

Hudson Yoxall

Beth Weisburn

Senior Project

2 May 2020

### Producing an Original Album

Ever since I was a child, I have connected with music like nothing else. After listening to my first rock album, *Back in Black* by AC/DC, the screeching electric guitar and catchy compositions were engrained into my life forever. Certain unique sounds have always spoken to me, and music feels like the only place where I can truly express myself. When it was time to choose a topic for my senior project, there was only one thing I was ever really interested in — self-producing my own album.

My passion for playing instruments began when I was just seven years old. It started with piano lessons when my fingers could barely reach the keys, and while I enjoyed it and developed skills, I wanted to master another instrument. I was gifted a banjo for Christmas when I was nine years old, started to learn to play, then decided I wanted to learn to play ukulele. Soon after I moved on to play the harmonica, followed by the recorder, cello, mandolin and guitar. I did not exactly get tired of playing a certain instrument, it's more like my love and passion for learning and playing just kept growing.

I didn't start composing my own music until about two years ago. My music started out as ignorant rap songs poking fun at some aspects of modern rap, putting in very little effort and incorporating childish lyrics with simple and catchy flows over a beat with “bouncy” drums and loud bass. It was crudely composed and funny, but I was having fun doing it. After a little while,

even though I was messing around, I realized that I actually had some talent for writing and rapping songs. I continued working, but instead of just goofing around on my microphone, I developed my own style and unique sound. I wanted my music to be real and reflective of my state of mind, rather than just a comedy routine.

My music definitely has a certain style and sound to it — raw and alternative-sounding, but I couldn't exactly categorize it under a genre. Genres are really just restricting labels that basically determine the popularity and audience of an artist's song. I've made songs ranging from soft rock to metal trap, all just depending on my emotions in the moment. Going into making my own album, I didn't really have certain genres or even "moods" I wanted it to fall under. I just wanted to make music that was authentic and true to how I was feeling.

### *The Writing Process*

Prior to this project, I had never made my music entirely from scratch. I usually found a beat I liked on YouTube, wrote lyrics and/or a melody to it, and went and recorded it. I didn't fully know the creative process of birthing an entire song. So, not really knowing where to begin, I sat down with my notebook and guitar and just started playing what came to mind. I had an abundance of time on Open Week to write and play in peace, and that week truly kickstarted my project. I quickly learned that you cannot force anything in your creative process. If nothing felt like it was working, I would take a break and try again later. Trying to force myself to create art only served to make me frustrated. When I just played what came naturally when in the right mood, amazing things would happen.

Writing songs was much harder for me when I came back from Open Week. I suddenly had all of these outside influences and distractions surrounding me which were absent during that week in nature. There are many musicians that I have looked up to throughout my life, and listening to them is a daily routine. But after listening to others' music, it was hard for me to form my own original style. I found myself often trying to replicate other sounds in some way and, although some of them were good, that was not what I wanted for my project. So every time I sat down with my instrument to write, I would make sure I had all of my distractions turned off. With my laptop and phone in a separate room, my door shut with a towel at the very bottom to further isolate sound, it would just be my thoughts, my notebook and my instrument.

Another challenging aspect of writing songs for this album was the language use. In most of my other music, I don't necessarily limit my use of profanity in the lyrics. I don't believe my artistic expression should be censored in most cases, as it reflects how I'm actually feeling. In this situation, I decided to keep the album clean so it can be shared freely amongst the community. I didn't find it especially hard to write without profanity in most of the softer, slower songs, but when it came to the hard rock or hip hop songs, it definitely took more concentration to deliberately not curse.

### *Recording and Mixing*

While I at least had some experience writing songs, I had no experience in recording instruments. I immediately learned that recording and audio engineering is an entirely different art form from just writing and playing music. I could write and compose an entire song that I was

completely satisfied with, and after recording it, decide I didn't even like it anymore. Hearing your own voice recorded is a very weird sound. Have you ever heard yourself in a video or a voice memo, and think, "That doesn't even sound like me!" There were certain songs that sounded good when I wrote and sang them live with just my guitar, but when I went to record them, I found that my voice sometimes just didn't match how I wanted that particular song to feel, and I couldn't do anything about it. I incorporated many different instruments in the process of this album, including the acoustic guitar, electric guitar, piano, mandolin and ukulele, and every single one needed to be recorded and mixed in a completely unique way.

