



Ripples into Waves

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Linfield University ~ Music Department

Ripples into Waves

Performed Program:

I. LA PERDUE ~ The Lost

- Composed for Banjo & Voice (one out of four songs)

Waves

II. LA POUSSÉE ~ The Driven

- Composed for Banjo & Voice (one out of three songs)

What You've Done

III. L'ÉVEILLÉE ~ The Awakened

- Composed for Banjo & Voice (two out of three songs)

Rearrange →

All is One

IV. ÉVOLUER ~ To Evolve

- Arranged for Two Guitars & Three to Six Voices (two out of three songs)

Sud de la France →

Ripples

V. APERCEVOIR ~ To Perceive

- Arranged for Two Guitars, Three Voices and Three Cellos (one out of three songs)

Passion

Lyrics and Program Notes:

I. LA PERDUE ~ The Lost

Waves (April/August 2020)

Choking in the haze of our cities,
Unconscious motions, blind following.

Broken memories, loss of connection.

Manufactured reality.

Trembling pain, melancholy and confusion.

Suffocated by man's delusions.

Silenced and fatigued, most give up hope.

While some will continue

To search and express the song within their soul.

Overwhelming chaos, numbed emotions.

Entertainment desensitized and meaningless.

Bound by language, trapped by institutions

Erasing creativity, encouraging conformity.

Little do they know, the ones who escape

Shift the whole of humanity.

Echoing tones and rippling colors,

Collide to form unstoppable waves of change.

This song was mostly inspired by an excerpt of Rilke's *Worpswede*. In the excerpt, he delves into the forces of Nature and the attempt of man to control her. The following is one of my favorite quotes:

“It is not the least and is, perhaps, the peculiar value of art, that it is the medium in which man and landscape, form and world, meet and find one another. In actuality they live beside one another, scarcely knowing aught of one another, and in the picture, the piece of architecture, the symphony, in a word, in art, they seem to come together in a higher, prophetic truth, to rely upon one another and it is as if, by completing one another, they become that perfect unity, which is the very essence of art... from this point of view the theme and purpose of all art would seem to lie in the reconciliation of the individual and the all...”

As I read through this work, I wrote down specific quotes and phrases in my journal, and simultaneously wrote down words and phrases that were inspired in my mind, and that is how the lyrics to *Waves* came to life. The composition contains chromatic sets of notes mainly belonging to F minor, such as A flat (add 9), B flat (add 9), and C minor, but it ends on a triumphant F major. These mixed modal chords contrasted with F major express a push and pull between society and those longing to break away from it.

II. LA POUSSÉE ~ The Driven

What You've Done (April 2020)

Venice sinks and Florida floods,
Don't you see what you've done ?
Glaciers melt and seas they rise,
You saw it coming and compromised
The health and safety of each being,
How does it feel to be seen ?

There's no hiding anymore,
You exploit the earth and steal from the poor.
Creatures from the sea and land,
Are suffering now from your hand.

You hear our cries, you tell your lies,
And still you're filling up our skies.
When will you act, when will you see ?
Earth is desperately in need.

This song is written directly to the ones in power who have purposely ignored warnings of climate change in order to keep making money, and expresses anger towards them for the suffering and destruction they have caused to Earth and

her beings. The strong F# major chord ascending to a G# sus4 and then A sus4 also demonstrates modal mixture, a pull between major and minor keys, where ultimately the major key dominates without waiver, representing the Earth and her people accomplishing justice over those who seek only to destroy and gain control.

III. L'ÉVEILLÉE ~ The Awakened

Rearrange (July 2020)

You have a greater impact than you know.
Every single breath and crying tear
Creates a wave in history.
For even just the wind from a butterfly's wing
Ends up in massive change,
Causing time to rearrange.

Is it your life if you're living for others ?
Learn to escape, set yourself free.
For no one has power over your mind,
They've only made you think otherwise.

No need to doubt, no need for fear.
You have the choice to use the chance that's here.
For it only takes one brave individual

To stand up and start the flame.

