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# **Temporal song-printing: a cathartic stamp in time.**

## **The creation of 'After Dark'.**

A

An exegesis presented in partial fulfilment of  
the requirements for the degree of Master of Creative Enterprise in Commercial Music

Master

Of

Creative

Enterprise

In

Commercial Music

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## **Abstract**

Music, like life, is a constantly morphing entity. And as 'makers' we are constantly looking ahead for the next song or sound. The main objective of this research is to create my own unique sound utilising the synergy of my intentions and influences. My approach to music making comes from an inner need for self-expression, where I aim to present my inner world as an extension of myself in the form of highly personalised sonic interfaces. Taking shape as a 9-track psychedelic, soul, funk, studio album entitled 'After Dark.'

This research aims to illuminate the task of translating lived experiences into recorded works. Situated in a conceptual framework exploring the philosophical perspectives of catharsis, creativity and musical value in relation to the creation of these works. This album will be utilised as a mechanism to connect with a defined demographic. Viewed through an interpretivist paradigm, the creative work was explored through narrative inquiry and utilises narrative reflections to answer the question How do I translate lived experiences into recorded works? Each song on the album represents an abstraction of an experience from my life. These ideas manifest in the form of; lyrical devices, harmonic choices, tempo and rhythmic choices, music production techniques, and structure or form. Supported by musical influences that I drew inspiration from. The result is a cathartic creative output that manifests as a sonic representation of the underlying intention.

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## Table of contents

TEMPORAL SONG-PRINTING: A CATHARTIC STAMP IN TIME.....	I
THE CREATION OF 'AFTER DARK' . ....	I
ABSTRACT .....	II
ACKNOWLEDGEMENTS .....	III
INTRODUCTION.....	1
CONTEXT REVIEW .....	4
THE ALBUM.....	19
RESULTS, DISCUSSION AND CONCLUSION. ....	33
BIBLIOGRAPHY .....	38
APPENDIX. ....	46

## List of figures

Figure 1: Author (front and centre) backstage at San Fran bathhouse, Wellington after a Ghost Who Walks performance, 2019 (Image captured by Ed Williamson).....	2
Figure 2: Csikszentmihalyi systems view of creativity (1999) retrieved from (Gooderson, 2014). .....	10
Figure 3: Adaptation of Csikszentmihalyi systems view of creativity applied to the context of songwriting and the music industry (Gooderson, 2014). .....	10
Figure 4: 'The Healing' Intro Chords (Clark jr,2015). .....	23
Figure 5: 'Destination Unknown' Intro/Verse chords (author).....	24
Figure 6: 'After Dark' verse chords (Author).....	25
Figure 7: 'After Dark' bridge chords (Author). .....	26
Figure 8: 'Butterfly baby' verse chords (Author). .....	28
Figure 9: 'Slipping Away' verse chords (Author).....	29
Figure 10: 'Slipping Away' breakdown chords (Author). .....	30
Figure 11: Recording water samples with a Hydrophone on Wellingtons south coast (Author). .....	31
Figure 12: Recording water samples with a field recorder on Wellingtons south coast (Author). .....	31

## **Introduction**

*“Music is your own experience, your own thoughts, your wisdom. If you don’t live it, it won’t come out of your horn.” - Charlie Parker.*

My inspiration for this thesis is summed up by the above quote from renowned jazz saxophonist Charlie Parker. My motivation to produce music comes from my need for self-expression, it is a cathartic, creative outlet that affords me a space to process my experiences. Here I feel free to articulate feelings and sentiments that I may be unable to express using words alone. I have an undeniable desire to create and capture these expressions. Intrinsically, I want to contribute, through produced songs and performance. This exegesis is accompanied by a full length studio album demonstrating this practice, alongside a business plan that outlines my marketing strategy. This album represents my first full-length body of work, and is intended to provide a solid platform from which I will launch my career as a solo artist.

In terms of challenges through the process of this MCE, my observation is that music, like life, is a constantly morphing entity. As ‘makers’ we are seeking the next song or sound. My goal is to achieve the ‘sound’ I’m hearing in my head, my own unique sound that embodies a reflection of my personal background, musical influences, and life experiences. Herein lies the challenge I’ve identified for this research. In response to this, I pose the question - How do I translate lived experiences into recorded works? With this in mind I will outline my objectives.

1. Translate my lived experiences and music influences into recorded works,
2. Produce [compose and record] a full-length album,

3. Create my own unique sound utilising the synergy of my intentions & influences,
4. Reflect on my creative process and its outcomes through this exegesis.

I aim to present my inner world as an extension of myself in the form of sonic interfaces. This exegesis will examine my creative process to display how my ideas are manifested. Exploring philosophical perspectives of catharsis, creativity, and musical value in relation to the creation of these works. This album will be utilised as a mechanism to connect with a defined demographic; culminating towards building a sustainable career as an artist.



*Figure 1: Author (front and centre) backstage at San Fran bathhouse, Wellington after a Ghost Who Walks performance, 2019 (Image captured by Ed Williamson).*

I've actively been engaged with music since age 16, when I began learning to play the guitar. Two years later, I started writing songs. I enjoyed singing, but never considered myself a singer. At age 26, with the encouragement of friends, I ventured out of my bedroom to get my first taste of performing, playing my own songs at an 'open mic' in Wellington. I was instantly hooked. A year on, I started a band, Ghost Who Walks. Over the next six years with the band, we composed and produced a four track Ep, and played numerous gigs. In 2018 I began my engagement with Massey University's Batchelor of Commercial Music program.



Here I discovered my love for sound engineering and music production. I was afforded with the means and opportunity to hone my composition, production and sound engineering skills. Developing as an artist and gaining valuable insight into the inner workings of the music industry. I graduated from the program in 2021 marking the beginning of my engagement with this masters.

This exegesis is structured in three sections, The first chapter explores scholarly definitions of catharsis, creativity, and musical value, relating the concepts to my influences, and my own practice. This serves to contextualise and situate my work within the relevant fields. The second chapter entitled: The Album, discusses my chosen research method, my creative process and offers a song by song analysis. Here I display my conceptual approach to music making, revealing tools I used in the process. The third chapter is a critical reflection, evaluating my objectives, discussing the implications and contributions. Concluding with a summary of the project.

## **Context review**

It's important to note that this work is viewed from a post 1950's western popular, contemporary music perspective. When I refer to 'contemporary music' this is what I mean. This context review explores the key themes underpinning my research and thesis project, and situates these within their relevant fields. I begin with catharsis;

### **Catharsis.**

*"one good thing about music when it hits you, you feel no pain." Bob Marley.*

It is a widely accepted belief that music holds the power to heal (Novotney, 2013). It has the potential to aid our recovery from struggle and improve our quality of life (Novotney, 2013). The term catharsis can be traced back to ancient thought and was originally coined by the philosopher Aristotle. Defined as the release of pent up emotions [especially pity and fear] through engagement with art (Britannica, 2022). Fast forward to modern times, we continue to expand and redefine the term. I will review the perspectives on catharsis and ultimately consider the relationship between music making and redefined catharsis.

Catharsis is an intrinsic feature of musical performances. Originally, associated with the genre of tragedy in theatre (Aristotle, 1995). Induced by "mystery rituals" and "sacred tunes" that provoke strong emotions within the soul and release the listener of their troubles. (Ford, 2016). Cathartic music offers an experience that holds the potential to alter one's mental state to ease the pressures of the human condition. (Ford 2016),(Ferrari, 2019.)

Musical catharsis could manifest itself in various different musical contexts, potentially existing in a number of “traditional genres of music” (Ferrari, 2019). Cathartic feelings can be induced by various different forms such as;

1. Easing the listener into a modal environment, then building to a climax and finally either grinding to a sudden halt or “subsiding into a coda”.
2. A sense that the composition is making progress towards completion, even without a recognisable climax. [For example, a fade out or an abrupt cut].
3. Instrumental music, [and as I would suggest, instrumental sections that allow for embellished or improvised solos].
4. Through manipulation of the modal environment, which places certain constraints on the listeners expectations. The task of the composer/performer is to manipulate these expectations to surprise the listener with unexpected turns before arriving at a resolution. (Ferrari, 2019)

Cathartic music is to be created by honesty of intention (Ferrari, 2019). This framework offers us some awareness of the qualities of cathartic music, and could be applied to the compositional process in either a conscious or unconscious manner.