My studio is my room. It is by no means close to professional quality. If it was, the walls would have acoustic-enhancing foam pads mounted on them, it would be sound proof, I would have a bunch of complicated looking hardware and an assortment of \$1,000 microphones specialized for both vocal and instrumental recordings. Instead, this is my studio:



I have a fairly good condenser microphone which costs about \$100. Usually a microphone would have a pop filter attached to it, which is a protecting filter that helps eliminate louder popping or squeaking sounds. I did not have one of these, so instead I put a sock over my microphone to make these pops less harsh. I had the cheapest audio interface I could find at \$75. An audio interface is a piece of hardware that plugs into your computer via the USB port and enhances the input capability of your computer. They are generally around \$300. I had a full-sized MIDI controller, which is a piece of hardware that has a keyboard and a drum pad on it, allowing you to actually physically play the piano or synthesizers with keys. Using this really helped improve my piano skills as well. Lastly, I had studio monitors, which are speakers of sorts that allow for playback that replicates the input exactly, but playing at a flat frequency and not adding anything else to try to “improve” the audio. As odd as it may sound, I am glad I didn’t have access to a professional quality studio. There’s something to be said about keeping the genuine rawness of a song that can be lost in overproduction. There is a point in which music is so electronically edited that it’s arguable if it’s even human music anymore. I’ve always been drawn to artists and music that leave some imperfections in their recordings, like Bob Dylan, Johnny Cash or underground rap. It makes the song more genuine and human, therefore more relatable to me. I love the sound of recorded live tracks of certain artists, like Cash’s “Folsom Prison Blues” at Folsom Prison. You can hear the environment and atmosphere that the song was meant to have, and it just gives it a whole new feeling. I did this in a variety of my songs by keeping background noise in some of my recordings, or even adding white noise or vinyl crackling. In the interlude of my album, “*i know*”, I added a recording of the sound of a wedding

I had recently attended. By adding some effects, it gave the perfect ambient aesthetic. I wanted my project to have a real, connecting feel to it while still being pleasant on the ears.

“Mixing” a song essentially means adding different effects to the tracks that compose a song in order to achieve a certain sound or mood. In the music software that I use, Logic Pro X, there are literally thousands of different effects you can do to your track. There are so many techniques to learn in that software, and I barely knew a thing. All I knew was, from previously mixing my own vocals, that each separate audio track needed an EQ, a compressor, and some reverb.

EQ stands for equalization. It is used for adjusting the volume of the different frequencies of a track. The frequencies are measured in hertz (Hz), and in Logic Pro X you can edit the frequencies in the range from 20 Hz to 20,000 Hz. The low frequencies (the “lows”) are in the range of approximately 20-200 Hz, the middle frequencies (the “mids”) range from 250-7,000, and the high frequencies (the “highs”) generally range from 7,500 to 20,000. The lows are the deeper, bass sounds. For example, the frequencies of a C note from a bass would look like this:



*Screenshot of the Channel EQ effect in Logic Pro X.*

Whereas a higher C note from a piano would look something like this:



Depending on how you want your audio to sound, one would either cut out or raise the volume of these ranges of frequencies. Every EQ was very different across each song and instrument. For example, in the song “drywall”, the ukulele sounds slightly muffled throughout the song, demonstrated in the file below (double click to play):

*Audio clip of my ukulele with the EQ effect.*

For that effect, I modified the frequencies by taking out some of the lows and a significant portion of the highs, resulting in a filter effect shown below:



*Screenshot of the effect of the EQ by editing out certain frequencies.*

Finding different techniques for editing the EQ across audio recordings of instruments, including the ukulele, guitar, piano and mandolin, took months to fully grasp, but it significantly helped improve my understanding of the usage of EQ, and allowed me to achieve a wide variety of sounds.

