

Berklee College of Music

**There is Also Risk:  
Exploring Vulnerability in Songwriting Through  
the Making of a Record**

Submitted in Partial Fulfillment of the Degree of  
Master of Music in Contemporary Performance (Production Concentration)

Supervisor: Olga Roman

**By Genevieve Matthew**

Valencia Campus, Spain

July 2019

## Table of Contents

Abstract.....	iii
Acknowledgements.....	iv
1. Introduction.....	1
2. Culminating Experience Overview.....	3
3. Objective & Sub-objectives.....	4
4. Methodology & Plan of Action.....	4
5. Execution.....	10
5.1 <i>There is Also Risk</i> : Overview.....	10
5.2 The Songs.....	15
5.3 Mixing and Mastering Plan.....	27
5.4 Promotional Materials.....	28
5.5 Release.....	30
5.6 Research on Vulnerability and Connection.....	32
6. Professional Plan.....	33
7. Conclusion.....	34
Appendix	
Bibliography	

## **Abstract**

My culminating experience project was to create a body of work that would help me establish myself as a skilled, versatile and authentic singer-songwriter. For this project, I wrote, arranged and produced a five-song EP, created promotional materials, improved my online artist presence, and researched release strategies. I expanded my study of songwriting through classes, workshops, writing practices and research. Throughout this project, I had a particular interest in exploring the role of vulnerability in songwriting and how this can strengthen a song's ability to connect with listeners. I learned a great deal about myself as an artist, about working with other musicians and seeing the potential for a song beyond my own voice and guitar, and identified strengths and habits in my songwriting. In producing the EP, I learned to have a hands-on approach in the studio, but also found how much I value having partners to collaborate with on production. Principally, I found that taking risks and being vulnerable in art can open space for creativity and connection.

*Keywords:* Indie, Folk, Singer, Songwriting, Creative Project, Producing, EP, Vulnerability, Risk

## **Acknowledgements**

Firstly, I would like to thank my family for supporting me in my musical journey since I was a child, and for encouraging me to pursue my dream even when I doubted myself. Thank you to my friends and loved ones back home who supported my move abroad even though it meant being so far apart. Thank you to my dear friends and new musical partners in Valencia for teaching me, collaborating, inspiring me, and being a cushion to fall back on throughout this whole year. This journey wouldn't have been the same without you, and I'm forever changed because of you. Thank you to my mentors and professors at Berklee for challenging and encouraging me throughout the year. You have created such a special place to learn and grow, and I feel so lucky to have been here with you.

## **1. Introduction**

I started writing original songs when I was fifteen, and now many years later, I think I have a lot to learn from that young person. At that time, I was a member of a music resource center for teens, where I had the amazing opportunity to work on and release my first recording project. This record was a simple solo collection of my originals, and naturally I had little to no release strategy. The thing that stuck with me from that record though, was how people reacted to my words. Writing for me was cathartic even at such a young age, and the songs that came out of that were honest and personal. I was young and completely unafraid to speak my mind. Through this I found that people from all walks of life were able to connect with my lyrics, even though they were so personal to me. This was the first time I realized the effect that vulnerable songwriting can have on a listener, and the connection it allows between artist and others.

However, as I got a little older and entered into the world of academia, I felt this openness and self-expression begin to shut down. My fearless, youthful voice started to quiet, and was replaced with a more critical one. I became self-conscious of my writing, feared judgement, and how my words might negatively affect others. I worried that my songwriting was selfish, and self-indulgent. This detachment from my outlet left a palpable void that I continued to struggle with this throughout my time at school.

When I graduated from college, the first thing I wanted to do was spend time reconnecting with my music, and so I began the process of recording an EP. This was my first experience in a professional recording studio, and so it was an incredible learning experience. Looking back now there are many things I would do differently. Because I was so new to this type of project, I let my voice get lost in the process; I suddenly realized the songs weren't aligning with my artistic vision and identity. I also found that my voice was literally lost in the

mix behind the amazing musicians we had worked with, and I felt the attention was consistently pulled away from my lyrics. Finally, I learned the importance of planning out the promotion and release of the record so the songs could reach more ears. Looking back, it is clear to me that a main reason I didn't promote my album more was because of the very same underlying fear of vulnerability and risk of judgement.

As I prepared to leave my hometown in Virginia and move to Valencia, risk and vulnerability were staring me in the face. I was more scared than ever to take the leap of faith, uproot my stable life, and move abroad to pursue a dream of music. A part of me was scared of what I might lose, but slightly bigger part of me believed that change might bring a great deal of growth, and choosing openness and risk might yield more opportunity and fulfillment than loss. This personal journey from comfort into the unknown followed me throughout this whole year, and largely inspired my writing.

This year, I wanted to reflect on my musical journey and learn from it so that I could create and release a recording project that more closely aligned with my identity as an artist, and release it in a more methodical way so that I could share my art with a wider audience. In making this record, I aimed to reconnect with my authentic and vulnerable approach to songwriting, and to redefine it as an artistic strength and a means of connection with others. As a former psychology student, I am fascinated by people, the mind, and relationships in particular, and this EP is a reflection of that. The songs follow a love story through many stages, in a vulnerable and honest way. Within this context, the songs circle around the contrast between ideas of security, safety and being guarded, versus those of vulnerability, risk, and openness.

## **2. Culminating Experience**

My goal with this CE is to create a body of work that will help establish me as a strong, versatile, and authentic singer-songwriter. To this effort, I am writing, performing and producing an indie-folk-pop EP that is lyrically and vocally driven. I am improving my online materials, including my website and other social media platforms. When the EP is mixed and mastered, I will share it with reputable publications (e.g. music journals and blogs) for review. My role in this project is that of producer, writer, performer (voice, acoustic guitar, electric guitar), and creative director. Throughout this project I am collaborating with engineers from the Music Production Technology and Innovation (MPTI) program to record and produce the tracks, and am identifying outside engineers to mix and master the album when I return to the United States. To learn more about a release strategy, I am working with the International Career Center (ICC) and other experienced students to outline options for promotion and distribution.

Throughout the course of creating this EP, I aim to explore and highlight the value of vulnerability and authenticity in songwriting, and how this can strengthen a song's ability to connect with listeners. I believe that one of the most important jobs of a musician and songwriter is to express honestly so that others to see themselves and their lives in the music. I have shied away before from being open in my writing, and expect this is a natural tendency for many budding, or even experienced artists. But I've found that the artists I most admire are not afraid to speak their minds so that others can feel heard. This is my goal as a songwriter, and I hope to both inspire other writers with my work, as many have inspired me, and provide a feeling of belonging with my lyrics for those who connect with them.

### **3. Objective & Sub-Objectives**

My objective is to establish myself as a successful folk-pop artist and songwriter. To me, a successful music career is one that would fulfill me artistically, while allowing me to be self-sufficient and provide for others. To this end, I will need a strong set of skills in songwriting and working in the studio, professional quality representation of my work (e.g. produced singles, EP's, records), a professional online presence, and a keen understanding of the music business. Throughout this year, I gained and honed these skills through classes, workshops, collaborations, lessons and independent studies. I took steps to develop my songwriting through workshops, readings, and by studying writers who have influenced me; I learned how to build my songs from a simple demo to a produced studio recording, through classes, collaborations and analyzing records; I worked with the ICC (International Career Center) and other experienced students to better understand the next steps for my recording project, including possible release strategies. Through these steps, I wrote, arranged and produced a five-song EP, significantly improved my artist website and created promotional materials for the EP release.

