

ARTIST GROWTH
OF A
SINGER-SONGWRITER:

A PERSONAL TESTIMONIAL

MARIA ROMIOS

A THESIS SUBMITTED TO
THE FACULTY OF GRADUATE STUDIES
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF THE ARTS

GRADUATE PROGRAM IN MUSIC
YORK UNIVERSITY
TORONTO, ONTARIO

JUNE 2016

© MARIA ROMIOS, 2016

Abstract

This thesis is a study of creativity with attention placed on the personal experience of myself as a songwriter. It contains a personal account of my experiences with relation to music, my chosen artistic medium, in association to concepts discussed. An analysis section of ten songs is included and divided by date created: earlier (2003-2007) and later (2010-2013). I demonstrate the gradual change through time evident in the works I had produced. When in “songwriter” mode I compose subconsciously without any preconceived compositional goals, other than make what I want and think sounds good. I am limited to my compositional tools of guitar and voice, and am largely influenced by my past encounters with music. All songs are intended to be performed solo. Analysis appears to indicate a clear increase in the complexity of my material over time, with emphasis on differing variables per song, despite not being done consciously.

Too many people to thank. Thanks to Prof. Coghlan, Prof. Vander Woude, Prof. Innes, Prof. Rahn, and Prof. Henderson. You all helped shape my experience during the writing of this. You have planted ideas in my head and helped to make this endeavour a little easier for me. Also, my parents, and every musician or artist, I have ever talked to or played with.

Table of Contents

	Page
Abstract	ii
Acknowledgements	iii
Table of Contents	iv
List of Figures	vi
 Overview	 1
Part I. “Artist Growth of a Singer-Songwriter: A Personal Testimonial”	2
Chapter I. Serious Play	2
Chapter II. Compensatory Phenomena	5
Chapter III. Intrinsic Enjoyment	7
Chapter IV. Art is a Key to Survival	9
Chapter V. Laboured Process	15
Chapter VI. Transformation	18
Chapter VII. Action	21
Chapter VIII. Flow	26
Chapter IX. Sharing Results	28
 Part II. “Song Analysis”	 31
Chapter X. Song Analysis	31
Chapter XI. Word/Tone Painting	49
Chapter XII. Pastiche... ..	59
Conclusion	62
 Bibliography	 64

Scores	67
Away	67
You And I	72
Cutsie Blues	78
Not This Time	84
Summer Is Over	90
Perfect Fiction	100
Grain of Salt	106
Light My Cigarette	110
Beautiful	115
Spoon	123
Appendices	132
Appendix A. [Practice Organization]	132
Appendix B. [Rhythmic Form Diagrams]	133

List of Figures

	Page
Figure I: [Progress Development Chart]	22
Figure II: [Song List]	31
Figure III: [Song Dimensions]	32

Overview

As a songwriter, I engage in a creative process on a daily basis. Although I am partaking in it, I have never thought about it in an analytical way. I just do it and benefit from the freedom and self-expression it affords me. I do it because I want to and I can. I have always believed it is something anyone can do. Maybe not in the exact same way, but anyone can be creative in their own unique way.

There is so much to consider within the field of creativity in relation to my songwriting process. This thesis covers some major topics and highlights a few of the key areas. It begins by summarizing some of the psychological and philosophical concepts related to creativity, then describing aspects which I think relate to me as an artist. I discuss my creative process in addition to some compositional techniques I have used.

I talk about my own personal experience with songwriting and music in general. Some of my songs are analyzed and compared with each other. I consider the progress from my simpler older work to my more recent material and attempt to demonstrate how small, even unintentional and unguided, changes have led up to my more experimental and complex products. These alterations are not random, but traceable and detectable, through analysis of output over time.

Part I:

“Artist Growth of a Singer-Songwriter: A Personal Testimonial”

Chapter I. Serious Play

In ‘Creative Writers and Day-Dreaming: Freud Writing Freud’ there is discussion of how play is an important part of the writer’s creative process (Brophy 136). Brophy says “what the writer discovers through serious play is that many episodes that might be distressing if experienced can in the context of literature provide pleasure to both artist and audience” (ibid). You can deal with potential stress and anxiety by desensitizing yourself through play and exposure. Songwriting can make psychologically challenging topics more enjoyable and helps us ease into confronting them. The audience also finds this therapeutic because they get to experience a charged situation in a relaxed setting, and they do not have to play the leading role.

Songwriting can be considered a type of creative activity. Although Freud is referencing creative writers, many of his points stand true for many other creative endeavours. Here, he likens the creative writer to a child, in the way they play, or as adults phantasize.

In ‘A Masterpiece of Illumination’ by Marcos Aguinis, he outlines how,

Freud's original contribution is to point out that five characteristics of children at play are common to both children and creative writers:

1. They create an imaginary world.
2. They take it seriously.
3. They invest it with considerable emotion.
4. They enliven it with material from external reality.
5. They keep it separate from that reality. (Person 20)

There is an imaginary world within my songwriting. I exaggerate often, and get to tell a one sided story without anyone’s commentary. If I feel like I want to play the victim, I will sing

from that perspective. If I want to seek revenge and gain power, I will sing from a totally different stance. It all depends on the moment, how I am feeling, and what I am singing about.

It is serious, because it is something I have created. It is something I did without being forced to. It is a choice I made and time I have invested. Something I have worked hard on, because I enjoyed it. Not many people can say they have written a song, let alone a hundred. It is something I have figured out enough about, to then manipulate the rules and compose something new from.

A lot of emotion goes into all of my songs. When I am feeling sad, sometimes they cheer me up, and sometimes they let me release my sadness through the music. After playing music I always feel better, that is why I try to make time for it daily. Writing songs especially helps me to release a lot of my inner tensions. The longer time goes by without writing a song, the more it builds up inside me. Once I write a song, there is almost a calmness felt, and a sense of accomplishment.

Although the songs contain elements of illusion, there are also aspects of truth, which come from my own real life experience. All the songs represent me, or are reflections of me, at different points in my life. Even when I write about something else, it still stems from my perspective, and has hints of 'me' in it. When you compose, it is much easier to write about something you actually feel real emotions for. I write about my own experiences because I know them best and expressing them allows me to relate to others and deal with my own inner tensions. "Might we not say that every child at play behaves like a creative writer, in that he creates a world of his own, or, rather, re-arranges the things of his world in a new way which pleases him?" (Person

3/4). Most things I sing about are based in reality, but because they have been reorganized to fit the art I want to create, they can take on an imaginative quality.

When I am singing my songs, it does sort of create a phantasy world. Reality has an influence on it, but it is something I have made up and the same rules do not apply as in the external world. Sometimes the world contained in songs blurs the lines of reality, but it is still easily distinguished. My songwriting world is much more self centred and I get to make all the decisions. In the real world there are millions of other people to compete with.

Chapter II. Compensatory Phenomena

According to Freudian psychology, the arts can be considered compensatory phenomena (Sawyer 40). This means my songwriting can be seen as a coping mechanism for the challenges I have encountered in life. It is a way I channel my emotions and deal with stress and anxiety. I created a world, through songwriting, that makes me feel comfortable enough to be able to express my inner feelings without fear of what others think.

To a Freudian, creativity was a subliminal activity masking unexpressed or instinctual wishes; the people who chose to become artists were just redirecting unfulfilled sexual desires. That's why Freudians called the arts compensatory phenomena. The arts were based on illusion and the creation of a fantasy world, and were thought to be similar to a psychiatric disorder called neurosis (ibid).

I do not think being creative is a psychiatric disorder, I actually think it can help many people in psychologically challenging moments of their life. I do, however, believe that perhaps the need for self-expression and cathartic release may be present in a neurotic individual and a creative one. Of course, this does not mean creative people are neurotic. I think it is normal for the average person to feel these emotions. It is more about how you resolve them which distinguishes whether it is a healthy type of creative output or a psychiatric disorder like neurosis.

Another interesting point Freud illuminates is what the psychological objective of artistic creation is. Person says

here Freud coins what was to become one of his most famous phrases: 'Actually, we can never give anything up; we only exchange one thing for another'. The adult does not give up the yield of pleasure he obtains from children's games but merely introduces a slight change: instead of using material from concrete reality as a substrate, he dispenses with this material. Instead of 'playing,' he 'phantasies' (20/21).

It is a way for the adult to not only deal with current stresses but also learn about the situations they are encountering in real life. There is less pressure involved in writing a song about a breakup compared to actually experiencing a break up yourself. It still provides enjoyment for

the adult, like children, because you are imagining and so learning about different possible outcomes which can emerge from your current situation.

Upon reading this, I tried to think about what songwriting was a replacement for in my life. I started writing songs at fifteen, at this time, I was also diagnosed as a Type 1 Diabetic. I feel like this disease, which shackles sufferers to a strict routine and dietary regiment, creates an obvious desire for freedom and escapism. I think songwriting allows me to express myself, even if I am not singing directly about diabetes, I am singing about my experience as a diabetic person trying to live life. Songwriting is a way for me to forget about all the things I usually need to remember, even if just temporarily. It allows me a sort of freedom from my disease.

Chapter III. Intrinsic Enjoyment

"The creative person is given to exploring ideas for their own sake, toying with them to see where they will lead. This trait is connected with fluency. The creative person naturally plays with ideas because he produces more of them than the ordinary person" (Kneller 65/6). This means creative people are usually creative because they want to be, and enjoy some part of the process. If you enjoy it, you will be more likely to do it longer and so eventually be successful. Any art, is best done for its own sake, "The poet's reward is derived from the poem itself" (Wilson 47).

There are obviously decisions people have to make in life which requires them to go against their inner enjoyment of an activity, like financial constraints or familial responsibilities. If someone is going to a job they hate every day, with good pay, they may still be happy because they are providing for their family. These extrinsic motivations are also important and so can be prioritized over intrinsic ones. There are only so many hours in the day and many times we are juggling multiple things at once. Despite this, I think activities involving inner enjoyment are vital because they have potential to help improve psychological health and so should not be neglected all together.

Extrinsic motivations consist of "doing something for an external reason, such as grades, money, or praise" (Kaufman 95). Intrinsic motivations are when someone "is performing an activity because he or she enjoys it or gets personal meaning out of it" (ibid). Extrinsic goals are typically associated with performance goals and a final product (ibid 96). While, intrinsic motivation is connected with learning goals and getting better overall (ibid 96/7). Unsurprisingly, creativity is related to intrinsic-learning, freeing "people from concerns about the context of a

situation” and allowing them to focus on the current task (ibid 99). Again, if you choose to do it, you will have a better chance at long term success. My interest in music includes both intrinsic and extrinsic qualities, but the intrinsic ones are more fundamental. I think this is why I still continue to create today.

“Charles Hartshorne, the American ornithologist and philosopher, claims that bird-song shows variation of both pitch and tempo: *accelerando*, *crescendo*, *diminuendo*, change of key, and variations on a theme” (Storr 4). Bird song contains most basic musical devices which appear in human music, including “transposition and simultaneous harmony” (ibid 5). Behaviourally and with respect to sound organization, human music and bird songs have many similarities (ibid 4). However, when compared to human music, bird-song’s temporal span for repeatable patterns is much less, only three to fifteen seconds (ibid 4/5). Primarily, bird-song is used evolutionarily for territory, warnings and mating (ibid 4).

Beyond this, though, Hartshorne states bird-song surpasses this evolutionary basis, and “is engaged in for its own sake: an expression of avian *joie de vivre*” (Storr 5). Bird song is more than just random noise, and although used for biological purposes, it is still engaged in despite “any obvious immediate result, and hence must be largely self-rewarding” (ibid). It serves a function, but there is an inner enjoyment, which is a byproduct of its biological basis. Something can be discovered tangentially, and then because it is pleasurable, it continues to be engaged in. I think if birds can experience the joy of art for art’s sake, than human are equally if not more so capable of this too.

Chapter IV. Art is a Key to Survival

Schopenhauer thought that music was different from the rest of the arts and so was in need of “a separate philosophical interpretation” (Young 151). He believed music could only be representational of the will, and not mere objects like the other arts (ibid). He said this “direct access to the will” meant music was profoundest and highest of all arts, and went “directly to the ‘essence’ of things” (ibid). Music corresponds to “the language of the will” and represents the “inner nature” of our emotions (ibid). An “inner ‘feeling’” can have many dimensions, including “intensity, duration, waxing/waning”, these sensations are more relatable to the physical body and so difficult to express through language (ibid 152/3).

Music gave me a voice and way to connect to others. It gave me an artistic outlet that I felt successful at. It gave me the opportunity to imagine possible outcomes for the events in my life. This in turn made me more knowledgeable about the problems I would encounter myself when songwriting. It was like a practice run for things that I would eventually need to face. Taking much of the pressure off of the big issues when they finally needed to be dealt with.

The art historian Herbert Read wrote: Far from being an expenditure of surplus energy, as earlier theories have supposed, art, at the dawn of human culture, was a key to survival, a sharpening of the faculties essential to the struggle for existence. Art, in my opinion, has remained a key to survival (Storr 2).

For instance, cave painters’ artistic depictions of animal forms, over time can lead to more successful hunts and so an evolutionary advantage (ibid). Therefore, whatever an artist depicts in an abstract form, offers them the potential of greater knowledge. Songwriting is a learning process about art as well as yourself.

Many of my songs are about love, feelings and emotions. There is usually a story line or overall message or theme. Perhaps writing songs in this vein has provided me with a greater

emotional empathy. I would say I am a sensitive person, easily relating to others. I think songwriting has helped me to emotionally sympathize with others, not just people, but animals and nature. I write songs, so I appreciate other people's songs as well. Through prioritizing my inner creations, I have learned how to see the beauty in everything around me.

The paper, 'The Genetics of Creativity; The Generative and Receptive Sides of the Creativity Equation' by Baptiste Barbot et al, states,

the more ornate and aesthetic forms of creativity (e.g., art, music, dance) are probably shaped more by sexual selection pressures, insofar as they implicitly signal an individual's genetic, physical, and mental fitness and are deemed attractive by members of the opposite sex (Vartanian 80).

When I first began songwriting in high school I would use songs to reflect upon my life experiences. Music allowed me to say whatever I wanted, about whatever I wanted, and it gave me a sense of empowerment through creation. I have met many friends through music, and when I look back at what I have done, it has connections to specific events in my life. Although the emphasis is not usually directed towards the social implications, "sexual selection provides solutions that solve social and reproductive problems" (ibid 79).

