, arranging, music theory, and has a passion for teaching.

*"MOMENTS OF TIME" – AN EXTENDED PLAY BY IAN WILLEN*

IAN SCOTT WILLEN
DR. SAM WELLS, ADVISOR

This extended play was fully written, recorded, and mastered by me. It includes three tracks: *Skate, Moments of Time,* and *Wake Up*. The project themes focus on my general well-being and awareness of certain situations in recent moments of my life.

*Moments of Time*, the opening track on the EP, is a very raw and acoustic song detailing certain situations or places, where we have felt time come to a crawl. Whether that's as a young child running free, in a hospital, or in the awareness of the size of our world. It features acoustic guitar, piano, upright bass (both pizz. and bowed), and vocals. It uses these instruments to create a sensation of tightness that's somewhat uneasy, only resolving at the very end when the E7b9 chord finally returns to Amin, instead of the Gmin where the loop usually begins.

The second track, *Skate*, tells a story of an ice skater that is engulfed in their world, but the ice is thinning and it brings up a question, "if you were out on that ice, knowing that you could eventually fall through, would you keep skating due to your love for it, or would you leave and try to skate another day." It starts thin, with only voice and piano, to create the feeling of being alone on the ice. Transitioning in the B section of the song, it morphs into a rock-synth "waltz" to create a space of indecision. All of this leads to a final breakdown, where the tonal center is constantly switching between F minor and major, where at the end it finally makes a decision to land on the Major.

*Wake Up* is the closing track for the EP. This track details the feeling of uncertainty within such hectic and uncertain times due to political policy and the strange evolution of humanity. It once again starts with just piano, playing a Dsus4 pad, using that sus4 to create a sense of estrangement, where the vocals sit alone, creating a sense of being in one's own thoughts. It evolves in the second half the song, layered with more instrumentation and percussion leading to a big final chorus. But before it can finally end, it gets cut short and sit's on the F Major 9 chord, not resolving, and leaves you questioning if any meaningful change will come.

**IAN WILLEN** is an undergraduate student from Temple University earning a Bachelor's of Science in Music Technology. He is a singer-songwriter, guitarist, and producer. He works and plays in multiple genres, such as Indie Rock, "Jam Band", and Pop. He's currently involved in writing, recording, and playing in his band, Waiting For Mail, as well as writing his own songs. Ian hopes to find a career producing or engineering for other local bands and artists around the Philadelphia area and continue writing songs.

***THE M.!.X***
**EMILY CANON**
**DR. ADAM VIDIKSIS, ADVISOR**

*The M.!.X* (em.eye.ex), standing for Emily's Interdisciplinary Experience, is a project that centers on the conception and execution of a full-scale live music concert at Temple Performing Arts Center. This project is presented as both a logistical management endeavor and an artistic musical expression through technical production. This event brings together event planning, sound engineering, production design, and audience engagement into a curated concert experience. The show was developed through a comprehensive logistical and technical production process, including artist booking and coordination, venue negotiation and management, and the design of all technical elements. Each artist was chosen based on a personal and career-focused connection; many met through meaningful educational and professional pursuits during Emily's time at Temple University. The design of the show itself involved stage layout, lighting integration, equipment selection, session arrangement, and funding determination. Tying together planning with outreach, marketing was essential to the project with a coordinated strategy that included visual design, commissioned promotional materials, social media engagement, and student collaboration. The realization of the event required full-scale event management, including scheduling, load-in, setup, sound checks, and performance coordination. Combining all show elements with the logistical oversight and outreach, this capstone was produced into a fully public-facing production and concert event.

EMILY CANON is a production and event manager based in Philadelphia, dedicated to the curation and execution of live music performances. While at Temple, she pursued a dual education pathway, studying Music Technology, with a minor in Event and Entertainment Management, and a certificate in American Sign Language. She is very well versed in the Live Entertainment and Music Production industries from her time as an intern, as well as several working roles at various venues/organizations, both on Temple's campus, as well as in the Greater Philadelphia area. Some of her on-campus roles include Co-Director of Live Entertainment for Temple's Main Campus Program Board, Production Assistant at Temple Performing Arts Center, Studio Worker at the Boyer Recording Studio, and even Drum Major of the Temple Diamond Marching Band. Some highlights include booking and planning Temple's annual Music Festival featuring A Boogie, Wale, and Arron Garcia, a Temple student band performing as a result of the Battle of the Bands-esque competition Emily produced under this role. Starting at TPAC as a Back of House assistant before her promotion to Production Assistant, she now oversees a staff of BOH workers for various events such as high-profile Kpop concerts and the US Navy bands' 250th celebration. Developing essential production skills under the Boyer Recording Studio, including the opportunity to assist on expert-level recording sessions such as Baby Face Nelson and the Femme Fatal. Gaining invaluable leadership experience in the form of leading the Temple Diamond Band at the 2025 Macy's Thanksgiving Day Parade, The Today Show, and every Temple Football home game for the 2025 season. She has sought out real-world opportunities within the larger music industry via countless internships, including roles such as Booking and Operations at Rising Sun Presents, Audience Engagement at The Kimmel Center, World Cafe Production at WXPN, and Operations and Guest Services at The Mann Center. She can be found working in various roles across Philadelphia venues in Box Office, Security, Upsells, Hospitality, Operations, and Production. And she will continue her industry learning experiences as a Commentary Operations Assistant at this summer's FIFA World Cup games hosted in Philadelphia. Upon completing her degree, Emily plans to continue pursuing a career creating unforgettable concert experiences within the Live Music Industry, focusing on Production and Venue Management.

