

The Voice of the Heart; Expressing the Eight Core Emotions Through Song

A Creative Thesis

by

Zachary Thomas

A thesis presented to the Honors College of Middle Tennessee State
University in partial fulfillment of the requirements for graduation
from the University Honors College

Fall 2024

Thesis Committee:

Bess Rogers, Thesis Director

Dr. Joan McRae, Thesis Committee Chair

The Voice of the Heart; Expressing the Eight Core Emotions Through Song

A Creative Thesis

by

Zachary Thomas

APPROVED:

Bess Rogers, Thesis Director

Associate Professor, College of Media and
Entertainment

Dr. Joan McRae, Thesis Committee Chair

Professor, University Honors College

© 2024 ZNTAudio, under exclusive license to the MTSU Honors College

Lyrics and Composition in “Joy All Around (A Mashup and cover)” © 2022 OK Kid

Recording, LLC, © 2022 Tauren Wells, under exclusive license to Capitol CMG, Inc.

This project is a creative work used for educational purposes only and may contain music and other references copyrighted by another entity or person. Credits shall be given to the rightful owners of the materials taken and this project claims no copyright to the used

content.

Dedication

This thesis is dedicated to my family. First, Mama and Daddy, thank you for teaching me what it means to not only be a person and help me grow up, but also how to be a leader, friend, and big brother. To Roo, thank you for putting up with younger me, and befriending older me. I can't wait to see where you go as you graduate high school and go off into the collegiate and professional worlds. To Ems, thank you for pushing me not only mentally, but also musically. You're still a youngin', but you have a lot of talent you don't even realize, and I know you are destined for something special. Keep on with it, and I have faith in you. To Ghee Ghee and Pop Pop, thank you for the support you've not only given us grandkids throughout the years, but all of the time and effort you've both poured into us. You both are huge influences on us, and we will never be able to repay or thank you both enough for what you've done for us.

* * * * *

And lastly, to Chip Dodd, for reteaching me how to feel, and inspiring this creative thesis.

* * * * *

Abstract

In this creative thesis, I will explore the connection between music and emotion using Chip Dodd's book, *The Voice of the Heart*, as a guide. This thesis will portray the idea behind “music moves people.” As an audio production major, I’ve always heard and been around this phrase, but I wanted to do a project that would explore just how influential music can be on people’s emotional states, including my own. In reading *Voice of The Heart* by Chip Dodd, I was inspired to incorporate his revolutionary ideas of emotions into a musical project, and with my production background, I knew this would be achievable and a valuable learning experience. This project also takes inspiration from Ancient Greek Folklore, Biblical themes and stories, and the world around us to create an album rooted in emotions. While each person will have a unique emotional experience listening to the album, I hope that it moves the listener and helps them to connect with and understand their emotions as it has done for me.

Table of Contents

Dedication	iv
Abstract	v
List of Terms	viii
Introduction	1
The Emotions, Explained	3
Hurt.....	4
Lonely.....	5
Sad	6
Anger	8
Fear	9
Shame	10
Guilt.....	12
Gladness	13
The Album	15
Minotaur	15
The Walls Are High	19
Water Under the Bridge.....	21
Crumble and Burn (Jericho)	23

The Cowardly Lion.....	24
Pandora’s Open Hands	26
Joy All Around (A Mashup and Cover).....	27
Final Thoughts	30
A Note on Procrastination	30
Concluding Notes	31
Appendix A: Album Access and Final Sound Recordings	34
Appendix B: Technologies Used	35
Appendix C: Lyric Sheets	36
Works Cited	43

List of Terms

For the purpose of fully comprehending this work, the following terms are crucial to understand.

Arpeggiate (Arpeggiator, Arp) - the playing of the tones of a chord in succession and not at the same time.

Automation – virtual control of a knob, fader, or other parameter within a music production program.

Bit-crush(ing) - an audio effect that intentionally reduces the bit depth and sample rate of an audio signal, creating a gritty, distorted, and "lo-fi" sound.

Bit Depth - refers to the number of bits used to represent each audio sample. It determines the dynamic range and precision of the audio, affecting how accurately quiet and loud sounds can be captured and reproduced.

Chord structure – the way the notes of a chord are organized, including how they are built and how they function within a musical context. A chord is made up of at least three notes (a triad), but chords can have more notes to create richer harmonies. The structure of a chord depends on the intervals between these notes and their arrangement in relation to each other.

Chorus – A repeating section within a song that often contains the main theme or central message.

Composition – The musical content behind a song. This usually refers to any lyrical, melodic and chordal content.

Condition(s) of the Heart – Descriptive words that are used to explain how we feel in a point of time. These words are what we use express our emotions but are not themselves one of the Eight Emotions from the book (see “Emotion(s)).

DAW – Digital Audio Workstation; a music production program on a computer.

Delay – an audio effect that records an incoming signal and plays it back after a set period, creating an echo or repetition of the original sound.

Demos – Short for “demonstrations,” demos are early revisions of a song. These are typically lower quality versions of the final song and serve as sketches or idea points for a song.

Down-Chorus – a variation of a song's chorus that is performed with reduced intensity, often featuring a softer or more stripped-down arrangement.

Emotion(s) – For the context of this thesis, the word emotion(s) is a reference to what Chip Dodd calls “The Eight Feelings.” The eight emotions in this thesis are hurt, lonely, sad, anger, fear, shame, guilt, and glad.

Ear Candy – industry lingo for added musical sound bites or instruments that add some sort of subliminal cue for the brain to stay engaged with the song.

EDM – Abbreviation for Electronic Dance Music. “EDM is essentially any form of music that is both produced electronically with digital (computers) and analogue equipment and is designed to be danced to” (edmprod.com).

Feeling(s) – For the context of this thesis, the word feeling(s) is associated with what Chip Dodd calls “Conditions of the Heart.” These words are words that we can experience and “feel,” but are not one of the eight emotions. (Dodd, p. 37-38, 162)

Filter – an electronic device or software effect that alters the frequency content of an audio signal.

Gear – Lingo used in the music production world referencing digital and analogue processing units, instruments, and anything else that could be traditionally or untraditionally used for music recording and production.

Harmonics – the integer multiples of a fundamental frequency produced by a vibrating system, such as a musical instrument or voice.

MIDI (Musical Instrument Digital Interface) – industry technical standard that allows electronic musical instruments, computers, and other equipment to communicate and interact with each other. Midi does not transfer any audio data; rather, it just relays digital code along for the equipment to communicate effectively.

Music Producer – Avid.com defines a producer as “a key figure responsible for overseeing and managing the production and recording of songs or albums. They work on both the creative and technical sides, collaborating with artists and sound engineers to get the best sound, arrange the music, and perfect the final mix. The goal is to make sure the final product matches the artist's vision and meets high-quality standards.”

Pad – a sustained, soft, and harmonically rich sound or chord that creates atmosphere and texture in a piece of music.

Prosody - different artistic elements working together to convey a message or feeling. For example: music in a minor key paired with sad lyrics.

Sample Rate - refers to the number of samples (snapshot of an audio's signal amplitude at a given moment in time) of audio carried per second in digital audio processing.

Synthesizer – an electronic musical instrument, typically operated by a keyboard, producing a wide variety of sounds by generating and combining signals of different frequencies.

Resonances – a phenomenon that occurs when an object vibrates at its natural frequency due to external excitation.

Reverb (Reverberation) – to the effect of sound reflecting off surfaces in a space, creating a sense of depth, space, and ambiance.

Reverb Unit (reverb plugin) – a device or software designed to artificially recreate or simulate reverberation in an audio signal.

Vocoder – an audio processing device or software that analyzes and synthesizes the human voice by manipulating the sound spectrum.

Introduction

Music is a powerful entity. Evidence dating back over 40 thousand years suggests that it has existed alongside humanity for countless generations (Hitch). From lullabies sung to calm a crying child to celebratory themes like “Here Comes the Bride” and “Marche Funèbre,” music has been interwoven into the fabric of our being and emotional lives. “Interestingly, music can affect our mood even if we can’t recognize or replicate the notes and rhythm” (Pfizer). It’s so engrained into our psyche that we cannot help but “feel” the music.

