

Launching a Music Career by Hand

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

Supervisor: Casey Driessen

by Nan Macmillan

Berklee College of Music, Valencia Campus, Spain

June, 2018

Table of Contents

| | |
|--|-----|
| Abstract | iii |
| Acknowledgements | iv |
| 1. Introduction | 1 |
| 2. Culminating Experience Overview | 1 |
| 3. Objective & Sub-objectives | 2 |
| 4. Methodology & Plan of Action | 3 |
| 5. Justification | 4 |
| 6. Execution | 5 |
| 6.1 Interview Artists | 5 |
| 6.2 Daily Writing & Practice | 6 |
| 6.3 Write Ten Songs | 8 |
| 6.4 Choose Five to Record | 13 |
| 6.5 Record Five Songs | 15 |
| 6.6 Two Videos | 19 |
| 6.7 Design a Website & Online Presence | 21 |
| 7. Professional Plan | 23 |
| 8. Conclusion | 24 |
| Appendix | 26 |
| Bibliography | 32 |

Abstract

This culminating experience focuses on developing my artistic identity through the process of generating original material. The final project consists of five recorded songs, two music videos and a professional website. I supported the creation of this content with a series of interviews with Folk Singer-Songwriters and one producer, as well as by establishing a daily routine of free writing and practicing guitar and voice. Throughout the process, I solidified my artistic identity, which consists of four main components: I am a Folk and Americana songwriter, an instrumentalist, a producer and have an authentic and organic approach to my artistry. A challenge for me was leaving enough time for rehearsals and pre-production before going into the studio. Ultimately, I learned a great deal about the recording process, my songwriting techniques and habits, the significance of practicing and writing daily, and how crucial it is to communicate and collaborate with other artists in a respectful manner. The material from this culminating experience will be used to promote myself online and to share my artistry with other musicians and audiences.

Keywords: folk, Americana, songwriting, artist identity, production, video, creative project

Acknowledgements

First of all, thank you to my parents, Tori and Jamie, who have inspired me and supported me in my pursuit of music for my entire life. I would not be here without the two of them, and I truly owe everything to them both. Also, to my brother, Alex, for always believing in me and in my art. I would like to thank the many teachers and mentors who have helped me see that creativity is a path worthy of taking – Judy, for teaching me guitar and introducing me to Songwriting, Lisa Russ Spaar for teaching me creative writing, Ted Coffey for introducing me to the art of production and recording. I would also like to thank my friends who have encouraged me as well and supported me emotionally in every way imaginable. And also, to the teachers here at Berklee Valencia with whom I have crossed paths at such an amazing moment in time, when life feels full of possibility. Thank you for creating an environment of creativity and collaboration that has helped me to produce some of my best work to date. And lastly, thank you to whatever power it is that evokes awe and inspiration in us all to create, to make music, to love, to cry, to laugh. Without this force, none of this music, none of these stories, would have been possible.

1. Introduction

What does it look like for a musician to launch their own career in an authentic manner? What resources does an artist need to support his or her career, and how can he or she best get access to them? How can I determine what resources I need to gather to launch my own artistic career? I set out to answer these questions over the course of my Culminating Experience. Using myself as the subject, I investigated at the process of gathering the proper content and honing the proper skills in order to set a musician up for success.

I arrived at Berklee Valencia with very little artistic content to my name. I did not have a website, any recently recorded originals, videos or artist photos. Over the course of my undergraduate experience, I felt as though I was not putting in enough time and effort to my music. I wrote songs from time to time and would perform every once in a while. I had been writing songs for about ten years, playing guitar for the same amount of time and had recorded a few demos here and there. But I always felt as though there was more I could be doing to move my career forward. Once I arrived at Berklee, I suddenly had access to the resources that would allow me to launch my career – studios, materials for video production, and a wealth of creative fellow musicians with whom I could collaborate. Thus, the aim of my Culminating Experience is to use these resources in order to gather and develop the tools that I need to enter into today's music industry.

2. Culminating Experience Overview

My Culminating Experience is a creative and research-based project, with the research supporting the nature of the final product. The main question I answer is, "What does it look like to launch a music career in a self-sustainable, authentic and creative manner?" In the process of answering this question, I function as a performer, composer, and analyst, compiling a portfolio of content to show to other artists with whom I can collaborate, book gigs, and eventually to record an EP back in the United States. The main goal of this project is to develop the tools and generate a portfolio of work to help best express my

artistic identity. I hope to have a clearer sense of the four main characteristics of my artistic identity. First, I am a Folk and Americana songwriter. Secondly, I am an instrumentalist, focusing mainly on the guitar. Thirdly, I am a producer and take a large role in the production process of my own music. And lastly, I have an authentic and organic approach to my artistry. This project will allow me to have a clearer sense of creative purpose and enable me to share my work effectively as I emerge in the music industry.

3. Objective & Sub-Objectives

The main objective of my Culminating Experience was to develop a portfolio of materials that I can use to promote myself as an artist. The sub-objectives in creating this portfolio were the following:

1. To interview at least five songwriters in order to gain advice and ideas for songwriting, producing, performing, and sustaining a music career
2. To establish daily habits of free writing and practicing voice and guitar
3. To write ten songs
4. To choose five to record
5. To record the five songs, two of which will be self-engineered and produced
6. To record two videos of two original songs
7. To create a professional artist website

I chose to interview artists who are at different points in their career: two who are emerging, two who are established and growing, and one who is at the peak of her career. Four of these five exist within an umbrella genre of Folk Singer-Songwriters. I also chose to interview a producer to have his unique perspective. I hoped for these interviews to influence my decision-making throughout the project, in regards to recording tips, advice on songwriting and on having an online presence. I planned to free write for fifteen minutes a day and to practice voice and guitar for thirty minutes each per day. I gave myself prompts, some which I learned from my creative writing classes and others which I designed to bring about writing that is cohesive with my lyrical inspirations of nature, the physical world, and romantic and

familial relationships. I hoped to improve my technique in both voice and guitar, and to establish a structure for my practicing that I can carry with me beyond Berklee.

I wanted to write at least ten full songs so that I could have a group from which to choose five to record. I planned to choose the five that felt fully developed, emotionally profound, and sonically varied, while still maintaining narrative cohesion. In order to provide my audiences with a visual element to my music, I planned to record two videos to accompany my songs. And I planned to put all of this content on a website which I designed independently, with guidance from peers at Berklee. I wanted this website and the content in it to appear in a manner that reflects the four characteristics of my artistic identity mentioned above.

4. Methodology & Plan of Action

My methodology was a combination of self-ethnographic, observational, and action-based research. The self-ethnographic research consisted of investigating the areas in which I can improve in my musicianship, and then taking steps to better those areas in my practice routine. For example, I noted that my ear training needs development, so I incorporated exercises such as singing whole-tone scales in my vocal practice routine. I used observational research in my artist interviews, and action-based research in my writing, recording, filming, and compiling processes. I took action in each of these areas over the course of the year, and with each consecutive songwriting, recording, filming, and compiling experience, I tried to note what I could improve upon and in which ways I could make the next experience more efficient and positive. My plan was to complete the objectives of the project following the course of this rough timeline:

| Month | Objective |
|--------------------|----------------------------|
| November/ December | Establish practice routine |
| Late December | Four songs written |
| January | Song 5/10 written |

| | |
|----------|---|
| February | 2/5 songs recorded, 3/6 interviews completed |
| March | Song 6/10 written, 6/6 interviews completed |
| April | Song 7 & 8/10 written, 3/5 songs recorded |
| May | Song 9 & 10/10 written, 4/5 songs recorded, basic design of website completed |
| June | 5/5 songs recorded, 2 videos recorded, website finished, editing & compiling of video |

Throughout my recording, filming, curating, and writing processes, I aimed to hold true to my artistic identity: that I am a Folk and Americana songwriter, I am an instrumentalist, a producer, and I have an authentic and organic approach to my artistry. I hoped this would be apparent in my lyrics, as I write about natural landscapes and environments, and raw human experiences. I also wanted it to come through in my production style, as I planned to apply minimal processing, compression, and effects to my recordings and to use mainly acoustic instruments and stripped-down arrangements. I also wanted it to apply to my visual appearance. I tried to make sure that aesthetically, I captured myself as I am, without extraneous makeup, clothing or photo editing to make myself appear different from my natural state.