*DEV-144 MULTI-FX PEDAL*
ROBERT W. DEVETT
DR. SAM WELLS, ADVISOR

The *DeV-144 Multi-FX pedal* is an analog/digital hybrid effect unit built using a repurposed Tascam-144 tape recorder enclosure. The unit features a preamp, distortion, tremolo, and reverb, with original and inspired-by circuits placed on custom etched PCBs. The unit is meant to act as an all-in-one platform for users to shape the sound of their instrument, whether it's being sent into an amp, or straight into an audio interface.

This project allowed Robert to put his personal experience with electronics to the test and refine his design process. The effects are each tuned to Robert's liking with consideration for a variety of tones. The visual aesthetic of the device is inspired by stereo units of the 70's and 80's, with a silver finish and VU meters to show the levels of each effect.

ROBERT WILLIAM DEVETT is a music technologist with a focus on mixing, recording, and circuit design. His music career began in 5th grade when he started learning the baritone and played with the band. After losing interest in the baritone, he picked up the guitar and discovered a new passion for music and the technology that surrounds it. His time at Temple gave him a solid foundation of information that has allowed him to explore the possibilities of digital and analog audio. His current interest lies in electronics and would like to pursue hardware design.

*VOLITION*
MATTHEW J. EHASZ
DR. SAM WELLS, ADVISOR

*Volition* is a collection of collaborative works that engage with the unavoidable propulsion of life, and the comforts we cling to while facing the journey ahead. The four tracks, *Block of Writers, Cross, Drive Your Car,* and *Longest Road Imaginable*, battle with clarity and confusion while pinpointing connection as a sedative to the jostling, never-ending movement of life. Thematically, the collection reflects the close-knit partnership of the co-creators, the vulnerability of connection, and the unavoidable new day. Hopelessness and feelings of inadequacy can loom large when facing a road with no seeming end but walking alongside another can lend perspective and purpose. Alternative to infatuated love-songs, this collection highlights the intimacy that courses through togetherness, the rewarding self-sacrifice of depending on another.

Technically, the production of the collection is intended to reflect the process of collaboration and to capture the fuzzy-feel-good yet crisply decorous nature of camaraderie. Integrating both 1960s Wall of Sound density with 1990s lo-fi intimacy, the collection is able to play at the meeting ground of ringing orchestral offerings and secluded internal prayers. The production reflects an intention of preservation, capturing organic sound and the levity found within group performance.

MATTHEW J. EHASZ is a musician who enjoys engaging with the process of preservation and transmission of sound. Spending a lifetime surrounded by both recorded and live music, Ehasz works to integrate innovation within engineering and honor for the personality within recorded performances. Ehasz holds the origin of sound as meaningful, and uses engineering to enhance, manipulate, and simulate rather than replace live process with perfected product. With deep reverence for the multidisciplinary trailblazers of music recording within engineering, arranging, and session musicianship, Ehasz strives to evolve a production practice that holds the performer's experience at the center of the work. As a collaborator, Ehasz strives to create environments where artists feel comfortable enough to showcase their best work, translate his co-creators' vision, and relay a sense of liveness in final products.

*JAZZ RECORDING PORTFOLIO*
RY MILLER
DR. SAM WELLS, ADVISOR

This portfolio is the result of six different recording sessions that I produced, mixed, and mastered. Across these sessions I worked with seven band leaders and a total of thirty different musicians.

The groups that I recorded cover a wide range of the usual and unusual types of jazz groups. Trumpet led quartet, piano trio, modern saxophone led quintet, avant-garde chordless quintet, big band, and chordless trio. There is even a bonus non-jazz track that comes from a rehearsal-turned-recording session with my dad and my trio as his band.