Technology, such as the internet, enables this social system to be extended even further. Countless different style sites, whether it be visual, audio, or blog based, exist for the promotion of art. People from across the globe can listen and have an experience with your music, and respond to it. As a young vulnerable teenager writing songs the feedback I received from complete strangers was crucial. The fact that people would listen to, and then compliment and encourage me, helped motivate me to continue. It was exciting posting new material and then awaiting the reaction it provoked.

Humans are not the only ones who used music for social purposes. “Gelada monkeys produce a wide variety of sounds of different pitches which accompany all their social interactions. They also use many different rhythms, accents, and types of vocalization” (Storr 7). Individuals produce sounds which correspond to their current emotional state, this can also help in developing social bonds (ibid). Interestingly, the synchronization and coordination of vocal expressions, in geladas and humans, can be used “to resolve emotional conflicts” (ibid). This is present in group singing, and can produce “a temporary physiological synchrony” which can temporarily allow participants to have a shared emotional experience (ibid).

The social structure can play an immense role in creative production (Wilson 4). This can include "the family background of creators and the institutional settings of artistic communication" (ibid). There is something significant about "artistic circles or coteries, the clustering of artists in social space and time" (ibid). When artists' spend time together they are obviously influenced by each other and this has the potential to surface through their artistic creations. One example of this is 90's mid-western math rock. This consists of a group of musicians who have worked together, but even when working separately, most continue to brand their music with distinguishable math rock qualities.

I have also experienced this phenomena myself with sibling musicians and other visual artists in my family. Living with other artists and interacting with them makes creativity seem more natural and normal. Basically, “there is no creativity without the social world, and there is no social world without the genetic forces that substantiate humans and humanity” (Vartanian 85).

My brother, James Romios, has musical abilities but he plays a very different style than I do, his being completely random, with no obvious formal schematic, or conventional harmonic structures. We started off similarly, both playing woodwinds in elementary and high school. He played tenor sax, I played clarinet, and we both eventually picked up guitar in high school. For post-secondary, he attended Humber College for jazz studies on tenor saxophone, while I went to York University, with much less of a specific musical genre to replicate. Initially, he received more praise than me, and was much better at performing and understanding theoretical concepts in music: bebop improvisation, sight reading, practicing habits. For instance, he was accepted to Humber immediately following his audition, after demonstrating bebop soloing and some popular jazz tunes. After one semester, he did not enjoy the program and so quit. Now, he busks on the streets with his acoustic guitar, and hocked his tenor saxophone many years ago.

We have some experiences in common, sometimes jamming together or listening to the same albums, but completely different approaches and opinions about music. Interestingly, I have a step-brother, Trevor Walker, who is also a musician and has played in a few past projects with me. We can be seen as having more musical similarities despite not being biologically related. These days, Trevor and I sometimes try to jam with James, but usually he is intentionally trying to go completely against any rhythmic or melodic patterns we establish while jamming, so it is extremely harsh to listen to. We have gotten used to it, but for most people this sounds like noise. I would describe it as an acquired taste, and definitely very dissonant, but it is an aesthetic he is intentionally striving towards. Philosophically, however, I believe James and I have quite similar ideals regarding music.

James also dabbles in the visual arts and his ‘mail art’ work was published in an U.K. magazine. He mass mailed, approximately 20-30 pieces of his work to magazines and awaited a response. A lot of his work at that time was done on different shaped rectangles of paper with black ink and markers, randomly sketched lines and abstract patterns. Many of them do not depict an object. Now, some of his work does, which is kind of cool to see the wild abstract side, merged into more recognizable images, like trees or portraits of strangers. He also has a series of works which are done with colours and acrylic paint. He has hundreds, probably thousands uploaded online. I feel like his point of view is a very unusual one, but I have become accustomed to it. Perhaps exposure to this, in conjunction with many other experiences, has contributed to why I am open to experimental ideas like unconventional elements of rhythm and form in music.

In an interview my brother did for the magazine REVS, he says “doing my art improves my mood and I like how it looks” (Litmanen 95). This pretty much sums up the exact same reasons why I do art. When I regularly participate in songwriting, I feel better, even when not engaging in the creative act. I also enjoy the physical and auditory experience of creating music using my vocal cords accompanied by guitar. We have similar ideals, but different ways of approaching these.

Later, he discusses the abstract nature of art “the more I draw the more I see new or different ways to draw that says something that can’t be communicated in any other way” (ibid). I also relate to this idea because for me, what is contained within my music cannot be completely translated through analysis or the written word. It is something you have to experience for yourself to truly understand.

For this reason the result of every purely objective, and so of every artistic, apprehension of things is an expression more of the true nature of life and of existence, more an answer to the question, "What is life?" Every genuine and successful work of art answers this question in its own way quite calmly and serenely. But all the arts speak only the naive and childlike language of perception, not the abstract and serious language of reflection; their answer is thus a fleeting image, not a permanent universal knowledge. Thus for perception, every work of art answers that question, every painting, every statue, every poem, every scene on the stage. Music also answers it, more profoundly indeed than do all the others, since in a language intelligible with absolute directed, yet not capable of translation into that of our faculty of reason, it expresses the innermost nature of all life and existence (Schopenhauer 406).

Chapter V. Laboured Process

In the paper, 'The Making of a Poem' Stephen Spender talks about the difference between the two types of genius, which he coins "Mozartian" and "Beethovenian" (Tomas 37). The Mozartian expends great efforts in the spur of the moment, whilst the Beethovenian gradually progresses deeper (ibid). I think this idea can be applied to how one approaches a creative project. Of these two dominant styles, I think I am more similar to the Beethovenian style of creating. It takes me much longer to settle on ideas, and I usually do not have it planned in advance. If I do have a plan, in the end, it never turns out the way I intended.

On occasion, entire songs have come out in short spans of time, around thirty minutes, but even then, there is usually some editing after this initial burst. Through time, and trial and error, the song begins to take on a more permanent form. More often, most of my songs take anywhere from days to years to complete. Sometimes I have left a song half-finished and return later once I rediscover it, and sometimes I work on it for several weeks consecutively trying to get the words just right or the guitar variations accurate. Either way, changes can occur at any time, and songs usually do change, gradually over time. Most of my ideas come quickly, but the process of generating them can be tedious.

Schopenhauer describes another difference between the two, Mozartian being free impulse and Beethovenian having more deliberation. The practice I do is to memorize the initially usually impulsive ideas that I liked which came up during my creative songwriting process.

Hence we will not refrain from remarking that the work done at one stroke, like the previously mentioned sketches of painters, perfected in the inspiration of the first conception and drawn the surroundings flow forth as if involuntarily in words, whose meter and rhyme are realized automatically - that all these, I say, have the great merit of being the pure work of the rapture of the moment, of the inspiration, of the free impulse of genius, without any admixture of deliberation and reflection (Schopenhauer 409).

He speaks about how when you reflect and think over things too much, it disguises the raw beauty of the moment. When you can come up with something on the fly, or improvised, it has more of this “free impulse of genius” (ibid 409). You can only develop the power to do this effectively through practicing and the accumulating of skills. If you cannot play the ideas you have with ease, it will not translate properly to the audience and instead you’ll need to spend more time afterwards polishing and perfecting the original idea. This will probably change through the process of practicing over time, so it will most likely be lost unless captured in the moment.

"Creativity calls for persistence, since it must often be sustained over long periods of time and in the face of formidable obstacles" (Kneller 65). I think a commitment to continually making music is very important. As long as you are working on it, you will progress. It can be solo, like most of my acoustic music, or it can be a collaboration, like what I do with bands. Even thinking about music will have some effect on you compared to ignoring it.

With my solo singer-songwriter material, I try to practice about an hour everyday, in addition to an hour on classical guitar. There are a few days when one, or both, are skipped. Overall, this amounts to circa ten hours per week coupled with about twenty hours per week teaching music. Things like band rehearsals, shows/performances, and listening to music are not included in this calculation. In total, approximately fifty hours a week are spent thinking about, engaging with, or listening to music. Multiplied over the years this experience generates something towards my creative progress. If I stop adding to my experience progress no longer occurs at the same rate.

Practice and learning basic technical skills is useful because it makes generating new ideas much easier. The paper ‘The Mess of Mathematics: Organic Creativity in Teaching Advanced

Mathematics' by Erin Daniels includes a discussion of the benefits of automaticity (Piirto 28).

“When people can spend their energy on something besides the foundational part of their domain, they can then work on adding something new to their domain” (ibid). A moderate level of competency, technically and theoretically, can make creating easier because the foundation can be done without effort. Ideas produced are not preoccupied by basic rules, and individuals are more likely to investigate less conventional ideas.

This can also be beneficial for improvisation and the initial stage of creating songs. If I can come up with the basics, the details can be filled in later and lyrics can begin to be created. If my process generates some temporary, but adequate parts, then I am able to start working on different and more elaborate dimensions of the song. I believe that focusing on any one aspect disproportionately can be a distraction for my creative process. Sometimes I will “settle” for the day, and then the next time I engage with the song the opportunity for improvement is there. Some days I will work more on guitar, some days more on vocals, whichever seems to come most easily and naturally in that creative moment.

Chapter VI. Transformation

Songwriting has always helped me feel better about whatever I encountered in life. I have transformed potentially negative experiences into positive ones through the process of writing about my life and problems I have encountered. The listener then can relate and so experiences some sort of therapeutic benefit from hearing someone else's perspective. Writing songs, therefore effects not only myself, but the world around me.

The therapeutic or psychological effects which result from engaging in creative activity are irreplaceable. Once I had written my first song, I could not stop. For the first few years I wrote consistently but, as with most artists, I eventually encountered periods of creative drought. At this point, was when I fully realized songwriting's importance for me. For the last five years, I have continuously made songs, and have created an organized routine to facilitate this process. If there is no system, material is too easily forgotten.

Truth is very important for the solo singer-songwriter. Although I have played covers, for work, or just to learn the songs I liked, they are not my main focus and I do not invest the same amount of time and energy on them. The songs I write are usually based autobiographically and express my experience using my own artistic abilities. "Such artists tell the truth as they see it, whether we want to hear it or not, preferring not to whitewash their insights with any illusions that help us cope with the information in the song. Nakedness of emotion, they seem to suggest, is all that matters" (Brackett 3).

Sometimes I swear or talk about controversial subjects, but that should not matter. The objective is expressing what is deep within the songwriter, not necessarily pleasing the world around you. Truth is easily expressed because you know it, and you do not have to fabricate it

because it already exists. You can pull from yourself and relate to others more easily by speaking your own truth. I think this is a big part of why people find creating and experiencing art to be therapeutic. “But generally speaking, simplicity, which usually attaches to truth, is a law that is essential to all art, all that is beautiful, all intellectual presentation or descriptions; at any rate to depart from it is always dangerous” (Schirmacher 122). Simple ideas are more easily translatable, and so an attempt at fabrication will be less successful compared to something you can do naturally.

Individual accounts about the songwriting process and experience uncover truths about the larger mystery of creation. The smallest detail can reveal the secrets of the universe (Mathieu 172). The individual’s quest to discover these secrets can also provide clues (ibid 173). It is important not to overlook the importance of process and sharing of the individual’s unique experience. Without this, the larger picture cannot fully be understood.

After I first began playing guitar, within a couple months, I had written my first song. It was very natural and came out as a sort of therapy. I wrote songs which helped to release the inner tensions occurring in my life. Being able to put my experiences into song was very empowering for me. From this point forward, I wrote songs quite consistently.

I can remember a time while jamming with a friend, and they asked me to play a song I wrote to work on it together. Because at the time I was focusing on learning other people’s songs, and not concentrating on my own material, I could not remember how to play anything besides a few, very basic familiar ones. This was disappointing; I realized my songs’ value to me, as something I missed and wished I had prioritized. To have forgotten them, and not think they were im-

portant; felt deeply regrettable. I had an epiphany where I knew I wanted to keep making music, and that I would dedicate regular practice to songwriting.

In 'Creative Writers and Daydreaming' Freud agrees, "In my opinion, all the aesthetic pleasure which a creative writer affords us has the character of a fore-pleasure of this kind, and our actual enjoyment of an imaginative work proceeds from a liberation of tensions in our minds" (Person 13).

Chapter VII. Action

“Over the last century, philosophers have developed two competing theories about the creative process” (Sawyer 58). One point of view is that of the idealist theorists, who say that “once you have the creative idea, your creative process is done” (ibid). Once your mind has conceived of it, it is finished, and it does not matter if it is ever seen or executed (ibid). “Action theorists, in contrast, argue that the execution of the creative work is essential to the creative process” (ibid). They state that through the process of working with materials, the final actualization usually ends up being different than the initial idea (ibid). This second conception has been proven true over the former, so we can safely assume creativity is an ongoing gradual process in which decisions are being made along the way (ibid).

I relate to the action theorists perspective because I have experienced creating songs which do not resemble my initial ideas or influences. You have to allow yourself to make mistakes and decide what interests you, then chase it. If you already know exactly what you are going to do then you cannot explore the new mysterious ideas which may appear only briefly in the creative process. Again, a degree of flexibility is important and the experience of creating is critical in the formation of the end product.

In Weisberg’s book he touches upon this phenomena stating,

the mental act of discovery, or the creation of a new analogy, is not based on facts - one does not know that the analogy will be useful until after it is proposed. The initial proposal of the analogy, therefore, is a leap into the unknown. Koestler believes this leap is based on emotional factors, that the analogy first strikes a chord in the unconscious and then we become aware of having thought of it (23).

I practice my own music on a daily basis. With my songwriting material, I typically write alone and in my room. I tend to practice, and feel most comfortable, when no one else is home. If I know people are around I will sing much quieter, though guitar levels usually remain quite sim-

ilar. This means I must consider vocals much more personal than playing guitar. I am guessing this has to do with the lyrical content, as well as singing being a more intimate experience, having a physiological connection to my own body.

Here is an outline of the practice process I have developed over the last five years.

