

GCSU Department of Music

Sound Sculpture XX

Fears and Aspirations

**Newly Composed Electronic Music
by GCSU Students**

David H. Johnson, director

Thursday, April 24, 2025, 7:30 p.m.

Max Noah Recital Hall



Program

Rusted Wings

Blake Dickey
(b. 2004)

Rusted Wings is a song representing the dreams we have as children that reality tries to stamp out of us. It is a song about fighting against the expectations of the world and finding your own path in life despite what others may think of you.

The Path to Redemptpion

Cole Flowers
(b. 1998)

As you may be able to tell from my birth year, I'm not exactly fresh out of high school. Before deciding to go back to college, there were a number of years that I floated aimlessly through life, trying desperately to find my place in the world. This piece reflects that path. In the beginning, the piece is slower, reminiscent of a small man wondering just who he thinks he is. The next section is much faster, frantic, as he tries to chase the fleeting happiness that any immediate source of dopamine may give him. The last section, more measured, represents the realization that, in order to achieve that happiness he longs for, something has to change. HE has to change.

Siamese

Will Darnell
(b. 2005)

A song that explores the fear of losing something close to you. I think about my cats when writing this work, as they mean a lot to me. Composed for a traditional band instrumentation including guitar, bass, drums, and voice. Recording from Will Darnell, Alyx Humayra, and Cole Smith.

182 Clicks

Cameron Sparks
(b. 2005)

182 Clicks was initially meant to express the feeling of losing time and the way time constantly slips away. As the project progressed, however, it became much more centered around anxiety and its omnipresence. The piece features the ticks of a clock, a heartbeat, and other sounds baked into everyday life, whether we are aware of them or not. These sounds, when brought to the forefront, bring out uneasiness, and create unnerving effects. With these things in mind, please enjoy *182 Clicks*.

Conversation with a Forerunner

Bradley Lyon Smith
(b. 2005)

I am behind the wheel. My hands stoop on its underside. I come to a stop at a four way. Forerunner turned frontless into yellow-black metal barrier. Overcorrecting, it rockets past me in its right lane. The trunk was still intact, pointing to the buried sky. This time I can't look away. It's as if a person was never there. The Toyota swallows the beam, a person between is impossible. I still halt at the scene, even as the light greens. Why do I justify myself seeing the airbag decorated with pinks and white? What makes this amazing and a fanatic sight? Was this the image I can only see in a Bond film? The driver had no reason to think he was acting today. I granted myself permission to see the dead, this time.

Needle

Asher Balmes
(b. 2005)

I've been making music since I was about 16 when my best friend let me try out her copy of Ableton. It was something I hated because of how difficult it was to start, just like learning any instrument, but I couldn't deny the draw to come back to it on occasion. Three years later, finding those particular sounds I want still feels hard but I'm just as in love with the process as I have been since the beginning. I want this song to represent those fears going into music production, followed by the love of progress and finished songs. The full title is "It's Not About Finding the Needle, It's About Playing in the Hay". This piece is particularly inspired by artists like Shpongole and Oneohtrix Point Never and the various songs featured in the animated series "ENA". I hope it is as good as my mom says it is.

Beach

Devin McClain
(b. 2004)

My main goal for people listening to this piece is to feel like they're on a beach, chilling with friends, and having a great time. I wanted this project to be both upbeat while also having moments that are chill and laid back. My main inspiration for this song comes from the Hip-Hop great Kanye-West. The way he uses different vocal samples and chops as well as having driving drums in his music is what I aimed to recreate with this piece.

Painted Clouds

Chase Dagley
(b. 2006)

Painted Clouds begins with a layered blend of atmospheric pads and effects, creating a rich, immersive soundscape. As a voice explores the theme of fear, the music transitions from the tense textures of the opening, to the calm and soothing strum of a slow relaxed guitar. The chimes and light synth in the background act in a way to sooth the listener as well. Toward the end, the piece swells once more, blossoming into a beautiful synth symphony. Similar to the atmospheric depth of the beginning but now infused with a sense of hope, the finale feels like emerging from a storm into sunlight. An emotional resolution that brings the journey full circle

A Dance to Music Not Yet Written

Cole Flowers

Abbey Saunders, dance

For this piece, I wanted to try something different. As long as dance has been around as an artform, it always had to adhere to the music it was based from. Whether in one's head or out of one's speaker, the dance was confined to the restraints that the music thrust upon it. I wanted to change that concept with this piece. For this experience, this dancer was asked to come up with four different dances, each with a different tempo and a different genre. The only requirement was that she could not use any music to dance to. Afterwards, the music was created around the dance itself. In this way, for perhaps the first time, the dance dictates the music.

The World As I See It

Eden Rose Chase
(b. 2003)

- I. The World as I See It
- II. Waltz No. 1

These two works are an attempt to encapsulate my experiences this semester in an audiovisual medium. Thriving as a transgender woman is hard, especially when so much of my existence is being erased and outlawed. Despite all the hardship I face, I always try to find and choose joy. I hope that you can find some joy in my works as well.

Be Natural

Cameron Sparks

Be Natural contains both audio and visual elements in tandem. This piece draws attention to humanity's relationship with nature. It begins with Monet's paintings of nature, and it shows our romanticization of nature. As things progress, though, it develops into much more realistic imagery. This all comes to critical mass when our reality becomes entirely present in the video, and the music shifts. This change in style, a shift from more imaginary/romantic to realistic, is meant to critique our detachment from very real environmental issues. Please consider these themes as you listen to *Be Natural*.

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