As an avid consumer and a creator of music, I’ve been captivated by the stories, sounds, and emotional impact for as long as I can remember. Music has always been a part of my life and my upbringing, which gave me a background as well as a pathway to my major of choice in college, Audio Production.

I discovered the focus of this thesis when I began therapy in 2022. Chip Dodd’s book *The Voice of the Heart: A Call to Full Living* was brought up while discussing how to understand my emotions, as I learned that I had the tendency to shut them down instead of listening to them intently. To understand how and what I felt at any given time instead of putting up facades and burying my feelings, my therapist and I explored this book thoroughly.

The preface of the book provides the best explanation behind this thesis idea. “We can also think of the core feelings as being like musical notes, each core sound being distinct and unto it-self. They are limited to a certain range for us to hear them, use them, and create through them. To this day, the most amazing thing is that seven notes in a scale (A, B, C, D, E, F, G) have not limited us with a need to repeat a symphony. They are still

being written and conducted without a single repetition. The limits of musical notes in the work of a conductor can leave that person with lifetimes of possibilities. The feelings don't limit us as much as they allow us to become aware of the potential music of our lives, our own symphony, so to speak” (Dodd, p. XII) This perfectly encapsulates the similarities of music and emotions, and as an Audio Production major and life-long musician, figuring out a way to express that in one work is one of immense value to me.

As I learned about my emotions and how they interact with each other, I began to think about my experiences listening to, performing, and creating music. Concert band works like David Maslanka’s “Give Us This Day”, Frank Ticheli’s “Angels in the Architecture”, and Omar Thomas’ “A Mother of a Revolution” taught me the importance of performing and moved me as I played them for live audiences in my high school wind ensemble. Songs like Kendrick Lamar’s “Humble”, All Time Low’s “Monsters”, and Childish Gambino’s “Bonfire” get me pumped up before a big ice hockey game. Research on this idea of music affecting emotion has found that “...music is different from other arts in that it affects emotions directly (not through concepts - representations). This clear scientific understanding of the differences between concepts and emotions did not exist [before]. Nevertheless, an idea of music as expression, differentiating (creating new) emotions, was consciously formulated in the second half of the 18th c. (C. Avison, 1753 and J. Beattie, 1778). This idea of music as expression of emotions led to a fundamental advancement in understanding music as the art differentiating (creating new) emotions...” (Perlovsky). Music can manipulate how we feel in any given moment in time and is a powerful force yet to be fully understood. I am

excited to have pushed and explored the emotional impact of music to new limits by writing an album based on *The Voice of the Heart: A Call to Full Living*.

The Emotions, Explained

In this book, Dodd explains that the voice of the heart is expressed by eight emotions: hurt, lonely, sad, anger, fear, shame, guilt, and glad. Each of these emotions have something to be gained from feeling them and something harmful they can turn into when they are not addressed, known as a gain and an impairment, respectively. These emotions also have related conditions of the heart., which include words like “Loved, pitied, baffled, provoked, worn-out, weak, impatient, edgy, etc.” (Dodd, p 162). These words are descriptors; words that we feel, but they are not full emotions according to Dodd’s method. They instead fall under one or more of the eight emotions discussed in the book.

While these emotions have certain connotations in our society today, they all exist for a reason, and are beneficial for us to experience. As the book explains, “There was a time when I thought, and had even been tutored to believe, that feelings are neither good nor bad; they just are. That is not true. All eight [emotions] are good. However, when I behave irresponsibly with my feelings, what I do with those feelings can certainly be evaluated. It’s my behavior or planned behavior that is good or bad; [emotions] themselves are good – each [one] is a gift from God” (Dodd, p. 39).

This book rewired how I thought of emotions and was very insightful. The emotions are set in a specific order (hurt, loneliness, sadness, anger, fear, shame, guilt, gladness) because they all compound with each other, finishing with gladness at “the

bottom... [because] no one truly has the full assurance of what gladness brings until he or she is well versed in the other seven feelings” (Dodd, p. 39).

Dodd’s theory encourages us to look at the emotions as tools, not impulses. In fact, they give us the ability to *not* act impulsively, and rather help us understand what it is we feel, why we feel it, and how we can move to a point of gain through the associated emotion or emotions. Much like our internal organs, these feelings are indicators for us. We should strive to keep them healthy, but when one of them is impaired, it is a signal to us that something is not right. Looking at these emotions one-by-one can tell us a great deal about how to interpret them and understand what is pushing us towards impairment or gain.

Hurt

Hurt is at the top of the emotional totem pole because most of us experience this throughout our lives. “Hurt is the emotional and spiritual cry within us that lets us know we have pain” (Dodd, p. 43). As unconventional as it sounds, there is much to gain from hurt. Hurt moves us towards healing, and it teaches us that not only do we need to feel pain before we heal, but also that we are able to heal from anything. We as humans understand physical injuries. When we cut ourselves, we have bandages to help protect the cut and help it give the time and protection it needs to heal. Emotional pain needs the same; time, attention, and nurturing to make it back to a healthy point of life. This emotional healing often comes through healthy relationships whether it be parents, close friends, or classmates. We benefit from comradery and community when healing from a difficult hurt (Dodd, p. 44).

On the other hand, hurt can lead us to shut ourselves off from the world and try to self-medicate with things like food, sex, alcohol, religion, etc. Help from these quick fixes only last as long as you actively engage in them, and while some are helpful in navigating through life (religion, intelligence, discipline), if we only put our eggs in those baskets rather than actively building our emotional intelligence and maintaining healthy relationships, we will stay in defense of our hearts and not engage in emotional healing. When we don't strive for active, engaging relationships, we do not fix the pain, but instead mask it.

This mask is what can push us into hurt's impairment, resentment. "Resentment is the product of trying to find solutions that reject hurt. When hurt is denied, minimized, or projected onto another, it becomes resentment" (Dodd, p. 49). Resentment is a logical response to hurt, but it hides the true extent of our hurt, and instead of focusing on internal healing, it places and focuses blame on an external force.

On the flip side, when we can process our hurt and move through it in a healthy way, we move past the idea of victimization and take ownership of our emotions. Using the analogy of physical pain, when a doctor asks, "where does it hurt," it is ultimately up to us to take ownership of the pain and show them exactly where the pain resides (Dodd, p. 52). The simple act of acknowledging our hurt is enough to begin to understand it and heal. If we hide it or push it away, the hurt will remain an open wound.

Lonely

"Loneliness shows how much we desire to belong and be known... [and] speaks to how much is right with us while also pointing out how much has gone wrong" (Dodd, p. 57). Not only do we have relationships with other people, but we also have a

relationship with ourselves. Loneliness can speak towards not just our need for others but also to time alone with ourselves. We need rest to understand our shortcomings and to recharge ourselves. However, “Valuing our loneliness through solitude does not necessarily lead to serenity. Sometimes we learn in loneliness to put our sword and shield down and cry our guts out about the battles we've waged and lost-dreams and hopes not fulfilled, friends missed, intimacies not honored, opportunities not taken, and struggles with God not seen through. But by struggling in solitude, we eventually rekindle the passion that led us into battle in the first place” (Dodd, p. 58).

If we ignore our need for relationships, loneliness can move us into its impairment, apathy. Apathy happens when we deny our true feelings of loneliness, making us feel robotic. It is the true opposite of love. While not traditionally thought of this way, loneliness is the acknowledgement of the need for love, which is felt through relationships, whether it be self-love, platonic love, romantic, or spiritual love.

Loneliness in its gain moves us towards intimacy. It shows that we are vulnerable beings who need emotional and spiritual fulfilment, which is satisfied by relationships. By accepting the fact that we are made for relationships, we gain closeness, warmth, intimacy, tenderness, and love with ourselves, others, and God.