My involvement as the "producer" was not much more than offering a free recording session to some of my favorite Philly musicians and bands. For the big band session, I asked Gabe Meyer–the leader of the band–to adapt Ahmad Jamal's arrangement of 'Darn That Dream' for the group.

RY MILLER is a Philadelphia based audio engineer and bassist currently finishing his Music Technology undergraduate degree at Temple University's Boyer College of Music. Ry has studied jazz performance with world class musicians like David Wong, Vicente Archer, and Jeb Patton, among many others. Ry is currently an actively gigging musician, having played Jazz festivals like the 2024 Montgomery Jazz Festival, Broad Street Love 2024, the 2024 Lancaster Jazz Festival, and the 2025 Cape May Jazz Festival. Being in the jazz scene has led Ry to many opportunities to not just play with and learn from, but also do live sound for world class musicians like Clifton Anderson, Wallace Roney Jr. Antoine Roney, Dezron Douglas, Emilio Modeste, and Joe Dyson, among many many others. Ry has mixed and uploaded several recordings from these shows on the Producer's Guild of Philadelphia's Youtube channel.

*IDOLATRY – EP*
HALLIE MORTON
DR. ADAM VIDIKSIS

*IDOLATRY* is a five-track EP that explores a series of personal narratives centered on unhealthy and unbalanced relationships. Spanning multiple subgenres of rock, the project showcases a range of stylistic influences within approximately twenty minutes of music. The EP opens with "*Idolatry*," a screamo/metal track inspired by bands like Slipknot. Featuring heavily processed vocals and distorted instrumentation, the piece builds toward an intense guitar solo while expressing frustration with the unhealthy dynamic between a government and its people. Track two, "*Real Love*," is a five-minute punk rock song that recounts a dark but true personal experience with a stalker. Told from the perspective of the stalker, the track immediately immerses the listener and concludes with another eclectic guitar solo. The third track serves as an ambient interlude, edited down from a fifteen-minute improvised session. Built from pedal-based guitar manipulations derived from Track 4, "*Tainted Blood*," it also incorporates and transforms vocal material from that piece. The interlude transitions seamlessly from a dense, layered texture into the clear arpeggio that introduces "*Tainted Blood*." Track four, "*Tainted Blood*," shifts into alternative rock, addressing themes of generational and religious trauma. The EP concludes with "*Fallen Angel*," a pop rock track that explores the act of holding back tears from the perspective of a tear itself. Despite its subject matter, it is the most sonically uplifting track on the project.

HALLIE MORTON is an audio engineer, composer, and multi-instrumentalist from Northern Virginia. Based in Philadelphia, they are currently a student at Temple University's Boyer College of Music and Dance, majoring in Music Technology and Composition. Morton also serves as a Production Assistant for Temple Performing Arts Center and a Studio Hand for BCM&D Studios. Ranging from classical to metal, her music explores individual and large-scale consciousness, interaction, and structure.

Morton previously studied with Dr. Matthew Greenbaum and Dr. David Bennett Thomas, and is currently studying under Dr. Erin Busch. Their pieces have been performed and endorsed by the Singing Owls, Temple's New Music Ensemble, Wildflower Composers, and various local musicians. Morton also acts as the drummer of an all-girl band Wagon, performing alternative, rock, and folk music throughout Philadelphia. Interested in film, she has created sound design and mixed audio for senior thesis short films. Open and eager to experiment with new sounds and skills, Morton hopes to reflect as many angles of the human experience as possible.

*SLTHMLK*
BRANNON ROVINS
DR. ADAM VIDIKSIS, ADVISOR

*slthmlk* is a self-titled album which explores the musical aesthetics of "groovy," "gritty," and "gorgeous" across ten original compositions. This new record marks a transition from DIY at-home recording toward a more intentional workflow within a professional studio environment.

BRANNON ROVINS is a Philadelphia-based cellist, composer, and music technologist, currently pursuing a Master of Science in Music Technology at the Boyer College of Music and Dance. Originally from Reading, Pennsylvania, he is active in the Philadelphia DIY folk scene where he regularly performs and records with artists including Hopeless Semantic, Daphne Ellen, and Keepsake 1 Million. As a cellist, Brannon performs in a wide variety of styles including classical, chamber music, musical theater, indie folk, ambient music, and free improv. He releases solo music under the name slothmilk and is a founding member of the band Foreland Basin, whose debut album is set to release in April of 2026. His other creative interests include film scoring, radio drama, and pro wrestling.

