

This Nostalgic Earth

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Table of Contents

I. Proposal	3
II. Thesis Statement	3
III. Background	4
IV. Planning, Collaborators	5
V. Execution	13
1. Overture: Various	
2. Mount Monadnock: Emily	
3. Leverett: Maggie	
4. Interlude: <i>Monadnock</i> , Haven String Quartet, Emily	
5. Grandfathers + Gardens: Alex	
6. Stillwater: Maggie	
7. Waves: Ben + Sarah	
8. Interlude: Emily, Dakota, Liam, <i>Space Jam</i>	
9. Coqui: Fabiola	
10. Silver Lake: Emily	
11. Interlude: Emily, MaxMSP Looper	
12. Welsh Hike: Isuri	
13. Speckled Sky: Abbie	
14. Love Letter to NH: Emily	
15. Coda: The Sound of Silence	
VI. Presentation	23
VII. Conclusion, Responses	25
VIII. Next Steps	27
IX. Bibliography	28
X. Supporting Material	29

I. Proposal

This Nostalgic Earth was originally proposed as such:

"The piece will aim to explore the connections between music and sounds of the natural world, nostalgia for places, the beauty of nature, and my proclivity for sentimentality, melody, and documentation. The main component will be music I will write, perform, record, and edit together with field recordings of places that are significant in my past/present. However, I am exploring the use of imagery, other visual components, and potentially the use of text (recorded or written down and read). Additionally, I will use the music recorded and created for the Yale Repertory Theatre's production of Will Eno's *The Plot* that was cut during previews, (the catalyst for this project was wanting to lean into my emotional connection to nature through music, which was what they didn't want to be a part of the show), the string quintet I wrote last year about Mount Monadnock, and many other things. Also, I love maps and handwritten/hand-painted things so that might factor in somehow."

In its final version, it achieved many of these features, and although differently presented than originally planned, the heart of the piece remained the same: music, nature, and story, coming together in an artful collage, in order to bring peace and calm and a sense of reflection to audience members amidst a fast-paced world.

II. Thesis Statement

Nature has the power to affect us emotionally and shape our growth. Through the use of musical composition, environmental recordings, and storytelling, *This Nostalgic Earth* will be a forty-five-minute-long audio journey exploring our nostalgia for/love of natural places, our creation-of-self within nature, and the emotional impact the Earth has on us.

III. Background

I grew up in New Hampshire in a small, yet bustling town, fifteen minutes away from lots of woods, lakes, and the only mountain in the area, Mount Monadnock. Although our house was in a residential neighborhood, our summer escape was to Silver Lake, a twenty-minute drive away, that opened up my eyes to the beauty, solace, and calm nature could bring me. Crossing amphibians during spring migrations with my mom was an annual adventure in connecting with the wildlife with whom we coexisted. My first job was as a Lake Host. I would sit at the boat ramp of Silver Lake and check-in with fisherman and their boats to make sure no invasive species of plants were being transmitted in or out of the lake. I attended summer camp most summers. Nature and the natural world were a crucial part of my upbringing and exist as influential parts of my art-making, personhood, and identity.

Consciously listening to the world around me became practice early on, and I grew to love taking aural snapshots of my environment at different important parts of my life. When I studied abroad in England my junior year of college, I recorded sounds from each of the cities I visited in Europe in our travels. As a musician, connecting to nature and the sounds around me became a part of my artistic practice. I often made music in improvisatory or theatrical settings, and both styles are present in this piece, through the creation of melody, expanding/riffing off of a small motif, and telling a story while doing so. Listening to NPR was also a staple in my household growing up, and the style and sound of radio became ingrained in my sonic interests.

I've always been sentimental and something of an archivist. Big life transitions have always been difficult for me to accept with grace, so I've documented things through journals, saved keepsakes, cherished memories to hold with me, and attempted to be present in situations in order to savor them later. I wanted this piece to highlight other's cherished memories while creating a keepsake for myself: of my own memories and connections to the natural world and special places, but also to this transitory time in my life, wanting to capture the voices and music of people dear to me, all in one collective piece of art.

IV. Planning, Collaborators

I began this process by making a few lists for myself: "General Ideas", "Things I Love", "Places I Love", "Things I Value", and "People I Want To Work With". The words "musical, environmental, produced, compositional, installation," and "performance" gave the piece an early content direction. Things such as mountains, lakes, trees, my family, lavender, beeswax and used bookstores, occupied the list of things that I love. Sitting in New Haven, CT in the winter of my third and final year of the Yale School of Drama (YSD), planning on moving to New York City that coming fall, I dreamt of Mount Monadnock, Silver Lake, the Town of Nelson, New Hampshire, my childhood home, the town I went to college in, coffee shops, summer camp... After working on a theatrical production earlier that fall set in New Hampshire where my sentimentality, empathy, emotional sensibility, and nostalgia for place weren't seen as a part of the process or production, I set sights on including these as topics and values within the forthcoming piece. And, along with the final list, collaboration became an important ideal. I wanted to make art with the people I had learned to love creating with during my time at YSD. I didn't have an end product in mind, but I knew what held importance to me and how that could be the base that would infuse whatever the final product ended up being.

In early discussions with others about this project, I found myself recounting stories of my childhood, seminal experiences in nature, and wanting to create music that felt like these places I loved. This often created a spark in whoever I was talking to about the project and inspired them to tell their own story. I became an eager listener of the descriptions of the wonderfully-loved natural places of my peers and knew I wanted to incorporate this collective love of the natural world into the piece. Sending out an email to the student body of YSD, I received an outpouring of interest in people wanting to have a recorded conversation with me about their favorite natural places. Form still evaded me, but somehow, using my love of the natural world of New England as the landscape upon which to highlight the stories of others became a part of the world of the project. There is a certain way that artists view and listen to the world and are able to retell that attention to detail in riveting storytelling. I wanted to capture that.

Each time I had a conversation with someone about a natural place with which they had an emotional connection, I began to note common threads among each story despite the great physical distance between each location: with beauty comes danger; summer camp was a curated form of experiencing nature that was incredibly influential in creating one's sense of independence; water is mesmerizing and powerful. I was also struck by how heartwarming it was to sit and talk with my peers, with whom I am often working: attending meetings, seeing shows, talking about classwork, etc., that it was so lovely to talk about our homes, our connection to the natural world, formative experiences, and why we create what we create.

I began reading to deepen my understanding of the effects of nostalgia, the connections people have to nature and how that is and has been expressed in literature and academic writing. Delving into how ecology, memory, storytelling, and art are all connected became a great foundation for the work I was trying to create aurally. I began with Mitchell Thomashaw's *Ecological Identity*, which explored the relationship between "profound intellectual concepts of environmentalism and the memories and life experiences which validate them."¹ His concept of "ecological identity" revolves around how one's sense-of-self can be extended into one's natural environment, and vice versa. That, wherever a person is from, "they tell a similar story. They have fond memories of a special childhood place, formed through their connections to the Earth via some kind of emotional experience, the basis of their bonding with the land or neighborhood."² This rang very true as I continued conducting my recorded conversations with folks. Their experiences and memories of nature, although constructed through the lens of their current identity (as all memories are), were based off of formative experiences in nature. Thomashaw noted that these memories are not necessarily all "nostalgically pin[ing] for a lost childhood, but [looking] to recover the qualities of wonder, the open-mindedness of nature, the ability to look at what lies right in front of us."³ This became an aim for the project. As artists, we seek to create work that does just that: "recover qualities of wonder" and to present "what lies right in front of us" in

¹ Thomashaw, *Ecological Identity*, 2.

² Ibid, 9.

³ Ibid, 9.

some sort of interesting and new form. In my practice as a sound designer, my ability to listen to what is “right in front” of me, but hear something important and greater was something I wanted to convey. Listening to the world around you and consciously paying attention is what lays the ground for deeper memories in the future, creating the ability to have a detailed and sculpted creation to look back upon. I hoped that by listening to this piece, listeners would take that away with them. “The point is simply to cultivate an awareness of ourselves in this wild place, to slow down for a while and cherish the surroundings.”⁴

How To Do Nothing by Jenny Odell was next. An attractive floral dust jacket drew me in, as well as many recommendations from friends. While most of the book was not directly applicable to the project, her ideas on productivity and slowing down to appreciate the things around us resonated with my approach to the thematic content of the piece, as well as the stories I was getting from my peers. She starts out early-on by noting, “it turns out that groundedness requires actual ground,”⁵ a short statement equating our need for a sense of stability and conscious awareness as humans with that which the natural world gives us. “It takes a break to remember that: a break to do nothing, to just listen, to remember in the deepest sense what, when, and where we are.”⁶ I wanted this to be the case for the people I recorded, but also for future audience members and listeners. Amidst a wildly intense and jam-packed schedule that makes up the YSD experience, I wanted us all to take a second to listen to each other talk about the things that have made us who we are, why we’re here, and to remember the greater world around us. Take a moment to just listen, appreciate, and reflect.

After choosing nostalgia as a theme early on (and I believe somewhere around here in the timeline, floating the idea of “This Nostalgic Earth” as a title option), I decided to delve a little bit deeper into the word, its histories and cultural contextual meaning. Svetlana Boym’s *The Future of Nostalgia* became my next literary exploration. “The nostalgia is never

⁴ Thomashaw, *Ecological Identity*, 15.

⁵ Odell, *How To Do Nothing*, 21.