All contemporary music arguably holds the potential to be cathartic . It possesses an ability to emulate real emotions, and thus possesses the ability to stir these emotions in the listener. Blues music, [a significant influence of mine] is an example of this. Though the emotions that the Blues explore are further reaching than just “pity and fear.”, traversing themes that are more relatable such as; “jealousy, addiction, loss of existential meaning”, yearning for a lost love, etc. Coupled with its use of storytelling as a mechanism to evoke “feelings of catharsis,”

translating “experiences and feelings into words” and communicating them through song, it allows further opportunity for emotional release. (Steinberg et al., 2012). With this in mind, you could say that contemporary music is far more relatable and realistic than tragedy. (Steinberg et al., 2012).

Music is widely acknowledged to be a compelling means to experience emotions. (Novotney, 2013). Also being recognized as an effective form of therapy. Music therapy is a discipline devoted to investigating the therapeutic effects of music in humans. (Bunt, 2003),(Koelsch, 2009). This is beyond the scope of this exegesis. In a recent study of the effects of music on emotion regulation, emotional catharsis and psychological well-being, conducted by Sean TenBrook (TenBrook, 2018), found that given the right circumstances, music can induce emotional catharsis.

There’s a fascinating link between the idea of struggle and artistic catharsis. Music and ritual are not the only ways to induce catharsis. Creative self-expression can also be seen to bring about emotional maintenance. This is explored by Jacqueline A Gibbons, in her study that observed the cathartic and therapeutic effect of ‘inmates’ creative engagement with the arts. She noticed that being creative planted “seeds of hope” in the inmates and eased their struggles with their incarceration. The creative process allows them to explore, harness and re-shape their emotions as a form of catharsis. (Gibbons, 1997).

I now offer my thoughts on a redefined catharsis, it’s relation to contemporary music and its creation. Opportunities to experience catharsis are ubiquitous in the modern age. With online access to vast catalogues of music, music videos, and concert footage at our fingertips,

coupled with our ability to attend live performances, We “experience catharsis” as we are stirred by the emotions that the musician conveys and draw parallels with our own experiences(Hatt,2019). The origins of catharsis are said to be delivered by pity and fear, yet if we synthesise this notion we realise that through our engagement and immersion with modern day music we are afforded numerous opportunities for emotional release. Here we arrive at a place that expands catharsis beyond the scope of tragedy (Hatt,2019).

To conclude my redefinition I would suggest that composers experience catharsis by creatively expressing themselves through their art. Utilising their craft as a place to work through their trials and tribulations, and find joy in the process. Which provides them with relief and ultimately a catharsis which is embedded in their compositions as a manifestation of emotional release. (Gibbons, 1997), (Steinberg et al., 2012).

## **Creativity**

*“Creativity is something you are, not something you do” - Rick Rubin*

As this research is concerned with the process of creation, it lead me to deepen my understanding of what exactly makes creativity ‘tick.’

Creativity has a mythological practical element to it. It’s mercurial in nature and exact explanation is hard to tie down. These ‘myths’ are usually linked to inspiration, which is a key element of creativity. Based around the moment in which it strikes, and is shrouded in magic and mystery (Gooderson, 2014). These myths can be narrowed down to two different perspectives; the romantic view and the inspirational view.

Both views are described as a mystical processes originating from the creator. Who is 'gifted' or inspired by the divine. (Boden, 2004). These 'special' individuals have a 'gift' that cannot be acquire through learning. (McIntyre, 2008). Essentially creativity is shrouded under the guise of mystery and guided only by a "muse" or the "divine" (Boden, 2004), (McIntyre, 2008). Some would suggest that this view offers no tangible insight into understanding how creativity works. (Boden, 2004).

There is perceived value in the perpetuation of these 'myths.' (Gooderson, 2014),(Toynbee, 2012). There is an allure of that, which cannot be explained, and thus the shroud of myth is in itself a "cultural asset." This 'asset' allows artists to shroud their work under the guise of magic and mystery, concealing the more trivial aspects of the creative process. (Bennett,2011),(Toynbee, 2012). This 'mythical' narrative creates interesting stories to be told in interviews, biographies and conversations, creating value. It would seem that this 'value' could also be used to help sell one's artistic persona.

My line of enquiry now moves to explore the role of inspiration in the creative process. One study describes this as being a two part process (Oleynick et al., 2014). The first being "Inspired by involves", [which is the] "appreciation of the perceived intrinsic value of a stimulus object." [The second being] "inspired to involves," [which is the] "motivation to actualize or extend the valued qualities to a new object." (Oleynick et al., 2014). By this logic it would be useful to encapsulate the inspiration at the moment of inception, so one can revisit the original source to sustain motivation throughout the process. In essence, inspiration is both in the moment of realising the 'valuable,' idea (i.e., being inspired "by") and the motivation to express and see the vision through (i.e., being inspired "to").

(Oleynick et al., 2014). This resonates with my creative practice. I often capture moments of 'inspiration' and revisit them to elaborate and build on, and they often result in fully formed songs.

Creativity is a process in action. Dr Margaret Boden's defines it as "the ability to come up with ideas that are new, surprising, and valuable" (Boden & Bruce, 2004). Valuable to who? The artist, the consumer, or the culture that the idea contributes to? Relating this question to my practice; first and foremost I create from a place of enjoyment. The ideas that get me excited are the ones I see through. I find 'value' in the process of creation and I create with the hope that my work will bring 'value' to those who engage with it. These musings lead nicely into the social and cultural perspectives on creativity.

Aiming to develop a more tangible understanding of what inspires creativity, Mihalyi Csikszentmihalyi proposed a systems view of creativity. Which proposes a more social view on authorship. This system is comprised of "three main shaping forces" and its process is cyclic in nature, the diagram below serves as visual representation how the system works (Csikszentmihalyi, 2014):

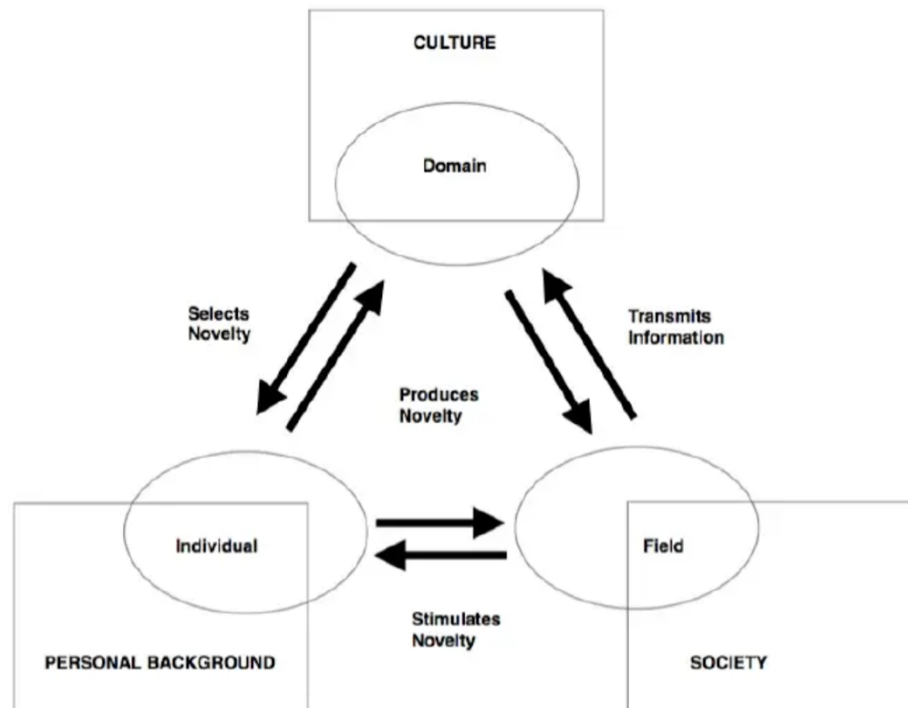


Figure 2: Csikszentmihalyi systems view of creativity (1999) retrieved from (Gooderson, 2014).

