

Designing and Executing a Multimedia Performance and Recording Project:
Process, Concepts and Outcomes

by

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ABSTRACT

Multimedia concert performances can offer audiences an immersive experience that is more engaging than a traditional concert hall experience. Additionally, recordings of musical works can immerse the listener just as thoroughly as a multimedia concert performance. However, these multimedia performances are often designed and created by a team of individuals rather than a sole auteur due to their encompassing of multiple disparate artistic mediums. For this project, I designed and executed a live multimedia performance including video, lighting, electronic audio, and acoustic playing. The program featured Christopher Cerrone's *Memory Palace*, Dave Hall's *e(c)lipse(d)*, and my own work, *Facsimile*. Following my live performance, I created audio recordings of the works featured in the performance to accompany the videos that I produced for the performance. This paper will delve into the process behind this project while examining the concepts that drove my creative decisions. Furthermore, I will discuss the concept of immersive experiences as it relates to this project. Finally, I will reflect on the project and discuss next steps, as well as my biggest takeaways from it.

DEDICATION

Thank you to my mother, father, and Vó for their unwavering support throughout my entire educational journey. I truly could not have achieved this without you. Thank you to my partner, Celeste, for her constant love and encouragement throughout this entire process and for always being there for me in my times of need. Thank you to Dr. Michael Compitello for bringing me to Arizona and for being a wonderful mentor for my 5 years at ASU. And obrigado to Vô, for imparting your love of music onto me and for being with me throughout my journey.

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CHAPTER 1

INTRODUCTION: BACKGROUND AND GOALS

Immersive experiences allow an audience to be transported into a world outside of their own where they are active participants.. Through a multimedia live performance and subsequent recording project, I pursued this idea of transportation to another world to bring my audience into my memories and life experiences by fusing music, video, and lighting. This project consisted of the design and execution of a live performance and video and audio recordings, and this document is accompanimental to said project.¹

For both the performance and recording portions of this project, I wanted to create immersive visual experiences that fostered a connection between the performer and the audience, which can often be challenging when performing complicated and logistically challenging multi-percussion works. The concept behind this program began with Christopher Cerrone's work *Memory Palace* and Dave Hall's work *e(c)lipse(d)*, two pieces for solo percussion. These are both deeply personal works that showed direct confluences between their original programmatic material and my own experience. Furthermore, the thematic inspiration between these works took them beyond programmatic music for me, with both works begging to have their concepts visualized.

The aforementioned confluences of events between my life and the thematic material within these works became very clear to me in early 2024. I had wanted to perform both works on the same program for some time, and I also knew that I wanted to expand upon the multimedia elements of video and lighting that I had explored in

¹ Links to both the live performance and recording portions of this project can be found in Appendix A.

previous recitals. I had planned to travel back home to North Texas for the 2024 total solar eclipse long before I began designing this program. At the same time as I was planning this trip, my family began the process of packing up my childhood home for them to move overseas. This clicked the pieces together for me. I had experienced the 2017 total solar eclipse, which *e(c)lipse(d)* is written about, in Nebraska, where I was studying with Dave Hall at the time. At the time, while Texas was still my home where my family lived, Nebraska was becoming my home away from home. When I subsequently moved to Arizona in 2020 to begin my studies at ASU, Arizona became my home away from home. While I was returning to my home in Texas for the upcoming eclipse, this home would soon just be a memory to me. These dots connected *e(c)lipse(d)* and *Memory Palace* to me. Furthermore, *e(c)lipsed* and *Memory Palace* both had clear extra-musical characteristics to me. The works are both written in a manner that I would describe as cinematic, with their content being intended to create the visualization of an event within the mind of the listener. While the works of course contain a plethora of melodic material, my perception of their primary intention was that they are both programmatic works which strive to create a clear mood to transport the audience to the moments which these works were written about, in contrast to non-programmatic works where the musical material itself, and the construction of said material, is the primary driver of the work.

With this project, I aimed to emphasize these extra-musical qualities within the works to the audience while ameliorating the gaps between live performer and pre-recorded video content. I did not, however, want to create a self-composed hour-long performance-art video, where the outcome was a monolithic work that could not function

without all of its constituent parts being present simultaneously. Rather, I wanted to perform these two works, bridge their thematic material, both musical and conceptual, with a composition of my own, and craft a visual experience for the entire program to enhance what I hoped would be a musically impactful program on its own. The primary goals of the performance portion of this project were to create an immersive experience for the audience utilizing electroacoustic music paired with lighting and video elements and use said video elements to create a visual representation of my titular memory palace, all while creating a program which seamlessly flowed between works and possessed a clear narrative arc. The recording aspect of this project was intended to create a final product that incorporated the video elements of the recital while presenting an immersive visual and auditory experience.

The lighting's primary role was to act as a mode of interaction between the video elements and me. When performing a work with only video accompaniment, the video can often feel disconnected from the performer due to the clear differentiation in dimensionality between the 2D video and the 3D performance space. Lighting acts as a way to bridge this gap, as the lights fill and occupy 3D space in a way that video simply cannot without a setup capable of some degree of advanced projection mapping, which was beyond the technical scope of this project. Furthermore, while I edited my videos to be reactive to the corresponding musical material, said reactions could only be so short in terms of timespan before the contents of the visual material in question ceases to be perceptible to the audience, and has the same effect and impact as a mere flash of color on screen. Having an audience sit with an image for an extended period is a common trope of visual immersivity. This approach, however, leads to less interactivity between

the player and the video. I intended for the lighting in my project to move more quickly than the video, filling the gap in movement between the performer and the video.

Adding my own visual elements to these works was done to increase the effectiveness of the conveyance of their core thematic material to the audience by creating a multisensory experience. In addition to the video clips I filmed, this project also featured generated video elements created using the software Touch Designer for *Facsimile*. I wanted the video for *Facsimile* to incorporate the elements filmed for *e(c)lipse(d)* and *Memory Palace* while conveying the theme of unlocking the memories of those works to the audience. Furthermore, I wanted the visuals to reflect the spectrum of noise to clarity, which unfolds throughout the work. Touch Designer was the perfect software for this, as I could create three-dimensional noise patterns that reacted to the audio of the piece. These noise patterns could then be blended with the footage from *e(c)lipse(d)* and *Memory Palace* in a way that caused the generated noise to reveal the filmed material. I then created multiple recordings of different variations of this generated material in Touch Designer and edited them together in a traditional nonlinear video editing software.

In the case of Christopher Cerone's *Memory Palace* and Dave Hall's *e(c)lipse(d)*, recording video involved superimposing my own life experiences and memories onto those of others. Cerrone's work is structured around places and times that have personally affected him. For example, the electronics in the first movement of the work utilize recordings of crickets which were taken during a camping trip with his friends, and the electronics in the third movement feature recordings from his parents' backyard. To adapt this work to my life, I structured the visual elements of the work around places and

events that have affected me. This was especially timely, as during filming, my family was beginning the process of packing my childhood home for their move overseas. This confluence presented the perfect opportunity for me to be introspective on what home truly meant to me and how it had affected me. Furthermore, Hall's work was written about his experiences surrounding the 2017 total solar eclipse, and I created the visual elements of the work to reflect my personal experiences around the 2024 total solar eclipse. While at a surface level, this experiential superimposition may seem problematic, I see no negative implications with this. When musicians interpret works of this sort in a traditional performance setting, we already have to infuse them with our voice and experiences. To me, this infusion of personal voice being inherent to any musical interpretation carries over and justifies my creation of visual elements for these works.

