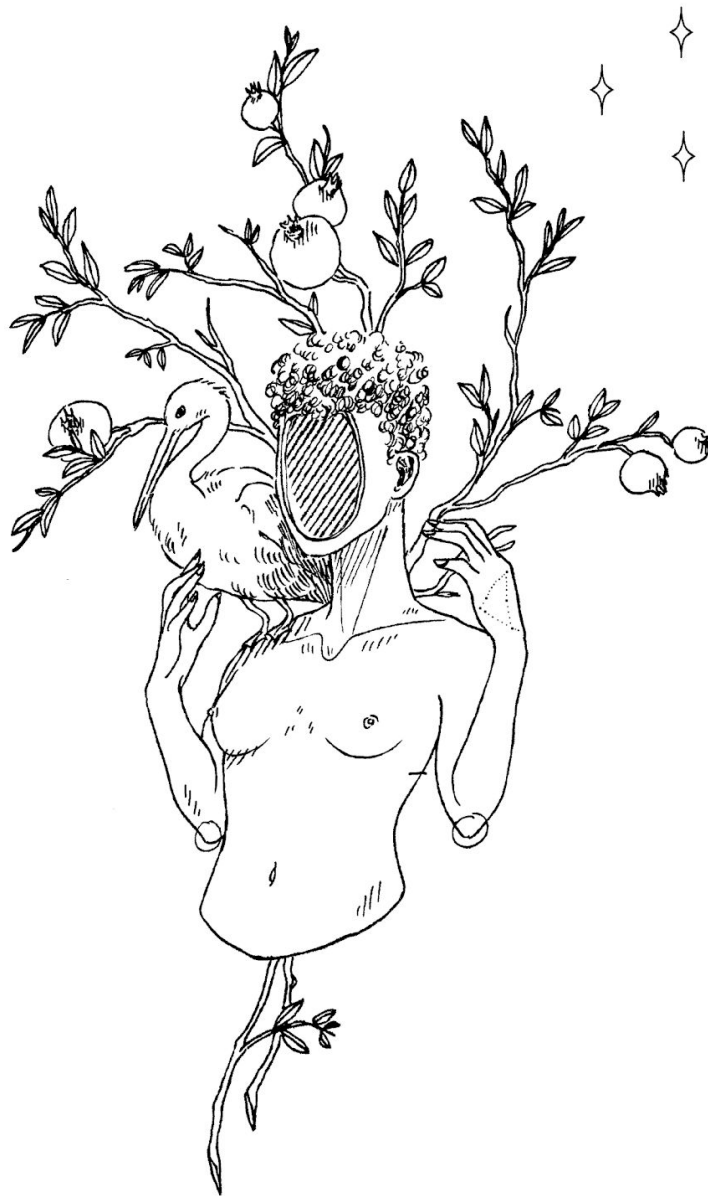


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# Exploring Archetypes: The Creation of a Concept Album

Estère Dalton 2019



(Album artwork - Jean Chua)

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*I would like to thank...*

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An exegesis presented in partial fulfilment of the  
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## ***Abstract***

This exegesis supports the concept album ‘Archetypes’, produced as part of the Master of Creative Enterprise (MCE) degree. The critical research component of ‘Archetypes’ explored in this document enquires into the impetus of a concept album as a powerful narrativising instrument for artists within the contemporary economic and cultural context of the music industry. It looks to investigate some of the existing social and political rhetoric in music that has influenced common understandings of the concept album. My vision as a musician has always been to explore and encourage fearless creativity. This has been reinforced through my approaches to production, as well as my branding, marketing and release strategies. Over the last six years I have followed my passion as a producer and music practitioner, often using a mixture of found sound, electronic and analog instruments to create music and live shows that have received success in NZ, and overseas. ‘Archetypes’, my third album, builds upon this foundation.

This album is co-produced by Stew Jackson (known for his work in *Massive Attack* among other major international acts) and recorded at Massey University’s College of Creative Arts recording studios. For this, I have also been awarded a \$30,000 music project funding grant by New Zealand On Air to cover some of the production costs. Beyond the manifestation of a recorded work as a dissemination medium, ‘Archetypes’ takes two other dissemination formats. These are ‘Into the Belly of Capricorn’, a live show developed for Arts Festivals set to be performed at Auckland Arts Festival and New Zealand Festival in March 2020, and ‘Palette of Shadows’, a book of poems to be released at the same time as ‘Archetypes’. A proponent of my MCE major project involves taking ‘Archetypes’ to market. The iterations of ‘Archetypes’ as an album, liveshow and poetry book will allow audiences to uncover and gain access to the contents of ‘Archetypes’ throughout different perspectives and avenues.

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## *Introduction*

As a songwriter, producer and performer I am interested in the capacity of the concept album to be used as a contemporary and innovative vehicle for story-telling. Contemporary concept albums like Kendrick Lamar's 'To Pimp A Butterfly' and M.I.A's 'Kala' harbour sonic and lyrical themes to create meaningful narratives that tell a story about the artists and the world they perceive and imagine. I wish to do something in this vein for my work on 'Archetypes.' The goal of my iteratively designed, practice based research has been to create my own concept album and in doing so, further establish the format of 'concept album' as a strong narrative platform for musicians to use in communicating their ideas into shared experiences with audiences. The creative work of 'Archetypes' has been broken into three different content manifestations. The first of this is recorded music, which involves the composition, production, and recording of songs into an album. Secondly, live performance which includes the interpretation of the album songs into a dynamic performance piece. Thirdly, written poetry which explores the intermediary relationship between songwriting and poetry, so as to have both songs and poems publishable in book format. Each of these manifestations become part of a synthesised experience of the product "Archetypes" to be taken to market.

The first part of this exegesis presents a literature review outlining the existing academic writing on concept albums and the manner in which these will inform my creative practise. I have critically engaged with the literature surrounding concept albums, taking into account cultural biases that have in the past, dictated who and what is represented within the literature. Furthermore, I have examined the intersection of gender and ethnicity in relation to the canonisation of different identities in music (most notably those that privilege western male rock musicians). As a multinational woman of colour who creates genre-dynamic music and also identifies as a 'producer', I have actively sought to reference concept albums created by artists with whom I share common attributes. These include albums by artists such as Miriam Makeba, Bjork, M.I.A, Solange and Grace Jones. The diversification of identities and genres associated with the concept album format creates space for others who do not necessarily fit into the

hegemonic frameworks that have historically dominated the music world. I am left with a sense of empowerment and legitimation through seeing other artists with whom I share common attributes execute their visions.

I have attempted to recognise critical issues that surface within the literature and society at large; such as hegemonic perspectives, gender ventriloquism and the representation of people of colour in order to create space for my own creative work. It should be noted that I do not necessarily wish to overtly point out these critical issues within the creative work itself. Any assumption that my work 'should' or 'must' advocate for change is oppressive. Instead I will allow myself the same privilege to produce a concept album adhering to the framework I have identified within this exegesis without the responsibility to explicitly advocate. Self-determination becomes an antithetical statement in and of itself and is an assumption that underpins both my work, and the way I explore critical issues in this document.

The second part of this exegesis will detail my methodological approach to the creation of 'Archetypes'. Here I apply a four step iterative framework that I reflect on using auto-ethnographic writing. The four steps I will discuss are;

1. Background Research, writing and demoing the creative work
2. Pre production (with producer) of the album and album recording.
3. Developing the live show
4. Mixing the album

In this section I have described what happened, evaluated how each step contributed to the creative objectives of 'Archetypes' and considered the way in which each step feeds into the next stage of development. A go-to-market business plan for the commercialisation of 'Archetypes' has been submitted in conjunction with this document. Links to creative works, including demos, are also situated throughout this document and can be accessed digitally.

## **Part 1: Archetypes of the concept album**

In this section I will provide a framework for ‘Archetypes’, as well as critically engage with the literature, with particular reference to the intersection of gender and ethnicity in relation to the canonisation of different identities in music. Canonisation in this context refers to the institutionalized high culture of some music forms over others (Bannister 2006). To do this I have examined historical and contemporary understandings of the concept album; interrogated the process and implications of the canonisation of particular albums by critics and scholars; and considered concept albums created by artists outside of this canon with whom I share an affinity. This will serve to inform and contextualise my own approach to the concept album in the creation of ‘Archetypes’.

### ***The Definition***

In existing academic literature the concept album is conceived of in a variety of ways. These include literary song cycles (Borders, 2001), albums presented on the formats of long playing records and compact discs (Decker, 2013), large-scale musical structures tied together by narrative unity (Stimeling, 2011), unique stories and ideas conveyed through powerful musical pieces (Schute, 2013), and logic within a song order (Gelbart, 2011).

Perhaps the most definitive framing of a concept album has been presented by Marianne Letts (2005) in her article on Radiohead’s album ‘Kid A’. Letts asserts that “both scholarly writing and mainstream music reviews seem to treat the term as self-evident, trusting most people know what a concept album is without taking time to define it” (p. 10). She attempts to remedy this by triangulating three separate classifications of the concept album. These are narrative, thematic and resistant. A narrative album comprises of a distinct story, wherein a protagonist experiences a series of trials or a life journey, but not necessarily sequentially (p.18). A thematic concept album is composed of two categories. One is musically thematic concept

albums, wherein elements of music are cohesive and symbolic of the album's story as a whole (p. 19). The other is the lyrically thematic concept album, consisting of a collection of songs on a given topic. Finally the resistant album, defies the traditional parameters of concept albums with its arbitrary nature, while still conveying some kind of concept "beyond a single sequence of organised tracks over the course of an album" (p. 20).