⁶ Ibid, 22.

a native, but a displaced person who meditates between the local and the universal.”⁷

“Nostalgia remains unsystematic and unsynthesizable; it seduces rather than convinces.”⁸

“Nostalgia is what humans share, not what should divide them.”⁹ These bare-bones remarks on nostalgia and the nostalgic get at the simplest ideals associated with both the word and the feeling. There is pain in the remembering, but it is the sweetness that allows one to yearn to return to the memory again and again.

Referenced frequently in the Thomashaw, I went to the writings of 20th Century Norwegian philosopher, Arne Næss, and his work entitled *Ecology, Community & Lifestyle*. He spoke of *gestalt*: of Beethoven, music, and the hills. How, that “to ‘only look’ at nature is extremely peculiar behavior. The experiencing of an environment happens by doing something in it, by living in it, meditating and acting.”¹⁰ That “‘the heart of the forest’, ‘the life of the river’, and ‘the quietness of the lake’ are essential parts of reality [...]”¹¹ The idea that nature exists as its scientific ecology, and that the environmentalist embarks on conservationism as not only a means of collecting data, but interacting with forces and feelings integrated into the landscape of the earth: this is the experience I would try to convey in *This Nostalgic Earth*.

Whilst up in my parent’s house in New Hampshire, I found a copy of Newton F. Tolman’s (an old fishing buddy of my grandfather and esteemed contra dance flute player from Nelson, NH) *North of Monadnock*, a classic shrewd New Englander’s account of the town of Nelson, the surrounding fields, forests and lakes, and, of course, Mount Monadnock. He writes of the goings on through the changing seasons from times past and present (as of 1957) with great authority and deep, yet unspoken love. He writes of Mount Monadnock, the titular mountain for the string quintet I wrote in the spring of 2019, included in its entirety in *This Nostalgic Earth*:

⁷ Boym, *The Future of Nostalgia*, 12.

⁸ Ibid, 13.

⁹ Ibid, 13.

¹⁰ Næss, *Ecology, Community & Lifestyle* 63.

¹¹ Ibid, 66.

Compared with many higher peaks a hundred miles north, our own Monadnock is distinguished only because it leads the field in drawing attention to itself. An endless succession of writers, well known and unknown, have sung its praises. [...] 'Climbing the mountain' was then the high spot of the summer for everybody living within twenty-five miles of the peak. Anybody who hadn't made the ascent was ostracized. [...] The big thrill was getting above the timber line, where for the first time the vast panorama of lakes and hills and villages could begin to be seen. [...] Practically everybody looking for a building site in this region demands a view of the mountain. In Marlboro they seek East slopes, in Peterborough they face West; in Jaffrey they resolutely square their windows toward the North, while nobody in Harrisville or Nelson would dream of facing any quarter but due South. [...] A view of Monadnock was not always prized. Our ancestors who cleared the farms were an austere, pious breed. Wherever a house had a fine outlook, invariably a huge barn was built squarely in front of it. Plainly, the builders figured the going would be hard enough in this stony wilderness, without their womenfolk getting starry-eyed from gazing at Monadnock.¹²

And here I am, sixty years later from the date of publication, a current member of the starry-eyed womenfolk. He speaks of the mountain in many of the same ways I do in the piece, which I recorded before reading this book. This lineage of artists finding inspiration through this momentous piece of land is as grand as the land itself.

Lastly, even though I began reading this book back at the end of last semester, as the first piece of literature I'd read as a part of fully diving into this project, Penelope Lively's *Life in the Garden* would be the final thing I read before putting together the final version of *This Nostalgic Earth*. Her chapter entitled "Time, Order and the Garden" gave me much to think about regarding the curation of nature, how human identity can be expressed through natural things, and how memory and time are connected to both a garden itself and the human experience of it. "A garden is never just now; it suggests yesterday, and tomorrow; it does not allow time its steady progress."¹³ "The garden performs in cycles, it reflects the seasons, but it also remembers and anticipates, and in so doing, takes the gardener with it."¹⁴ "Gardening is a manipulation of nature, the creation of an ordered state where nature would insist on disorder. It is the conquest of nature, the harnessing of nature

¹² Tolman, *North of Monadnock*, 41-46.

¹³ Lively, *Life in the Garden*, 111.

¹⁴ *Ibid*, 113.

to a purpose, initially practical, and later aesthetic.”¹⁵ It is this harnessing and experiencing of nature that many of the remembered stories in *This Nostalgic Earth* have in common: first, a practical interaction that later becomes an aesthetic enwrapped in a greater sense of identity. It was also in reading this book that I became aware of potential connections between summer camp and a garden—both as human manipulated experiences of nature created to enhance one’s identity and soul. This did not overtly make it into the piece, but Alex’s story of her grandfather’s garden, and both Maggie and Abbie’s stories of camp as formative experiences of nature resonate with Lively’s text.

In the early stages of my reading and planning how to incorporate all of these disparate ideas of nostalgia and nature, and how to include my own memories and love of New England into a piece that could encompass the stories I had recorded, I started to think about space, location, and presentation. Logistically, using the Rm 101 Lab Space in the 205 Park Design Annex made the most sense. I wasn’t incredibly excited by it however, as the room is dark and often somewhat stuffy. I had envisioned the piece being listened to in the Kondoleon Studio at 217 Park, the Yale Cabaret studio space, with its light wooden floors and large windows for natural light and fresh air. However, the 101 Lab had a full, already installed d&b sound system and would be easier to schedule given all of the end of the year performances that were to happen in the Kondoleon Studio. I toyed with the idea of visuals—would projected images of these locations I felt so fondly for enhance the experience? How could I create a space that felt simultaneously like the forest, a bookstore, and a yoga studio at the same time? I wanted a calming, contemplative, cozy space for a collective listening experience.

It was then that I decided to bring collaborators into the conversation for the design of the physical space: scenic designer Jimmy Stubbs, and lighting designer Nicole Lang, two collaborators and friends who I knew had similar artistic visions and souls to mine. We planned on flowing white fabric, twinkle lights, lamps, an eclectic gathering of arm chairs, yoga pillows, and interesting pieces of wood. We had discussions about safety with regards to oil diffusers, candles, and incense. I met with dramaturg and artistic partner Jisun Kim to discuss how to bring all of these ideas and feelings I’d been gathering into some sort of

¹⁵ Ibid, 114.

interesting structure. We met over tea at the newly renovated Graduate Hotel on Chapel Street in New Haven and talked for almost two hours about the possibilities of different threads that could lead to a narrative arc. I met with theatre manager and fellow Women's Voices in Theatre leader, Markie Gray, to discuss the logistics of producing the piece—how many people would be in the room at a given time? Would a physical program be given out? Should I make small cards with little lovely things written and drawn on them that patrons would be given upon entering and hold onto as they found a space to sit and listen to the piece? I received nothing but beautiful support from each and every one of these folks, and I am truly grateful for their friendship and dedication to a project still in its infancy. We had one production meeting as a full group before spring break.

Rapidly news of the novel Coronavirus got closer and closer to home, and Yale University and the Yale School of Drama made the call to have classes continue online via the video conferencing platform, Zoom, starting the week after spring break, until mid-April. My original production dates were April 3-5, 2020. The Yale Repertory production of Lorraine Hansberry's *A Raisin in The Sun* would be cancelled. The Carlotta Festival of New Plays would have all production work suspended for the time-being, and then later cancelled altogether. The state of Connecticut ordered no gatherings of more than fifteen people at a time, then ten, then merely an ask to practice social distancing: ordering people to remain six feet apart from anyone with whom they didn't live. An in-person presentation of *This Nostalgic Earth* was now no longer possible. I remained in New Haven for one week after spring break was over, but soon realized that I wasn't able to get any work done in my four-person apartment (plus two significant others), and opted to move back up to my parent's house in Nelson, NH to ride out the storm.

Suddenly, I was back in the place I was supposed to feel nostalgic about. I was surrounded by plants, trees, lakes, and hills, but I was grieving. I had been robbed of goodbyes; knowingly attending final classes with my beloved cohort-mates, Dakota Stipp and Liam Bellman-Sharpe; a real commencement: in-person, in caps and gowns, gathered in the University Theatre. While grateful for a safe and beautiful place to experience the COVID-19 Pandemic Quarantine, as a sentimental and emotional person, I felt like my final spring had been taken away from me, and it was affecting me greatly. It took me about three weeks from the time of announcing the slew of cancellations and changes to remote

learning to when I was able to meaningfully work on *This Nostalgic Earth* again. Friend, playwright, and fellow New Hampshirite Margaret E. Douglas reminded me that the origins of the word “nostalgia” come from the Greek: *nostos*, meaning “return home” and *algos*, meaning “pain”, together meaning, “the pain of returning home”. I felt it.

V. Execution

After a few weeks of very little to show in my weekly meetings with advisors Matthew Suttor and David Budries, I was encouraged to just “jump in” and that I should have something for them to listen to the following week. I had edited the interviews down to usable pieces, I had music I knew I wanted to use, but wasn’t sure how, and a lot of reading notes, ideas, and questions, but I didn’t have anything pieced together, ordered, or layered. Upon figuring out that the project would need to be audio only, I initially resisted the idea that I would be yet another new podcaster in the time of COVID-19. Then, out of desperation, fully embraced it, and with some very helpful coaxing away from that extent, found an artful audio realm that felt like storytelling, collage, and narrative in a way that was able to come from me, and not fit the cookie-cutter mold found in the exponentially growing world of podcasting during the pandemic.

