

Berklee College of Music

EMERGING

Discovering My Style as a Multimedia Artist and Collaborator

“Submitted in Partial Fulfillment of the Degree of Master of Music in Music Production,
Technology and Innovation”

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Abstract

Emerging is a multimedia performance that involves the improvisation and communication between the movement of dancers and visual synthesis, ambient, electronic West-African and Afro-Cuban music and live percussion triggered and manipulated by a live musician. *Emerging* is the result of Joyce Lindsey's exploration in finding her style as a multimedia artist and collaborator. She aims to provide experiences where she can combine her skills as a sound designer, composer, percussionist and visual artist, in service to collaborating with choreographers and filmmakers to actualize the vision and/or theme they seek to express in their work.

Keywords: West African, Afro Cuban, Mediterranean, Modern Dance, Max MSP, Ableton live set, djembe, doumbek

Introduction

After discovering and cultivating her versatile talents as a visual artist, composer, sound designer, performer and percussionist, Joyce reached a significant realization when exploring what to do for her culminating experience. She found that her culminating experience should be an exploration of how to combine and integrate dance, visual art, music and live performance into one multimedia experience. Her piece, *Emerging*, became the initial stepping stone to discovering her own artistic identity, as well as, her own style of creating music and sound designing for modern/post-modern dance.

After years of studying drawing and painting, composing electronic music and interning at the American Dance Festival (2011 – 2014)¹, Joyce had this lingering curiosity of how she could find the connections between all her talents and execute them simultaneously in her career. Once Joyce was exposed to how to utilize various pieces of music technology such as: creating customized max patches with VIZZIE² and vsynth³, live fusion sets with Ableton⁴, and how to

¹ American Dance Festival, “Who We Are”, Last Modified 2019, <https://americandancefestival.org/about/who-we-are/>.

“Heralded as ‘One of the nation’s most important institutions’ by the New York Times and as ‘The world’s greatest dance festival’ by the New York Post, the American Dance Festival’s sustained record of creative achievement is indivisible from the history of modern dance”.

² Cycling 74, “Introduction to VIZZIE”, Last Modified November 19, 2010, <https://cycling74.com/articles/introducing-vizzie>.

³ Sharesynth, “Creating a Video Synthesizer with Vsynth and Max MSP”, Last Modified August 1, 2016, <http://www.sharesynth.com/create-a-video-synthesizer-with-vsynth-max-msp/>.

VIZZIE and vsynth are sets of modules through Max MSP, which allow people to create their own visual content and live video with various effects. VIZZIE allows you to drop in video content and manipulate the video with effect boxes and automated generators connect them to midi information in Ableton. Vsynth is similar to VIZZIE where both allow to create customized video content, however, vsynth is a module video synthesizer. With vsynth’s combination of “video synthesis and image processing with the efficiency of hardware accelerated processes” visual content can be more individualized.

send midi data from Ableton to correspond with specific effects in Max MSP⁵, she discovered these were the types of technology she has been searching to achieve her vision for *Emerging*.

Emerging was an exploration of how visual synthesis, movement by dancers, live percussion and electronic music can influence and communicate with each other simultaneously in performance. The visual content was developed by a customized Max MSP patch combining the generative effects and shapes of VIZZIE and vsynth. The visual patterns generated by the Max patch move and correspond to the sound textures, melodic and harmonic synths, and West African and Afro-Cuban rhythms composed in an Ableton Live Set. The SoftStep⁶, a midi foot controller device, was programmed to trigger audio effects, as well as changes and transitions in the music and visuals when certain buttons were stepped on the device during the performance. As all these elements were happening, two female dancers, Raquel Sanchez and Rosa Llobell, were contact-improvising⁷ to the visual patterns, electronic music and live playing of djembe⁸,

⁴ Subaqueous, “Creating You Live Performance Setup” Last Modified July 28, 2015, <https://www.subaqueousmusic.com/creating-your-live-performance-setup/>.

According to the section, “Live Fusion for Flexibility”, a live fusion set is when Ableton’s session view is being used to build a live set of prerecorded material while also performing live. Each scene in the live set in Ableton’s session view can be triggered by a midi controller device while playing an instrument at the same time.