### ***The Antithesis***

Considering the commercial viability (or non viability) of creating a concept album has been an important aspect in the development of 'Archetypes'. Borders (2001), Decker (2013) and Letts (2005) explore the way in which concept albums, worked against mainstream consumer models of format, conception and release. James Borders (2001) in his article 'Form and the Concept Album: Aspects of Modernism in Frank Zappa's Early Releases' argues that through juxtaposing rock with self-styled modernist elements, musician Frank Zappa directly rejected 'consumer music' in favour of breaking new conceptual and compositional ground (p. 119). Decker also draws on the rejection of consumer music when discussing 'The Ella Fitzgerald's Song Book', describing it as "not calibrated for success on the radio" (p. 102). In relation to 'Kid A', Letts (2005) discusses, how proceeding 'Kid A', Radiohead's "early aim toward major-label success would later change to ambivalence towards the mainstream record industry as they found they needed to subvert popular expectations to remain true to the bands musical goals" (p. 3) The recurrent theme of antithetical art and anti-consumer objectives, forms the first threads of coherence between most of the literature.

Although much of the literature discusses the way mainstream music and release structures were subverted, it often does not discuss in detail how the cultural merit that the perceived 'anti-establishment' choices made by artists, ultimately added value to both their marketing and symbolic capital. Travis Stimeling (2011) offers a viewpoint on this, in his article on Willie Nelson. This article details the creation of three of Nelson's concept albums over a period of five years (p. 389). Stimeling suggests that whilst Nelson broke the mould in relation to

artistic freedom and concept album formats within country music, it was not his intention to forsake the commercially viable radio friendly single format that dominated country music at the time but rather “to adopt a countercultural image, develop a younger audience and challenge the hegemony of the country music industry” (p. 389). The element of anti-commercialism is there, but it is married to the idea that it is partly for the acquisition of a greater artistic legacy and wider audience that artists such as Willie Nelson chose to create concept albums. This resonates with Borders (2001) suggestion, that rather than seeking to create “truly unpopular music, with no commercial potential” (p. 119), Frank Zappa’s albums were market products “designed to appeal to record buyers searching for the latest sound, the latest protest music, the most outrageous novelty”(p. 119). These examples show how concept albums can generate commercial opportunities for artists, and will be used to inform the dissemination of ‘Archetypes’.

Another aspect frequently discussed throughout varying texts is the importance of additional content that accompanies album concept, outside of the music itself. This is something I will reference in the creation of the cover art, merchandise and live show aspects for ‘Archetypes’. Edward Macan (1997) deduces how “the album cover underwent a significant change of function during the late 1960’s” (p. 58) as a means to strengthen the album concept. Macan suggests that “as in so many other realms, the primary innovators in this area were the Beatles. Beginning with their Sergeant Pepper’s Lonely Hearts Club Band LP of 1967 (p. 58). Stimeling (2011) also notes how for Willie Nelson’s album ‘Phases and Stages’ the sleeve notes of the album were a mechanism to “outline the narrative concept even before record buyers listen to the album” (p. 399). According to Borders (2001) the cutting-edge psychedelic cover art of Frank Zappa’s ‘Freak Out!’ evoked “West Coast Flower Power at its zenith, yet the liner notes remark condescendingly on listeners’ emotional and intellectual limitations,” (p. 122) thus underpinning the albums satirical essence. Letts(2005) also discusses the way in which Radiohead, furthered the notion of ‘high art’ that aligned with the resistant concept album ‘Kid A’ “by creating a companion ‘art project’ of anti-videos, website and booklet art” (p. 122).

## *The Making of 'High Art'*

When examining the tendency of the literature to incite a strong narrative of control and vision within the field of rock music, Matthew Gelbert (2011) offers a clear perspective. According to Gelbert it was the cultural critics that used their power to bring rock to respectability through equating the genre with high cultural capital.

*Rock critics internalised and exploited a language of 'authenticity', 'genius', 'masterpieces', musical 'development' within a work and between works, scepticism about musicians 'selling out', even a belief in aesthetic autonomy (music as outside history and politics) and art for art's sake. (p.231)*

Furthermore, the historical authentication of rock concept albums as 'high art', can be seen through their comparison with classical music throughout numerous texts. Borders (2001) proposes to "advance a critical approach that views rock as recorded art, and rock recordings as aural artefacts" (p. 119). He attempts this through asserting a clear bond between the work of Zappa, and classical forms of music, particularly the work of composer Igor Stravinsky. Borders suggests that the form and organisation of the recorded music, places three of Zappa's albums into the tradition of twentieth century musical modernism (p.120). Furthermore, Borders likens Zappa's album 'Freak Out!' to 16th century song cycles, stating:

*the sequence of related songs that became known as the 'concept album' has revealed itself a literary rather than musical form. Considered in these terms, Freak Out! could be considered a song cycle with a unifying sociological theme: the Los Angeles scene of the mid-sixties, with its freak counterculture and racial tensions(p. 125).*

Similarly, Letts (2005) suggests that it is music of the symphonic realm that is the "ideal 'high art' to which the concept album aspires"(p. 12). Macan (1997) also notes similar traits shared by rock and classical music such as the "continuous use of tone, colours drawn from

symphonic or church music, the employment of lengthy sectional forms such as the song cycle or the multi-movement suite, and the preoccupation with dazzling metrical and instrumental virtuosity” (p. 13). Thus a tendency for academics to push the form of ‘concept album’ towards the hyper intellectual form of classical music, as well as to exclude certain identities (one’s that I relate to as an artist) becomes apparent.

### ***The Canon***

The undertaking of individuals to create cultural and symbolic capital by which some music forms are held in highest esteem or high art, whilst others are excluded from the same valuing system, strongly relates to Mathew Bannister’s (2006) article on the process of ‘canonization’ within guitar based indie music. In this Bannister clearly highlights the way in which ‘institutionalized high culture’ is created through the privileging of an art form:

*Canon (articulated through practices of archivalism and connoisseurship) is a key means of stratification within indie scenes, produced by and serving particular social and cultural needs for dominant social groups (within indie scenes, for example, journalists, scenemakers, taste-makers, record company owners, some musicians). (p.78)*

The tropes of authenticity frequently made synonymous with the act of creating a concept album, has historically been masculinized, white washed and associated with rock music throughout the discourse surrounding the format. It is important to consider some of the wider social contexts and processes that ultimately lead to the occlusion of women and people of colour within the rhetoric surrounding concept albums. An example of active canonisation can be seen where Letts (2005) identifies Radiohead’s ‘Kid A’ as a resistant form of concept album. Central to Letts’ description of a resistant concept album is the idea of an absent or expiring protagonist. This phenomena of ‘death of the subject’, happens in so far as “musical elements may actively work to annihilate him or supersede the voice’s normally active role in the

texture...In this type of concept album the artist subverts expectations while still attempting to tie himself to the form” (p. 21).

The idea of an artist or protagonist being superseded by the intention of the music, is also something that Todd Decker (2013) alludes to in his article on the birth of the concept album within jazz music ‘Fancy meeting you here: Pioneers of the concept album’. When describing the making of the album ‘Ella Fitzgerald’s Song Book’ Decker claims that similar to an act of ventriloquism (Reddington, 2018) “Fitzgerald subordinates her own musical inventiveness to the songwriters and discs honour” (p. 103). He also notes that the singer and movie star Fred Astaire when recording ‘The Astaire Stories’, presents a performance that is “casual and self-effacing” to purposefully imply that as a singer in the context of Jazz music, the performance is not about him (p. 102). There is a stark difference between how both texts address the idea of the album protagonist being superseded. Whereas, in the above examples, Decker inadvertently describes elements of the resistant concept album by implying that the artists were either subordinate (in the context of Ella Fitzgerald) or actively practised making themselves smaller in order to fit a situation out of their control, Letts (2005) consistently describes Radiohead’s choice to create such material as highly autonomous, courageous and antithetical. This signals how the symbolic capital of Radiohead’s music in relation to rock music is being actively authenticated by Letts’ description, in contrast to Decker’s portrayal of jazz.

### ***Women as Agents***

The occlusion of women, and especially women of colour in the concept album cannon can be contextualised within the broader politics of the music industry. That woman have historically been marginalised within the music industry has been a subject in scholarly literature for decades but has only recently gained mainstream traction (Strong, 2018). A five year study conducted by Stacy Smith, Marc Choueiti, & Katherine Pieper’s (2018) showed that in 2017 across 600 top songs in the U.S the percentage of women as artists was 22%, the percentage of women as songwriters was 12.3% and the percentage of women as producers was 2%. Added to

this statistic was the fact that out of 651 producers only two were non caucasian. In the article these people were identified under the title ‘underrepresented racial/ ethnic group’ (Smith, Choueiti, & Pieper, 2018).

Simone Krüger-Bridge (2018) offers a critical interpretation of the dynamics of the male-female gender binary within the music industry. Krüger-Bridge states that “while feminist musicians have attempted to radically challenge women’s place in popular music, representations are still usually disseminated by patriarchal and male-dominated music corporations” (p.6). According to Krüger-Bridge, women in the industry have always been expected to live up to a patriarchal ideal of beauty regardless of their musical talents. Furthermore, she argues that despite its apparent advocacy of feminism, neo-liberal culture still exists within the same patriarchal structures that are clearly evident within postfeminist popular music, “which places agency upon female artists through their apparent resilience to the male gaze, patriarchy, and gendered hegemony” (p.7). Helen Reddington (2018) suggests that many female artists, despite their successes are commonly ventriloquized by men behind the scenes, “there is something deeply ironic about female power being articulated by men through the mouthpieces of successful women artists that they produce, creating acts of ventriloquism that are so common that they can seem innocuous” (p.63). Reddington continues to suggest that through gendered control women have historically assumed a role as the “bearers of meaning rather than makers of meaning” (p.60).

