

Berklee College of Music

# **Culminating Experience Project:**

## **A Broken Record**

Submitted in Partial Fulfilment of the Degree of  
Master of Music in Music Production, Technology and Innovation

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In addition I would like to say a word thanks to The Museum of Broken Relationships for inspiring this project. I would also like to thank Olinka Vištica and Charlotte Fuentes from The Museum of Broken Relationships for fostering and facilitating this collaboration and augmenting my creative experience.

I would like to dedicate this capstone project to my family, friends and collaborators, and in particular to Bogdan Hrechka for his outstanding contribution, support and encouragement over the last year.

## **Abstract**

This Culminating Experience project is a collaboration with the Museum of Broken Relationships in Zagreb, where people donate mundane objects from their previous relationships in order to make peace with the past and tell their story. ‘A Broken Record’ is an album of original of music and visual compositions inspired by the objects in the Museum’s collection. This album will take the form of an interactive, user-defined audio-visual experience where each listener chooses their own unique adventure through the album depending on their answers to a series of yes/no questions relating to their own experience of love and loss. Each answer presents the listener with a different digital audio-visual experience where they hear a song and view a lyric video featuring the object from which the song drew its inspiration. Listeners will only interact with the songs and stories that resemble previous relationships they have had, resulting in a personalised heartbreak soundtrack.

*Keywords:* Broken relationships, collaborative project, original music, choose your own adventure album

## **Introduction**

There are several objectives to this Culminating Experience Project. One is to create a personalised, user-defined album listening experience that will be available for members of the public to enjoy, relate to and have their stories told to them in a unique way that facilitates human expression and emotional release. The second objective of this CE is to completely immerse the audience in their own personal story, by having the songs written about universal themes of love and loss as opposed to the story of any one artist. Another objective is to develop prompt-based songwriting skills, while drawing from genuine human emotion. The final objective is to conduct a series of self-produced music production projects in order to create a compelling portfolio going forward.

### **1.1 Background Information**

This project holds a substantial amount of background information. The inspiration behind the project comes from the Museum of Broken Relationships, a physical and virtual public space created with the purpose of letting its visitors treasure and share their heartbreak stories and symbolic possessions.<sup>1</sup> The museum tells the story of human nature, and explores the way in which we love and lose. This is a fascinating topic, as it is one to which very few individuals cannot relate. The theme and concept behind this museum was selected due to its universal nature and accessible presentation.

### **1.2 Aims and Objectives**

This album will aim to tell a few of the stories presented in the museum and therefore paint a broad landscape of different types of love and loss. The aims and objectives of this

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<sup>1</sup> Museum of Broken Relationships Website “Explore”. Accessed November 8, 2019. <https://brokenships.com/explore>.

project are twofold and can be divided into two categories: creation and presentation. The objective in terms of creation is to collaborate with a number of different songwriters to get their input and perspective of different items in the museum, and to stitch it together into one coherent body of work to be experienced by all. The universal theme of love and loss, along with the style and quality of the production will serve as the common denominator between the tracks.

The presentation side of things will take this one step further, by taking the form of a choose-your-own-adventure digital installation hosted via an online website. Each attendee will navigate through this web page at their own pace, following a path determined by their answers to a series of yes/no questions relating to their personal experience of love and loss. The listeners will be presented with a series of tracks and visual compositions featuring the objects behind the songs in order to enhance the album listening experience and allow the audience to connect with the music on a deep and personal level. After hearing each track, each listener will be given the option to read the story from which the song was written, in order to emphasise the human and universal nature of this project.

### **1.3 Relevance and Credibility**

This project holds a great deal of relevance as it applies knowledge from many areas of the Music Production, Technology and Innovation program at Berklee Valencia. Topics covered in all areas of the course will be utilised in a creative and innovative manner in order to create a compelling collections of songs and productions, and maximise the audience interaction and engagement with this heartbreak soundtrack.

The credibility of this project goes hand in hand with its relevance. The topics covered as part of this program will equip allow for the successful implementation of all the objectives and technical aims outlined above.

## 2. Review of the State of the Art

The themes of love and loss have been at the core of songwriting for generations.<sup>2</sup> Artists of wildly different genres and styles can overlap within this theme, regardless of how different their audiences are. One example is an article by Paste Magazine, which features artists such as Frank Sinatra, Bruce Springsteen and Carly Rae Jepsen on the same list with ‘The 30 Best Breakup Albums of All Time’.<sup>3</sup> Regardless of age, gender or background, the most human experience one can experience is love and, subsequently, loss.

The Museum of Broken Relationships is a global representation of these tales of love and loss. It is an original creative art project conceived by Olinka Vištica and Dražen Grubišić in 2006.<sup>4</sup> They have a permanent location in Zagreb and have held fifty five previous exhibitions all over the world. The museum holds a collection of items that range from mundane everyday objects such as hairdryers to axes and abandoned wedding dresses.<sup>5</sup> Each item is a memento of a previous relationship and is displayed alongside a personal, yet anonymous story from its contributor.<sup>6</sup> Every story is real and raw and reminds us of what it means to be human. This project aims to communicate these same feelings through innovative album personalisation in order to pave a new path in this field.