5. Justification

The main purpose behind my Culminating Experience was to prove that an artist is capable of launching his or her career independently, counting only on the help of his or her friends, family, and other collaborative artists. I wanted to use myself as an example in order to see what this process would look like. I aimed to be the producer, creative director, and in certain cases, the engineer behind all of the content I generated. Thus, the materials I plan to share will be something of which I can take ownership and know that I have curated with care and time. It can be an example to the music community that if an

artist has a clear vision and purpose, and has the proper tools at hand, he or she can launch a career of their own in a way that can set them up for success. I wanted this story and intention to come across in what I create.

6. Execution

6.1 Interview Artists

The first element to my Culminating Experience was a series of interviews with artists. I interviewed five songwriters and one producer. Genna Matthews and Asher McGlothlin are Folk songwriter friends of mine in the Charlottesville, Virginia local music scene. I hoped to gain from them the perspective of the “emerging artist.” I then interviewed Adam Barnes and Louis Smith, who I defined as “established and growing artists.” Adam is a Folk songwriter from the UK who I saw perform in London at a SoFar sounds concert, and Louis is the lead singer and songwriter for a local Virginia Rock band. I then interviewed Sarah Jarosz, who is a Bluegrass and Folk songwriter and multi-instrumentalist now residing in New York City. I defined her as an “artist at peak.”

I categorized Genna and Asher as emerging artists for the following reasons. Both artists have only one album released on streaming platforms, and each song has 2,000 plays or less.¹ Both artists’ albums were self-produced and self-released, and neither artist is signed to a label or has management.² Both artists have websites and play at small local venues in Charlottesville, and a few cities nearby. Neither artist has a Wikipedia page. I categorized Adam Barnes and Louis Smith as established and growing. Adam has three albums out on Spotify, one of which was released independently, and the others which were released with labels. His top songs have over one million listens, the rest have at least 100,000 listens. He has approximately 80,000 monthly listeners.³ Louis, who is the front man for the band Kendall Street Company, has two albums out on Spotify, both released independently. The top songs

¹ Matthew, Genna. My Old Habits. 2016. Spotify.

² McGlothlin, Asher. Bardo. 2018. Spotify.

³ Barnes, Adam. Spotify.

have approximately 100,000 and 800,000 listens, and they have approximately 60,000 monthly listeners.⁴ Neither artist has a Wikipedia page. I categorized Sarah Jarosz as an artist at career peak, though it's very likely that she will continue to expand her following and her accolades in the future. At this point in her career, Jarosz has released four albums, all through a well-known record label based in Nashville. She has won two Grammy awards, and has been nominated for three others. Her top song has 45 million listens, and the others are mostly above one million. She has approximately 900,000 monthly listeners⁵ and has a fleshed-out Wikipedia page.⁶

Lastly, I interviewed a producer friend of mine, Jay Foote, who is also a session and touring bass player. The questions I asked him were more specific to his experience in the studio and working with other artists. I asked these artists a series of questions, some more general such as, "How did you get involved in music?" and others that I tailored specifically for that artist based on my knowledge of their areas of expertise. For example, I asked Sarah Jarosz specifically about her experiences playing in festivals because that is how her career began. I recorded all of these interviews, and later transcribed them so that I could reference specific quotes. My goals in interviewing these artists were: 1) to connect or re-connect with artists whose work I admire, 2) to seek advice, and have that advice influence how I carried out my other Culminating Experience objectives, and 3) to establish professional connections for the future. I sent follow up emails to each artist, and plan to email them again after leaving Berklee to reconnect and thank them again for contributing to my Culminating Experience.

6.2 Daily Writing & Practicing

In order to support all of the material I generated for my Culminating Experience, I established a routine of practicing guitar and voice for thirty minutes each once a day, and free-writing daily as well for

⁴ Kendall Street Company. Spotify.

⁵ Jarosz, Sarah. Spotify.

⁶ Wikipedia contributors, "Sarah Jarosz," *Wikipedia, The Free Encyclopedia*.

fifteen minutes. My goal was to do all three of these every day, but soon realized that every so often, I did need a break, or days would be too busy to squeeze in practicing both voice and guitar. I tracked how often I would practice and write over the course of the spring semester, and, on average, I practices voice and guitar five times a week, for at least thirty minutes each, and I free wrote four times a week, typically for between ten and fifteen minutes. I found it was easiest to free write either early in the morning before I started my day, or late at night before going to bed.

I established a vocal warm up and practice routine, which consisted of the following: First, I stretch my body since the entire body works together to form the instrument of the voice. Then, I hum long, single note drones on an A below middle C to wake up my vocal chords in a healthy manner. Next, I do lip trills in ascending fifths, and then slides on the sound “ng” in descending fifths. These first three exercises are intended to get the vocal chords moving and working with a closed throat or mouth, which is initially easier on the muscles. Then, I begin a series of activities that exercise the three following types of vocal technique. First, I sing the same note with different qualities (staccato, legato) or syllables in order to improve intonation and to be comfortable with different mouth shapes at the same pitch. Second, I sing multiple notes along the same vowel sound to work on different registers in one melodic phrase (head voice, chest voice, and mixed). And thirdly, I do exercises that help me with ear training and range simultaneously – for example, singing a whole tone scal and diminished arpeggios.

I added to and modified these exercises as the semester went on, but ultimately tried to keep them consistent each day so that I could properly observe my vocal health and stamina. When practicing guitar, I kept my sessions quite simple and focused on learning new songs or practicing my own. I start by stretching out my wrists and forearms. Then, I play a few scales to a metronome. And for the rest of the time, I would practice my own songs or other songs I was learning for gigs or recording sessions, with a metronome. I focused specifically on keeping my hands relaxed and minimizing my hand and finger movement across the fretboard as to make my playing and tone smoother.

In regards to my daily free writing, I began these exercises with writing whatwas on my mind at that moment. Later, however, I decided to give myself prompts, which I think ultimately generated more

interesting material. I borrowed some prompts my professors gave me when I studied creative writing in my undergraduate experience. For some, I drew off other texts – mainly books of poetry. For example, I'd read a poem, take one word I liked from each line, put it into a document, and then build a new poem around those words.⁷ For another series, I did a body scan in which I wrote about one specific part of my body, from head to toe, each day. I wanted the prompts to generate material that connected to my artistic identity. For example, the texts I used were by poets who write with imagery related to nature, the sense of touch, and raw human relationships, which are all things I value and enjoy writing about. These lyrical tendencies connect to my authentic and organic approach to my artistry, as I want to tell relatable and genuine stories, often using the natural world to give more vivid descriptions. I think it is still equally valuable to write in a stream of consciousness manner, but that can be viewed as a way to begin and to clear away the thoughts from the day before writing more specifically about a topic.

Though I didn't directly draw on any of these texts for the songs I wrote this year, I now have a well of words that I can use and look back at as I continue to write songs. I also found that getting into a habit of writing daily would take my mind to a more creative space and allowed songwriting to flow more easily. Similarly, setting aside the creative space of practicing voice or guitar, being next to an instrument or in a private room where I could sing and play, ultimately created many more opportunities to come up with song ideas. For these reasons, I found that regular habits of writing and practicing enhanced my songwriting process, as well as my technique in both writing and performing. This year was undoubtedly my most productive, as I wrote nine songs and came up with sixty-six additional song ideas. In my opinion, this is a direct result of my commitment to practicing and writing so frequently.