CHAPTER 2

IMMERSIVE EXPERIENCE

With this project being so focused on the goal of immersing the audience, an immersive experience itself must be defined to ensure understanding from the reader, given that the concept of immersion itself means different things to different people. I base my concept of immersion on the sources utilized in Mary Poffenroth's article *The Power of Immersive Experiences to Increase Audience Engagement*, which collects definitions of immersion from various sources.² I will also be using Poffenroth's writing itself to assist with the formulation of this definition.

Immersion is important to this project due to its ability to increase participant engagement. Poffenroth states, "immersive experiences lead to deeper engagement through audience co-creation, evoking emotional responses, active participation, and self-motivated discussions."³ With my goal from the outset of this project being to draw my audience into my own personal memory palace, employing immersive design elements in the project was necessary.

In her 2017 book *Immersive Theatre and Audience Experience Space, game and story in the work of Punchdrunk*, Rose Biggin defines an immersive experience as "a graded, fleeting, intense and necessarily temporary state defined by an awareness of its temporal and spatial boundaries."⁴ In their book *Multimedia Performance*, Klich and

² Poffenroth, Mary. *The Power of Immersive Experiences to Increase Participant Engagement*, 2021.

³ Poffenroth, Mary. *The Power of Immersive Experiences to Increase Participant Engagement*, 2021, 6.

⁴ Biggin, Rose. *Immersive Theatre and Audience Experience Space, game and story in the work of Punchdrunk*. Cham: Springer International Publishing, 2017, 1.

Scheer propose two main forms of immersion: cognitive immersion and sensory immersion. Sensory immersion is the enhancement of the participants' perception of their immediate 'here and now'. By contrast, to Klich and Scheer, cognitive immersion is "inherently based on a 'suspension of disbelief.'" Cognitive immersion is " established through the presence of a fictional reality," while sensory immersion "can be created through the corporeal and material dimension of performance."⁵

Poffenroth summarizes and juxtaposes some definitions of immersive experiences while noting that one through-line is the potentiality of immersive experiences to "create deep interaction and connection between participants and a new world"⁶ Finally, Poffermoth cites Frank Rose's book *The Art of Immersion: How the Digital Generation Is Remaking Hollywood, Madison Avenue, and the Way We Tell Stories*, stating that, "immersion offers an entirely new type of narrative, one that is multi-sensory and multi-media driven, with the interactivity of participants as the center keystone."⁷ Poffenroth closes this section by stating, "Whichever definition one uses, immersive experiences are, at the core, about the ability to create deep interaction and connection between participants and a new world."

With regards to my project, the most useful definition of an immersive experience is a multi-sensory and multimedia experience that facilitates the melding of the audience's perception of said experience with the medium of the experience itself. This definition draws upon a number of the threads laid out in Poffermoth's paper. Biggin's

⁵ Klich, Rosemary, and Edward Scheer. *Multimedia performance*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2012, 132.

⁶ Ibid.

⁷ Poffenroth, Mary. *The Power of Immersive Experiences to Increase Participant Engagement*, 2021, 4.

reference to temporal and spatial boundaries could be summarized as said experience occurring in a certain space and time. The visceral interaction with the medium mentioned by Klich and Scheer is also far more fitting to my project than the neural activity mentioned in their discussion of cognitive immersion. Finally, Rose's definition fits my program most closely of the three. My resultant definition of an immersive experience with regards to my project goes as follows: An immersive experience is a multi-sensory and multimedia experience that facilitates the melding of the audience's perception of said experience with the medium of the experience itself. My live performance melded the audience's perception of their experience with the medium of the experience itself by physically engulfing them in the video and lighting elements of the program via a large projection and lighting that not only filled the stage, but reached out into the hall as well.

CHAPTER 3

INVESTIGATING THE WORKS

The three works in this project deal with the overarching theme of memory, which was the reason for them being programmed together in the first place. I will discuss these works concerning their musical content, themes, and form. In *Memory Palace*, Christopher Cerrone looks back through his own life at experiences that he feels made him the person that he was when he wrote the work. He states that “Memory Palace is a kind of paean to places and people that have deeply affected me. The title refers to an ancient technique of memorization that helped orators remember very long speeches by placing mental signposts in an imaginary location and ‘walking’ through it. In this piece, the palace is my life.”⁸ In *e(c)lipse(d)*, Dave Hall recounts a specific moment in time, the 2017 total solar eclipse, the confluence of events surrounding it, and the ties these events have to those who have shaped his life. And finally, my work *Facsimile* deals with the process of memory itself, from the moment a memory appears as a fuzzy itch at the back of our minds, through the moment where it bursts forth into our conscious mind, and finally the process of feeling that memory as as real now as it was when it was first formed. I designed the program such that my work would link Hall and Cerrone’s pieces, with *Facsimile* embodying the process of unlocking the memories made explicit within *Memory Palace* and *e(c)lipse(d)*. This desire to explore the process of memory has been present in my artistic output for some time now.⁹ Memory is anachronistic at its core, as for all intents and purposes, it allows us to travel back to times and places gone by. This

⁸ Cerrone, Christopher. Christopher Cerrone.
<https://christophercerrone.com/music/memory-palace/>.

⁹ My program notes detailing this can be found in the appendix of this paper.

inherently anachronistic nature, and the relation between this anachronism and the chronological art form of music, links the three works on this program together.

Christopher Cerrone's *Memory Palace* is a five-movement multi-percussion work written for a collection of found, constructed, and traditional percussion instruments. Its instrumentation consists of a guitar restrung and tuned in scordatura, two tables of tuned wooden slats, a table of metallic percussion instruments, and a set of tuned bottles which are blown. The majority of the instruments are intended to be constructed by the player from things which can easily be found at a hardware store, such as the aforementioned wooden slats or two sets of tuned pipes that the player has to cut themselves, which are utilized in the third movement. The work is rather ambient, with slowly evolving melodies and droning electronics which help reinforce and add depth to the acoustic playing, rather than acting as a separate entity.

Both *Memory Palace's* form and sound world directly emphasize its focus on the concept of memory. *Memory Palace* can be characterized as having an arch form, or ABCB'A'. The first and fifth movements of the work, *Harriman* and *Claremont*, have slow tempi (50 bpm and 60 bpm, respectively) and utilize by far the sparsest material in the whole work. While the harmonic material and themes within these two movements differ from one another, the movements are very clearly aesthetically linked. Movements 2 and 4, *Power Lines* and *L.I.E.*, are even more closely linked via both instrumentation and musical content. *Power Lines* is played using a subset of the wooden slat setup of *L.I.E.*, which directly links the two movements timbrally, on top of the shared thematic and harmonic material between the two movements. Finally, the third movement of the work, *Foxhurst*, stands alone and is played from its own setup of various metallophones.