One major inspiration behind the interactive element of this project is Björk. This Icelandic artist has recently been fusing music with new age technology in order to present

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<sup>2</sup> Rogers, Jude. “A history of the love song in 10 tracks”, The Guardian, The Guardian Newspaper. February 27, 2017. <https://www.theguardian.com/music/2017/feb/12/a-history-in-10-love-songs-serge-gainsbourg-magnetic-fields-antony-johnsons-one-direction>

<sup>3</sup> Johnson, Ellen. “The 30 Best Breakup Albums of All Time”, Paste Magazine. Paste Media Group. February 27, 2019. <https://www.pastemagazine.com/articles/2019/02/the-best-breakup-albums-of-all-time.html>

<sup>4</sup> Museum of Broken Relationships Website “Explore”. Accessed November 8, 2019. <https://brokenships.com/explore?open=about-museum>

<sup>5</sup> Museum of Broken Relationships Website “Explore”. Accessed November 8, 2019. <https://brokenships.com/explore>

<sup>6</sup> Museum of Broken Relationships Website “Explore”. Accessed November 8, 2019. <https://brokenships.com/explore?open=about-museum>

her artistry in a fresh and innovative light. Bjork Digital is an immersive virtual reality experience that challenges the status quo and pushes the boundaries of the possibilities within music, art and technology.<sup>7</sup> This project will take a certain level of inspiration from the aesthetics and professionalism of the concept behind Björk Digital. However, the aim of this installation is to present familiar material in an innovative way, through an easy to use, consumer-friendly website that audiences can access and navigate from the comfort of their own home. Whereas Björk uses innovation to push boundaries and challenge the perception of what music should sound like and how it should be taught.<sup>8</sup>

This project will link these three topics together. Traditional love songs will be fused with the stories from the Museum of Broken Relationships. These songs will then be displayed in an interactive style similar to that seen at Björk Digital, while maintaining a more traditional musical experience and approach.

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<sup>7</sup> Somerset House, “Björk Digital” Exhibition. Accessed October 31, 2019. <https://www.somersethouse.org.uk/whats-on/bjork-digital>

<sup>8</sup> Paul Clay. “World Premiere of Björk Digital at Carriageworks in Sydney.” Posted by Blouin Artinfo, June 13, 2016, Youtube video, 5:13, <https://www.youtube.com/watch?v=gcYCJYUHsqM&t=240s>.



### 3. Description

#### 3.1 Overview

The Museum of Broken Relationships (MOBR) is a unique museum in which people donate mundane objects from their previous relationships and share the story of how the relationship came to a close. This process allows the donators to emotionally separate from the experience and move on. This museum is an ever-growing collection of items, each a memento of a relationship past, accompanied by a personal, yet anonymous story of its contributor.<sup>9</sup> The concept of this project originally arose in 2017, after a trip to Copenhagen introduced me to the travelling exhibit of The Museum of Broken Relationships for the first time.

‘A Broken Record’ is an original audio-visual album inspired by the heart-wrenching stories of epic love and loss found at The Museum of Broken Relationships. Musically, it takes the shape of a vococentric indie-pop album that explores the themes presented in a selection of the objects, telling the tales of many kinds of love and loss. Vococentrism is the practice of giving privileges to the voice, highlighting it from other sounds.<sup>10</sup> The choice of implementing vococentrism was made in order to put the core of the project at the forefront: the lyrics that detail the narrative and emotional qualities of the work.

This album was originally set to take the form of a non-static, user-defined album listening exhibition. However, due to the Covid-19 outbreak, what was originally intended to be a physical installation space will now take the form of an interactive website until such time that the in-person interactivity can safely take place.

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<sup>9</sup> Museum of Broken Relationships Website “Explore”. Accessed November 8, 2019. <https://brokenships.com/explore?open=about-museum>

<sup>10</sup> Chion, M., 2013. Audio-Vision. Armand Colin, p.5.

### 3.2 Tools and Technologies

A vast selection of tools and technologies were utilised in the creation of this project. For the musical components, a selection of different Digital Audio Workstations (DAWs) were used to write, produce, arrange and mix this collection of music. Ableton Live (Standard) was used as a compositional tool due to the quick nature of its session view, which makes it easy to generate ideas and create loops for a hassle-free songwriting experience. Logic Pro was used as an arrangement tool, due to its wide range of built-in synthesis engines that allow for shaping and fine tuning of sounds and timbres. Pro Tools was used for all vocal tracking due to its high fidelity audio capture<sup>11</sup> and unique workflow optimised for tracking live instruments and capturing performances. Pro Tools was also used throughout the mixing process due to its stability, powerful mixing and routing capabilities and powerful plugin support.<sup>12</sup>

The disadvantage to using multiple DAWs throughout the creation of this album was in the time spent converting files, bouncing and reimporting them into one another, which tends to be a tedious and time-consuming process. However, the advantages of this approach outweighed the time commitment. Working in this manner allowed for maximisation of the strength of each DAW, meaning that no step of the process was compromised due to the limitations of any one software. Aside from this, moving back and forth between these DAWs fed into my development and proficiency in each software, which will be a great asset in my career in the music industry.

The visuals were designed, edited and created using the Adobe Creative Suite. The photos were captured on a CanonEOS 1100D upon a visit to Zagreb in February and edited in Lightroom. After this, they were imported into After Effects, where all of the visual manipulation and lyric text were added. Finally, they were brought to Premiere Pro for final

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<sup>11</sup> Quora “Why is Pro Tools Best For Mixing?”. Accessed May 20, 2020. <https://www.quora.com/Why-is-Pro-Tools-the-best-for-mixing>

<sup>12</sup> Ibid., Accessed May 20, 2020.

touches, colour grading and audio synchronisation. The advantages of using the Adobe Creative Suite include its professional results and outstanding processing power, with the only disadvantage being the time and disk space required to export and transfer the files through each program.

WordPress was used to design the website interface. This platform was selected due to its highly customisable nature and the vast range of plugins available to achieve video hosting and pop-up interaction. Other options explored include Square Space and Adobe Portfolio, but WordPress is by far the most versatile platform of the three.