*REINVENT THE ROOM: LIVE MUSIC RECORDING AS CREATIVE PRACTICE*

DEREK SCHWARTZ
DR. ADAM VIDIKSIS, ADVISOR

This project explores live event recording as both a creative and archival practice. There is no one true way to experience a concert, and as such, there is no right way to record one. A live recording engineer does not directly translate a performance to tape, but reimagines it for a unique, but equally compelling, medium. There is no such thing as a neutral recording and there is no objective truth that an event recording needs to recreate. A good live recording lives in the murky area between realism and surrealism, shaping how a listener interacts with the audio.

Over three months, I recorded and mixed four live concerts/events to be released as individual live albums. In the accompanying paper I focus on three of those performances, analyzing the creative decisions that shape the narrative impact of each mix. The goal of this body of work is to explore the spectrum between truth and fiction, documentary and theater, and the decisions a recording engineer makes to convey the emotional truth of an experience.

The three case studies in the paper examine distinct approaches to this practice. The first documents recording a local folk/rock band in a tiny DIY space, discussing recording in less-than-ideal spaces and how room tone and digital reverb can be combined to shape the impression of a physical space. The second focuses on recording a taiko ensemble in a private rehearsal space, exploring how live sessions convey the energy and collectivity of ensemble performance. The third describes recording a lo-fi rock band at a large commercial venue, investigating live performance as a theatric event and how a recording can obscure and reinvent reality.

Throughout these sessions, I have reflected on the unique aesthetics of live recordings, and how these diverge from and intersect with those of studio albums or live performances. Not every good performance makes a good live album. What sets a great live album apart is alignment between the narrative told by the recording and the narrative of the show itself. The best live recordings tell a story. The story can be simple or complicated but should make the listener feel like they are part of an experience.

A good live engineer should be an active participant in planning a performance. The recording should not be an afterthought, but a driving force in shaping the show. Live recordings can convey stories and emotions that are impossible in a studio album, helping us contextualize music as a social experience, even when we are listening alone.

**DEREK SCHWARTZ** (he/him) is an audio engineer, writer, and technologist practicing the art of weaving networks. His creative and cultural practice pushes back against extractive technology, such as streaming algorithms, to build stronger, more self-sufficient, local music scenes. Derek's values are rooted in DIY music culture, and prior to coming to Philadelphia, he spent time in St. Louis as a music writer and production assistant at KDHX Radio. In his audio practice, he produces, mixes, and records audio for film and music, with a focus on translating the energy of live performance into a recording. His practice is hyper-local, collaborative, and experimental, tapping into the power and ingenuity of the Philadelphia music scene. Outside of professional audio, Derek creates experimental multimedia projects that play with waveforms, electronics, and decentralized media. His work plays with anachronisms, combining old technology, such as FM Radio, with new and experimental mediums to build innovative and immersive projects that facilitate deep listening, and communal experiences.

## Boyer College of Music and Dance

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D records, has produced more than thirty recordings, five of which have received Grammy nominations.

boyer.temple.edu

## The Center for the Performing and Cinematic Arts

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

arts.temple.edu

## Temple University

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for "The Temple College." His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 35,000 students continue to follow the university's official motto—Perseverantia Vincit, or "Perseverance Conquers"—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

temple.edu

# Boyer College of Music and Dance
# Upcoming Events

**Boyer College of Music and Dance Awards Ceremony**
Tuesday, May 5 at 4:30 PM
Rock Hall Auditorium

**Boyer College of Music and Dance Graduation Ceremony**
Wednesday, May 6 at 5:30 PM
Temple Performing Arts Center

**Temple Music Prep: Center for Gifted Young Musicians**
**Chamber Players Orchestra and Baroque Players Orchestra**
Friday, May 8 at 7:30 PM
Rock Hall Auditorium

**Temple Music Prep: Community Music Scholars Program**
**Upper Division Solo Recital**
Saturday, May 9 at 10:00 AM
Klein Recital Hall and Arronson Recital Hall

**Temple Music Prep: Center for Gifted Young Musicians**
**Singular Strings**
Saturday, May 9 at 2:00 PM
Temple Performing Arts Center

**Temple Music Prep: Center for Gifted Young Musicians**
**Youth Chamber Orchestra**
Friday, May 15 at 7:30 PM
Rock Hall Auditorium

**Temple Music Prep: Community Music Scholars Program**
**Spring Concert**
Saturday, May 16 at 1:00 PM
Temple Performing Arts Center

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All events are free unless otherwise noted. Programs are subject to change without notice.
For further information or to confirm events, please call 215.204.7609
or visit *www.boyer.temple.edu*.