6.3 Write 10 songs

Over the course of the academic year, I wrote nine complete songs of the ten I had planned. They are as follows:

⁷ Appendix A

| Song Title | Began Writing | Finished Writing |
|---------------------|----------------------|-------------------------|
| When You Gonna Give | August | September |
| Sapling for August | September | September |
| Northbound Train | October | October |
| There is a Light | October | October |
| May My Love | November | May |
| Greener Country | March | March |
| Backyard | March | April |
| Burden | March | May |
| Up From It | April | May |

In addition to these finished and complete songs, I came up with approximately sixty-six song ideas, approximately one third of which I defined as “developed” and the remaining I categorized as “tidbits.” Those which are “developed” have either fleshed out verses, or a verse and a chorus or B section, and some kind of instrumentation and arrangement to accompany the melody. Tidbits are either short melodic or lyrical ideas that haven’t taken on a fuller form yet.

At this point, I will discuss the different processes for writing the different songs. I did not choose, as part of my Culminating Experience, to approach writing these songs in distinct ways. However, I think reflecting upon what my processes were for each song is valuable and will help inform how I choose to approach songwriting in the future. “When You Gonna Give” came from a melodic and lyrical idea I had on the plane coming to Spain in August. I did not put it to guitar or piano initially, and showed it to a Naomi Westwater, a friend who helped me come up with harmonies. After, I brought it to Dan Caton, a guitarist friend, who helped me establish the key and the harmony. I decided to repeat the two “verses” or stanzas of the song with different rhythmic variations, and then added in a bridge with adapted lyrics from an already existing lullaby and a child’s bedtime prayer. While the lyrics and melody

were completely my own, the arrangement was a group process, drawing on the help of my fellow musicians to collaboratively build the song. Korina Davis wrote the string arrangement as well.

“Sapling for August” also came from a melodic idea that was born from a poem I wrote, entitled “Tree Sonnet.” Here is the original text of the poem:

August was violent, but I swear I saw a sapling grow.
Maybe beneath the falling helicopters
or between the brushfires
where you kissed me.

I would like to press my lips to that tree again,
the one with a shovel beneath it.
What does that shape mean to you,
and did you get home safe tonight?

I don't need an answer,
but remember that a sapling
needs natural light (six to eight hours)
so please tuck the clouds behind the ears

of the sun and watch how quickly
she rises.

I then wrote a melody that drew from these words. I put it to the guitar and found the key and harmony. I then heard Korina Davis playing a phrase on the violin at my house. I realized that it was in the same key as the song I was writing and fit in perfectly. We combined forces and merged my song with her violin part. The song remained similar to what we came up with in the first few times we played it.

The third song, “Northbound Train,” began on the piano. I was practicing for my *Keyboard Techniques* class with Polo Ortí and I got caught on a simple C / Csus4 / C / Csus2 progression. I had been playing around with it for a little while, and then I added in melody and lyrics. I brought the song to Brian Zalmjin, my voice instructor, and he helped me develop the harmony to make it more interesting. This is a song in which I would say the music came first, and the lyrics came second. The group of musicians I worked with helped me solidify the arrangements, figuring out where to place certain chords,

breaks, etc. The fourth song, “There is a Light,” came from a melodic idea which I put to music. It is repetitive and reads more like a poem rather than a song.

“May My Love,” was one of three songs which I began writing earlier in the year, and then chose to revisit and complete. It came out of an inspiration from playing and singing Bob Dylan’s “Forever Young” with Berklee Valencia’s Roots Ensemble. I wanted to write a similar song thematically, and it is harmonically a bit similar as well. So I ran into a bit of trouble, trying to make sure that I was not creating a song that was too close to a very well-known and well-loved one. Ultimately, I don’t think I was able to come up with a song that seemed distinct enough from Bob Dylan’s to want to record or release it. However, I plan to still use the lyrics as a poem or as material for another song later on. I wrote the seventh song, “Backyard,” in a short period of time. It was in response to a specific romantic event, and I had been playing around with a guitar part for a little while, then returned to it and added lyrics. I wrote it in one sitting and revised a couple elements later on. I did some of the writing and arranging in the studio as well. I booked a small studio where I figured out harmonies.. I spent some time figuring out how to make the guitar line a little more interesting. I received feedback from Dale Franzen to make my guitar playing more complex to complement my songwriting, so I focused on this for “Backyard.”

For the eighth song, “Burden,” I came up with a loose melodic idea in late September. Then, in March, I met up with a drummer friend, Devin Malloy, to play a few of my songs on the piano for him, and to ask him about what grooves, tempos, and time signatures he felt for my songs. This song in particular had a very loose, ballad-y feel when I brought it to him, and he suggested it be in 12/8, which now feels right and fitting for the song. After this meeting, I wrote a couple verses, and some ideas for a B section. Then, in May, I finished writing the song, adding a few more verses, and editing the ones I had from before. The last song, “Up From It,” I originally wrote in 4/4, and wrote the chords, melody, and lyrics all at the same time while playing around on the guitar one day. I realized I wanted the song to have a bit more forward motion to it, so I tried playing it in 3/4 and it ended up feeling a lot better and more dynamic.

Although I did not fall into one specific routine for writing, I did find a few patterns in the way I approached my music and lyrics. I will use the song “Backyard” to give examples of some of these methods. I often used techniques of repetition and parallelism to make my lyrics cohesive and attention-grabbing. For example, in “Backyard,” I use rhyme in sporadic ways. There is no set rhyme scheme, but the last phrase of each verse and chorus do rhyme.

Am I good to the core like an apple **tree**?
Have I wronged you **tonight**?
And the fireworks go red **outside**
[I can hear ‘em **glow**]
...
[I can feel it **grow**]
[Many years **ago**]⁸

I used techniques such as this to give the listener something to grab on to while simultaneously defying the expectations he or she might have as to how the lyrics might go. I also found that as I practiced more guitar and learned cover songs, new possibilities opened up for how I could write on the guitar. For example, I learned a song by Anais Mitchell entitled “The Shepherd,” which has a complicated picking pattern. I used techniques from this song when writing the picking pattern for “Backyard.” Similarly, the more I practiced ear training exercises in my vocal warm ups, the more I began to play around with melody. In “Backyard,” the last note of the second and third choruses is an F#, which is the 7 of the G chord over which the melody is sung. Originally, I had a B as the last note of the melody, which is the 3 of the G chord, but I wanted to make this note more interesting so decided to change it to the F#. My ear training allowed me to hear melodies in a new way, which ultimately strengthened them.

45 A(SUS2) A G

HOW CAN I MAKE IT BACK TO YOU _____

The image shows a musical staff in treble clef with a key signature of one sharp (F#). The staff contains a melody starting with a quarter rest, followed by a quarter note on G4, an eighth note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, a quarter note on F#4, a quarter note on E4, a quarter note on D4, and a quarter note on C4. Above the staff, the chords A(SUS2), A, and G are indicated. Below the staff, the lyrics 'HOW CAN I MAKE IT BACK TO YOU' are written, with a horizontal line extending from the end of 'YOU'.