Figure I: Progress Development Chart

Colour	Phase	Video	Memorized
Green	Development	No	No
Orange	Development	No	No
Red	Development	No	Can be
Yellow	Documentation	Yes	No
Purple	Documentation	Yes	Trying to be
Grey	Solidification	Yes	Yes
N/A (no colour)	Solidification	Yes	Yes

Development (New) Phase:

Green - New, no video, not memorized

Orange - Almost ready for video, not memorized

Red - Almost ready for video, usually next to record, can be memorized

Documentation (Video) Phase:

Yellow - Video made, not memorized

Purple - Almost / in the process of being memorized (must have previously been yellow)

Solidification (Memorization) Phase:

Grey - Memorized, but mistakes (redo without errors)

N/A (no colour) - Memorized (good)

The first phase is the development phase. This encompasses from the birth of the song up to, even if just temporarily, a version which can be considered complete, and so can be docu-

mented. Technically, this may include initial ideas or any thoughts I may be having about the unfinished or sometimes finished song.

The second phase is the documentation phase. This is where the song is recorded, written down, practiced, etc. The song is still thought about and conceptualized. In this phase, it remains plastic and on its way to a solid form. Once the song has been documented, it becomes real. People can listen to it, once it is recorded; they can watch it, once in video form. When you release it to the world, via the internet, for instance, it takes on a life of its own where anyone can now experience it without the performer or artist present. It now exists independently from the creator.

The third phase is the solidification phase. The song takes on a, even if temporarily, completed form. For instance, it is now on its way to being performed from memory. In the future, the song may revert back to previous phases, but it seems to me that this third phase is always the end goal. The song may never have an exact rigid form, it can also have one which oscillates between several different correct possibilities. Nevertheless, it has reached a point where it is now performable, and in a sense complete.

In my opinion, songs remain open to improvisation and other small, or sometimes large, changes. The basic outline is there with at least one established path to completion. Some songs, are often preformed with several different options still in mind, but usually there is one route which I consider to be more 'right' than others. As long as it can be performed, within my established musical context, it is theoretically finished. Small errors are bound to occur, and perfection is not what I seek.

Western cultures favour horizontal traditions which “tend toward changing and modifying pre-existing structures” (Kaufman 156/7). Eastern cultures tend toward vertical tradition which

“is much more contained and consistent with past work.” (ibid 157). Both “value the effectiveness of a piece of creativity”, but novelty is important in the West, and the East values authenticity (ibid). Personally, I think I relate to the horizontal traditions of Western culture. This is not necessarily surprising as it is the culture I grew up in. I try never to do the same thing twice, it may be similar, but there will always be little differences. I have no ideal to copy or end goal, just experiences and influences which impact how I create something.

* See Appendix A. for Practice Organization, as referenced in the preceding paragraph.

The colours help me to decide what to practice, in order to maintain and expand my current library. Currently, I go by tens, for instance, I would do 9, and 19 in one practice. Each 'block' consists of six songs, approximately fifteen minutes worth of material. When I first started this process I was able to practice all the songs I was working on in each practice. Once the repertoire started to exceed an hour a need arose to devise a system because I could no longer fit everything into one session. I wanted to write new material as well as maintaining the older repertoire.

Currently, with approximately 150 songs, I have over six hours of original work. This does not include songs written in collaboration with bands, and excludes many songs which have been simply forgotten over time. I stumble upon undocumented old material once in a while and am continually adding to my growing collection. Now, I try to write down and record everything, so that nothing is lost or forgotten. One of my greatest regrets is forgetting about fifty percent of the songs I wrote in my first five years of songwriting. After 2010, I began documenting all songs written, quite comprehensively, down to the day and time.

I probably get to do each song about twice per month, and this is sufficient enough to keep it memorized. When I make a song grey, it means I need to practice it again because I made mis-

takes. Usually once per week I will go through the songs which are currently coloured grey, purple, or orange/red. The grey ones, as stated previously, are practiced to correct the mistakes made in already memorized songs. The purple are songs which are close to being memorized, or should be memorized but aren't yet. They will be turned grey once they pass this stage. The orange and the red are to prepare for the next video I will be recording. Once it is recorded the song will then become yellow.

When I started documenting my songs, I began also organizing them into chronological groups, which I would soon arrange into albums. Keeping them in this order, I think, gives them a specific context which would not exist if rearranged. They have a flow and connection with the songs surrounding them. I think they must have a logical progression in this order because that is how they came out of me.

Chapter VIII. Flow

When writing new songs and then practicing them, I believe I experience a state of Flow.

Csikszentmihalyi introduced his concept of 'flow,' or 'optimal experience,' which he calls the sensations and feelings that come when an individual is actively engaged in an intense, favourite pursuit - which could be anything from rock climbing to playing the piano. An individual must feel like his or her abilities are a match for the potential challenges of the situation to enter the flow state - someone who never played the piano would not enter flow when trying to master Beethoven, and a concert pianist would not enter flow trying to play 'Mary Had a Little Lamb' (Kaufman 36).

Flow, for me, is a goal to pursue while I practice. Typically, I practice every day, so if few days are missed, I start to feel a yearning to play. When I play, I am also usually in a very calm state which is sometimes emotional, but I always feel better after. This is something I try to do just for myself – for my own sense of wellness. While some girls go to the spa to relax, I write songs.

I usually do not try to write anything specifically, but I have written with intent in the past, and can still do so. For most of my solo singer-songwriter material, I avoid placing any specific expectations on my output. I just improvise and then when I like something, I keep it. What I keep is shaped by my own experiences and aesthetic preferences. I am constantly trying to make my songwriting material better by correcting mistakes and adding complexity onto what I have already established as correct.

Flow, can be considered a preoccupied or regressed state psychologically. "Regression may bring us to old ways of experiencing ourselves, to feeling out of control or utterly distracted by our preoccupations and inner states" (Kolodny 40). These states may be enjoyed more or less at different times, and engaged in only when risk levels are adequate (ibid). The circumstance and "our overall physical and emotional state" also effects our indulgence in these regressed states (ibid). "Regression involves a kind of letting go of control, a sense of relaxation or release" (ibid

45). The individual will decide if the experience is tolerable depending on the unconscious meanings they associate with it (ibid).

For me, it is much harder to write songs in front of other people. I prefer to create alone, usually when I am in the comfort of my own home. I do enjoy writing outdoors but have not given myself the opportunity to do it enough. It is hard for me to be able to come up with ideas on the spot when other people are watching me. I do not mind presenting, once I have had time to prepare, but when I am put on the spot, I sometimes freeze. It is not that I cannot do it, it is just that the conditions do not feel right for me to create as comfortably as I do at home. To me, songwriting is a safe way of dealing with intense emotions. I have done it for a long time and have associated it with safety because I have written so many songs in the past without consequence. Once I have written a song, I feel pretty confident about it, but during the song's conception, I often fear other's opinions about my ideas.

In our studies, we found that every flow activity, whether it involved competition, chance, or any other dimension of experience, had this in common: It provided a sense of discovery, a creative feeling of transporting the person into a new reality. It pushed the person to higher levels of performance, and led to previously undreamed-of states of consciousness. In short, it transformed the self by making it more complex. In this growth of the self lies the key to flow activities. (Csikszentmihalyi 74)

During the songs which can be performed by memory, I try to elaborate on what has already been established, similar to the A4 stage of Flow (ibid). For freshly created pieces, I am still laying the groundwork and so can be considered in the A1 stage of Flow (ibid). I always put my energy into improving the weaker parts, continually growing and strengthening what is currently there. I do not think I teeter out of the Flow zone much, into boredom or anxiety (ibid). Conceptually, I have always been open to new experiences and gradual change. Flow results in an increase of complexity of the self, which is also evident in the artistic product.

Chapter IX. Sharing Results

Every musical style has tendencies towards specific environments (Cox 90). “For each musical genre, a number of listening situations in a given historical situation constitute the genre-specific relation between music and listener” (ibid 91). When I play guitar and sing acoustically, it lends itself to specific locations such as cafes or bars, not stadiums. “Adequate listening” is when someone listens to what is most relevant to a specific genre, based on the genre’s specific context (ibid). This is necessary for communicating in the language of music, but not for the general enjoyment of it (ibid). Anyone can like the music I produce, but those who are listening adequately are the ones who can extract metaphors from my songs and relate to them.

I like to play my songs for other people, and generally I have had a pretty positive experience doing so. I have played open mics and shows, across the G.T.A., though primarily perform in Toronto. I think a good next step for me would be to channel my abilities towards a charity or paid commercial project. This would be different than what I am currently used to because someone else would be deciding what they want me to create. I always thought I had a good ear for catchy melodies, and had interest in writing jingles. I never stumbled upon any good job opportunities for that though, instead there was a vast demand for music instruction, especially for children, so that is the direction I went into, career-wise.

At seventeen, after taking lessons for a few years, and studying classical guitar, I began teaching guitar lessons. I shadowed my teacher, Sohayla Mojitehedi, who operated a school and employed me. This eventually enabled me to take on my own private students, and a year later, I start working at other schools.

In my first year of university, I also learned the basics of piano in a musicianship course. This eventually led to me adding beginner piano lessons to my teaching arsenal. I learned bass by ear, using rest stroke style picking and guitar influenced fretboard navigation. I continuously wrote music and collaborating with other musicians regularly. Small projects were born and died over the years. It is all experience, and in the end I think it all cumulatively just made me a stronger, more versatile, and overall better musician.

I have taught guitar lessons and have been in bands since 2004. There was a brief period from 2012 to 2015, where I worked at a martial arts school, instead of teaching at local music schools. This experience has taught me a lot, and has shown me what industry I should be working in, and what I am most successful at. If I kept exclusively working in music schools, I do not think I would have ever noticed this. During this time, I was still teaching privately, but was not dedicating the same amount of time to music, and instead was dividing my time between music and martial arts. I was able to do a lot more songwriting at this time because I did not have to focus so much on learning the songs my student's wanted to learn.

I started my YouTube channel in February 2010, originally just posting videos whenever I could. Eventually, from March 2013 to April 2015, I started posting four videos per month. After this period, because I had posted a lot of my previous material by then, I decided to slow down. Since then I have continued to post one video per month, still maintaining a steady flow of output.

I think my YouTube channel is important because it can reach people internationally, and can be played back infinitely without me having to exert any energy. The quality is not great but it is a building block to spring from. The experience of watching a live performance is more use-

ful to me, then let us say a tradition score, because it shows me how I played it, and I can hear the song simultaneously. It is live and so the chaos of the current moment factors in, mistakes can be made and really anything can happen. Still, it takes less effort for me to recall what I played in a video, than looking at a score.

When and how an individual listens to music, can alter their experience of it (Cox 89). “Daily listening is often more conditioned by the situation in which one meets the music than by the music itself, or by the listener’s primary cultural identity” (ibid). This means, that the context in which we experience music is often a more potent memory than the story within the song or what the composer intended to convey. We are swayed by our own personal perspective, more than the reality of the creator’s intention. It is important that it exists, not that it is accurately translated or interpreted by others.

My channel is meant to be like a diary. It is autobiographical, and reveals my musical influences as well as my capabilities as a performer. It may be worse, sound quality wise, than a live performance, but still feels similar being just one individual performing songs about their life. Alone in my room, may be even more authentic than out in a cafe or bar. My room is where most of these songs are written, practiced and polished.

Part II.

“Song Analysis”

Chapter X. Song Analysis

Figure II: Song List

1. Away (2003)
2. You and I (2004)
3. Cutsie Blues (2005)
4. Not This Time (2005)
5. Summer Is Over (2007)
6. Perfect Fiction (1/2/2010)
7. Grain of Salt (27/11/2011)
8. Light My Cigarette (18/8/2012)
9. Beautiful (24/1/2013)
10. Spoon (14/3/2013)

The collection of songs I have chosen can be divided into two basic categories. One is earlier and essentially simpler work, and the other is later and more complex material. This demonstrates my progression over time and the development of my songwriting. Several other songs were written besides the ones included in this collection, but I picked these songs specifically to exhibit the many different styles I was capable of doing. The four main guitar techniques used in my songs can be boiled down to: finger picking, strumming, power chords, and a sort of travis picking. My vocal range stretches approximately two octaves. This will be discussed in much greater detail in the following analysis section.

Figure III: Song Dimensions

Song	Melodic Range	Rhythm
Away	G/Em (F#), R: +13th (D-B), pentatonic	4/4, straight eighths
You And I	C (x), R: -13th (E-C), pt/diatonic	4/4, triplet swing
Cutsie Blues	C (x), R: -10th (E-G), pt/dt	4/4, TS
Not This Time	G (F#), R: -10th (A-C), pt/dt	4/4, SE
Summer Is Over	D (2#s), R: P12th (E-B), pt/dt	4/4, TS
Perfect Fiction	G (F#), R: P8ve (E-E), pt	4/4, 7/4, SE
Grain of Salt	C# (7#s), R: P11th (G#-C#), pt	4/4, SE & TS
Light My Cigarette	G/Em (F#), R: -10th (E-G), pt	4/4, SE
Beautiful	A/F#m (3#s), R: +9th (E-F#), dt	4/4, 5/4, 6/4, SE & TS
Spoon	E (4#s), R: -14th (C#-B), pt/dt	4/4, 6/4, 3/4, TS

* See Appendix B. for Rhythmic Form Diagrams, as referenced in the preceding analysis.

“Away” was written in a relatively short period of time, probably in just under an hour. It consists of a basic finger picking pattern on guitar, only employing the index, middle and ring fingers individually. During the chorus, only thumb and middle are used, though alternating between middle finger and both simultaneously. The form is symmetrical, ABABA, made up conventionally of fours in four.

The chords I used are not decided upon based on the traditional compositional rules conventionally taught. When I create songs I generally use a combination of: familiar structures I have learned through previously studied repertoire, and the influences of any other ideas that may combine with that in the current situation. For instance, visual patterns reveal themselves to

me on the guitar. Many times I will remember, how the pattern looks or feels, but nothing about the names of the chords actually used. “Grain of Salt” and “Spoon” are good examples of this because they are both positioned in the middle of the guitar, and when I wrote them I had no idea about any of the actual chord names, I only navigated by ear and visual patterns on frets. “You And I”, and “Cutsie Blues” I was using familiar chord structures, in a new context. “Away” is somewhere in between these, moving around in first position, not quite on any one basic chord, the thumb outlining a descending bass line.