### **4. Methodology**

My methodology was auto-ethnographic, performative research and collaborative, and was as follows:

- To reflect on my past experiences with recording projects and identify strengths and weaknesses of each to help plan this project.
- To continue a regular writing practice to keep working my skills and generating ideas.



- As suggested by artist developer and songwriting coach, Judy Stakee, part of my creative process was to maintain a regular yoga practice to stay healthy and creative.<sup>1</sup>
- To select songwriters that I admire and study their albums to better understand their approaches to writing, production and their influences. The songwriters I chose are examples of what I consider to be masters of honest, authentic and vulnerable writing.

#### 4.1 Plan of Action

My plan of action to complete this project was as follows:

- Research artists, create playlists, identify characteristics and writing methods; this was my original intention, but I ultimately used other artists as a reference for production styles rather than specific songwriting approaches.
- Read *The Artist's Way*<sup>2</sup> and *Songwriter's Survival Guide*<sup>3</sup>
- Select pre-written songs to include (“Garden”, “Time to Waste”)
- Write 3 new songs for the EP (“Sinking”, “Puzzle”, “Tin Woman”)
- Potentially write one additional song to include
- Confirm and schedule with engineer(s) from MPTI to record and roughly mix EP (Marcela Rada, Madly Stock, Nic Wheeler, Andrew Seely)
- Create arrangements for the songs and select musicians
- Rehearse with musicians

---

<sup>1</sup> Judy Stakee, *The Songwriter's Survival Guide*, (Los Angeles: The Judy Stakee Company & Param Media, June 10, 2015).

<sup>2</sup> Julia Cameron, *The Artist's Way: A Spiritual Path to Higher Creativity* (New York: Jeremy P. Tarcher, 1992).

<sup>3</sup> Judy Stakee, *The Songwriter's Survival Guide*.

- Record tracks (basics, overdubs, post production)
- Mix tracks (hire an established engineer outside Berklee)
- Master tracks (hire an established engineer outside Berklee)
- Research proper release methods (ICC and others)
- Decide on album design (art and/or photography). Work with graphic designer and/or photographer on album cover and promotional materials
- Update current website and other social media
- Submit finished product to record labels and publications for review; this was my original intention, but as I will expand upon below, I chose to prioritize my time at Berklee on writing and tracking rather than mixing and mastering the songs prior to graduation.
- Release singles online (after graduation).

## 4.2 Resources

- Technical:
  - Trello Project Manager, Protools, Google Suites, laptop, hard drive
- Physical:
  - Guitar, recording materials: mics, stands, amps, pedals, cables, recording studios.
- Team:
  - Musicians, recording engineers, mastering engineer, ICC staff, professors & advisor, photographer.
- Promotional:
  - Website, Facebook, Instagram, promo photos, updated bio and artist statement (included on website)

- Space:
  - Berklee Facilities: studios, practice rooms, ensemble rooms, ER.
- Time
  - I allotted time for songwriting, and to continue my regular writing exercises to keep skills flexible.

### 4.3 Budget

**Table 1. Budget**

Item	Cost	Notes
Track Album	\$100	
Master Album	\$420	Based on last project. Current costs dependent on final mix engineer
CD Duplication/Printing (e.g. Disc Makers)	\$720	Based on last project. Might choose download cards instead of CD's.
Album Art	\$500	Cost based on previous graphic designer. May choose a more cost-effective route (e.g. Photos)
Merch	\$150	T-shirt prints
Distribution (e.g. CD Baby)	\$89	May choose boutique distribution if accepted
Submit Hub	\$50	
<b>TOTAL:</b>	<b>\$2,029</b>	

#### 4.4 Timeline:

A rough timeline of for my plan of action is shown below. I found that I deviated from this original plan somewhat, as I prioritized spending more time on writing, tracking and experimenting in the studio over mixing and mastering during my time at Berklee.

**Table 2. Timeline**

Group	Subgroup	Task	Original Timeline	Changed Timeline
Research and Prep	Reading	Read <i>The Songwriter's Guide to Survival</i>	February - June	
		Read <i>The Artist's Way</i>	May - June	Still finishing
	Discography Study	Gillian Welch	All Year	
		Phoebe Bridgers		
		Boygenius		
		Brandi Carlile		
		I'm With Her		
	ICC Research	Regular Meetings with ICC	May and June	
Songwriting (Music/Lyrics)		"Time to Waste"	Pre-2018	
		"Garden"	Pre-2018	
		"Puzzle"	November	
		"Sinking"	Nov - March	
		"Tin Woman"	Nov - March	May
		"Possible Song 6"	Nov - March	May (not including in CE)
Arranging		"Time to Waste"	October	

		"Garden"	Jan	
		"Sinking"	Jan - April	
		"Tin Woman"	Jan - April	May
		"Puzzle"	Feb-April	
Recording	Track	"Time to Waste"	(Workshop)	
		"Garden"	Production Concepts Class - song 2	
		"Puzzle"	Production Concepts Class - song 3	
		"Tin Woman"	March - April	June
		"Sinking"	April	May
	MIX		May	Rough mix - June
	MASTER		June	Post-Berklee
Promotion		Website	May and June	
		Update Social Media Pages	May and June	
		Create Album/Promo Art/Photos	June	
		Submit Songs to Blogs/Publications for Review	TBD	
CE Deadline		Submit Completed CE to Berklee	July 1	
Post-Graduation		Release Album Online	TBD	

## **4.5 Justification**

I aimed to create an album that was specifically focused on the songwriting and authentic, honest lyrics. I want to evoke strong emotions with my music by being authentic and vulnerable in my writing. I believe that by speaking openly about things I have experienced and things I know others go through as well, that people listening to my songs will feel heard, validated and understood. I want this project to inspire other young writers, like the songwriters who influenced me. I think it's important for our generation of artists to continue creating and releasing lyrically-driven and honest music, in order to keep that craft alive in our current music industry.

My favorite approach to writing is to find a concept that I know many experience, but may not always feel comfortable talking about. While we all live very different lives, most everyone experiences the trajectories of love and loss. My songs follow a love story through its many stages in a vulnerable, honest way. The theme of the EP circles around ideas of stability, safety and comfort versus ideas of vulnerability, risk, and the unknown. It is my hope that listeners will see themselves in my stories and feel heard and connected.

Additionally, by sharing my process, I hope I will help other aspiring artists to better understand and organize the process of an independent recording project.

## **5. Execution**

My completed CE consists of a 5-song EP, new press photos from two photo shoots, an updated website and social sites, an electronic press kit, and beginning plans for a release strategy.

