

SCHOOL OF MUSIC  
SENIOR RECITAL  
Emily Dwyer, Violin

November 26, 2012

7 pm

Feasel Hall, McMahn

*Kittens : Awesome*

Emily Dwyer, violin  
Phil Meisner, vocals and guitar

for pre-recorded sound

*Clarity*

Stringing Him Along  
Emily Dwyer, violin

for live electric violin

*Laughing Off the Apocalypse*

Fick  
Emily Dwyer, violin  
Daniel Sutphin, vocals  
Kyle Fick, guitars and piano  
K.D. McClellan, bass  
Kellen Chesnutt, drums

for pre-recorded sound

*Ex-Communication*

Stringing Him Along  
Emily Dwyer, violin and vocals

for live electric violin and voice

*List of Things*

Beauty to the Moon  
Emily Dwyer, violin  
Michael Haddox, guitars  
Chris Perez, vocals

for pre-recorded sound

*I'm Ready*

Beauty to the Moon  
Emily Dwyer, violin  
Michael Haddox, guitars

for pre-recorded sound

*Breaths of the Wind*

Stringing Him Along  
Emily Dwyer, vocals

for live voice

*Spectacle*

Fick  
Emily Dwyer, violin  
Daniel Sutphin, vocals  
Kyle Fick, guitars and piano  
K.D. McClellan, bass  
Kellen Chesnutt, drums

for pre-recorded sound and video

*Hold on Me*

Bobby Harper  
Emily Dwyer, violin  
Bobby Harper, guitars and vocals

for pre-recorded sound

*Ciao, Y'All*

Stringing Him Along  
Emily Dwyer, violin

for live electric violin

This recital is given in partial fulfillment of the degree  
Bachelor of Music Technology

Out of courtesy to all, please comply with these requests:  
Turn off all cellular phones and other electronic devices.  
Do not enter or leave the hall while music is being performed.  
Do not use flash photography during the performance.

All recordings must be authorized by the performer and the School of Music.

### *Kittens : Awesome*

Phil Meisner is a bit of a persona as well as a common name at Stetson University. I met Phil in Music Tech Forum and became friends with him almost immediately. He has the rare ability to find motives in any key/time signature, and later uses them flawlessly in many of his songs. In “*Kittens : Awesome*”, I had been marveling over one guitar lick that he had come up with but had no idea how to use. One day we decided to collaborate on a ballad about kittens. We recorded using a spaced pair of Neumann mics, with a condenser mic placed in front of my violin. We ended up getting a pretty warm tone out of the violins which really helped the “warm and fuzzy” feeling of the track.

Guitars, vocals & violin recorded by Phil Meisner and Emily Dwyer. Mic setup and string mixing by Emily Dwyer. Lyrics by Phil Meisner. Mastered by Phil Meisner and Emily Dwyer.

### *Clarity*

The idea behind “*Clarity*” was to explore the violin in an ironic way. The only four notes that are played are the open strings (GDAE), which means the entire piece is parallel fifth motion. But then, intriguingly enough, the looping techniques are used to create a complex and dense sound. Various colors are created by layering tremolo on top of long, sustained legato notes; by sandwiching ricochet in between open double stops, etc. The piece focuses on explaining a violin's natural timbral state through an uncanny use of technology.

### *Laughing off the Apocalypse*

In “*Laughing off the Apocalypse*”, we explore the end of human salvation due to our own follies and inability to see progress. Each musical line is frantic and jarring to symbolize the chaotic nature of the world’s end. During the bridge at the end of the song, the insanity lulls and the violin takes center stage. One of my favourite parts is the held Bb that creates a beautiful but dissonant harmony; it represents the one final hope of salvation in a sea of fear and pessimism. We recorded the violin using an overhead mic with another mic placed in front of the instrument. The violin lines are lush and mournful, so we boosted the mids and lows as well as added some reverb. The end product was a tone that was deep and full amidst roaring guitars, busy drums and insistent bass lines. In a way, the violin brings the classic metal head out of their element by providing much needed space in the recording. This song has a lot going on. Everything is burning with an internal flame. The drums are complicated and wander in and out of multiple time signatures; the bass is insistent and almost bawdy; the guitars are relentless and in your face; even the vocals make a statement about being a lone voice in a sea of the distraught. I constantly marvel at my band mates’ abilities to capture such complexity in a genre that is often ignored.

