

Project Title: EXPANDING CELLO PERFORMANCE AND ELECTRONIC MUSIC PRODUCTION

I would like to first thank the J. Sanford Miller family and the Miller Arts Scholars program for allowing me to pursue this project. This financial support has been incredibly meaningful and challenged me to reconceptualize how I approach my role as a musician. Exploring electronic music, music production, and the intersection of two of my musical interests has been an incredible learning experience, and I feel honored to have had the opportunity to do so. This project has proceeded through my third-year award and been supplemented with mini-grants, and, perhaps most importantly, will allow me to continue this exploration far beyond my time at UVA. The last two years have been the springboard to launch a lifelong exploration of the bounds of what my cello is capable of, and I cannot think of a better way to start this journey. Although often challenging to translate my musical ideas from the cello to my ultimate final, produced product, learning to navigate these challenges has been an impactful experience.

As I noted in my original proposal, I have been a classically trained cellist for 15 years, but over the past two years, I have begun to explore different types of music. This experience has been quite shocking, as I have seen the power of music in a much different way. Creating new types of music beyond the classical genre has inspired me to see other ways that music can effectively resonate with people. In particular, I've looked expand the bounds of cello performance through electronic music production.

I used each of the pieces of equipment/instruments below to continue this exploration, and I'll provide a brief description below of these purchases. To be clear, each of these purchases was used to expand my journey as a classical cellist, allowing me to work with electronic music production software and hardware to distort/alter/change the original sound that my cello was producing. My project operated at the intersection of cello performance and electronic music production, a space that currently, to put it bluntly, has very limited music filling it.

Prakticello (\$1,500): This is truly a one-of-a-kind instrument, made by only one luthier in the world. In short, it's a portable cello that can, essentially, be folded up for travel purposes. This has allowed me to bring the cello on a variety of trips, and allowed me to record it in a variety of locations. Whether hiking outside or by an ocean, this cello's portability is an incredibly unique feature. This has allowed me to incorporate new sounds into my music production, and will allow me to continue to do so for a long time to go. This purchase was "off the beaten path" but has placed my artistic experience in new locations, creating new opportunities to find new musical moments in new environments.

Ableton Suite Software (\$400): This is a powerful software that, in all honesty, I will continue to explore for the rest of my life. With a variety of built in instruments, plug-ins, and effects, Ableton has given me more than enough material to explore, and, although sometimes a bit overwhelming, I love the workflow that it allows me to have with my

Ableton Push 2. Additionally, the Ableton community I have found online has been incredibly helpful, allowing me to navigate the sometimes-complicated structure of the software. A multitude of YouTube videos and discussion forums have helped me get my grounding in this new digital space.

Alesso Keyboard (\$300): This keyboard has been a powerful addition to my production hardware, most importantly allowing me to establish structured piano lines throughout much of my songs. I've used it also to experiment with different chord progressions, and it's value is truly incredible.

Carbon Fiber Cello (\$1,000): Although I have currently used this cello less than the Practicello, it remains an important addition to my, now diverse range, of cellos. Each produce a different sound, and each allow me to expand my ability to operate at the intersection of cello performance and music production. This cello is also incredibly durable, and I am sure this characteristic will be important in the future. I hope to work more with this cello in the future as well, as my work has primarily focused on the Practicello at this point.

Importantly, I have been able to collaborate with a singer/songwriter based in New York City on two songs (one of which can be found at the Google Drive link below), and also worked on my own pieces that center the cello as the melody voice. In the piece linked below you can hear the cello sound in the opening and sparsed throughout the middle and end of the piece. I also edited the cello to work as a de facto synthesizer, and working on this piece was an amazing experience. I'm excited to play these pieces at the upcoming Miller Arts Scholar showcase, hopefully challenging what people believe can be done with the cello.

I'd like to thank my faculty advisors, Professor Michael Rasbury from the Drama Department and Professor Adam Carter from the Music Department for their help throughout this process.

Overall, this project has, and will continue to be, challenging, but I've grown so much as a cellist, producer, and musician during this process. Once again, I'd like to thank the Miller Arts Scholars Program for the opportunity to do all of this work, which I am confident will continue to impact my musical journey for many years to come. This is truly the start of a lifelong journey of expanding what my cello is capable of, collaborating and making music to push the boundaries of both of these musical passions. This award was the spark for a project that will last a lifetime.

Collaborative Piece: <https://drive.google.com/file/d/1zzVnDeVgOI4lejHAAjyg0-uRcepbWMTW/view>