Sad

Sadness is usually seen as a negative emotion. When we think of something sad, we think of something or someone who has hurt, disregarded, forgotten, or left us feeling worse off than before. Sadness, however, is a crucial emotion to our understanding of ourselves. “Sadness is the feeling that speaks to how much you value what is missed, what is gone, and what is lost. It also speaks of how deeply you value what you love,

what you have, and what you live” (Dodd, p. 69). Sadness lets us live a full life and opens the possibility for us to understand what is lost and to value our gains and losses at a deeper level. The more you open your heart to the possibility of a full emotional life, the more of a chance you will have to lose something of true value to yourself.

Sadness is the first step to healing from a loss. It allows for grieving instead of suppression and lets us learn to appreciate and accept the ups and downs of life. However, when we suppress sadness, it gets pushed into self-pity, which is sadness in impairment. Despite society telling us that when we feel sadness we are expressing our self-pity, we actually gain self-pity when we *don't* share our sadness. Self-pity is ingenuine sadness that comes as a result of our unwillingness to feel sadness to its full extent. In impairment, we often push our sadness into the world in order to make others feel the emotion for us instead of feeling it ourselves. “It’s an attempt to be valued, but with others doing all the work. Because we have been taught to mistake sadness for self-pity, we often dismiss our need to feel sadness as something to be hidden or denied in an attempt to block the appearance of self-pity” (Dodd, p. 73).

If we adamantly listen to our sadness and acknowledge its full worth, it moves us towards acceptance, which is the gain of sadness. A beautiful quote from Dodd about life within this chapter of the book reads “Life is not a dress rehearsal for someday when it will become real. We are living our lives now, not practicing for a life to come. We need to be willing to value openly and have deep sadness” (Dodd, p. 74). Sadness allows us to have true intimacy in life and love, and to have a deeper impact on not just our own hearts, but the hearts that surround us and care for us most.

Anger

While anger is not the top of the totem pole, it is one of the most important to understand. Anger is also perceived in society as a negative emotion, but actually drives us to make steps towards an authentic life. Anger is our yearning and hunger for life and builds bridges of intimate relationships between ourselves and others through growth and understanding. We see plenty of people throughout history who experienced anger's gain. Jesus was angry about humanity's sinful nature and as a result flipped the tables in the temple, drove the thieves out of the temple, and preached to the three thousand. Dr. Martin Luther King, Jr, had an anger towards the unjust Jim Crow laws and other segregated ideologies and practices in the South, and protested indignantly for there to be equality throughout America. Abraham Lincoln was angry that the Union separated over difference in ideologies and went to war to make the Union whole again. People who are angry typically feel that way because they care deeply about something. "Anger exposes what we value and expresses our willingness to do what is required to reach that value. It allows us to stay with our values, take sides, and even die for what we believe in" (Dodd, p. 80).

Anger becomes impaired through contempt and has two states: pride and depression. These are a direct result of contempt towards passion and vulnerability and can be seen as an "off" and "on" switch of anger. Depression is the "off" state where we turn against ourselves. It is a denial of the heart's longing to reach out, which closes off the heart to the world. When we experience depression, we lose the drive to "do something about it" and close off our desire for life. Pride is the "on" state and rejects our powerlessness in the world. We avoid anger, vulnerability, and the hunger to overcome

anything in our way. Pride also blocks our admission of failure, pushing us to not forgive others or ourselves, not admit our fault, and to justify our actions instead of accepting responsibility for them. Anger is meant to build bridges, not burn them.

When we listen to our true anger, we gain action. It creates movement and ushers us into an understanding of compassion and advocacy. True anger is our heart's yearning without any harmful intent. It is how we can create and maintain boundaries and helps us to be present in life, not just for others, but also for ourselves.

Fear

Societally, fear and strength are polar opposites. In this book, however, fear is what gives us the strength to live. "...If we admit our fear, it can produce remarkable benefits. We discover that fear can be about assertion and prevention. If in the face of fear, we can recognize our need for help, we find great opportunity. Fear can motivate you to reach out for help, risk your heart with your need, and trust others for assistance. Fear can help you depend upon others for their skill and willingness and can help you collaborate with others for mutual gain. If you express fear truthfully, you can gain wisdom through the experience" (Dodd, p. 91). Fear is an emotion of driving forward and gaining wisdom, not holding back.

Like many of the other emotions, fear is another double-edged sword. It allows us to judge the cost of the choices we make, face responsibility for our actions, and understand when trouble is on the horizon. However, when we reject fear and try to over-control our situation, we see ourselves move into anxiety, one of fear's impairments. Anxiety moves us away from truth and wisdom and into a distrustful, impulsive, and controlling mind. We see an accurate representation of anxiety in *Inside Out 2*, where the

character of Anxiety works herself into an anxious breakdown because she can never control the entire outcome for Riley. “Anxiety misinforms us. It says for us to control when we need to let go” (Dodd, p. 101). Anxiety wants a façade of invulnerability, where true fear asks you to expose your vulnerability and inherent neediness to gain a healthy amount of control.

When we refuse to face the vulnerability that comes with fear, we meet rage. Rage is a knee-jerk lash-out reaction that comes from deep emotional and/or spiritual wounds and is a defensive wall for people who are terrified of exposing their hearts to others. Rage rejects the pain we have and tries to turn it into a weapon. Rage is not, however, anger, as anger is an acknowledgement of desire and rage is a rejection of it.

When we understand our fear, we gain wisdom. “The recognition of our deep limitations that comes from the admitted fear is the awakening of our need for God and others. This is not a mental acknowledgement; it is a heartfelt neediness” (Dodd, p. 107). When we pursue wisdom in something, we gain more knowledge in it and understand it in a better context. When this happens, we fear it less, which is why fear and wisdom go together.

Shame

Shame is a difficult emotion. It comes from the recognition that we can hurt people and ourselves, that we can succeed in life, and that we can love ourselves and others. It opens the door to empathy, as we understand that not only do we make mistakes, but so do others. Usually when we think of shame, we think of a humiliating circumstance. Shame in our context, however, does not humiliate, but instead creates humility. We learn to appreciate our natural gifts after we have experienced something

that makes us second-guess our abilities or has a profound impact on our core values and beliefs. “Humility grows out of profound recognition of our limitations and of the capacities we possess in our giftedness” (Dodd, p. 112). We also learn that we are incomplete in our gifts, and by being in relationships with others, we can grow with them and see that as we both fall short, we can then lift each other up. Shame allows us to be in a healthy relationship because it drives us towards the understanding that we are both human, and we have common ground in that concept.

Shame and the next emotion, guilt, both have the same impairments: toxic shame and shamelessness. When shame moves to toxic shame, we experience feelings of worthlessness, inability, and uselessness. It binds our heart and keeps it from feeling humanity. Toxic shame is a rejection of our heart from the belief that we are defective. It comes from painful past experiences and is a direct result of being told to minimize our wants or needs. In this state, we often reject help and avoid seeking out relationships. It causes us to use our gifts for external validation instead of personal expression and tells us that if we show our true colors to the world, the world will reject us.

Shamelessness takes it a step further, and either pushes us to become narcissists (incapable of being at fault) or martyrs (the only ones allowed to have responsibility of a given problem). Toxic shame is inward twisted shame, and shamelessness is outward twisted shame. Both can leave a nasty mark on our hearts and the hearts of others around us. Healthy shame gains us healthy vulnerability. The ability to admit the truth and the recognition of commonality between people is what makes us vulnerable, and it prepares us to accept love from others as a gift and give love back to those who need it. “In this humility, you recognize that life is a journey of progress, not perfection. Healthy shame

helps you recognize that in your humility, you can offer mercy and forgiveness because you are as capable as anyone being wrong and causing pain” (Dodd, p. 120).