This movement serves as a clear pivot point within the work and is played attacca with both the 2nd and 4th movements. The closing moments of the movement see the player playing just a pair of crotales while walking across the stage, which, other than the final note of the work, is the sparsest texture present within the entire piece. This form interlinks these separate moments in time to one another, just as memory links us to moments separate from our current time. The sound world of the work further bolsters this concept, with Cerrone stating in the program notes, “The crickets in the first movement, ‘Harriman’, were recorded on a camping trip with two old and dear friends. The recording of windchimes in the third movement was recorded at my parents’ backyard. The sounds in the piece are the signposts; they help me remember—and more important, understand—who I am.”¹⁰

¹⁰ Cerrone, Christopher. Christopher Cerrone.
<https://christophercerrone.com/music/memory-palace/>.

Setup diagrams will be presented for each work as said work is discussed to help provide both context and a bird's eye view to the reader to ensure that the reader has a thorough understanding of the arrangement of the instruments and equipment for each work.

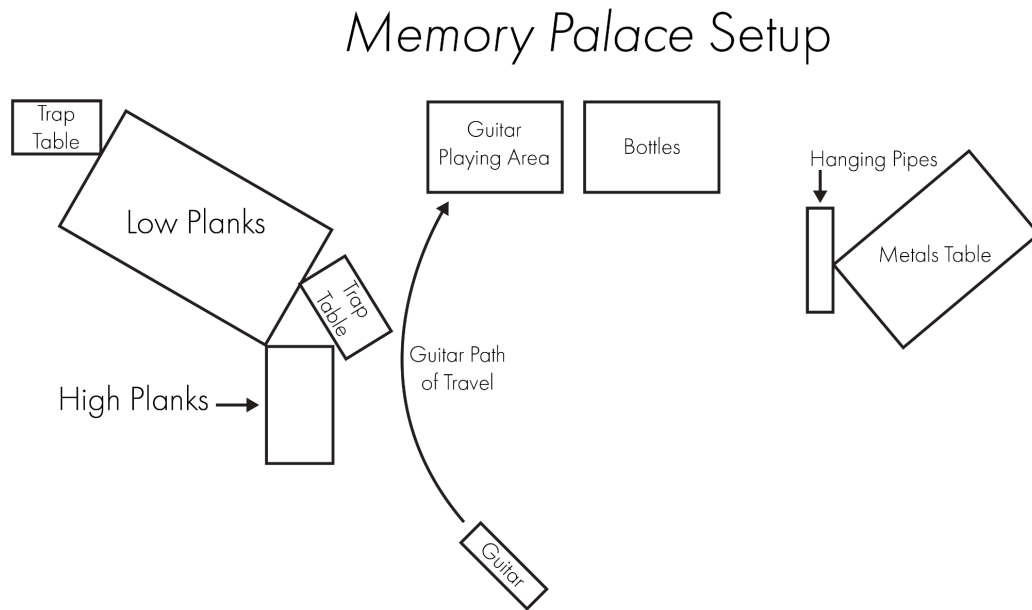


Figure 1. Memory Palace Setup Diagram.

Dave Hall's work *e(c)lipse(d)* is a work for solo vibraphone, tuned pipes, and patio chimes which conveys the events in the composer's life surrounding the 2017 total solar eclipse that passed through much of the US, which is an event which I also experienced while studying with him at the University of Nebraska-Lincoln. Hall writes:

e(c)lipse(d) is a solo percussion work for vibraphone, tuned pipes, and several different sets of wind and patio chimes. The piece was inspired by a confluence of events around the 2017 total solar eclipse that passed through the middle of the

country. As I viewed the event in Lincoln, NE with friends and family who came from all over the country, I found myself thinking of other important people in my life and how fortuitous it is that our orbits or ellipses crossed even briefly.

Musically speaking, the piece starts with a clear and simple harmonic palette that is gradually darkened and saturated chromatically and rhythmically. Most significantly, *e(c)lipse(d)* is an homage to my former teacher and mentor Christopher Deane, whose initials are embedded in the title and pitch content of the piece.¹¹

As a whole, *e(c)lipse(d)* is an atmospheric work, much like both *Memory Palace* and *Facsimile*. However, *e(c)lipse(d)* is certainly more melodically driven than those two works, with the melodic material often having clearer direction. The introductory texture is primarily characterized by occasional activations of the two sets of patio chimes utilized in the work, with ambient vibraphone material in between. This texture returns at the conclusion of the work, with the vibraphone material fading until all that remains are the occasional ding of a patio chimes. The B section of the work makes the vibraphone the primary voice, with patio chimes exiting the texture. Instead, tuned pipes and echo chimes are occasionally used to provide timbral variety within melodic figures. The thematic material within this section is primarily made up of the interplay between echoic and crossfade vibraphone figures. Finally, the C section of the work characterizes the

¹¹ Dave Hall, “*e(c)lipse(d)* by Dave Hall,” posted January 17, 2019, by Dave Hall, YouTube, 8 min., 2 sec. <https://www.youtube.com/watch?v=X5JyINefZW4>

moment of the titular eclipse. The texture in this section is exclusively vibraphone, and is far more aggressive in both harmony and timbre than previous material within the work. A constant pulse on the note B4 perpetuates the section, with C and A# clashed against it throughout. At the end of the section, octave Bs swell out of the texture and act as an ellision point for the reintroduction of the patio chimes. I performed *e(c)lipse(d)* using the following setup:

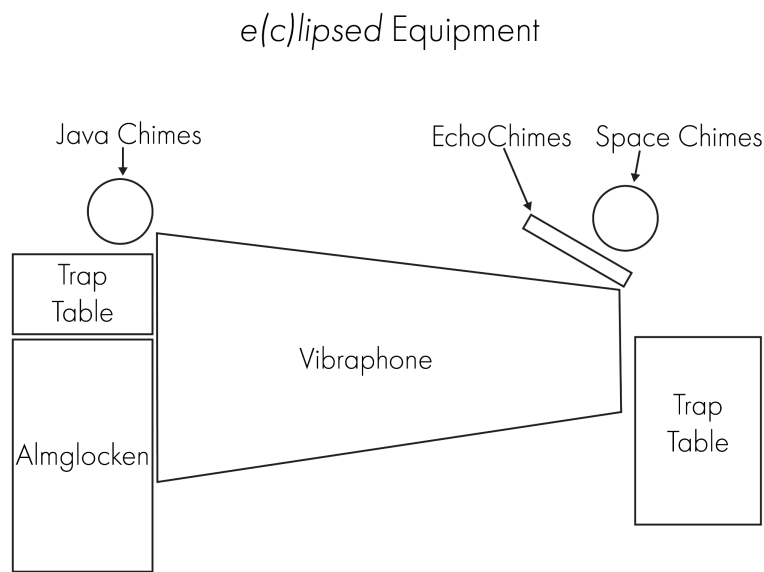


Figure 2. *e(c)lipse(d)* Setup Diagram

My work, *Facsimile*, was written with the express intent of forming the front end of the arch of this program with *e(c)lipse(d)* and *Memory Palace*. Similarly to *e(c)lipse(d)*, the work is for vibraphone and accessory instruments, in this case a harmonica in the key of A major and the guitar that is utilized in the first movement of *Memory Palace*. The main arch of *Facsimile* follows the process of recollection, from the moment that a distant memory appears as a fuzzy speck in the back of one's mind, to the

moment that it bursts forth to the forefront of our minds with stunning clarity. The timbral characteristics of the work can be seen as closely relating to this concept, with the work starting with noisy and glitchy electronic textures that gradually become more transparent and tonal throughout the work.