Nicola Dibben (2014) offers a counterexample to this, providing an important account of female autonomy and executed vision. Dibben considers how the artist Bjork manifested a new progressive form of concept album, one that brought together aspects of interactive video, computer games, and the physical music artefacts, into a custom built application. Dibben’s article focuses on Bjork’s artistic intent, to create a body of work that was reflective of her vision.

*Björk's idea was to use touchscreens as an intuitive tool for music making and as a means for interactive, educational experiences that would allow the user to learn about some aspect of musical structure through natural-world phenomena (p.5).*

Through the introduction of a female artistic presence, creating antithetical work, working with men solely as collaborators (and not as ventriloquists) and accessing autonomous creative decisions within the field of concept albums, Dibben highlights an example of female autonomy that is mostly occluded from literature.

### ***People of Colour as Agents***

The masculinised, eurocentric paradigms that continue to influence the world of music, creates an intersectional narratives surrounding what it means to be a woman of colour in the music industry. A further understanding of music and gender requires an interrogation of the role of ethnicity/ race. In the article “Black Music as an Artform” the author Olly Wilson (1983) states that “the empirical evidence overwhelmingly supports the notion that there is indeed a distinct set of musical qualities which are an expression of the collective cultural values of people of African descent” (p. 2). This assumption of a shared commonality of musical expression based on ethnicity within literature, is problematic and oppressive in that it forcibly homogenizes the artform of any persons of African descent into ‘black music’. Ronald Radano and Philip Bohlman (2000) in their book “Music and the Racial Imagination” assert that contemporary studies of music are still committed to defining what is and is not ‘racial’ music “by adhering to an easy binary of what is and is not European” (p.2). Such an example is given by Susan Fast (2011) in her article on Tina Turner. She argues that Turner “de-colonized normative practices” by challenging both racialised and gendered expectations within music (205). Fast explains that from the 1960’s onwards Turner’s legacy challenged racialised and gendered boundaries pertaining to both rock and roll and funk by bringing into question male

musical territory through “problematizing the idea that these genres belong to men, even if they had been previously defined by them” (234).

*She signified not only on black musical traditions, but on those that had been developed by, and were associated with black men; she signified not only on black musical traditions, but on those black musical traditions that had been appropriated by white men.... (212)*

### ***Invisible Concept Albums***

There have been a legacy of women of colour, who have worked to claim their own autonomy within music. Of these women, some were arguably the first to release recorded concept albums, yet have not been included within the western male cannon associated with high-art aligned concept albums. Their exclusion stems from the historical values, and systemic canonization associated with acts such as The Beatles, Pink Floyd and Radiohead (to name a few). This is typified by the album ‘The Many Voices Of Miriam Makeba’ (Makeba, 1962), which possesses thematic unity, antithetical social contexts and external manifestation, all attributes that define a concept album. This album, was released in 1962, five years prior to The Beatles ‘Sergeant Pepper’s Lonely Hearts Club’ which is widely recognised as the first ever concept album (Schutes, 2013, Letts, 2005 Macan, 1997). The album cover, features a mirage like image of Miriam Makeba in three different singing positions, symbolising her ‘many voices.’



Makeba (1962)

The use of the Xhosa language as well as melody, rhythm and sonic texture, creates a distinctive musical atmosphere, symbolising Makeba’s integral connection to her origins. This is further strengthened by the use of song titles, which include english translations with meaning attached to them, for example : ‘Liwa Wechi’(The Wife Bids Her Husband Farewell As He Leaves For The Mines) and ‘Ngola Kurila’(A Woman Pacifies Her Hungry Child. There Is Nothing To Eat)’. When presented to the American market, April Sizemore- Barber (2012) asserts that Miriam Makeba’s “performance and, even more so, her recordings were widely popular and created what social-cultural anthropologist Arjun Appadurai would call a “soundscape”—a product of modernity and element of a larger cultural imaginary” (p. 252).

### ***Diversifying Concept Album Identities***

Since Makeba’s release, there has been a large array of concept albums by artists of diverse identities. A select few contemporary examples include:

- M.I.A’s Kala (2007) is an album that references M.I.A’s own experience as a former refugee, and those of others who have had similar experiences. The album is comprised of innovative pop production, unconventional mixing and organic sound recordings.

-Grace Jones - NightClubbing (1981) is an album that blends genres of reggae, disco and pop into a stylistically singular aesthetic that transcends easy categorisation. This adheres to Grace Jones' artistic image which has always been ground-breaking and uninhibited by gender.

-PJ Harvey - Let England Shake (2011) is an album centred around the experience of wartime horror, that incorporates both musical and lyrical concepts.

-Janelle Monae - ArchAndroid (2010) is an album tracing the journey of a female robot protagonist throughout a dystopian future.

-Solange - A Seat at the Table (2016) is an album that comments on aspects of the African American experience and uses production and harmony as a common thread throughout the album.

These albums are relevant to my work because they provide a wealth of creative reference and inspiration for 'Archetypes.' The diversification of identities and genres associated with the concept album format creates space for others who do not necessarily fit into the hegemonic frameworks that have historically dominated the music world. I am left with a sense of empowerment and legitimation through seeing other artists with whom I share common attributes execute their visions. Identifying the recurrent tropes of concept albums has provided a clear framework off which to build 'Archetypes'. Through addressing the hegemonic structures that have resulted in the occlusion of some identities within the academic and archival history of the concept album, I aim to incite awareness so that this pitfall can be avoided within a modern day context. Critically locating my own position as a female producer of both African and Caucasian descent in the rhetoric surrounding concept albums, allows for the clear recognition of certain structures that could otherwise impede my process. In acknowledging the work of other artists with whom I share commonalities, I aim to place my own work within the wider, more accurate market of contemporary concept albums.

## **Part 2: Process and exploration**

### ***Methodology***

Drawing on and applying ideas explored above, the creative methodology of this project employs a practice based approach comprising of a four step iterative process. This will involve a cycle of doing, documenting, reflecting and iterating four key steps of the development of the 'Archetypes' project.

The four steps that will be discussed are

- 1) background research, writing and demoing the creative work;
- 2) pre production (with producer) and recording the album;
- 3 )developing the live show;
- 4) mixing the album.

At each step, auto-ethnography will be used to reflect on the development of the creative work. My auto-ethnographic descriptions reflect upon three key themes; firstly, to describe and reflect on what happened, and then to evaluate how each stage has contributed to my creative objectives concerning 'Archetypes'. I then consider how this will feed into the next stage of development.

One initial concern I had about employing auto-ethnography is that it might be too exposing of my personal inner workings. However, this same type of self-exposure strongly aligns with the creative process of songwriting, poetry and performance. The use of auto-ethnography within by practice-based research has created a relationship between myself and the research that has lead to a furthering of self knowledge. This process of acquiring new self-knowledge was seminal throughout the process of creating 'Archetypes.'

My methodology also touches on themes relevant to critical ethnography, which "starts with an ethical desire to address injustice and lack of fairness in a particular lived domain".

(Madison, 2005, p.5) Although part of my research aims to address the social implications surrounding concept albums, my primary focus is the creative work itself and its dissemination, not the wider social and political problems presented within the field of music and concept albums. Similarly, phenomenological methodology looks to study direct personal experience of phenomena as absolute data (Groenwald, 2004). According to Thomas Groenwald “the aim of the researcher is to describe as accurately as possible the phenomenon, refraining from any pre-given framework, but remaining true to the facts” (p.44). Because I recognise my work to be informed by both context and framework outside of my own direct experience, the phenomenological approach did not seem like an appropriate fit for this research. In contrast the practise based, four step iterative process I have chosen, compliments my natural processes as a music practitioner. In summary, using an auto-ethnographic style to document my process, transforms the research methodology into a bridge between the personal experience of creating art, and the representation and reflection of my experience in a wider social, cultural, and political context.

### ***Step 1: Background research, writing and demoing***

#### ***Approach***

The auto-ethnographic process I employed during the creation of ‘Archetypes’ involved writing daily reflections (examples of this can be found in Appendix B), using an online organisational application called ‘CODA’ (see Appendix A) that enabled me to keep track of the project developments (Gant Chart, project updates, song updates, to do list), and writing a daily journal account of my dreams every morning (examples can be found in Appendix C). The use of CODA during the making of ‘Archetypes’ allowed me to maintain a clear synthesised overview of what needed to be done helping to minimise stress and anxiety. My recording of dreams changed my overall experience of life. It started to affect my conscious perception of

things, and the way I contextualised waking reality. It also played an instrumental role in my songwriting process, as I would often revisit my dreams in order to extract ideas for songs.

### ***The Apparition of Ideas***

Often the first seeds of a song idea come to me within the minutia of everyday life. To describe each here would be impossible, but for an example, at the beginning of 2018 while walking through a Nikau forest on Waiheke Island, a line popped into my head “still in the nature angels fall, you are the breath with which I call”. This was to evolve into the high harmony-line for the song ‘Into the Belly of Capricorn’. In very much the same way, the thought of making a concept album based on the idea of ‘Archetypes’ occurred one morning. I had heard the phrase ‘archetype’ used and had a vague idea of what it meant, but I did know about the philosophical, mythological and psychological attributes associated with the term.