The chord progression used in the verses is: Em, Dsus4, Cmaj7sus, G5. In the choruses, the bass line remains the same but with slight variation: E5, Bm/D, Cmaj7sus, G. This demonstrates familiarity between the two sections, A and B, despite changes in the technique, rhythm and melody. The scale used in the verse is G major pentatonic and then it changes to E minor pentatonic during the choruses.

All songs except “Cutsie Blues”, “Summer Is Over” and “Grain of Salt”, have an instrumental introduction which is typically one repetition of the instrumental pattern. Most songs also contain an outro or extended chorus to conclude the song. In “Away” the outro uses a new melodic line sung over the verse section’s instrumental. In “Beautiful”, the outro is conversely applying a new melodic line over the guitar part of the chorus.

“Away” maintains a basic straight eighth note feel for the whole song. In the guitar part, the A section has eighth notes on beat one and three, while the B section has only quarter notes, but still with an emphasis on one and three. The melodic line ranges a major ninth (D to E) using a pentatonic scale (D, E, G, A, B, D, E, (G)) in the first and second verses. In the final section A, the outro, the high G is added in bar 69. Then in the chorus, section B, it shifts up, spanning

again, a major ninth (A to B), but adding the low G and E in bar 26, which opens up the range to a twelfth (E to B), again using a pentatonic scale (E, G, A, B, D, E, G, A, B). Throughout the song, the vocals span a major thirteenth (D to B).

“You and I” uses a predominantly C major pentatonic scale and is based upon the guitar progression: C, G6/11/B, Am, F. All the chords were conceptualized by me as their conventional names, except the G6/11/B, which I thought of more as an Em with the C held. At the beginning, the progression is demonstrated through finger picking, and then later in the second half with strumming.

Initially, it uses a type of travis picking; plucking index and middle finger simultaneously, while the thumb alternates between bass notes. In the guitar part, when the rhythm finally picks up during the latter half of the song, there is more of an accent on beat two and syncopation in the last half of the bar. In this final bridge section, there is the introduction of the down, down, up, up, down, up (D-DU-UDU) rhythm on guitar, which utilizes a hammer-on on beat one.

In contrast to “Away”, it uses a triplet shuffle rhythm. I chose not to transcribe it as swung eighth notes because my melodic vocal line sometimes sings on all beats of the triplet, not just the first and third like in the guitar part. I left this aspect consistent for all songs that include the triplet shuffle, for essentially the same reasons.

The form of the whole song is ABABC. The C section can hypothetically be broken down into three smaller sections, but I have chosen to leave it as one. I did this to differentiate, obviously C from A and B, but also because none of these subsections reoccur alternately after, so I think of it as one progression towards an end, similar to an outro. From section C onwards,

though lyrical lines repeat, it can basically be considered thoroughly composed. It no longer reuses familiar melodies, instead introducing new melodic ideas.

In the A section, the melodic lines start on beat two and utilizes a C major pentatonic scale (E, G, A, C, D, E, (F, G, A, B, C)) with a vocal range of an octave (E to E). The B sections, have a smaller range spanning only a major sixth (G to E), with the melodic line starting earlier on beat one. When the A section returns, verse two, unlike verse one, now spans a sixth (G to E), never again reaching that low E.

When the strumming arrives, in section C, the vocal melody reaches new heights, hitting high G (G to G), in bar 36, spanning again an octave. In the second half of the bridge it goes even higher, hitting high C, (G to C), in bar 56, growing to an eleventh. Also in bar 56, the high B occurs, this along with the F in bar 38 and bar 67, break the pentatonic expectation created during the rest of the song. I speak more about these instances in the ‘Word/Tone Painting’ chapter. The range throughout the entire song is a minor thirteenth (E to C).

“Cutsie Blues” has a very basic, verse chorus form, consisting of ABAB. It has the simplest form of all songs in this sample. It begins with a pick up before proceeding into a sixteen bar verse section, which is then followed by a sixteen bar chorus section. This soon repeats all over again, with different lyrics only during verse two. The melody employs a predominately C major pentatonic scale, except in the verses during bar 8 and bar 40 when the B is used briefly, hinting towards diatonicism. The verse has a basic guitar progression consisting of: C, G6/11/E, Am, F, G6/11. The chorus moves from F to C, and then walks down from: F, G6/11, C, G6/11/E, Am, then gradually back to C.

This song has a triplet shuffle rhythm, with vocal lines initiated on the up beats, rarely on beat one. Throughout the whole song, the melodic range only spans a minor tenth (E to G) while employing a generally pentatonic scale (E, G, A, (B), C, D, E, G). The vocal lines of the verse and chorus range approximately an octave (G to G) only in bar 8 and 40, does one low E make an appearance in each verse.

The guitar part in “Cutsie Blues” doesn’t use any finger picking and instead only concentrates on the strumming of chords. It employs the same DDUUDU rhythm from “You And I”, but now adds a mute on beat two. Again, it uses the hammer-on on beat one with the bass notes opening on the second half of beat four and then closing on beat one.

“Not This Time” mostly uses power chords, except during the choruses, section B, where it uses thumb and index to finger pick the power chords. Throughout the song, the progression is: A5, B5, to G5, except during the bridge, section C, when it then changes to: G5, C5, D5, C5. At the end, the chorus, section B, is repeated twice, the first time normally, and the second time with power chords instead of finger picking, almost like a reference to the verse, A section. The form consists of ABABCBB. A disappears, and B overpowers. The C helps transition the song, replacing A, eventually ending on B.

This song uses a G major scale. In the verse, the melodic range is a minor seventh (D to C), and the D is only added in the final phrase, in bar 18 ((A, B,) D, E, F#, G, A, B, C). The chorus is smaller, containing only a major sixth (D to B), and the bridge even smaller, just a fourth (G to C). Overall, throughout the song the range never exceeds the verse’s initially established seventh (D to C), until the very end. The final two notes, B and A, extend the range down an additional third, opening up the range to now encompass a minor tenth (A to C).

In the verses, the vocal melodic line's onsets start on beat two, while in the choruses they start on beat one. In the bridges, the off-beats, two, and as a variation four, are more accentuated. The main strumming pattern during the whole song is again, DDUUDU, but with no hammer-ons or mutes. The final bar of G5, however, has a variation on this pattern, accentuating the ups, and skipping beat one and three.

“Summer Is Over” uses a D major scale and is the most complex of the earlier compositions. It follows the basic chord structure of: D, D, G6/B, G6 in the verse. In the chorus, a new chord is added in the second bar, instead of the two D's it becomes: D, Em11sus, G6/B, G6. The progression in the bridge changes to: Em, G, D, D, and the instrumental sections are structured around D with suspensions. It has no instrumental introduction and is the first song to start directly into the verse. The form is ABCABCDBB, the instrumentals of section C create an asymmetry to the piece as a whole. It also contains many rhythmic variations, especially during transitions.

The melodic range in the verse spans an octave (A to A), and remains there until, bar 29, at the end of the chorus, where the F# is then introduced as the new low point, growing the range to a minor tenth (F# to A). In verse two, the range of a minor tenth (F# to A) still continues to be used. Once the bridge arrives, the range shrinks to just a fifth (B to F#). Only in bar 79, is there the addition of the lower A, increasing the range to a major sixth (A to F#). In bar 86, the low E is added, extending the range to a major ninth (E to F#). Throughout the entire song, with the addition of that single low E, the song spans across a twelfth (E to B). The outro spans that major sixth (A to F#) again, but in bar 113, it reaches new heights hitting A and finally B, so now spanning a major ninth (A to B).

A primarily pentatonic scale is used in the first verse, section A, ((E, F#), A, B, (C#), D, E, F#, (G), A, (B)). The high G is only added at the end of this section, in bar 14, as an ornamentation on the held F#. In the chorus, section B, however, the G appears more regularly, and in bar 27, the C# is finally introduced as well. Once that C# appears, the scale changes to a different, but still pentatonic construction (F#, A, B, C#, D). In verse two, there is the introduction of the low G, in bar 45, instead of the high G, like in verse one.

In the bridge, section D, the scale again changes (E, A, B, D, E, F#). There is a single A in bar 79, and the only low E of the whole song appears in bar 86. In the final outro, the high B is added and a pentatonic scale is again used (A, B, D, E, F#, A, B). This final section could be considered as a new section E, but because it shared the same guitar part as section B, I kept it consistent for simplicity.

The melodic lines in the verses are initiated on beat two, and sometimes on beat one or the third triplet of beat one. The chorus is similar, but towards the second half, the onsets start to move later, closer to beat two or the third triplet of beat two. The subsequent sections follow the same trend. Once the bridge finally arrives, the melodic lines move even further in the bars, now starting on the third triplet of beat three or beat four. In the final outro, the lines are initiated again, on the third triplet of beat two or beat three.

The hammer-on at the beginning of beat one can also be played with a light strum, still accenting two, but I tend to favour the hammer-on. In this song, I naturally do small variations on the basic DDUUDU pattern. I tried to include an accurate representation of what I generally play. The problem is I never play it exactly the same way twice, I allow variations and am sometimes

still trying out and improvising ideas. That is part of my creative process. In the previous songs, the pattern was more predictable and stable than this one.

The triplet shuffle is accented on one and three in the guitar part. Many of the vocal accents are on the third triplet of the shuffle. In the chorus, during bar 28 and 29, there is a series of muted notes, accenting the off-beats, this reoccurs every chorus thereafter. The ends of the verses and choruses also contain rhythmic variations, usually ending in staccato quarter notes. These create rests which allow for the vocal line to be heard and focused on more exclusively.

The form of “Perfect Fiction” is ABABC, it uses straight eighth notes and employs a G major pentatonic scale throughout. In the verses, the song uses the progression: G, Cmaj7, Em, G/B, A9sus, to G. The choruses are similar, but simplified, essentially moving from: Cmaj7 to G6. The final outro section uses a progression comparable to the verse, but with a different rhythm and distribution of notes.

All the verses, section A, use the melodic range of a minor seventh (E to D). The low E is only added at the ends of verses, for example in bar 9, bar 17 and bar 37. The first chorus, section B, only spans a major third (G to B), but in the second chorus in bar 52 the high D is added, and in bar 53 the low E. The scale used is pentatonic ((E), G, A, B, (D, E)). In the last outro, section C, the high E is finally added, completing the octave (E to E). Overall, this song spans just the octave (E to E) established in the outro. The vocal lines are initiated on beat two of the verses, and on the fourth quarter of beat three or beat four in the choruses. In the final outro section, they start on beat one, and the fourth quarter of beat four.

Most of the song uses the thumb alternating to index and middle finger simultaneously. Only in the final section is there a reorganization of that basic pattern, instead using middle,

thumb and then index, followed by the thumb alternating to index and middle again. There is also a hammer-on used as a variation on the basic pattern. It occurs on the second half of beat four in the instrumentals, and the second half of beat three during the verses. In the choruses, however, this same hammer-on occurs after the melodic line is sung, on the second half of beat one. In the final outro, there are no hammer-ons, and instead quarter notes are placed on the first three beats and last beat of each repeating cycle, instead of the more predictable eighths.

“Grain of Salt” has a form of ABABCD and is rhythmically quite symmetrical, but its complexity does not really lie in its form, more in its melodic content. The melody is in C# major pentatonic, a theoretically complex scale due to the key signature having seven sharps, with the progression: C#, G#m6/B, Bm7, B6. After, in the chorus it moves in a different direction, towards the relative minor: C#aug, C#/G#, Aaug, A#m. Next, the bridge builds up to a G diminished chord at the end of the section: C#13, Dm6#5, D#9sus, A#m, C#13, Dm6#5, D#add(2), Gø7. All sections start in C#m, but have different ways of cycling back to it.

This is the first song in the collection to use accidentals (not contained in the key signature), in this instance it happens to be in the guitar part. During verses, B switches from sharp to natural, and then A switches from natural to sharp in the choruses. During the bridge however, there is a B natural, followed by a brief D natural, then the G natural returns once the D sharpens again. The ending consists of the progression: C#5, G#5, A#5, C#5, once it finally builds up to power chords.

In the verse, the guitar and vocal parts are doing a sort of hocketing. The chord is first struck on beat one, and then the vocal starts on beat two. That vocal note, is then held over the next chord strummed, on the second half of two. This basically cycles through, the two parts al-

ternating rhythmically. In the chorus, however, there is a triplet shuffle rhythm applied under the initial straight four. I think the triplet shuffle and the arpeggiated chords create a dream-like soundscape, in contrast to the hocketing found in the verses.

Whenever I play this live with improvising musicians, they always mess up at this transition. Until I scored this out, I never really understood why this part was so tricky. To me I knew the feel changed, but it stayed in four, so I thought it was not that complex. Still, it consistently throws people off. Now, I do not bother attempting anything out of four or three when playing with improvising musicians. Only with repeated practices can anyone synchronize time signatures in a non-repetitive fashion.

The chorus also contains an interesting melodic line. The sixteen eighth notes, contain a rhythmic pattern containing five groups of three eighth notes. When the third group of eighth notes is completed, the expectation of eight is abandoned, and some people start to try to play in three, but it is really just one eighth note off. The vocal part comes in once the fourth cycle of three has finished, allowing the listener to be preoccupied by that instrumental perceptual switch to three.

The bridge has guitar strumming whole notes, so something melodically dramatic happens. The vocal melodic line in the verse comes in on beat two and ranges an octave (A# to A#). Then in the chorus, the range (G#), A#, C#, D#, E#, G#, A#, C#) decreases to a major sixth (G# to E#), this time initiated on beat three. In the bridge, melodic lines begin on the first and second half of beat two, the range is still an octave, but jumps up a major third (C# to C#). This is much higher and more vocally challenging than previously demonstrated in the song.

It is also interesting that the vocal melodic line, in the bridge, stays in key, and it is the guitar's chords which contain the accidentals. This means the guitar is re-harmonizing to the altered melodic vocal line still sung in C# major pentatonic, whereas typically you would see the opposite. The guitar chord is strummed on beat one, and the vocal line starts after on beat two, allowing both parts to have distinguishable onsets. The guitar part of the final outro section goes back to straight eighths, except now with accents on beats two and four. The melody of the vocal part begins on the second half of beat three, beat three and beat four. It also has the largest range of all sections spanning a ninth from G# to A#. Overall, the song spans an eleventh (G# to C#), and uses a C# major pentatonic scale.