Max, TouchOSC and Arduino were used to develop early prototypes for the intended physical installation portion of this project, but due to physical restrictions and social distancing, these were not applied to this digital instance of the project.

#### 4. Innovative Aspects

This project is significantly innovative for a number of reasons. Firstly, it takes an already established project, The Museum of Broken Relationships, and adds a fresh element to it. The museum currently does not have any sonic components installed at the permanent museum in Zagreb and upon my visit there in February, the founder mentioned that audio and sonic experiences was an area they were looking into to provide a new dimension to the collection. In 2017, The Museum of Broken Relationships collaborated with sound artist Colin Black, who created a sonic work titled “*A Backdrop for the Broken Hearted*”.<sup>13</sup> However, this project consisted of the creation of a number of “audio objects” that were of an experimental sound design nature.<sup>14</sup> ‘A Broken Record’ differs from this as it is an indie-pop vococentric album that tells the stories of specific objects through compelling lyrics and vocals.

A number of modern museums and exhibitions are currently following the trend of having an accompanying soundtrack. Take, for example, the recent David Bowie Exhibition at London’s Victoria and Albert Museum. This exhibition consists of a unique collection of Bowie’s photographs, album artwork, poetry and music.<sup>15</sup> Upon arrival at this exhibition, attendees are provided with Sennheiser headphones that play audio depending on one’s location within the physical space.<sup>16</sup> While the projects are not dissimilar, ‘A Broken Record’ is a purpose-built album for interactive and exhibition usage through a confirmed partnership with the Museum of Broken Relationships.

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<sup>13</sup> Museum of Broken Relationships Website “A Backdrop for the Broken Hearted” by Colin Black, Accessed May 20, 2020. <https://brokenships.com/feed/metamorphosis-of-refracted-relationships-by-colin-black>

<sup>14</sup> Museum of Broken Relationships Website “A Backdrop for the Broken Hearted” by Colin Black, Accessed May 20, 2020. <https://brokenships.com/feed/metamorphosis-of-refracted-relationships-by-colin-black>

<sup>15</sup> V&A Website, “David Bowie”, Accessed May 21, 2020. <https://www.vam.ac.uk/collections/david-bowie#articles>.

<sup>16</sup> Bowie and Sennheiser, Accessed May 22, 2020. <https://www.best4systems.co.uk/blog/bowie-and-sennheiser/>.

Thirdly, this album is presented as a user-defined experience where each attendee hears only the songs that apply to their own personal experience of love and loss. Non-static music listening is a new and emerging ideology in the music technology world, and this project sits in a selection of few others who are currently exploring this topic.

## **5. New Skills Acquired**

This project resulted in the acquisition of a plethora of new skills, competencies and attributes that are vital for my future career. One example of a new skill that has been required is prompt-based songwriting. Using the objects as inspiration for the songs in this album meant that the emotions and stories conveyed came not from my own experiences. This provided a pool of heartbreak from which ideas were drawn to compose and create the music. Today's fast-paced music industry demands that artists and songwriters have a constant bank of fresh material. Therefore, having the skills to write from prompts and external ideas is a huge advantage and will prove useful in the future.

Another set of skills acquired lie in the realm of music production and, specifically, in self-producing. This is the first time both my artistry and production skills have come together to form one cohesive body of work. The result is a range of new skills in self-producing, being able to differentiate my creator self from my producer self and facilitate the discussions and boundaries between the two sides within my own process. This led to a great deal of growth in both spheres, and will undoubtedly stand to me in my future work as an artist and producer.

After the transition to remote learning led to this project taking a digital format, a series of website development skills were built and acquired. These new skills include knowledge of different website providers and hosts, and the ability to work with others to communicate ideas and needs in a competent manner. In this new remote digital world, these skills are sure to be sought after in prospective employees such as myself entering the workforce.

A significant amount of interpersonal skills were developed and augmented throughout the creation of this culminating experience project. This is the first large-scale collaboration of my career and has taught me a great deal of relating to others, both external established bodies such as The Museum of Broken Relationships and fellow classmates and

team members. Teamwork, leadership, organisation and delegation were crucial to making this project a success.

The final skillset that has been acquired throughout this process is that of self-promotion. Despite having an extensive background in social media marketing, this is the first time these skills were channelled towards promoting my own music and artistic endeavours. Through rebranding, various campaigns and innovative content, my social media following on Instagram has grown by ~70% since January 2020, with 2,164 followers and an average post reach of over 3,500. This continues to grow daily and is a useful skill and tool that will allow me to propel myself into the music industry with support and intent.

## 6. Challenges faced

### 6.1 Expected

Many projects of this scale and ambitious nature face a wide range of problems and adaptation from conception to realization and 'A Broken Record' is no exception. In the initial stages, challenges faced included lack of funding, exhibition space and confirmation from the Museum of Broken Relationships regarding the collaboration. To overcome these challenges, a number of applications were made to funding opportunities and exhibition spaces including the Berklee Valencia Diversity Grant and Innovation ¡EnVivo!. Both were successful, a spot was secured at EnVivo and a Diversity Grant of €800 was provided to support the costs of hosting the physical installation.

Another expected challenge faced was the logistics and plotting of the installation space. To combat this, a variety of implementation strategies were conceptualised, sketched and tested. A total of three schematics were developed for the physical exhibition, in order to prepare for different styles of venues and layouts.