Guilt

Guilt is tied somewhat closely to shame but is different enough to be its own core emotion. Guilt can lead to freedom and forgiveness after we accept that we have made a mistake. It follows shame because it acknowledges the truth about whatever it was that went wrong when we have broken moral guidelines towards ourselves or others. It is the willingness to *be* humble (being fully truthful, exposed, and surrendered), not just have humility (a profound recognition of our limitations and capabilities we possess), and own up to our mistakes. This, in turn, allows us to seek forgiveness, which sets us free from our guilt and shame over an action. Dodd states that we cannot grant ourselves forgiveness because then we deny the need for others and God. When we gain mercy from these two entities in the forgiveness we gain from them, and that is what gives us the hope of being loved (Dodd, p. 128).

As guilt shares the same impairments as shame, it can be confusing as to why the two are separated at all. Shame’s impairments lead to contempt, while guilt’s impairments lead to blame. “Blame becomes a wall between our hearts and our actions as a way to evade our humanity” (Dodd, p. 130). Blame is our judgment being passed onto others so that we can avoid guilt and our own restoration or reconciliation. It keeps our hearts numb, stopping us from moving into guilt’s gain, as well as shutting down the desire for intimacy. Shamelessness gets morphed into pride through an impaired guilt, as it maintains the false right to need no one to help.

The gain from guilt, as previously hinted, is forgiveness. It is our most precious emotional gift, as it propels us to turn ourselves over to the care of others. It's somewhat paradoxical, as "The deeper the harm before forgiveness, the deeper the relationship can be when forgiveness is granted." Forgiveness is gained when you have truthfully revealed your heart to the one who was wronged (Dodd, p. 132). Your heart has the ability to rest once it is forgiven and can release the weight of guilt.

Gladness

Gladness is a willingness to feel all other seven feelings, as well as hope. "To find gladness, we need to be vulnerable to our hearts' intentions and pursue desires that we know in our hearts to be true, noble, right, pure, lovely, admirable, or excellent. Knowing our heart's intentions and desires requires feeling fully, for every feeling identifies our needs and illuminates our desires" (Dodd, p. 135).

Gladness, however, should not be confused with happiness. Happiness is an external, circumstantial feeling of serenity. Gladness is so much more than that, as it takes into account desires, risks, rewards, and realized and unrealized potential. This is achieved because gladness allows us to "face life on life's terms," by admitting that we are "needy, dependent creatures who need to surrender our hearts so that we can experience how we are made..." as well as giving us the realization "that much, if not most, of life and its joy occur around pain and loss" (Dodd, p. 139). Gladness comes as a gift of living full lives, intently experiencing all the highs and lows of our emotions, and from the ability to feel fulfillment in relationships. Instead of seeing the previous seven emotions as reason to be downcast or left feeling abandoned, we instead gain the

knowledge associated with each emotion and can find joy and gladness in the little things as well as the big.

When we gain true gladness, we sometimes want to hold onto it forever. When that happens, we tend to manufacture happiness from it and accidentally offer the heart fixes instead of listening and moving into relationship with it. These fixes are an attempt to get rid of our heart's natural dependency on temporary unsatisfactory actions, and they allow our hearts to be controlled by needless, fickle things. This moves into impaired gladness, which is sensuous pleasure and manufactured joy. It's an attempt to feel joy while numbing out our heart to the potential of life's pain. "For example, we plan activity upon activity in an effort to distract our hearts so that we don't have to listen to them. Or we organize our lives around what will entertain us, distracting ourselves with diversions such as running, sex, overeating, or going to the spa. Or we experience worth only at work, where we can perform and produce and gain recognition through our success" (Dodd, p. 143). These fixes are fake forms of gratification that we can easily grasp onto. When we use self-satisfaction as gratification, it only ends up pushing us to desire more and more until it becomes unhealthy and shallow.

Gladness gains us hope. It tells us that while we are not in control; God is, and that allows us to find His goodness to have gladness in. "Ultimate fulfillment in life – gladness – is a matter of the heart, and at the heart's deepest core we are truly fulfilled by consuming relationship with God" (Dodd, p. 147). Humans are deeply emotional creatures, and when we fully embrace a full life of relationship with ourselves, others, and the Lord, we find peace and can understand each emotion at its core. This drives us towards a gift of fulfillment.

The Album

The Wandering Heart is the accompanying album to this thesis project. The songs on this album follow the emotions as they are presented in *The Voice of the Heart* and are based not only on the book, but also from Greek Mythology and the Bible. I chose to do this because Greek mythology was very emotive in its storytelling, and the Bible has close ties not just to me, but to Dodd's book and teachings. The songs incorporate one or more elements about a particular emotion, and are either written from a point of indifference, gain, or impairment. Many of these songs are introspective, delving into my own experience with these emotions.

Another point of emphasis I wanted to come through with this album was the interconnected-ness of the emotions, so I made the creative decision to have each song bleed or blend into the next song, creating a listening experience best heard front-to-back on the album. While this was an intentional creative decision, the album was still written song-by-song, so each song can be enjoyed on its own and not in sequential order through the album. This section of the thesis will focus on songwriting and production techniques used throughout each song, a brief analysis of the meaning behind the lyrics, and some basic music theory discussions and applications.

Minotaur

"Minotaur" is the opening track on this album and follows the emotion of hurt. The main storyline of the song is a forsaken character being stalked by the Minotaur, which is a euphemism for the Devil. I decided to take inspiration from the Minotaur story of Greek Mythology and use it as a metaphor for being stuck in your mind and fighting (and ultimately hurting yourself) emotionally. The idea for the song came from a quote in

the opening page for hurt, which says, “No matter how thick or how high you may have built the walls around your heart, you are still susceptible to emotional and spiritual pain, certainly wishing that the pain would end” (Dodd, 43). The idea of walls reminded me of the labyrinth from the Minotaur story, and I decided to play into the idea of building your own walls so high that you are trapped within them.

The song opens with an artificial intelligence voice reciting an introspective, exasperated, but emotionless verse. An AI voice was the best choice because of the sterile and robotic sound. At the very end, it blends and ultimately morphs into my own voice. I did this to symbolize someone trying to “wake up” to their emotions. In the background of the ambient music playing during this intro, you can faintly hear some melodic screaming under the word “scream,” which is direct prosody between the words and music.

I wanted the verses to sound lost and hurting. The lyrics between verse one and two grow resentful, pushing the emotion into impairment, until we get to the chorus, which represents envy. This section looks at what the minotaur “did to me” (in actuality, putting blame on an outside force instead of taking ownership of the hurt and accepting that it was the self who did it) and envying the creature for just watching the self in pain. He’s made “promises” (lies and deceit) to the singer in the verses, and instead of following through with them, he just sits, watches, and laughs. The end of the choruses (except the last one) end in “did I really say I’m fine,” showing the singer attempt to move towards the gain of hurt and recognizing that they put up a wall of resentment.

The third verse pulls from the second emotion, loneliness, and also references apathy, which is loneliness in impairment. I did this to show that the emotions are

intertwined with each other, and not just felt one at a time. While they are explained separately, they all coexist together to create an emotional, feeling person. The bridge moves again towards an attempt at gain instead of impairment, pointing towards hope and letting go of the resentment and pain. The last chorus is an acknowledgement of the Minotaur as the manipulator, and doubles down on the call to God and a relationship with Him heard in the other choruses. As the reference book suggests, “You step into the hope that *God can do for you what you cannot do*” (Dodd, p. 53). This is how the song ends lyrically and is impactful from an emotional standpoint because of the shift through hurt from impairment to hope and gain.

Listening to the instrumental production adds emotional depth to the lyrics. I wanted to reinforce the feeling of being lost, so I made the instrumentation very ambient to start. There is increasing distortion and delay throughout the spoken intro, which added uneasiness and tension to the lifeless vocals. The song abruptly cuts off at “Am I supposed to get out of here?” creating even more tension as well as a moment of suspense before the song starts. I then used a detuned piano to add uneasiness to the track, which added more emotional appeal to the next section of the song by going against what our ears characterize as “pleasing” (in-tune) and creating harmonic instability.