Studies have applied this 'systems view' to the process of song-writing and the music industry, providing a framework to consider creativity in this context. (Mcintyre, 2006), (Mcintyre, 2008), and (Gooderson, 2014). This adaptation is represented visually in the diagram below:

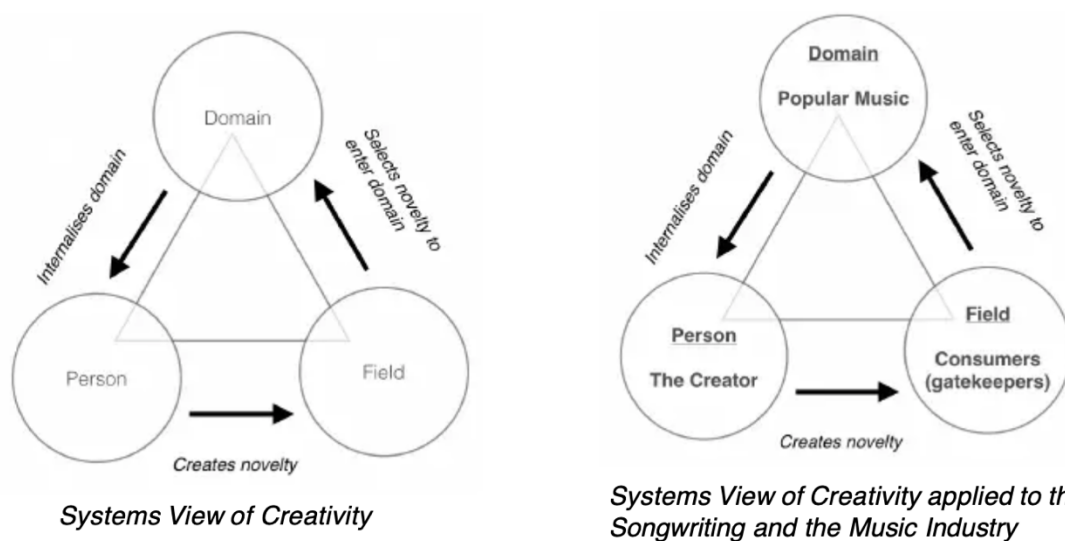


Figure 3: Adaptation of Csikszentmihalyi systems view of creativity applied to the context of songwriting and the music industry (Gooderson, 2014).



In the case of song-writing, the domain represents all contemporary music. Phillip McIntyre's research highlights it is underpinned by six key components. They are;

1. lyric and melody,
2. form and structure,
3. rhythmic components,
4. simple harmonic components,
5. accompaniment, arrangement, and orchestration,
6. performance and production characteristics that enable their work to be manifest in a material form.

Contemporary songwriters must have an awareness of these components in order to contribute to the domain. Drawing on this "essential knowledge" found in the domain to produce contemporary songs (Mcintyre, 2008).

To internalise and acquire from the domain they must have first absorbed information from various sources that can be found in both "formal and informal processes" such as:

1. poetic skills akin to lyric writing,
2. elementary music lessons,
3. semi-formal instruction from musicians,
4. learning songs whilst learning an instrument,
5. learning songs for performance,
6. engaging in self tuition through  
access to peer information and ad-hoc mentoring within a form of oral transmission  
of domain knowledge,

7. absorbing their familial influences, and
8. absorbing the information stored in multiple songs (Mcintyre, 2008).

Csikszentmihalyi stated: "It is the task of the 'field' to select promising variations and to incorporate them into the domain," and that "The easiest way to define a field is to say that it includes all those persons who can affect the structure of a domain" (Csikszentmihalyi, 2014). The field of popular music can be seen to be made up of fellow musicians, music educators, members of the music industry community, and the audience/consumers of popular music. Collectively they participate in the making of meaning, and can be seen as vital to the creative process. This is achieved through the way they engage with the domain "through an interactive and recursive feedback process,". To a degree, they hold the potential to determine which songwriters can successfully operate in this field. Songwriters can also be considered as part of the field due to the ability to recognise the "the validity of domain reorganisation." This hints at the complexities of the system. (McIntyre, 2008).

It's the task of the creator or songwriter to utilise their domain acquisition skills to absorb and obtain 'cultural capital' or knowledge from the domain of songs and song writing, and consider the "tastes of the field" (Mcintyre, 2006). Utilising this knowledge to create novel and unique variations of existing works (Bourdieu,1993),(Mcintyre, 2008). Essentially the songwriter is a "choice making agent" guided by both their knowledge and instincts which they have developed through a long process of learning, adapting, and performing songs (Gooderson, 2014), (Mcintyre, 2008). This 'gut instinct' can also be described by the term 'Habitus' (Johnson cited in Bourdieu, 1993).

An example of the systems view of creativity as applied to music production can be derived from an interview with Tame Impala's Kevin Parker. Where he discusses his favourite drum production sounds. Clearly displaying his awareness of the 'domain' of music production, his awareness of the tastes of the 'field' as a consumer of music, whilst utilising his skills for 'domain acquisition' by applying these production techniques to his own work (Pitchforktv, 2020). This is an example of the systems view of creativity as applied to music production

I can apply this 'systems' view to my creative work, In that I've utilised my knowledge and instincts to navigate the choices that exist throughout the music making process. Utilising my domain acquisition skills to acquire knowledge from the domain of 'contemporary music,' and coupling this with considerations of my taste [as a part of the field], to create my own unique variations of existing works. These choices exist within a larger complex system that governs creativity while the creator "contribute[s] to and alter[s] that system." (Bourdieu,1993), (Mcintyre, 2008).

How do we evaluate creative ideas? Margret Boden offers some useful perspectives on this matter in her work 'Three types of creativity.' The first being:

*"Combinational creativity [which] involves the generation of unfamiliar (and interesting) combinations of familiar ideas."*

The second is:

*"Exploratory creativity, [where] the existing stylistic rules or conventions are used to generate novel structures (ideas), whose possibility may or may not have been realised before the exploration took place."*

Thirdly, and similar to exploratory creativity is:

*Transformational creativity [which] is different, [from exploratory] because here the variation is greater and the stylistic dimension being varied is deeper. The resulting change is so marked that the new idea may be difficult to accept, or even to understand. (Boden, 2009).*

These ideas offer framework to evaluate the 'novelty' of creative ideas, and have provided a useful starting point from which to spark curiosity. In my process I take elements from different songs and combine them to create new and interesting results. Similarly I begin within the confines of existing troupes and explore their potentials, pushing the boundaries to see what's possible. Though I have yet to achieve "transformational" results as yet.

## **The value of music.**

Music is ubiquitous throughout human culture. It answers an underlying need of ours, and also plays an important part in the lives of most people. The fact that it could be conceived as "irreplaceable," coupled with its "ubiquity" indicates it's potential value (Levinson, 2015). Yet how do we define this value? Or better yet, what value can be derived from engaging with music? As this album has not been released yet, it's helpful to consider value in a more conceptual context.

Value manifests in many different forms, that weave, interlock, and overlap. This review will begin with the more intrinsic, 'musical values' and funnel down into the more 'instrumental' or practical values.

## Musical values

Starting with the aesthetic value of music, meaning the value that music possesses as an object of appreciation. Also described as experiential value, implying that the listener finds the experience both “rewarding enjoyable and pleasurable.” These experiences have a value of their own right, defined as “Hedonic value,” or “the ability to produce pleasure in an audience.” (YOUNG, 1999). Thus as music is ultimately “designed” to bring us pleasure, especially to those who engage with it aesthetically. One can conclude it possesses “hedonic value” (Levinson, 2015). These values are accessible to us “when we appreciate a piece of music for the distinct individual it is, formally and expressively, and for the fusion of form and expression that it represents.” (Levinson, 2009, cited in Levinson, 2015).

Music has cognitive value defined as, music's potential to transmit insights about “important aspects of human life” (Levinson, 2015). Or the capacity to provide an audience with knowledge or understanding. In the case of instrumental music, it would be difficult to assert that music holds such value for the listener unless they have an understanding of music composition. However, music in conjunction with lyrics can impart knowledge through its turn of phrase. (YOUNG, 1999). It's also said that music can possess a morale value. As it has the potential “to morally improve those who engage with it.” (Levinson, 2015). Both Chinese and Greek philosophers were fascinated by the moral value of music. Confucius advised; “music could and should promote right living and right thinking” (Blacking, 1969). Similarly, Plato and Aristotle recognised; music has a profound role in shaping character.” (Harold, 2016). In opposition to this some scholars claim that music has no moral value unless it is experienced as confirmation of already existing attitudes. (Blacking, 1969). This debate is beyond the scope

of this exegesis. However, these discussions serve to display the potential of music's moral value.

## **Practical values**

Music's social value is potentially the most significant of its practical values. It has value as a promoter of social unification. It helps us to cement our social bonds by creating, and strengthening a sense of community" (Levinson, 2015). Live music performances exemplify this, an audience of people brought together to enjoy the same experience. This promotes social interaction and facilitates more basic social exchanges. (Levinson, 2015). A powerful facet of music's social value is its capacity to bring together people from different cultures, ethnicities, and backgrounds, transcending barriers and uniting us as humans (Levinson, 2015). These thoughts hint at music's entertainment value, which manifests as "maintenance, relaxation, refreshment and cognitive recreation of the individual" (Levinson, 2015).