Because it was written specifically for this project, *Facsimile* is directly connected to both *e(c)lipse(d)* and *Memory Palace* in nearly all facets of its construction. The most obvious connections are instrumentation, where my work draws upon the setups of Hall and Cerrone's pieces. This guitar is unique to *Memory Palace*, as the instrument has to be restrung to allow for a very unusual scordatura tuning scheme, making this cross-pollination unmistakable. The aforementioned 'memory' in *Facsimile* is in fact *e(c)lipse(d)* and *Memory Palace*, but the manifestation of these works within *Facsimile* is purposefully not a facsimile of those works. Instead, I aimed to capture what I felt when listening to and performing *e(c)lipse(d)* and *Memory Palace* within *Facsimile*. The first movement of *Memory Palace* has always stuck out to me as uniquely impactful and beautiful, and I consequently decided to make that the primary portion of that work which I would integrate into *Facsimile*. Similarly, the most striking part of *e(c)lipse(d)* to me has always been the pair of patio chimes used in the work. These specific chimes made by Woodstock Chimes create a beautiful and consonant ambiance underneath the work, with one set of chimes being tuned to multiple octaves of D and A, and the other tuned to a one octave D pseudo-pentatonic pitch collection containing D, F#, G, A C# and D. These chimes appear in *Facsimile* differently than the *Memory Palace* guitar does, with their presence being used as background soundscape rather than the foreground focus that the guitar has. This background material trend for the chimes is broken at the

end of the work when their sound is reversed and swells to the end, creating a pseudo-ellipsis with the beginning of *e(c)lipse(d)*, only separated by the first two bowed notes of the work. Furthermore, these bowed vibraphone notes are themselves part of the pitch collection heard in the patio chimes, creating a clear bridge between these moments. On top of this clear aural connection, my video also links these two works. At the end of the video for *Facsimile*, moments from the *e(c)lipse(d)* video begin to burst forth, increasing in opacity until they have covered up the Touch Designer video which was there before. These clips are reversed and sped up throughout their time on screen, further building on the thematic concept present in my work of the process of unlocking a memory. *Facsimile* on its own has the following setup:

Facsimile Equipment

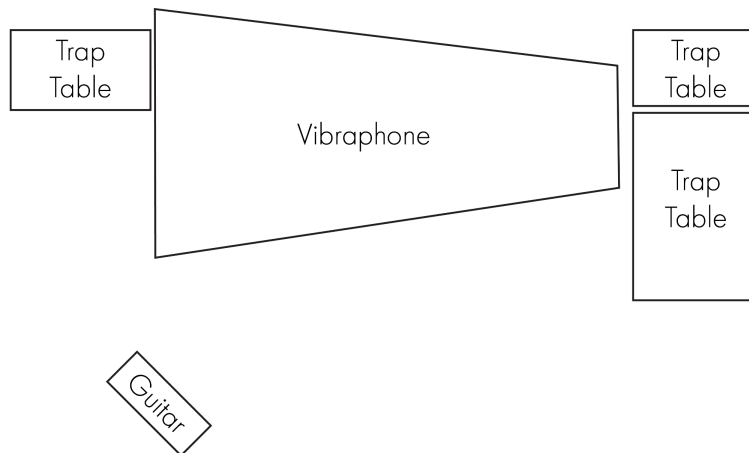


Figure 3. *Facsimile* Setup Diagram

When played from a combined with *e(c)lipse(d)* as done on this program, the compound setup goes as follows:

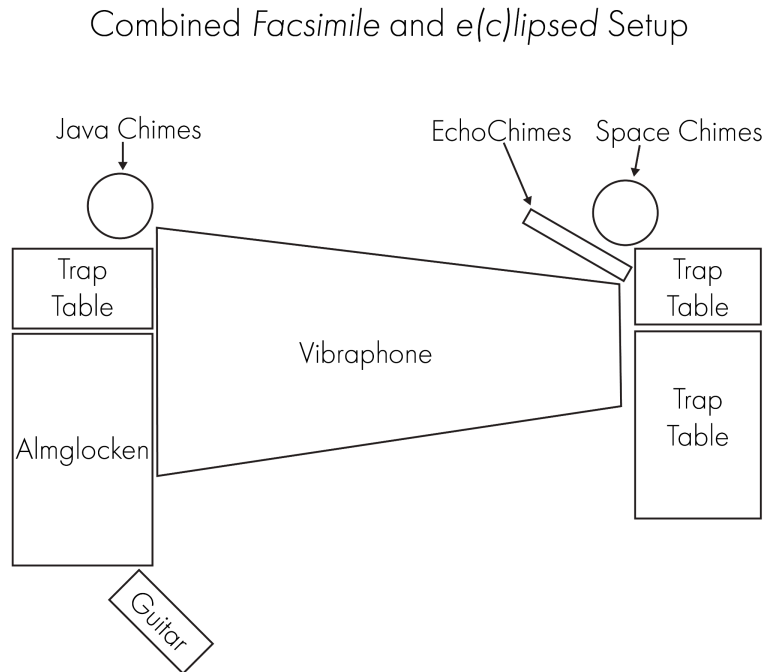


Figure 4. Combined *Facsimile* and *e(c)lipped* Setup Diagram

CHAPTER 4

AESTHETICS

Integrating disparate multimedia elements into one cohesive live performance package has been a pursuit of mine for multiple years now. The initial inspiration for pursuing this sort of multimedia performance came after seeing the band Square Peg Round Hole perform live at the 2019 Percussive Arts Society International Convention.¹² The lighting design for this concert was outside of the realm of something I had seen in a traditional concert setting before, while also incorporating electronic audio throughout its entirety. During this same PASIC, the University of Nebraska-Lincoln, where I was studying at the time, performed an International Percussion Ensemble Competition concert. On this program was a work called *Seaborne* by Garth Neustadter, which features video shot by Kjell van Sice throughout its entirety.¹³ Experiencing both of these programs in the same weekend planted the seed in my head that I could combine these separate elements into one cohesive performance in the future.