A compressor is another necessary effect to use in music production. A compressor is used to reduce or increase the volume of the audio track to a desired range. As shown below, you



can input your desired threshold and ratio. Once the volume of the track exceeds the threshold, the compressor will compress the audio at the given ratio. The lower the ratio (e.g. 1.5:1), the subtler and softer the compression, and the higher the ratio (e.g. 6:1), the harsher and more noticeable the compression will be. There are also “attack” and “release” settings on the compressor. The attack settings define the speed at which the compressor is working, and the release settings define the speed at which the compressor is letting go of the audio. A slower attack will result in allowing more audio transients through, therefore giving the audio more “kick”. A faster attack time dampens the hit of the track. The key is finding a balance between the two, because you do want some kind of kick, otherwise the music just doesn’t hit and connect as well. But too much kick can cause the music to be harsh on the listener’s ears.



*Screenshot of the Compressor effect in Logic Pro X.*

Figuring out what each knob does on this complicated tool was very time-consuming, especially considering the fact that I am not a fan of YouTube tutorial videos. I basically learned what each one does through experimenting on different audio tracks, though I am still far from perfect at compression. It took even more time to figure out the best compression settings for different instruments. Luckily, they have a menu with a wide range of customized presets for usage, and while they're not flawless, they gave me a good starting point so I didn't have to dive in head first.

I also used a different form of compression in the outro of my album, "i can't stop falling". If you listen closely, it sounds like the rest of the instruments seem to "duck" out of the way to the kick drum. This is the result of side chain compression, which allows one instrument (in this case the kick drum) to control the volume of the other instruments, giving it that "ducking", lo-fi aesthetic.

Probably my favorite "simpler" effect is reverb. Reverb is short for reverberation, and in music production terms, it is basically the sound of different atmospheres or spaces. It occurs when sound waves bounce off different hard surfaces and reflect back to the listener's ear at different speeds, creating a deep echo effect. I think it is the most important effect of creating the "mood" of a song, as it makes the audio full and deep. Reverb occurs in natural spaces as well — music halls are designed for better acoustics and reverberation, and even small rooms like one's bedroom has reverb, it's just not that noticeable or pleasant. Logic is equipped with a very versatile reverb plugin called Space Designer. It comes with many presets of different sounding

rooms and spaces, ranging from a “Large Choir Hall” to a “Micro Cardboard Box.” While these presets do a good job of capturing these spaces, often times they aren’t exactly what I am looking for, so I had to learn about all the different settings of the Space Designer to be able to achieve the exact sound I want. These two audio snippets below really show the full effect of Space Designer. The first clip is an audio recording of my voice with relatively simple reverb, enough to give it a sense of space. The second is with the Space Designer set to to make it sound like it’s coming out of an old speaker.

*Audio clip of the vocals without the Space Designer effect.*

*Audio clip of the vocals with the added Space Designer effect.*

Working with the different instruments really deepened my understanding of these three important effects. But as I recorded more and more songs, I felt like there was still more I was missing. Out of the thousands and thousands of effects my software offered, using only three basic ones didn’t seem right. I was in the process of making a dirtier, grittier sounding song, when I knew I needed more cool sounding effects. I had always been a fan of distortion in music, and a lot of rock songs utilize this in their guitars and vocals. During our last physics block, I had the chance to research distortion in sound waves which actually helped me in figuring out the right sound. Simply put, distortion in music production is defined as warping the sound wave in