“Light My Cigarette”, in ways, is the opposite of ‘Grain of Salt’. The melody of the vocal part and the guitar part move together in unison. The vocal melody during the verse starts on beat one and sometimes on beat four. Then in the pre-chorus only on beat four. In the chorus, the melody is initiated again on beat four and sometimes on the second half of beat three or the second half of beat four. The overall form is fairly simple, ABCABCA, and a straight eighths feel is present throughout.

It showcases technical improvements I have made with finger picking on guitar. There is no way I would have been able to play such complex right hand movement in my earlier formative years of song writing. It mostly uses thumb, index and middle finger, but there is a lot of sliding from open all the way up to the twelfth fret. The positions and length of pattern make it a more difficult piece to perform, than “Away”, which along with “Beautiful”, are the only songs in this collection to utilize only finger picking for the entire piece.

The melodic range ((E), G, A, B, D, E, (G)) of the verses, section A, is a minor sixth (G to E), and then the pre-chorus, section B, expands to an octave (E to E). The chorus shrinks back to a fifth (G to D), although the final chorus builds up to span an octave (G to G), transposing up a minor third when compared to the octave used in the pre-chorus. Towards the ending, during the repeat of the chorus, it builds up to the only high G in the song, at bar 59. The addition of the high G means the song spans a minor tenth (E to G).

It uses a G major pentatonic scale for the majority of the song, except during the pre-chorus, B section, where it uses an E minor pentatonic scale. The guitar progression used in the instrumental and verse sections is: G, G, A9sus/G, G. In the pre-chorus, the chords change to: Em, A9sus/G, Gmaj7, Cmaj7, Em7#5/C, Gsus. Finally the chorus returns to the G tonality using: G, Cmaj7, Asus, Cmaj7.

“Beautiful” starts with an instrumental introduction using the chorus’ progression. The outro similarly uses this same progression again, but with a different melodic line. The next section is the verse, which contains a rhythmic form of 5556 5656. This is also the only section of the song which contains irregular rhythmic cycles. The overall form is ABABACA.

The melodic range (E, F#, G#, A, B, C#, E, F#) of the vocal part in the verses span a major ninth (E to F#). The melodic lines in the verse are initiated on the fourth beat of a five beat bar. In the chorus, the range decreases to a major sixth (E to C#), without F# or G#, with melodic lines initiated on beats two and one. In the second chorus, before the bridge, the range is expanded to an octave (F# to F#). The bridge returns to a major ninth (E to F#) but moves between the C sharp and C natural. The final outro also returns to the major sixth (E to C#) originally used in

the first chorus, but this time with melodic lines initiated on only beat two. Throughout the whole song, it only spans a major ninth (E to F#).

The ostinato played on the guitar during the instrumental, chorus and outro section uses a progression along the lines of: C#m7#5/B, D, F#m11, C#m7#5/E. In the verse, the chords change moving from: B9sus, A/E, Asus2, F#m, A. The vocals use the F# minor scale in verse, while in the chorus and outro it moves closer towards an A major scale. The bridge section contains all the accidentals, transitioning guitar chords from: B9sus, Dmaj7, D7, Am6, B9sus, Dmaj7, Dm6, D#dim6.

Some other songs build by increasing the range towards the end of the piece, but this song is similar to “Grain of Salt”, except both the chords and the melodic line use accidentals during the bridge section. This is another way of building up intensity. The first and second bars contain the C#, and the third and fourth bars include the C natural. The melodic lines are initiated on beats three and one. There is also an interesting rhythmic alternation between straight eighths and triplets. These elements combine to make this section the dramatic high point of the song.

The guitar part during the intro, chorus and outro, uses finger picking with a triplet swing feel. The verses however switch to straight eighth notes, but they contain the complex rhythmic cycles of 5556 5656. The bridge is much simpler and just holds whole notes, the vocal part adds the rhythmic variety when it switches from the eighths to triplets.

“Spoon” uses an C# minor scale but in section C, C natural is used towards the end during transitions. In the D and E sections, there is a G natural and an A flat played simultaneously. The E section has a heightened sense of tension when combined with its rhythmic construction, which is 3434 44 444. The overall form of the song is ABCBDBEDCFED. This has by far the

most complex song form construction of all the pieces included. It also contains the most movement and suspensions within its progressions.

The verse begins with movement from: E6/G# to A. It continues into the next instrumental section, which contains triplets, moving from: C#7sus/G#, Cmaj7#5/G#, G#add(#5), G#, C#7sus/G#, Cmaj7#5/G#, G#. After this, the chorus-one, section D, moves from: Eadd(m3), to E6, twice then from: Amaj9, C#7sus/G#, to E6/G#, twice. The chorus-two, section E, moves from: Eadd(m3), to E6, four times then from: Amaj9, C#7sus/G#, E6/G#, twice, finally concluding with: C#m7#5/A, to A, back to C#m7#5/A. After that, the bridge moves from: Esus2, Emaj9-sus, to A, and uses a C# minor pentatonic scale.

All of the verses, section B, use the melodic range ((C#, E, F#), G#, B, C#, D, E, F#, G#, A, (B)) of a minor ninth (G# to A). In bar 9, bar 25 and bar 42, there is an F#, which occurs as an ornamentation at the end of the section. Then sections D and E span a major ninth (E to F#), expanding down to include the low F# and E. Section F expands up to a minor tenth (G# to B), adding the high B, now using the pentatonic scale and excluding the D and A. The final section D extends down to low C# in bar 104, and only contains one D# in bar 101, still excluding the A. Therefore, the melody is practically in pentatonic from section F until the end. This makes the entire range of the song a minor fourteenth (C# to B). This means this song contains the largest vocal range of all songs, nearly two octaves.

The melodic lines in the verses are initiated on the second half of beat two, and then subsequently on beat three. In section D and E, the vocals come in on the second half of beat three, and sometimes on beat three as well. In E, however, there are lines also initiated on beat four,

and at the end of the section just once on the second half of beat four. In section F, melodic lines start on beat one.

In the earlier songs, there is only either straight eighths or a triplet swing used throughout the whole song. In the later songs, there is sometimes a combination of both used in the same song. As I wrote more songs, I think I became desensitized to this rhythmic contrast, and instead started experimenting more with rhythmic alternation between the two. “Grain of Salt” and “Beautiful” both mix straight eighths with triplet swing. “Spoon” also mixes straight eighths into predominantly triplet swung rhythm, but only at the ends of sections during transitions, so I do not consider that a change in feel but more as a variation.

“Spoon” has the largest melodic range of all songs, spanning a minor fourteenth (C# to B). It hits the lowest note of all songs, low E, but not the highest. “Grain of Salt”, again a later song, contains the highest note of all songs, high C#. Whereas, “You and I” and “Not This Time” only reach the C natural. “Away” has the second largest melodic range, spanning a major thirteenth, and “You and I” is a close third with a melody spanning a minor thirteenth.

I also noticed that typically the melody of the vocals is pentatonically based. As the song progresses, usually there are notes added to gradually build up to the diatonic scale. Some songs, are diatonic, but of this song sample, a few of the later ones, seem to be more simply pentatonic. Perhaps, this return to the simpler pentatonic scale is due to a focus on instead rhythmic complexity. The later songs however contain more accidentals in the vocal and guitar parts.

Most songs also contain the ‘down, down, up, up down, up’ rhythmic pattern on the guitar. With later songs the basic pattern slowly transforms with the use of hammer-ons and mutes. During transitions, especially during the later songs, there are whole notes, and sometimes staccato

quarter notes to accentuate the downbeats. All songs are played with my fingers and not a pick. This is just a personal preference, probably based on my experience playing classical guitar.

The melody of the vocal lines in most songs typically does not start on beat one, and usually there is more emphasis on the conventionally 'weak beats' of the bar, on beat two, four and the 'ands'. In the later songs, lower rhythmic divisions of the beat are used, sixteenths versus previously eighths, for instance.

In the early songs, there is generally less sections, usually two to four, and these use a simpler construction for the form. Later songs have at least three sections, and 'Spoon', for instance, has six distinct ones. This, I would argue, calls for a more in-depth knowledge of composition, and higher memorization abilities. To create it, is a skill in itself, but to be able to reproduce it requires far more.

This small sample contains only ten of the over 150 songs I have documented. Imagine what even more comprehensive research could reveal. I primarily looked at rhythm, form and melody because they are easily seen through music notation. They are also quite perceptible, by listeners, through my specific performance medium of guitar and vocals.

I think there is a lot left to be discovered, and this is just the tip of the iceberg. Creative output is a mirror reflecting everything you've experience during your time existing in the world. The artistic choices I make, come from not just my encounters with music, but equally my everyday experience. Influence and ideas are around everyone, but it is how I apply these which makes my art uniquely mine.

I do not think you need to memorize and study things to get better, but it does not hurt. You can also just stick to it, whatever it may be, and gradually, you will improve because your under-

standing of the fundamental concepts will change. With creativity, you are always coming up with new combinations, and therefore the same things will never be made twice. Once I get used to one way of doing something, I will intuitively experiment with variations the next time I encounter it. Being creative means not being afraid of learning by trial and error. You can be influenced by other music you listen to, like me with math rock. You can similarly be influenced by books, colours, nature, anything really. Another method is to study and practice pre-established techniques associated with your instrument, so in the future, these can be employed with significantly less effort. Like, the way I have studied classical guitar. Both of these have combined to give me the many options I switch between during my creative process.

Chapter XI. Tone/Word Painting

“That strange and somewhat magical symbiosis of music and words forms the platform for what the poet Baudelaire once called ‘the drastic expansion of individuality’” (Brackett 5). Music represents an “object-less inner feeling”, providing a “sequence or narrative” which can now be filled with text, providing one possible storyline for the universal (Young 153). It gives an emotional representation of what is experienced, while the words supply a literal testimonial. There are many poetic techniques which can be used to create effects which are aesthetically pleasing to the listener. Peraino explains that

words enjoy a seemingly immediate access to thought, communication, meaning, and understanding; music, with or without words, enjoys a seemingly immediate access to emotions and to embodied reactions (swaying, tapping, chills) - but less obviously to meaning and understanding (9/10).

This is experienced on an individual basis through a collection of symbols which the artists have incorporated into their work. Intentionally or not, this forms a connection with the listener. Not every listener will have the same response and many times it will not be the same as the songwriter intended or experienced themselves. Instrumental music and the lyrical word, stem from different places inside the creator. Music is a direct expression of the will and words indirectly represent the motives behind the feeling (Schopenhauer 449).

Moreover, that the addition of poetry to music is so welcome, and a song with intelligible words gives such profound joy, is due to the fact that our direct and most indirect methods of knowledge are here stimulated simultaneously and in union. Thus, the most direct is that for which music expresses the stirrings of the will itself, but the most indirect that of the concepts denoted by words. With the language of the feelings, our faculty of reason does not willingly sit in complete idleness. From its own resources, music is certainly able to express every movement of the will, every feeling; but through the addition of words, we receive also their objects, the motives that give rise to that feeling. (ibid)

In, ‘On Ideas: Organic Creativity in Teaching Visual Arts’ Charles Caldemeyer, discusses the connection between art-making processes and the artist’s life experiences (Piirto 208).

Through shared symbols, like analogy, the artist can connect to a universal representation which may also resonate with the individual (ibid). On the other hand, personal symbols, “are more intransigent, with esoteric meanings attached to aspects of our experiences that may have no obvious relationship to the signified content” (ibid 208/9). These personal symbols can be considered insider knowledge, which may only be decoded by people who have shared in that event. The writer may also be intentionally trying to disguise the truth, which would make speculation more challenging. There is a cyclical connection between the personal and universal. Both are dependent upon the other and continually changing.

We know that the inner world comes into existence largely through interactions with the outer one, that the outer world can only be seen by us through the filter of our inner life, that the so-called outer world will therefore be seen and responded to by different people differently (Kolodny 98)

"The way the paint is layered, its texture, the direction of the mark, and other elements of drawing and design all may readily be transposed into a foundational vehicle for a symbolic language" (Piiro 209). This can be similarly related to music, in the same way auditory details can be perceived by the listener. For instance, how I articulate certain words or breathe could be considered vocal examples of this same phenomena. The way I finger pick and accent the chords might be equivalent with relation to guitar. I think for me, most of my expressive power comes from my vocals. I feel like I have practiced vocals and guitar equally, but perhaps my vocal experience could also include my non-musical verbal experiences. As in, perhaps my daily conversations could be contributing to vocal knowledge.

One measurable effect evident between music and words is semantic priming. This occurs “if two semantically related words or sentences are read or heard one after the other, the second is more easily processed by the brain, as though the first phrase has got it into the ‘right mode of

thinking’.” (Ball 379). This can be seen as a sort of imitation between the instrumental music and lyrics. Priming is detectable through electroencephalography, it appears as a decrease in N400, “a spike of electrical activity about 400 milliseconds after the second word is sounded” (ibid). Music can similarly induce this effect, the words “‘narrowness or ‘wideness’” could relate to the size of intervals used or ‘basement’ can be primed with low notes (ibid 380). This phenomena occurs involuntarily and reaches a more universal audience (ibid). It is happening subtly, but “the researchers concluded that music ‘can prime representations of meaningful concepts, be they abstract or concrete, independent of the emotional content of those concepts’” (ibid). Some type of priming is evident in many of the songs I have included, and I have outlined some examples from each piece later on in this chapter.

Next, I want to discuss the importance of the voice in songwriting and music in general. “The human voice is a remarkable instrument of healing, our most accessible sonic tool” (Campbell 86). From as far back as I can remember, I have always been singing. During high school, I participated in choirs as a soprano and I loved the inclusivity that group singing offered. It has always given me a sense of peace and joy to express myself vocally through sound. When I started songwriting, the voice was always most natural and, in my mind, the primary vehicle of expression.

The guitar parts, usually established first, are brought to life and given new meaning after the vocal parts are added. What I mean by this is that with only the instrumental guitar part the song cannot express its entire message. With my style of songwriting, it is crucial to include the melodic vocal line and the lyrics. The result is really a fusion of the two, but the vocals give it a literal meaning, instead of just the concepts within the progression. It is also harder to write

songs with more detail, obviously because they take longer to compose, memorize and perfect. Vocally, this process is usually less conscious, and easier.