The lighting in my live performance was intended to add another dimension of interactivity between myself and the music. I designed the lighting to *appear* reactive to what was occurring in the audio, even though it was entirely pre-programmed. The primary goal for the video elements of my program was to add a layer of immersion for audience members by visually creating a manifestation of my own memory palace as it

¹² Square Peg Round Hole, "Square Peg Round Hole - "Midnight" (PASIC 2019 Showcase Concert)," posted April 22, 2020, by Evan Chapman, YouTube, 6 min., 7 sec. <https://www.youtube.com/watch?v=g1wbDpl0hWk&t=163s>

¹³ Dave Hall, "Seaborne (Mvt. I. Above) by Garth Neustadter and Kjell van Sice," posted February 10, 2020, by Dave Hall, YouTube, 10 min., 5 sec. <https://www.youtube.com/watch?v=9NWwG8H-DjU>

pertains to these three works. Likewise, I made decisions about the aspect ratio and color grading of the videos to enhance the audience experience. *Facsimile*, *e(c)lipse(d)*, and *Memory Palace* respectively use the aspect ratios of 2.4:1, 17:9, and 4:3. I chose the widescreen aspect ratio for *Facsimile* for two primary reasons. First, when I was initially planning to incorporate live performance video into the final recording product of this project, I planned to shoot *Facsimile* with a set of 1.33X Anamorphic lenses. When used with a standard 16:9 camera sensor, these lenses produce a 2.4:1 widescreen image. Furthermore, I wanted *Facsimile* to be closed off in some way from an audience perspective, as though one is having to squint to see the memory which they are trying to unfurl. After *Facsimile*, the aspect ratio opens up to 17:9 DCI 4k, which was primarily done to emphasize the unlocking of the memory in *Facsimile* while helping to emphasize the grandeur of experiencing an eclipse by taking up the most screen space of the three works. Finally, *Memory Palace* closes back down to a boxier 4:3 aspect ratio, which was extremely common with old CRT TVs and VHS tapes. This was done to emphasize the feeling of going back in time through one's own memories to the audience.

At the same time, the color grading of the video works in sympathy with each work's aesthetic themes.. While no actual footage was captured specifically for *Facsimile*, the footage originally planned would've been extremely clean, clinical, and pseudo-futuristic, as anamorphic lenses are also known for their striking horizontal flare patterns, which are especially often seen in sci-fi movies. Although different in execution, the aforementioned Touch Designer footage, which ended up being utilized for *Facsimile*, matched the clean and clinical aesthetics of the initial vision, with the final product still consisting of this 2.4:1 aspect ratio and clean digital aesthetic superimposed

upon the style of the color grading for the other two works on the program. *e(c)lipse(d)* then takes a slightly more photorealistic approach to its coloring. While the work certainly appears more vibrant than the real world, it is still clearly grounded in what the experience of being there for the moment of the eclipse felt like. Finally, *Memory Palace* generally has a much more washed-out and faded color palette, with the color grading being done in a way to clearly harken back to an old piece of video shot on film.

One issue raised by this program was the implications of adapting *e(c)lipse(d)* and *Memory Palace* to a performance environment which they were not designed for. The earliest and most glaring point raised in this vein during my conceptualization process for this program was how to go about syncing the electronics, acoustic playing, video, and lighting. The method that I settled upon was by utilizing click tracks to meter out my playing in a way that could be synchronized with the other media elements of the programming in the DAW Reaper, which has inherent pitfalls. First and foremost, these two works weren't designed to be played extremely metronomically, as is necessitated by a normal click track. I know this both from markings in the scores, recordings of the works, and a conversation with Christopher Cerrone. Examples of markings within *Memory Palace* that reinforce this idea are the first movement being marked "As if improvising; like a child discovering the instrument", the third movement being marked "Always pushing forward, moving forward", and the fifth movement being marked "Freely and expressively".^{14 15 16}

¹⁴ Christopher Cerrone, *Memory Palace*, ed. (Outburst-Inburst Musics, 2013), 9.

¹⁵ Ibid.

¹⁶ Ibid.

With regards to *e(c)lipse(d)*, listening to the composer's own recording of the work makes it abundantly clear that the work is intended to be played in a free-flowing nature which should play off the resonances of the instruments. The work also contains a plethora of phrases with long note durations and sparse rhythmic content. Hall adds extra space after many of the patio chimes activations in his recording due to the chimes taking longer to decay than was laid out in the score. Because the vibraphone and patio chimes need to coexist in the texture, adding some space at these moments allows the vibraphone entrance to not be entirely buried below the patio chimes.¹⁷ While there are no other recordings of the work to compare Hall's interpretation to, the liberties which he takes with timing in his recording are methodical and purposeful, further reinforcing my above assessment of the work being intended to be played in a free-flowing nature.

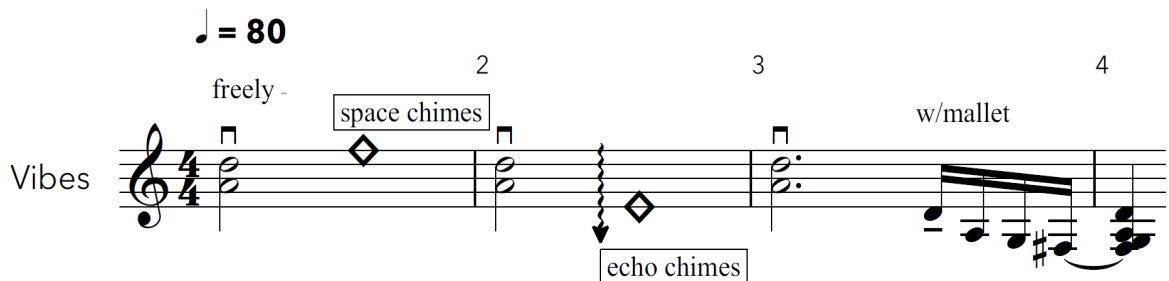


Figure 5. Dave Hall, *e(c)lipse(d)*: mm. 1-3

I originally made the click track for *Memory Palace* in a very straightforward and on-the-grid manner. However, *Memory Palace* is not a work suited to this style of interpretation, with markings within the work, plus the work's cue-based electronic

¹⁷ Dave Hall, *e(c)lipse(d)*, ed. (Dave Hall, 2019/2021), 1.

design, pushing the player in the direction of playing the work in a very free manner. When I had the opportunity to play the work for Cerrone in March of 2024, he directly told me that he thought that the click track diminished the effectiveness of the work, particularly the first and fifth movements. As stated previously, the 1st movement of the work is marked, “As if improvising; like a child discovering the instrument”.¹⁸ Playing extremely metrically accurate rhythms due to the strict click track did not portray this character. Cerrone provided two suggestions: I could find a way to trigger video changes in software like QLab, or I could base my click track off a live performance of the work to bake in the flexibility that he wanted in the performance.

I. Harriman

As if improvising; like a child discovering the instrument $\text{♩} = 50$

play with guitar laid flat on its back on top of the slats of wood

Steel String Guitar

10-15"

F^{**}

mp
poco rubato

F^{**}

3

5

Electronics

Field of Crickets

p

C
B
A
G#
B
C#

0 0 0 0 0

0 0 0 0 0

Figure 6. *Memory Palace* Score mm. 1-5

¹⁸ Christopher Cerrone, *Memory Palace*, ed. (Outburst-Inburst Musics, 2013), 9.

Consequently, to create the sense of metric flow which would be lost otherwise, I based the click tracks for *e(c)lipse(d)* as well as the 1st and 5th movements of *Memory Palace*, off of extant recordings of the works. For *e(c)lipse(d)* I used Dave Hall's recording of the work, and for *Memory Palace* I utilized Ian Rosenbaum's recording from the music video for the work released on Vic Firth's YouTube channel in 2017.^{19 20} By mapping the tempo fluctuations of these live performances out and creating the click tracks based on the nuances of said live performances, my performance (and recordings) of the works avoided sounding extremely strict and unwavering metrically. These specific recordings were chosen due to their direct proximity to the composers of each work. In the case of *e(c)lipse(d)*, the performance is by the composer of the work himself. With regards to *Memory Palace*, Rosenbaum and Cerrone have a close friendship, and Cerrone produced the audio for the work. To me, this minimal degree of separation between composer and performer and clear collaboration between the two lends itself to producing what could be regarded as as close to an optimal recording of the work as is possible.