The ambience behind the piano is meant to add a sense of mystery to the track, while the background vocals add tension behind the main vocals by reinforcing the lyrics “laugh and brings up his unfulfilled promises” with melodic laughter. I wanted to supply “ear candy” moments like this to the listener throughout the entire album because it can be a subconscious confirmation of the emotion at play. It can also create tension by introducing an element that is contradictory to another part within the composition.

Moments such as the aforementioned laughter or the arpeggiated synthesizer playing in the background of the song also add to the composition by giving the listener something to consciously or subconsciously latch onto, keeping them engaged throughout its entire duration.

Next, I added stringed instruments to the background with some pitch automation on one of the string tracks to grow suspense as the music goes into the first chorus, where the piano is now in-tune. The chord progression is still the same as the verse before it, resolving some of the tension created from being out-of-tune, but keeping the instability of the chords used. The chorus ends on a tag, which leaves the listener waiting for the next section to begin. This is where the drums and guitar come in, helping to achieve the pop-rock feel I was envisioning. Once the song reaches the second chorus, the vocal melody jumps up an octave and a distorted guitar is added, building energy to the track and keeping the listener engaged. This distorted guitar is also a subtle hint to the distorted nature of this impaired emotion, which adds more emotional weight to the chorus.

My personal favorite moment of the song also happens in this “rock chorus,” where the guitar gets a brief solo moment in the pickup of the following bar of music. I added this purely based on the sonic interest and variety it added, as all the instruments drop to let the guitars have an open moment. It comes unexpectedly, grabbing the listener’s attention and deepening their investment in the song.

The bridge of the song brings back the ambience from the beginning with an added double-stacked choir to add a feeling of hope. This hope, as previously discussed, comes from a move towards healing and away from resentment. I reinforced this idea with the choir, pulling from my experiences with church choirs and the association of the

singing messages of hope through old hymns. This then leads into a down-chorus before the final chorus, which sounds somewhat triumphant while still longing. The song ends with more ambient sounds to provide a smooth transition into the next song.

The Walls Are High

“The Walls Are High” is the second track on the album and follows the emotion loneliness and its impaired state. I took inspiration for this song from my two favorite cities, New York City and Helsinki, and imagined myself being the only one left in the cities and looking up. It also ties into the labyrinth mentioned in the previous song as well as the lyrics “concrete created world.” The first verse shows blanket loneliness and then moves into apathy in the second verse, with lyrics such as “I’m standing here, me and my thoughts, no one will hear them. In solitude, guarding myself from all the darkness.” The third verse then moves into a question of intimacy and the idea of being known by the people they hold dearest. The structure of this song is peculiar with a verse, chorus, second verse, third verse, and a variation of the chorus. This unorthodox structure is meant to make the song feel like it too is lost and wandering, just like the character in the song. The city in the lyrics is a metaphor for the mind, and the character is lost in their thoughts throughout the song.

Another lyrical technique I used in this song is called enjambment. Enjambment is “the continuation of a sentence without a pause beyond the end of a line,” and I used this to string the lines “Walls all around me, but I’m out in the” and “open my eyes” together. The word “open” ends the line before and starts the line after. This was a creative decision I used to make the lyrics more uneasy to listen to, and a practical decision to make the rhythm easier to sing. This also creates what is known as instability

in the song, which refers to elements in a song that create tension or intrigue in a piece. In a normal lyrical work, the words would have a regular pattern, like “walls all around me, but I’m out in the open” and “open my eyes, help me find.” By mashing the two lines together through the word “open,” this creates an irregular structure and makes the lyrics rhythmically and sonically intriguing.

Compositionally, this song is split into three main parts: the intro, the drop, and the outro. Within in each part, I decided to add an element of nostalgia from my life which, for me, tends to evoke some loneliness. As a tag after the first verse, I used an arpeggiating marimba to reference back to my days of playing percussion in grade school. The drop of the song is a direct callback to the EDM music I listened to during that time of my life. For the outro, I added spoken word and ambient sounds, again using the emotionless AI voice from the first song. This time, I used an effect to change the formant of the speech, so it sounds as if the voice is getting lower without changing the pitch. I did this to give the AI voice more character and to make it feel as if it was waking up to its emotion. The spoken word in this section is a direct quote from the book that resonated with me and is describing the desire for relationship with God by experiencing the beauty of life around us.

The song is introduced by an acoustic guitar and what sounds like an ambient pad but is me arpeggiating a chord rapidly with a reverb plugin and sustain pedal engaged to draw the sound out. The marimbas come in after the first verse ends, soon followed by a plucked synthesizer coming in with the third verse to push the song into the drop section. This technique of using a plucked synthesizer to build up into a “drop” is used extensively in the EDM world and is commonly referred to as the “buildup” of the song.

This is how I chose to tie the first two major sections together and push the song forward into the drop. Once the drop ends, the same plucked synthesizer used to build into the drop is used to move into the outro of the song. The synthesizer fades out as the piano and other ambient pads fade in, once again returning to the original feeling of loneliness. The juxtaposition of a simple sonic structure and unconventional lyrical structure ends up making the song pull against itself to create an isolated, wandering feeling.

Water Under the Bridge

“Water Under the Bridge” is the third track and follows the emotion, sadness. The idea behind this song is based on a quote in the book that reads, “Have you ever wondered what happens to all the water after it passes "under the bridge"? In my own recovery of heart, I got off the bridge and walked along the riverbank, following the river to its end. I could hardly believe what I found. All that water, from all those years, that I thought had flowed to the ocean or evaporated, had collected in a big pool at the base of a dam. Only so much water can flow under that bridge before the dam will crack and break from the strain. The danger isn't in releasing the water—the danger is in never releasing the water” (Dodd, p. 70). This was the inspiration for this song, and I felt that in this interpretation of the emotion, the song needed to sound reminiscent of flowing water. As a result, this song is the most raw track on this album in that it has the least amount of instrumentation. The vocal is also much less processed, a decision that was very difficult for me because of my personal feelings about my voice. In the end, it made the song feel more authentic and intimate.

This song explores sadness's gain, which is acceptance. The singer sings about “letting go” of the pent-up emotion in the song, which is meant to be an indirect call to

action for the listener to also let go of whatever is pent-up for them and release their “water under the bridge.” The lyrical and production structures of the song are very simple, with a verse, refrain, second verse, and second refrain structure. The song changes smoothly from section to section easily, and when using this structure, a writer can make the refrain an extension and conclusion of the verse. I decided to take this route when writing and allowing the sonic interest in the song come from the chord structure, which emotionally allows the listener to “get lost” within the musicality of the song.

The chord structure of the song follows a IVadd9-I-V pattern in the key of G major in the verses. This I-V progression is known as a half cadence, which is musically used to sound suspended and create instability. However, with all three of these chords being major chords, the progressions still sounds “whole,” as a V going to an IV chord is a very common progression. This decision makes the music flow along, just like how water does through a stream. The chorus progression is v⁶-IVadd9-I pattern, which adds emotional depth by changing a “whole” sounding major five (V) chord to a minor five (v) chord. Songs such as “Clocks” by Coldplay or “The Only Exception” by Paramore use a v chord, which has a mystical, nostalgic, or mysterious sound. Having these progressions interplay with each other gave me a sense of flow and calm, much like water gently flowing through a stream.

Sonically, I used synthesizer pads and reverberation to give a sense of calm throughout the song. Acceptance can be hard to willingly feel, so I wanted the music to lull the listener into opening their heart and listening to the words as they are. I added a sound similar to running water throughout the piece as a nod to the title and the quote behind the song. Having the song open with only the water and vocals reinforces the

intimate and vulnerable feelings of the song. While it is a simple song, I felt it was one of the most emotionally provocative songs in this project.