⁸ Appendix B

6.4 Choose Five to Record

My next objective was to choose five songs to arrange and record out of the nine that I had written. I found this process to be a bit difficult. Often times, I wasn't able to see a song's full potential and get a true feel for it until I brought it to the studio. I think this demonstrates how important the studio environment is as a creative tool. I ended up choosing "Sapling for August," "Northbound Train," "Greener Country," "Backyard," and "When You Gonna Give" as my five songs to arrange and record. I made a spreadsheet of each song, to categorize each based on the tempo and time signature, key, instrumentation, and mood or sentiment. Although I think I have a somewhat varied selection, I do think if I were to record a full-length album, I would want to keep in mind that "Sapling for August," "Greener Country," and "Backyard" all have similar instrumentation, and are similar harmonically. Ultimately, however, I went with the five songs that were the most developed and felt the most finished.

| Song Title | Instrumentation | Tempo/ TS | Key | Mood |
|---------------------|-----------------|--------------------|------------------|---|
| Sapling for August | Ac. Guitar | 4/4, qn = 134 | D | Nostalgic, longing, sentimental, folky |
| | Mando | | | |
| | Violin | | | |
| | Vox + Harmonies | | | |
| Northbound Train | Elec. Guitar | 6/8, 8n = 120 | C | Blues, southern rock, full band |
| | Elec. Bass | | | |
| | Piano | | | |
| | Drums | | | |
| | BGVs | | | |
| Greener Country | Ac. Guitar | 4/4, qn = 80 | D | Atmospheric, folky, stripped down, easy cruising |
| | Upright Bass | | | |
| | Violin | | | |
| | Percussion | | | |
| When You Gonna Give | 3 Violin | 6/8 & 4/4, qn = 85 | F#m | Minor, dark, natural imagery, rootsy |
| | Acoustic Gtr | | | |
| | 2 Harmonies | | | |
| Backyard | 2 Guitars | 4/4, qn = 75 | D# (Capo 1 in D) | Atmospheric, acoustic, harmony focused, questioning, unresolved |
| | Violin? | | | |
| | Upright Bass? | | | |
| | Mandocaster? | | | |

On a more lyrical note, these five songs tell a story. The story is largely about home – leaving home, finding a home someplace else, finding home in someone else, wanting to return to that home. I will order the songs as such: First comes "Greener Country," in which the speaker discusses the "one thing of which [she's] certain...the land beneath [her] home." This song speaks of family, and of the

natural imagery reminiscent of the place from which she comes – “the shoreline, where the blackberries grow.” The song also speaks of leaving this land and asks the question of whether or not the speaker has “forgotten that greener country” in the process.⁹ The next song would be, “Northbound Train,” in which the speaker introduces a romantic interest who, “is like cinnamon, he reminds [her] of home.” It tells the story of the companionship shared between the two, and then the inevitability that the two, “need to ramble alone sometimes,” culminating in the fact that her “baby’s leaving, he’s on a northbound train.”¹⁰ Then would come “Sapling for August,” which discusses the longing the speaker feels as a loved one is far from her. It is a song full of questions that remain unanswered – “Did you build a house? Did you plant a garden? Did you make it home safe tonight?” The song ends with a certain melancholy. The speaker is hopeful, “I will wait for June, I will wait for August.” But at the same time, she is still waiting, and she can’t be sure of when she will see him again, if not “in a dream tonight.”¹¹

The last two songs deal with the pain experienced in this separation between the speaker and her romantic interest. “When You Gonna Give” is the only song in the collection in a minor key, and it starts starkly, with one voice alone, singing, “Daylight is creeping its weary head.” When she speaks of the “time running out,” it suggests that maybe she cannot wait any longer, like she could in “Sapling for August.” At this point, she may be losing hope that he will return. There are two other female voices in this song, and I imagine that the speaker is among fellow women who are also far from a loved one. The three women are sharing in their pain. In the middle section, which is more upbeat and lively, they find a bit of happiness and joy in singing together, but ultimately, the song sinks back to the 6/8, slowed down feel, and ends with the same question all three women ask, of, “When you gonna give your love to me?”¹²

The last song, “Backyard,” asks the question of how the speaker can be reunited with the one she loves, “back to the backyard, little bit of heaven [the two] found many years ago.” She speaks of the

⁹ Appendix C

¹⁰ Appendix D

¹¹ Appendix E

¹² Appendix F

“doubt [that] creeps in [her mind]” after the time apart from him, and the pain of it. Though I originally wrote this song from the perspective of the female speaker, I also think it can be interpreted as the voice of the man who has left on the northbound train, wondering how he can make it back to that same “backyard.” I want to leave this song, and this collection, a bit unresolved to allow room for the story to continue. The song ends on a Dadd9sus4 chord, which sounds very open-ended. The only resolution the speaker has of how to, “make it back to you,” is: “someone tell me how so.”¹³ This last song leaves space for the story to grow, whether in a second EP, or over the course of a full-length album.

6.5 Record Five Songs

My next objective was to record the five songs, which happened over the course of the year. I will discuss the recording processes for each song in the order in which I previously gave the songs – the order in which they would hypothetically appear on an EP. I recorded “Greener Country” as my song three in our *Production Concepts* class. Gracie Hays was my engineer, and Ali McLeod helped out as producer. The recording process for this song was a bit chopped up. In the basics session, we recorded Dan Caton on acoustic guitar and Ali on kick-drum, and I did a scratch vocal. We tried out some slide guitar on the acoustic, and on electric, but the sound wasn’t what we were looking for. We then overdubbed Chris Weigers on upright bass and Ali on toms and cymbals. In one final session, we overdubbed Gracie Hays on violin and my lead vocals. Though Gracie did a great job with the mix, I think the main issue with this song was that I didn’t have a clear idea of what arrangement I wanted. This resulted in our team trying out a bunch of different instruments, and I don’t think all of them fit. For example, I don’t think the percussion enhanced the song much. However, I think the recording process was a good lesson for two reasons. First, it reminded me that rehearsing beforehand and figuring out arrangement ideas is crucial. I didn’t have much time to rehearse with Dan or the other musicians before recording, and it showed.

¹³ Appendix B

Second, regardless of how many elements I recorded, they didn't all need to be used in the final mix. Thus, in the editing process, it is perfectly okay to remove an instrument if it doesn't fit with the song.

“Northbound Train” was one of my favorite songs to record. The band had rehearsed this song many times beforehand, which made the recording process smooth and efficient. Ido Goldberg, the engineer, Ali McLeod, the producer, and I met a few times beforehand to work on the chart, the arrangement, and prepare for the session. We recorded Thomas Champion on bass, Nathan Smith on drums, Sam Amos on piano, and Dan Caton on electric guitar in the basics session. We got about seven full takes, which gave us great material from which to comp. We also overdubbed organ, which we didn't end up using. We had three separate sessions for tracking vocals – one for my lead, and two for background vocals. I really enjoyed having a completely separate session to do my lead vocals. I had three people in the control room whom I trusted and who could give me constructive feedback. The session for background vocals was poorly planned on my part, and it resulted in us not being able to use any of the material we recorded. Ali and I spend a good amount of time arranging the part, but we didn't plan a rehearsal beforehand. I had to teach the part to the three singers in the session, and two of them couldn't read music with proficiency, so the result was a rushed and unpolished recording.

I learned, however, the significance of understanding each musician's abilities prior to the session in order to have realistic expectations for them. For example, I should have communicated with the three vocalists to see how comfortable with reading music each one was. Thus, I would have been able to identify that two of the three vocalists might need extra help, so I could have planned to meet with them beforehand. As a result, I ended up changing and developing the background vocal part and recording it one final time. I wanted the harmonies to highlight important lyrical moments, as well as to thicken the arrangement with “oo's.” An excerpt of the vocal arrangement can be found below:

77 C(sus4) C C(sus2) F 3 3

VOICE
AND THOUGH WE HAVE SHARED MAN-Y MILES

S.
OH OO SHARED MAN-Y MILES

A.
OH OO SHARED MAN-Y MILES

T.
OH OO OH

B.
OH OO OH

I also recorded an acoustic version of the song with two guitars, one violin, and one vocal harmony part. I wanted to have this version so that I could know what it would sound like if I were to perform the song in a more stripped-down way, for a more intimate setting. I think it brought out a different side of the song, and I'm happy with the results. We recorded this live in the AKSS, with no click and no isolation.

I recorded "Sapling for August" for my first song for the *Production Concepts* course and have recorded it multiple times since. Liliana Gagnon was my engineer for the initial recording. We recorded Dan Caton on acoustic guitar, myself on a second acoustic guitar, Nathan Smith on percussion and Korina Davis on violin during our basics session. We overdubbed Dario Piccioni on acoustic bass, myself on acoustic piano, and we overdubbed my lead vocals and harmonies. Though I was happy with the final recording, I think it is a larger production than the song needs. It sounds a bit more in the Folk/Pop genre than I would like. We recorded the song a second time in the AKSS with Sam Amos on mandolin and

harmonies, and Korina on violin again. This was for a Berklee sponsored video recording, engineered by Chris Wainwright. It was recorded live and without isolation, with the instruments and voices closely mic'ed, and a room mic in addition. I was able to get the raw audio, and mixed one of our takes without comp'ing. This arrangement was simple and felt truer to the lyrics and emotion of the song than the first recording I did. I decided to take this arrangement to the studio myself and record the same instruments in isolation so that I could tune and edit with more freedom. I engineered this session, and I'm happy with the results.