Adding video and lighting effects to these two works raises questions about how said elements affect the works. Furthermore, is doing so retroactively, as in the case with *e(c)lipse(d)* and *Memory Palace* on this program, less effective than when planned and implemented from the start of the compositional process, as was done with my work, *Facsimile*? I do believe that, while the process was, of course, more creatively restraining, adding multimedia elements to already composed works derived an equally

¹⁹ Dave Hall, "e(c)lipse(d) by Dave Hall," posted January 17, 2019, by Dave Hall, YouTube, 8 min., 2 sec. <https://www.youtube.com/watch?v=X5JyINefZW4>

²⁰ Ian Rosenbaum, "Memory Palace, by Christopher Cerrone," posted June 20, 2017, by Vic Firth, YouTube, 22 min., 48 sec. <https://www.youtube.com/watch?v=TedJYRSHfE>

effective and impactful product when compared to my work, with which those elements were conceptualized and created in parallel with the compositional process. This is certainly in part due to both *e(c)lipse(d)* and *Memory Palace* being heavily programmatic and narrative-driven works, which consequently lend themselves well to having a narrative video created to accompany them. Furthermore, the lighting elements designed for all works on this recital were ornamental, with the lighting not actively driving the progression of the work in any way.

While multimedia performances in a concert setting have become more and more common in recent years, it is uncommon to see such a production designed and executed by a single person due to the large amount of work in different artistic disciplines required to design and execute said concert. Furthermore, at the time of said performance, having different individuals involved in each of the various multimedia aspects of the performance can assist with troubleshooting issues that may occur without causing task saturation. This sort of singular control over a whole production is referred to as an auteur in the film world. Additionally, most examples of previous work in this field combine two or three of the four aspects of my production, which include acoustic playing, electronic audio, lighting, and video, but do not contain all four aspects. Examples include, but are certainly not limited to, Evan Chapman and his band Square Peg Round Hole's utilization of lighting, acoustic playing and electronic audio, Ryoji Ikeda's use of electronic audio, video and lighting (although in many instances of his work the video is projected at such a megalithic level that it is itself serving as lighting), Andy Akiho's work *Seven Pillars* utilizing heavily dynamic lighting to accompany acoustic playing and Steve Reich's opera *Three Tales*.

Square Peg Round Hole is a percussion trio consisting of members Evan Chapman, Sean M. Gill and Carlos Pacheco-Perez whose music “draws on elements from post-rock, electronic, ambient, and contemporary classical genres”.²¹ Their live work heavily incorporates a similar manner of lighting to mine, featuring lighting designed to seem directly reactive to what is occurring in the audio. This can be seen in their performance of “Midnight” from their PASIC 2019 show.²² However, their live performances don’t include any video elements. The lighting design of Square Peg Round Hole is rather similar to the aesthetic that I sought to create with the lighting during my live performance, although their lighting schemes are often monochromatic, while I heavily utilized color. Their compositional style is also more pop/rock inspired than mine, or that of either of the composers on my program, for that matter.

Ryoji Ikeda is a Japanese composer and visual artist whose work is often driven by a glitchy electronic aesthetic while being enormous in scale. As seen in this recording of a live performance of his in London on November 8, 2023, his visual elements are integral to the experience of his works, and are often displayed at a huge scale.²³ When done in smaller spaces, these video elements can themselves become lighting elements, with their light output saturating the area like a light fixture, such as in Ikeda’s work *Test Pattern*.²⁴ Ikeda’s utilization of video as the lighting itself is unique, and an element that I

²¹ “About.” SQUARE PEG ROUND HOLE. Accessed March 5, 2025.
<https://www.squarepegroundhole.me/about>.

²² Square Peg Round Hole - "Midnight"

²³ les-sons-du-monde, “Ryoji Ikeda - Live in London, 2023.11.8,” posted on November 29, 2024, YouTube, by les-sons-du-monde, 13 min., 22 sec.
<https://www.youtube.com/watch?v=RK6WnfWWnec>

²⁴ 180 fact, “Ryoji Ikeda Presents: test pattern,” posted May 4, 2021, by 180 Fact, YouTube, 1 min., 55 sec. <https://www.youtube.com/watch?v=jCR7KJQtwGE>

would like to explore in further works. His musical style, while certainly in the same realm of glitchy aesthetic that I utilized with the opening section of *Facsimile*, is far more relentless, with the textures generally being much harsher while never letting up their pressure.

Andy Akiho's work *Seven Pillars* utilizes film in a similar way to my project for the recording of the work, with a variety of different filmmakers commissioned to create films to accompany each of the 11 movements of the work.²⁵ However, these videos aren't utilized at all during live performances. Furthermore, Akiho also utilizes lighting which is directly reactionary to the music played, while using electronics much more sparingly in this work than I did in my program.

Steve Reich's video-opera *Three Tales* demonstrates a heavily contrasting utilization of video to mine. The video in this work takes on a documentary style, even including interviews.²⁶ This is in direct contrast to my video elements, which are shot in a much more subjective manner.

The visual elements of *Shelter* by Michael Gordon, David Lang, and Julia Wolfe with video by Bill Morrison can, in my evaluation, be lumped together aesthetically with the visual elements of Reich's aforementioned *Three Tales*.²⁷ While Morrison edited the video extensively, similarly to *Three Tales*, the aesthetics of said video come off as

²⁵ Sandbox Percussion, "Seven Pillars Film Anthology," posted October 21, 2021, by Sandbox Percussion, YouTube, 1 hour, 25 min., 44 sec. <https://www.youtube.com/watch?v=EXHORWr6xQ8>

²⁶ Steve Reich & Beryl Korot, "Steve Reich & Beryl Korot - Three Tales," posted April 27, 2023, by Filippo Castellazzi, YouTube, 2 hours, 12 min., 53 sec. <https://www.youtube.com/watch?v=gbRn1xFJVkg&t=1765s>

²⁷ Bill Morrison, "What we Build (feat. Ensemble Signal)," posted March 31, 2013, by Bill Morrison, Vimeo, 10 min., 33 sec. <https://vimeo.com/63062677>

though they are the b-roll used in a documentary. Furthermore, besides an electric guitar and an electric bass, Shelter does not use any electronics. Finally, the work is synchronized with the video elements via a conductor, similarly to orchestral adaptations of full movie scores, which are played while accompanying the film on screen. This presents clear logistical benefits when performing a work which requires synchronization with a fixed source with a large ensemble of performers, as only one member of the group, the conductor, has to worry about said synchronization, while all other members of the group can perform as they normally would in a traditional orchestral setting.