### ***Brewster on Archetypes***

The interpretation of archetypes that I chose to use for my work, was presented by Fanny Brewster (2017) in her book titled “African Americans and Jungian Psychology.” The originator of the term ‘archetypes’ is psychologist Carl Jung. Before finding Brewster’s work, I read a multitude of Jung’s books. However, one of the things I struggled with while doing my background research on Jung was the recurring presence of racism throughout his writing. Any time a person of colour was referred to, it was as primitive. This made me question my own choice of using Jung’s theories to inform the content of my concept album. I told a friend about my conundrum and she suggested I look into post-Jungian works that addressed Jung’s propensity for racism and sexism. I took her advice and discovered Brewster, who’s book critically analysed the presence of racism within Jung’s works whilst also highlighting the intrinsic strengths and universality of some of Jung’s ideas pertaining to archetypes. Brewster’s

response to Jung felt synonymous with my own response to the hegemonic tendencies seen within the scholarly rhetoric surrounding concept albums. Through this I felt a further affinity to the concept of archetypes.

### ***Different Forms of Writing***

The formation of ‘Archetypes’ began to revolve around the research I undertook on the subject. Research included learning about mythology, Tarot and I Ching. As an outlet for my learning and in a bid to extract song ideas from the dense material I was unpacking, I began to explore the theme of archetypes through spontaneous ideas and writing exercises.

In the article ‘The Culture Of Spontaneity, Improvisation and the Arts in Post-war America’ Daniel Belgrad (1998) argues that “writers, artists and musicians hoped that the spontaneous work of art might serve as a communication from the “open” realm of the unconscious to the ideologically restricted world of the “conscious” (p. 15). The idea that spontaneous action provided content from the unconscious realm, was something I was interested in continuing to use as it heavily aligned with the idea of ‘Archetypes’. In order to encourage spontaneity, I began to ‘free form’ write every morning. This was an exercise taken from a book called “Writing Better Lyrics” written by Berkeley School of Music Professor Pat Pattinson (2009). The exercise involved choosing a trigger word as a prompt to freely write anything that came into my head. Pattinson’s book was extremely helpful in relaying techniques for lyric writing and song structure.

I also used poetry to reconcile the content of my life and dreams in an unencumbered way that I did not feel was entirely possible within song. (Examples can be found in Appendix E) This became a reciprocal process through using poetry as another method for exploring word forms during the process of writing ‘Archetypes’. Between January and August 2019 I had a daily routine of writing down my poetry on a google document that I had access to over my

phone and could continuously edit. My intent was by mid September to have at least 50 poems to choose from, with the idea of publishing both songs and poems as part of ‘A pallet of shadows’. (See Appendix for poetry examples) Over time, ‘Archetypes’ formed into a vessel through which I was able to explore both personal and existential narratives and themes.

The archetypal themes that ended up on the album are:

*sacrifice of the mother // Pelican*

*sexual instinct // Animal Pleasure*

*the lust of Red Riding Hood // Red Riding Hood*

*resurrection of the inner child // Into the Belly of Capricorn*

*mental illness // The climate in your Skull*

*addiction // Mad about your sea*

*jealousy of the other // Nemesis*

*the search for god // Pomegranate*

*suppression of desire // Calculated Risk*

*peace with the self // I won't shy away*

### ***Demos Phase 1 (Using Logic)***

I used the iterative process of demoing to ideate, rearrange and refine ideas circling in my head. I wanted to use instrumentation and melodies that supported and accentuated the themes and atmosphere of each song off ‘Archetypes’. Simultaneous to the process of lyric writing I also worked on composing accompanying music. The affordances of the technology and instruments I had access to at different stages, as well as my ability to purpose them, was something that recurrently influenced my work. The first songs I wrote while on tour in Europe between May and September 2018, were electronic compositions made on the Logic Digital Audio Workstation (DAW). At the time, I was touring with a Universal Audio Interface, Telefunken dynamic microphone, laptop, iphone, MPC (Music Production Center), Microkorg and Rototoms. I would use my iPhone to record melodic ideas and to listen to bounces I had made on

Logic, whilst walking through unfamiliar cities. An example of a song born out of this particular process was ‘Nemesis’, which was made between Paris and Stuttgart. Nemesis used harsh drum sounds, and complex rhythms to represent the chaos of jealousy. It was fast paced to symbolise the quickening beat of the heart when one experiences an uncontrollable surge of emotion.

*Setup in Paris:*



*Nemesis Logic session:*



Nemesis Demo: [https://soundcloud.com/estere/nemesis\\_demo/s-jBGbM](https://soundcloud.com/estere/nemesis_demo/s-jBGbM)

### ***Demos Phase 2 (Using Acoustic)***

Between June and July of 2018 while I was subletting a room in Paris, my flatmate lent me a Fender Electric Guitar and amp. This pivoted my approach to writing the songs on ‘Archetypes’. Something about the openness and simplicity of using one instrument allowed for the lyrical concepts and song structures to take precedent during the writing stage. Upon returning to New Zealand in early November 2018, I continued to primarily compose songs acoustically on either guitar or piano. I would create riffs or chords, then attach melody and lyrics to them. I reflected that this switch in process had to do with an instinctive curiosity I had of moving into new territory regarding my creative practise. It allowed me to focus solely on the chords, melody and lyrics as opposed to the whole production, which I had tended to do using an MPC or Logic.

### ***Demos Phase 3 (Studio Demos at Massey)***

During the first months of my MCE course I was inducted into the Massey University recording studios and trained how to use the analogue consoles. The facilities at the university once again influenced my demoing process by changing the parameters of technology and instruments I had access to. This made me feel empowered, and that I was being given an opportunity to progress as a producer. I recorded three demo’s (Mad About Your Sea, Pelican and The Climate In Your Skull) between November and February which incorporated drums, bass, guitar, piano, keyboard, harmonies and MPC.

Mad About Your Sea Demo:

[https://soundcloud.com/estere/mad\\_about\\_your\\_sea\\_demo\\_14\\_02/s-xvjtG](https://soundcloud.com/estere/mad_about_your_sea_demo_14_02/s-xvjtG)

The demos whilst part of the early iterative process of creating ‘Archetypes’ were also used for other key outcomes:

1. I included three of my strongest demos as part of a NZ On Air (NZOA) project funding grant for Archetypes, which I was successfully awarded. Further details of the nature of this funding application can be found the business proposal in the Appendix.
2. All of the demos I had made for ‘Archetypes’ were used as part of my course assessment for ‘Prototype and Synopsis’ in the first stage of my Masters.
3. When approaching potential producer partnerships, I included a link to the demos I had done so far to give some indication of the music, and to garner interest.

For the next stage, and in order to develop the songs even further I knew that collaborating with a skilled producer would be the be the best way to pay service to ‘Archetypes’. The reason I decided to work with another producer was because I believed that collaboration would offer a platform for learning and expanding my craft.

## **Step 2: Pre production (with producer) and recording the album**

### ***Finding the Producer***

The next step involved finding the right producer to work with. I was half terrified and half exhilarated at the prospect of challenging myself to relinquish some of the control I was accustomed to having. During writing, researching and demoing ‘Archetypes’ I had learned that keeping open to possibilities and spontaneity could render magic. I was not about to let myself be ventriloquised, rather I wanted to find a collaborator I could employ to help to shape the production aesthetic of the songs into a coherent whole.

In May 2019 at the height of my demo-ing at Massey my search for a producer ended. I had originally spoken to the Grammy Award winning producer Sylvia Massy (renowned for her work with Tool among others) about producing the album late in 2018 after meeting her at the NZ Music Artisan Awards. After a five month period of going back and forth with her manager, things didn’t work out due to a range of factors including budget limitations and scheduling. I

emailed my friend Lisa Fitzgibbon who I had met at a song-writing workshop in Brighton UK early in 2018 to ask if she knew any producers she thought could suit the project. She suggested Stew Jackson, who is the producer of Massive Attack. I got in touch with Stew via email and Facetime and we hit it off. One of the first things we did was to establish how our working relationship would function. As I was employing him to do a job, we both agreed that it was his role to help land my project with a highly professional outcome. Because I was contracting him directly without the interfacing of a manager or record label, his focus was solely on meeting my wishes and expectations. I felt empowered to communicate what I wanted to him, with the understanding that I was his client and that it was my creative agenda that we were working towards. From May onwards, Stew and I communicated via Facetime and email to learn more about each other.

### ***Creating a Rapport***

Stew would say things like “Gimme 3 tracks you wish you had written. And then tell me why”. These exercises built up a sense of familiarity between us. We began to cultivate a ‘long-distance relationship’ via skype that served to bridge the gap between not knowing each other at all to spending weeks together making an album.

### ***Finding Musical Collaborators***

Between July and August, from his studio in Bristol, Stew encouraged me to organise workshopping sessions with different musicians. He suggested that instead of working with players based on their technical ability, I should invite players who’s styles I found interesting. I needed quite a lot of guidance at this stage as I had never done pre-production like this. I found it nerve wracking approaching people and then having to guide the jam sessions. However, after doing this a couple of times I relaxed. The musicians I was working with were all great players in their own right, and often would improvise parts that enhanced the music. I would record whole jam sessions on Photo Booth then pick out the parts I wanted to continue to explore

afterwards. As the rehearsals progressed the shapes of the songs became more solidified, but I remained aware that many things could change once Stew got here. Throughout this process, I sent Stew recordings of different songs - to which he would provide feedback. Some songs were not as pre-produced as others, so I did not feel entirely prepared for Stew's arrival. I shared this thought with Stew who assured me that we would get the work done. The preproduction phase gave me an idea of the sonic direction the album was going in. It also helped me to formulate a clearer picture of how an overall concept could be underlined through the composition of songs.