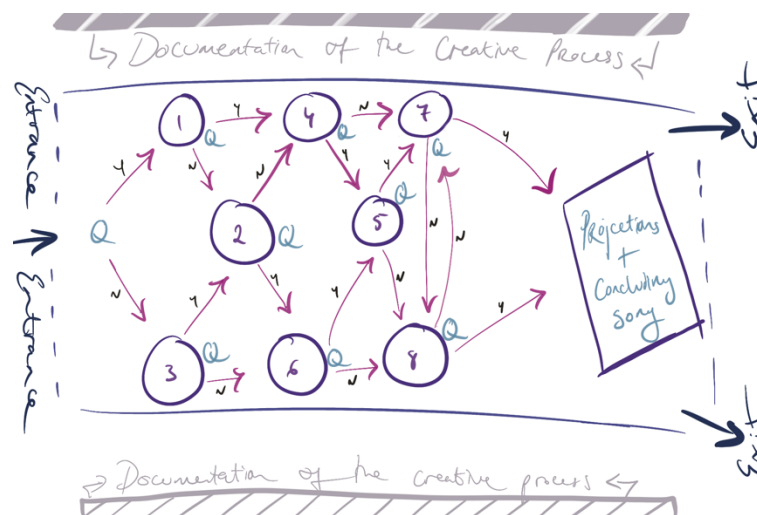


Figure 1. Proposed Exhibition Layout 1, Lisa Murray, February 2020.



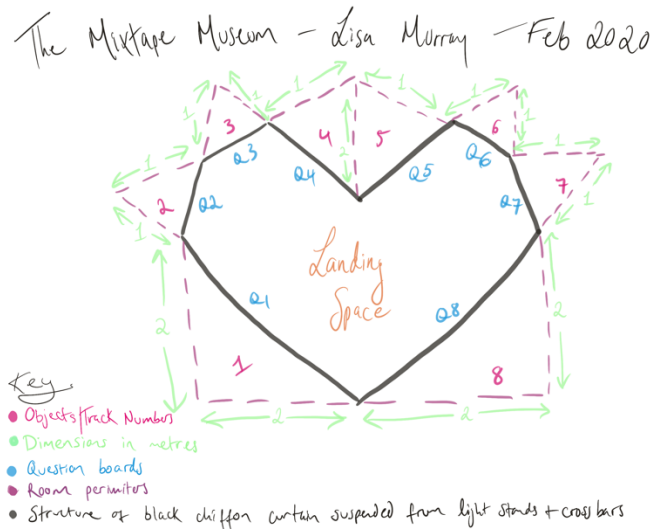


Figure 2. Proposed Exhibition Layout 2, Lisa Murray, February 2020.

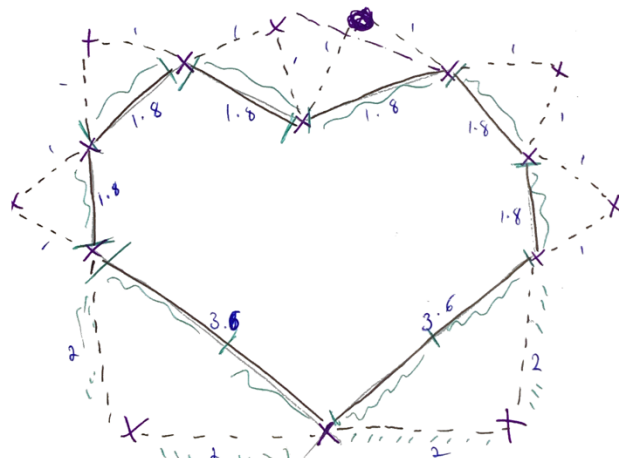


Figure 3. Hand-Drawn Schematic, Lisa Murray, February 2020.

## 6.2 Unanticipated

February 2020 presented the world with the most unanticipated global challenges of modern history: Covid-19. The outbreak of this pandemic led to the closure of the physical campus at Berklee Valencia and saw the shift to online remote learning for the remainder of the academic year. This presented an abundance of challenges, obstacles and limitations that required some revisions and adjustments to be made to this project. To overcome the lack of access to Berklee's facilities and studios, and the limitation of working from my home in

Ireland, some alterations were required. Firstly, the production style of the tracks was changed to in-the-box, with the only live elements recorded being vocals. As well as this, the user-defined audio listening experience was converted into a beta interactive website where users will be able to click through the questions and choose their own adventure through the album digitally from the comfort of their own homes.

Finally, given my lack of access to professional creative spaces and equipment, there are undoubtedly areas of this project that currently stand unfinished. Therefore, the timeline and scope of this project have been adjusted to facilitate the creation a series of almost-radio-ready demos that will leave the project ready to be easily completed and prepared for release when the pandemic ends and creative spaces re-open.

## **7. Future Ramifications**

This culminating experience project is only the beginning of what is sure to be a long and symbiotic relationship with The Museum of Broken Relationships. Upon my visit to Zagreb in February, there were discussions and plans to install the audio from ‘A Broken Record’ into the permanent exhibition in Zagreb, as well as having an instance of the physical installation take place at the Valencian Museum of Ethnology with the Museum of Broken Relationships in November. These plans are currently on hold due to Covid-19 but discussions will resume once a sense of normality is replenished around the globe.

The release of this album and interactive experience fall under the future ramifications of this project. A social media strategy will be developed for both my personal platforms and the online channels of the museum. This will include a multiple-tier release plan including different content optimised for each individual platform. Examples of promotional material to be released include snippets of the audio and visual components, a short YouTube documentary of the creative process, various photo campaigns, etc.