At some point earlier in the semester, I created an Instagram account dedicated to the project (@this.nostalgic.earth), as a place to post things that may not have made it into the piece, but were adjacent, thematically relevant, or somehow connected to the piece at large. This became a place where I posted news about the shift in dates and format, documented the creation of the piece in a visual format after realizing the piece itself would be audio-only. I posted an invitation to folks to submit stories and memories to me to potentially be included in the piece. When it was going to be listened by primarily a YSD audience, I wanted the voices in the piece to be from the YSD community: a coming-together to listen to each other voice our own stories and memories. However, with the switch to an online broadcast format, the listening audience grew greatly, meaning that a YSD-only selection of stories may not mean as much or make as much sense as opening it up to others in my life who might have something to say about the topic. There would still be one connection between each of the stories in the end—they all came from people I knew, and were mostly women, mostly queer folks, and all artists. The artist pays attention to the world differently than a non-artist, and artists, specifically the theatre-makers and musicians who were participants in this project, often seem to be innate storytellers. This became a great asset to the piece, as a lot of the heavy-lifting of detailed, vibrant,

poignant storytelling came organically from the folks who chose to be interviewed early-on, or sent me recordings they took themselves.

It was then my job to go back to notes from my tea with Jisun to make some sort of narrative sense out of these individual stories. At the time of “jumping in”, I had stories from the following people: Laurie Ortega-Murphy, Benjamin Benne, Alex Vermillion, Fabiola Feliciano-Batista, Thomas Pang, Sarah Lyddan, Isuri Wijesundara, Abbie Duquette, Maggie Kraus, Brenna Lewis-Slammon, Zoë Ferrin, and Abigail Gandy. In the end, not every voice would be used in the piece for content, quality, or pacing reasons, but I had tried to be up front about that upon each ask.

After creating a short sketch of how the piece might come together (two, three-minute chunks), I realized what I was really missing was the collaboration I had planned for in the early stages of creating this project. The work felt isolating, “People I Want to Work With” had been one of my initial lists. I decided to email the team of people at that first production meeting, and also Liam and Dakota, to see if they would be willing to be early listeners and give feedback along the way. I didn’t want to create this in a vacuum. Even though I was now creating the final product alone in my bedroom, the initial purpose of the piece was to be a collective. Following their responses, I almost immediately had the motivation to start truly creating something.

The first draft was roughly twenty minutes in length, and featured both of Maggie Kraus’s stories, the full-length of *Monadnock*, and a smattering of environmental sounds, and Ben Benne’s account of being tossed around by waves as a child. I played around with some vocal effects on a section told by Alex Vermillion, and I had recorded some flute and ukulele in my childhood bedroom, now made into a home studio. It was a first attempt at creating length, flow, and putting together some initial ideas. I did not pay too much attention to production or space, and that was evident. The beginning of the piece touted small clips from different stories to come later in the piece, but included stories not yet put into the timeline and were pieced together such that it sounded as if they might have all been in the same room together. There were references to “the program” (YSD) and things that made sense to me, but potentially were not relevant to an outside listener. This draft also only included my voice once, in a stilted, obviously read-out-loud tone, in place of hopefully more fluid storytelling to come.

That next week I did a major overhaul in order to create the next draft that would become the general structure of the piece moving forward. I turned the introduction into an overture of sorts, introducing the listener to the natural environment that would act as the basis for the piece, and the different voices that would be heard later, as in the first draft. I included more stories, and resurfaced a recording I did of myself in the 205 Park St. Design Annex Studio A in January, talking casually and off-the-cuff about places that felt important to potentially use in the piece later-on. I'm so glad I did that recording during my dinner break between techs as the Front of House Mix Engineer for *Alice*, congested with a bad cold, because it ended up being a genuine and personal thread that tied the other stories together in a greater narrative of my own memories.

The following journey became the basis of the piece: a lovely sunny day in a forest, a magical place to sit and remember. Taking flight over a map of Western Massachusetts to find ourselves on a lovely front step of a house, looking out over the garden and surrounding land. A deep reflection from the top of a mountain, picking raspberries with a grandparent, the first experience of pain, descending into a nighttime at summer camp. With night comes the storm, the waves, tumultuous and full of danger amidst the beauty. We sit in the darkness and breathe. The rain clears and sun rises and in a dripping Puerto Rican rainforest, we are transported to a world of water, lakes, reflection and taken up to the hills of Wales. Upon the rocky descent we safely land in a star-speckled, moonlit night to reflect on our life path. We sit in the silence and listen to the world around us.

1. Overture: Various

The piece opens with Lang Elliot recordings of bird song from upstate New York. Piano recorded at the Nelson Congregational Church (a beautiful, old New England, white steepled church at the head of the town green) flutters in, bringing us into the musical world of the piece, meditative and serene. A ukulele brings us into the storytelling realm, and I speak, telling the story of my first conscious listening experience—a snowy night in my childhood home. We then meet Isuri Wijesundara, a current first-year actor at YSD and a dear friend of mine, recounting her connection to water after growing up near the Sri Lankan coast. Fabiola Feliciano-Batista then introduces us to her love of the coqui, a little

singing frog from her proud home of Puerto Rico. Fellow Smith College graduate and musical partner Maggie Kraus treats us a small taste of their melodious storytelling style, and then Alex Vermillion speaks about the Pacific Ocean, a place many people wanted to tell me about in the creation of this piece. I then play a short ukulele duet interlude.

2. Mount Monadnock: Emily

As the first telling of one of my own memories laced into the greater piece, I spend a moment reflecting on Mount Monadnock, a 3,165 ft mountain in the towns of Jaffrey and Dublin, New Hampshire. It is the most prominent mountain peak in southern New Hampshire the highest point in Cheshire County, and the most significant mountain in the skyline of my childhood. It became a marker for feeling “at home” up in New Hampshire. A slow guitar enters in, played by musician Hannah Hickok, originally recorded in Studio A for the Yale Repertory Theatre 2019 production of *The Plot* by Will Eno, directed by Oliver Butler, of which I was the sound designer. We recorded quite a bit of material that was used in the production until the musical elements of the piece were cut after first preview. Hannah is one half of the folk-pop duo, Hannah & Maggie, as the nominal “Maggie” begins to speak about their recent home.

3. Leverett: Maggie

Maggie Kraus lived in Leverett, Massachusetts while they got a master’s degree in Landscape Studies at UMass Amherst. They are a songwriter and musician under the name Little Busy, and is the other half of Hannah & Maggie. The guitar, still played by Hannah, leads us around Western Massachusetts as Maggie describes it, as if following a map. As they begin to describe the land around the house and the cyclical nature of time through a flower garden, a reverberant flute (played by me and recorded in my bedroom up in New Hampshire) allows for the stasis and reflection. When a red-tailed hawk flies by, we hear that by the addition of the second flute line. We sit, rest, and pause here for a moment. These flute lines were improvised and then responded to in additional takes. The opening lines of *Monadnock* begin under the end of Maggie’s reflection.

4. Interlude: *Monadnock*, Haven String Quartet, Emily

Composed as a part of Matthew Suttor's "Composition for Sound Designers" class in the spring of 2019 for string quintet, (two violins, viola, cello, and piano), this piece is entitled *Monadnock*, and is a meditation on the beauty one sees from the top of the mountain, looking over the lakes and villages also described in Newt Tolman's account of the view. Recorded at Firehouse 12, a recording studio in New Haven, CT owned and run by Nick Lloyd, the piece was performed by Haven String Quartet: Yaira Matyakubova, violin; Gregory Tompkins, violin; Annalisa Boerner, viola; Philip Boulanger, cello; Andrius Zlabys, piano.

The piece fades slightly to allow for a memory I tell of standing in my backyard of my beloved childhood home in Keene, NH, the night before moving away to college. Sultry August crickets, residential sonic iconography, and balmy backyard gardens would be a remembrance of home while away at Smith College. *Monadnock* swells to present the remainder of the piece.

5. Grandfathers + Gardens: Alex

With the ending of *Monadnock* leading to an ethereal spectral cello drone from the London Contemporary Orchestra Spitfire pack, we're immediately launched into a story told by YSD third-year dramaturg and artist, Alex Vermillion about her grandfather, his garden, and his raspberry bushes. When stung by a bee while picking raspberries, Alex is told "Sometimes when you're doing what you love, it hurts, but in the end you still get that raspberry". A beautiful lesson to have heard during the editing process over and over again. Underscored by two flutes, one with a slight delay, the memory is intended to evoke bittersweet pain and reward. A fluttering piano, recorded at the Nelson church brings us to Maggie's second story.

6. Stillwater: Maggie

Maggie's voice returns to tell us about summer camp in New Jersey. From growing up in the suburbs, the ability to spend time in the woods and at a lake while gaining a sense of

independence from their parents, camp became a place of growth. This is also the only point in the piece that is not underscored by either music or environmental sounds. The idea of creating oneself and becoming who you are within nature is one that is repeated a few times in different stories in this piece, although this is the first mention of that theme. In recounting a summer evening from their cabin as a counselor, we enter nighttime through a gentle warm and warbling synth, and the gentle sounds of crickets, and a little bit of rain. Anticipation is built along with the car ride to camp with another *The Plot* outtake played by Hannah Hickok, mandolin layered on top of a guitar tremolo. We enter stasis.

7. Waves: Ben + Sarah

A distant roll of thunder begins a gentle summer thunderstorm, as low piano tones lead us gently into a story of the ocean told by playwright Benjamin Benne. Ben was the first person I recorded for this project, and we met in the second floor lounge of 217 Park St. Yale Cabaret building. Initial intentions for the project included using the diversity in sound quality from on-location vocal recordings to my sonic advantage, but as the piece developed into longer form stories rather than creating musicality out of the text, the difference in room tones became something of a challenge. The room was very live and was a thoroughfare for general passersby and folks needing to use a nearby printer. A natural storyteller, Ben's accounts of growing up in Southern California are poetic and vivid. The underscoring piano was recorded in the Blue Room in the Annex on my phone, intended as an idea gathering session. I began improvising an idea and then improvised the whole thing that ultimately played under Ben's section. The idea that loss/grief can be something other than death resonates with the time we're currently in as well.