Crumble and Burn (Jericho)

“Crumble and Burn” is the fourth track and the climax point as well as the direct center of the album. It includes callbacks and references to several of the tracks before it. It also sets the stage for the rest of the album through a continued emotional journey. The writing for this song takes on both forms of anger’s impairment, as the first two verses and choruses are written from a point of pride, and the last chorus is written from a point of depression while hinting towards the gain of anger, action. The action is accepting that “anger is meant to drive us forward, never hold us back,” and thus shows the singer is starting to accept their emotions and call to live a full life. I wrote it from the points of impairment to show just how quickly we can change from one point to the other, highlighted from the sound of a drummer falling on his drum set. This sound represents the pride expressed the chorus (never falling like Jericho), and then the fall into depression, admitting that the singer did fall like Jericho in their pride and hubris.

I wanted this song to evoke a challenging but driving feeling. I achieved this through using distortion on various instruments and many biblical references to anger, like Dodd does in the book. Lyrically, the song opens with “flip the table, raid the markets, clear the room,” which is a direct reference to the story of Jesus flipping the tables in the temple on Palm Sunday. I then followed this direct reference with the lyric “I am a temple, fill it from the dark to bloom,” which is where I introduce the idea of pride. I equate the main character to that of the Holy Temple and ask to be cleansed, which is prideful because instead of standing humbly before Jesus and asking for forgiveness, they

stand before Jesus and command Him to cleanse the character. This approach helps demonstrate unbridled pride and makes the song triggering and emotionally provocative. This, in turn, challenges the way people think about anger.

Musically, this song is written in the style of a typical pop song: intro, verse, chorus, verse, chorus, and outro. This makes it listenable and familiar while the lyrics challenge people's beliefs. The style of the instrumentation is heavily influenced by indie-rock, and writing this song was one of the more challenging for me to work on because of the number of ideas I wanted to try with the emotion.

Transitioning from the points of pride to depression was an idea that came while I was writing the lyrics for the song. In one of the earlier demos of the song, it was centered around Jesus' anger and passion. In the end, I found it easier to write from a point of view of pride, so I ended up playing with the idea of using both points of impairment, and saw the song come to fruition much easier. In the last chorus, I use a pitch and formant shifter to make the instruments and vocal sound lower and more "depressed." In this state, however, the singer admits their shortcomings and starts to recognize anger's gain. I then include a callback to the introduction of "minotaur" with the distant-screaming-vocal making a return. This callback is meant to signify a growth from pure ignorance of emotion to a turn towards acknowledgement of the singer's emotions.

The Cowardly Lion

"The Cowardly Lion" is the fifth track on this album and represents the emotion of fear. I pulled inspiration from my own fear of singing as well as the Cowardly Lion in the movie *The Wizard of Oz*. The song is written in impairment, drowning in anxiety, but

gaining wisdom in the process throughout the course of the outro of the song. This confidence is mixed with anxiety and chaos in the surrounding production, with an alarm clock sound and the confident vocal prevailing over the anxiety that ultimately breaks down. This was an idea that I got from my thesis advisor, Professor Rogers, to pull in apart from the Cowardly Lion's personal song in *The Wizard of Oz*, "If I Were King of The Forest." I reinterpreted his chorus of epiphany as a chorus of confidence and wisdom in my song, and the lyrics of this section are based heavily in his epiphany.

Musically, I incorporated many EDM-inspired elements and a few hidden pop-cultural references in the song. The song opens with a running arpeggio, which is the only constant other than the vocals in the song. I add increasingly complex sounds around these two foundational sounds and use it to push the song deeper and deeper into an anxious, chaotic state. This includes stacking vocals, distortion, and other various sonically complex techniques to create and build into pure pandemonium at the end of the song.

Vocally, this song is what is known as being "hard tuned." Using auto-tune, the vocals are locked onto the correct note within the associated key of the song to fit the song perfectly. This decision reflected my own insecurities with my voice, and I felt it was very applicable to a song about fear. This song was also one of the most technically challenging tracks on the album to write because of all the synthesis and production tricks and techniques used to get the sonic character out of the song that I wanted. Many of the multi-tracks are associated with each other through automation and sidechaining, and the use of effects like bit-crushing, vocoding, and filtering to bring out various harmonics,

resonances, and other inorganic sounds in this song. These effects were challenging and exhilarating to manipulate. The result was well worth the technical effort put into them.

Pandora's Open Hands

“Pandora’s Open Hands” is the sixth song of the album and differs from the others as it covers two emotions: guilt and shame. I did this because these two emotions are very similar. They have the same impairments of toxic shame and shamelessness, and guilt is a result of our shame as we acknowledge the truth about any wrongs we have done. This song is written mostly from a point of impairment, wallowing in toxic shame, contempt, and self-blame. As with Minotaur, I used a Greek mythological character in Pandora as a euphemism for the Devil as well as a parallel metaphor to the ambiguous “stupid decision” referenced to at the beginning of the song. In Greek mythology, Pandora was the first woman, and in seeing the parallels between her and Eve, I decided to pull inspiration from the Biblical creation story of Adam and Eve. Using specific elements from the Fall of Man, the chorus references “the snake is writhing after me, the apple’s all-consumed” and follows this story of a glorious fall throughout the song until the bridge. The song also references the walls from “Minotaur” and “Walls Are High,” providing another point of cross-references throughout the album. The bridge and the final chorus change the feeling of the song by moving towards a recognition of vulnerability (the gain of shame). The bridge is a cry out to God to remind the singer of what truly matters, and the final chorus is a cry of forgiveness from Him, as well as a reference to when humankind first realized their mistake: the realization of their nakedness and clothing with leaves.

Something that was unintentional when writing was the parallels in composition between this song and “Minotaur.” The songs both have the detuned piano as a prominent instrument in the instrumentation, an indie-rock feel, and references to Greek mythology. I like these unintentional similarities however, as it brings a sense of cohesion to the album. These songs also share a similar structure, with one of the major differences being the addition of a pre-chorus in “Pandora’s Open Hands.” The use of a pre-chorus allowed me to add more of the story into the song and more context to reinforce the feeling of toxic self-blaming shame. This decision was very personal to me, as I am one who has struggled with toxic shame in my past, so I felt like it was important to insert a little bit of myself into the musical journey. Being able to reference my own experiences, thoughts, and actions gave me a chance to put more emotional power into the song.

In the final chorus, I made the creative decision to change the melody. I did this both to bring in more energy and to show that perhaps the narrative has evolved. This also allowed the musical composition to deviate from the other two choruses as well and be more sonically intriguing to the listener. A production technique that is prevalent in this song (although not exclusive) is the use of what is known as a harmony engine. This allows me to use existing vocal tracks and MIDI data to control a plugin that generates harmonies from the two inputs. I used this plugin frequently in this album, but it is highlighted prominently in this song as the background vocal.

Joy All Around (A Mashup and Cover)

“Joy All Around” is the seventh and final song on this album and is a mashup and cover of two previously existing songs: “Joy” by Ben Rector and “Joy in the Morning” by Tauren Wells. I found that these songs wrapped up the album very well and

represented the emotion gladness and its gain, hope. The song's references to faith and standing firm because of joy represented this gain very clearly, and creating a mashup from existing music allowed me the creative freedom to manipulate the songs in whatever way I wanted. I fit the verses and chorus of "Joy in the Morning" over top the musical composition of "Joy" and ended up rewriting the structure of both songs to fit my vision. It was very interesting to analyze the songs and decide which parts I wanted to use, combine, or discard.

What was exciting to me was the process of making these creative compositional decisions. I used what is known as an AI splitter, which analyzed both tracks and split them into four separate tracks of audio: drums, bass, vocals, and any musical instruments left. While this splitter wasn't perfect, it was able to get me to a point to be able to put the tracks together as a reference, and then analyze and rewrite them as my own instrumental and vocal performances.

My favorite part of creating this mashup was the re-recording of the choir. Both reference songs have extensive use of a backing choir, and I wanted to retain that group comradery feeling in my rendition. While I was unable to get as many people recorded as I hoped, I was still able to get almost thirty tracks of recorded audio with my friends and family to put towards the choir. This was very educational for me, as I had never recorded a choir before this. The session was a resounding success, and I was able to use the recordings I took as part of the final song.