## **8. Conclusions**

Overall, the result of the process of producing this audio-visual album has been the development and implementation of a wide range of skills from songwriting and composition to music production, visual content creation and website development. This set of skills are highly transferable and useful in the world of work, particularly in this new remote landscape. The album was successfully written and produced to demo level, with the final productions set to be ready after the studios in Ireland reopen to the public. This project will go forth to develop into multiple versions and collaborations with other artists and songwriters in the future. In conclusion, this project resulted in a successful collaboration with The Museum of Broken Relationships that allowed for a great deal of artistic and creative development throughout this Masters in Music Production, Technology and Innovation.

## 9. Appendix

### Appendix A: Budget

**Table 1. Project Budget**

ITEM	PROPOSED	FINAL
<b>MATERIALS (disposables)</b>		
Hard Drives	\$300	\$300
Memory sticks	\$50	\$0
Memory cards	\$75	\$50
<b>EQUIPMENT</b>		
<b>HARDWARE</b>		
MICS (Rental) 10 days	\$350	\$0
INTERFACE (purchase) 120 days	\$700	\$0
COMPUTER (purchase) 120 days	\$2,500	\$0
CAMERA (rental) 10 days	\$1,200	\$0
<b>SOFTWARE</b>		
ABLETON (purchase) 120 days	\$350	\$0
MAX MSP (rent) 1 Year	\$99	\$0
<b>PERSONNEL</b>		
MUSICIANS # of players x rate x hrs	\$1,200	\$0
ENGINEERS	\$3,000	\$0
CAMERA OPERATORS	\$1,500	\$0
DIRECTOR	\$2,000	\$0
MAKEUP	\$300	\$0
MIXERS	\$2,000	\$0
EDITORS	\$2,000	\$0
<b>STUDIO</b>		
BERKLEE daily x # of days	\$3,000	\$0
<b>EXHIBITION</b>		
EXHIBITION SPACE	\$1,800	\$0
ARDUINO UNO X 5	\$100	\$0
ARDUINO PULSE SENSOR X 5	\$34	\$34
MISC ARDUINO MATERIALS	\$100	\$0
THEATRE CUTRAIN	\$400	\$0
SUSPENSION FRAMEWORK	\$400	\$0
HEADPHONES FOR ATTENDEES	\$340	\$0
	-	
<b>HOME STUDIO EQUIPMENT</b>		
GENELEC 8010 x 2	\$500	\$500
PRESONUS AUDIOBOX USB96	\$100	\$100
SHURE SM58	\$112	\$112
MXL 990	\$80	\$80
MISC. CABLES AND CONNECTORS	\$50	
<b>OVERHEAD</b>		
RENT	\$300	\$0
BILLS	\$50	\$0
PHONE	\$28	\$0
<b>FEES</b>		
YOUR FEE	\$8,000	\$0
<b>TOTALS</b>	<b>\$33,018</b>	<b>\$1,176</b>

## Appendix B: Timeline

**Table 2. Project Timeline**

<i>Month</i>	<i>Week Description</i>
<b><i>OCTOBER</i></b>	<p><b>21<sup>st</sup></b>: Write initial proposal for spaces across Valencia and for the Museum of Broken Relationships</p> <p><b>28<sup>th</sup></b>: Review and re-draft</p>
<b><i>NOVEMBER</i></b>	<p><b>4<sup>th</sup></b>: Send initial feelers to songwriters around campus to get involved in writing and performing some of the tracks</p> <p><b>11<sup>th</sup></b>: Begin designing a Virtual Reality version of the exhibition space to send to potential sponsors and investors</p> <p><b>18<sup>th</sup></b>: Initial contact with the Museum of Broken Relationships and venues across Valencia</p> <p><b>25<sup>th</sup></b>: Follow up on contact with Museum and venues. Continue VR design.</p>
<b><i>DECEMBER</i></b>	<p><b>2<sup>nd</sup></b>: Begin pre-production of the album</p> <p><b>9<sup>th</sup></b>: Finish designing VR version of the exhibition space and use it as a run through of the exhibition/launch</p> <p><b>16<sup>th</sup></b>: Finalize details with the Museum of Broken Relationships and the exhibition space in Valencia</p> <p><b>23<sup>rd</sup></b>: Christmas</p> <p><b>30<sup>th</sup></b>: Line up translators who will be willing to translate the exhibition materials from English into Spanish and Valencian</p>
<b><i>JANUARY</i></b>	<p><b>6<sup>th</sup></b>: Remote communication with artists, exhibition spaces, potential sponsors etc</p> <p><b>13<sup>th</sup></b>: ICC Graduate Career Summit – meet with speakers 1 on 1 to pitch the project and ask for feedback and suggestions</p>

	<p><b>20<sup>th</sup></b>: Consider feedback from Career Summit connections and strategize its implementation. Rehearsals for basics tracking sessions.</p> <p><b>27<sup>th</sup></b>: Begin Production of the album: demo sessions for songs written with Wyatt Cmar</p>
<b>FEBRUARY</b>	<p><b>3<sup>rd</sup></b>: Mix demos</p> <p><b>10<sup>th</sup></b>: Writing sessions with Wyatt Cmar</p> <p><b>17<sup>th</sup></b>: Prepare for trip to Zagreb</p> <p><b>24<sup>th</sup></b>: Trip to Zagreb</p>
<b>MARCH</b>	<p><b>2<sup>nd</sup></b>: Songwriting</p> <p><b>9<sup>th</sup></b>: Develop and plan front end for website instance of installation</p> <p><b>16<sup>th</sup></b>: Move home to Ireland</p> <p><b>23<sup>rd</sup></b>: Set up home studio</p> <p><b>30<sup>th</sup></b>: Songwriting</p>
<b>APRIL</b>	<p><b>6<sup>th</sup></b>: Songwriting</p> <p><b>13<sup>th</sup></b>: Start back end preparation of website</p> <p><b>20<sup>th</sup></b>: Arrange tracks / in-the-box production</p> <p><b>27<sup>th</sup></b>: Arrange tracks / in-the-box production</p>
<b>MAY</b>	<p><b>4<sup>th</sup></b>: Finishing touches on tracks &amp; website development</p> <p><b>11<sup>th</sup></b>: Mixing</p> <p><b>18<sup>th</sup></b>: Mixing</p> <p><b>25<sup>th</sup></b>: Mastering</p>
<b>JUNE</b>	<p><b>1<sup>st</sup></b>: Prepare for CE defense</p> <p><b>8<sup>th</sup></b>: Initial presentations and defense</p> <p><b>15<sup>th</sup></b>: Initial presentation and defense</p> <p><b>22<sup>nd</sup></b>: Final CE defense / Final Presentation / Paper due</p>