We met to record this pretty soon after we returned from winter break, and as we were recording, second-year actor Sarah Lyddan greeted us excitedly and Ben told her that we were talking about Southern California. She immediately lit up and began telling of her love of the Pacific Ocean and how when she returned to California for the first time after being at Yale first year, she cried when she laid eyes on it. She then went on to describe how one of her friends had told her that you can describe any body of water in three words, and the

three words that you choose tell you something about yourself. She couldn't come up with just three words, as you can hear in the piece. She didn't know we were recording until the end, at which point I asked if I could use the recording and she happily obliged. It goes to show that even with such a prompt as "We're talking about Southern California" can induce deeply emotional sentiments about a natural place.

8. Interlude: Emily, Dakota, Liam, *Space Jam*

The clarinet line used to transition between the "ominous piano" under the waves stories, and the following musical interlude was the last thing recorded for the piece in the final days of editing, as a way to bring the sun back out after the storm, with the fourth note of the walk down bringing us to the new key. This musical interlude was also recorded on my phone, during a rehearsal for Liam, Dakota, and my "Space Jams with *Space Jam*", an improvised live scoring to the 1996 Looney Tunes/Michael Jordan basketball film we performed August 2019 in the Annex 101 Lab. I captured the moment because I thought we were getting into a neat groove and wanted to capture it. To me, it somewhat evokes Copland-esque Appalachia/Americana. Liam is on upright bass, Dakota is playing a flute sample layered with a sine oscillator and a noise oscillator on a Roli Seaboard Rise synthesizer. We were just vibing off each other and this clip brings back really wonderful memories of the three of us making art together. I wanted the two of them to be included in this piece somehow, and I'm so glad I found a place for this captured moment of musical collaboration. I wanted the *This Nostalgic Earth* to be made of meaningful recordings, as it was a piece about emotion and nostalgia, I wanted to infuse it with things I was sentimental about—little hidden connections, so it could serve as a piece of nostalgia for this time itself.

9. Coqui: Fabiola

Under the fading clarinet line, we begin to hear another Lang Elliot recording: the coqui. Fabiola Feliciano-Batista is a YSD third-year Stage Manager from Puerto Rico who has told me multiple times about the coqui, and was very eager to tell me about it again for this project. As a lover of small screaming frogs myself (peepers), I knew this had to be a

part of the piece. Her comparison of the frog to the spirit of the Puerto Rican spirit is so poignant.

10. Silver Lake: Emily

We transition to Silver Lake in New Hampshire with another Hannah/*The Plot* cut musical moment: two mandolin tracks layered over each other to create the pattern we hear. Reverberant frogs croak in the background of another Lang Elliot recording. I had recorded sounds of the lake itself, but the movement of the water sounds were a little distracting under the voice. For future iterations of this project, I believe I would spend more time curating the environmental sounds under this section, to make it feel truer to the Silver Lake experience. The piano was also recorded at the Nelson church, specifically with Silver Lake in mind, with the intention to evoke shimmering sunlight on gently lapping lake water. Another flute comes back in, as we imagine sitting in the middle of the lake looking at the mountain: a peaceful summer's day.

11. Interlude: Emily, MaxMSP Looper

The flutes (recorded in my bedroom "studio") blend into a clarinet loop, out of which a melodic line emerges. The looped backdrop was created and recorded into a looper patch I made in MaxMSP last spring. This patch was also used to create the live sound in the Yale Cabaret production of *benjisun presents: bodyseye*, (Oct. 2019). Somewhat evoking a slightly Celtic tone, we are introduced to the landscape of the next story.

12. Welsh Hike - Isuri

Heard in the Overture talking about water, Isuri Wijesundara returns to tell her main story about a hike she took in Wales at the Brecon Beacons National Park. What was supposed to be a casual and lovely day hike, turned into something much more intense. Still recalled as a positive memory, despite the danger and unpreparedness, it is brought to light that even potentially fraught memories in nature (the bee sting, getting overturned by waves, being unprepared for a hike) still hold value and positive memory space.

13. Speckled Sky - Abbie

Without pause, we meet Abbie Duquette, a vocalist and bassist in the folk group Ruby Mac, the head of artist management company Loudmouth Pro, and fellow Smith College music major. As the manager for Hannah & Maggie, and someone whom I know has a deep love of the places where she grew up, I invited her to send me a recording of her telling me about a place she loves. I received a very lo-fi cell phone recording of her talking about Camp Bishopswood in Maine. Describing the stars at night and a rock looking over a lake, and becoming “a human” during her years at camp fit into the narrative of self-growth within the natural world. We hear the final cut piece of transitional music from *The Plot*, two tracks of mandolin played by Hannah Hickok in the Annex Studio A.

14. Love Letter to NH: Emily

This section was also recorded in that same aforementioned dinner break during the YSD production of *Alice*, congestion and all. I was worried about the future. How could I meld my love of theatre and music and the arts and the need to live in a city to pursue that while also missing home, the natural world, and a slower pace of life? This was recorded before the Coronavirus hit, before I moved back home, into the woods, into a forced, yet somewhat welcome slower pace of life. I’m still not sure how these two ways of life will come together, but perhaps once the theatre industry is alive and well again, I will be fully recharged by my time in the woods. I mention the phrase “love letter to New Hampshire”, and I fully recognize that the heart of the piece is not New Hampshire-centric. It is sense-of-place-centric, self-growth- and identity-centric, love-of-the-greater-natural-world-centric. My lens is through the landscape of New England and my experiences, but the piece is not limited to that by any means.

The music that arises is an attempt at uplifting, melodic, forward-moving material to lift spirits to prepare for the entry back into the real world, with a sense of calm, purpose, and joy. Piano recorded at the Nelson Congregational Church, and ukulele recorded in my bedroom on top of that. I have plans to expand this excerpt into its own independent piece of music.

15. Coda: The Sound of Silence

I wanted the end of the piece to feel like the end of the *Fun Home* soundtrack, where, after an emotional trio between the three Alisons in the finale *Flying Away*, Alison says “Every so often there was a rare moment of perfect balance when I soared above him,” before one final chord. After trying the end with a final musical chord and finding it somewhat jarring, ending with just the line “it was the first time I was consciously listening to the world around me” and a slow fade out of the same birds we heard at the beginning, fading into the sounds of the world around us seemed to achieve the same effect that I was after. A gentle bridge back into the world, fading down the same way the piece welcomed us in: silence.

VI. Presentation

I am still early in my practice and execution of stereo mixing/mastering and producing, and I knew I could trust my ears, but wasn't sure how to solve some of the challenges I was facing. The original mix/master of *Monadnock* was done at the end of the spring semester in 2019 on the Studio A shared computer in ProTools and was recorded with four instrument mics, a dual stereo ribbon mic on the piano and two room mics. I found the .wav file of it that I used in *This Nostalgic Earth* to feel thin, narrow in width and not warm, all of the things I wish it wouldn't. It also felt much quieter than I would have liked, and gaining it to the level that made it feel more present caused distortion and other unwanted artifacts. For future versions of this piece I will remix those original raw audio tracks and take another stab at making that piece as whole and warm as I'd like. I was able to try my hand at NPR-style vocal editing but still have quite a ways to go until I have good handle on that. With the differing room tones and recording styles, bringing the voices in naturally without an obvious influx of room tone was a challenge. Balancing the music levels with the voices so the music was apparent upon entering but not too subtle was something to which I paid quite a bit of attention. Each time I listen to the full piece, I notice things I'd like to fix, and thankfully, I will have the opportunity to keep refining. I think the content and music and structure are all set in stone, but the production end of things will be potentially never done.

A downside to being in the woods during this time was having unreliable internet. Sending along drafts to my advisors and collaborators meant having to drive twenty minutes into town to sit inside a car, parked in front of a building with free wireless internet in order to upload material. I knew I wanted to broadcast the piece live at certain times and present it as a "collective listening experience," like what I had originally intended. However, I couldn't get our internet to function well enough to do any sort of live stream. I looked into YouTube Live or Mixlr or Twitch using OBS (Open Broadcaster Software), but wasn't able to make our at-home network function well-enough to produce the quality or buffer speed needed. I reached out to Brandon Burton, a member of the Yale Cabaret 52 leadership team, who was running the newly-created KCAB Radio broadcast over his personal Twitch account. He had the gear, he had the set-up, and he had the internet to do it. As Liam and Dakota had both presented their thesis projects at the Cab, I thought it was perfectly fitting

to ask if my audio-only piece could be broadcast over KCAB Radio and marketed to the wider Cab audience as well. He agreed, and we did a few quality-assurance tests, and I was able to (with Dakota's coding assistance) embed the Twitch stream onto the website I created to host the piece: <https://thisnostalgicearth.com>. The piece aired Friday, May 8 and Saturday, May 9 at 7pm EST, and Sunday, May 10, Mother's Day, at 3pm EST. All went smoothly. The "live" aspect of it was reminiscent of an old-fashioned radio hour, and getting a wave of responses upon the end of the piece was lovely, and heartwarming, despite not being able to experience the piece in a room together.