⁵ Cycling 74’, Home Page, <https://cycling74.com/>.

“Max MSP is a visual programming language for specialized needs of artists, educators, and researchers working with audio, visual media, and physical computing”.

⁶ Keith McMillen Instruments, Softstep 2, <https://www.keithmcmillen.com/products/softstep/>.

“Softstep 2 is a generational leap beyond traditional pedalboards: an unbreakable connectivity to any and all of your rigs. The ten gesture-sensitive pads register pressure and position, allowing you not just precision, but expression in your foot controls”.

⁷ Contact Quarterly: Dance & Improvisation Journal, “About Contact Improvisation”, Last Modified 2014, <https://contactquarterly.com/contact-improvisation/about/>.

“Contact Improvisation is an evolving system of movement initiated in 1972 by American choreographer Steve Paxton. The improvised dance form is based on the communication between two moving bodies that are in physical contact and their combined relationship to the physical laws that govern their motion—gravity, momentum, inertia... Contact improvisations are spontaneous physical dialogues that range from stillness to highly energetic exchanges”.

doumbek⁹ and ankle bells¹⁰, by Joyce Lindsey. The improvisation and communication between the visuals, live musician and dancers synchronized to determine the end product of the performance.

In order to document her performance at Centre del Carmen, Joyce had to record her live set on Ableton on her computer. Joyce also needed a sound engineer, Brett Mayer, present to record her live percussion on his computer, so Joyce's computer did not malfunction or shut down during the performance due to the use of Max MSP and Ableton being used at the same time to provide both electronic music and visuals. Joyce found through her third prototype that she needed five microphones to record her live percussion set. She found that two SM57s¹¹, two AKG P420 condensers¹², and one SM58¹³ were the best microphones to use to capture the colors, tones and timbre of Joyce's djembe, doumbek, and ankle bells.

⁸ Drum Connection International, "History of the Djembe", <https://www.drumconnection.com/africa-connections/history-of-the-djembe/>.

"The djembe is one of West Africa's best known instruments. This goblet-shaped drum is traditionally carved from a single piece of African hardwood and topped with animal skin as a drumhead...Some say the name of the djembe came from the Bamana in Mali, who said, 'Anke dje anke be', to call their people together, as the saying translates 'everyone gather together.' 'Dje' means gather and 'be' mean everyone."

⁹ Raquy Drum Store, "What's a Doumbek", <http://www.raquydrumstore.com/whats-a-doumbek>. The Egyptian doumbek or table is [probably] the best known style of Arabic drum[ming]. Doumbek (aka darbuka, darabukeh, dumbek, derbekeh, dumbelek, table, tarabuka); traditionally hail throughout the Middle East, and North Africa, Turkey, Greece, and the Balkans and vary slightly in technique and manufacture according to region".

¹⁰ Bellydance.com World's Largest BellyDance Superstore, "Salangai Indian Dance Ankle Bells Padded Angles", [https://www.bellydance.com/Salangai-Indian-Ankle-Bells-\(PAIR\)-BLACK.html](https://www.bellydance.com/Salangai-Indian-Ankle-Bells-(PAIR)-BLACK.html). The Salangai Indian Ankle Bells are what Joyce used to create a foot pattern during the performance of *Emerging*.

¹¹ Shure, SM57, <https://www.shure.com/en-US/products/microphones/sm57>. The Shure SM57 is a dynamic cardioid microphone "uniquely designed to deal with high pressure sound that explodes from instruments to amplifiers". Due to drums and percussion producing high pressure sounds, the SM57 is one type that is best to use when recording djembe and doumbek.

¹² AKG Harman, P420, <https://www.ake.com/Microphones/Condenser%20Microphones/P420.html>. "The P420 is multi-pattern large diaphragm true condenser microphone for demanding project studio recording applications. Offering high sensitivity and 155dB maximum SPL, the P420 delivers a warm, transparent sound quality perfectly suited for ensemble recording, grand piano, woodwind, and brass instruments, as well as drums and percussion." This microphone was used to capture the bass sound of the doumbek and/or the bell sounds from the ankle bells.