**29<sup>th</sup>:** Tie up any additional loose ends with Museum of Broken Relationships



## Appendix C: Song Lyrics

### 300 DAYS

*Written by Lisa Murray and Wyatt Cmar*

Verse 1:

I spent 300 days 300 nights sleeping next  
to you  
We kissed a lot we had our fights but I  
thought our love was true  
I never thought I'd have to face the world  
without you  
But you packed up and left me speechless  
don't know what to do

But don't worry I won't call you

Verse 2:

I'll spend 300 days 300 nights staring at  
the phone  
Wondering what I did that made you want  
to be alone  
One of these days I'll get used to sleeping  
on my own  
I have my freedom there's so many things  
that I should do

But I really want to call you

Bridge:

I want to call you  
But you won't let me  
I want to hold you  
But you can't hear me  
I tried to reach out  
I got the machine  
I get the feeling  
You never loved me

For those 300 days

Verse 3:

I've spent 300 days 300 nights sleeping on  
my own  
300 dates, bottles of wine, glasses  
overflowed  
I really thought that by now you would  
have come home  
If you find my number and call me up well  
now I know  
I won't answer the phone

### THE TWO OF US

*Written by Lisa Murray*

Verse 1:

Between the two of us I'm falling  
That's why at 2am I'm calling  
To see if you're awake to save me  
From the lonely night

Verse 2:

Between the two of us I'm falling  
That's why at 2am I'm calling  
To see if you're awake to save me  
From the lonely night

Verse 3:

Between the two of us I'm falling  
That's why at 2am I'm calling  
To see if you're awake to save me  
From the lonely night

Verse 4:

Between the two of us I'm falling  
That's why at 2am I'm calling  
To see if you're awake to save me  
From the lonely night

### IF I EVER SEE YOU AGAIN

*Written by Lisa Murray*

If I ever see you again  
I'd get these feelings off my chest  
If I ever see you again  
I'd tell you why I upped and left  
If I ever see you again  
I'd tell you I lied about how I felt  
If I ever see you again  
I'd ask if we could be more than friends  
I hope I never see you again

That's why

I hope I never see you again

No I

Hope I never see you again

'Cause I'd tell you how I fell

And broken hearts take too long to heal

Know I won't keep it to myself

If I ever see you again

(But maybe I should see you again)

**WEDDING DRESS  
(INSTRUMENTAL)**

*Written by Lisa Murray*

**BLUE EYES**

*Written by Lisa Murray*

Verse 1:

You think you know me but you don't  
I haven't even  
Saved your number to my phone  
Oh baby darlin  
You're better off being alone  
'Cause I'll get up and go  
As soon as your feelings show

Chorus 1:

I'm not blind  
I know your type  
You're the kind of man who'll eat from  
the palm of my hand  
Love is blind  
Boy I know your type  
And you will never find what lies behind  
these blue eyes

Verse 2:

You'll think you own me but you won't  
And then one day I'll  
Pack myself up and move on  
Won't even have to  
Erase your number from my phone  
You'd rather not know  
Where this could go

Chorus 2:

You're too kind  
Boy I know your type  
You're the kind of man who'll tell me that  
I'm your best friend  
Don't be blind  
Don't act surprised  
When it comes down to it I'll break your  
heart in the end

Bridge:

They say the eyes are the windows that  
lead you to the soul

Mine's behind walls built a long long time  
ago

My act is deceptive, boy I am cold as ice  
You'll never discover the truth behind  
these eyes

Chorus 3:

I'm not blind  
I know your type  
You're the kind of man who'll tell me that  
I'm your best friend  
Don't be blind  
Don't act surprised  
When you never find what lies behind  
these blue eyes

**SINCERITY (KEEPING TIME)**

*Written by Lisa Murray and Wyatt Cmar*

Verse 1:

I look in your face at the start of every day  
Your pulse stays the same through the sun  
and the rain  
Your constant rhythm keeping me sane  
Your hands guide me through all my dark  
days

Pre Chorus 1:

Sincerity, you mean the world to me  
When I rise and I fall, when I'm awake  
and asleep  
Sincerity, you'll be the death of me  
But I don't know if I could live without  
you

Chorus 1:

My friends laugh and tease me  
But it doesn't mean a thing  
I wear your heart on my sleeve  
I wear it proudly  
'Cause I know who I am  
And I found it in you  
The only thing that's worthwhile  
Is this love it's true

Verse 2:

Summer passed and the skies turned grey  
Tick tock and I watch  
These moments slip away  
I took it off but I couldn't fall asleep  
Guess I will never forget those three weeks

Pre Chorus 2:  
Sincerity, you'll be the death of me  
You're my rise and my fall, when I'm  
strong and I'm weak  
Sincerity, my worst enemy  
I don't know how I could live without you

Chorus 2:  
My friends laugh and tease me  
But it doesn't mean a thing  
I wear your heart on my sleeve  
I wear it proudly  
'Cause I know who I am  
And I found it in you  
The only thing that's worthwhile  
Is this love it's true

Outro:  
I'm just keeping time  
I'm just keeping hope  
I'll just keep the faith  
I'll just be in love  
As the years go by  
Will you keep in touch  
Will you keep in mind  
That we were once in love?