Drums recorded by Black Bear Studios. All other instruments recorded in Gainesville by Emily Dwyer and Kyle Fick. Pre-production and mic setup by Emily Dwyer. Mixed by Emily Dwyer & Kyle Fick. Mastered by Kyle Fick. Vocals by Dan Sutphin; guitars and piano by Kyle Fick; drums by Kellen Chesnutt; bass by K.D. McClellan; violin by Emily Dwyer.

### *Ex-Communication*

This was the first song I composed that used loops, so it was quite an adventure to explore. I had the idea of using the lower register of the violin for a more appropriate chordal progression. Oddly enough, I wrote the lyrics in a frenzy because I had an idea I had already been toying with: combining religious jargon with “breakup speak”. I wanted a jazzy feel for the vocal line, as if it was almost improvisatory in nature. I also wanted to play up the jazz quality with extreme jumps in vocal register and a stagnant bass line. Though I am still trying to figure out if I can call myself a “singer”, I greatly enjoyed the feeling of musical control. Maybe that just makes me a standard violinist... Another point to note is that when performing I only record one loop- the “bass line”. But I actually record it in an out-of-sync loop, meaning the tempo is entirely dependent on my consistency with triggering the record/stop function of looping via my pedal board. It makes sense to me to have one line that feels song-like and then layer live improvisation on top of that one line.

### *List of Things*

Initially, I was contacted by Beauty to the Moon’s guitarist Michael Haddox. He suggested we record “*List Of Things*” in south Florida. The band wanted to take a really lush approach to the song, which was alarming at the start; I was very used to hearing it as guitar only. But when we got going, a pizzicato section made an appropriate and powerful timbral change. And then adding swells during the chorus focused the emotion of the vocal line. This song gushes nostalgia, pride, bitterness, malaise- but the emotion that stands out to me is the feeling of self-deprecation that only music can reverse.

Recorded in Coral Springs. Vocals and lyrics by Chris Perez; guitars by Michael Haddox; strings by Emily Dwyer. Pre-production by Emily Dwyer. Mixed by Emily Dwyer, Andrew Bader and Michael Haddox. Mastered by Emily Dwyer and Michael Haddox.

### *I’m Ready*

When we had wrapped up recording violin for “*List of Things*”, Michael asked if I would be down to make more “rainy day music”. Within the structure of the song, the lyrics laced themselves into an incredibly poetic form that summed up the general feel that this song has: We started recording around ten at night but we would be damned if we didn’t finish; we ended up tracking until two in the morning but it was one of those moments where everything falls into place artistically for me. Even listening to a rough mix of the track without any effects, equalization or editing, it was like hearing for the first time in my life. I can’t really describe it otherwise. I thought we could play up some of the dissonance, so I wrote a part where minor sixths and sevenths played a big role. The most intense moment for me was the ending. At first, I didn’t want to over think the song and add too much, which could have been distracting. But when I ran the idea past Mike of having a motive start with eighth notes then progress into sextuplets, he was more than enthusiastic... and then, playing the “Tchaik” card, I added the same motive an octave higher. It was a beast to record, and we were trying to go for as stripped down of a mix as possible, meaning we didn’t want to use correction software. When you believe in something so deeply, it’s hard to not strive for perfection in any regard.

Recorded in Coral Springs. Vocals by Chris Perez; guitars and lyrics by Michael Haddox; strings by Emily Dwyer. Pre-production by Emily Dwyer. Mixed by Emily Dwyer and Michael Haddox. Mastered by Emily Dwyer and Michael Haddox.