any kind of way. What I wanted to explore was the non-linear distortion of the sound from adding more gain. Adding more gain to distort the audio will give the track a fuzzier, grittier feel. I found my desired sound of distortion within Logic's pedalboard effect. In reality, pedalboards are generally used on guitars for warping the sound and adding effects that a regular amplifier couldn't achieve. I knew this going in, and thought that the distortion from a pedalboard could sound perfect on my voice in a grunge type of song. I first added a compressor to the pedalboard to limit the range of volume dynamics, so the distorted sounds wouldn't be painful for the listener. After that I added a distorter called "Grit", which added about 25 db of distortion through a 15,000 Hz filter and reduced the volume by -13 db. This gave it a really good distorted sound, but it wasn't quite perfect, so I experimented more by throwing in a plugin effect called "Dr. Octave", which creates an echo of your voice in octaves. I adjusted the settings so that you would primarily hear the low octave and it sounded great. Lastly, I added a delay effect to give it a full, surrounding feel. The delay effect repeats your selected audio at a speed of your choosing. Delay was another very important effect I learned to utilize in many of my songs. The settings I made to the pedalboard ended up looking like this:



*Screenshot of the Pedalboard effect in Logic Pro X with added plugins.*

And transformed my vocals from this:

*Audio clip of vocals before the distortion effect.*

To this:

*Audio clip of vocals with the added distortion effect.*

In order to really complete the aesthetic of my songs, I also had to further my understanding of automations. In music production, an automation is when the computer automatically completes a given function over a period of time. This is most commonly used when you hear a song fade out at the end, or fade into the beginning. What's happening is the computer is automatically raising or lowering the overall volume of the song over a certain period of time that the producer has to indicate. Automation can be used for many different effects, basically anything you can think of. I used automations mainly for volume and EQ.

After studying and learning all these different effects, I feel like I have a good understanding of how to use them properly in creating the right atmosphere for a song. But I have only just begun to scratch the surface of what Logic Pro X can do. Even though this album

is complete, I am definitely going to continue producing my own music and keep learning all the different techniques in Logic Pro X.

### *Planning and Execution of the Album*

In the midst of making my project over winter break, I met with my project mentor, Jason Gross, to discuss my progress and next steps. Aside from playing a few tracks for some of my close friends and family members, Jason was really the only other person who gave me input on my project. He helped me plan how to move ahead and think in the longer term, like distribution of the album and more of the final steps, like mixing and mastering the album as a whole. He pointed out that in most albums, the songs are mastered all in a similar way so they can all “fit” together. This was good advice, because while I didn’t want every song to sound the same, I wanted them to feel like they belonged all on one album. I made the overall volume of each song close to the same, with the exception of the interlude (which is intentionally louder). I did mix and master them each uniquely to their particular sound and style, but tried to make them all around the same volume output.

I started actually recording my songs in late August of 2019. As of now, I have 35 songs recorded. I have narrowed it down to 11 that I thought are worthy of being part of my project. I don’t hate the other 24 songs, but I just felt they weren’t quite up to the standard or the overall aesthetic of the album. Other times I would start working and get bored with the song, and most of the time I would end up not pursuing it, because I thought if I’m bored making it, I’ll probably be bored listening to it. There were many songs that I originally had on the album, but as I

improved my techniques and skills, I realized that I could make much better music. I found that intentionally trying to make a song sound more complex or complicated didn't ever work. The songs that came out more complex in the end were just a result of my natural creative process, not forcing any crazy new sounds or electronic instruments.

### *Sampling*

I did use samples in my album. Sampling is when the producer uses a certain part of another artist's song and flips it into something new. It's most commonly used in rap and hip hop music, usually with a new drum pattern layered over the sample with an added melody. I wanted my album to be original, but sampling is such an interesting part of music production that I felt I should incorporate it. There are two songs on the album with a sample: "i can't stop falling" (outro) and "california highways". The outro samples a Japanese song called "ダンサ" by Toyokirakumin, which translates to *Dancer* in English. "california highways" samples a song called "Good as Gone" by the artist Boyo. I found these samples from exploring the independent artists of the hidden corners of YouTube. I have always loved discovering new artists in the underground scene of YouTube and SoundCloud, because I believe that music is the most raw and genuine. None of those artists ride trends or waves, they just stick to what they love, which is what I learned to do. Sampling is legally acceptable if you are doing it for non-profit uses. If you want to earn money off of your song (via streaming services like Spotify), you would need to get permission from the owner of the song. My album will not be used for profit reasons, so I don't have to worry about that, though I will still give proper credit to the respected artists.