At the end of "Joy" Ben Rector thanks a host of people and the listener for listening to his album *The Joy of Music*, of which the aptly mentioned song is the closing track to. I loved this idea and wanted to pay homage to his thanks, so I decided to do the

same for my album, including my own thank you at the end of the mash-up. For me, this gratitude shows the growth throughout the album from an emotionless AI opening the album, to a feeling, whole-hearted person thanking the people who mattered most throughout this entire album creation process.

Final Thoughts

Working on this album taught me a great deal, not only about myself, but also about the creative process of music. While I have had ample experience producing music for other artists, I had never sat down with myself and written an album start-to-finish. It took me some time to figure out what direction I wanted to take the album, what songs I wanted to write, what compositional ideas I wanted to implement, and how I would approach the process. I knew I was in for a massive undertaking, but I'm not sure I was prepared for just how much work would be necessary to achieve my goals.

A Note on Procrastination

One major obstacle I wrestled with was procrastination. I thought that having three whole months to work on this project would set me up for success come the start of the fall semester, but it ended up doing the opposite. By the end of the summer, I had only fractions of songs done and rough ideas sang into the voice notes app. Once I returned to school in the fall, I really felt the pressure of this massive undertaking come upon me. One major reason this happened was because I did not stick to my personal timeline and did not put myself in physical places to sustainably and reliably work on the project.

One thing I learned about myself through this project is my dependency on environment and productivity habits. I found that at my home or place of residence, I was much more likely to procrastinate, and when I changed my environment to a studio or neutral location like a public library or coffee shop, I was much more likely to be proactive about my work. I also needed my timeline to be easily visible, like on the Reminders app or on a calendar. Another habit I discovered throughout my feverish work during the fall semester was the difference between my work ethic alone versus around

peers or strangers. I found that I was much more likely to get work done in public spaces, especially one-on-one around peers or in the presence of strangers. This drove me, like the book suggests throughout the various emotions, to seek relationship in working on this project. I got feedback on the music from peers and spent time working on this project with new and old friends alike.

Conversely, I found my best music production work was in silence. As I got further into the project, my annoyance with noise machines, such as my room's air conditioner, grew. I use two different pairs of headphones to produce, and when I had my open-back pair of headphones on, I found I needed as close to silence as I could get. This drove me forward, especially when recording vocals, to push for time in our campus studios to get more of the project done in silence and solitude. The dichotomy of relationship with peers and myself was something I was not expecting to learn from this project, but it became evidently clear to me what worked and what left me procrastinating further.

Another notable piece of information I learned is that a project is *always* going to take longer than I think, and that when there are strict deadlines on my horizon, I am more likely to get them done in a timely fashion. Being under a time crunch during the fall was one of the best things to drive me to get the project done, even if it was not the best idea for my mental well-being.

Concluding Notes

Tackling a project like this was not easy, but it was fulfilling. I not only am now able to call myself a writer, singer, and arranger, I also able have a musical project I can be proud of creating on my own. It took a big leap of faith for me to face my fears and conquer this

album head-on, but in the end, I can confidently say that I am happy with my work. A producer will never finish critiquing their works, but putting my producer's brain and insecurities aside, this album and thesis depicts the emotionless becoming emotional and the writer learning a little bit more about himself in the process.

Emotionally, this project made me dive even deeper into the content of Dodd's book and critically understand what it was trying to teach the reader. I was able to learn a lot more about how to read and process my emotions and open my mind to listen to the voice of my own heart. I know life is not easy, but it's not meant to be. This project helped me realize that we are all in this together, so it's important to live as full as we can while we're here. Emotions are important, and drive us towards acceptance, relationship, and fellowship with ourselves, our peers, and our Creator. This is the true beauty of living a full life and listening to the voice of our hearts.

It feels appropriate to finish this thesis the same way the album closes:

Hello everybody! This is Zach. I just want to first thank you for [reading this thesis and] listening. It was a lot of fun to write, and I have plenty of people I could thank, but I want to thank a couple in particular.

First off, I want to thank my family for not just getting me into music, but also everything else they've done in my life. It's kind of insane that this is almost the end of the road for college... but not really.

I also want to thank [Professor] Bess Rogers. She helped so much with this album [and thesis] being the faculty advisor and just helping me with ideas and whatnot... watching me procrastinate horribly. There was a time when

we were like “oh, is this gonna get finished? I don’t know” but it got finished and it’s pretty awesome.

I also want to thank the Honors College of Middle Tennessee State University for giving me the opportunity to do something like this [project]. It was a lot of fun and I cannot thank them enough.

And lastly, I want to thank you the listener [and reader]. Thanks for spending time listening to this album [and reading this thesis] and I hope you were able to listen to your emotions a little more during and after this album.

So yeah, thanks for listening.

Appendix A: Album Access and Final Sound Recordings

Link to listen to *A Wanderer's Heart*:

<https://on.soundcloud.com/9EoBdwvmognxS5sv7>

QR Code to listen to *A Wanderer's Heart*:



Appendix B: Technologies Used

Computer:

Apple MacBook Air (2022), Apple M2 Chip, 8GB Memory, 512GB internal storage

Apple Mac Studio (2021), Apple M1 Max Chip, 16GB Memory, 1TB internal storage

Audio Interface:

Arturia AudioFuse Studio

Avid Pro Tools HD Omni

Avid Pro Tools HD I/O

Solid State Logic AWS 924 Delta

DAW:

Ableton Live 11.3.25, 12.0, 12.1

Avid Pro Tools 2024.6

MIDI Instruments:

Arturia Analog Lab V Pro, Ample Sounds Guitar M Lite, Ample Sounds Bass P Lite,

Native Instruments Kontakt 8, Spitfire Audio LABS, Spitfire Audio BBC Symphony

Orchestra, Surge XT Virtual Synth, Xfer Serum

Virtual Effects:

Antares Auto-Tune Pro, Antares Harmony Engine, Arturia Chorus Jun-6, Arturia Comp

Fet-76, Native Instruments Raum, Native Instruments Replika, Polyverse Music Wider,

Soundtoys Little AlterBoy, ValhallaDSP Supermassive, ValhallaDSP Vintage Verb

Microphones:

Audio-Technica AT-4033, AKG C451B, Earthworks QTC-30, Shure KSM 44-A, Shure

SM58

Appendix C: Lyric Sheets

Minotaur

Lost in a frenzy
Concrete created world
got no direction
Got no maps to guide my soul-
To a place,
Where water flows Olympus, in shadows
Of a greater world
Wish I'd know
Where to go

My ears are burning
I can hear him watching me
Ask for directions
Instead, he laughs and brings up his
unfulfilled promises
He said he'd guide me home from here
feels like I've been here for years Oh
dear

I envy the Minotaur watching me
What does he see that I can't see
In the labyrinth of my mind
Oh Lord, won't you strike him
down at his feet
Guide me thru this maze, thru
this fire please
Out this labyrinth of my mind

Did I really say I'm fine

Apathetic
God I've been here way too long I miss
my friends
And the residents of my mind
They've long moved out an imaginary
ghost town but one remains
He's laughing at my pain

Chorus

Oh, I don't know where to go all I have
is my thoughts and the hope of moving
on and letting go to all my pain I hate
this game that we play

I envy the Minotaur watching me
I know he sits there mocking me
He's the one to say I'm fine
Lord strike him down, get him on
his knees
Guide me thru this maze, thru
this fire please
Get this beast out of my mind
Help me get to doing fine

Walls Are High

Lost in the streets of a city uncharted
Where am I going, and what have I left behind
No one here with me, a city unguarded
Walls all around me, but I'm out in the

open my eyes
Help me find

I'm standing here, me and my thoughts
No one will hear them
In solitude, guarding myself
From all the darkness

Who will know me, if I can't be known
Where are the people I hold so close
Keep me away from, me and myself
Lord help me find anyone else