Music possesses an inherent self-affirmation value. Defined as its ability to mirror the self and help define our identity (Levinson, 2015). When we pay attention to and identify with musical works it helps to solidify our sense of self. By this logic, listeners' musical tastes are usually considered to be an indication of their personality type. (Levinson, 2015).

Music has an Idiosyncratic value, of a personal nature. That is the listener finds value in music that which words cannot describe, eliminating its need to be shared with others. It can be found in the way that music "speaks to" the individual, how it resonates with their personal background, their life experiences, and physiology. This concept could be considered relative

to “sentimental value.” As listeners, we have a tendency and a susceptibility to taking on this kind of value from music, finding meaning and significance in music that strikes us. (Levinson, 2015).

Music has value as a mood enhancer, having power to lift our spirits when we are down. Although the effects of such a lift are temporary, it cannot on its own, transform sadness into happiness, this temporary relief is still “undeniably real.” (Levinson, 2015). Music that expresses both positivity and sadness respectively, possess a similar ability to change one's mood for the better, albeit for different reasons. Positively expressive music can serve to light up one's mood as direct result of its upbeat nature. Whereas sad music can have a similar effect in “the sense of being intimately understood and virtually empathised with.” Conversely, it is important to note that deeply sad music, coupled with rumination could have detrimental effects on one's mood. (Levinson, 2015).

Another recognisable value of music is its ‘accompaniment value.’ Music is ubiquitous through everyday life, it can enhance several formal and informal activities such as parades, work environments, social gatherings, exercising, etc. Most obviously, music compliments all forms of dance. Music is valuable here, acting as an encouraging guide that promotes rhythmic bodily movement and experience that is “unusually liberating, even those whose talent for dance is rather modest.” (Levinson, 2015). Music is well suited to “accompany almost all the activities of life, rendering them more pleasant, more fruitful, more engaging, or just, in some cases, more bearable or tolerable.” It effortlessly weaves its way through the passing moments in our lives, making life richer and more beautiful for its existence. (Levinson, 2015).

Above I have outlined and offered definitions on the potential ways we can value music as consumers. This is not an all-encompassing list however It serves to define what values can be derived from engaging with music.



## **The album**

Having already acknowledged the central concern of this research is to translate lived experiences into recorded works and to create my own unique sound. I move to discuss the chosen method which shapes my work, narrative inquiry. Which allows researchers to “weave their experiences” and “engage in a process of storying and re- storying in order to reveal multidimensional meanings and present an authentic and compelling rendering of the data.” (Leavy, 2020). I found this the best approach to document my process as the essence of this work is based on my personal experiences.

## **Creative process**

There’s numerous creative choices and decisions to be considered throughout the process of music composition, such as;

- Objective,
- Style or genre of the song
- lyric and melody,
- Tempo and rhythmic choices
- Harmonic choices
- Form and structure
- Song duration
- Music Production techniques
- Accompaniment, arrangement, and orchestration, and
- Performance characteristics

The above list provides grounds for the manifestation of my intentions and influences. [For a comprehensive list of influences see appendix]. My creative process almost always begins with a seed of an idea that stirs me into action. It could be a melody I hear in my head, chords or a riff I stumble upon playing the guitar, hearing a groove that fills me with joy, or a conversation that provokes the development of a concept . Generally followed by some time spent jamming and arranging chord structures on the guitar, in conjunction with melodic exploration of the voice, closely followed by words on paper. These newly formed song drafts would then be recorded into my D.A.W, beginning the construction of a 'demo'. Here I experiment possibilities of the song. In doing so, creating a blueprint to take to a band to rehearse for the recording of the final form. This initial inspiration serves as a reference that sustains my motivation through the creative process. (Oleynick et al., 2014).

Here I reflect on my work to illuminate my creative process and reveal my conceptual approach. This is structured as a song-by-song analysis where I have used the following questions to guide my line of enquiry;

1. What inspired the composition?
2. What are the lived experience it represents?
3. What is the objective/Intention?
4. What tools did I use to represent these ideas?

### **Song #1 - Chasing Dragons**

Inspiration for this song came from my exploration of different time signatures. In my research I came across Mongo Santamaria's song 'Afro Blue' (Santamaria, 1989),

which is in 12/8. I enjoyed its rhythmic complexities and decided to use this as a basis for my composition. The lived experience this song represents a fight against chemical dependencies. My intention, to create a representation of the darker side of life and the frustration of trying to escape it. I used the following tools to represent these ideas in my work;

- Harmony; by constructing a chord progression from the Harmonic minor scale that lends a very dark mood to the track.
- Lyrics; and the lyrical performance in the chorus to represent and deliver the frustration,

*‘Just tryna get away from you yeah, there’s nothing I can do for you yeah.’*

- Arrangement; The verse and pre-chorus arrangement is a fusion of blues and hip-hop/trap ideas. (Boden, 2009). This leans into the struggle and chemical aspects of the lived experience. See ‘Swimming pools’(Lamar,2013) & ‘Grinder’ (Clark Jr, 2015).

## **Song #2 - Sometimes part I**

This idea came from a late-night guitar jam. Experimenting with rhythms when I stumbled on a groove that got me excited. I fleshed out the basic melody and arrangement that night with some lyrics. The lived experience it represents is the feeling of being forsaken from a night of bad luck and the loss of a love (Steinberg et al., 2012). My intention was to take a typical blues song, bring it into a psychedelic and modern place (Boden, 2009). I employed the following tools to represent these ideas in my work;

- Harmony; I utilised a typical blues minor i – iv – v progression as a foundation for this song. Leaning into the darkness of the aeolian mode creating the feeling of night. Finding, blues to be the perfect style to represent the lived experience.

- Arrangement & form; I wanted to break out of the cyclic nature of the blues. To achieve this, I arranged the song into four distinct movements, structured as, Intro – Verse – Chorus – Instrumental break – Verse – Chorus. Making each section quite different yet still speaking to each other, creating a sense of movement and change.
- Production; combining the nostalgic elements of a vintage drum sound and bluesy guitars with psychedelic, funky synths to result in a feeling that is familiar but fresh. (Boden, 2009). See 'All of your love' (Mayall & Clapton, 1966) & 'California love' (Avenue & Henry, 2018).

### **Song #3 - Sometimes part II**

The inspiration for this song revealed itself whilst I was composing the outro to 'Sometimes part I'. It grew and developed into two parts, still being related to one another on many levels. The two-part structure is a nod to the early pioneers of psychedelic music of à la Pink Floyd [See appendix 1]. Like part one's lived experience, it represents the loss of love. My intention was to create a psychedelic atmosphere transcending the scenes of part one, Utilising it as means for my guitar improvisation, for me that expresses which words cannot (Ferrari, 2019). To represent these ideas in my work I used the following tools;

- Arrangement; there are four movements, designed to take you on a journey. The first sets the scene and bridges the gap from part I to part II. The second movement is introduced with a rhythm section. The third, slightly shifting with the introduction of a motif on the bass. In the final movement there is a shift in harmony to a IV – V – ii progression which serves to open the floodgates of emotions expressed.

- Performance characteristics; the form existing as a guide for the band to essentially jam whilst recording it as a live performance. This approach feeds into the rawness of the sentiment. With each movement the intensity grows as the song builds to the climax. For influences see 'Maggot brain' (Hazel & Clinton, 1971) & 'Shine on you crazy diamond pts 1-5' (Waters et al., 1975).

### Song #4 - Destination Unknown

The idea for this composition came while I was watching a live studio performance of Gary Clark Jr playing his song 'The Healing' (Clark Jr, 2015). It inspired me to play my guitar and experiment with similar chords to his composition, messing around with rhythms and chords in that key (Mcintyre, 2008). Settling on two chord progressions forming an A and B section, Looping this whilst exploring melodies with my voice. As is the case with a lot of my writing, these melodic explorations lead me to lyrics.

THE HEALING	♪ = 88 GARY CLARK JR
$\frac{4}{4}$   <b>Gm</b>	<b>Gm</b>
<b>A#</b>	<b>C#m</b>

Figure 4: 'The Healing' Intro Chords (Clark jr, 2015).

DESTINATION UNKNOWN		♩ = 85 SAM FOWLES	
4/4	Fm   G#   A#m   G#   A#m		
	Fm   G#   A#m   A#m   G#		

Figure 5: 'Destination Unknown' Intro/Verse chords (author).