### *Recording*



*(photo Paascalino Schaller)*

Leading up to Stew's arrival in NZ in September 2019 I worked desperately towards finishing all my songs. Some still had pockets of missing lyrics, or were missing sections. Stew landed in Wellington on a very windy Friday and we promptly got to know each other face to

face. On the first day of recording, Stew showed me an article where a musician he had worked with talked about making an album. In the interview they had said something like “making a record is extremely exciting but it can also be quite painful”. I got the drift, so to speak. Massey house engineer Toby Lloyd was there to set up the recording studio so that the amps, pianos, drums and synths were mic’d up and ready to record. This helped make the laying down of parts seamless. To give the vast area of the studio ‘more vibe’ I hoarded all the lamps I could find to light a more intimate space, I even found some blue gel lights to add ambience.

The general structure of our sessions started with us watching YouTube videos of seals playing saxophones or people being hypnotised. Then I would show Stew the song I wanted to work on and he would proceed to ‘map’ it out by quickly learning it himself on either guitar or piano. He would pitch to me any changes he thought might strengthen the melodic structure of the song.

Firstly we recorded the core instrument that the song had been composed on. Toby was often there to adjust microphone placement and ensure the ship was sailing smoothly. I recorded the guitar parts, and Stew recorded the songs composed on piano. Creating a production that adequately translated the intent of a song seemed to come organically. For every song we would include ethereal background textures early in the tracking, for example the sound of Stew playing a cello bow against a vibraphone, or my vocal harmonies stacked up and reversed. In my opinion these textures began to assume a conceptual thread of ‘imminent mortality’, something that was present in many of the songs off of ‘Archetypes’ (Into The Belly of Capricorn, Pelican, The Climate in Your Skull, Red Riding Hood). The other instrumentation followed depending on the song. Stew could play most instruments well so he ended up doing lots of tracking. For the songs I had produced electronically, I exported the stems from logic to be put into pro-tools. Some of the stems would be kept and others’ replaced. For a number of songs I had quite a clear vision of what I wanted compositionally as I had already hashed things out either in the electronic production (Into The Belly of Capricorn, Nemesis) or with the musicians I’d rehearsed

with (Pomegranate, Calculated Risk, The Climate In Your Skull, Red Riding Hood). In these cases, I would organise for the musicians to come in to record.

During the first week we were still getting to know each other and at times I continued to find it challenging to adjust to collaborating in a new capacity. I realised that this was partly due to a lack of confidence. Stew made it clear to me that his role was to introduce new approaches and to push me further than I would myself. I felt pushed by the pace that we were working at and I noticed myself struggling to quickly and clearly articulate my musical ideas. I surpassed this hurdle by allowing myself to have more trust in the process that was at hand. I had discussed my fear of letting go in this capacity with my industry mentor Liv, and her guidance supported me in embracing the feelings when they arose. I also spent a day alone in the studio at the end of the first week. I did some recording and added production elements to 'Pelican' which made me feel more grounded in the process.

By the second week mine and Stew's work had become increasingly symbiotic and I felt more clear in articulating my ideas. I was having a lot of fun working with Stew and felt constantly laced with adrenaline as a bi-product of being in the studio. During the last four days of recording we began to record my lead vocals. As the songs were relatively new, I was still learning to sing them, so recording the lead vocals also became an exercise in discovering the best way to deliver each song.

By the time Stew left we had tracked everything but most songs were still in need of added production and harmonies. I had decided I wanted the ethereal unity of harmonies to be a unifying feature on the album, so after Stew had gone I spent a couple of weeks in and out of the studio recording vocal harmonies and sometimes redoing main vocal parts that I was not happy with. I continued to talk to Stew via email and FaceTime and he also worked on the production of a few songs up until we mixed the album. With the album about seventy percent done, each song had enough structure to begin rehearsing with a band for the live show. From working with Stew and the musicians during pre-production, my confidence in collaboration had developed

substantially and I felt ready to work with a new team on the development of ‘Into the Belly of Capricorn’ live show.

### ***Step 3: Creating the Live Show***

Late in November before I went to Bristol to finish the album, I worked on a week long development of the conceptual arts festival show ‘Into The Belly of Capricorn’. This involved seven days in Massey University’s live rehearsal space - devising and rehearsing with a band that included experienced Wellington based musicians Zoe Mahal (backing vocals and dance), Ben Lemi (Synth and electric bass) and Cory Champion (drums). I also recruited experts in stage show development, including Sara Brodie (Director), Jo Kilgour (Lighting designer) and Kaysha Bowler (costume and set designer for fibre optics). Sara and I spent the first three days creating a set order that sequenced an overall theme. I explained to Sara the intended meaning behind each song. We had to add in three older songs off my previous album to ensure the show length would suffice. Then the songs were divided into ‘scene chapters’ that represented a protagonist's journey throughout life. The chapters were:

- Seed
- Tempest
- Sex
- Abyss
- Death
- Metamorphosis.

(The song script can be found in Appendix D)

Sara and I wrote spoken word passages for me to say throughout the show to create a stronger narrative flow for the performance. To do this we used a mixture of poetry from Ovid, Shakespeare and my own poetry writing as reference. During this time, Jo came up with a comprehensive lighting plan that underlined the themes of each song. Kaysha was also present to create a design for a fibre-optic costume and set. The period of devising the live show format was both enjoyable and stressful because I did not have all the album recordings completely

finished. The band was also not very familiar with the material so in addition to devising the show I was doing a lot of musical directing. However, everyone worked hard and it all came together, when after a week of rehearsals we performed a dress rehearsal that focussed on the show format and transitioning. Calibrating each element of the show to such an extent made me confident that we would be ready to perform it by March 2020 at the New Zealand Festival and Auckland Arts Festival. Furthermore, through identifying the way in which the music of ‘Archetypes’ could tell a story via a live show I was able to further explore how the music worked as a conceptual whole during the period of mixing in Bristol.

#### ***Step 4: Mixing The Album***

In December 2019, two months after Stew left Wellington - I flew to Bristol to finish ‘Archetypes.’ We worked in Stew’s studio where he produces for Massive Attack. I felt relaxed and excited about venturing into the mixing process, it was something I had been looking forward to. To start each day I chose which song to look at, then we would discuss the kind of production elements that were missing from the song as well as what kind of direction the mix could take. Stew always considered any suggestions I had regarding the mix or production and would see my ideas through. There was never any gender ventriloquism within our rapport, as we both respected and clearly understood each others roles in the project. This allowed us to work collaboratively towards the end goal of finishing the album. We mixed around a song a day, sometimes more. After the studio sessions I would often walk around St Paul’s for an hour or so listening to the mixes on my headphones. On the final day - we made the last edits and bounced down the final mixes. That night I went home and thought about the way in which the songs could be sequenced so as best to convey the journey Sara and I had established during the live show development. I finally settled on an order, one that evokes a journey from birth to death to metamorphosis through lived archetypes.

## *Conclusion*

In this exegesis and through the creation of ‘Archetypes’ I have outlined key components of the concept album. I have identified that thematic as well as lyrical and compositional unity, antithetical intent and the use of multiple formats are common attributes of concept albums described throughout the literature. As exemplified within the literature review, the thematic cohesion of significant concept albums have often been imposed by the cultural arbiters who both simultaneously archived and canonised them.

My goal in creating ‘Archetypes’ was to make a creative work that speaks for itself. The vision I have executed with ‘Archetypes’ offers a distinctive contribution to the field of concept albums through exploring unique themes, musical arrangements and concepts. The thematic unity of this project uses archetypal theory and symbolism as a structural framework for each facet of ‘Archetypes’. The multi-formatted narrativization of ‘Archetypes’ through the use of recorded music, live performance and poetry - creates a multiplatform experience for audiences, that is synonymous with the format of concept albums.

In order to establish a framework for concept albums within a contemporary context that is relevant to my work, it has been necessary to dismantle the historical biases that have in the past excluded identities outside of the western male rock canon. These excluded identities, most notably those of women and people of colour, create a rhetoric that ignores the achievements and creative impetus of a wide range of artists. It has been my prerogative to identify work outside of the canon, to inspire and inform the creation of ‘Archetypes’. By taking into account concept albums by artists whose identities relate to my own such as Miriam Makeba, Bjork, Grace Jones, Janelle Monae and M.I.A I have actively sought to upend the common dialogues within academia that put western male rock music at the forefront.