Review of the State of the Art

In her discovery of finding inspiration and influences of what Joyce seeks to do through her culminating experience, she found the works of John Cage, Thierry de Mey, Michael Wall, Yun Ho Choi and the musical techniques of West African, Afro Cuban and Mediterranean styles of percussion. John Cage had a very close artistic and professional collaboration with Merce Cunningham. Both Cage and Cunningham came up with the “four key discoveries”¹⁴, which were methods that they both used in their creative process and collaborations. The first “key discovery” or method they used was “the separation of music and dance”¹⁵. Cage and Cunningham wanted to develop the dance and the music separately so that the dance or music were not supported or dependent on each other. They wanted to maintain the independence of their own process of creating music and dance. On the day of the performance, Cage and Cunningham would put both the dance and the music together to see how the pieces of art come to life. “The non-subordination of [dance and music] would allow them to be developed independently and largely in isolation, resulting in all the parts of the performance parts (dance, music, lighting, costumes, and set) coming together at the last minute before the curtain rises”.¹⁶ Joyce can relate with this method of collaboration because she was intrigued by the unpredictability of how the dance and the music will work together once both elements are combined in a performance. Joyce adopted this method of collaboration but with a different approach. Instead of developing music separately from dancers, she created sound textures,

¹³ Shure, SM58, <https://www.shure.com/en-US/products/microphones/sm58>.

The Shure SM58 is a dynamic cardioid microphone that produces a “warm, crisp sound”. This microphone was used to record the sound of ankle bells as well.

¹⁴ Beth Weinstein, *The Collaborative Legacy of Merce Cunningham* (2011), 1

¹⁵ Ibid.

¹⁶ Ibid.

soundscapes, rhythms and harmonies based the communication and improvisation process Joyce, Rosa and Raquel developed in many rehearsals between the music and the movement.

Like John and Merce, Thierry de Mey did many musical and cinematic collaborations with dancer and choreographer Anne Teresa de Keersmaecker. Thierry's electronic, experimental music for dance inspired Joyce to dive more into the experimental, electronic-foley-rhythmic world of producing music for dance by inventing new sounds and incorporating them into her process of composing. In *Rosas danst Rosas*, de Keermaecker positioned three women sitting diagonally from each other. As the three women were thrashing their heads up and down, crossing and uncrossing their leg, standing and sitting, de Mey's composition of rhythmic, repetitive ticking, foot stomping, and crashing of metallic objects come together to compliment the extensive and intriguing sequence of movement throughout the piece.¹⁷ Joyce was inspired to design sounds that inspired her dancers to move internally and externally. She wanted to create textures, synths, and combinations of rhythms as well as electronic sounds she has never heard before or created for dancers.

Joyce studied West African djembe and duns-duns, Afro-Cuban congas and Mediterranean doumbek for nine years. She learned all of these different percussion techniques in relation to playing for contemporary West African, Afro-Cuban and modern/postmodern dance. Among the rhythms Joyce frequently played for West African and/or modern/postmodern dance classes were Sorsornet from the Baga people in West Guinea¹⁸, Soli from the Malinke people in

¹⁷ Anne Theresa de Keermaecker and Thierry de Mey, *Rosas Danst Rosas* (2008).

¹⁸ "126 West African Percussion Rhythms From Guinea and other countries". September 2009. The reason why there is no author, or specific musician to reference the origin of West African music or the notation is because West African music belongs a collective ethnic group or multiple ethnic groups that play for different functions and life events.

Northwest Guinea¹⁹, Bembe from Cuba^{20 21}, and Ayoub from Egypt and Lebanon and Maqsoum from Egypt²². Joyce fused and integrated these rhythms as part of her acoustic and electronic performance with looping the live playing of djembe, doumbek, and electronic sounds. Joyce specifically, fused multiple rhythmic parts of West African Sorsonet and Afro Cuban Bembe. She noticed both rhythms fit perfectly together due to their complementary rhythmic patterns and similar time signature of 6/8.