The lived experience this song represents is the search for purpose, and the acceptance that life is a journey, not a destination. My intention was to create something that feels like a journey; it has progression yet, like life, can also be repetitive. To represent these ideas in my work I utilised the following tools;

- Form; To represent the journey of life I employed a structure or form. Taking the classic ABABCB Or: Verse / Chorus / Verse / Chorus / Bridge / Chorus song structure, altering it slightly by inserting a half bridge before the first chorus, and adding an outro or 'D' section at the end.
- Arrangement; I treated each section as if they were different rooms in the house. Each section having a different groove driven by the rhythm section, complimented by changing sonics on keys and guitars.
- Lyrics; exploring the journey of life, its trepidations, and ultimately that our hearts will guide the way [See appendix 2].

## Song #5 - After Dark

This song idea came to me whilst walking through Wellington city one night, I took a moment to sit and reflect on my situation, and suddenly inspiration struck. I could hear lyrics and a melody in my head. I quickly rushed home to my guitar, got the basic arrangement figured out and penned the first draft of the lyrics (Oleynick et al., 2014). The lived experience it represents is struggle; with mental health, excessive drinking, and my desire to overcome them. Ultimately underpinned by hope (Gibbons, 1997). My intention was to create a modern 6/8 soul tune that juxtaposes struggle with hope. The tools I used to represent these ideas in my work were;

- Form or structure; each section is representative of its own feeling. The verse is a representation of struggle. Utilising a 6/8 soul groove to create a stumbling feeling, paired with the lyrical narrative communicating the feeling of struggle. The chorus represents a fight, particularly the riff, intended to sound triumphant and determined. The bridge represents hope. Juxtaposed against the rest of the song by its change in harmonic structure. By shifting from the vi - I progression that exists in the verse and chorus to a IV - vi - V - IV - ii - vi - V - IV progression, it creates a change intended to communicate a feeling of hope.

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<b>AFTER DARK</b>	<div style="text-align: right;">♩ = 78</div> <b>SAM FOWLES</b>
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8 | G#m      | BMA<sup>7</sup>      ||

Figure 6: 'After Dark' verse chords (Author).

AFTER DARK		♩. = 78 SAM FOWLES	
8	E <sub>MA</sub> <sup>7</sup>   G <sup>#</sup> m   F <sup>#</sup>   E		
	C <sup>#</sup> m <sup>7</sup>   G <sup>#</sup> m   F <sup>#</sup>   E		

Figure 7: 'After Dark' bridge chords (Author).

## Song #6 - Freedom

Inspiration for this song came from a one chord jam on my guitar. I found a groove that I enjoyed and sat on it for hours, speeding it up then slowing it to find the tempo that felt best. During this exercise I was reminded of a Richie Haven performance of his song 'Freedom' from the 1969 Woodstock film (Walter, 2012). This is my interpretation of the same concept. (Mcintyre, 2008). The experience it represents is the frustrations of 'working for the man,' and not having enough time to be creative. The objective, to create a groove tune that celebrates music's ability to conjure joy and a feeling of freedom. The tools I used to represent these ideas in my work are;

- Rhythm and tempo; The steady four on the floor funk rhythm is set to a very danceable 100bpm, intended to have a trance like effect on the listener. Its repetition and reliability aiming to draw them further into the music. This foundation allows the arrangement to ebb and flow through each section. There is something inherently joyful about a relentlessly funky groove (Levinson, 2015).
- Motif; To represent freedom created a melodic motif. A descending run down the natural minor scale. Introduced at the start of the song, played by the bass and a synth.



It is re-introduced in the middle of the song with brass synths, and at the end of the song as it morphs whilst the song builds into its climax. Implying the free will of the motif and ultimately its freedom.

## **Song #7 - Butterfly Baby**

This song was inspired by a conversation with a friend including a metaphor he had for his partner; he described her as his butterfly. He said, “when a butterfly lands in your hand, you don’t grab it, because you’ll squeeze the life out of it. Instead, you should sit back and appreciate her beauty, she is free to come and go as she pleases.” (Mckiech, personal conversation, 2020). Representing an experience of appreciating your lover’s beauty and respecting their individuality. The intention, to create a sonic representation of my friend's metaphor. To achieve this, I utilised the following tools;

- Harmony; the verse’s chord progression never repeats itself, modulating slightly with each cycle, as shown in the figure below. Intending to mimic the unpredictable flight path of a butterfly.

## BUTTERFLY BABY

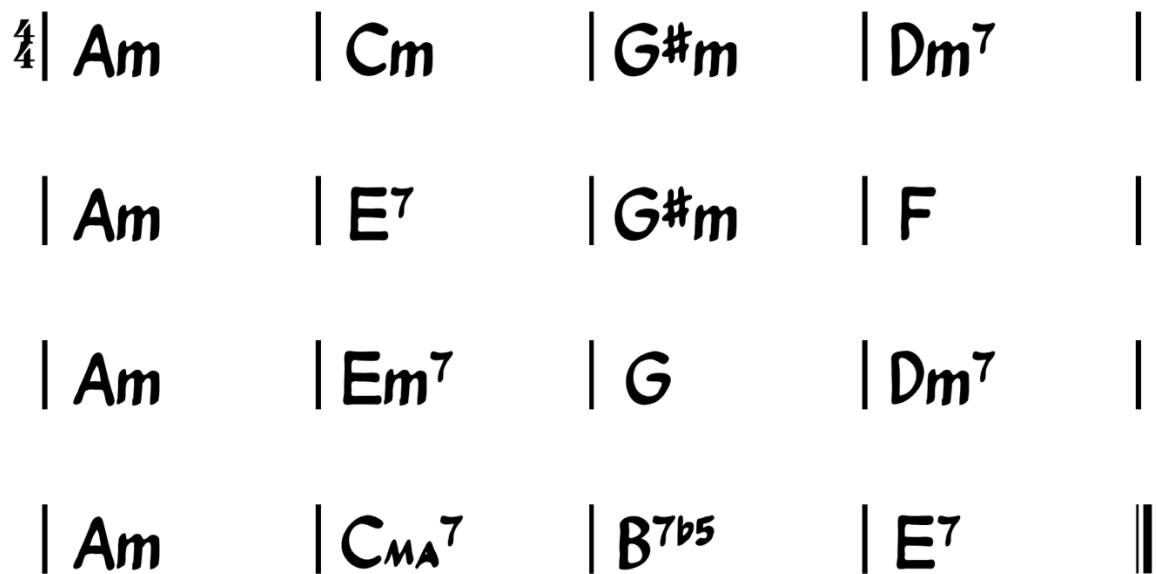
♩. = 70  
SAM FOWLES

Figure 8: 'Butterfly baby' verse chords (Author).

- Motif; the chorus melody played on guitar, represents the butterfly as a response to the call of the vocal melody.

*'Be my butterfly baby, fly away and come back home.'*

- Lyrics; metaphorically exploring the idea the song represents, experiencing an appreciation of beauty,

*'When I look at you, you light up the breeze,*

*Then I see you again, and you colour the leaves.'*

Respecting individuality,

*'In possession you lose colour baby,*

*And that would only bring tragedy.*

## Song #8 - Slipping Away

The inspiration for this song came whilst playing around with a descending chord progression on my guitar. Exploring an idea of a stone being cast into a lake and sinking. A metaphor for the lived experience this song represents; your lover slipping away from you (Steinberg et al., 2012). While composing the music, it transformed into a disco funk track that feels like ‘a good time’ ironically, juxtaposing it against the sad lyrical narrative.

To represent the metaphor, I employed several tools;

- lyrics;

*(Chorus)*

*‘I can’t stand you slipping away from me.*

*I can’t breathe as I’m slipping down into the deep’*

*(Breakdown)*

*‘Can’t you see I’m drowning.*

*Falling under.*

*I’m sinking deeper.’*

- Harmony; The verses and breakdown chord progressions follow descending patterns, further developing the metaphor of the sinking stone. Shown in the figures below.



Figure 9: 'Slipping Away' verse chords (Author).

## SLIPPING AWAY

♩ = 120  
SAM FOWLES| F<sub>MA</sub><sup>7</sup> | E<sub>m</sub><sup>7</sup> || E<sub>b</sub><sub>MA</sub><sup>7</sup> | D<sub>m</sub><sup>7</sup> || D<sub>b</sub><sub>MA</sub><sup>7</sup> | C<sub>m</sub><sup>7</sup> || B<sub>MA</sub><sup>7</sup> | B<sub>b</sub><sub>m</sub> || A<sup>7</sup> | A<sup>7</sup> ||

Figure 10: 'Slipping Away' breakdown chords (Author).