### *The Cover Art*

Perhaps the biggest challenge of my whole project was doing the cover art for the album. In my opinion, the cover art can add a whole new level of appreciation for the album. I have long admired album covers like Pink Floyd's *Dark Side of the Moon*, Green Day's *Dookie*, and Jimi Hendrix's *Axis: Bold as Love*. All of the covers incorporate symbolism and interesting colors that grab your eye and pull you in. I've always enjoyed painted or drawn album covers rather than just a picture of something.

I initially thought of asking someone else to do the album cover for me, because I was not very confident in my drawing and/or painting abilities. Ever since lower school, I've felt my skills in that realm were well below average. I didn't want my album cover to not be pleasing or attractive, so I thought I should have a real, experienced artist do it for me. But as I gave it more thought, I decided that I should just do it. I had done every aspect of the album myself leading up to this, and it would've been incomplete if I didn't finish this final artistic aspect of it.

The first step of making my cover art was to get a drawing tablet, so I could effectively draw and sketch on my laptop and have the final image in the JPEG format. I went to Best Buy and bought a cheap drawing tablet and software for \$100 and immediately went back home to try it out. With no experience in drawing on a tablet, the beginning was very frustrating. It was similar to when I first began to use Logic Pro X — I had no idea where to start and had to learn everything on my own. I tried to just dive right in and immediately began to make the album cover, but it just didn't work. I had to practice and experiment with all the different tools, colors



and “brushes” the software offered to build up an understanding of how to execute the image. Again, I tried looking up tutorial videos on YouTube, but they didn’t prove helpful and only served to make me more frustrated. I slowed down, took my time and learned the basics before I attempted the cover art again. I started with the background, adding many layers of colors and textures. Once satisfied, I started drawing a person in a dress holding an umbrella. It took a lot of time and many, many sketches for me to feel happy about how she looked. I added my artist name “Yaux” and the title, *Head, Heart and Hands*, and I was finished. This is the final product:



### *Titling the Album*

I titled my album *Head, Heart and Hands* because that is the core of my experiences of Waldorf education. When making this album, I didn't really try to have an underlying theme of the entire project, rather I just tried to make good music reflecting my state of mind. When I had completed all the songs, I played the album for my parents and my brother. While we were sitting in our living room all together listening to the album, my mother pointed out that my whole album really incorporates everything that Waldorf education has taught me. The Waldorf curriculum teaches one how to think with their head and heart, and how to work with their hands. In relation to the head, it taught me creative writing, poetry, songwriting, storytelling, and sentence and essay structuring. I utilized all of these skills in the composition and writing aspect of my album. In relation to the heart, it taught me communication, expression, gratitude, spirituality, acceptance and compassion. All of these themes are incorporated within each of my songs. Even though my education wasn't prominent in my mind while writing the lyrics to my songs, the impact it has had on me as a person influenced every song on my album. In relation to the hands, Waldorf education has taught me how to better play instruments, coordinate sound, have more self-awareness in my movement, how to develop better practice habits, how to perform with confidence, and, most importantly, how to properly give something meaningful to the world. These aspects of life really helped me throughout the physical recording and production aspects of the album, giving me intention without actually being conscious of it. The

whole goal of Waldorf education, at least in my mind, from the influence of George Herschkowitz, is to teach one how to independently think. I believe this album demonstrates that my education at Summerfield has successfully improved my independent thinking through the importance of the head, heart and hands.

### *Conclusion*

Looking back on the past nine months, I can honestly say I am very proud of how my project turned out. I worked hard nearly everyday, and loved doing so. If I were to go back and do something differently, I would start working on the cover art earlier, creating multiple drafts of many different ideas, and see how my drawing skills progressed throughout the nine months. I am happy with the cover art, but it may have been even better with more practice and experience.