“Backyard” is one of the songs in this collection of which I am most proud, and I am also happy with how the recording process went. I initially entered the studio alone to record a demo of the song, in which I tracked myself on two guitars, lead vocals, and harmonies. I ended up wanting to develop the guitar part a bit more, and I added an instrumental section to the song, so I went back in to the studios and recorded myself on guitar again, and on vocals and vocal harmonies. I worked with Yeji Yoon on a violin part, and later brought her in to record it. I engineered this entire session on my own, and I think it resulted in a strong demo recording that I am happy to release as an example not only of my songwriting and arranging, but also of my improving production skills. The entire session took only three hours, and it was the most recent session I engineered. This has proven to me that I have become more efficient and proficient in my recording abilities. It also shows that I have grown comfortable engineering a specific setup – voice, guitar, violin, and mandolin.

I recorded “When You Gonna Give” in June and in a manner that captured the live energy of the song. I recorded it in the AKSS, with no click. The instrumentation included myself, two other vocalists, acoustic guitar, and three violins. We recorded the three voices with dividers between them, the guitar in the same room as the vocalists, and the strings in isolation with a stereo mic technique. What resulted was a very raw recording, which felt very true to the way that we have always performed it. Ronald Ayala, a fellow for the Music Production Technology and Innovation program, engineered the song, and with his guidance, I mixed the version included in my Culminating Experience deliverables.

Upon reflection, I used a wide variety of techniques for recording each song. I recorded with the whole band playing to a click, with everyone in isolation. I recorded multiple instruments separately, overdubbing each time. I recorded live without a click and without much isolation. What I've found is that there is no one way of recording that will always be the right option. A specific technique may work well for one song but is not the right choice for another. For example, it was very important that we recorded "Northbound Train" to a click so that we could comp the song easily and efficiently. However, with "When You Gonna Give," I wanted the recording to feel raw and live, so using a click was not as necessary, and we ultimately just chose the best take rather than comping together an ideal track.

There are a few things I found that are very important to recording, regardless of the kind of song. First, it is imperative to rehearse the song beforehand. The clearer of an idea the musicians have of the song going into the session, the better the results will be. With both "Northbound Train" and "When You Gonna Give," the band rehearsed the song many times for multiple live performances. This gave us freedom to be creative in the studio since we were already very comfortable with the song. It also made our time efficient in the studio, since no time was spent getting comfortable with the song. However, with "Greener Country," we did not rehearse the song as thoroughly, so a lot of time was spent in the session acquainting the musicians with the song. Thus, the result did not turn out as well as I had hoped since we didn't have a clear idea of the arrangement at the beginning of the session. It is also very important to make sure that the musicians feel comfortable during the session. I provided food at all of my sessions, made sure everyone had charts, and gave them time for breaks if needed. If the environment was relaxed and encouraging, the artists would produce better results. Ultimately, after my many experiences in the studio recording the five songs, I feel much more comfortable with the recording process as a whole and how best to prepare for it.

6.6 Two Videos

Although I recorded three music videos during the spring semester for my *Music Video Production* course, I did not end up feeling as though any of these were of high enough quality to release

them as a statement of my identity and artistry. I recorded a video for “Northbound Train” during the acoustic session in the AKKS, and I did not get enough shots that capture the emotional development of the song. I also don’t think that I or the other musicians performed with much passion. I also recorded a video of “When You Gonna Give” in a live setting n my rooftop. Again, I didn’t have enough camera angles from which to choose to make the video dynamic. I also didn’t engineer the sound very well.

Thus, with the guidance of Jon Forsyth, teacher of my *Music Video Production* course, I recorded and edited two new videos of the same two songs. I recorded “When You Gonna Give” at a creative multi-purpose space called Playground Art Center. They recently opened up a new room called “The Attic.” It has a rustic and vintage atmosphere to it, which fit the feeling of the song. I had Jon help set up the cameras, and Ronald Ayala helped me set up the sound. With the guidance of a high-level videographer, and an experienced sound engineer, the results of the recording were wonderful. We used five cameras and had a microphone for the vocalists, the guitar, and the violins. Both the sound and video quality came out great, and I am happy with the result. I recorded the video for “Northbound Train” in the AKKS during my petition session. Again, we had five cameras, and the band mimed to the pre-existing track. The results came out well for this video and having the freedom to set up the band how I wanted led to a more visually appealing video than if we had filmed while recording audio simultaneously.

Upon reflection from the filming and editing processes, I learned that it is crucial to plan out video shoots beforehand. I think, of the two shoots mentioned above, I was happiest with the results of “When You Gonna Give.” I took the time to find a talented videographer and sound engineer, found an interesting location, and was able to organize a video shoot that resulted in a piece of content that represents my artistic identity in an intriguing and authentic manner. The more creativity and thought that goes into the shoot beforehand, the more interesting the final product will be. I will keep this in mind moving forward, that it is important to find the right location and the right personnel to help provide a good environment for filming a video that reflects the song well.

6.7 Design a Website & Online Presence

Once I gathered all of the content mentioned above, I wanted a professional platform on which to compile and share it all, so I chose to make a website. I have experience working in Squarespace from a previous internship, so I chose to use it as my website builder since I was comfortable operating the software. I investigated other platforms as well – Wordpress and Wix, but ultimately preferred Squarespace both aesthetically and in regards to its operability. I had to think critically about what aspects of myself I wanted to convey most, and what aesthetic would best communicate my artistry in an authentic manner. I studied the websites of a few of my favorite songwriters – Anais Mitchell¹⁴, Sarah Jarosz¹⁵, Heather Maloney¹⁶ and a few others. I appreciated the simple and natural layout each artist had. I also took note of the fact that Sarah and Anais had links to the lyrics of their songs. This showcases that songwriting is a large part of these artists’ identities.

Looking at these websites as examples, I chose to make a website with a single artist photo as the home page, with a navigation bar with the following pages: about, music, words, video, shows, contact. Under “about” is my updated artist bio, under “music” is a link to my Bandcamp, under “words” are the lyrics to the songs under my “music” section, and links to my three poetry publications. Under “shows” is a list of upcoming concerts embedded from my Bands in Town account. Under “contact” is my contact information, and an option to sign up for my email list.

I did two photo shoots so that I could have photos to use on my website, and also to use as promotional materials. I decided to have two photo shoots with different photographers to have a variety of aesthetic styles from which to choose. My first shoot was in a flower garden in Valencia, in which I had my guitar with me. The second shoot was in my friend’s apartment, for a casual and home-centric

¹⁴ Mitchell, Anais. “Home.” Anais Mitchell. <http://www.anaismitchell.com/> (accessed July 2, 2018)

¹⁵ Jarosz, Sarah. “Home.” Sarah Jarosz. <https://www.sarahjarosz.com/> (accessed, July 2, 2018)

¹⁶ Maloney, Heather. “Home.” Heather Maloney. <http://www.heathermaloney.com/> (accessed July 2, 2018)

feel. This was more of a creative shoot in which I brought pages of my lyrics, flowers, my guitar, etc., to give an idea of what I might be like as an artist at home and in my creative space.

I was much happier with the second photo shoot which I planned out more specifically. I thought in advance about how I could create an environment that would allow me to showcase the four characteristics of my artistic identity: 1) songwriter, 2) instrumentalist, 3) producer and 4) authentic and organic approach to artistry. By looking at the below photo from my second photo shoot, the viewer can tell that I am an instrumentalist due to the fact that I have a guitar in my hand. They can also tell I am a writer by the open journal and pen on the table. The setting of home, made apparent from the furniture, coffee mug, and blanket, portray that I have an organic approach. I am trying to show the viewer a peek into my normal, quotidian life. Upon reflection, these photos give an authentic sense of my artistry, and are unique and interesting aesthetically.