- Music production techniques; I used an arpeggiated synth in the verse to create a 'bubble' effect and added water 'samples' collected from around Wellington, leaning towards the theme of water.



Figure 11: Recording water samples with a Hydrophone on Wellingtons south coast (Author).



Figure 12: Recording water samples with a field recorder on Wellingtons south coast (Author).

## Song #9 - Sitting on Top of the World

This song was inspired by two songs I enjoy. Takuya Kuroda's version of 'Everybody loves the sunshine' (James & Kuroda, 2014) and Shuggie Otis's 'Inspiration information" (Otis, 1974). Combining elements from these songs to create something new (Boden, 2009). Representing

my life's experience of learning to be kind to myself. My intention, to create a hip-hop, soul/funk song exploring the concept of tension and release, to represent negative-self-talk and self-love, respectively. To achieve this applied the following tools;

Lyrics; pointing at inner turmoil and the desire to stay positive and carry on, as there's a beautiful world waiting to be enjoyed. The first verse communicates this sentiment.

*"Open my eyes I'm staring at the ceiling,  
Get up, stand up and shake that awful feeling,  
Don't beat yourself up, time and time again,  
We all mistakes, so listen here my friend,  
Show yourself some love,  
Show yourself some love,  
Outside the world is still a mystery,  
So, open those shades to see a world of possibilities."*

- Meter; The 7/4 time-signature of the verse grooves along whilst creating a slight sense of tension supporting the narrative of the lyrics. In the chorus the meter changes to a familiar 4/4 time creating a sense of relief.
- Form; following a structure of Intro – Verse – Chorus – Instrumental break - Verse – Chorus – Instrumental break – Chorus – Outro. Creating a 'day in the life' sense of the protagonist working through their troubles and finally arriving at a resolution. Each section represents a theme; The verse being the morning and the journey, the chorus is the afternoon and a happy place, and the instrumental break represents the night and time to face our demons.

## **Results, discussion and conclusion.**

### **Results and discussion.**

The motive of this research was to create my own unique sound, reflecting my personal background, musical tastes, and life experiences. The question guiding my inquiry through this creative work was - How do I translate lived experiences into recorded works? Returning to the objectives I set at the beginning of this project and I will evaluate the outcomes. Simultaneously I will discuss the implications and contributions of the project, and reflect on my creative process.

The first objective; to translate my lived experiences into recorded works. I achieved this objective. Each of the nine songs represents a lived experience of mine, now a recorded artefact. To achieve this, I creatively utilised tools consisting of music production techniques, compositional and lyrical devices, and performance characteristics. Creating abstractions of each lived experience which allowed me to translate and embed them into recorded artefacts. There was an inherent catharsis for me in this process. I utilised my craft as a place to work through my trials and tribulations and found joy in the music making process. It afforded me a space for creative self-expression, and ultimately to experience a catharsis which is embedded in these compositions as a manifestation of my emotional release. (Gibbons, 1997), (Steinberg et al., 2012). This lends a dimension of honesty and sincerity to my work.

My second objective; to produce a full-length album. I have successfully composed, recorded, and co-produced my first full-length body of work. A nine track psychedelic, soul, funk album.

This project received funding from New Zealand on air as part of their 'new music development scheme.' Affording me an opportunity to work and learn under the mentorship of co-producer Barnaby Weir [The Black Seeds, Fly My Pretties]. These songs are now automatically considered for their 'new tracks scheme' which distributes songs from NZ artists to radio and online media throughout Aotearoa. The album will be mixed by local legend, Lee Prebble. As this project is commercial in nature the mixing will be completed following the conclusion of this masters.

My third objective was to create my unique sound utilising the synergy of my intentions and influences. I achieved this aim by weaving my artistic intentions with my musical influences to create an overall sound which is distinctly my own. I have acknowledged my intentions for each song in the previous chapter. The core components of my sound, inspired by my musical influences include; vintage drum sounds blended with Soul, Funk, and Hip Hop grooves as the rhythmic foundation. Colouring this with Blues Funk and R&B guitar sensibilities, combined with vintage keyboard sounds and synthesisers to create soundscapes that are both nostalgic and psychedelic (Boden, 2009). This acts as a vehicle for my soul inspired vocals. This is a sound which is very much representative of my personal background musical tastes and life experiences (Bourdieu,1993), (Mcintyre, 2008).

Lastly reflecting on my creative process and its outcomes, I am satisfied with the result of this project. I've created a body of work which I'm extremely proud of. These works hold personal significance as they have encapsulated a period in my life which I've now processed and am moving on from. The intended contribution of this project is a combination of my lived



experiences, creative processes and knowledge. Which are now embodied by my music which can now be experienced by listening to my album.

Throughout this creative process I have been presented with numerous challenges and learnings. In terms of challenges, It has tested my project management and organisational skills and I have gained valuable insights on how to execute a project of this scale. One aspect of this project that I found especially challenging was Recording myself. Taking care of the technical side of things and at the same time focusing on delivering your best performance proved at times to be quite difficult. With the vocal recording in particular I found my performances were better when someone else was manning the technical side. Ironically having unlimited studio time was both a blessing and a curse. The blessing was, it afforded me space to explore sonic possibilities particularly with the guitar and synth tones which yielded some great results. Conversely not having time pressure, slowed down my process In the sense that I became obsessed with getting the perfect take. This led to overthinking the performance. I found I got much better results when I relaxed and let it flow. The silver lining to this is that I have gained invaluable experience on both the technical and performance side of recording as a result of long hours spent in the studio.

In reflection, I realise that I could have done some things differently. I spent the first year of this project perfecting my demos, exploring the possibilities of each sound. This was a great for learning about production, however this 'over-production' slowed down the process. When we started recording the songs changed for the better, I should have allowed room for this.

The purpose of a demo is to capture the bare essence of the idea. Utilising it as a base to explore, with space for organic creativity. In the future I would suggest to write only the parts the band will perform, rehearse the songs, and then capture the live performance. Utilising this as the base to expand explore and elaborate on. Having said that there were some instances where we kept the 'overproduced' demo and recorded a live rhythm section playing along to the demo which also yielded great results. Ultimately it depends on what the song calls for, a produced sound or live sound.

This experience was extremely worthwhile the learnings and takeaways are too numerous to note. there really is no substitute for practise based learning it forces you to think on your feet, problem solve, and learn from your mistakes. With each step of the journey my creative process was distilled and refined and a cyclical nature always evolving, as a result of constant reflection and re-evaluation. This refinement of my creative process is just as much a success as the creative work itself.

## Conclusion

With the completion of this project, I am overcome with joy. It's been a dream of mine to record a full-length studio album. An immensely satisfying achievement. I'm grateful to have been afforded this opportunity and [In the words of my mentor] to "go deep" on my craft. A time filled with growth on a rollercoaster of emotions. This research has enhanced my creative approach to my practice.

*"Music is your own experience, your own thoughts, your wisdom. If you don't live it, it won't come out of your horn." - Charlie Parker.*

To conclude, music and life are analogous in the sense that they are both constantly morphing entities that are temporal in nature. As 'makers' we are continually seeking the next song or sound. In pursuit of my own unique sound I synthesised my personal background, musical influences and life experiences to achieve my aim of translating lived experiences into recorded works. Creatively applying contemporary music components to represent abstractions of my lived experiences, these lived experiences have now manifested as recorded works. The catharsis I experienced through my engagement with this process provided me with the means for emotional release that is now embodied by the music I've created. This is significant because the intended contribution of this project is combination of my lived experiences, philosophies and knowledge that are now embodied by my music and thus can now be transmitted through the experience of listening to my album. Lastly it is my hope that these songs will bring value to the lives of those engage with them.

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## **Appendix.**

### **Appendix 1: Examples of key influences**

#### Chasing Dragons

Mongo Santamaria - Afro blue

<https://open.spotify.com/track/7L92MWLFM6m3Ry1vCdthmj?si=d9aaf4fa8dd64fb5>

Kendrick Lamar - Swimming Pools

<https://open.spotify.com/track/40wUM3LFZOIUcZfxEIZrYK?si=950b6cf8bb314f42>

Rage against the Machine - Killing in the name

<https://open.spotify.com/track/59WN2psjkt1tyaxjspN8fp?si=37672aabe2bb443f>

Gary Clark Jr - Grinder

<https://open.spotify.com/track/4CHDLQA19PRKRCtpBlzASe?si=208a6893aa544b91>

Arctic Monkeys - Are u mine?