## **HE'S LYING TO YOU**

*Written by Lisa Murray*

Verse 1:  
Wake up in his bed, the voice inside your  
head says  
Girl, you're crazy  
Do you know you're crazy?

Verse 2:  
Literally just met, said you both just  
connect  
But you know that's crazy  
Love's not that easy

Chorus 1:  
Don't you know that  
He's lying to you, he's lying to you  
I hope you know that  
He's lying to you, he's lying to you  
Why can't you see that  
He's lying to you, he's lying to you

One day you'll see that  
He's lying to you, he's lying to you

Verse 3:  
Every flag here is red  
I know you see the best  
In everyone  
But now is your chance to run

Verse 4:  
Take him at his word  
But that is just absurd  
Girl you're crazy  
He's not who he claims to be

If it's too good to be true, prepare yourself  
to lose

Chorus 2:  
Because  
He's lying to you, he's lying to you  
Just walk away  
He's lying to you, he's lying to you  
You're easy to manipulate  
He's lying to you, he's lying to you  
He'll beg you to say  
He's lying to you, he's lying to you  
But he will disappear one day

## **AGAIN**

*Written by Lisa Murray*

Chorus 1:  
Sometimes people just explode into your  
life  
So crazy it could keep you up at night  
But it's not worth putting up a fight  
And you could be in love  
Have issues with your trust  
Be an angel from above  
Or a devil from below  
But it doesn't matter who you've been  
'Cause you'll never be the same again

Bridge:  
You could be alone  
It doesn't matter  
Have someone to call your own  
It doesn't matter  
Erase their number from your phone  
It doesn't matter

Or be prepared to walk alone  
It doesn't matter

'Cause when the time comes in your life  
It doesn't matter  
And when the stars they all collide  
It doesn't matter  
The magnitude can take you to  
New heights  
And you will fall

Chorus 2:  
Sometimes people just explode into your  
life  
So crazy it could keep you up at night  
But it's not worth putting up a fight  
And you could be in love  
Have issues with your trust  
Be an angel from above  
Or a devil from below  
But it doesn't matter who you've been  
'Cause you'll never be the same again

## Appendix D: Items & Stories from the Museum of Broken Relationships

All photographs and design by Lisa Murray 2020.

### Shoes

01/14 met // 07/15 married // 11/15 over

Florence, Italy

I moved to Italy from the US when I was 19. Tommaso followed me down a street in Florence. He was handsome enough and I was lonely. We dated from the beginning of January onward. He lied to me about where he worked 2 weeks into our relationship. My friend told me it was a red flag, but I didn't believe her. A year later, in November 2014, he proposed in Rome. We got married on July 4, 2015 in Florence. In November, I found out that he was dealing drugs, sleeping with other women, that he had stolen my computer and sold it, that he had taken money from my wallet and had never worked any of the jobs he'd told me he had. When he disappeared for four days for no reason, I cut him out of my life. The best thing about our entire relationship was how I felt in my dress and shoes. Was really on point that day.