Joyce also developed a drumming style that combines the percussion techniques of djembe, conga and doumbek while playing the djembe and the doumbek simultaneously²³. During her live performance, she integrated her technique by producing rhythms and sound textures in reaction and communication with the movement of Rosa and Raquel. Michael Wall had been one of Joyce's mentors for a decade. Michael Wall is an innovator in many ways by incorporating Ableton Live, playing live trumpet, piano and percussion in his musical set up to create music for dance in modern dance classes and for live dance performances.²⁴ Michael Wall also an innovator because he created a website called *SoundforMovement*²⁵, where dancers can go on the website and pay a reasonable price for music composing by Michael Wall organized by meter, tempo and description. Like Michael Wall, Joyce used Ableton Live, however in correspondence

¹⁹ "126 West African...", Ibid.

²⁰ Raices Africanas, Elegua (Bembe) (2005).

²¹ "6/8 Afro Cuban Rhythms (Bembe), Railroad Media, Inc. (2006 – 2012).

²² Maura Enright, Middle Eastern and Mediterranean Music Rhythms: Diagrams and Performance Ads, (2012 – 2015).

²³ Joyce Lindsey, "Emerging (2019)", Posted May 9, 2019, YouTube Video, 8:16, <https://www.youtube.com/watch?v=e5MbSoAPaAI>.

²⁴ Michael Wall, "Michael Wall: Demo Using Ableton Live in Dance Class", Filmed [May 17, 2012] Posted May 17, 2012, YouTube video, 3:45, <https://www.youtube.com/watch?v=yxu-y-XV-BM>.

²⁵ Michael Wall, "SoundFORmovement", <https://soundformovement.com/home>.

with Max for Live as way to control her prerecorded midi composition and the generative visuals she created through Max's VIZZIE and vsynth.

Tacitrune²⁶ was the closest performance example Joyce found that was the most similar to what she achieved in her piece *Emerging*. Yun Ho Choi, a former graduate student at the NYU Tisch School for the Arts in 2017, created and performed, Tacitrune. Tacitrune was an audio-visual performance which reflected on a personal journey through four different themes: chaos, childhood, tenacity and tacitrune. Choi composed four prerecorded compositions and organized a live set in Ableton to navigate through each musical theme. He also designed visuals and animations through TouchDesigner²⁷ to illustrate the journey between each theme and movement. Finally, Choi used Max for Live to have the midi information to link with changes in the story and visual effects. During the four musical movements of Tacitrune, Choi performed live music with a midi controller keyboard and a dancer embodied the themes with prepared choreography. Choi's Tacitrune was one of the only audio-visual dance performances Joyce had discovered, where one person was controlling both the visuals and music through their computer, while also performing live music with a dancer.

²⁶Yun Ho Choi, "Tacitrune: audio-visual dance performance" Posted [May 26, 2017] YouTube video, 9:19. <https://www.youtube.com/watch?v=5IkgWBvUBzk&lc=z232j5wzdne5d5dwe04t1aokg22syjbkdiqq2gx2yzjork0h00410&feature=em-comments>.

²⁷ Derivative, Home Page, <https://www.derivative.ca/>.
"TouchDesigner is a visual development platform that equips you with the tools you need to create stunning realtime projects and rich user experiences. Whether you're creating interactive media systems, architectural projections, live music visuals, or simply rapid-prototyping your latest creative impulse, TouchDesigner is the platform that can do it all."

Innovative Aspects

When Joyce did her research, she realized she was not the first to create an audio-visual dance performance. However, Joyce found there are some innovative aspects that she incorporated in her live multimedia performance *Emerging*. First example of innovation is Joyce's percussion technique, which is a combination of West African djembe, Afro Cuban conga and Mediterranean doumbek world percussion techniques. Joyce discovered Tom Teasley was a professional world percussionist, who taught and demonstrated his djembe- doumbek technique through YouTube tutorials. If Teasley's technique and Joyce's technique were to be compared, one would notice that there are significantly different. Tom's technique combined Turkish doumbek split-finger technique and American drumline rudiments when playing both djembe, doumbek and a foot pattern with foot pedal cowbell.²⁸²⁹ When applying her unique percussion technique, Joyce used the djembe bass hit, tone and slap, the conga slap, the Mediterranean doumbek finger roll, and West African djembe six roll when playing her doumbek, djembe and a South Indian ankle bells. In the video documentation of *Emerging*, Joyce demonstrates her djembe-doumbek technique and all of the sounds and gestures described.³⁰