<https://open.spotify.com/track/29tzJGvqJPTAFs6LXmsHoA?si=e83372a554174cce>

The Teskey brothers - forever you and me.

<https://open.spotify.com/track/4GUaG3df9nbrj77GKEB76j?si=58349590736a4194>

#### Sometimes Part 1

Sly 5th avenue, Cory Henry - California Love.

<https://open.spotify.com/track/7g8KBX70q8F0y3DqkReyAL?si=27be1c3a13054af1>

John Mayall and the blues breakers - All of your love

<https://open.spotify.com/track/1yKah8BCP3Vgq2tPBOLKL0?si=89eb2863c26f4c3c>

Gary Clark Jr - Bright lights

<https://open.spotify.com/track/2NTDt9Fiqp5wTBM6cLO6Bu?si=c3994a492e84420d>

Frankie Valli and the four seasons - Beggin

<https://open.spotify.com/track/2S6XOQqWqUBlySUU00vMru?si=1668f8bc9b5b46ec>

Red hot chilli peppers - Apache rose peacock

<https://open.spotify.com/track/3p3BfV7NeWCAHx9tSwsJEQ?si=1be28052ca2148e9>

Jimi Hendrix - All along the watchtower

<https://open.spotify.com/track/2aoo2jIRnM3A0NyLQqMN2f?si=b38f3998e46d4195>

The nudge, Troy Kingi - He Ōrite

<https://open.spotify.com/track/15J5I5SLKMsi9hqQwWQNIJ?si=873d6a00ca684652>

FKJ, Tom Misch - Losing my way

<https://open.spotify.com/track/60hXVqE84IXDquEQVkdz9z?si=2bbf19d48c524263>

Funkadelic - Cosmic slop

<https://open.spotify.com/track/3phui3c5fTVI1xtYVBX1YA?si=504126382ca34b96>

Kora - Drop dead killer

<https://open.spotify.com/track/6P8h3shnED3ZlPxSo02zy7?si=64250dd2cc804b3d>

### Sometimes Part 2

Funkadelic - Maggot Brain

<https://open.spotify.com/track/505adiMkMfo80cg6HJtmWT?si=8fcfce07e93c459a>

Gary Clark Jr - When my Train Pulls in

<https://open.spotify.com/track/5Ov7KyZfodsafPln0hgGWT?si=b07bf508d6d54e6b>

Pink Floyd - Shine on you crazy diamond

<https://open.spotify.com/track/6pnwfWyaWjQiHCKTiZLitr?si=bb2704ac0ce042f4>

L.A.B - She's gone

<https://open.spotify.com/track/4BOJY5g87h3t0O9W4Y3ERG?si=6017eafa59994abf>

Freedom

Fat Freddy's drop - fish in the sea

<https://open.spotify.com/track/4R85EUK9r7rGANB62NrJXM?si=73b18b14b0da4e25>

Ahoribuzz - Turnaround

<https://open.spotify.com/track/6FEBAWBQKUYjPMEgF4GhMO?si=a0e843d3f3084738>

Chaka kahn - Like sugar

<https://open.spotify.com/track/0lWEatZXBBYUzEQX5aMeSj?si=d9ca245090a241b3>

Lord Echo - Digital Haircut

<https://open.spotify.com/track/1izYPTS6wH2nkqvDMLxvv2?si=a726b1ffd0c34a33>

Thundercat - Them Changes

<https://open.spotify.com/track/7CH99b2i1TXS5P8UUyWtnM?si=1e1f644ac75543ff>

Butterfly Baby

Childish Gambino - Redbone.

<https://open.spotify.com/track/0wXuerDYiBnERglpbb3JBR?si=27b8fc2a59e94273>

Kamasi Washington - Street Fighter Mas

<https://open.spotify.com/track/42HCaQAAihJZBY12wIZvyR?si=63413c929dd54d51>

Eryka Badu - Didn't cha know

<https://open.spotify.com/track/7pv80uUHfocFqfTytu1MVi?si=7a1c938860e64bc1>

Jimi Hendrix - Castles Made of Sand Reverse gat solo

<https://open.spotify.com/track/3qebSLgUwaEqbwCM5sj5Kh?si=afc773ed01d1434c>

Herbie Hancock - Chameleon

<https://open.spotify.com/track/4Ce66JznW8QbeyTdSzdGwR?si=368bcb05571a474a>

Slipping away

Mac Miller feat. Anderson Paak - Dang

<https://open.spotify.com/track/5iUQMwxUPdJBFeGkePtM66?si=0c118cd076594b0f>

Lady 6 - Ikarus

<https://open.spotify.com/track/2qFgLJB0ihexD4tOCmSRzp?si=86484011f39645ba>

Curtis Mayfield – Move on up

<https://open.spotify.com/track/0MHXrq909p0LRTPsNsGEi?si=cce251374c164bad>

Destination Unknown

Gary Clark jr - The healing.

<https://open.spotify.com/track/07s4gunupLyKvqFQY5KfHP?si=93a79da2f5014d16>

Childish Gambino - Redbone.

<https://open.spotify.com/track/0wXuerDYiBnERglpbb3JBR?si=27b8fc2a59e94273>

The Black Seeds - Turn it around.

<https://open.spotify.com/track/6Tvvd8tvPUcmxPDiY7If2n?si=baefe9cb19e24de0>

Jimi Hendrix - Axis bold as love.

<https://open.spotify.com/track/0uco0wQkB909zpPlHvu5Cc?si=d784e324fbe24af9>

After Dark

FKJ - why are there boundaries

<https://open.spotify.com/track/0qGQXQdUNwPYQadGuELgEI?si=0badfda039b240c7>

Otis Stacks, Gift of gab - Fashion Drunk

<https://open.spotify.com/track/10v26fsyRQeRbhsHz4dx4P?si=ce9effb253374191>

Alabama Shakes - Gimme all your love

<https://open.spotify.com/track/3N61Gmu9P93jqjti2Q9y43?si=2a022f6c8f9a4f0c>

Jimi Hendrix - Little Wing

<https://open.spotify.com/track/1Eolhana7nKHYpcYpdVcT5?si=13353e27e5744164>

Dangelo - Untitled (how does it feel)

<https://open.spotify.com/track/4oPNN7syJYSjzDhRerF966?si=78e92b5a46ee4580>

Little Bushman - Backbone

<https://open.spotify.com/track/6r4Eyl4fPwNG2YLMrEma4i?si=0f57cca922c54cdb>

Arctic Monkeys - Do I wanna know

<https://open.spotify.com/track/3rq5w4bQGigXOfdN30ATJt?si=4678e8fd222c46d6>

### Sitting on top of the world

Takuya Kuroda - Everybody loves the sunshine

<https://open.spotify.com/track/4F17fOFNxTHhNk6fXq46w6?si=2a1f3dd122e44992>

Shuggie Otis - Inspiration information

<https://open.spotify.com/track/6qH6xP8tzxvZlCcmHit4AL?si=4b12bcd9aa3441b1>

Jimi Hendrix - Castles Made of Sand

<https://open.spotify.com/track/3qebSLgUwaEqbwCM5sj5Kh?si=afc773ed01d1434c>

Dangelo - Feel like making Love

<https://open.spotify.com/track/7hzgk557YLr0722EFkmp9Z?si=c9bc82c43d254415>

Gary Clark jr - Things are Changing

<https://open.spotify.com/track/1uZfKv0j0bZ1OVt2AQ7rb6?si=afd182e3f9ba426f>



## Appendix 2: Lyrics

### Chasing Dragons.

*Caught in this trap, I can't find my way back.*

*I've been burning these rocks, I don't know when it stops.*

*Now my heads in the clouds, I don't want to come down.*

*Now I'm up in the sky, got me flying so high.*

*If you're chasing these dragons your in for a ride,*

*So ready your blade cause you're in for a fight,*

*And then out of the darkness it must come to light,*

*So hold onto your soul, cos you're gambling with life*

*And I know, lord I know.*

*Just trying to get away from you yeah,*

*There's nothing I can do for you yeah-eh.*

*Just trying to get away from you yeah,*

*There's nothing I can do for you yeah-eh.*

*I've been awake for too long.*

*Got nothing to sell it's all gone.*

*I'll beg borrow and steal, to make the illusion more real.*

*My life is rolling and tumbling, in comes paranoia a stumbling,*

*To take me around again.*

*If you're chasing these dragons your in for a ride,  
So ready your blade cos you're in for a fight,  
And then out of the darkness it must come to light,  
So hold onto your soul, cos you're gambling with life,  
And I know, lord I know.*