“The foundation of the voice is breath” (ibid 86). Where I breathe establishes the flow of the song and the underlying meaning as well. Sometimes I intentionally split up words, and sometimes I keep them consistent with logical sentences. I have also used the end of a sentence to start the next one, giving a series of words two simultaneous meanings. For example, in “Light My Cigarette”, in bar 33 to bar 34, the lyric, ‘keep your calm down’ can be interpreted different ways. ‘Keep your calm’ is one thought, similar to ‘keep your cool’, which is then combined with ‘calm down’, fusing both ideas into one hybrid phrase. I remember consciously thinking about that as I composed.

Breathing is a big part of employing all these techniques. My songs are written like poetry, with stanzas and commas separating ideas, instead of periods and complete sentences. The amount of audible space between words is crucial in hypothesizing context, besides reading the text. Dependant on the style of singing, words can be difficult to understand for listeners, but the more you listen to a style the more you get used to the eccentricities of the genre. I can rarely understand the lyrics in metal or most classical music. A lot of the time I cannot even tell what language it is in, only to realize after a few minutes, that it is English. It is just not what I am used to hearing. Rock, pop, even hip hop, is more familiar to me.

My voice has served as a channel of self-expression, many years before I started singing. A baby’s first cries represent the beginning of its life (Campbell 87). They express themselves through their voice and this “then becomes the pathway to self-knowledge, self-naming, and self-respect - as well as self-hatred” (ibid). This is the beginning of a baby associating sounds with

itself (ibid). Perhaps when I began songwriting, it was symbolically similar to the experience of the baby's first sounds. I found a way to express myself and to also communicate with the world and people around me. It also gave me insight to my own feelings and a sense of self-knowledge and self-expression.

In addition, a baby's vocalizations "release stress, express emotion, and constitute an essential stage in development" (ibid 88). Before they can coordinate their body or thinking, "the voice is the basic tool for relating to the world" (ibid 88). For as long as I can remember I was singing songs in camp, or in school. Listening to music on the radio or C.D.'s while commuting in the car. When I was sad, I would hum a tune while walking down the street and it would cheer me up. The voice was the instrument I conveniently always had on me.

Even as adults, exercises such as simple toning, can stabilize emotions (ibid 94). A person's unique vocalizations, "the tone, inflection, intensity, and other objective characteristics of the voice offered clear indications of each person's life history" (ibid 97). A clinical professor of the voice and speech, Dr. Paul J. Moses, "considered the voice the primary expression of individuality" (ibid). He was able to make diagnosis of his patients "based on the range and symmetry of the individual's vocal line, the prevalent key or tone to the voice, the way the voice expressed melody and rhythm, along with loudness, precision, accents, and other variables" (ibid 98). This reveals that the vocal choices we make, whether conscious or unconscious, reveal something about us which is practically impossible to mask. Our voice can communicate our mood, or our emotional and physical wellbeing. This can provide another type of communication with our listeners, and ourselves, that we may have never realized.

Here are some examples of word/tone painting from my work. These were not done consciously, regardless, it is still interesting that they occur. I must be applying ideas I have learned subconsciously or absorbed from other music. There is a definite feeling of either ‘yes, this works’ or ‘no, no good’. The factors contributing to something working artistically can vary tremendously dependent on each individual circumstance.

“Away” has four beats of rest in bar 14 and bar 15, occurring after the word ‘end’, the words foreshadow their own demise. At the ends of the choruses, for instance, in bar 24, on the word ‘lead’ the high B is finally reached. The melodic line then gradually descends downwards, on the words ‘you away’, in bar 26, down a twelfth to E, moving literally ‘away’ from the B. Also, moving away from the chorus and back to the verse. After this, at the beginning of verse two in bar 28 and 29, the word ‘darker’ descends down from B, A, to G. In the first verse the word ‘again’, in bar 5, also has some subtle word painting. The A returns two more times after it is introduced on the ‘a-’ of ‘again’. The melody has three descending notes, then goes up one, only to descend three notes again, producing a familiar melodic pattern within the melismas of ‘gain’ (A, B, A, G, A, G, E). The E minor tonality that comes in during the choruses, I think is a way of giving more emotional affect to that section.

In “You And I”, when the vocals come in, in bar 5 to bar 8, there is a gradual descent from D down to E. The vocals mirror this depression growing sadder as the melody moves lower. In bar 38, on the third triplet of beat four, the first diatonic note is sung. The F occurs during the fifth repetition of the phrase ‘you had me’, adding more emotion onto the end of that cumulative repetitive build. After this, in bar 56, the first B is hit on the second quarter note triplet of the first half of the bar. This happens, again, on a repeated phrase, this time on the second repetition of

‘will you come back to me now’. The diatonicism in combination with the melodic high point, makes this line have an emotional impact in the song. I tend to believe that these breaks from pentatonicism create a more emotional effect on the listener due to the movement from the previously familiarized pentatonic. It is not only unexpected, but also creates a new source of tension, and so also in effect resolution. The final instance of diatonicism, is again on the second repetition of a phrase. In bar 67, on the word ‘me’ of the phrase ‘I tried so hard but you didn’t even notice me’ there is another F. All these occur on repetitive phrases and the last two as melodic high points of their respective sections. In the final bar, the last phrase ‘so I had to leave’, uses the death of the song to symbolize the silence and end of the relationship.

“Cutsie Blues”, is mostly in C major pentatonic, but moves towards diatonicism in bar 8 and bar 40, by using the B during two emotionally significant phrases. In bar 8, ‘but I’m a little scared’ and in bar 40, ‘but what can I do’, both contain doubt about the previously stated lyrics by using ‘but’ at the beginning. The diatonicism helps to add emotional tension to this vulnerable moment of the song. Another instance of word painting, is during choruses in bar 24 and bar 25, on the word ‘down’ the melody descends downwards: B, A, G. The melody’s imitating a literal translation of the words. The high G’s correspond to emotionally charged words. In the first verse, ‘lovely’, ‘lonely’ and ‘life’, and in verse two, ‘drives’, ‘falling’, and ‘swear’. In the chorus the high G is used on ‘hold’. All these words are descriptive and contain most of the affect in the phrase they occur.

In “Not This Time” the melody in the verses has a quarter rest on beat one, separating phrases every two bars. In bar 14, the highest note, C, makes its first appearance, corresponding to the most emotionally charged line of the verse. The phrase, ‘you said you never meant for it to

end up this way’ stretches from bar 13 to bar 17, it’s duration also accentuates it’s importance. This emotionally charged phrase, lasts five bars until the next rest, compared to the usual two, stretching far beyond what is expected. Something similar happens in verse two, in bar 49 to bar 53, on the phrase ‘you said you’d make it up to me somehow’.

In “Summer Is Over” there are many classic examples of word painting. In bar 9, during the first verse, the word ‘burnin’ contains the high A, reflecting the high temperature associated with fire. This high A is used on several occasions to emphasize the word’s emotional importance. For instance, in verse one, on ‘caused’, ‘burn’, ‘yearn’, ‘kill’, and ‘don’t’. In bar 13 to bar 15, the melisma on the word ‘you’, is like a decoration of the melody, dancing and swaying with the whims of emotion connected with ‘you’. The outro, bar 106, uses similar elaboration but on the word ‘dear’, again for emotional affect. In the chorus, in bar 21, the word ‘change’ has a change of note falling from A to F#. On the third beat of each bar during the words, ‘broken heart’, ‘tore apart’, ‘hand you hold’, and ‘rain was cold’, there is a three note triplet descent moving from F#, E, D. This motion downwards represents the sadness in the lyrics, though ‘hand you hold’, is used bitter sweetly. The final phrase of the chorus, ‘over my dear’, in bar 33, is followed by an instrumental section of four bars, further demonstrating the end of the section and fulfilling the prediction of the chorus’ lyrics, ‘over my dear’, as the song concludes.

In “Perfect Fiction” during the second chorus, the melody decorates the word ‘you’, in bar 52 and bar 53, to exude emotion towards the subject of the song.

In “Grain of Salt”, In bar 13, during the word ‘sorry’, instead of resolving downwards like all other lines, the melody instead moves from E# down to D# and then back up to E#. This is an attempt at imitating a question, raising pitch at the end of a sentence, occurring as part of the

phrase ‘that you’re sorry?’. The word ‘stop’, in bar 15, is followed by a bar of rest to conclude the chorus, this word foreshadows and end of the chorus. I think melismatic ornamentation is used on the words with the most emotional importance. For instance, during ‘fault’ and ‘grain of salt’ in verse one, and ‘smile’ in verse two. In verse two, on the phrase ‘easily entertained’, in bar 22, the eighth note feel switches to triplet quarter notes. This provides contrast from the established rhythm, and so uses novelty to catch the listener’s interest.

In “Light My Cigarette” at the beginning of the pre-chorus in bar 14, right after the lyric ‘it’s a long way back home’, the guitar chord moves to a Gmaj7. This hints at the original home key of G major, used in the previous sections of the song. In the pre-chorus section the melody switches to an E minor pentatonic tonality. So the Gmaj7, in this context is a logical musical movement, after ‘home’. In bar 34, on the word ‘down’, the note descends from B to A, melodically reflecting the lyric.

In “Beautiful” at the beginning of the first verse, in bar 9, the word ‘cryin’’, moves from E to C#, demonstrating downwards motion over the syllables of a emotionally charged word. In the bridge, during the phrase ‘everything I’m not’, in bar 63 and bar 64, the guitar uses a D# diminished chord. The chords are reflecting the tense, open-ended feeling the lyrics describe as the section concludes. During the choruses, the tonality switches from F# minor to A major, trying to melodically parallel the uplifting lyrics, ‘you are, beautiful, in my eyes’.

In “Spoon”, in the first verse, after the phrase ‘you wait too soon’, there is a bar of rest and then an entire instrumental section, making the listener ‘wait’ for the lyric. In bar 23 to bar 24, the word ‘move’ descends from C#, B, to G#, literally moving melodically. In bar 53 to bar 54, in

the phrase ‘a fool, would’ve even fall for you’, after ‘fall’ the melody descends from F#, E, to B, falling downwards.

Chapter XII. Pastiche

A few of the songs in the latter half of this collection contain rhythmic variations, such as: time signature changes, transitory changes or cycle changes. These can be referred to as ‘math qualities’. ‘Math rock’ is a term used for music having rhythmic elements which alter the conventional consistent duple or triple meter. I listened to a lot of math rock bands throughout my adolescence and so found myself particularly interested in the rhythmic elements of music.

“Metrical extraction, knowing what the pulse is and when we expect it to occur, is a crucial part of musical emotion. Music communicates to us emotionally through systematic violations of expectations” (Levitin 172). Violations appear in such domains as “pitch, timbre, contour, rhythm, tempo, and so on” (ibid 172/173). The organization of sound has to include this unexpected element, or violation, or it risks being “emotionally flat and robotic” (ibid 173). Scales, are predictable and organized, but they are not interesting and do not engage the listener (ibid). The brain processes different musical aspects, like rhythmic production, metrical extraction, melodic perception and melodic contour, all in separate areas of the brain (ibid).

The cerebellum, one of the oldest parts of the brain, is involved with coordination and timing (ibid 174). Repetitive movements like walking and running, usually settle on a consistent gate or pace (ibid). Schmahmann believed “the cerebellum, is also involved in emotion and so musical preference” (ibid). It contains a massive amount of connections to other “emotional centers of the brain - the amygdala, which is involved in remembering emotional events, and the frontal lobe, the part of the brain involved in planning and impulse control” (ibid 175).

Of the later songs, only “Grain of Salt” and “Light My Cigarette” are as rhythmically simplistic as the earlier ones. None of the earlier songs contain any time signature changes, they only have smaller rhythmic variations. The rest “Perfect Fiction”, “Beautiful” and “Spoon”, all contain unusual rhythmic variations.

Not including the instrumental introductions, most early songs are quite rhythmically symmetrical. “Not This Time” and “Summer Is Over” contain small instrumental sections which produce a sort of asymmetry. These small rhythmic alterations would eventually lead to larger and more abrupt rhythmic variations, in later compositions.

The first song in this collection to contain math qualities is “Perfect Fiction”. The final outro section has four bars of seven, three times, the first being instrumental. In my mind I separate it as 3443, but for simplicity of notation and transmission, I left it as seven, 7/4. This would be considered a time signature change, and is one of the most basic types of rhythmic variations.

Next, the verse in “Beautiful” has a rhythmic cycle of 5556 5656. Compared to a change of time signature, which would look consistent, 5555 5555, this is instead a cyclical rhythmic change. Meaning the change is contained within the repeated cycle’s construction.

“Spoon” has some additive transitory changes at the end of section C, using a bar of six, instead of the predicted four, 4444 4446. The first D section adds an extra bar of four, after two typical cycles, 4444 4444 4. The second D section is left conventionally without that extra bar of four, so just, 4444 4444. The third D, adds two extra bars of four at the end, 4444 4444 44. So they are all the same section, but use different lengths to create contrast, and so detail for the listener. The C and D section, to me, are two versions of the chorus, with different endings, but similar beginnings. They share the same progression, but the rhythm is altered in the Section E is

the only other section that uses unusual rhythms. Its rhythmic construction is 3434 44 444, meaning it has cyclical rhythmic changes at the beginning, and at the end an uneven pattern of four.

Conclusion

I believe this research has brought me a much better understanding of the creative process I am involved in. Not surprisingly, with many aspects of creativity there are no concrete answers and it remains a mystery at its core. We can learn about the dimensions of creativity but there is no single right answer to inclusively define it. I think I will continue to write songs, but now have a better understanding about what is happening psychologically, and also musically, when I create. Overall, I'm glad creativity is elusive, it's more a way of approaching situations which facilitates experimentation and discovery and so therefore learning and knowledge. I think in a lot of ways my research reaffirmed what I already suspected, but gave me new ways of discussing and conceptualizing ideas present in the songwriting process.

Making music is important to me because it is something I have done for a long time, and I have put a lot of effort into it. It has also given me great insight into my own feelings about situations arising in my life. I feel unproductive if I do not create songs, and I have never found another activity which can replace it. I am lucky to have found it, and I want other people to know it is OK to create even without a definitive purpose. Within the process itself lies much of the value and knowledge. It is done for the benefit of the individual who needs it at that time and the message it portrays can only be discovered once it is been completed.