Second example of innovation is the fusion of West African Sorsorinet and Afro Cuban Bembe rhythms simultaneously playing together and integrated into an electronic music

²⁸Tom Teasley, "Tom Teasley-Doumbek and Djembe" Posted July 12, 2011, YouTube video, 2:57, <https://www.youtube.com/watch?v=dw2zRKTnWPI>.

²⁹ Tom Teasley, "World Percussionist Tom Teasley- L.P. DJEMBE, REMO DOUMBEK, SABIEN CYMBALS with FOOT PATTERN SOLO" Posted December 9, 2012, YouTube Video, 3:22, <https://www.youtube.com/watch?v=liKKWEclsmo>.

³⁰ Joyce Lindsey, "Emerging 2019 MM Thesis", Posted June 30, 2019, YouTube Video, 10:14, <https://www.youtube.com/watch?v=ls4WXGESpAQ>.

composition. Joyce seen many examples and performances where both rhythms were played live and in recordings but always separately and never together. Joyce wanted to incorporate both rhythms in her electronic music composition to pay homage to how African rhythms have influenced genres like house, EDM, disco, trance and techno³¹ and to experiment with merging these rhythms with an ambient, electronic modern dance composition.

Third innovative aspect of Joyce's project was the use of her background as professional dance musician³² and integrating pieces of music technology such as: the Softstep, Ableton Live, Max for Live, sound design, electronic music composition and live percussion to enhance her set up in providing live music and visuals for modern and post-modern dance. Professional dance musicians who compose and perform for modern dance class and performance are only focused on constructing an immersive musical experience according to the choreography. Though one of Joyce's other mentor, John Osburn, has used Max MSP for sound when accompanying for modern dance classes, professional dance musicians are not currently using Max as for audio visual experiences and/or performances for modern dance.

New Skills Acquired

Prior to attending Berklee Valencia, Joyce had no knowledge of how to use Ableton Live, Max MSP, Max for Live, the Softstep, Adobe Premiere, Adobe After Effects, Pro Tools, or Cinema 4D. She also had no knowledge of any audio engineering or sound designing techniques and skills. Joyce's skills as a composer, sound designer, audio engineer, video editor, and visual

³¹Mark Lincoln, "The Powerful Influence of African Culture on Modern Music", Last Modified December 3, 2016, <https://www.jamplay.com/articles/1-general/161-the-powerful-influence-of-african-culture-on-modern-music>.

³² A dance musician is a composer and/or an accompanist for dance classes or dance performances.

graphic content creator has specifically improved due to the courses offered through the Music Production, Technology and Innovation program in Berklee Valencia. Enhancing her skills in these areas have directly contributed to the creation and organization of her CE project

Emerging.

Challenges

Joyce faced a couple of challenges when figuring out how to execute her vision for *Emerging*. The main challenge was finding the right pieces of music technology that formed her set up for linking and triggering midi and visual effects while performing live percussion. Before Joyce was using the APAC 40 and a midi AKAI keyboard to loop everything live. She found that not only was it difficult to loop every musical idea live through Ableton's live looping feature but the APAC 40 only allowed eight tracks to be recorded and looped at the same time. At the end, Joyce realized she needed more simple set up and a midi controller device that would allow her to play fifty tracks, navigate down scenes in the Ableton Live Set while also trigger dummy midi tracks that were programmed to generate certain visual effects in Joyce's customized Max patches, simultaneously. Her final set up for *Emerging* was her laptop which was connected to a Focusrite Scarlett audio interface and the Softstep via USB connection. In addition, her laptop was also connected via thunderbolt to HDMI to a short throat projector.