7. Professional Plan

I will use the materials generated over the course of my CE to promote myself as an artist. I will release three demo recordings – “Sapling for August,” “Backyard” and “When You Gonna Give” – and the single – “Northbound Train” – on Bandcamp. This will allow people to pay money for the songs, at a very small price, unless they so choose to pay more. I will use these recordings to send to venues for potential gigs, and to other artists for potential collaborations. I also plan to use them as starting points for recording an EP sometime in late 2018 or early 2019. In order to raise funds for the album, I would use a crowdfunding platform such as Patreon, and I could utilize the recordings as incentive to donate. I will post the videos on YouTube as further promotional material. I will use the artist photos on my website, and also for graphics for gigs and upcoming events. My website will serve as a professional business card and a portfolio to display my artistry to venues and other artists.

My first plan of action upon returning to the United States is to build up a community of artists around myself. I want to perform, write, and record with other artists in the Nashville area. Once I have found some artists whom I trust and value, I plan to record an EP which I would release on all streaming platforms. I want to perform in Tennessee and the Southeast, starting small at venues where I could gather an intimate audience. I plan to use my sixty-six song ideas for writing material to flesh out new songs to add to my setlists. A large focus for me will be improving my craft of songwriting and my proficiency at the guitar. During my interview with Sarah Jarosz, she mentioned that the artists she respects most are, “great singers, great songwriters, and great musicians.”¹⁷ Currently, I think I am strong as a singer and songwriter, but I have much room to grow as a musician. There will always be space for me to expand, improve, learn and grow as a multi-dimensional artist, and I plan to make a career of searching for ways to do so.

¹⁷ Jarosz, Sarah. Interview by author. Personal interview. March 25, 2018.

8. Conclusion

Throughout the course of completing my Culminating Experience, I continually asked myself, “What kind of artist do I want to be?” This project was my quest to gain a clearer answer to this question. I want to be an artist who takes ownership of her music and her sound, and who involves herself deeply in each step of the process to generate content to share. This begins at the most fundamental level, with writing and practicing. It is necessary to hone the skills that I will use throughout my career. I’ve established a routine for both and will continue to develop my writing and practicing tactics in the future. Next, I want to continue to have control over the production processes of my songs. I learned that I am capable of recording the instruments that I most often use in my music: acoustic guitar, voice, and violin. I hope to grow upon this foundation as I continue to incorporate more instruments into my songs. Furthermore, I am familiar and comfortable with engineering vocabulary, so I will be able to clearly communicate to engineers and mixers the specific sounds for which I am looking. I also have a baseline understanding of working in a digital audio workstation, (specifically, ProTools), and can continue to mix my own music in the future, and to give constructive feedback to mixing engineers on my recordings. I began working in ProTools at an internship before coming to Berklee Valencia and was able to sharpen my skills both in the *Production Concepts* course, and through editing and mixing my own recordings.

I also will continue to take ownership of my promotional materials, including photos, videos, my website and social media platforms. I want to use these tools to express in an honest manner my artistic identity. I learned that in order for photos or videos to be visually intriguing and honest to the artist, one must take time and thought beforehand to design a creative photo or video shoot. I will continue to think creatively about locations, props, and settings for photo and video shoots in the future. And on these visual platforms, I will continue to develop an aesthetic that communicates that I am a songwriter, an instrumentalist, and a producer, and that I have an authentic and organic approach to all three elements.

Over the course of my culminating experience, I was made acutely aware that the process of creating music is incredibly dependent upon collaboration. For certain songs, such as “Backyard,” the process can be somewhat solitary – I wrote the song alone and engineered and mixed it all. Even with this

song, however, I still needed a violin player – Yeji Yoon, and I relied upon feedback from a few mentors in order to bring the arrangement and the mix to its final state. For other songs, such as “Northbound Train,” I depended upon an engineer, a producer, four other musicians and four background vocalists. Furthermore, I had a videographer to film a performance, and the input of mentors on the mix and the arrangement. In the community of musicians, producers, and engineers, each person brings forth specific areas of expertise. Mine include singing, songwriting, vocal arrangements, and basic engineering and production. These areas alone cannot sustain certain songs, and thus I needed to fill in these gaps with the skills of other talented artists and producers. I found that it was important to have a reciprocal relationship with those who helped me with my songs and recordings. In return for people’s time, I would offer to engineer overdub sessions, arrange or sing background vocal parts, to book studio time, or to film for their projects. This mutual respect of each artists’ time and effort led to positive relationships between myself and the other artists. I plan to maintain this perspective moving forward.

In conclusion, as a result of my culminating experience, I was able to strengthen my understanding of my artistic identity. Through daily free writing and composing nine songs and close to seventy additional song ideas, I made songwriting a habitual fabric of my life. Through practicing voice, guitar and playing guitar on my own songs, I was able to develop my proficiencies as an instrumentalist. Through arranging and producing my own music in the studio, I gained the skills to record my music in a way that highlights and leaves space for my lyrics and melodies to shine. And ultimately, I had an authentic and organic approach to each one of these processes, which led to a cohesive sound and aesthetic to my music, videos, artist photos, and website. I now have a sense of purpose as an artist and have a foundation from which I can develop further.

Appendix:

A. Daily Free Write Excerpt

From “1. The Wanderer” by Louise Gluck

Twilight again, and the night is warm,
the sky a ripe peach, turning purple
as it reaches horizon, and the plumage
of wisp-clouds above. She sits and writes
about this emptiness, despite it all:
the children, how they run blissfully
with dry autumn leaves crunching
beneath their feet, the mother who
chases after them on the green lawn.
Where has such joy gone? As they walk
down the street, they come to a yellow house
where a lonely woman sits, with a pen and paper
on the porch in a rocking chair, writing
by the light that flickers above her.
And they never ask why she doesn't smile.
They simply walk past, wave with their eyes down,
unaware that she too once craved.

B. Full lyrics and watercolor for "Backyard"

BACKYARD




AM I GOOD TO THE CORE LIKE AN APPLE TREE?
HAVE I WRONGED YOU TONIGHT?
AND THE FIREWORKS GO RED OUTSIDE
I CAN HEAR 'EM GLOW

HOW I TRUSTED BEFORE LIKE A CHILD
NOW THIS DOUBT CREEPS IN MY MIND
LIKE THE IVY EVERGREEN OUTSIDE
I CAN FEEL IT GROW

HOW DO I MAKE IT BACK TO THE BACKYARD
LITTLE BIT OF HEAVEN WE FOUND MANY YEARS AGO

DO I WANT FOR MUCH MORE THAN WHAT'S REQUIRED?
AM I GREEDY FOR A LOVE
THAT IS FANTASY, FICTION AND FOG?
SOMEONE TELL ME IF SO

HOW DO I MAKE IT BACK TO THE BACKYARD
LITTLE BIT OF HEAVEN?
HOW DO I PUSH ASIDE THE IVY GROWIN' IN THE GARDEN?
HOW CAN I MAKE IT BACK TO YOU?
SOMEONE TELL ME HOW SO



C. Full lyrics for “Greener Country”

I am a daughter of greener country
Raised on red clay shores
If there is one thing
of which I’m certain
It is the land beneath my home

I have a brother, a peaceful farmer
My mother cried when he was born
And for my father, he is a bagpipe man

We found a shelter on the shoreline
Where the blackberries grow
I would sit there on the front porch
And count the days until I’d go

Now I wander to other shorelines
In search of God, or somethin’ close
Have I forgotten that greener country
Oh oh

Bridge:

I am a witness to smoke and fire
How it takes the hearts of peaceful men
But a witness I also am to water
How it flows, how it flows