As I write new songs, I wonder if this knowledge will change my approach in the creative process. I think putting rules and restraints can be interesting, but when I write songs I am more focused on looking within the individual's already collected knowledge. Not, for instance, choosing a scale and then intentionally experimenting with it. It is an exercise, but does not yield the same results for me as just creating by ear. The difference is physically practicing new tech-

niques, versus employing ideas of conceptual understanding, not to say the former does not also contain the latter. What I mean is, I physically learned classical guitar, it taught me things about other elements of music too, but it gave me technical skills.

One of my biggest musical influences is a collection of musicians located around Chicago, who had successful indie bands in the 90's and continue making music today. Many of those bands use math rock qualities, such as: changing time signatures, complex rhythmic construction and form. In my music, I have seen similar techniques emerge. Except, I did not learn this intentionally by studying a method or series of progressive exercises. I did it through imitation, learning it by ear.

In conclusion, most general knowledge regarding handling melodic content is automatic because of our everyday auditory experiences. It can sometimes be challenging to distinguish imitation from technique, but I do believe imitation can be considered a type of technical skill as well. I think I rely too heavily on imitation, instead using technical practice as a means of gradually increasing automatic responses subconsciously while songwriting. I guess, I combine practicing classical guitar or learning pop song chord structures at work, with all the music included in the soundtrack of my life. Somehow, all of this transforms into what I end up creating and so producing.

Bibliography

- Ball, Philip. *The Music Instinct. How Music Works And Why We Can't Do Without It*. New York: Oxford University Press, 2010. Print. (452p)
- Brackett, Donald. *Dark Mirror: The Pathology of the Singer-Songwriter*. Westport: Praeger Publishers, 2008. Print. (221p)
- Brophy, Kevin. *Patterns of Creativity. Investigations into the sources and methods of creativity*. Editions Rodopi B.V. New York, 2009. Print. (203p)
- Campbell, Don. *The Mozart Effect, Tapping the Power of Music to Heal the Body, Strengthen the Mind, and Unlock the Creative Spirit*. New York: Harper, 1997. Print. (334p)
- Csikszentmihalyi, Mihaly. *Flow. The Psychology of Optimal Experience*. New York: Harper, 1990. Print. (303p)
- Cox, Christopher and Daniel Warner (Editors). *Audio Culture. Readings in Modern Music*. New York: Continuum, 2004. Print. (454p)
- Kaufman, James C. *Creativity 101*. New York: Springer Publishing Company, 2009. Print. (242p)
- Kneller, George F. *Art and Science of Creativity*. Holt, Rinehart and Winston, Inc., 1965. Print. (106p)
- Kolodny, Susan. *The Captive Muse: On Creativity and Its Inhibition*. Madison, Connecticut: Psychosocial Press, 2000. Print. (154p)
- Levitin, Daniel J. *This Is Your Brain On Music. The Science of a Human Obsession*. New York: Plume, 2006. Print. (322p)
- Litmanen, Pirita. "The Envelope. An Interview with James Romios. *REVS*. Issue #15 Fall/ Winter. 2015: 90-99. Print.
- Mathieu, W.A. *Bridge of Waves. What Music Is and How Listening to It Changes the World*. Boston: Shambhala, 2010. Print. (296p)
- Person, Ethel Spector (Editor). *On Freud's "Creative Writers and Day-Dreaming"*. London: Karnac Books Ltd, 1995. Print. (196p)

Peraino, Judith A. *Giving Voice To Love: Song and Self-Expression From The Troubadours to Guillaume de Machaut*. New York: Oxford University Press, 2011. (electronic resource)
<<http://books.scholarsportal.info.ezproxy.library.yorku.ca/ebooks/ebooks2/oso/2012-10-01/3/9780199757244-Peraino>>

Piirto, Jane (Editor). *Organic Creativity in the Classroom*. Waco: Prufrock Press Inc. 2014. Print. (355p)

Romios, James. Personal Google Page. Google, April 19 2013 - May 6 2016. Web. May 14 2016.
<<https://plus.google.com/+JamesRomiosart/posts>>

Romios, Maria. Personal Bandcamp Page. Bandcamp. Web. May 14 2016.
<<http://petalsonpavement.bandcamp.com>>

Romios, Maria. Thesis Recordings. Soundcloud. Web. May 14 2016.
<<https://soundcloud.com/maria-romios>>
- Contains acoustic versions of the 10 songs in collection.

Romios, Maria. Personal Youtube Page. Youtube, February 1 2010 - April 29 2016. Web. May 14 2016.
<<https://www.youtube.com/user/petalsonpavement>>
- Contains online documentation of my songwriting.

Sawyer, R. Keith. Explaining Creativity. *The Science of Human Innovation*. New York: Oxford University Press, 2006. Print. (354p)

Schirmacher, Wolfgang (Editor). The Essential Schopenhauer. Key Selections from The World as Will and Representation and Other Writings. New York: HarperCollins, 2010. Print. (338p)

Schopenhauer, Arthur. The World as Will and Representation, V.II. New York: Dover Publications, Inc, 1958. Print (687p).

Storr, Anthony. *Music and the Mind*. New York: Ballantine Books, 1992. Print. (212p)

Tomas, Vincent (Editor). *Creativity in the Arts*. Englewood Cliffs, New Jersey: Practice-Hall, Inc. 1964. Print. (110p)

Vartanian, Oshin (et al) (Editors). *Neuroscience of Creativity*. London, The MIT Press, 2013. Print. (314p)

Weisberg, Robert W. *Creativity: Genius and Other Myths*. W.H. Freeman. New York: W. H. Freeman and Company, 1986. Print. (169p)

Wilson, Robert N. *Experiencing Creativity. On the Social Psychology of Art*. New Brunswick: Transaction, Inc. 1986. Print. (171p)

Young, Julian. *Schopenhauer*. New York: Routledge, 2013. Print (293p)

Away

mp Maria Rorico
(1987-)

$\text{♩} = 124$

V *And I close my... eyes*

G *p*

V *5 a- gain and I place my head in*

G

V *9 my... hands and I think a- bout her*

G

V *13 it all came to an... end... woaah... let's pre- tend*

G

17 *mf*

V — that we're still — fri- ends. I scream you scream we all scream I bleed

G *p* *p* *p* *p* *m* *m*

21

V I cry I lie I beg I plead I saw you leave I watched her lead ——— you a- way

G

26 *mp*

V ——— and this night is ——— dark — er — than

G

30

V ——— most ——— and these stars are ——— bright-er ——— than

G

34

V *must* and your com - pan-y is bet - ter than

G

38

V *must* woaah... now my on - ly fri-end is a

G

42 *mf*

V *shad-ow of a ghost I scream you scream we all scream I bleed I cry I lie I beg I plead*

G

47

V *I saw you leave I watched her lead you a- way*

G

51

V *I scream you scream we all scream I bleed I cry I lie I beg I plead I saw you leave*

G

56 *mp*

V *I watched her lead... you... a- way... and this*

G

60

V *makes no... sense... at all... and this*

G

64

V *makes no... sense... at all... and this*

G

68

V *makes no sense at all and I*

G

72

V *make no sense at all to you*

G

rit.

You And I

mp Maria Rorris
(1987-)

♩=100

V

G

V

G

V

G

V
mf

G

14

V  *fine*

G 

18

V 

G 

21 *mp*

V  *when you were with me you were ne-ver quite hap - py you would pre-tend to be... but I can*

G 

24

V  *see right through you, you ne-ver called you ne-ver wrote... you ne-ver took the time to*

G 

27 *mf*

V *look at all the things you had in front of ... you*

G

31

V *you*

G

35 *f*

V *'cause you had ... me you had ... me you had.*

G

38

V *me you had ... me you had ... me ... but you let me get a - way*

G

41

V *and I was won-der-ing togeth-er to... leave or not... well the*

G

44

V *an-swer is so ob-vi-ous to me now to me now to*

G

47

V *me now... well the an-swer is so ob-vi-ous to me now. to*

G

50

V *me now to me now oh will you come back to me*

G

53

V *now*

G

56

V *will you come back to me now 'cause it's*

G

59

V *not too late 'cause I tried so hard*

G

mp

A

62

V *and you didn't even notice me yeah I tried so hard*

G

66

V

— but you did-n't ev-en no-tice me _____ so I had to leave

G

The musical score consists of two staves. The top staff is for the voice (V) and the bottom staff is for the guitar (G). The voice part begins with a treble clef and a key signature of one flat. It features a series of eighth-note triplets. The lyrics are: "— but you did-n't ev-en no-tice me _____ so I had to leave". The guitar part begins with a bass clef and a key signature of one flat. It features a series of eighth-note triplets.

Cutsie Blues

Maria Roríca
(1987-)

♩=120 *mf* (1987.)

V *and I met a boy.*

G

4 *and he's and he's love - ly as can be.*

G

7 *but I'm a lit - tle scared.*

G

10 *and I met a boy and he's.*

G

13

V 
 and he's lone - ly - just - like - me

G 

16

V 
 well liv's not fair

G 

19

V 
 'cause when he smiles it makes me smile

G 

22

V 
 and when he's down it makes me down

G 

25

V  *oh... don't*

G 

28

V  *— you just — (oh) — hold me in your arms — 'cause I like*

G 

31

V  *— you — oh I do —*

G 

34

V  *and I met a boy — and he —*

G 

37

V *and he drives me crazy*

G

40

V *but what can I do*

G

43

V *and I met a boy and I'm and I'm full*

G

46

V *in' for him I mean it*

G

49

V *Drive* *cause when he smiles*

G

52

V *it makes me smile*

G

55

V *and when he's down it makes me down*

G

58

V *why don't you just (oh)*

G

63

V *hold me in your arms... 'cause I like you...*

G

64

V *(ah) oh I do...*

G

V ^ V V ^

Not This Time

mf Maria Rorris
(1987-)

$\text{♩} = 180$

V

G

5
V
I saw you just the other... day same bus stop co - in - ci - dent - al-ly

G

9
V
I told you I real-ly... could-n't stay you smiled at

G

12
V
me said that's o - kay you said you ne- ver... meant for it to... end...

G

16

V *mp* up this way what'd you expect

G

19 *mp*

V from me I'm such a mess and who

G *p* *p*

24

V will clean me up it won't be you this time

G

29

V I'm such a wreck and who will wake me up it won't be

G

34 *mf*

V you this time no not this time

G

39

V  *to now what am I to do...*

G 

43

V  *I broke it off...with you you said we could still be friends*

G 

47

V  *well I guess I... could pre-tend you said you'd make it... up...*

G 

51

V  *to me some how... well I'm still*

G 

55 *mp*

V  *wait-in' for you now I'm such a mess and who*

G 

60

V 
 — will. clean me up it won't be you... this. time...

G 

65

V 
 I'm rack. a... wreck... and who... will. make me up it won't be

G 

70 *mf*

V 
 you... this. time... no not... this. time...

G 

75

V 
 hey hey hey

G 

79

V 
 hey hey hey yeah...

G 

83

V *hey hey hey*

G

87 *mp*

V *I'm such... a... mess and who*

G

92

V *... will. clean me up it won't be you... this... time...*

G

97

V *I'm such... a... wreck... and who... will. make me up it won't be*

G

102 *mf*

V *you... this... time... no not... this... time I'm such... a... mess*

G

107

V  and who... tell... clean me up it won't be you... this... time.

G 

111

V  I'm such a... wreck

G 

115

V  and who... tell... wake me up it won't be

G 

118

V  you... this... time... no not... this... time

G  rit.

Summer Is Over

Maria Rorris
(1987-)

mf $\text{♩} = 140$

V $\text{♩} = 140$

G

4

V

G

7

V

G

10

V

G

I'm sad be-cause the tears in my eyes are...

caused by you and I know that it's

not your fault but the salt is burn-ing me a-live

and I mean that this pain can't com- pare to how I

13 *V* *yourn... for... you... be-cause you*

G

16 *V* *kill me with the way that you don't...care you don't care I'm a break-en heart...the*

G

19 *V* *kind you grabbed and tore a - part... you say you're sor - ry but you don - t...*

G

21 *V* *change... and I'm the hand you hold... while*

G

23

V *walk - in' home the rain was cold... you kissed me and you pulled me in*

G

25

V *— clo - se — and you say — sum - mer, is the en -*

G

28

V *- ly time. we ex - ist - - ed*

G

31

V *— and sum - mer is — o-ver my — dear —*

G

35 *mf*

V *I'm hurt be-cause the*

G

39

V *words that you star- un- der- your- breach are di- rect-ed t'wards me-*

G

42

V *and I know that you don't mean a thing you say but I*

G

45

V *heard it an y way so you try to take it back but you hold*

G

48

V *me... back and you call it... sac ri- fice...*

G

51

V *be-cause you kill me with the way that you don't... try you don't try...*

G

54 *f*

V *I'm a brok-en heart... the kind you grabbed and tore a - part... you*

G

56

V *say you're sor-ry but you don't... change and I'm the hand you hold while*

G

59

V *walk - in' home the rain was cold... you kissed me and you pulled me in*

G

61

V *— clo - se — and you say — sum - mer, is the en -*

G

64

V *- ly time. we ex - ist - - ed*

G

67

V *— and sum - mer is — o-ver my... dear —*

G

71 *mf*

V *and you*

G

75

V *meur it's not my fault yeah*

G

79

V *things just turned out... this way*

G

82

V *and you claim you miss me still*

G

86

V *but I can't be- lieve a word you say.*

G

f

90

V *I'm a brok-en heart the kind you grabbed and tore a- part you say you're sor-ry but you don't.*

G

93

V *— change — and I'm the hand you hold... while walk in' home the rain was cold you*

G

96

V *kissed me and you pulled me in — clo - se — and you say —*

G

99

V *run - mer, is the on - ly time we ex - ist -*

G

102

V *- ed and run - mer is o-ver my*

G

106

V *- dear o-ver my*

G

110

V *- dear*

G

112

V *o-ter my dear*

G

117

V *o - ter my dear*

G

120

V

G

Perfect Fiction

mp Maria Rorrison
(1987-)

♩ = 120

V *I am... the bird... I sing you songs*

G *p p p p*

5 V *— you make... it... known... I hurt... you... once... I think I*

G

8 V *know... why you can't feel...*

G

11 V *I am... the sun... I burn... the ones... who get... too... close... it's all... I... know*

G

15

V 

— I thought we died for what I'd done —

G 

mf

19

V 

so I do - ev - ery- thing - for you -

G 

22

V 

you're my - ev - ery- thing - poor you -

G 

25

V 

G 

29 *mp*

V  where are... the states

G 

32

V  — come wash a- way... the things we've done... we'll die... to- day

G 

35

V  — don't say you care... then walk a- way...