The development of ‘Archetypes’ was also a learning opportunity for me as an artist. Through the process of writing ‘Archetypes’ I was able to develop new skill sets within

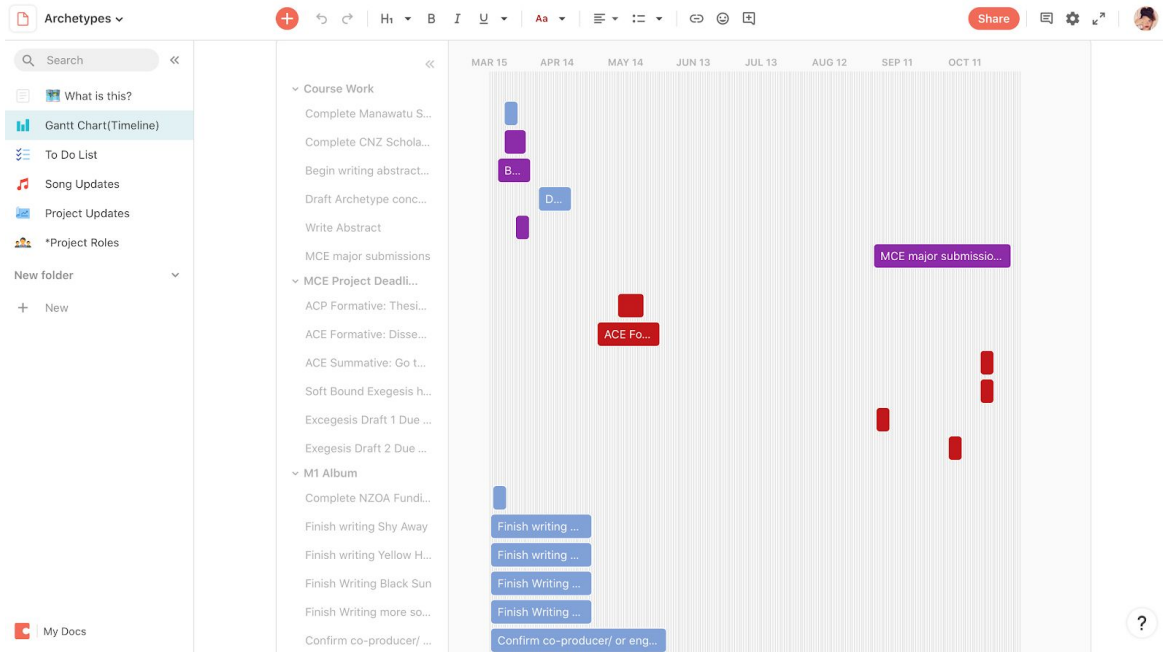
song-writing and production. The process of collaboration during ‘Archetypes’ challenged me to overcome insecurities that have in the past prevented my exploration and creative risk taking. Working with others was enriching and integral to the outcomes of ‘Archetypes.’ Furthermore, the creative process surrounding ‘Archetypes’ mitigated common industry biases by allowing me to autonomously spearhead each part of the project. Through facilitating this project and learning how to navigate successful collaboration whilst maintaining creative autonomy - I assumed an authoritative role as a woman of colour within music that is not often depicted within academic literature. This rejection of industry hegemony during the creation of ‘Archetypes’ became an antithetical statement that corresponds with the very nature of the concept album format.

## **Appendix**

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# Appendix A: CODA

## Gantt Chart



## Project Updates

KEYS	Last Update	Current Status	Current Notes	Last Updated By	Log an Update
Album	Fri, Aug 23	On Track	Have decided to approach labels with finished album instead of demos	Estère Management	Log an update
Visual Artwork	Fri, Aug 23	On Track	Have received a finished artwork prototype for 'Archetypes' by Jean Chua. Does not have font at this point	Estère Management	Log an update
Live Show	Fri, Aug 23	On Track	Have been booked by Auckland Festival to play March 19th!	Estère Management	Log an update
Poetry Format	Sat, May 11	On Track	Have been writing poems almost everyday and am building up a repertoire of poems on google docs.	Estère Management	Log an update
Music Videos	Fri, Aug 23	On Track	Have seen draft. Needs a lot more work - they will be reshooting some scenes	Estère Management	Log an update
Funding Applicatio...	Sat, May 11	On Track	Successful in my NZOA application for \$30,000. Still waiting on results from CNZ and Manuatu Womens Scholarship. Received feedback for APRA Arts Fund Scholarship (unsuccessful...	Estère Management	Log an update
Masters Excergeis	Wed, Jun 12	On Track	Handed in thesis proposal and gave timeline presentation as part of my formative assessment. Have received feedback from Catherine regarding thesis - and need to draw in more 'enterprise' as at present it is reading more like a MFA	Estère Management	Log an update

## Song Updates

The screenshot shows a software interface with a sidebar on the left containing navigation options like 'Search', 'What is this?', 'Gantt Chart(Timeline)', 'To Do List', 'Song Updates', 'Project Updates', and '\*Project Roles'. The main area displays a table titled 'Songs Demos (Lyrics, chords and melody format)'. The table has columns for 'SONGS', 'First Verse', 'Second Verse', 'Third Verse', 'Chorus', 'Bridge/Outro', and 'Demo Recordings'. The 'Third Verse' column for the first row is highlighted with a blue border.

SONGS	First Verse	Second Verse	Third Verse	Chorus	Bridge/Outro	Demo Recordings
1 The Pelican	Complete	Complete	Complete	Complete	Complete	Have done a mock demo needs some work.
2 Belly of Capricorn	Complete	Complete	Not Started	Complete	Not Started	Vocals redone.
3 Nemesis	Complete	Complete	Complete	Complete	Complete	Vocals with new melody redone
4 Mad About Your Sea	Complete	Complete	Complete	Complete	Complete	Good as is
5 I Won't Shy Away	Complete	In Progress	In Progress	Complete	Complete	To Record
6 Yin and Yang	Complete	Not Started	Not Started	Complete	Not Started	To Record
7 Red Riding Hood	Complete	Complete	Complete	Complete	Complete	To Record
8 Hungry	Complete	Not Started	Not Started	In Progress	Not Started	To Record
9 Climate In Your Skull	Complete	Complete	Complete	Complete		To Record
10 Night Crow	Complete	Complete	In Progress	Complete		
11 Pleasure	Complete	Complete	In Progress	Complete	Complete	
12 Pomegranate	Complete	Complete	Complete	Complete	Complete	
13 Reach For Infinity	Complete	In Progress	Not Started	Complete	Not Started	
14 Monochrome	Complete	Complete	Complete	Complete	Complete	
15 Vulnerability	Complete	Complete	Complete	Complete	Complete	
16 Wake the fuck up	Complete	In Progress	Not Started	In Progress		

## Appendix B: Daily Reflections (selected examples)

07/07/19

Stew and I began the pre-production process via skype and email. He encouraged me to organise workshoping sessions with different musicians who's playing I liked/ found interesting. He encouraged me to not necessarily look for the best players, but to instead try things out with musicians whose sound I liked particularly. I found this challenging, as I was not used to initiating and leading 'jam' sessions in this manner. I decided to focus on bringing one or two songs into a jam room scenario as opposed to a whole body of work - and to think carefully about what songs I brought in to sessions with different musicians. This was a helpful approach, as it enabled for playful exploration of different parts of a song - over a two to three hour time period. During the pre-production stages I also got inducted into the R1 recording studio that housed the SSL recording console.

12/08/19

On monday 12 August I organised a pre-production jam with Ben Lemi and Bevin Smith. I was quite nervous about the process of pre-production jams because it meant that I would have to lead in a session where we were playing over my songs. Some of fears were that it would not be a comfortable vibe, or that things wouldn't sound good. It was a really wet stormy night when we went to rehearse at Massey. When Bevin and Ben both arrived and began setting up in the rehearsal studio, I asked them if they were comfortable with me filming the session on photobooth. They said they were, so I set that up and we had a jam. It went really well. I really liked the parts that Bevin was naturally coming up with on the synth, and also his choice of phrasing and sounds. I also liked the rhythms Ben was using, and could clearly imagine them paired with electronic samples. When it came to the end of the practise I went to stop the video and noticed that my computer had shutdown. This was extremely disappointing as all the footage

of our jam had been lost. For the next time, I will record with a different or multiple devices. I'm hoping to arrange another session with both Bevin and Ben so that we can re-hash over some of the ideas that they came up with.

*19/08/19*

I have been thinking a lot about the concept of 'awe'. I had a really interesting conversation with a friend who is doing her masters in design, about the phenomenon of awe within people, and the type of neurological effect it has on the brain. This has triggered me to consider how 'awe' can be incorporated as a pillar within 'Archetypes.' One way I see this happening is through the heavy use of ethereal harmony, in order to create a sensation of space and unity. I spoke to Stew about different harmony styles, and he suggested various ways in which harmonies can be executed. He sent through a bunch of examples of harmonies from various bands.

*26/08/19*

Legal documentation has been the subject today. Trying to figure out what paperwork I will need in order to get this stuff sorted. Have spoken to the New Zealand Music Commission about the new performers rights legislation and how best to navigate this.

*02/09/19*

I am trying desperately to finish the songs that I will be recording soon with Stew. I am struggling to get them to a place where I feel completely happy with them at the moment. I am hoping to have some clear arrangements of songs by early next week so that when we go into the studio, the process of recording them will be more straightforward. At the moment I feel excited and nervous about Stew coming. I mentioned this to my mentor liv who suggested I write to Stew and ask him some key questions about his process and potential outcomes we would be aiming towards. I did this and he came back with some really positive replies that definitely put me at ease. I'm really looking forward to him coming here and getting to know him more.

*05/09/19*

I have been trying to keep up with writing my exegesis during this pre-production period but feel like I'm falling behind because my focus is on getting all my songs ready. The weekly meetings with Oli have been helpful in terms of maintaining an idea of what I should be aiming for with my university work. Today I have a rehearsal scheduled with a bass player. It's been interesting playing with some musicians just the two of us as it creates different dynamics in the songs. Tonight will be just acoustic guitar and bass so I'm interested to see what that will sound like.

## **Appendix C: Recorded Dreams (selected examples)**

*02/05/19*

I dreamt that I was at my grandmother's house and from her balcony I could see five or six leopards lying next to the old plum tree. I went out towards them and for some reason felt like I could pet them like cats. However, I also felt like my life was in danger as I drew closer to them. I felt that in order to prevent them from killing me I needed to show submission.

03/07/19

Paasca was doing maintenance for a wealthy family. I was with him. I met the wealthy family. They were a bunch of characters, quite friendly. Some were wearing tight track pants. A woman pinched my cheeks and told me I was pretty. We went up to a rooftop, Shed Laut was there. He had been cast as an actor in a leading role. The leading lady was Naomi Watts except she had a thick grey moustache. I just thought - oh well she has a moustache. The two were meant to play a deviant pair in the movie, who treated others without consideration.