### **5.1 *There is Also Risk:* Overview**

*There is Also Risk*, is a 5-song EP that follows a love story through many phases in a vulnerably, honest way. It explores the elements of risk and vulnerability that are inherent and inevitable with love, and the idea of choosing risk, openness, and the unknown over comfort, security and safety. Throughout the album, I often use images of water and the ocean to represent the unknown, risk side of the story, and more grounded and earth-bound imagery to represent the secure, rooted side.

Some of the songs on this EP were written or started before coming to Berklee, while others were started or finished during my time here. Interestingly, the songs I wrote before coming here fall into the earth-bound and secure side of the love story, both songs hinting at wanting something more unknown. During my time here, I found myself navigating feelings of being adrift and anchorless, across the ocean from a more stable and predictable life, so naturally the songs that came from this time fall into the more open, unknown, risk-exploring side of the story.

### **5.1.1 Overall Production Goals**

One of my goals for this project was to have more autonomy over the production of my EP. In analyzing my experience with my last recording project, I felt that this was a key issue in that process. I wanted this record to feature my vocals and lyrics, while still incorporating rich instrumentation and production techniques that would set it apart from a stripped folk-style record. I wanted the sound to stay rooted in folk, but begin to incorporate indie-pop and subtle electronic elements to give it a more unique and contemporary sound. My aim was to create a sound that blends acoustic folk influences with subtle electronic

elements by collaborating with engineering students to experiment with delay and reverb pedals, EBow<sup>4</sup>, synths, vocal processing, programmed drums and sound design.

I was very much inspired by the album *Stranger in the Alps* by Phoebe Bridgers when I discovered it last year.<sup>5</sup> As soon as I heard it, I felt like she had created the exact sound I had always heard in my head when writing my songs. Aside from her writing style, which I will dive into separately, her production style also resonated with me. I loved how she was able to incorporate so many intricate instrumental and electronic elements without overpowering the vocals, and also loved her use of atmospheric sounds to fill spaces in a way that could almost be felt instead of consciously heard. She had a unique blend of genres that I had not heard before, and was something I knew I wanted to explore with my songs. I could hear that her sound and writing style was influenced by folk music, but I could also hear indie-pop influences, electronics, and effects that created a much richer sound.<sup>6</sup> I used this as a guide and reference for my approaches to production this year, and will continue to do so in mixing and mastering the record.

Toward the end of the school year, I started working with MPTI student, Andrew Seely, to create rough mixes of four of the five songs, and in this process, we also experimented with post production and sound design. Working with Andrew on this production piece has starting to bring my songs to a completely new place stylistically, and has really started to create the blend of genres that I was looking for. Through collaborating with him, I have learned more about the different subtle ways production can be used

---

<sup>4</sup> An EBow is a handheld electronic device that mimics the sound of strings when played with electric guitar, and creates rich harmonics and sustain.

<sup>5</sup> Phoebe Bridgers, *Stranger in the Alps*, Dead Oceans, 2017, Spotify streaming audio, 320 kbps.

<sup>6</sup> Phoebe Bridgers, *Stranger in the Alps*.



creatively to enhance and alter the sound and feel of a song. It has also given me the opportunity to experiment more with sounds that I always imagined on my songs, but didn't know exactly how to execute in Protools or Ableton, and didn't know how to communicate to an engineer. Ultimately, I feel like I am getting closer to finding the sound that is more authentically and uniquely my own.

### 5.1.2 Songwriting Development

#### Artist Influences

In order to fuel my writing, I listened to certain artists that I admire who I know use their vulnerability as a strength. As mentioned above, Phoebe Bridgers was a leading influence for me this year as a songwriter. I was instantly struck by her shockingly raw lyrics, and melancholic, wistful tone.<sup>7</sup> Studying her music helped me feel encouraged to embrace the bittersweet quality of my writing instead of shying away from it or feeling like I should write more upbeat material. I was also struck and inspired by her effortless and understated style of writing, that simultaneously puts words together in an unexpected and brilliant way. For example, in a line from her song "Funeral", she sings:

"I had a dream where I'm screaming underwater,  
And my friends are all waving from the shore.  
I don't need you to tell me what that means,  
No, I don't believe in that stuff anymore".

Her writing paints a picture and expresses complex emotions in a simple, understated, and effortless way.<sup>8</sup>

---

<sup>7</sup> Phoebe Bridgers, *Stranger in the Alps*

<sup>8</sup> Phoebe Bridgers, "Funeral", track 3 on *Stranger in the Alps*, Dead Oceans, 2017, Spotify streaming audio, 320 kbps.

## Classes and Workshops

I took several different approaches to develop my songwriting over the course of this year. I attended the Lyric Writing class in the Fall semester, and this was my first introduction to a proper songwriting course. The biggest lesson for me was learning how to write lyrics first without any music. I had always written lyrics and music together while sitting with my guitar and experimenting. But this class forced me to exercise my ability to write lyrics without any music or melody in mind. This allowed me to focus my writing and be purposeful about details like song form, style, rhyme scheme, etc.

In the Fall, I also attended the International Writers Camp in the Netherlands. Here, we were put into groups of three (a singer, a producer, and a songwriter), and were tasked with writing a song for collaborating publishers and record labels, including Sony ATV, Warner and Universal. This was a huge challenge and a great lesson in co-writing, writing under a time constraint, and writing for a specific brief for an established artist.

I also attended additional songwriting workshops from songwriters Robert Kraft and Billy Seidman. My biggest takeaway from Robert Kraft's workshop was that when you release a song into the world it is no longer yours. There is an element of surrendering control when you release a song, and at that point it is really for the listener, and is no longer yours alone; It is for the listener to interpret and connect with however they need to.<sup>9</sup> In Billy Seidman's intensive workshop, he discussed how vulnerability is not a weakness, but is a songwriter's greatest strength, "Your vulnerability and your fears are your greatest

---

<sup>9</sup> Robert Kraft, Songwriting Workshop, October 25, 2018

strength, because the whole world feels the same way”.<sup>10</sup> He encouraged us to lean into vulnerability and honesty in our writing.

## **5.2 The Songs**

### **5.2.1 Song 1. Time to Waste**

I wrote “Time to Waste” many years ago but was never able to record it. This is one of my favorite songs I had written before coming here so I knew this was the first one I wanted to work on in Production class. I originally recorded this track in our Production class for our “Song 1” assignment. This first time working with this song in the studio was a bit challenging. I was paired with an engineer from the MPTI program who was pretty new to ProTools and working in the studio, so we had a hard time working efficiently. In the fall, we were able to record our songs two separate times. The first time, I realized that the tempo was much too slow after we tracked our basics session. This was an easy fix since I knew we would have a second try, and speeding up the tempo really helped the song improve.

However, we continued to have some trouble engineering the sessions in our second attempt. My engineer had an issue where all of the tracks shifted off of the click except for the final takes from the basics session, so we weren’t able to comp parts as we had hoped. We also had numerous issues in the studio when we were tracking my vocal overdubs, and consequently I wasn’t able to get a take that I was happy with. In the end, the quality of the recording and my performance wasn’t at the level I was hoping for in order to include the song on my CE.