VII. Conclusion, Responses

Overall, I am very happy with the piece, the method of presentation, and reception I've gotten from folks who've listened. Twenty-seven people tuned in the Friday night streaming, twenty-eight on Saturday, and eighteen on Sunday, meaning seventy-three people were able to stream the piece live over the weekend. In the days since, as of May 16, 2020, the piece has been listened to thirty more times via the SoundCloud link embedded on the project website.

Each time I listen, I find new things that I would change: smoother entrances and exits of vocals and room tones; remix *Monadnock* using the raw stems again; I believe I cut a word off in a funny way in the ending "Love Letter To New Hampshire" section; give more space between some of the moments in the piece; try to slow down Alex Vermillion's voice a little, as coming off of the end of *Monadnock*, her speaking voice is at a faster pace than I would like in that moment; and undoubtedly countless others. However, I believe the structure, musical motifs and ideas, and the stories used in the piece serve my initial intention in a piece of which I am immensely proud. I believe I accomplished what I set out to do, despite difficulty "jumping in", having to change the course of the project because of a global pandemic, and relying on the content and stories of others to help find a narrative arc and structure to my own creative work.

Attached at the end of this document is some of the feedback I got from folks at different points in the process, but I'll share a few here that I received directly after the piece aired.

"Had the immense pleasure of catching today's stream. Congratulations and thank you. Connecting to the natural world is a foundational part of my well being. Appreciate your work's ability to both capture and give back those spaces within the same moment. Beautiful." – Mike VanArtsen, (TD&P '20)

"Congrats to you and this absolutely beautiful project! You made me feel relaxed and full of joy for the first time in so many weeks. I felt the nostalgia for home, but also felt rejuvenated by hearing everyone's stories and memories. Thank you for creating this. Thank you for letting me be a part of it. I am so proud of you, and I absolutely loved this. Thank you, thank you, thank you!" – Alex Vermillion, (Dramaturgy '20, piece participant)

"I just finished listening to your final thesis, This Nostalgic Earth. Sublimely beautiful. I feel like you got to tell the story you wanted to tell in a way that is intimate, warm, and human. The atmosphere of the lab never could have achieved such beauty (no matter how many stumps and fairy lights we gathered). There's something about pure nature and memory through sound...a "decorated" Yale space would have just taken away from what you created, I think. Spending time in nature has a restorative power that digital technology simply cannot reproduce, and yet, I experienced numerous rushes of presence and grace and wakeful gratitude throughout my listening experience, just sitting at my desk. The music was absolutely breathtaking, Emily. [...] Thank you for being a true kindred spirit TO ME and I look forward to the next time we can make art together. You bring so much light into this world and your thesis was a shining example of that. "

– Jimmy Stubbs (Design '21, piece scenic designer)

"Your thesis was SPEC-FUCKING-TACULAR. The interplay between the composition & the voices is really remarkable -- I found this beautiful balance between focusing on the voices and being poignantly aware that the eloquence of the composition was furthering that goal and allowing me to do so. The music can and does stand on its own. The voices can and do stand on their own. The mixture of the two delivers a powerful emotional experience that is so quintessentially EDW. I teared up (yes, really) in the 'mom telling me to remember the sound of the backyard before I went to college', and 'swimming across Silver lake'. 'GOOD SMELLING WOOD'. Those gentle piano motives are just so effective. For poignantly speaking to the emotional impact the earth has on us, I think you're giving Attenborough and Planet Earth a run for their money. What an incredible mixture of the incredibly personal and the universally appreciable."

– Michael Backhaus (YSD/YRT Sound Supervisor)

"This week has been a little chaotic for me, so I finally was able to hear it just now. And I cried, listening to your work, at the end of the normal, busy, tiring day. The music, the voices, and your stories are all so beautiful and sincere and warm, and together there was some sort of magic happening. They reached somewhere deep in my heart, and reminded me why I love art. I really appreciated it. Thank you so much."

– Jisun Kim (Dramaturgy '21, piece dramaturg)

VIII. Next Steps

The future of *This Nostalgic Earth* is uncertain (as is everything at the moment), but I can foresee it taking a few different forms over time. I believe my next step is to send it to different radio stations to see if any are interested in broadcasting it. Perhaps I will send it to local libraries, historical societies, environmental conservation groups, Audubon Society chapters, etc. The Harris Center for Conservation Education based out of Hancock, NH has agreed to share the piece on their social media. It has also been shared on the TSDCA Facebook pages for both industry professionals and students in sound. In the future, I think I'd like to have it presented in an art gallery-type setting, with some level of a visual component. If that were the case, I'd like to bring Jimmy Stubbs and Nicole Lang back on board to help create that world.

I also believe there is the possibility of continuing this sort of work in the form of an episodic series, either highlighting a different story each episode, or a specific theme, such as water, gardens, storms, camp, mountains, desert etc.

This summer I also hope to expand some of the musical content and ideas into full musical pieces—shareable and independent from the text/piece as a whole.