27/08/19

I dreamt that I was a midwife and I delivered a baby called Luna. Luna's mother asked for me to take care of her for the day. I went shopping at the supermarket with Luna and all of a sudden a tornado struck. I panicked and ran out of the supermarket. I realised I had left Luna behind and endeavoured to get back inside the building, but the doors were sealed tight. I waited outside during the tornado, clinging to the wall as best I could. Eventually the storm passed and someone walked out of the doors holding Luna.

#### Appendix D: Song lyrics and live show script.

## SEED

### 1. Into The Belly of Capricorn

**Zoe – vocals   Cory – SPD   Ben – bass/synth**

**Ben to start – sparse melody x 2 accelerating**

**FIBRE - pulses**

Still in the nature angels fall  
You are the breath  
With which I call  
Empty handed - unafraid  
You came back  
To stake your claim

**LX – BACKLIGHT E ONLY**

***OPEN PALMS***

Take my hand  
And we'll go dancing  
Into the Belly of Capricorn  
With the wind under our sails  
We'll take all of our chances  
Into the Belly of Capricorn

**FIBRES – UP   *OFFER HAND***

***COME INTO MY WOMB***

**FIBRES – FADE DOWN**

First I thought to reject you  
Threatened by your simple truth  
You held up your pure palms  
Tattooed with a thousand hearts

***PALMS UP***

You said life isn't over  
Until you lose the child  
Take back your innocence  
Let your hair grow wild  
If you forget me  
Or bury me below  
In dusty archetypes  
My memory will glow

Take my hand  
And we'll go dancing  
Into the Belly of Capricorn  
With the wind under our sails  
We'll take all of our chances  
Into the Belly of Capricorn

**Heavy loop**

Take my hand  
And we'll go dancing  
Into the Belly of Capricorn  
With the wind under our sails  
We'll take all of our chances  
Into the Belly of Capricorn

**BEN HOLDS CHORD**

**"BEFORE THE MYTH BEGAN THERE WAS THE UNTRACED IMAGE OF THE MYTH"**

***E – GUITAR PASSED BY ZOE***

2.

**Pomegranate**

**E – Guitar Ben – Bass & Synth Cory – SPD Zoe – vocals**

**Ben – Vibey Synth –Chord Cymbal, Ahhh**

Starlight runs from its own death  
Waging a war against disappearance  
I knew the signs of a star  
That was in decay  
Your packed bags  
Full of reasons  
That you could not...  
Stay

You said babe give it away

**Variation FIBRES UP**

***E – DANCE PULSE FIBRE***

**FIBRES HOLD**

***IRONIC***

***SENSUAL***

There's no point to worry more  
For there's a higher place  
Where there's nothing to  
Hear  
taste  
Touch  
Smell  
or see

Well if you've found god's  
Hidden lay lines  
and words of prayer  
Is there a turn I can take  
to visit you there

You said babe give it away  
There's no point to worry more  
For there's a higher place  
Where there's nothing to  
Hear  
taste  
Touch  
Smell  
Or see

*HIGHER PLANE*

*BRIDGE – 16 COUNTS*

*E – REFER/INCLUDE BAND*

Can't hide away from what is real

We ate arils from  
the heart of a pomegranate  
Both our lives  
Returned to the living planet

**Chaotic perc. = birth.**

**“DON'T THINK ...I DIDN'T EAT THE FRUIT UNWILLING  
BUT MOTHER  
(MUSIC STOPS)  
I CAN'T BREATHE DOWN HERE”**

**TEMPEST**

### 3. Calculated risk

(suppression of desire, biblical warnings re: women)

E – guitar Ben – bass/vocals/synth Z – vocals Cory - SPD

#### E – guitar start f/on harmony

I feel them coursing through me  
Roadblocks in my veins  
My big plans are just amateur actors  
Reciting on the stage  
And I could try anything  
But instead I am pushing  
Fear around my plate  
Feel like an anchor with no weight

*FLIRT WITH AUDIENCE*

Cause I don't want to go there  
I don't want to seize the prize  
If pride can lose the last word

*TEMPT*

I would love you with the fearless embrace  
Of all I can afford  
But I panic, just like a rabbit in headlights  
Afraid that I'm a fraud  
Yeah you can do anything  
But I smell the burning  
Before the match is struck  
There's not a flame that I can trust

*DIRECT FOCUS*

*BUNNY IN HEADLIGHTS*

Cause I don't want to go there  
I don't want to seize the prize  
If pride can lose the last word  
Yeah

That apple shouldn't be picked  
That chalice shouldn't be sipped  
That serpent shouldn't be kissed  
I've calculated the risk

#### Groove – 8 counts

Well I'm tired of reading the script  
To a cautionary tale  
Freedom bends at the knee  
If we know that we can fail  
I don't want to waste time  
I don't want to lose sight

*STANDING UP/CHALLENGING AUTHORITY*

Of the rising sun  
Can't a girl just have her fun

That apple shouldn't be picked  
That chalice shouldn't be sipped  
That serpent shouldn't be kissed  
I've calculated the risk

***PARROT PARENTAL ADVICE***

That apple shouldn't be picked  
That chalice shouldn't be sipped  
That serpent shouldn't be kissed  
I've calculated the risk

***DIRECT FOCUS, CHIN DOWN***

***STRONG STRUMMING F/BY .... LIGHT GENTLE FINISH***

***CORY – TRIGGERS SPD INTO.... PRO BONO, WITH EXTENDED INTRO  
BEN TO JOIN***

***E – HANDS GUITAR TO ZOE, DETACH MIC, GO TO NPC***

**4.**

**Pro Bono Techno Zone**

**E – NPC**

Those busy muddy knees  
Those huts up in the trees  
Are all becoming distant relics  
Of the past  
Those coiled skipping ropes  
Serpents without a hope  
Are lying forlorn and abandoned  
In the grass

***USE NPC AS TECHNO LX ON E ONLY***

Now I'm no stranger  
To dangerous data  
But this evidence  
No lawyer could deny when...

Probono techno zone  
Has all the kids at home  
Zip locked behind their screens  
Androids are in their dreams

***ROBOTIC DANCE***

I still remember when  
Tablets were medicine

***ZOE AS ANDROID (ON SPOT SR) EXAMPLE  
INTERACT – THIS IS WHAT TECH DOES***

We'd dig the garden up  
And bury them like bones  
Now in this new age  
It's hard to concentrate  
On faces without buttons  
Or an LCD

Well I'm in favour  
Of loving thy neighbour  
But who can tell me that  
Communities in style when...

Probono techno zone  
Has all the kids at home  
Zip locked behind their screens  
Androids are in their dreams

**ZOE STOPS**

And up the rivers rise  
Down the shadows fall  
What we thought was free  
Isn't free at all

Probono techno zone  
**STAGE**  
Has all the kids at home  
Zip locked behind their screens  
Androids are in their dreams (x2)

**ZOE & E – DANCE ON EITHER SIDE OF**

**DA, DA, DA BUNK**

**LX – pull down into FIBRE digital storm craziness with SPD sample or synth**  
**E – PICKS UP GUITAR**

**“THIS WAY MADNESS LIES”**

**5. The Climate In Your Skull**  
**(mental illness – suffering of the planet)**  
**E – guitar Z – perc & vocals Ben - Bass**

**E – starts on guitar (reverb)**

You don't look right anymore  
You only see what's left  
At the end of every storm

We stare straight into the sun  
Oh I want to tell you  
That you're not the only one  
To be born

With the climate in your skull

Our feet are melting the ice  
With every year that passes  
innocents is sacrificed

### ***BIGGER PICTURE***

oh darling I understand  
that ibuprofen  
from a good doctors hands  
couldn't dull  
the climate in your skull

### **Groove - Zoe & shaker**

### **FIBRE CRAZINESS**

I want to take care of you  
I want to cool your head  
While the fevers breaking through

If angels tear down the sky  
Are you going to tell them  
That you're not afraid to die  
And to visit hell  
With the climate in your skull

### **Groove x 3 end abruptly/hits**

### **Final chord on guitar**

**“HELL IS EMPTY AND ALL THE DEVIL'S ARE HERE”**

**E – GUITAR TO BEN, ZOE TO SYNTH (crossover)**

**CORY – STARTS BEAT**

**E - HOOD UP**

**SEX**

### **6. Animal Pleasure**

I know I've got my basic needs  
And I've got good friends for company  
But the wolf inside hunts something more  
Guess that what I'm at a party for

**E – SHOULDER DANCE**

Oh I want pleasure  
Animal pleasure

**E – STILL FIRST TIME THROUGH**

On the regular

Oh I want pleasure  
Animal pleasure  
On the regular

**E – BOGIE & GROOVE WITH BEN**

Like the demon they call Lilith  
Sets a bad example in every myth  
I've been waiting for somebody  
Willing to lay their weight under me

**ESTABLISH LILITH – PLUS HAND GESTURE**

**LEGS WIDE**

**SLOW SLINK DOWN**

Princes music paints the room  
He comes in close  
I make my move

baby I want pleasure  
Animal pleasure  
On the regular yeah

**SCAN AUDIENCE (FOR LOVER)**

**SHARE 'WE ALL KNOW THIS' WITH AUDIENCE**

Bone tired  
When your working 9-5  
Need a little pleasure high  
To remind you you're  
Alive

Bone tired  
When your working 9-5  
Need a little pleasure high  
To remind you you're  
Alive