This progression was inspired by a riff that Sal Bass was randomly playing one day. Hearing it struck such a chord within me that I had to write lyrics to it. I wanted to communicate what studying art and music has taught me, that one stroke or one note makes all the difference, that every single aspect is important in the whole. My hope is that this song acts as one of empowerment to myself and others to think outside of the boxes we were put into and to realize that every one of our decisions impacts the future. The chord progression of the first verse centers around E major, with the third of the chord (G#) falling to F#, then rising to an A to create a four-three suspension chord. During the line “ends up in massive change” the progression changes to an A major chord (the subdominant in E major), and unexpectedly falls to an A dominant seven over G, which leads the ear to believe that it might resolve to a D major chord, but instead it falls back to an E major. This is painting the idea that every action, even that of a butterfly's, can lead to unexpected events. The second verse falls to an E minor, and uses the same motif with the third (G) falling to an F# and then rising to an A. This is meant to have a more somber feel, as it discusses how we often decide to live our lives based on societal or familial expectations instead of what our hearts call us to do. But on the line “set yourself free,” the four-three suspension falls to

an E major instead of E minor, showing a sense of regaining control over one's life and finding joy through following one's own dreams.

All is One (March 2020)

Here we are on earth existing,
It's all alive, we're all connected.
Here and now is all there ever is.
Each breath, each step, each moment is a gift.

While it's harsh outside,
Life won't pass us by.

Look around and you will see,
Moments of happiness and synchronicities.
There's so much this cosmos offers us,
Let's choose to learn, let's choose to love.

Life is sacred, all is one.
One sky, one moon, one sun.

This was the first song that I wrote on the banjo, in hopes of expressing the joys of living in the present moment despite the harshness of the world around. The progression is fairly simple, beginning on an A major over E, with the lowest and highest notes ascending to F#, G#, and A while the middle notes (A and C#) stay the same. Like *Rearrange*

and *Ablaze*, this song also uses the A dominant seven over G, falling to F# minor and then to A major over E. This A dominant seven over G unites the three songs and to me communicates a mysterious feeling that coincides with the lyrics "while it's harsh outside, life won't pass us by" and "life is sacred, all is one. One sky, one moon, one sun." The mystery of this chord adds to the concept that while we may not understand or be able to grasp why we are all here on this planet, we are all dependent on one another and on Nature's incredibly creative faculties that sustain us. The lyrics of this song were birthed from meditative concepts of oneness and of finding joy and meaning in the fact that we have the opportunity to live and experience the beauty of this lifetime and of Earth.

IV. ÉVOLUER ~ To Evolve

Le Sud de la France (February/ September 2020)

Ramène-moi dans le Sud de la France,
Pour le ciel, lumineux et bleu.
Le changement des couleurs, les arbres, les fleurs.
Les rues rocheuses et tordues,
La beauté m'a rendu fou.

Ramène-moi à la Sainte Victoire,
Pour la rivière et la forêt, les mystères.
Les voix d'artistes du passé, leur monde meilleur imaginé.
"Avancez..." disaient le vent,
Ils m'ont tous parlé souvent.

S'il vous plaît, dites-moi pourquoi nous pensons
Que nous sommes séparés et déconnectés
de tout ce qui existe.
La Terre est en train de souffrir, de mourir, on doit la guérir.
Si nous rejetons les problèmes créés,
ils ne feront qu'augmenter.
Ramène-moi dans le Sud de la France,
Avant qu'il n'existe plus.

Les mers qui montent et les feux qui brûlent menacent la
chance d'explorer.

Les voix de la Nature ne peuvent être entendues sur la
destruction de l'humanité.

English Translation:

The South of France

Take me back to the South of France,
For the sky, bright and blue.
The changing of the colors, the trees, the flowers.
The roads rocky and twisted,
The beauty drove me mad.

Take me back to Sainte Victoire
For the river, the forest, the mysteries.
The voices of past artists, the better world they imagined.
"Go forward..." said the wind,
They spoke with me often.

Please, tell me why we think
That we are separate and disconnected
from all that exists.
The Earth is currently suffering, dying, we need to heal her.
If we reject the problems created,
they will only increase.
Take me back to the South of France,
Before it no longer exists.

The rising seas and burning fires threaten the chance to
explore.

The voices of Nature cannot be heard over the destruction
of humanity.