---

<sup>10</sup> Billy Seidman, Songwriting Workshop, April 26, 2019

I coordinated with another engineer from MPTI, Marcela Rada, and we arranged to re-record “Time to Waste” in the spring as part of her “She Knows Tech” workshop. This round of recording was much smoother. We had some issues with timing in our sessions because it was part of a workshop, so the musicians and I needed to be very well rehearsed and efficient in the studio.

### **Instrumentation**

The basic arrangement for this song stayed pretty similar to the first version, but I did make some changes. I chose not to include cello, because after performing it in forum, I felt like the cello added too much of a melancholic tone, and I wanted this song to stand out on the EP as a lighter song. Instead, I added Andrew Seely on electric guitar with the Bigsky reverb pedal that is featured in most of the songs on the EP.<sup>11</sup> This addition to the song fills the spaces without being overpowering or busy, and the tone adds a subtle wistful quality, which I feel is something characteristic of my songwriting in general.

I recorded an electric guitar part, but after returning to this song to edit and mix after some time, I realized I wasn’t happy with the guitar part we had come up with. It was too floaty and didn’t carry the song energetically in any direction, but kept the song very emotionally static. I removed most of that guitar line and added some finger picking on electric guitar over the main strumming part, using delay and reverb pedals. I would like to continue working on this song, and plan to add a more rhythmic electric guitar part, using “Souvenir” by Boygenius as a reference.<sup>12</sup>

---

<sup>11</sup> The Bigsky reverb pedal is a multidimensional reverb pedal made by Strymon, with 12 reverb types and 300 presets.

<sup>12</sup> Boygenius, “Souvenir”, track 3 on *Boygenius*, Matador Records, 2018, Spotify streaming audio, 320 kbps.

Ultimately, the instrumentation for this song includes, acoustic guitar, layered electric guitar, electric bass, drums, lead vocals and background vocals.

For the vocals, I doubled the melody on the chorus and the bridge. This is something that Professor Teutsch pointed out is used on Phoebe Bridgers' album. I adjusted some of the harmonies in the chorus to be a bit more dissonant, in an effort to make the song sound a little more unexpected. For the bridge, I tripled the melody and worked with panning to try and widen the sound drastically at that moment. I doubled the main melodic harmony, and then added two more sustained harmonies that add pretty significant dissonance to that section. On the bridge I also tried layering different electric guitar parts which was another technique Professor Teutsch pointed out from Phoebe Bridgers' song, "Motion Sickness"<sup>13</sup>, which was a reference track for my song.

### **5.2.1 Song 2. Garden**

I wrote "Garden" a couple of years ago before coming to Berklee. This was the most exposed I had ever felt in a song that I've written, and it took me months to be able to perform it live. This semester, I submitted a Tiny Desk Contest video for this song and published it online for the first time.

#### **Lyrics**

This song is about tending to the one you love in order to maintain a relationship and keep the love alive and healthy. The lyrics are rooted in a metaphor, where love is compared to a garden that has been without sun or water,

"I'll wait as long as I can,

---

<sup>13</sup> Phoebe Bridgers, "Motion Sickness", track 2 on *Stranger in the Alps*, Dead Oceans, 2017, Spotify streaming audio, 320 kbps.

but I cannot wait longer.  
Because I won't last too long without the sun,  
Too long without water".

This line implies that in relationships we can be flexible, but we also have limits. Like a garden, a heart can only go without care for so long<sup>14</sup>.

### **Electric Guitar**

I had an interesting experience producing this song this year. The production was inspired by Phoebe Bridgers' song "Funeral". In "Funeral", the focus is mostly on her vocals, accompanied with acoustic guitar finger picking. However, I loved how these very simple elements were complimented by subtle electronic production. I was particularly inspired by her intro, which uses an EBow and then unexpectedly transitions into the finger picking pattern.<sup>15</sup> When I first heard this intro, I had didn't know what the sound of the intro was. Interestingly, I happened upon this sound by accident during my time at school this year.

When I started collaborating with MPTI student, Andrew Seely, he showed me a song he had been producing for another CPPD student. As soon as I heard it, I knew I wanted him to help me find the sounds I was looking for in "Garden". One of the sounds he was using in his song was an EBow on electric guitar, which I later realized was the same technique used on the "Funeral" intro. Andrew and I added our own version of an EBow intro to "Garden", which was a bit softer and less distorted, and added more of the EBow throughout the song as well. We also added more electric guitar parts using a Bigsky reverb pedal throughout the song. In adding these elements, I realized this atmospheric and shimmery tone was the sound I had been looking for in my songs all year. This song was an inspiration and

---

<sup>14</sup> Appendix C

<sup>15</sup> Phoebe Bridgers, "Funeral".

reference for producing many of the following songs on the EP. Andrew and I composed the electric guitar lines together, with an intention on simplicity, picking up the rhythm in the second chorus to an 8<sup>th</sup> note pattern.

## **Drums**

I had an interesting journey with the drums on this song. When I first started working on this song with a drummer at Berklee, her inclination was to do a shuffle-style with a quick snare hit on 2 and the upbeat of 2. This had more of a Country Music feel to it, but I wanted this song to veer away from a pure Country sound, and lean more towards an Indie feel.

I used the drums in Phoebe Bridgers' "Scott Street" as a reference. In "Scott Street", the drums enter half way through with a very simple and clean kick-snare combination.<sup>16</sup> Inspired by this, I wanted a very minimal drum sound using sticks instead of brushes to give a clean crisp hit. Initially upon recording this version of "Garden", I was pretty happy with the drum part. However, after hearing the feedback from our Production class, I found that the drum groove didn't match my finger-picking pattern, but made the song feel too boxed in.

Once again, I came to a solution by accident. I was working with the session in ProTools, muting certain drum mics to hear possible alternate arrangements, and in muting all of the drum parts I realized how nice the song sounded without any drums at all. It still had a sense of rhythm with the bass and acoustic finger-picking pattern, but removing the drums opened up a huge sonic space for the electric guitar parts to shine through. I like the song much more this way, and think that this will be a welcome contrast on the record, as all of the other songs include drums.

---

<sup>16</sup> Phoebe Bridgers, "Scott Street".

## **Acoustic Guitar**

I had some trouble recording the acoustic guitar for this song, but after a few attempts was able to get a quality recording. The first time I tried recording this acoustic guitar for the Production Class assignment, we spent a full 3-hour session recording takes, but unfortunately at the end of the session we realized there was a noise coming from the preamp that was recorded into the session and could not be removed. The fortunate thing from this session was that we identified a way to record the acoustic guitar finger picking in sections that would allow us to easily comp takes together, by finishing one take on the upbeat of the finger-picking pattern while letting it ring, and then starting the next take on the down beat of the next section. This was a fun challenge for me as a guitar player and I think definitely improved my playing and picking control. The next time we attempted to record the part, we got about half way through the session, and realized we weren't happy with the guitar tone. It sounded too tinny with the mics that we were using, and it was also exacerbated by the fact that I had just changed my strings. We switched out the mics but ran out of time so we only got one take and two of the mics we used didn't end up working. Finally, I made a third attempt to rerecord the acoustic guitar, and was able to get a clean take with all studio elements working smoothly.