The second challenge Joyce encountered was finding dancers. She was not able to confirm dancers for her piece until the spring semester. Fortunately, for the Electronic Music Production course, Joyce collaborated with Raquel Sanchez, for Joyce's Live Performance project. This assignment was the beginning of Joyce and Raquel's partnership in exploring dance and music together in a performance. Raquel danced in a contemporary dance company in

Valencia, Spain. She asked one of her colleagues, Rosa Llobell, from her dance company to collaborate with Joyce in creating a language and communication between movement and music. After many rehearsals together, Joyce, Raquel and Rosa figured out a very comfortable and simulating process when improvising and communicating with each other during the process searching for the end product of *Emerging*.

The third challenge was finding a suitable venue or space for the performance to take place. Joyce's performance required a large and open space to project her visuals, outlets to set up and plug in a PA system as well as a proper and spacious dance floor for Raquel and Rosa to dance on. Due to receiving help from Pablo Munguia, the program director of MPTI and Centre del Carmen, Joyce was able to perform and debut *Emerging* in Sala Dormitorio on June 25, 2019.

The final challenge for this project was finding reliable resources to reference West African, Afro Cuban and Mediterranean rhythms and techniques. She also found it difficult to obtain references for professional dance musicians that have influenced Joyce's professional and musical background and her project *Emerging*. There are not many articles or resources that are easily accessible to academically reference the dance musician/accompaniment culture and profession. The International Guild of Musicians in Dance is a non-profit organization dedicated to documenting the history of musicians in dance since 1990.³³ Though such an organization exists, people must have a paid membership to have access to all the resources and files. Some of the statements Joyce made in mentioning her mentors are mostly based on her experiences

³³ International Guild of Musicians in Dance, "About", <http://igomid.camp9.org/>.

working with them and observing them while accompanying modern dance classes at universities and dance festivals.

Future Ramifications

Joyce believes documenting and writing about *Emerging* is important because it is an opportunity to archive her contributions and journey as an upcoming professional dance musician. Being a dance musician is not a popularly pursued career path. The current professional dance musicians do not frequently write and/or publish about their contributions to music for modern/post-modern dance or any other type of dance in general. Other than her own written interview speaking about being a dance accompanist³⁴, Joyce has found a couple of written interviews of professional dance accompanists like Philippe Klaus.³⁵ However, Joyce has noticed there are many video documentations of current professional dance musicians accompanying dance classes, composing and/or performing in dance performances. Michael

³⁴Johnny Nevin, “Composing Music for Dance: Joyce Lindsey and John Cartwright’s ‘Fluid’”, *Dancer Music: Discovery for Dancers*. Johnny Nevin, July 1, 2017, <https://dancermusic.com/composing-music-for-dance-joyce-lindsey-and-john-cartwrights-fluid/>.

³⁵Sydney Dance Company, “Interview with Accompanist Philippe Klaus”, Sydney Dance Company. July 13, 2017, <https://www.sydneydancecompany.com/interview-accompanist-philippe-klaus/#.XR0rn5MzbPA>.

Wall³⁶, Carlos Duran³⁷ John Osburn³⁸, JT Toenjes³⁹, Vincent Pierce Smith⁴⁰ Atiba Rorie⁴¹, Terrence Karn,⁴² Arcadio M. Lanz^{43 44}, Andy Hasenpflug⁴⁵, Claudia Howard Queen^{46 47}, Dylan Gomez⁴⁸, and many others are examples of current professional dance musicians who have video documented themselves providing music for dance classes, as well as performing for modern/postmodern dance performances. She has also encountered books that speak about piano accompaniment for ballet such as *Dance and Music* by Harriet Cavalli⁴⁹. However, Joyce has not found many articles or books that document the current contributions of dance musicians in the current dance world.

³⁶ Michael Wall and Pamela Pietro, "Pamela Pietro and Michael Wall", Posted December 22, 2007, YouTube, 9:57. <https://www.youtube.com/watch?v=LxjX4CIaU8k>.

³⁷ Carlos Duran, "Carlos Duran – Modern Dance Accompaniment in 6/8", Posted February 16, 2016, YouTube, 0:55. <https://www.youtube.com/watch?v=rfbxGZ9OvVQ>.