Sud de la France is a song that expresses my adoration for the South of France, and shares some of the mystical experiences that I had while studying painting abroad in Aix-en-Provence, as well as communicates a fear of climate change causing irreparable damages to this Earth and all of the incredible places on it that I have yet to wander. The entire song only consists of four chords: G major, G minor, D minor, and F major. This harmonic progression doesn't translate into a typical structure, as it begins with a major tonic, falls to a minor tonic, then uses the minor dominant and the major seven chord in roman numeral analysis, which are both chords in a minor key that aren't usually utilized by composers. To me, this progression communicates joyfulness that descends into sorrow with the G major shifting to G minor, then sorrow becoming hopeful again with the D minor moving into F major. After three out of the four verses, the tempo accelerates while the vocals sing "oo." This acceleration demonstrates the cultural shock between France and America, as it seemed to me that time moved by so much slower and everything was less stressful in Europe. It also signifies how quickly the eight months spent abroad flew by, and the vocal melodic line communicates a sense of sadness and loss with having to

move back to the states after discovering the magic of France and feeling like I had found a home.

Ripples (February 2020)

Let's make this world
The place we all dream of.
In rhythm and harmony.
Let's slow down,
Take a deep breath.
Tune in, listen,
Just be still.

Ripples of truth will find you
And lead you to proof.

Meditation, concentration,
Leaning into tradition.
I am action, I am passion,
I am working on connection.
There is love all around me,
Just look up to the trees.

Echoes of hope,
You'll find them, they'll lead you to know.
Start a flame inside your soul,

Fall in love with every aspect.
Live your dreams, plant your seeds.
Touch the sky, ground your feet.

Ripples is another song communicating to the listeners the power they have to plant seeds and grow a new world. I have found it so important to escape the busy noise and distractions of everyday life in order to heal. Especially in America, there is always something to do, somewhere to be, money to be made, deadlines to meet- there is rarely any time to stop and think. “Ripples of truth” refers to my own experience, in that no matter what I learn about- art, music, religion, science, math, language, history- everything leads me to the conclusion that we are inextricably connected to everything that has ever existed. This chord progression, like most of my other songs, uses unconventional, mixed modal chords that create a peaceful and relaxed feeling atmosphere. The introduction of *Ripples* begins with a D minor add 9 chord, then slides up to a G major seven over D and falls back to a D minor. For the verses, it uses the major mediant chord, an F major, and also includes a G major suspended-four chord, which in D minor would typically be a G minor chord. This utilization of G major within D minor sounds like the progression is floating in a sense, which is part of the light and peaceful feeling I was hoping to communicate with both the lyrics and the chords.

V. APERCEVOIR~To Perceive

Passion (February 2020)

Strength, peace, joy, love,
Surrender, endurance, and passion.
To let go of self-judgment,
Shift out of inner-criticism.
Intimacy- seeing into me.
The more we sing,
We become a symphony.

Health and vitality,
Forgiveness and longevity,
Mindfulness and serenity.
Searching for what we cannot see.

In January 2020, I was given a note with the words “strength, joy, peace, love, surrender, and endurance” written on it by another student in a mindfulness course. These words inspired this song, which encourages an escape from self-judgment and openness to vulnerability. While the tonic is E major, the progression borrows from the

parallel E minor often, using an A minor add 6 chord (minor subdominant), E minor (minor tonic), and C major (major submediant).

Composer Bio

Hannah Terrell (also known as belle ~ b. 1997) is a Linfield University student in her last year who is currently studying a *mélange* of voice, cello, and composition, as well as pursuing French and Francophone studies. Born and raised in Colorado, Hannah Terrell spent much of her time exploring in Nature. Always feeling a bit out of place in current day American society, Hannah has always found peace in creating visual or auditory art and in spending time in forests. She has a bit of an idealistic & optimistic dream of the future, despite the seemingly turbulent state of our present world. With her music and art, she seeks to find and bring others healing, love and hope, as well as to bring attention to the problems that our world is facing such as hunger & poverty, climate change, injustice and the misuse/ corruption of power.

Singing before she could speak, Hannah has always found power and comfort in using her voice. Throughout her Linfield career, she has studied cello with Diane Chaplin, vocals with Hannah Penn and Anton Belov, and composition with Andrea Reinkemeyer, as well as worked with Anna Song on various choral and music education studies. Hannah spent her third year studying at a fine arts school, The Marchutz School of Vision, abroad in Aix-en-Provence, France. Studying under John Gasparach, Alan

Roberts, Laurence Breden, Muriel Cros and other incredible professors, she gained an entirely new perspective and vision of the world. Through the exploration of several new modes of communication (French, painting, literature...), Hannah connected with internal & external spaces and explored the past & present artists in ways previously unimaginable to her. In all of her artwork, belle draws from the lessons she has learned from Nature, cultural studies & mindfulness meditation, as well as sought to follow & discover her true voice.