### **5.2.3 Song 3. Puzzle**

#### **Lyrics**

I co-wrote "Puzzle" with fellow Masters students, Celestine Manno and Erynn Legna, as part of our Lyric Writing class in the Fall. This was a co-writing assignment where the prompt was to select a title and write from the title. We had been talking at length



in class about metaphor, and so our brainstorm instantly went to that as a starting place. Once we landed on the metaphor of a puzzle to describe the scattered pieces of a heart, the lyrics started to come together quickly. Writing from the title, “Puzzle”, we began by describing the different geographical and physical places the pieces of our heart could be (e.g. with family, friends and lovers all over the world),

“One piece is in the mountains, and another by the shore,  
My love in Colorado tucks one into his drawer.  
Mom keeps hers in the kitchen by my father’s recipes,  
All these things I love hold the scattered parts of me.”

The second verse goes on to describe points in *time* where the pieces of a heart can be, whether it is nostalgic for past memories, or anxious about the future,

“One piece is with that time that we got high behind out school,  
And the past won’t give it back no matter how we ask it to.  
One’s with my voice of doubt that wonders if I’ll ever make it.  
If I don’t look around I might miss out on what I’m chasin.”<sup>17</sup>

This was a great lesson in co-writing, which was a writing strategy that had always intimidated me. It requires you to be very vulnerable in openly discussing lyrics and ideas with others that involve rather personal topics, and requires you to expose yourself and your creativity and risk negative reactions from others.

## **Instrumentation**

The main challenge when arranging this song with a band was once again finding the right drum groove. Originally, the guitar strumming pattern was a consistent double-time feel throughout the song (verses, chorus and bridge), so when paired with the drums, the groove sounded a little stagnant. After listening to the song “Who’s Gonna Make My Mistakes” by Caroline Spence, I got the idea to relax the strumming pattern and play more

---

<sup>17</sup> Appendix B

of a half-time feel for the verses and bridge, while keeping the original pattern in the chorus.<sup>18</sup> This opened things up for the drums and allowed it to be more varied throughout the song.

I had originally planned to record electric (lead) guitar on this, but put off the session due to schedule conflicts. I ended up finishing the song for our Production Class without having the guitar recorded yet, and Professor Teutsch felt like it was complete without the guitar at all.

My engineer, Madly Stock, and I spent a lot of time focusing on vocals in the studio for this song. We recorded the lead vocals in one session using the U87 microphone. We had a separate session to record harmonies and doubles, using the Brauner microphone. In this session we tripled each chorus and bridge, added upper and lower harmonies to each, and tripled each of those harmonies. This allowed Madly to pan the vocals and create a layered effect.

#### **5.2.4 Song 4. Sinking**

Sinking was written as part of an assignment for my Lyric Writing class in the fall. During this time, we were working with points of view (POV) and this week we were tasked with writing a verse-chorus-verse-chorus song using the second person POV (you). This song is about uncertainty, and wondering whether it is better to try and hold on to a relationship, or to let it go before it is hurt. It introduces this idea of feeling anchorless, without sight of land,

“Your heart’s in open water,  
Heading straight into the storm”.

---

<sup>18</sup> Caroline Spence, “Who’s Gonna Make My Mistakes”, track 5 on *Mint Condition*, Rounder Records, 2019, Spotify streaming audio, 320 kbps.

The chorus asks whether “you” will be able to make it across the ocean, past many obstacles and temptation, or whether your love will sink before it reaches shore,

“Can you make it across the ocean,  
Past the sirens singing?  
Or as the waves are closin’ in,  
Will your love start sinking?”<sup>19</sup>

While this is written in second person, it is a self-reflective song in which the singer is really wondering whether *they* will be able to “make it across”.

### **Instrumentation**

I chose to include cello in this song, in part because of a comment that was made during my first forum performance. As mentioned above, I originally performed “Time to Waste” with cello, and someone commented that the cello gave a more melancholic sound than the song called for. “Sinking” has the most conflicting tone on the album, and is the turning point in the story, so I wanted to introduce a more dramatic feel instrumentally.

While the cellist offered many beautiful takes, most of them were too complex and busy. I wanted more legato and sustained notes, almost mimicking wind or the creaking of a ship at sea. Ultimately, I ended up removing most of the cello when editing this recording, because it no longer felt like it matched the feel and production of the song. I kept the tremolo he added in the intro and first verse, and tucked it back in the mix. To replace the cello, I would like to add some very simple electric guitar lines also continue to experiment with post-production techniques to fill the spaces in between verses.

### **Drums**

For the drums, I decided to try working with Joe Sturges. After hearing Joe perform throughout the year, I really liked his ability to play subtle, delicate yet intricate parts. In all

---

<sup>19</sup> Appendix D

my songs, I was really looking for subtlety, that followed the flow of the guitar and voice without boxing it in. For this song, I wanted him to take a somewhat looser approach, mimicking rolling waves, using a combination of brushes and sticks.

I also experimented with introducing programmed drums on this song, with an effort to use them very subtly in the bridge. This is a section I would like to continue working with in order to find the exact sound I'm going for. I may also try adding some fingerpicking on electric guitar, and might end up re-recording vocals or acoustic guitar in certain spots that seem to have some slight tuning issues.

### **5.2.5 Song 5. Tin Woman**

#### **Lyrics**

“Tin Woman” is based on the tale of the Tin Man from the Wizard of Oz<sup>20</sup>. As the story goes, the Tin Man was once a regular man who fell in love with a witch's maid. The witch then cursed his axe to chop off his limbs and replace them with tin until he was left hollow without a heart. As we know, the Tin Man searches for a heart in the land of Oz. In “Tin Woman”, the singer is left “heartless” and guarded against love after she was hurt by a previous relationship, and would rather stay guarded and closed to love than be hurt again.

Unlike the Tin Man, the Tin Woman would rather choose the mind over the heart.<sup>21</sup> The tone of the song is intended to be somewhat ironic. While it takes a strong stance against being vulnerable and open, the intention is almost for the listener to know something that the singer does not: that being guarded and closed to love comes at a price.

---

<sup>20</sup> Frank Baum, *The Marvelous Land of Oz* (United States: Reilly & Britton, July 5, 1904).

<sup>21</sup> Appendix E

This was the hardest song for me to finish writing on the album. I started this song before coming to Berklee in 2018, but only had two rough verses. I knew that I was excited about the concept of the song, but I wasn't exactly sure where to take it. I was pretty sure this was going to be an AABA form song, with the refrain at the end of each A section. I wrote the B section earlier this year while at Berklee, after trying many versions of chord progressions, lyrics and concepts. Once I landed on this final version though, I knew I had what I was looking for. In this song, I tried swapping out minor chords where I would naturally tend to play major, in an effort to mix up my playing, and to give a slight melancholic tone to the song.