G 

mf

39

V  so I do... ev - ery... thing... for you...

G 

42

V

G

you're my... ev - ery- thing... poor you...

45

V

G

it and... stare

48

V

G

...while I ab-hor you

51

V

G

let's not pre- tend... I don't a-dore you

34

V

G

37

V

G

f

39

V

you... are... fact-ion-al to me

G

41

V

per-fect-fet-ion to me

G

63

V *you... are... fuc-tion-al to me*

G

65

V *per-fect... fuc-tion... to me*

G

rit.

Grain Of Salt

mp

Maria Rorrison
(1987-)

$\text{♩} = 110$

V

G

V

G

V

G

V

G

18

V *— heav-ily drink- in' — i still can't help but smile — 'cause I'm hap- py.*

G

22

V *— easi-ly ex-er-tained as long as you're by my side —* *mf*

G

26

V *don't tell me — that you're sor-ry —*

G

30

V *If you loved me you'd stop and some-times he says the* *mp*

G

35

V

sweet-est things... to me and some-times he says... the...

G

39 *mf*

V 

G 

43

V

all a dream... and it does-n't mean a thing... it

G

46 *f*

V *don't mean a thing to me* *but it's all*

G

49

V *... all right... 'cause it's all a dream... and it*

G

53

V *does - n't mean a thing... it does - n't mean a thing... to me...*

G

55

V

G

Light My Cigarette

29

Maria Rorica
(1987-)

♩=120

V
 G
 S
 V
 G
 9
 V
 G
 13
 V
 G

Breathe in... breathe out... this is how... I... live... now
 close my eyes... well... so... I... can... think... well it's a
 long... way... back... home to walk... on... my... own.

17

V *too long a - lone spent list-en - ing to dial tones so I*

G

21 *mf*

V *guess I got - ta hand it to ya you got your this sort - ed one... whilst I'm*

G

24

V *mah-in' a big-ger mess... I guess I got - ta hand it to ya... you're*

G

27 *mp*

V *hand-some so charm - ing then you light my... cig-ar- ette...*

G

31

V  keep your calm down

G 

35

V  no-vi-gam winds now friend-ship sails out

G 

39

V  ship wrecked we fell it's a long way back home to

G 

43

V  stare on my own too long a lone spent

G 

113

60

V *due- less... and in- ep-... I guess I got- to hand it to ya... you're*

G

63

V *hand- some so charm- ing then you light my... aig-ar- ette...* *mp*

G

67

V

G

70

V

G

Beautiful

Maria Rorris
(1987-)

p *mp*

♩ = 90

V

G

p *mp* *accél.*

V

G

mf

♩ = 110

V

G

rit.

cry. in' ... trees

10

V *and hum-ble be these things*

G *p*

12

V *have mean-ing to me mod-est - y*

G

14

V *re-ci-pro-ci-ty co-py*

G

16

V *or-ig-in-al-ity* *mp*

G

19

V  *you are*

G 

22

V  *beau-ti-ful in my... eyes*

G 

25

V  *you are*

G 

mf

28 *♩=110*

V  *e-ven if you ne-ver know it... ba-by... please... be kind to me...*

G 

rit.

31

V *love you, once heart breaks i'll leave you mean*

G

34

V *e- very - thing i told my - self*

G

36 *mp*

V *i'd no-ter need*

G

39

V *you are*

G

42

V  *beau-ti-ful in my... eyes*

G

54

V *mf*

G

you are... e-ven if I ne-ver show it...

57

V *mf*

G

— you are... per-fect-ly... flawed... you are

62

V *p*

G

ev-ery-thing i'm... not

66

V *mp*

G

accel.

69

V *no one told me that*

G

72

V *love had to hurt so bad some- one*

G

75

V *should've warned me*

G

78

V *you should've warned me*

G

80

V *you should've earned me...*

G

82

V *you should've men- tioned that*

G

rit.

Spoon

27

Maria Rorrón
(1987-)

 $\lambda = 120$

V
 G
 V
 G
 V
 G
 V
 G

you _____ may wish the _____ me- an _____
 _____ you _____ tout too _____
 _____ soon

14

V

G

18

V

G

21

V

G

24

V

G

you like the way I mo-ve

I like you

27 *mf*

V *too* *I like you*

G

30 *I like you* *too*

V

G

33 *I like you* *I like your* *too* *and*

V

G

36 *mp* *freeze* *my heart in*

V

G

40

V *June* *e - rose*

G

43

V *ev-ery-thing I* *thought I knew*

G

mf

46

V

G

49

V *a*

G

52

V *fool would-n't ev - en fall for you but I*

G

55

V *do I do*

G

58

V *I like you I'll*

G

mp

61

V *bad as eat with just a spoon*

G

128

78

V *port.*

G

81

V *rate you*

G

84

V *rate you*

G

mf

87

V

G

90

V  a

G 

93

V  fool would-n't ev-en fall for you but I

G 

96

V  do I do

G 

99

V  I like you I like you

G 

102

V *oo*

G

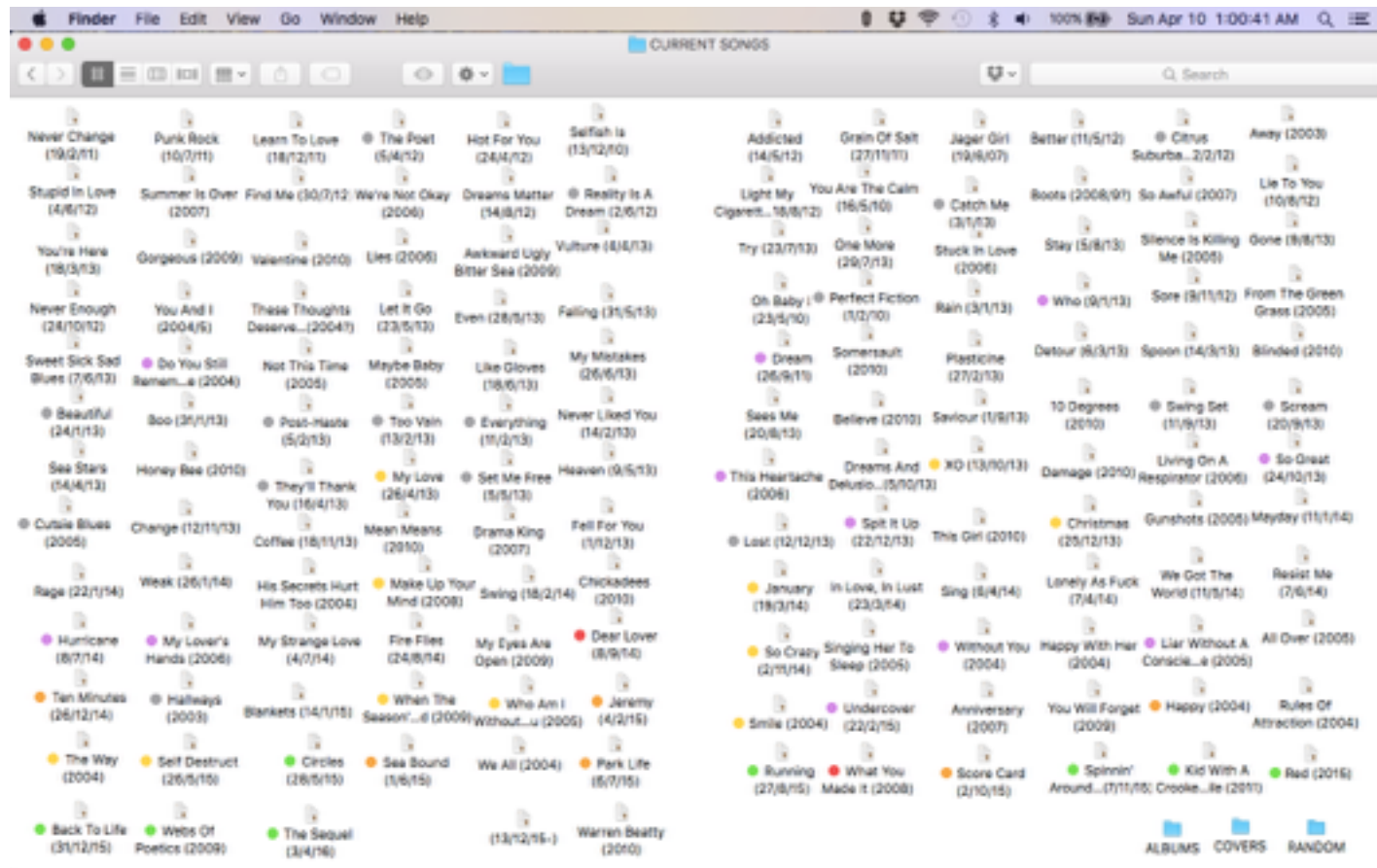
104

V *I like you I do*

G

Appendix A.

Practice Organization:



Appendix B.

Rhythmic Form Diagrams:

Away

A	Intro	4 4
A1	Versel	4 4 4 4 4 4 4 4 4 4 4 4 4
B	Chorus	4 4 4 4 4 4 4 4
A2	V2	4 4 4 4 4 4 4 4 4 4 4 4 4
B	C2(x2)	4 4 4 4 4 4 4 4 4 4 4 4 4
A3	V3/Outro	4 4 4 4 4 4 4 4 4 4 4 4 4 4

You And I

A	Int	4 4 4 4
A1	V1	4 4 4 4 4 4 4 4
B	Refrain	4 4 4 4 4 4 4 4
A2	V2	4 4 4 4 4 4 4 4
B	R2	4 4 4 4 4 4 4 4
C	Bridge	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
C	O	4 4 4 4 4 4 4 4 4

Cutsie Blues

A	Int	4 4
A1	V1	4 4 4 4 4 4 4 4 4 4 4 4 4
B	C1	4 4 4 4 4 4 4 4 4 4 4 4 4
A2	V2	4 4 4 4 4 4 4 4 4 4 4 4 4
B2	C2	4 4 4 4 4 4 4 4 4 4 4 4 4

Not This Time

A	Int	4 4 4 4
A1	V1	4 4 4 4 4 4 4 4 4 4 4 4 4
B	C	4 4 4 4 4 4 4 4 4 4 4 4 4
A	Instrument	4 4 4 4
A2	V2	4 4 4 4 4 4 4 4 4 4 4 4 4
B2	C2	4 4 4 4 4 4 4 4 4 4 4 4 4
C	B	4 4 4 4 4 4 4 4 4 4 4 4 4
B3	C3(x2)	4 4

Summer Is Over

A1	V1	4 4 4 4	4 4 4 4	4 4 4 4	4 4 4 4
B1	C	4 4 4 4	4 4 4 4	4 4 4 4	4 4 4 4
C1	Ins1	4 4 4 4			
A2	V2	4 4 4 4	4 4 4 4	4 4 4 4	4 4 4 4
B2	C2	4 4 4 4	4 4 4 4	4 4 4 4	4 4 4 4
C2	Ins2	4 4 4 4			
D	B	4 4 4 4	4 4 4 4	4 4 4 4	4 4 4 4
B3	C3	4 4 4 4	4 4 4 4	4 4 4 4	4 4 4 4
B4	O	4 4 4 4	4 4 4 4	4 4 4 4	4 4 4 4 4

Perfect Fiction

A	Int	4 4			
A1	V1	4 4 4 4	4 4 4 4	4 4 4 4	4 4 4 4
B1	C	4 4 4 4	4 4 4 4		
A	Ins	4 4 4 4			
A2	V2	4 4 4 4	4 4 4 4		
B2	C2	4 4 4 4	4 4 4 4	4 4 4 4	4 4 4 4
C	B/O	7 7 7 7	7 7 7 7	7 7 7 7	

Grain of Salt

A1	V1	4 4 4 4	4 4 4 4		
B1	C1	4 4 4 4	4 4 4 4		
A2	V2	4 4 4 4	4 4 4 4		
B2	C2	4 4 4 4	4 4 4 4		
C	B	4 4 4 4	4 4 4 4		
D	B2	4 4 4 4	4 4 4 4	4 4 4 4	4 4 4 4

Light My Cigarette

A	Int	4 4 4 4			
A1	V1	4 4 4 4	4 4 4 4		
B1	PreC1	4 4 4 4	4 4 4 4		
C1	C1	4 4 4 4	4 4 4 4		
A	Ins	4 4 4 4			
A2	V2	4 4 4 4	4 4 4 4		
B2	PC2	4 4 4 4	4 4 4 4		
C2	C2(x2)	4 4 4 4	4 4 4 4	4 4 4 4	4 4 4 4
A	O	4 4 4 4	4 4 4 4		

Beautiful

A	Int	4 4 4 4	4 4 4 4
B1	V1	5 5 5 6	5 6 5 6
A1	C1	4 4 4 4	4 4 4 4 4 4 4 4
B2	V2	5 5 5 6	5 6 5 6
A2	C2(x2)	4 4 4 4	4 4 4 4 4 4 4 4 4 4 4 4
C	Br	4 4 4 4	4 4 4 4
A3	O	4 4 4 4	4 4 4 4 4 4 4 4 4 4 4 4

Spoon

A	Int	4 4 4 4
B1	V1	4 4 4 4 4 4 4 4
C	Ins	4 4 4 4 4 4 4 6
B2	V2	4 4 4 4 4 4 4 4
D1	C1	4 4 4 4 4 4 4 4 4
B3	V3	4 4 4 4 4 4 4 4
E	Ch2	3 4 3 4 4 4 4 4 4
D2	C2	4 4 4 4 4 4 4 4
C	Ins	4 4 4 4 4 4 4 6
F	B	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
E	Ch2	3 4 3 4 4 4 4 4 4
D3	C3	4 4 4 4 4 4 4 4 4 4