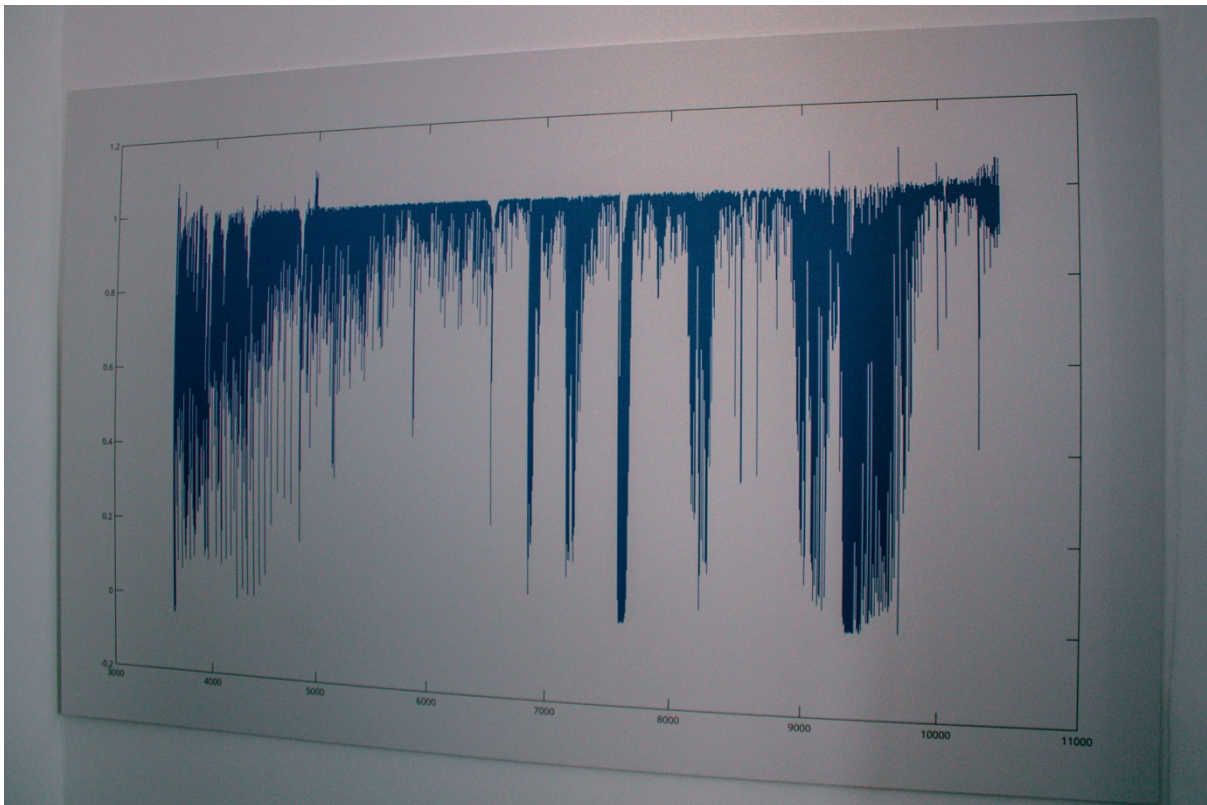


## A spectrum of a star

1 year

Beijing, China

We are both astronomers. On my 26th birthday he sent me a spectrum of a star in the Orion constellation as my birthday gift. This star, named  $\pi 3$ , is 26 light years away from the Earth. He said, "Look, at the time when you were born, the light left this star, passing through the endless interstellar space, the countless dust and nebula, arriving here after a 26-light-year journey. So, have you. Here you meet your starlight, and I meet you."



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## Watch

December 2002

Menznau, Switzerland

In 2002, when I was still young and innocent, I spent November and December in Vancouver, Canada, to improve my English so I could subsequently study a semester at a university in New Zealand. Three weeks before I left, a girl from Brazil arrived and... I really fell in love for the first time in my life. It was complicated: I was confused, she had a boyfriend in Brazil... Nonetheless, she was the sincerest and the most naturally warm-hearted girl I had ever met. I returned to Switzerland heartbroken. I was devastated. Being Swiss, I liked watches and so, in addition to the watch on my left wrist showing local (Swiss) time, I put another watch on my right wrist showing her time. Even though I was constantly thinking of her (she had returned to Brazil), I stuck to my plan and went to New Zealand for six months. When I came back, I had gotten used to wearing two watches and kept doing so.



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## Steel handcuffs pendant

May 18, 2008 - December 27, 2011

Mexico City, Mexico

She had been my psychologist for 3 and a half years when she told me she wouldn't treat me anymore. Six months later, she looked me up and we started dating. We lived together for a year and a half. She even gave me this pendant to show that our relationship represented a marriage.

Our relationship ended because she never managed to come out of the closet. I was 22 and she was 36 when we broke up. She now lives with a man and says that she could never accept being gay.



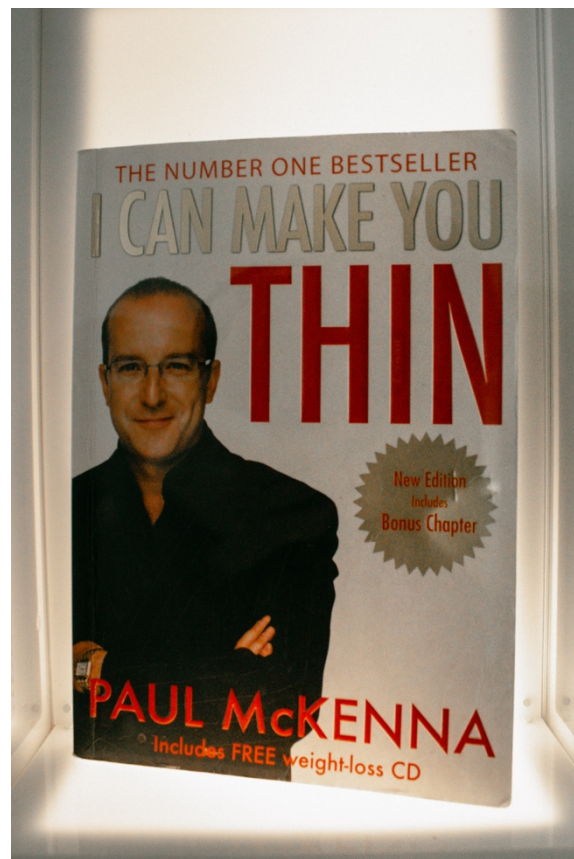


## Book - 'I Can Make You Thin'

4 years

Horncastle, England

This was a present from my ex-fiance. Need I really continue? What began has a happy and loving relationship ended the complete opposite. There were many issues which resulted in our separation, but for me the issue was his obsessive controlling nature. My overall appearance was a problem for him - hence the 'I can make you thin' book. The book pretty much symbolises that relationship for me. When the book was given, it hurt my feelings immensely, but now in reflection I find it humorous. I also have an overwhelming sense of relief - thank god I never married the guy!



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## Broken Light Bulb

Unspecified

Cape Town, South Africa

I loved looking after her; she was so small, sweet, helpless. I replaced her plugs, set up a shelf, changed her tyre. Moved her lawn twice. On the 25th of June she called me over to change her light bulb. While I was busy unscrewing the bulb, she said, "By the way, I'm calling this whole between us off. We're just not working.' I walked out, still holding the light bulb.

She shouted after me, 'Aren't you going to put the new one in? Don't I deserve that much?' Hell no, you don't deserve anything from me.



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## A Mobile Phone

July 12, 2003 - April 14, 2004

Zagreb, Croatia

It was 300 days too long. He gave me his mobile phone so I couldn't call him anymore.



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