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X. Supporting Materials

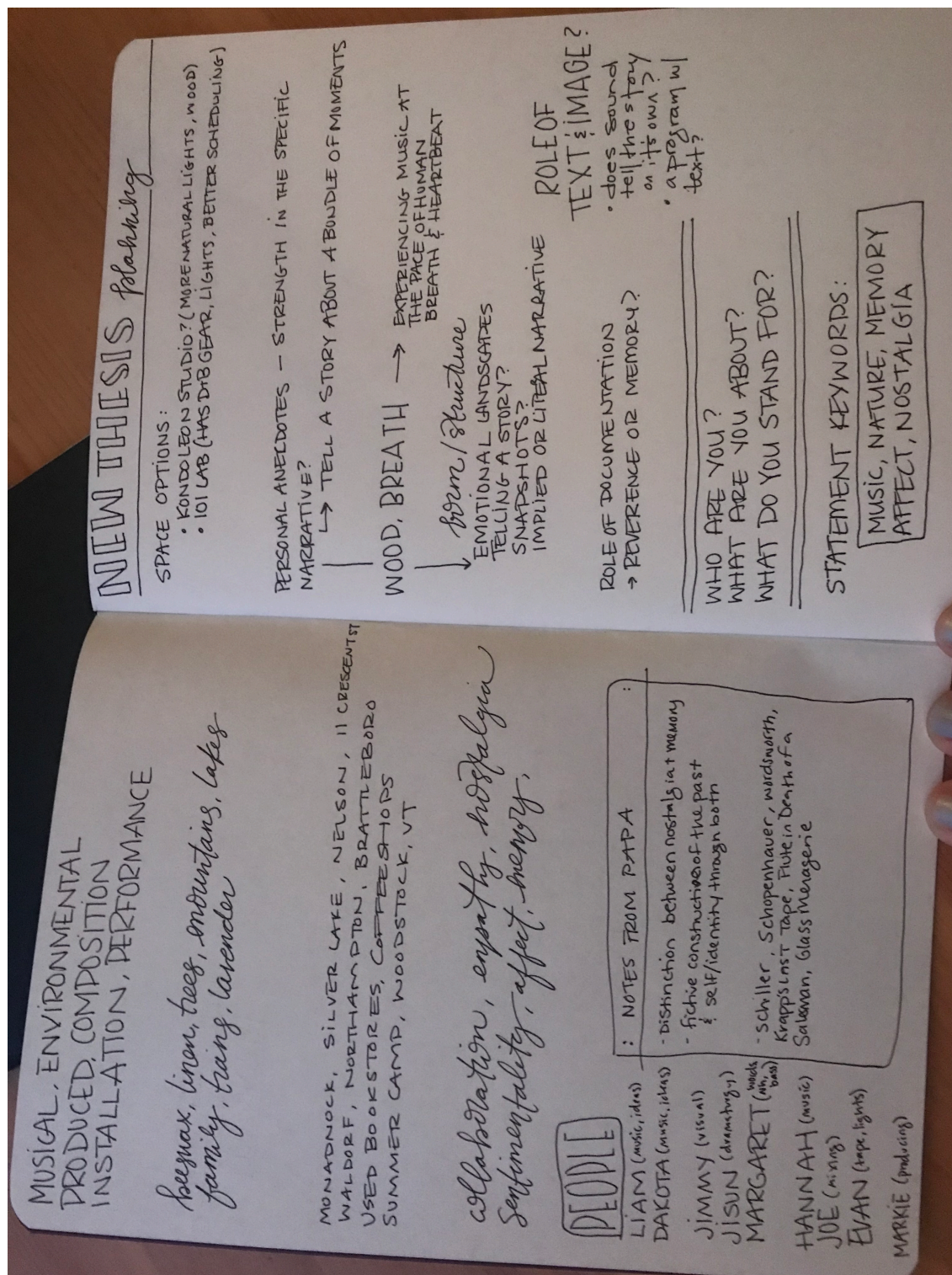


Figure 1: Early handwritten notes

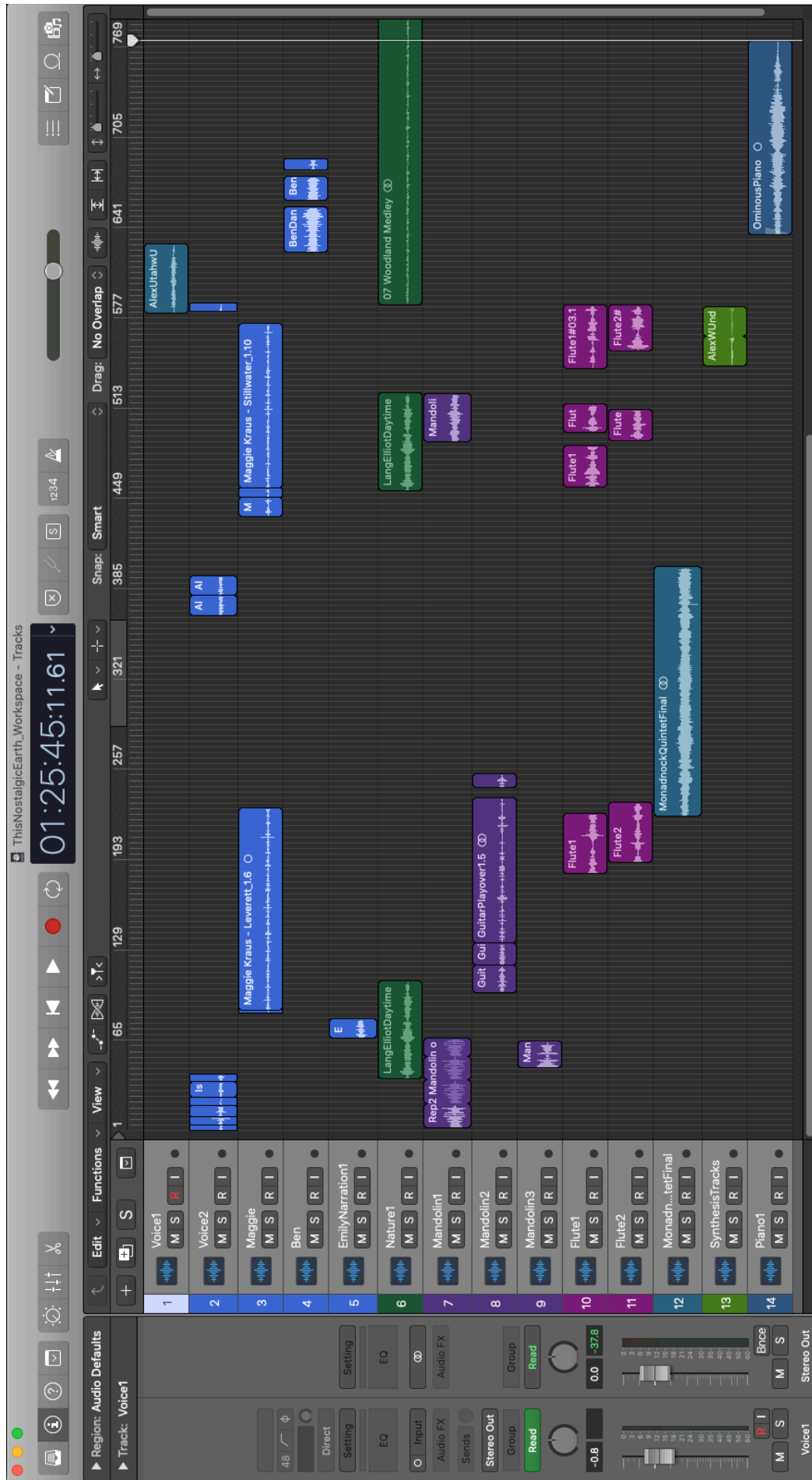


Figure 2: April 14, 2020 Early Draft in LogicX Pro

Re: 04.16.20 This Nostalgic Earth Draft**Stipp, Dakota <dakota.stipp@yale.edu>**

Sat 4/18/2020 11:31 AM

To: Wilson, Emily <emily.wilson@yale.edu>

-why mp3? No compress

-birds at 1:15 — sup with the stereo stuff? Dry left wet right? Interesting, but feels artificial compared to the beginning which felt very natural

-idk how useful this comment is at this stage, but I wish the vocal recordings had less room in them and felt more full / warm

-guitar at 4:00...why hard left?

-4:30 still hearing enormous sounding reverberation. It makes the mix feel dense and unfocused. Can it be reduced in terms of spectrum? Width? Or even varied in content?

-6:00 vocal feels kind of harsh, which does not sit well with the content and the vibe of the music. Can you tame the quality of the voice? Or is it untamable?

-I guess I'm curious...have you been thinking mostly in terms of composition? Story? Space? Production? Layering? It seems some angles have received more attention (of course, I am guilty of this in everything I do)

-this is your piano quintet at 9 min. Is it processed? It almost sounds like it's played back and recorded again...I am missing the intimacy and warmth of near-field mics on the strings

-11min I don't personally need to hear environment. It's nice to feel the soundscape completely transform and I would lean into that wholly

-not sure about the transition from piano quintet to stung by a bee (13:30?) I don't care at all about narrative, story, etc, but it does seem like you want those things and that feels heavy handed maybe?

-should I care who these people are? Why do I care about their answers to questions? Hope that's not harsh. It's just something that comes to mind when listening. Like, for me, I listen to music because it's timbrally or emotionally pleasing or intriguing. When the voices emerge from nature and music, I think I want to know why or what they are responding to

-19m synths are obvious. I love synths prob more than most, but it does feel very exposed

-vocal delay — why? Is there something in the story to support that? Or is it just to do something different? It takes away from intelligibility. Since we're in dialogue and podcast land, it indicates that I should care less about these words, and the music timbre suggests that we have left "natural" "good" "pleasing" which is weird since the language doesn't shift

-(to answer one of your questions, I disengaged from ~ 15min to ~ 19 min)

-22 min — the quality of the vocal is frustrating...cold, boxy, distant

-I like that the text returns! 22:50

-why piano hard left? I guess I'm curious about the "spatialization story" generally

- 23:30 no hear language

-24 min still no hear language

-piano quality is odd...very very middy? And still lefty

-yeah, I think in general I wonder about the structure re: music - text - nature. I don't personally think in that way, but it seems slightly arbitrary

-29m sudden out?

Ok so overall I think there is a lot of great stuff in here. As usual, I don't want you to think I hate everything just because it's only critical comments. That's just the easiest way for me to communicate ideas about the thing. I can tell you put a lot of time and effort into it and of course we have different priorities. Take or leave all of this honestly. It's just my take on my first listen.

-Dakota Stipp

Figure 3: Notes from Dakota Stipp on the April 14, 2020 draft

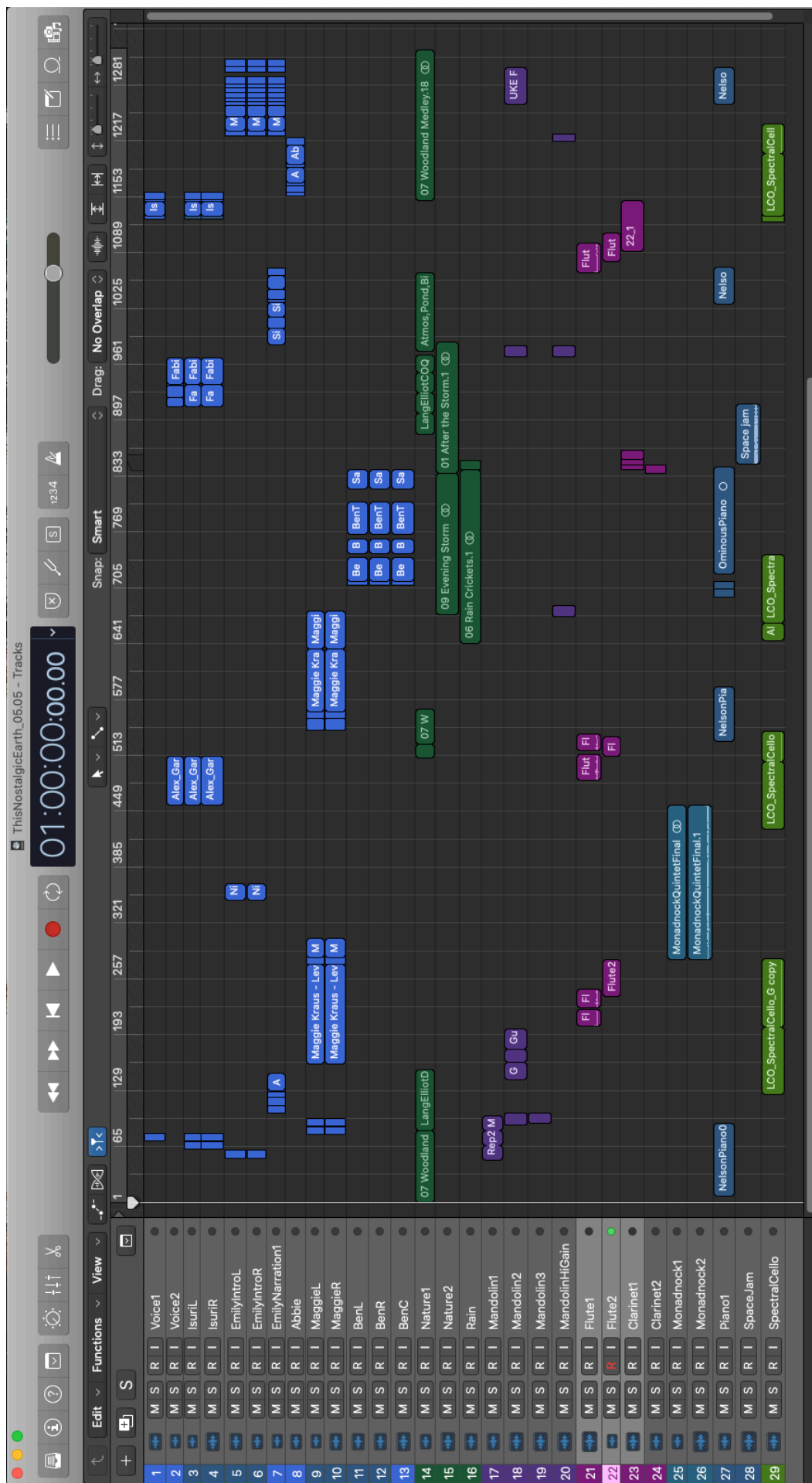


Figure 4: May 6, 2020 Final, Presentational Version in LogicX Pro

(No subject)

Krempetz, Joe <joe.krempetz@yale.edu>

Wed 5/6/2020 8:17 PM

To: Wilson, Emily <emily.wilson@yale.edu>

Notes:

-Really love the fidelity of that first recording and how diverse it is. Sounds like a single location recording but I'm curious if I'm wrong.