I am a daughter of greener country
Raised on red clay shores
If there is one thing
of which I’m certain
It is the land beneath my home

D. Complete lyrics and watercolor for "Northbound Train"

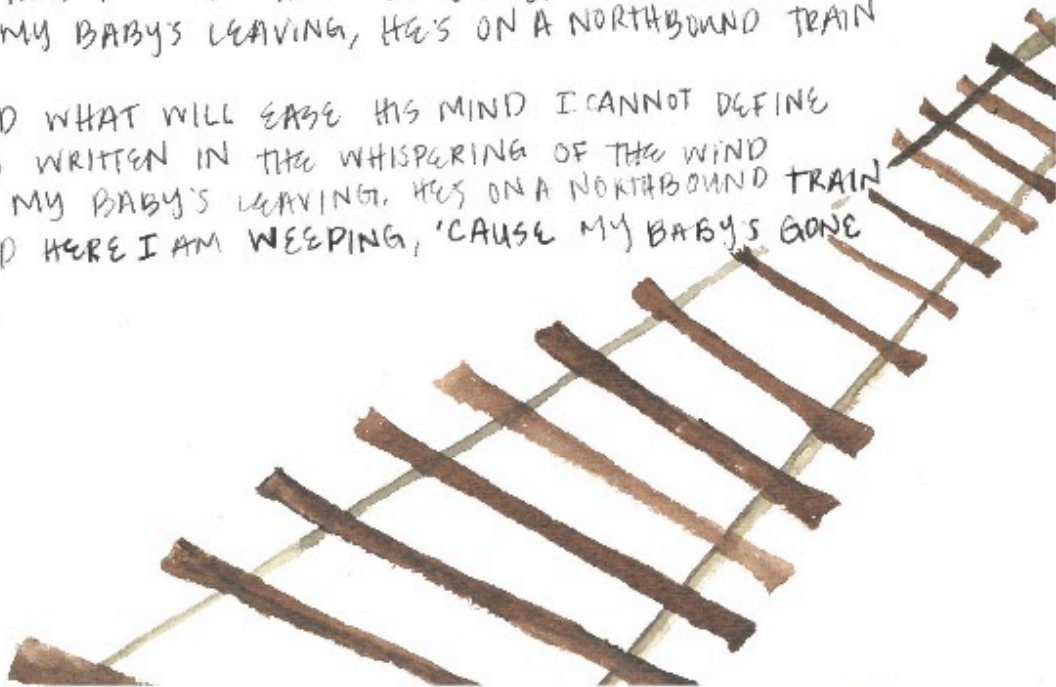
NORTHBOUND TRAIN

HE IS SO TENDER, HE'S LIKE THE WARMEST OF RAINS
FOUND HIM IN AUTUMN
WHEN THE SUN WAS SINKIN' LOW AT THE END OF THE DAYS
HE IS LIKE UNNAMED, HE REMINDS ME OF HOME
BUT THAT'S JUST A FARAWAY DREAM
FOR IT SEEMS WE'VE MADE A HOME OF THE ROAD
AND MY BABY'S LEAVING, HE'S ON A NORTHBOUND TRAIN

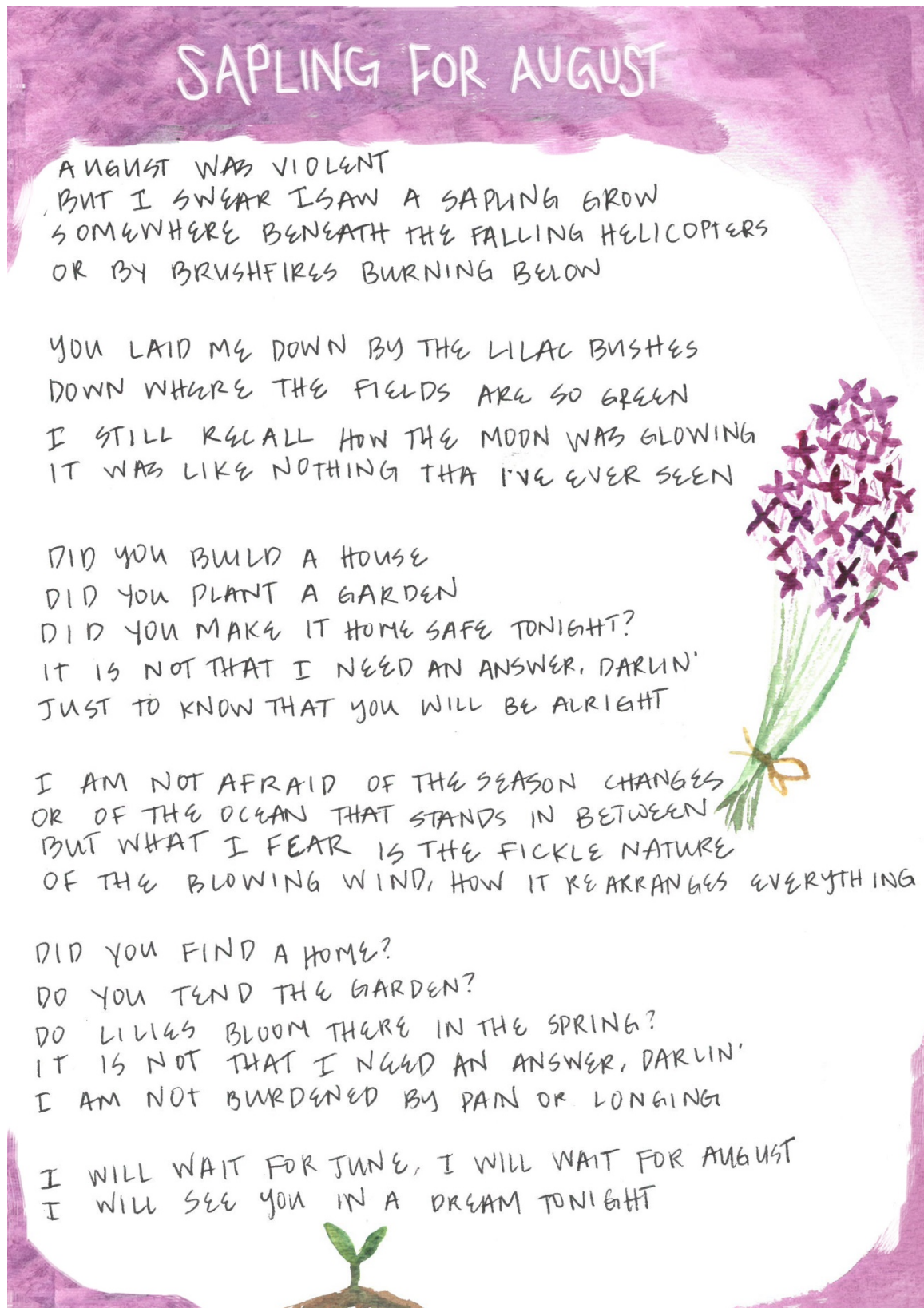
AND IF I TRY TO RUN
OR TRY TO FOLLOW HIM I KNOW HE WON'T LET ME
'CAUSE WHAT HE NEEDS TO FIND IS NOTHING THAT I
COULD GIVE TO HIM, IT'S FAR BEYOND MY REACH
SO MY BABY'S LEAVING, HE'S ON A NORTHBOUND TRAIN

HE IS A RAMBLIN' SOUL, AND A RAMBLER SO AM I
AND THOUGH WE HAVE SHARED MANY MILES, MANY PATHS
WE NEED TO RAMBLE ALONE SOMETIMES
SO MY BABY'S LEAVING, HE'S ON A NORTHBOUND TRAIN

AND WHAT WILL EASE HIS MIND I CANNOT DEFINE
IT'S WRITTEN IN THE WHISPERING OF THE WIND
SO MY BABY'S LEAVING, HE'S ON A NORTHBOUND TRAIN
AND HERE I AM WEeping, 'CAUSE MY BABY'S GONE