One of the challenges of this song was the unusual rhyme scheme I created. The last line of the refrain after each A section ends with the word "broken". My goal was for the end of every line to very loosely rhyme with "broken". This was a very interesting challenge in rhyming, and expanded my concept of what a rhyme could be, but it definitely made it harder to find the right words under such constraints. I also wanted to adhere to the pattern of syllable emphasis in each line of the verses, enough so that the lines felt natural to sing and hear. As shown in the first verse below, the pattern is roughly:

**Strong** - weak weak – **strong** - weak weak – **strong** – weak – **strong**.

Weak weak – **strong** – weak weak – **strong** – weak weak – **strong** – weak – **strong**:

**"Better believe that I've got thick skin**  
**I'll beat you to the punch with a heavy fist**  
**Even if I'm the one getting hit**  
**I'm the Tin Woman, baby, won't be broken."**

In writing to this rhyme scheme, I used the worksheet method we learned in Lyric Writing class. I made lists of any concept-related words that could fit into different groups of loose rhymes with the word "broken" (e.g., again, happen, decision, ignorance, distance).

I finally completed the third verse in May. After presenting the unfinished song in Billy Seidman's songwriting workshop, I had the idea to move what used to be the second verse to the end of the song. This felt fitting because this verse really drives home the core message of the song, and it also contains the title of the whole EP, so I wanted it to be emphasized:

“Deep in my chest was a love so big.  
I don't know, I don't know what became of it.  
But where there's love there is also risk.  
I'm the Tin Woman, baby, won't let you in.  
I'm the Tin Woman, baby, won't be broken.”

I then completed the new second verse after writing many, many alternate versions. I chose to emphasize in the second verse the idea of choosing head over heart, or choosing to be rational and guarded instead of seeking “blissful ignorance” (i.e. love):

“I could seek blissful ignorance  
But I'll brace for the blow, I know how that ends.  
So, I'll keep you at an arm's distance.  
I'm the Tin Woman, baby, won't be broken.”

## **Instrumentation**

I wanted to keep the instrumentation rather stripped and exposed for this song to contrast the guarded mood of the lyrics. I included drums (Joe Sturges) and fiddle (Casey Driessen), in addition to my vocals and acoustic guitar. For the drum part, I wanted to create a “metallic” almost chain-like quality with the snare. To do this, Joe tried different combinations of metallic objects on top of the snare until we found the right sound in the studio. I wanted the groove to have a march-like feel to emulate the sound of a tin man walking. In a few sections of the song, I wanted to change the groove to just the kick drum mimicking a heartbeat. This is most exposed in the beginning of the third verse where I say,

“Deep in my chest was a love so big

I don't know, I don't know what became of it"

The heartbeat sound slowly fades out over the course of this line, mirroring the lyrics that say the love disappeared. The beat then completely disappears for the next section, leaving the voice very exposed for the lines,

"But where there's love there is also risk"

With this approach, I wanted to really expose and emphasize that line, since it is the heart of the song, and also the title of the EP. The "heartbeat" kick drum then comes back in the outro, which is a subtle nod to the irony of the Tin Man story, in that the Tin Man was in fact the most empathic of the characters, and had the biggest heart all along.

The guitar and the drums alone made the song sound a little too stiff and stagnant, even for the context. To contrast this, I added fiddle to give some fluidity to the tune. I think the fiddle part has moments that bring a lightness and lifted feel to the song, but also has moments that add a mournful longing tone, both of which fit the conflicting emotion of this song.

### **5.3 Mixing and Mastering Plan**

At the beginning of the year, I planned to have the EP mixed while at Berklee. However, as the year continued, I decided to change this plan for a number of reasons. I knew from the beginning that I wanted to use an outside mix engineer to mix the whole EP, so that all of the songs would end up sounding cohesive. This was especially important, since I was using multiple engineers to track each song, so there would inevitably be variance in sound from song to song before mixing. Since I was planning to have this mixed outside of school, there was no time constraint to have the songs mixed in their final form before graduating. I came to realize that it would be more valuable to use all of the time I

could at Berklee to dedicate to tracking, production, and experimenting with post production in the studio. I also came to find that I might want to continue some tracking and production after leaving Berklee.

I am currently considering a number of studios back in the United States to have my EP mixed and mastered after leaving Berklee. I was originally considering working with a producer back in the states to help put the finishing touches on the collection of songs, but am now also considering continuing to work with MPTI students I have collaborated with to finish producing the project.

#### **5.4 Promotional Materials**

To accompany my recorded EP, I created some promotional material for the release. This included an updated artist website, updated artist social sites (Facebook and Instagram), an EPK, and two photo shoots.

##### **Website and Socials**

When I came to Berklee, I had a first draft of an artist website that I had built with Squarespace, but I knew I wanted to make improvements. I changed the static-style pages to a template with a scrolling view. I updated the photos to include shots from one of my recent photo shoots. In doing this, I wanted to present an image that was more in line with my artist identity. I updated my bio and added more professional photos and videos from the year. Finally, I added a private EPK page, which am able to share directly with interested parties.

In addition to updating my website, I updated my artist Facebook and Instagram accounts. I changed my personal Instagram to a business account and created a new music-



related screen name, posting more music-related content and syncing it with my Facebook artist account.

### **Photo Shoots**

The two photo shoots had very different purposes. The first was done with Erin Ragonese, an MPTI student. I wanted this shoot to have a very casual, laid back feel with an indie vibe. Most of my artist photos to date are a little more formal, but I think my brand is much more relaxed so I wanted something that represented that. My goal was to get headshots, full body shots and pictures for my website, all of which was accomplished.



Figure 1. Promotional Photo by Erin Ragonese.

The second photo shoot was more of a themed shoot that I hope to use as promo photos for my EP release, and possibly album art. Throughout the EP, water and the ocean are often used to symbolize risk, openness and feeling adrift. In this photo shoot, I am walking straight out into the ocean, representing a transition into a more open and vulnerable state.



Figure 2. Promotional Photo by Aaron Hauser.

### 5.5 Release

In order to support the release of my EP, I wanted to learn more about a release strategy. To do this, I met with other students who were experienced with this work as artists and had meetings with the International Career Center (ICC). An outline is included below:

#### Legal:

- Register songs with my PRO (Performing Rights Organization) (ASCAP)
- Copyright songs
- Register with Sound Exchange for royalty management <sup>22</sup>

---

<sup>22</sup> "About," Sound Exchange, June 30, 2019, <https://www.soundexchange.com/about/>

**Online Release:**

- Submit to direct-to-Spotify playlists<sup>23</sup>
- Submit songs to Submit Hub for playlist placements, blog reviews, and song premiers<sup>24</sup>
- Release songs as singles to get more playlist submissions<sup>25</sup>
- Pre-save campaign: Use Show.co through CDBaby for pre-save campaigns and adds on Spotify<sup>26</sup>

**Licensing and Placements:**

- Submit to Castle Peak Music for licensing (specifically for unsigned artists)<sup>27</sup>
- Submit to K&W Publishing for potential placements in film and tv<sup>28</sup>

**Funding:**

- Consider crowdfunding (Kickstarter) for post-production and promotion costs

**Distribution:**

- Apply to boutique distribution. If not accepted, use CDBaby
  - AWAL (Artists Without a Label)<sup>29</sup>