CHAPTER 5

PROJECT PLANNING PROCESS

This project can be divided into the following large-scale phases: music learning, composition, videography/video editing, lighting design, album audio recording, and editing videos for the album. Music learning, composition, videography/video editing, and lighting design can all be grouped as pre-recital, and album audio recording and album music video recording can be considered post-recital. The individual phases within each group often happened concurrently with one another. For example, I had not completed the learning phase of *Memory Palace* by the time that I began videography for *e(c)lipse(d)*. The management of several disparate project phases occurring concurrently was challenging due to my efforts and attention having to be divided between multiple disciplines. In previous recitals, learning was generally completed, or at least nearly completed, by the time that I began constructing any of the multimedia elements of the program. However, the approach taken for this program offered a unique benefit: there was always something to do. Due to this, I was always able to shift focus to another aspect of the program whenever I felt it necessary to maximize productivity. This fragmented approach made it so that I could mix and match what I worked on without giving up on making progress on the project if I ran into a mental roadblock.

The first major landmark along the timeline was the total solar eclipse, which passed through Texas on April 8, 2024. I knew I wanted to include footage of the eclipse to accompany Hall's work, as the thematic confluence was strong. More so than any step that came later, extremely detailed planning was key, as I only had one shot to capture the desired footage. To bolster this footage for the final video, I recorded video around my

childhood home during both the morning before the eclipse and the afternoon and evening afterwards. Videography for *Memory Palace* took place over a much wider timespan from June 2024 to September 2024, and occurred both in Arizona and Texas. Composition of *Facsimile* took place throughout September of 2024, and was immediately followed by lighting design and video creation for the work. In conjunction with this, I edited the videos and designed the lighting for both *e(c)lipse(d)* and *Memory Palace*. Audio recording for the album took place in late December and early January of 2024 and 2025, with most audio editing for the album taking place in January 2025. Filming of the live playing portions of the music videos was intended to take place in late February and early March of 2025 and was to be immediately followed by the final editing of the music videos. A Gantt chart detailing the various steps and timelines of this process can be seen below:

		Recital 2024												Recording 2025			
		Jan.	Feb.	March	April	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	March	April
Music Learning	Memory Palace e(c)lipse(d)																
	Facsimile																
	Facsimile																
Composition	Memory Palace																
	Memory Palace																
	e(c)lipse(d)																
Video Editing	Memory Palace																
	e(c)lipse(d)																
	Facsimile																
Click Track Creation	Memory Palace																
	e(c)lipse(d)																
	Facsimile																
Reaper File Realization	Memory Palace																
	e(c)lipse(d)																
	Facsimile																
Audio Recording	Memory Palace																
	e(c)lipse(d)																
	Facsimile																
Audio Editing	Memory Palace																
	e(c)lipse(d)																
	Facsimile																
Lighting Design	Memory Palace																
	e(c)lipse(d)																
	Facsimile																
Logistics	Video Planning																
	Stage Planning																
	Recording Planning																
Final Paper	Writing																

Figure 7. Project Planning Breakdown Gantt Chart

From the outset, I needed to construct a way to keep video, audio, and lighting in sync for both concert performance and recording environments. I constructed a click track for each work in a DAW, which was used for both the audio recordings and live performance. While this did present challenges with regard to flexibility in live performance, the use of a click track made video and audio recording simpler and more efficient. Recording multiple takes became an order of magnitude easier and more consistent than doing so without a click. At the same time, however, implementing the click tracks caused my learning of the works to be slower than usual. I had learned *e(c)lipse(d)* in its entirety before I began working on the click tracks, which resulted in me needing to adjust my interpretation to fit the click track. This was due to the fact that I went about creating all of the materials for this work in reverse order, first creating the video based on Dave Hall's recording of the work, and then creating the click track to accompany. This was a shortsighted decision, as the nuances of the performance used as a base caused the click track to be extremely irregular, and thus made playing along with it extremely challenging due to said irregularities diverging from my original interpretation of the work.

For *Memory Palace*, I created the click track first, using it to edit the video. This control allowed me to smooth over some areas in the recording, which had tempo inconsistencies or small hitches, which caused the learning process to be substantially more streamlined for *Memory Palace* than it was for *e(c)lipse(d)*. These considerations were not a concern for *Facsimile*. Given that I was composing the work, I could control all aspects of tempi from the outset, which eliminated the possibility of syncing issues occurring after the fact.

Due to the planning, development, and execution of this project occurring over the course of nearly a full year, both artistic and production ideas changed over time, due to purposeful decisions on my part and due to set-backs of various kinds throughout the process. I originally wanted to shoot the entirety of the third movement and some of the fifth movement of *Memory Palace* in Nebraska, but I was unable to do this due to time constraints. In lieu of this, I had to add locations in Arizona for the fifth movement and utilize more footage captured in Texas for the third movement. I also originally planned to capture the eclipse from my home, which would have more clearly connected it to the footage surrounding it. However, weather forecasts for my area were extremely poor that day, so I went elsewhere to ensure that I could capture it. The timeline for this project also changed substantially throughout the project, especially with relation to the recordings. Audio recording was originally slated to begin in early December, but due to illness, it had to be pushed back two weeks. With an originally five-week window to do all of these recordings, I had to significantly compress my initial plan to allow it to fit into a now three-week timespan. Furthermore, due to scheduling issues, the video recording had to take place about 2 weeks later than initially hoped for. While this delay was manageable, it made for an editing process with much less leeway built into it.

The next largest logistical hurdle was the stage layout for the live performance of the concert program. In addition to the difficulties associated with performing with interactive lighting, video, and a click track, my program also included a large number of acoustic instruments. Instead of being written for a single instrument, all three works on this program utilized a variety of acoustic instruments. Utilizing multiple acoustic percussion instruments as one meta instrument playable by a single player is called

multiple percussion. All works on the program were for multiple percussion, which resulted in an extremely densely packed stage due to the large number of instruments required for each work. To prevent the stage from being over-cluttered, I thoroughly planned out and diagrammed every aspect of the equipment on stage, starting with the instrumental setups, followed by microphones, and finally adding in the lighting elements. Doing so in this order helped me prioritize the audio aspect of the program while fitting in the smaller footprint lighting elements wherever there was room. Detailed diagrams of the stage setup were produced, which can be seen in the Appendix. This thoroughness allowed me to optimize cable runs wherever possible, which led to a much tidier and more manageable performance environment. I also utilized a wireless DMX transmission system for the first time, which further mitigated some cable-run issues.

CHAPTER 6

FURTHER DEVELOPMENT AND REFLECTIONS

Further development of this project may involve adapting this project to other mediums, such as an ambisonic sound environment. The visual elements of the project could be adapted to be presented in a VR environment, which could further be combined with the aforementioned ambisonic environment. Audio for this project was captured in as segmented a manner as possible, with different instrument groups within each work recorded independently from one another. This would allow for easier spatialization in an ambisonic space, with each instrument group able to be spatialized as their own entities. Video for the project was also recorded at either 4K or 8K resolution, which is mandatory for effective VR content. Furthermore, performance videos of the work will be created in the future utilizing the audio from my album while incorporating both the video from the performance and the initial music video release of said album, plus footage of me performing the works. Finally, it is my goal to perform this program, or the constituent parts of it, again in the future.

Upon reflecting on the execution of this project, I have come to three primary conclusions. First, the earlier in the process that the timing of the music can be solidified, the better. As stated previously, having to basically relearn *e(c)lipse(d)* due to the click track being added after I had already learned the work wasted a substantial amount of time, versus if I had created the click track from the start and initially learned the work using it.