³⁸ John Osburn, "John Osburn – Performance Collage", Posted February 8, 2010, YouTube, 4:26. <https://www.youtube.com/watch?v=JgzxL6Qss0s>.

³⁹ JT Toenjes, "Dance Class Accompaniment Video #1", Posted December 1, 2011, YouTube, 1:40. <https://www.youtube.com/watch?v=X5K7UeR-ijo&list=PLpdTW2zdN5YFKmgCN5PEJ7BB8hHTjaiha>.

⁴⁰ Vincent Pierce Smith, "Dance Class at Mason Gross", Posted June 2, 2009, YouTube, 4:13. <https://www.youtube.com/watch?v=Me2iEx-RyAU>.

⁴¹ Atiba Rorie, "ADF Musician: Atiba Rorie", Posted July 6, 2011, YouTube, 1:49. <https://www.youtube.com/watch?v=mbeKKc-8C1E>.

⁴² Terrence Karn, "Terrence Karn playing for modern dance", Posted December 6, 2017, YouTube, 6:58. <https://www.youtube.com/watch?v=PrHMg2HKC-g>.

⁴³ Arcadio M. Lanz, "Memoria Vertebrate (Vertebrate Memory)", Posted May 5, 2017, YouTube, 11:58. <https://www.youtube.com/watch?v=va9kGRb44FI&t=645s>.

⁴⁴ Arcadio M. Lanz, "Music Accompaniment for Dance (Except)", Posted January 26, 2017, YouTube, 1:30. <https://www.youtube.com/watch?v=pKyr-sA2by4>.

⁴⁵ Andy Hasenpflug, "ADF Musician: Andy Hasenpflug", Posted July 4, 2011, YouTube, 1:04, <https://www.youtube.com/watch?v=MluatwbqKos>.

⁴⁶ Claudia Howard Queen, "Wind on Mountain' Modern Dance", Posted July 18, 2012, YouTube, 8:45, <https://www.youtube.com/watch?v=F7MgaiFeyRI>.

⁴⁷ Claudia Howard Queen and Dylan Gomez, "Paul Taylor Project: ADF 2009", Posted July 6, 2009, YouTube, 5:49, https://www.youtube.com/watch?v=x_THxyNnzpl.

⁴⁸ Ibid.

⁴⁹ Harriet Cavalli, *Dance and Music: A Guide to Dance Accompaniment for Musicians and Dance Teachers*, University Press of Florida, 2001.

Joyce's future plans include a variety of goals she would like to work towards. Joyce would like to continue working on *Emerging*. However, she will use the format of *Emerging* in collaboration with new dancers and choreographers. She intends to market herself as a dance composer, who provides customized sound design, music compositions, visual content and live percussion to achieve the vision and theme of choreographers. Joyce also plans to apply for the ACRE Artist Residency in Chicago/Wisconsin and Bemis Center for Contemporary Arts in Albuquerque, New Mexico, during the year 2020. She wants to further enhance the quality of the visual content by teaching herself how to use TouchDesigner and linking midi information with Max for live. After taking the Professional Sound Design class, Joyce realized how much she enjoyed designing sound for film and animations. She also intends to apply for the graduate/internship program offered by Skywalker sound in June 2020 to enhance her skills as a sound designer for film and eventually work on big budget films and animations. Furthermore, Joyce will be moving back to Chicago to resume her career as a dance musician, educator and performer.

Conclusion

The final performance of *Emerging* was the beginning of uncovering how Joyce wanted to integrate and apply all her skills as a performer, composer, visual artist, sound designer, and percussionist. Joyce's discovery of the connection between all her skills and knowledge and how to use them to her advantage in building her career was a very valuable and significant lesson to learn. She finally realized the common factor of her talents and skills are linked to movement and timing. Joyce was constantly finding movements in electronic synths, in sound textures, in drum patterns, in videos, in drawings in order to sync them together to craft in depth, multimedia experiences. Joyce feels that after her culminating experience, she finally found an artistic

identity that encompasses her multi-faceted nature, which is being a multimedia artist. She believes that by identifying in this way, it will allow her to be more confident in pursuing her career in any field in the art, music, dance and film industry.

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