**SHARE WITH BEN**

Oh I want pleasure  
Animal pleasure  
On the regular

**CLAPPING CROSS-OVER BEN & ZOE, GUITAR PASS TO E**

## **7. Red Riding Hood**

Through the forest  
Where sun shines pale  
And leaves rot  
Under footed trail  
She wandered

**VISUALIZE PICTURE**

**GUITAR & DRUMS JOIN**

The smell of fur  
A shadow brief  
She turned to see  
The hunted beast  
Revealed

**SEE THE WOLF**

His eyes were alpine  
Gaze remote  
She clutched the threshold  
Of her throat  
To plead

Perhaps you came to eat me dead  
But there's one thing that I wish instead

**AS RED RIDING HOOD**

The hooded thirsty girl  
In the blood red blazer  
Kissed a wolf  
Who longed for love

**MARCH LIKE BEAT**

She shook bracken  
Out her hair  
And turned to him  
Her body bare  
Full glowing

Yes the two were drunk  
On strange delight  
And had no time  
For the wrong or the right no

She said perhaps you came to eat me dead **EAT ME**  
But there's one thing that I wish instead

The hooded thirsty girl  
In the blood red blazer  
Kissed a wolf  
Who longed for love  
The hooded thirsty girl  
In the blood red blazer  
Kissed a wolf  
Who longed for love  
She kissed a wolf  
Who hunted love  
She kissed a wolf  
Who hunted love

## **Guitar & Keys DUET**

Through the forest  
When night prevailed  
The huntsman followed  
Footed trail  
To a cabin

There he found the two  
In sheets of white  
That turned blood red  
At the slash of his knife

She cried my god  
what have you done  
you've killed this sacred  
Forest son  
Mmmmm  
For perhaps you thought he'd eaten me dead  
But theres one thing that I wished instead.

---

## **Ben chord on synth**

**“WHAT I WOULD GIVE FOR THE POWER TO FORGET YOU”**

## **ABYSS**

**8.Mad About Your Sea  
(addiction)**

**E & Ben – keys only**

I knew I had to be so careful  
The first time I met him  
He spoke of the Mediterranean  
It was like he had it inside

**STILL**

**WIDE SIMPLE ARM GESTURES  
LIKE (BELLY OF C)**

There's something mad about your sea  
So gravitational

It pulls me  
Till I'm under

Caress him, his body of water  
My fingers reach over the waves  
He said I, taste of the Atlantic  
And some place else, that he couldn't place

I wanted to try and make it feel better  
To hang it all on a line  
I wanted to try and make it feel better  
But you don't want to get dry

- you don't want to get dry
- you don't want to get dry

**FORCEFUL AND PISSED OFF**

He spills in to all of my memories  
Of St Malo and the call of Berlin  
I wept in the Mediterranean  
And it was like I had him inside

There's something mad about your sea  
So gravitational  
It pulls me

I wanted to try and make it feel better  
To hang it all on a line  
I wanted to try and make it feel better  
But you don't want to get dry

**ANGRY**

**(in silence)**

**IN AN ALTERNATE UNIVERSE  
I WOULD NOT LOVE YOU  
YOUR NAME WOULD NOT  
RUSH GULLS ON FORSHORE'S STONY BED  
NOR OCLUDE SALT FROM MY LIPS  
THINGS WOULD SOUND ... DIFFERENT**

**E – TRIGGERS SPD**

**9.**

**Nemesis**

**(jealousy of the other, ex's ex)**

**Z – Vocals Ben – keys**

So she's back in town  
Your old goddess  
Keep a low profile  
Don't go unto her

**STILL**

I taste bitter wheat  
When our two worlds meet  
And I hear her name  
Resurrected

The Greeks call her Nemesis  
I saw her shadow on your lips  
If it's her you can't resist  
Babe, the Greeks knew better than you

**LIPS GESTURE**

What a low betrayal  
Your devotion  
To a woman who  
Does not love only you

I won't lose my pride  
As the clouds subside  
To reveal her form  
Great as Olympus

**ARM HIGH TO OLYMPUS**

The Greeks call her Nemesis  
I saw her shadow on your lips  
If it's her you can't resist  
Babe, the Greeks knew better than...

**Drum solo**

**DANCE WITH ZOE**

There can only be one  
To win at any time  
The crown she held in her hands  
Will now fall into mine

**BUMP ZOE OUT OF THE WAY**

The Greeks call her Nemesis  
I saw her shadow on your lips  
If it's her you can't resist  
Babe, the Greeks knew better than you

In my deep repose  
Where dark sunlight flows  
I can feel her pull

Me into the river  
In truth you are mine  
Only for the time  
That she leaves this realm  
For another

**LOOKING OUT IN CASE SHE TURNS UP**

**AGAIN**

## **DEATH**

**10.**

### **Night Crow**

These feet are soft  
With barely a callous  
Why night crow follow me?

**WATCH OUT FOR DEATH**

This hair is black  
Without a white thread  
Why the night crow follow me?

I'm promised, I'm promised  
A hand of red roses  
Still the night crow follow me  
Why night crow follow me?

This skin is fresh  
Without a puncture  
Why night crow follow me?

This is tongue is tamed  
By virtues verses  
Why night crow follow me?

It came for my mother,  
sisters and brother  
Still the night crow follow me  
Why night crow follow me?

Cover me, death  
Free me

I will learn to bend with the shadows  
Why the night crow follow me?  
To weave a cloak made of black feather  
Still the night crow follow me

Why night crow follow me?

I dare you  
I dare you  
I dare you to follow

**ZOE TO HARMONISE AND FINISH      FIBRES - WIDE**

ZOE: Free me

**E – guitar pick up**

**LX pull down to E**

## **METAMORPHOSIS**

### **11. Pelican**

(sacrifice of the mother, Egyptian myth of the pelican)

**E – guitar   Ben – synth/bass/vocals   Cory – shaker & snare   Z – vocals**

#### **Bass and Guitar**

they smelt the dinner fry  
they smelt the dinner fry  
they took their fishing beads  
down to the river

prickles through their shoes  
prickles through their shoes  
but they always went the same way  
together  
Ooooo ooo oooo

the little one was brave  
the little one was brave  
while the big one hauled the boat  
with no anchor

he said brother lets go sail  
brother lets go sail  
mama will give us rewards  
when we get back to shore

the mama ran to find  
her two young taken by the tides

**+ Zoe & shaker   B, Z - harmonizing**



## STAMPED WITH NEW DESIGNS”

12.

### Shy Away

(peace with the self/own company)

Ben – keys/vocals Z – vocals

Beside me are books  
That make a body  
Heavier than any man  
A body stained  
Black ink and coffee  
Words don't warm me

You stole away the dawn  
To avoid the early cues  
Left me in the void  
Of solitude

But now I understand how it is - yes  
I welcome it more  
To be my own company - yeah

I won't shy away  
x3

**Harmonies B & Z, drum**

Clouds the grey of abalone  
Take over the sky  
All the pillage enters  
Through the gates in my head

**Drum cont...**

But now I understand how it is  
I welcome it more  
To be my own company

I won't shy away

Oooo oooo ooooo ...

You come back a silhouette  
Framed against the sky  
All the chaos in my heart  
Turns to silence

There's a veiled truth  
That I can no longer ignore

It's not just you  
That I've been waiting for

But now I understand how it is - yes  
I welcome it more  
To be my own company - yeah

I won't shy away

**13.**

**Under Water Whale Knowledge**

(recycled stardust/whale)

Ben – synth/bass Z – vocals/perc

In another life I would choose  
To possess a different view  
Oh under water I would be right at home  
And in another life I would choose  
To observe a different truth  
Oh under water I would be right at home

And when I came here

**Z & E**

I was unafraid

As first born recycled energy

Oh and with the whales

I navigated time x 3

For in another life I would choose  
To possess a different view  
Oh under water I would be right at home  
And in another life I would choose  
To observe a different truth  
Oh under water I would be right at home

Kamea atea

**KEEP GOING AS LONG AS SUITS CROWD**

## **Appendix E: Poems (selected examples)**

### **In an alternate universe**

I would not love you  
your name  
Would not rush gulls  
On foreshores stony bed  
Nor occlude salt from my lips

Things would sound...  
Different  
If we were not tied.  
By the wicker lines  
on our palms  
Our fates curled into snail shells,  
Crushed easily underfoot

I would not love you  
Amongst green of kawakawa  
Nor tend our maladies,  
Glossed by winter shades  
When wary air of a trillion  
Breaths seeks solace  
From mould and rot

I have adopted parts of your face  
Slept in the crook of your arm  
Now we are finishing  
Our cups of tea

### **Blue River**

I cross my legs  
Uncross your legs  
Says the nurse

Her uniform is blue  
Her chin hairs sway  
Relax - I hear

You have beautiful veins  
She prods the blue bulge  
- I admire it too

Clenching too hard again  
The blood abhors the needle  
Relax - I hear  
She wants it in the tube

It looked so nubile  
But now my vein  
Is disappointing the nurse  
It's disappointing me too

I notice her eyes  
are beyond my vein  
I'm sorry I say  
She doesn't respond  
Mine is the last  
river of the day

### **Midwife**

When we name something we are are presented power over it  
I delivered the babe  
Its adumbrated outline  
Quivered in my hands  
Sought the skin of life  
Against belled breast  
Chiming in announced height  
The arrival of king and queen  
Of all ancient seed  
Into ploughed meadow

The typified dream of the newborn  
Cracked like egg into sifted flour  
Turning each connected life into paste  
I saw the parents were the ones who learned their new names first

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