---

<sup>23</sup> Chris Robley "Submit a Song Directly for Spotify Playlist Consideration," DIY Musician, CDBaby, June 30, 2019, <https://diymusician.cdbaby.com/music-promotion/submit-a-song-directly-for-spotify-playlist-consideration/>

<sup>24</sup> "Home," Submithub, June 30, 2019, <https://www.submithub.com/>

<sup>25</sup> "FAQ," Spotify for Artists, Spotify, June 30, 2019, <https://artists.spotify.com/faq/promotion#how-often-can-i-submit-music-for-playlist-consideration>

<sup>26</sup> "Campaigns," Show.co, June 30, 2019, <https://www.show.co/>

<sup>27</sup> "About Us", Castle Peak Music, June 30, 2019, <http://www.castlepeakmusic.com/>

<sup>28</sup> "Film and TV Placements", K&W Publishing, June 30, 2019, <http://kandwpublishing.com/artists/film-tv-placements/>

<sup>29</sup> "What We Do", Artists Without a Label, June 30, 2019, <https://www.awal.com/services>

- Edgewater Music Group (handles project management, placements, retail, press, booking)<sup>30</sup>

### **Promotion:**

- Consider working with a publicist or PR firm
- Interview rising indie artists to learn about release, distribution, publicists, promotion, etc.

## **5.6 Research on Vulnerability and Connection**

To further explore the relationship between vulnerability and connection, I watched Brene Brown's Ted Talk, *The Power of Vulnerability*. Dr. Brown is a social worker and qualitative researcher, and in her Ted Talk, she describes her study on connection. In this study, she analyzed hundreds of stories from individuals about their experience with connection. This included stories of feeling connected and disconnected with others. Dr. Brown zeroed in on the group of individuals who had a strong sense of connection in their stories, and she termed this group the "whole hearted" group. She found that the people in this group all had some things in common. Primarily, she found that they all fully embraced vulnerability. As she says, "They believed that what made them vulnerable, made them beautiful. They had the willingness to say 'I love you' first, to do something with no guarantees, the willingness to invest in a relationship that may not work out". As she concluded, "In order for connection to happen, we have to be seen".<sup>31</sup> Dr. Brown's work feels very relevant to the world of songwriting. I believe that one of

---

<sup>30</sup> "Services", Edgewater Music Group", June 30, 2019, <https://edgewatermusicgroup.com/service/>

<sup>31</sup> Brene Brown, "The Power of Vulnerability," filmed June 2010, Ted Video, 20:13, [https://www.ted.com/talks/brene\\_brown\\_on\\_vulnerability?language=en](https://www.ted.com/talks/brene_brown_on_vulnerability?language=en)

our main goals as songwriters is to connect with people, and for our songs to be vehicles for others to feel connected with something beyond themselves. Dr. Brown's work indicates that being vulnerable and open leads to feeling connected with others, and I would argue that this goes the other way as well; that being vulnerable and open allows others to feel connected with us. One songwriter's openness (e.g. a song) allows others to feel less alone in their experiences, to feel heard, and to feel connected with something beyond themselves.

## **6. Professional Plan**

When I return to the United States, I will continue polishing my songs either independently or with the help of a producer, to make sure that the tracks are cohesive and meet their potential. Once they are completed, I will have them mixed and mastered, most likely by studios in Virginia or Nashville.

In order to support the completion and release of my EP, I may launch a crowd-funding campaign. This campaign would be geared toward polishing these tracks, mixing and mastering, promotion, and possibly hiring a publicist or PR company to assist with the release. I will apply to some boutique distribution companies, and am considering other distribution companies like Level and CDBaby. I will then release my EP online and will also have something physical that I can share at gigs or conferences; this might not be a physical CD, because in my experience the cost outweighs the benefit, but could be a download card that I would be able to share with someone.

I will plan to release multiple singles instead of releasing the entire work at once, as suggested to me by my Berklee mentor, Deanna DellaCioppa.<sup>32</sup> I will also share my EP with publications (e.g. music journals, blogs) to be reviewed and hopefully receive more attention

---

<sup>32</sup> Deanna DellaCioppa, Mentorship Meeting, May 9, 2019

from a wider audience, and will share singles with the radio stations I am already connected with in Virginia.

My goal is that this EP will help establish me as an emerging artist in the music industry. If released properly, my hope is that it will gain some traction and help me connect with other artists, venues, producers, and writers in my next music city, which I expect will be Nashville. Having new music released will help me when booking gigs, studio sessions and co-writes. I will also be able to share this with publishers and record labels.

## **7. Conclusion**

Over the course of this year, I have learned a great deal about myself as an artist, songwriter, and producer. I've gained a better sense of my strengths, where I need improvement, and what I can do to set myself up for personal success.

I came to Berklee feeling stifled in my writing and dealing with writer's block. Having never attended a proper songwriting course, I learned many new tools to keep my creativity flowing, and learned new approaches to writing that helped whenever I would feel stuck during a writing session. Some of these tools and strategies included cultivating a creative space, free-write practices and using songwriting worksheets, and starting a song with lyrics instead of working from the music. While I wasn't able to keep up with these strategies every day, I found that when I did apply them, there was a noticeable difference in my ability to work through a writing challenge.

Before coming here, I hadn't spent much time arranging my songs for other musicians, so this was a big learning process for me. I found that I was more comfortable communicating my vision for some instruments over others, for example I felt more comfortable arranging and communicating with melodic instruments than drums. From this, I found that I really value being

able to work with musicians when arranging and get their input as well, so that it is more of a collaborative process.

When working in the studio, I really value being involved in each stage and having the autonomy to communicate my vision with the engineer I'm working with. I found that it is really important to be to work with experienced engineers who are comfortable in the studio, so that I can put all of my energy into performing in the studio and trying creative ideas. While having this autonomy and involvement is important to me, I also found that I really value having someone else to work with on a creative production level, like a co-producer or musical partner. I was always much more inspired and productive when I had someone to bounce ideas off of, brainstorm with and discuss options with. I tend to get excited about many different options and can see the benefit of more than one path, so it is really helpful for me to have someone else in the room when working through creative decisions. I had never before really understood how helpful having a producer or co-producer could be until now.

I've started to think much more about how I can use instrumentation, gear, sound design and post production to create a richer sound that is more in line with my identity as an artist. While folk music is a leading influence for me, I have always gravitated toward more indie-pop-electronic artists in my own listening, and have wanted to be able to incorporate those influences into my own music. I feel like I am starting to create a sound that is unique and authentically me.

Most importantly, as a person and as an artist, I've learned a lot about the value of openness and vulnerability in my work. Being honest in my art is something that used to come very naturally to me, but over time I was conditioned to protect myself and play it safe. This behavior was not just limited to my music, but life in general. Uprooting my life and taking the chance to come to Spain and study music jolted me out of my stable and static routine. I chose to lean into

this and see it as an opportunity for growth rather than running from the unknown. Ultimately, I found that taking risks and being vulnerable in art can open space for creativity and connection.



## **Appendix A: Lyrics to “Time to Waste”**

### **V1**

Grab my hand I'll grab my coat  
And take me someplace I don't know  
Show me things I haven't seen  
I'm so damn tired of the same old thing.