Help me find
Some peace of mind

Water Under The Bridge

Open up the gates
Let the water flow
Think of what you've lost
Hold onto it close

Look past the city lights
Then try to let it go
Out into the night
Cause you never know

If what hurts is healing
Then why has it hit me
I hold on so dearly
Let it pass like
Water under Bridge

If the water pools up
Let it flow out gently
Tears aren't for the needy
They're for the brave

Refrain

Crumble and Burn (Jericho)

Flip the tables, raid the markets, clear the room
I am a temple, turn it from the dark to bloom
Why should I care what people say
to try and get me down
I know I only feel this way
Because of what I've done

So I won't crumble and burn like Jericho
I will stand tall guarding my possessions
I can make it through a fall from grace

I won't crumble and burn like Jericho
When the trumpets sound out against me
My walls aren't so thin

Oh, when I feel on top of the world, who will stop
There's no way that I can feel any different
I'll never fail, you can't hurt me
Oh, I can handle it, you don't get to me
Leave me to my own devices

Cause I won't crumble and burn like Jericho
I will stand tall guarding my possessions
I can make it through a fall from grace

I won't crumble and burn like Jericho
When the trumpets sound out against me
My walls aren't so thin

But if I fall, Crumble and burn like Jericho
Rid me of all this pride and depression
Give me a desire for full life

So I won't crumble and burn like Jericho
Anger is meant to drive us forward,
Never hold us back

The Cowardly Lion

Where are you taking me?
What have I done this time?
Are you helping me to get somewhere
That I can't find?

What am I doing here?
In the back of my mind?
Comparing myself to the people
Who swear they always get it right?

Running from neediness
And emotions of a truth I need
Call me a lion from Oz
Cause Cowardice is all I've got

What am I doing here?
In the back of my mind?
I don't trust anyone
But I'd rather them read my heart

I'm an anxious man with places to go
And I'd rather leave than be vulnerable
Call me a lion from Oz
Cause Cowardice is all I've got

(Who's the cowardly lion, I'm the cowardly lion)
What makes a King out of a slave? (courage)
What makes the flag on the mast to wave? (courage)
What makes the elephant charge his tusk (courage)
In the misty mist or the dusky dusk? (courage)
What makes the sphinx the seventh wonder? (courage)
What makes the dawn come up like thunder? (courage)
What puts the "ape" in apricot? (courage)
What have they got that I ain't got? (courage)

Pandora's Open Hands

I said I'm fine
I said I'm fine
I said I'm fine
How could I not try
Made a decision, now live with
All the feelings that I wish I never had

In the moment I made such a stupid
mistake
Thought I'd get over moves I said I'd
never make
All these thoughts in my head keeping
me out at bay
Alone, so cold

Pandora's open hands
A wish turned her command
A snake is writhing after me
The apple's all-consumed
Pandora's open hands
I'm wearing leaves again
Come baptize me in guilt and
shame
I'm drowning again
Pandora's open hands

I can see it's me full sending down the
self-propelled shaft of shame
(So, who's to blame)
"How did we get here" only echoes off
the walls within (Oh-oh-woah-oh)

In the moment I made such a stupid
mistake
Thought I'd get over moves I said I'd
never make
All these thoughts in my head, God, they
cripple me still
Alone, so cold

Pandora's open hands
A thought turned her command
The snake is coming after me
The apple's all-consumed

Pandora's open hands
I'm wearing leaves again
Come bury me in guilt and
shame
I'm suffocating endlessly

Remind me who made me
Remind me who's worthy
Cause I'm only worthy if I focus past my
shame
Remind me what love is
Remind me how to forgive myself
Am I willing to move on

Pandora's open hands
A thought turned her command
The snake is writhing after me
The apple's all-consumed
Pandora's open hands
Struck in the heel again
Help me to break the snake's
head
Come save me from my misery
Pandora's in my head
I'm wearing leaves again
Come save me from the guilt and
shame
I need a line to pull me from
Pandora's open hand

Joy All Around (A Mashup and Cover)

Feeling good, feeling right
Every day, every night
I got joy in my life
In my life

Everything happens for a reason
But you don't know what you don't know
And you'll never have peace if you don't
let go of tomorrow
'Cause it ain't even faith 'til your plan
falls apart
But you still choose to follow
If it doesn't make sense right now
It will when it's over

There will be joy in the morning
There will be joy in the morning

Giving in to your feelings
Is like drowning in the shallows
Oh, you got to keep believing
Even in the middle of the unknown
'Cause grace will be there when you
come to the end of your rope

And you let go
It may feel like you're going down now
But the story isn't over, oh

When the rain falls When the sun shines
When the winds change in the hard
times

I will stand firm I'll be alright
'Cause I got joy in my life

When the rain falls When the sun shines
When the winds change in the hard
times

I will stand firm I'll be alright
'Cause I got joy in my life

There will be joy in the morning
There will be joy in the morning
If it's not good, then He's not
done
No, He's not done with it yet

There will be joy in the morning
There will be joy in the morning
There will be joy in the morning
If it's not good, then He's not
done
No, He's not done with it yet
There will be joy in the morning

Joy, I got joy

Works Cited

- “America’s Most Trusted Dictionary.” Merriam-Webster, Merriam-Webster, www.merriam-webster.com/dictionary/. Accessed 25 Oct. 2024.
- “Chatgpt.” ChatGPT, OpenAI, chatgpt.com/. Accessed 25 Oct. 2024.
- Cannan, Kim. *How Music Heals Us: Music the Mind and the Metaphysical*. 2022. Department of Recording Industry Facilities | Middle Tennessee State University. w1.mtsu.edu/recording-industry/facilities.php.
- Dodd, Chip. *The Voice of the Heart: A Call to Full Living*. 2nd ed., Sage Hill Resources, 2014.
- EDMProd, EDMProd.com, 14 Nov. 2023, www.edmprod.com/what-is-electronic-dance-music-edm/.
- Fan, Shelly. “The Ancient Marriage Between Music, Movement and Mood.” Scientific American Blog Network, 18 Nov. 2013, blogs.scientificamerican.com/mind-guest-blog/the-ancient-marriage-between-music-movement-and-mood.
- Freed, Arthur. *The Wizard of Oz*. MGM/UA, 1939.
- “Learn Music and Audio Production: Izotope Tips and Tutorials.” iZotope, Native Instruments, www.izotope.com/en/learn.html/. Accessed 25 Oct. 2024.
- Hitch, Jessica. “History of Music | Origin & Timeline.” *Study.Com*, study.com, 10 Aug. 2023,

<https://study.com/academy/lesson/history-of-music-origin-timeline.html#:~:text=There%20is%20archaeological%20evidence%20of,%2C%20Baroque%2C%20and%20Classical%20eras.>

Mann, Kelsey. *Inside Out 2*. Walt Disney Studios Motion Pictures, 2024

Pattison, Pat. *Writing Better Lyrics*. Penguin, 2009.

Perlovsky, Leonid. “Musical Emotions: Functions, Origins, Evolution.” *ScienceDirect*, Elsevier,

6 Nov. 2009, <https://apps.dtic.mil/sti/pdfs/ADA520751.pdf>.

Russell, Aden. “What Is Electronic Dance Music (EDM)? A Guide for New Producers.”

Reddit. “Songs in Major Keys That Use the Minor v Chord?” *Reddit.Com*, 2021,

https://www.reddit.com/r/musictheory/comments/svssbf/songs_in_major_keys_th_at_use_the_minor_v_chord/.

“What Does a Music Producer Do?” Avid Resource Center, Avid, 6 Sept. 2024,

www.avid.com/resource-center/what-does-a-music-producer-do#.

“What Is Audio Production?” www.izotope.com/en/learn/what-is-audio-production.html

“Why — and How — Music Moves Us | Pfizer.” *Pfizer*,

<https://www.pfizer.com/news/articles>

[/why_and_how_music_moves_us](https://www.pfizer.com/news/articles/why_and_how_music_moves_us).