Second, creating extremely detailed setup diagrams for complex stage layouts such as this is indispensable. Because of how detailed these diagrams and my

corresponding labeling of stage elements were, I was able to have individuals who had no familiarity with my setup in advance effectively assist in the setup of the stage. While the design portion of this program was done entirely by me, the execution of the logistical aspects of this program would have been impossible without assistance from others.

While I formulated a plan down to the most minute details, which were relevant in advance, the sheer scope of the equipment used on this program made executing the setup and tear down impossible on my own within the time constraints inherent to performing in a university performance hall with an often full schedule.

Finally, clearly locking in the scope of the project in advance is crucial to ensuring the success of your project. Scope creep is a real issue when one embarks on a project such as this, as there is a constant need to push the envelope artistically at every step possible. By clearly setting boundaries from the outset, for example, the budget, the total number of shooting locations, the maximum number of lights to be utilized, etc., one might design the project thoughtfully with clear guardrails along the way.

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<https://www.youtube.com/watch?v=EXHORWr6xQ8>

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APPENDIX A

LINKS TO THE RECORDING PORTION OF THE PROJECT

The live performance portion of this project can be viewed at:

<https://www.youtube.com/watch?v=-KBQZfVFvOQ>

The recordings from this project can be found at:

Audio Album

<https://bandcamp.com/private/O592TY6L>

Videos

Facsimile - <https://www.youtube.com/watch?v=H66rldCSaVQ>

e(c)lipse(d) - <https://www.youtube.com/watch?v=W4voqzvuCLs>

Memory Palace - <https://www.youtube.com/watch?v=5HBG1bd4nxs>

APPENDIX B

DMX LIGHTING AND AUDIO EQUIPMENT STAGE DIAGRAMS

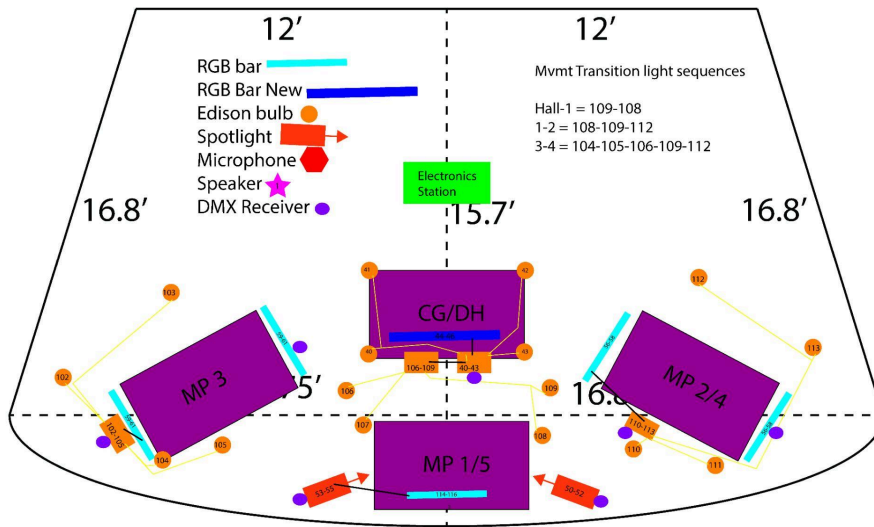


Figure 8. DMX Lighting Equipment Stage Setup Diagram

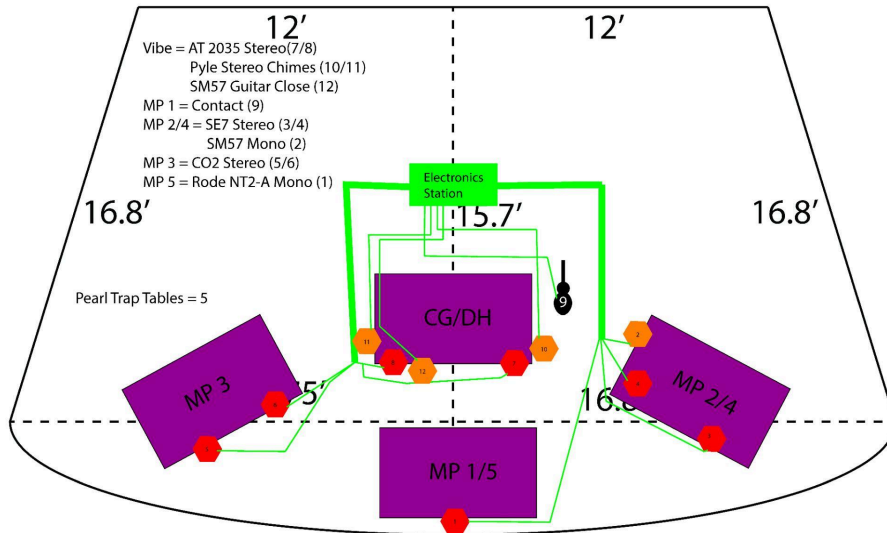


Figure 9. Audio Equipment Stage Setup Diagram

APPENDIX C

MEMORY PALACE RECITAL PROGRAM NOTES

Recital program notes

So often, we think of and focus on what mark we will leave on the world, and how we will be remembered after we are gone. But an equally important question is: what has left a mark on us, and what do we remember while we are here?

I find arts' ability to create a linkage to memories of times long gone fascinating. In my first DMA recital, *Still Life*, I explored the ways in which both temporal and non-temporal art forms, most notably music and photography, can elicit the same emotional responses from us. In *Memory Palace*, I further explore my connection to times and places gone or soon to be gone in my life.

If you know me at all, you know that the amount of planning and work that went into this program was truly monumental. Contrarily though, I sometimes feel like this program fell into my lap. I began playing Dave Hall's work *e(c)lipse(d)* at a perfect time, and first performed it just before the total solar eclipse that passed through the United States in April 2024. Fortuitously, this was happening at home in north Texas, which you can read about further in my notes for that work.

I also began working on Christopher Cerrone's work *Memory Palace*, which deals with the places which have shaped us to be who we are now, at a pivotal moment for my own memory palace.

Right as my family began preparing for their journey back home to Portugal, leaving the place where I grew up and have known as home for nearly my entire life, I began to grapple with what home, and what memories of home, truly mean to me. This introspection on the meaning of memory and home spawned this recital. As I said in the program notes for my first DMA recital:

“What art is truly new? I am practically incapable of creating art without the influence of my memories and experiences. The creation of art is in my opinion an inherently reminiscent activity, and I’ve become incredibly interested in the way that different forms of art can elicit the same linkage to memories of long-gone times. A photograph freezes a moment in time. Contrarily, music is inherently a temporal experience, where its content and structure over time is what provides its meaning. However, both of these forms of art can inspire us to feel the same emotions”.

Soon, my home will be a place to which I cannot return. And that’s okay. Even though our memories are mere shadows of the places and experiences that have made us who we are, they’re real to us. While we cannot return to those times, our memories are as close as we can get.”²⁸

²⁸ These notes were originally published at:
<https://www.chrisgouletproductions.com/memory-palace>.

APPENDIX D

VIDEO AND AUDIO RECORDING FILES

[Consult Attached Files]