E. Complete lyrics and watercolor for "Sapling for August"



SAPLING FOR AUGUST

AUGUST WAS VIOLENT
BUT I SWEAR I SAW A SAPLING GROW
SOMEWHERE BENEATH THE FALLING HELICOPTERS
OR BY BRUSHFIRES BURNING BELOW



YOU LAID ME DOWN BY THE LILAC BUSHES
DOWN WHERE THE FIELDS ARE SO GREEN
I STILL RECALL HOW THE MOON WAS GLOWING
IT WAS LIKE NOTHING THAT I'VE EVER SEEN

DID YOU BUILD A HOUSE
DID YOU PLANT A GARDEN
DID YOU MAKE IT HOME SAFE TONIGHT?
IT IS NOT THAT I NEED AN ANSWER, DARLIN'
JUST TO KNOW THAT YOU WILL BE ALRIGHT

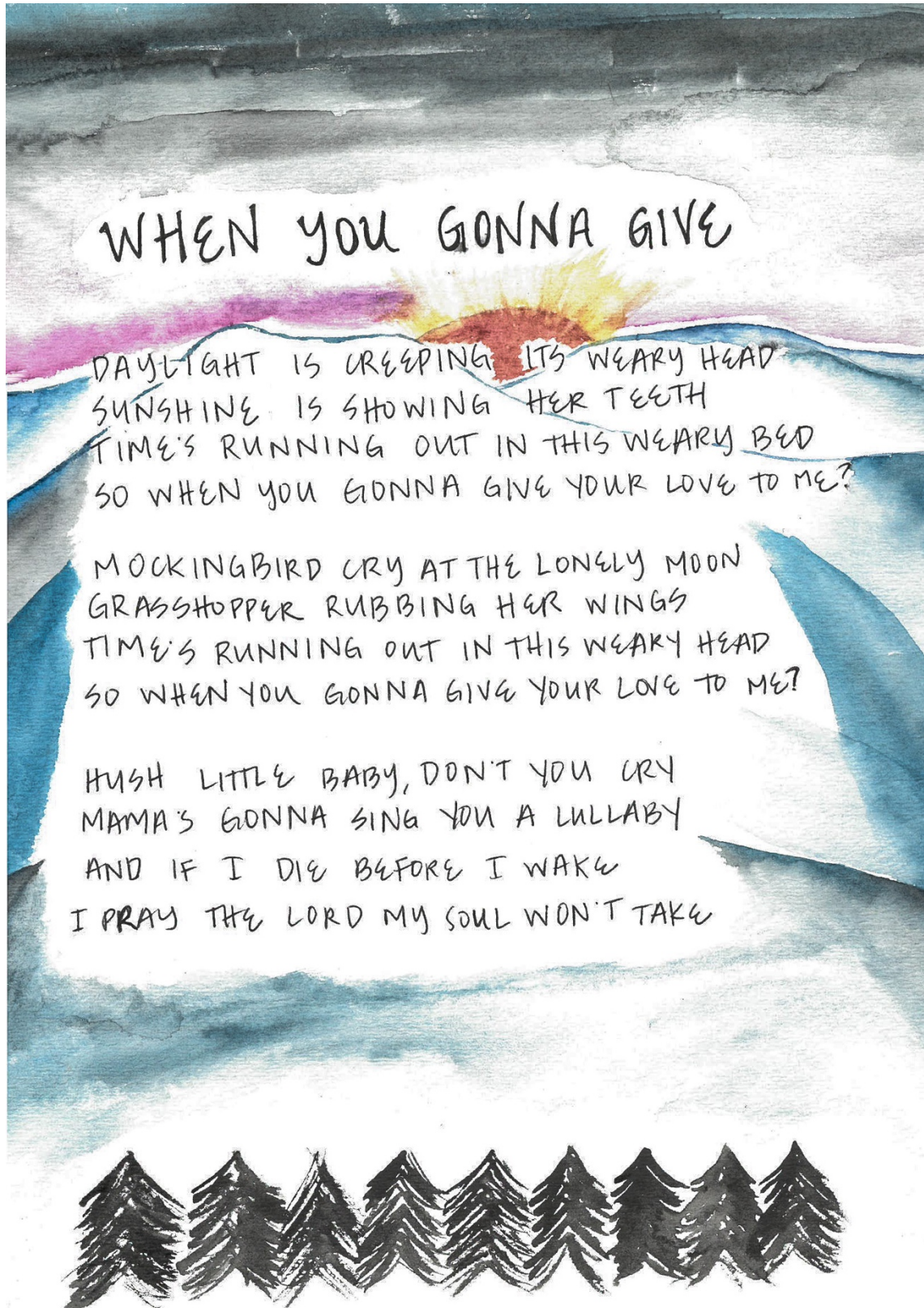
I AM NOT AFRAID OF THE SEASON CHANGES
OR OF THE OCEAN THAT STANDS IN BETWEEN
BUT WHAT I FEAR IS THE FICKLE NATURE
OF THE BLOWING WIND, HOW IT REARRANGES EVERYTHING

DID YOU FIND A HOME?
DO YOU TEND THE GARDEN?
DO LILIES BLOOM THERE IN THE SPRING?
IT IS NOT THAT I NEED AN ANSWER, DARLIN'
I AM NOT BURDENED BY PAIN OR LONGING

I WILL WAIT FOR JUNE, I WILL WAIT FOR AUGUST
I WILL SEE YOU IN A DREAM TONIGHT



F. Complete lyrics and watercolor for "When You Gonna Give"



WHEN YOU GONNA GIVE

DAYLIGHT IS CREEPING ITS WEARY HEAD
SUNSHINE IS SHOWING HER TEETH
TIME'S RUNNING OUT IN THIS WEARY BED
SO WHEN YOU GONNA GIVE YOUR LOVE TO ME?

MOCKINGBIRD CRY AT THE LONELY MOON
GRASSHOPPER RUBBING HER WINGS
TIME'S RUNNING OUT IN THIS WEARY HEAD
SO WHEN YOU GONNA GIVE YOUR LOVE TO ME?

HUSH LITTLE BABY, DON'T YOU CRY
MAMA'S GONNA SING YOU A LULLABY
AND IF I DIE BEFORE I WAKE
I PRAY THE LORD MY SOUL WON'T TAKE

Bibliography

Barnes, Adam. Spotify.

<https://open.spotify.com/artist/5tkNOTMRZLcFnj534GQYmQ?si=2GhmNtiXQ7GLQIJCwH85iA>

Jarosz, Sarah. "Home." Sarah Jarosz. <https://www.sarahjarosz.com/> (accessed, July 2, 2018)

Jarosz, Sarah. Interview by author. Personal interview. March 25, 2018.

Jarosz, Sarah. Spotify.

https://open.spotify.com/artist/6nFBonVf7Lqaj05R0v5VGJ?si=RrjK8v6hR_-vH0JsXLjbYg

Kendall Street Company. Spotify.

<https://open.spotify.com/artist/6AKT0nNWeP4Eb7ntkeBOj9?si=DKSDwDFLTFqST-R4vvJj8g>

Maloney, Heather. "Home." Heather Maloney. <http://www.heathermaloney.com/> (accessed July 2, 2018)

Matthew, Genna. My Old Habits. 2016. Spotify.

<https://open.spotify.com/artist/2uXcdOHR9FrOl74Nogujyz?si=aJMY1eAOSjGAr2FYd2M8w>

McGlothlin, Asher. Bardo. 2018. Spotify.

<https://open.spotify.com/artist/2AHywTwM9JGclnlWCgwny5?si=c0a2-0npT4uQtOUQqpsqWw>

Mitchell, Anais. "Home." Anais Mitchell. <http://www.anaismitchell.com/> (accessed July 2, 2018)

Wikipedia contributors, "Sarah Jarosz," *Wikipedia, The Free*

Encyclopedia, https://en.wikipedia.org/w/index.php?title=Sarah_Jarosz&oldid=846343443 (accessed July 2, 2018).