*Just trying to get away from you yeah,  
There's nothing I can do for you yeah-eh.  
Just trying to get away from you yeah,  
There's nothing I can do for you yeah-eh.*

*I'm left all alone, lost my friends, lost my home.  
In the depths of my mind,  
Scrambled broken twisted and fried.  
Into the darkness with no end in sight,  
Clinging to hope I ain't going down without a fight.*

*If you're chasing these dragons your in for a ride,  
So ready your blade cos you're in for a fight,  
And then out of the darkness it must come to light,  
So hold onto your soul, cos you're gambling with life,  
And I know, lord I know.*

*Just trying to get away from you yeah,  
 There's nothing I can do for you yeah-eh.  
 Just trying to get away from you yeah,  
 There's nothing I can do for you yeah-eh.*

*Just trying to get away from you yeah,  
 There's nothing I can do for you yeah-eh.  
 Just trying to get away from you yeah,  
 There's nothing I can do for you yeah-eh.*

#### Sometimes part I

*All alone in the dead of night.  
 It's you pretty baby, baby, baby,  
 you're not here under the streetlights.  
 Stumbling cold, tired and ashamed,  
 Feeling forsaken, lord knows,  
 Searching for shelter, from the driving rain.*

*Sometimes, I feel so alone and I can't seem to find my way back home.  
 Sometimes, I feel so alone and I can't seem to find my way back home.  
 Drifting further everyday, I can't seem to find my way,  
 Drifting further everyday, I can't seem to find my way,  
 Find my way back home.*

*Chasing ghosts, reaching out for you.*

*No call on my telephone, no, no, no, operator won't put me through.*

*Tears falling down into the street.*

*Tears burning me, baby, baby, baby.*

*My bleeding heart begins to weep.*

*Sometimes, I feel so alone and I can't seem to find my way back home.*

*Sometimes, I feel so alone and I can't seem to find my way back home.*

*Drifting further every day, I can't seem to find my way,*

*Drifting further every day, I can't seem to find my way,*

*Drifting further every day, I can't seem to find my way,*

*Find my way back home.*

### Destination Unknown

*This journey we're on you've got to be strong*

*Don't know where heading it's time to find where I belong*

*Drawn by something I just can't reach*

*Something I feel deep inside of me*

*It leads me to the strangest places*

*And I'm working towards higher vibrations*

*For who I'll be only time will know*

*And down this rabbit hole we go*

*The destinations unknown*

*Where I go Just know*

*The road is hard but I can see*

*That every bump is teaching me*

*Listen more and you will learn*

*To speak wiser words when it's your turn*

*And when carrying on is hard to conceive*

*That's when I know its time to believe*

*Trusting my gut will meet my needs*

*And light the fire that has to lead.*

*The destinations unknown,*

*Where I go Just know.*

*The destinations unknown,*

*Trying to find my rhythm on this winding road.*

*And I hear it calling,*

*Out to me.*

*And I hear it calling,*

*Out to me.*

*And now I see.*

*The destinations unknown,*

*Where I go Just know.*

*The destinations unknown,*

*Trying to find my rhythm on this winding road.*

### After Dark

*Wandering around in this city of mine.*

*Think I'm gonna lose my damn mind.*

*Spilling my drinks all over the ground.*

*Feels like I'm getting lost don't want to be found.*

*And I'm trying not to lose my head when I fall down, for you.*

*Into the park after dark, stumbling through my memories.*

*Into the park after dark reaching out for what my eyes  
can't see.*

*Into the park after dark, stumbling through my memories.*

*Into the park after dark reaching out for what my eyes  
can't see.*

*Stumbling around in the same old town.*

*Got to keep your chin up, when life's getting you down.*

*One foot in front of the next, it's all you can do.*

*See I'm searching for hope and I've got to push on  
through.*

*And I'm trying not to lose my head when I fall down, for you.*

*And I'm trying not to lose myself when I fall down, for you.*

*Into the park after dark, stumbling through my memories.*

*Into the park after dark reaching out for what my eyes  
can't see.*

*Into the park after dark, stumbling through my memories.*

*Into the park after dark reaching out for what my eyes  
can't see.*

*And I'm trying not to lose my head when I fall down, for you.*

*And I'm trying not to lose myself when I fall down, for you.*

### Freedom

*Break of my shackles and set me free.*

*Get your damn claws off of me.*

*Can't let this world bring me down,*

*When sweet vibrations carry in the sound of,*

*Freedom,*

*Freedom,*

*Where's it now?*

*Where's it now?*

*Its Friday night and I need a fix.*

*Got this beat up guitar and a bag of tricks.*

*I pick up the needle and I put it down.*

*Cause in the groove is where you'll find the sound of,*

*Freedom,*

*Freedom,*

*Where's it now?*

*Where's it now?*

*Freedom,*

*Freedom,*

*Where's it now?*

*Where's it now?*

### Butterfly Baby

*When I look at you, you light up the breeze.*

*Then I see you again, and you colour the leaves.*

*If I try to catch you then I would see.*

*That you were always meant to be free.*

*Be my butterfly baby, fly away and come back home.*

*In possession you lose colour baby.*

*And that would only bring tragedy.*



*The harder they pull, the faster you leave.*

*For you tomorrow is too far to see.*

*Be my butterfly baby, fly away and come back home.*

*Be my butterfly baby, fly away and come back home.*

*Fly away, fly away, fly away, fly away, fly away, fly away,  
fly away.*

*Be my butterfly baby, fly away and come back home.*

*Be my butterfly baby, fly away and come back home.*

*Be my butterfly baby, fly away and come back home.*

*Be my butterfly baby, fly away and come home.*

### Slipping Away

*Into the void deep inside of me.*

*I've buried it down so no eyes can see.*

*It's a funny old chase running from memories.*

*Got no one to blame he's staring right back at me.*

*I'm out all night and it's you I can't replace.*

*The sunlight shines a light on my empty space.*

*I'm time travelling, and my steps I can't erase.*

*I can't stand you slipping away from me.*

*I can't breathe as I'm slipping down into the deep.*

*When you walked away, I lost a part of me.*

*Turned to the bottle, to set my mind free.*

*Being satisfied was always out of my reach.*

*Now I have my own mistakes as my company.*

*I'm out all night and it's you I can't replace.*

*The sunlight shines a light on my empty space.*

*I'm time travelling, and my steps I can't erase.*

*I can't stand you slipping away from me.*

*I can't breathe as I'm slipping down into the deep.*

*I can't stand you slipping away from me.*

*I can't breathe as I'm slipping down into the deep.*

*Can't you see I'm drowning.*

*Falling under.*

*I'm sinking deeper.*

*Oh, oh, oh.*

*I can't stand you slipping away from me.*

*I can't breathe as I'm slipping down into the deep.*

*I can't stand you slipping away from me.*

*I can't breathe as I'm slipping down into the deep*

Sitting on top of the world

*Open my eyes I'm staring at the ceiling.*

*Get up, stand up and shake that awful feeling.*

*Don't beat yourself up, time and time again.*

*We all mistakes, so listen here my friend.*

*Show yourself some love.*

*Show yourself some love.*

*Outside the world is still a mystery.*

*So, open those shades to see a world of possibilities.*

*Feel the sunshine on my face,*

*Listening to the crashing waves,*

*Feel the sand between my toes.*

*Worries gone as the wind blows, and it goes yeah.*

*Just sitting top of the world, yeah.*

*Just sitting top of the world, yeah.*

*Head on outside the sun it shines on you.*

*Washing away the different shades of blue.*

*Don't be afraid of the things that haunted you.*

*Take some time out enjoy the solitude.*

*Show yourself some love.*

*Show yourself some love.*

*Cruising today up to my special place.*

*Realising that there's a world of possibilities.*

*Feel the sunshine on my face,*

*Listening to the crashing waves,*

*Feel the sand between my toes,*

*Worries gone as the wind blows, and it goes yeah.*

*Just sitting top of the world, yeah.*

*Just sitting top of the world, yeah.*

*Feel the sunshine on my face,*

*Listening to the crashing waves,*

*Feel the sand between my toes,*

*Worries gone as the wind blows, and it goes yeah.*

*Just sitting top of the world, yeah.*

*Just sitting top of the world, yeah.*

*Just sitting top of the world, yeah.*

*Just sitting top of the world, yeah.*