Title
An Organic Foundation: Sound Composition in Titus Andronicus

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Publication Date
2013

Supplemental Material
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An Organic Foundation: Sound Composition in Titus Andronicus

A thesis submitted in partial satisfaction of the requirements for the degree Master of Fine Arts

in

Theatre and Dance (Design)

by

Emily Jankowski Pezic

Committee in charge:

Professor Shahrokh Yadegari, Chair
Professor Robert Castro
Professor Mark Dresser
Professor Victoria Petrovich

2013
The thesis of Emily Jankowski Pezic is approved and it is acceptable
in quality and form for publication on microfilm and electronically:

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Chair

University of California, San Diego

2013
DEDICATION

To my Mother, whom every single day I thank for the strength built within every fabric of my being. To my cousin Gretchen: I would have never believed in myself the way I do without your optimism and faith in me, especially after such time and distance. To my Stepfather, who let us begin a new life filled with hope, unconditional love, and fulfilled promises. To my brothers, who have always inspired me with their wit and raw talent. To my Stepbrothers, for letting me into your life with open arms, after all you have been through. All of us... We were meant to come together.
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ACKNOWLEDGEMENTS

I cannot be more grateful for my extended time here at UCSD. This would not have been possible without the generosity of Shahrokh Yadegari, my mentor.

This production would have never been so successfully haunting without my musicians Judith Hamann (cello) and Samuel Dunscombe (clarinet, bass clarinet, contra bass). Their generosity and incredible talent made this show something beyond anything I ever dreamt it could be. I want to thank them so much for their time, friendship, and their inspiration.

I want to thank all of my classmates and colleagues during my time here. I have always looked for a community based on artistic collaboration and friendship. I have received so much support from so many of you. Thank you all so much for everything.
ABSTRACT OF THE THESIS

An Organic Foundation: Sound Composition in *Titus Andronicus*

by

Emily Jankowski Pezic

Master of Fine Arts in Theatre and Dance (Design)

University of California, San Diego, 2013

Professor Shahrokh Yadegari, Chair

As an artist and sound designer, I have always tended to start my work from an external, digital base point. As I incessantly dig through libraries of sound and synthesized textures, there is a moment of connection when I hear the tones, the layers, or the rhythm that makes sense for any given project. This moment is the point at which I begin. As a collaborator within the realm of theatre, however, I have realized the moment of artistic departure can come from any given interaction- not just from an ongoing search for a point of departure within the bounds of the technology I can afford.

*Titus Andronicus* was a production where dramaturgical, emotional, and musical communication was free flowing from pre production to opening night. This steady conversational flow of ideas prepared me to generously extend design concepts to our musical cohorts. Collaborating with such verbose musicians has introduced me
to a language that has freed me from the bounds of a laptop and whatever software I have. I was enthralled with the extraordinary range of timbre generated by my musicians Judith Hamann and Samuel Dunscombe; suddenly my artistic process shifted. It became a personal exchange of ability, ideas, and inspiration. To me, this flux between designers, director, and musicians provided a thread upon which our form solidified. The movement of the play in the rehearsal room affected the form of my compositions, and in turn, my compositions influenced the movement of the play in the theatre.