Writing, composing, performing, recording, mixing and mastering this album were some of the most meaningful experiences of my life. I definitely achieved my initial goal of growing as an artist. I developed new skills not only in music production, but music performance. I still have not played the guitar for that long, but I feel like I am already comfortable in achieving the sound I want, and I love those late nights of trying not to wake everyone else up while I shred a solo. I expanded my genre diversity with new styles like math rock, and even further developed my own taste in music, discovering new artists and sounds along the journey.

I also learned a lot about myself as a person from this project. This was really the first time I stopped to think about my creative process and how I can better execute my visions. This whole project made me realize that outside influences shouldn't effect who you are, and

shouldn't put limits on your self-expression. Without self-expression, one can really bottle up their emotions and thoughts, which can result in an unhealthy state of mental health. Looking back on all of these songs, I can relive my state of mind at that time, which is fascinating to me. I remember every bit of sadness, love, pain, joy, goofiness and everything in between while recording. I am able to see myself progress, grow and learn both as an artist and a person, which makes this album a gift to myself as well as the rest of the community.

Next school year I will be attending University of San Francisco and majoring in Psychology. I thought for a long while about attending music school to get a degree in Music Production, but I know that no matter what I study, music will always be a central focus in my life. I didn't like the idea of a random professor telling me how to compose my own music or how to arrange my own self-expression, which goes against everything this project developed within me. I will continue to write and produce music for as long as I can, for it has always been and always will be the one thing I can count on.

*Appendix*

Home studio equipment I used:

**PreSonus M7 Condenser Microphone and Audio Interface Package, \$189.95:**

[https://www.adorama.com/prsab96s.html?utm\\_source=adl-gbase](https://www.adorama.com/prsab96s.html?utm_source=adl-gbase)

**Boom Microphone Stand, \$29.95:**

[https://www.guitarcenter.com/On-Stage/72010-Tripod-Mic-Stand-with-](https://www.guitarcenter.com/On-Stage/72010-Tripod-Mic-Stand-with-Boom-1274115029485.gc?)

[Boom-1274115029485.gc?](https://www.guitarcenter.com/On-Stage/72010-Tripod-Mic-Stand-with-Boom-1274115029485.gc?)

[cntry=us&source=4WWRWXGP&gclid=Cj0KCQjwy6T1BRDXARIsAIqCTXopYav7XKgfpxk](https://www.guitarcenter.com/On-Stage/72010-Tripod-Mic-Stand-with-Boom-1274115029485.gc?)

[wkSVun76vfLAbdR949q\\_LGwq9RolJalnlxS1NcN4aAhneEALw\\_wcB](https://www.guitarcenter.com/On-Stage/72010-Tripod-Mic-Stand-with-Boom-1274115029485.gc?)

**Microphone Shock Mount, \$16.77:**

[https://www.walmart.com/ip/Metal-Univerdal-Condenser-Microphone-Mic-Shock-Mount-](https://www.walmart.com/ip/Metal-Univerdal-Condenser-Microphone-Mic-Shock-Mount-Holder-Bracket-Anti-vibration-for-On-line-Broadcasting-Studio-Music-Recording/871207119?wmlspartner=wlp&selectedSellerId=101001360)

[Holder-Bracket-Anti-vibration-for-On-line-Broadcasting-Studio-Music-Recording/871207119?](https://www.walmart.com/ip/Metal-Univerdal-Condenser-Microphone-Mic-Shock-Mount-Holder-Bracket-Anti-vibration-for-On-line-Broadcasting-Studio-Music-Recording/871207119?wmlspartner=wlp&selectedSellerId=101001360)

[wmlspartner=wlp&selectedSellerId=101001360](https://www.walmart.com/ip/Metal-Univerdal-Condenser-Microphone-Mic-Shock-Mount-Holder-Bracket-Anti-vibration-for-On-line-Broadcasting-Studio-Music-Recording/871207119?wmlspartner=wlp&selectedSellerId=101001360)

**Nektar Midi Controller, \$140:**

<https://reverb.com/p/nektar-impact-lx49-plus-49-key-usb-slash-midi-controller?hfid=5435443>