### *Breaths of the Wind*

This was a unique piece to develop. I was enjoying the sound of my own voice with a massive amount of reverb and delay, and how anything I said seemed to be very mystical and fascinating. The idea behind this work is to have interplay of harmonies, dynamics and dissonance. By recording into the buffer (where loops are stored in the software I'm using) only after the note has settled in my voice, I can get a very pure tone without vibrato, erroneous fluctuations or any odd blips in my playback. I can also dovetail the decay of one note into another via effects processing. So, the basic idea is to start with a low note- I try to go as low as I can without compromising the actual pitch. I then build chords on top of that note, often in the sequence of major third, perfect fifth, major second, and minor sixth to establish a chord that is both recognizable yet also slightly unsettling. I then add swells to create a pulse-like sensation throughout. Then for footwork- I slowly re-record over loops, thereby changing the tone of the chord. I also clear "unnecessary" buffers down to five loops still playing (I say "unnecessary" in terms of where I want the wind to flow, as it were.) When you add to this process, you can build an entirely acapella piece using very simple tools: your voice, your feet, and some effects processing. At the end, I re-write more buffers with "s" sounds, "shushing", etc.; sometimes, the most effective sound is to blow lightly into the microphone. I then clear all buffers and let the last loop reverberate to end the piece.

### *Spectacle*

In *Spectacle*, we play off of the same concept that is rampant in Fick's writing- contemporary pessimism and modern ambivalence towards societal norms. We chose a waltz to almost mock the lyrics of the song, which state that we are stuck in a type of thought that keeps everyone imprisoned. There is a violin solo that wraps around a fuller orchestral bridge to take the listener outside of the lyrical heaviness. This track was recorded in a home studio in Gainesville. We made a temporary mic booth using chairs, blankets and pillows. We had one overhead mic, and one mic that was placed in front of my violin. The idea for a music video came afterwards when a local UF film graduate approached us. He filmed us practicing the song and pieced together clips of that, and then juxtaposed those clips with images of graffiti, homeless individuals, and old black and white films. The concept behind the music video was to indicate the darkening melancholy felt towards the betterment of the human race; we indicate that we are trapped by others and by ourselves. It focuses on industrialism, voyeurism and a sense of unease and portrays that in a creepy but intriguing way.

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### *Hold On Me*

“*Hold On Me*” was my first “real” country track. My friend Steven Howell asked me to record a bit of fiddlin’ for the artist Bobby Harper. One of the classic techniques used in country music is double stop articulation, or hitting two strings simultaneously. When you add portamenti, or “bends” within those pitches, you get a semi-standard fiddling technique. You can hear the use of double stops at the beginning of the track, as well as throughout the verses. For the mini solo halfway through the song, Steven asked for me to get creative. With a classical background, I decided to write a part that included ricochet bowing, or the fast skipping between multiple strings and ended the lick with tremolo as an outro. In terms of the mic-ing techniques, we recorded in a carpeted room with one central mic placed in front of me, as well as an overhead mic placed about 3 feet higher than my violin so catch the projected overtones.

Recorded in DeLand by Steven Howell and Emily Dwyer. Vocals, guitar and lyrics by Bobby Harper. Strings by Emily Dwyer. Pre-production and mixing by Emily Dwyer. Mastering by Steven Howell.

### *Ciao, Y’All*

I had been attempting to play as fast as possible. I then came up with an idea of laying a D major scale as a motive, then building on top of an extremely active line. I add regular quarter notes to keep a consistent beat, but record into an out-of-phase loop. Then, to build further, I add a classic country bend from F nat/A to F#/A. Embellish with a grace note flick, and suddenly you have classical, country, and every rock song ever in the first three motives. Add, then, a sweet line with very minimal rhythmic change and you have dressed the “same old same old” in a new pair of kicks. Then, to tip my hat again to a technique I am very fond of, add some ricochet bowings and make another motive.