- Guitar comes in feeling a little bit abrupt around 1:45

-Recording at 2:00/2:05 could maybe use a dip between 200-500hz or a low shelf? Were you able to hit the recordings with RX?

- Around 7:50 or so the panning and overlapping notes is a little bit distracting

-10:00-10:30 - Swelling, beautiful, inspiring, feels really good

-12:25-12:35 - piano feels to on top of the strings

-16:12 - I love the way the {reed instrument that I'm guessing is a flute because I know nothing} comes in. In this section I sometimes wish you could slow down their voice a bit, or to artificially add pauses but I imagine with the noise it would be too obvious.

-19-20ish - The silence was a little surprising! I wonder if even like some fake recording of a kids camp would work?

-22:25 - I wonder if the guitar could come in a little quieter or more gently?

-23:15 - I wanna be just like this when I grow up!

-24:00 - their recording sounds a bit more reverby? probably not particularly helpful.

-28:00 - I was waiting for this! Very beautiful, I think the clarinet matches the background ambience really well. I do lose track of it at some point. Have you played with the idea of narrowing down the music a little bit in terms of stereo width, or maybe by artificially widening the backing track so it sort of sits around/outside the music?

-30:00 - lots of beating on this bass note

-39:05 - for some reason I find the quality of the phone recording to be really compelling. Like it isn't particularly intense, what she's talking about, but it had the feels.

-40:35 - Guitar could come down 2-3db by my ear

-Almost 42:00 - I wonder if there is a way to soften the entrance of the piano

-43:00 - awwww that's the best way you could possibly end this

Figure 5: Notes from Joe Krempetz on the May 5, 2020 draft

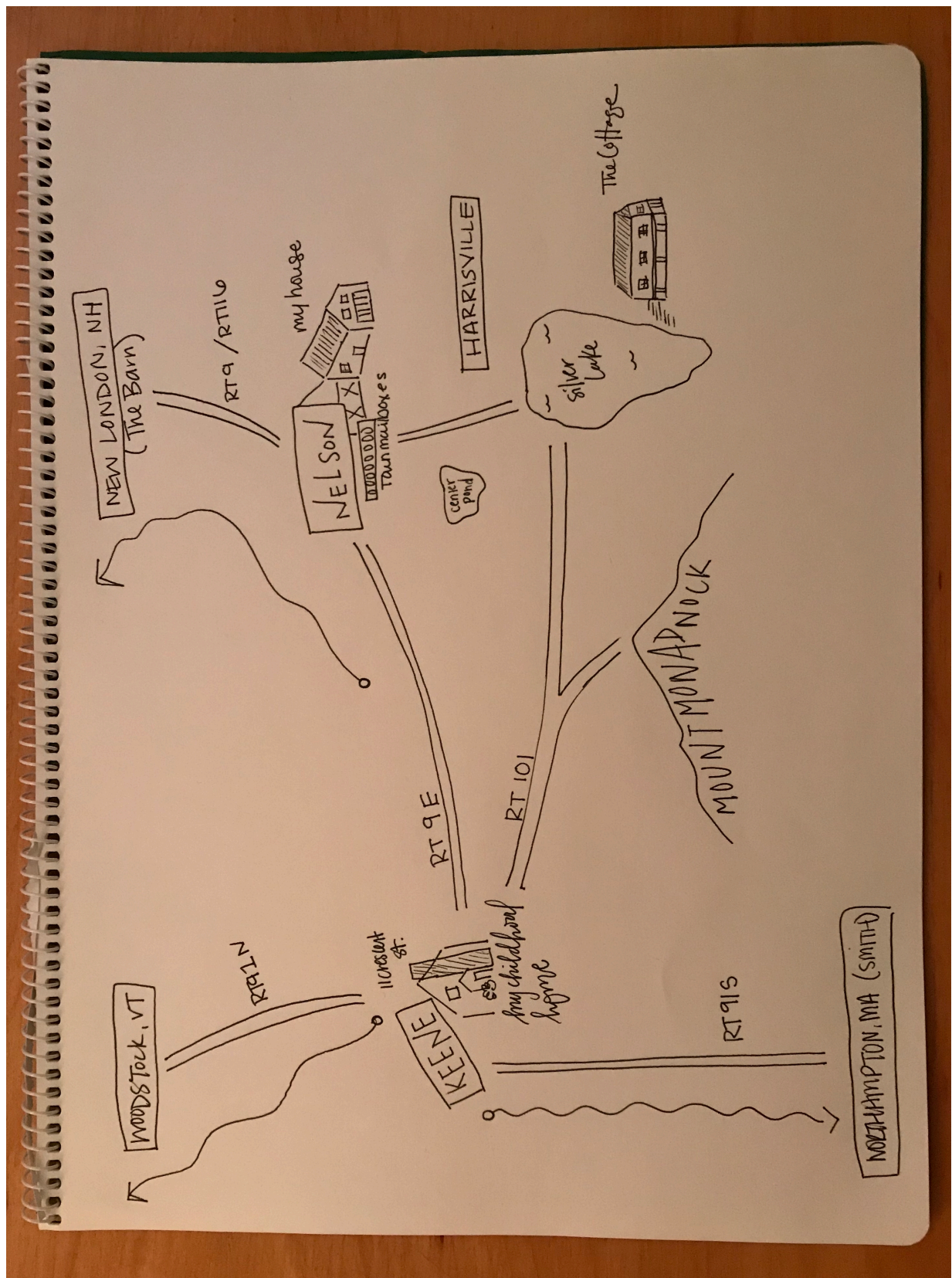


Figure 6: Sense-of-place map, as inspired by Thomashaw's *Ecological Identity*

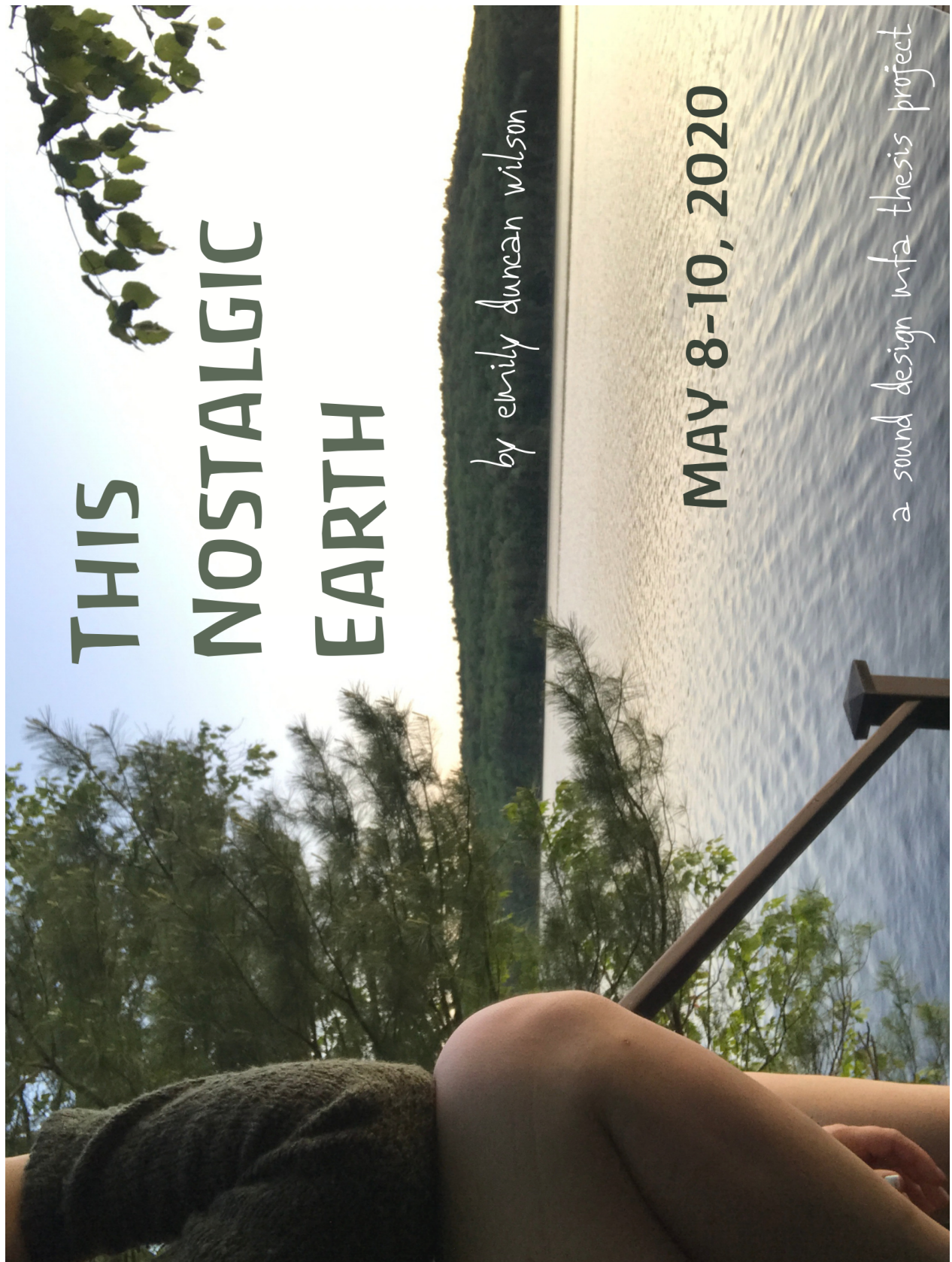


Figure 7: Poster and marketing image, photo and design by Emily Duncan Wilson



This Nostalgic Earth, and Guest DJ ECAST at KCAB Radio

Hey, Cab family,

Welcome Home, Welcome to the Cab.