**Isolation Booth, \$49.98:**

[https://www.parts-express.com/talent-vb1-folding-portable-vocal-microphone-isolation-](https://www.parts-express.com/talent-vb1-folding-portable-vocal-microphone-isolation-booth--233-047)

[booth--233-047](https://www.parts-express.com/talent-vb1-folding-portable-vocal-microphone-isolation-booth--233-047)

**Fender Mustang Amplifier, \$149.99:**

[https://www.guitarcenter.com/Fender/Mustang-LT25-25W-1x8-Guitar-Combo-Amp-](https://www.guitarcenter.com/Fender/Mustang-LT25-25W-1x8-Guitar-Combo-Amp-Black-1500000258502.gc?)

[Black-1500000258502.gc?](https://www.guitarcenter.com/Fender/Mustang-LT25-25W-1x8-Guitar-Combo-Amp-Black-1500000258502.gc?)

[cntry=us&source=4WWRWXGP&gclid=Cj0KCQjwy6T1BRDXARIsAIqCTXqm9Jaup4OyhOhOZMM4kdiRy8\\_E7kKOditUVcwgwFdEEAR1KDS3ZWlaAm8yEALw\\_wcB](https://www.guitarcenter.com/Yamaha/HS5-Powered-Studio-Monitor-1364498728671.gc?cntry=us&source=4WWRWXGP&gclid=Cj0KCQjwy6T1BRDXARIsAIqCTXqm9Jaup4OyhOhOZMM4kdiRy8_E7kKOditUVcwgwFdEEAR1KDS3ZWlaAm8yEALw_wcB)

**Yamaha Studio Monitors, \$199.99:**

[https://www.guitarcenter.com/Yamaha/HS5-Powered-Studio-Monitor-1364498728671.gc?](https://www.guitarcenter.com/Yamaha/HS5-Powered-Studio-Monitor-1364498728671.gc?cntry=us)

[cntry=us](https://www.guitarcenter.com/Yamaha/HS5-Powered-Studio-Monitor-1364498728671.gc?cntry=us)

Link to Logic Pro X support website:

<https://support.apple.com/logic-pro>

Lyrics

*rabbit's foot*

*Verse 1*

I lost myself where it never sleeps.

They took my soul, can't rest in peace.

Every breath I take is very deep,

And I ain't got shoes beneath my feet.

*Verse 2*

The sun beats down on the back of my neck,

It's always high, yeah it never sets.

My maker is near, but we haven't met,

Cause I don't know if I'm ready yet.

*Solo*

*Verse 3*

All around is just nothing,

And I know that help ain't coming.

A rabbit's foot, what I'm clutching,

And then somehow I start running

Away from here.

Away from here.

Away from here.

*untied shoes**Verse 1*

Love to overthink, a feeling so distinct

Is coming up within my brain.

Clogging up the sink, I can't even breathe,

I won't find another way.

Sky is full of red, it's only in my head,

That's what I need to tell myself.

Eyelids full of lead, grabbing for a breath,

Lightness in my vision melts.

*Hook*

Tripped on my shoelace, and fell into my thoughts.

Addicted to this place, I know what it wants.

*Verse 2*

Abruptly I fell down, I didn't make a sound  
Even when I broke a string.  
Laying on the ground, I guess that I have found  
That I don't really know a thing.  
Puddle in my room, it's raining your perfume,  
It's everywhere I need to step.  
Landed on the moon, I hope to see you soon,  
Follow the path I have left.

*Hook*

Tripped on my shoelace, and fell into my thoughts.  
Addicted to this place, I know what it wants.

*Outro*

Love to overthink, a feeling so distinct  
Is coming up within my brain.  
Clogging up the sink, I can't even breathe,  
I won't find another way.

*drywall**Verse 1*

Stupid little thoughts in my head  
Only trying to waste my time.



Hole in the drywall, I'm dead.

Feel the punishment of my crime.

Throw a couple stones out the window,

Shatter the sky and water.

Whats watching me, I don't know.

Trade away my life for a dollar.