### **V2**

I don't know how much time I've lost  
On things that I don't even want.  
But lookin at you I know I  
Just want to lose all of my time in your arms

### **Chorus:**

So talk real slow  
And we'll close out the day.  
And don't rush me home  
No walk me the long way.  
Honey I don't mind  
'cause I got time to waste.

### **V3**

Grab your hand you grab the wheel,  
And drive whichever way you feel.  
I got a map but what's the use?  
We'll lose our way I'll stay the whole night through

### **Chorus**

### **Bridge:**

Time....  
Time....

### **Chorus**

## **Appendix B: Lyrics to Puzzle**

### **V1:**

One piece is in the mountains  
And another by the shore.  
My love in Colorado  
Tucks one in his drawer.

Mom keeps hers in the kitchen  
By my father's recipes.  
All these things I love  
Hold the scattered parts of me.

### **Chorus:**

I started from the outside  
And I'm working my way in  
My edges are complete  
But my center is spread thin  
I want to be whole-hearted  
So I have all my love to give  
But I can't finish the puzzle  
When the pieces are adrift

### **V2:**

One piece is with that time  
We got high behind our school  
And the past won't give it back  
No matter how we ask it to.  
One's with my voice of doubt  
That wonders if I'll make it.  
If I don't look around  
I'll miss out on what I'm chasin'

### **Chorus**

### **Bridge:**

I want to see the picture and what I could become  
If I took all of these pieces and put them into one.

### **Chorus**

## **Appendix C: Lyrics to “Garden”**

### **V1:**

Love I miss you so,  
I don't know where the time's gone.  
Love when I kiss you I'll hold  
On so tight, like it might  
Be the last one.

### **V2:**

Love I'll see you when the sun goes down  
And I'll wait all day long.  
But don't you know I need that sunshine  
To let this love of mine grow strong?

### **Chorus:**

And I'll wait  
As long as I can.  
But I cannot wait longer.  
'Cause I won't last too long  
without the sun,  
too long without water.

### **V3:**

Will your garden grow tall this spring,  
While my heart, it grows weak with hunger?  
But don't you know that you have to weed  
To find the love thereunder?

### **Chorus**

### **Bridge:**

When the winter comes  
I'll bet you'll want  
Someone to tend to,  
When the fruit  
Of summer's gone.

### **Chorus**

## **Appendix D: Lyrics to “Sinking”**

### **V1:**

Its been oh so long  
Since you’ve seen the shore.  
Your heart’s in open water  
Heading straight into the storm.

### **V2:**

On the horizon  
Are thoughts of what could be.  
But its hard to hold your eyes on  
Clouded (/cloudy) memories

### **Chorus:**

Can you make it across the ocean,  
Past the sirens singing?  
Or as the waves closing in,  
Will your love start sinking?

### **V3:**

What would be better...  
To be lost at sea  
Only to arrive weathered,  
Or stay a treasure in the deep?

### **Chorus**

### **Bridge:**

Carried by the wind  
No direction  
Is it better to give in?  
Could we find the gold in the wreckage  
Or would it stay hidden?

### **Chorus**

## **Appendix D: Lyrics to “Tin Woman”**

**A:**

Better believe that I’ve got thick skin  
I’ll beat you to the punch with a heavy fist  
Even if I’m the one getting hit  
I’m the tin woman baby won’t be broken

**A:**

I could seek blissful ignorance  
But I’ll brace for the blow I know how that ends.  
So I’ll keep you at an arms distance  
I’m the tin woman baby won’t be broken.

**B:**

By spell or curse I fell headfirst  
I never fell farther  
But nothing hurts quite like hitting the earth  
Without any armor  
I was a fool I was soft now I’m harder

**A:**

Deep in my chest was a love so big  
I don’t know, I don’t know what became of it  
But where there’s love there is also risk  
I’m the tin woman baby won’t be broken.

## Bibliography

- “About.” Sound Exchange. June 30, 2019. <https://www.soundexchange.com/about/>
- “About Us”. Castle Peak Music. June 30, 2019. <http://www.castlepeakmusic.com/>
- Baum, Frank. *The Marvelous Land of Oz* (United States: Reilly & Britton, July 5, 1904).
- Billy Seidman, Songwriting Workshop, April 26, 2019
- Boygenius. “Souvenir”, track 3 on *Boygenius*, Matador Records, 2018. Spotify streaming audio, 320 kbps.
- Brandi Carlile. *The Firewatcher’s Daughter*, ATO Records, 2015. Spotify streaming audio, 320 kbps.
- Brene Brown, “The Power of Vulnerability,” filmed June 2010, Ted Video, 20:13, [https://www.ted.com/talks/brene\\_brown\\_on\\_vulnerability?language=en](https://www.ted.com/talks/brene_brown_on_vulnerability?language=en)
- Cameron, Julia. *The Artist's Way: A Spiritual Path to Higher Creativity*. New York: J.P. Tarcher/Putnam, 2002. Print.
- "Campaigns." Show.co. June 30, 2019. <https://www.show.co/>
- Caroline Spence. “Who’s Gonna Make My Mistakes”, track 5 on *Mint Condition*, Rounder Records, 2019. Spotify streaming audio, 320 kbps.
- Deanna DellaCioppa, Mentorship Meeting, May 9, 2019
- "FAQ ." Spotify for Artists. Spotify. June 30, 2019. <https://artists.spotify.com/faq/promotion#how-often-can-i-submit-music-for-playlist-consideration>
- “Film and TV Placements.” K&W Publishing. June 30, 2019. <http://kandwpublishing.com/artists/film-tv-placements/>
- Gillian Welch. *Revival*, Almo Sounds, 1996. Spotify streaming audio, 320 kbps.
- "Home." Submithub. June 30, 2019. <https://www.submithub.com/>
- I’m With Her. *See You Around*, 2016. Spotify streaming audio, 320 kbps.
- Julien Baker. *Turn Out the Lights*, Matador Records, 2107. Spotify streaming audio, 320 kbps.
- Phoebe Bridgers. “Funeral”, track 3 on *Stranger in the Alps*, Dead Oceans, 2017. Spotify streaming audio, 320 kbps.

\_\_\_\_\_. "Motion Sickness", track 2 on *Stranger in the Alps*, Dead Oceans, 2017.  
Spotify streaming audio, 320 kbps.

\_\_\_\_\_. *Stranger in the Alps*, Dead Oceans, 2017. Spotify streaming audio, 320 kbps.

Robert Kraft, Songwriting Workshop, October 25, 2018

Robley, Chris. "Submit a Song Directly for Spotify Playlist Consideration." DIY Musician. CD Baby. June 30, 2019. <https://diymusician.cdbaby.com/music-promotion/submit-a-song-directly-for-spotify-playlist-consideration/>

"Services." Edgewater Music Group. June 30, 2019.  
<https://edgewatermusicgroup.com/service/>

Stakee, Judy. *The Songwriter's Survival Guide*. Los Angeles: The Judy Stakee Company and Param Media, 2015.

"What We Do." Artists Without a Label. June 30, 2019. <https://www.awal.com/services>