DJ DaUnluckyMadman is back on KCAB Radio this weekend with two dear friends:

Emily Duncan Wilson, presenting *This Nostalgic Earth*

&

Guest DJ ECAST with *The Atomic Circuit Mix Show*



<https://outlook.office.com/mail/inbox/id/AAQkAGUyN2UwZDIILTM1MmMtNDZIYy05Nzk3LTU2NmZjNjAzY2UyNwAQAI66ku8CnVROk5OJR3WNYJU%3D>

1/7

This Nostalgic Earth is a 45-min sonic exploration of our nostalgia for/love of natural places, our creation-of-self within nature, and the emotional impact the earth has on us as collage of musical composition, storytelling, and environmental recordings, created, composed, and produced by Emily Duncan Wilson, Sound Design '20

Figure 8: Yale Cabaret, KCAB Radio Press Release

Monadnock

Emily Duncan Wilson

A ♩=96

Violin I

Violin II

Viola

Violoncello

mp

A ♩=96

Piano

mp

The musical score is written for five instruments: Violin I, Violin II, Viola, Violoncello, and Piano. The time signature is 3/4, and the tempo is marked as ♩=96. The key signature is one flat (B-flat). The score is divided into two systems, each marked with a boxed 'A'. In the first system, the Viola and Violoncello play a melody, while the Violins are silent. In the second system, the Piano plays a melody, while the Violins and Viola are silent. The dynamics are marked 'mp' (mezzo-piano).

10

mp

20

B majestic

mf majestic

mf majestic

mf

grounded

pizz.

B

f

27

arco

p pizz. *accel.*

mp *accel. pizz.*

p *accel.*

p *accel.*

accel.

C ♩=124

33

mf

mp arco

arco

pizz.

spiccato

mf pizz.

mf

C ♩=124

39

First system of music (measures 39-46). It consists of four staves. The top two staves are for a violin and a viola. The bottom two staves are for a cello and a double bass. The key signature has one flat (B-flat). The time signature is 12/8. The first two measures (39-40) are marked *arco* and *spiccato*. The next four measures (41-44) are marked *mp* *legato* and *mp* *arco*. The final two measures (45-46) are marked *mp*. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

Continuation of the first system (measures 41-46). The top staff (violin) has rests in measures 41-42, followed by a melodic line in measures 43-46. The bottom staff (cello/double bass) has rests in measures 41-42, followed by a melodic line in measures 43-46. The music is marked *mp* in measures 43-44.

47

Second system of music (measures 47-50). It consists of four staves. The top two staves are for a violin and a viola. The bottom two staves are for a cello and a double bass. The key signature has one flat (B-flat). The time signature is 12/8. The first two measures (47-48) are marked *f*. The next two measures (49-50) are marked *mf* *détaché*. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

Continuation of the second system (measures 49-50). The top staff (violin) has a melodic line in measures 49-50. The bottom staff (cello/double bass) has a melodic line in measures 49-50. The music is marked *mf* *détaché* in measures 49-50.

52 *freely*

mf

mf

56

f cantabile

pizz.

mp

f

60

pizz.

mp

mp *cantabile*

mp

65

arco **D** ♩=150

mf arco

mf *cantabile*

mp

mp *détaché*

D ♩=150

mf

70

pizz.

mp

pizz.

mp

mf cantabile

mp

75

mp

p

f

81

arco

mf *legato*

arco

spiccato

87

arco

legato

arco

f

mp

93

E

solo
mp

E

100

duet
mp
duet

107

trio

mf cantabile

trio

mf

trio

mf

mf

mp

114

F tutti

f tutti

f tutti

f

freely

F

mf

120

Musical score for measures 120-123. The score consists of two systems. The first system has four staves: two treble staves and two bass staves. The second system has two staves: a grand staff (treble and bass). The music features various note values, including quarter, eighth, and sixteenth notes, with some measures containing rests. There are several slurs and ties throughout the passage.

124

G ♩=124

mp

mp

mp

mp

mp

G ♩=124

mf

Musical score for measures 124-127. The score consists of two systems. The first system has four staves: two treble staves and two bass staves. The second system has two staves: a grand staff (treble and bass). The music features various note values, including quarter, eighth, and sixteenth notes, with some measures containing rests. There are several slurs and ties throughout the passage. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). A key signature change to G major is indicated by a 'G' in a box.

131

p

138

pizz.

solo

mf

mf

solo

mf cantabile

143

musical score for measures 143-147. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature has one flat (B-flat), and the time signature is 3/4. The first system (measures 143-147) features a 'solo' section for the Violin I and II parts, marked *mf cantabile*. The Viola and Cello/Double Bass parts are marked *pizz.* and *mp*. The second system (measures 148-152) features a 'duet' section for the Violin I and II parts, marked *mf*, and a 'duet' section for the Viola and Cello/Double Bass parts, marked *mp*. The score includes various musical notations such as notes, rests, and dynamic markings.

148

musical score for measures 148-152. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature has one flat (B-flat), and the time signature is 3/4. The first system (measures 148-152) features a 'duet' section for the Violin I and II parts, marked *mf*, and a 'duet' section for the Viola and Cello/Double Bass parts, marked *mp*. The second system (measures 153-157) features a 'duet' section for the Violin I and II parts, marked *mf*, and a 'duet' section for the Viola and Cello/Double Bass parts, marked *mp*. The score includes various musical notations such as notes, rests, and dynamic markings.

154

trio

trio

trio

mf

trio

159

H

mp

H

H

H

165

mp

mf

mf

mf

mf

legato

f

174

p

The musical score is written for four staves. The first system (measures 165-173) features a melody in the first treble staff, with accompaniment in the other staves. The second system (measures 174-178) continues the melody and accompaniment, with a crescendo leading to a forte (f) dynamic in measure 174. The third system (measures 179-183) features a piano (p) dynamic marking and a crescendo leading to a forte (f) dynamic in measure 183. The score concludes with a final measure (184) featuring a forte (f) dynamic marking.

181

mp
pizz.

mf cantabile

mp
pizz.

arco

p

mf cantabile

mf cantabile

mf

187

mp
arco

spiccato

pizz.

legato arco

mp
arco

mp

The musical score is for a string quartet, consisting of Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one flat (B-flat). The score is divided into two systems. The first system covers measures 181 to 186, and the second system covers measures 187 to 192. In measures 181-186, the Violin I and II parts are marked *mp* and play a rhythmic pattern of eighth notes, alternating between pizzicato and arco. The Viola and Cello/Double Bass parts are marked *mf* and play a slower, cantabile line, also alternating between pizzicato and arco. The second system, measures 187-192, features the Violin I and II parts marked *mp* and playing a more active line with slurs and ties, alternating between spiccato and legato arco. The Viola and Cello/Double Bass parts are also marked *mp* and play a supporting line, alternating between pizzicato and arco. The score includes various musical notations such as slurs, ties, and dynamic markings.

193

mf détaché

f

mf détaché

197

198 freely

mf

mf

The musical score for measures 198-200 is presented in two systems. The first system contains measures 198 and 199, and the second system contains measure 200. The piano part (measures 198-199) is written for a grand staff (treble and bass clefs) with a 12/8 time signature. It features a melodic line in the right hand and a bass line in the left hand. The guitar part (measures 198-200) is written for a single staff with a treble clef. It features a series of chords and single notes. The tempo is marked 'freely' and the dynamics are marked 'mf' (mezzo-forte).

201

I

f

mf

détaché

détaché

This system contains measures 201 through 204. Measure 201 begins with a rapid, arpeggiated sixteenth-note figure in the right hand. Measures 202 and 203 continue with melodic lines in the right hand and supporting bass lines in the left hand. Measure 204 features a *détaché* articulation in the right hand. Dynamics include *f* (forte) and *mf* (mezzo-forte).

I

f

This system contains measures 205 through 208. Measures 205 and 206 consist of chords in the right hand with accents. Measures 207 and 208 return to rapid arpeggiated figures in the right hand. The dynamic *f* (forte) is indicated.

205

pizz.

mp

mf cantabile

mp

This system contains measures 209 through 212. Measure 209 features a *pizz.* (pizzicato) articulation in the right hand. Measures 210 and 211 show a *mf cantabile* (mezzo-forte cantabile) melody in the right hand. Measure 212 features a *mp* (mezzo-piano) dynamic. The left hand provides harmonic support with chords and sustained notes.

208

pizz.

mp

p

pizz.

mp

f

The musical score for measures 208-211 is written in 3/4 time with a key signature of one flat (B-flat). The score consists of five staves: four for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and one grand staff for piano. The string parts are marked with 'pizz.' (pizzicato) and dynamics including *mp* (mezzo-piano), *p* (piano), and *f* (fortissimo). The piano part features chords in the right hand and sustained notes in the left hand, with a long slur spanning measures 208 and 209.