*Bridge*

I can feel someone staring at me.

Someone please lift me up and set me free.

I can feel someone staring at me.

Someone please lift me up and set me free.

*Verse 2*

Stupid little thoughts in my head

Only trying to waste my time.

Hole in the drywall, I'm dead.

Feel the punishment of my crime.

Throw a couple stones out the window,

Shatter the sky and water.

Whats watching me, I don't know.

Trade away my life for a dollar.

*tentacles*

*Verse 1*

I been searching for the definition, run through smoke like a magician,

Wake up in a freezing sweat.

Dead, but I am energetic, didn't make it quite to heaven

And I don't want to go to bed.

*Hook*

I feel my skin is crawling, I know just what to do.

I hear my brain is talking, it tells me I love you.

*Verse 2*

Can't you see the sky is cracking, spilling everything I'm lacking

Making me exposed again.

Changing like an octopus, they like to stop and take a look

And I don't want to make amends.

*Hook*

I feel my skin is crawling, I know just what to do.

I hear my brain is talking, it tells me I love you.

*Verse 3*

I been searching for the definition, run through smoke like a magician,

Wake up in a freezing sweat.

Dead, but I am energetic, didn't make it quite to heaven

And I don't want to go to bed.

*Hook*

I feel my skin is crawling, I know just what to do.

I hear my brain is talking, it tells me I love you

*i know (interlude)**Verse 1*

Excuse me for my words, excuse for my rush.

(Will you hold me down?)

I know that I am off, I know that I am blunt.

(Will you hold me down?)

I know that I talk a little too much.

(Will you hold me down?)

I know that I think, and get into a rut.

(Will you hold me down?)

*going insane**Verse 1*

I don't know what I want (wait), I decline all my calls (wait),

Can't remember at all (wait), lose a step in my walk (wait),

Look around and I'm lost (wait), spin around in my thoughts (wait),

Talk to me like I'm nothing, mind becoming exhausted.

I don't do what you ask, cause I know that that won't last.

Time is moving too fast, praying that I don't crash.

Unfamiliar soul (wait), feeling more in the cold (wait),

I think that my mind's gone (wait).

*Bridge*

Am I going insane? Am I going insane?

Feel it in my veins, feel it in my veins.

I am numb to the pain, I am numb to the pain.

I think that I'm insane, insane.

Am I going insane? Am I going insane?

Feel it in my veins, feel it in my veins.

I am numb to the pain, I am numb to the pain.

I think that I'm insane, insane.

*i don't remember asking*

*Verse 1*

Well, people always told me that I don't fit in,

Had the door slammed in my face again and again.

Telling me I'm living life like it's a sin,

And that's great but, I don't remember asking.

Well, think what you want think 'cause I don't mind.

Imma do what I want, cause it's my life.

You think I'm stupid or something, well then that's fine,

Just keep it to yourself, I don't remember asking.

*Hook*

I don't got no regrets, I live life to the best,

Tell me something different, then I ain't gonna care.

Happy as a pea in a pod, imma do me, won't stop,

Imma do something while you just stop and stare.

*Verse 2*

Well, I can feel daggers at me from across the room,

You hate my style cause I am not like you.

I'll be this way 'till I'm in my tomb.

So shut your mouth, I don't remember asking.

Yeah I love who I love, you hate who you wanna hate,

The fact I'm just myself drives you insane.

I am who I am and you don't write my fate,

So shut your mouth I don't remember asking.

*Hook*

I don't got no regrets, I live life to the best,

Tell me something different, then I ain't gonna care.

Happy as a pea in a pod, imma do me, won't stop,

Imma do something while you just stop and stare.

*Solo*

*Hook*

I don't got no regrets, I live life to the best,  
Tell me something different, then I ain't gonna care.  
Happy as a pea in a pod, imma do me, won't stop,  
Imma do something while you just stop and stare.

*california highways*

*Sample: Boyo - Good as Gone*

*Verse 1*

Sunshine on your brown skin, look into your brown eyes, eyes.  
I just wanna let you in, I just need you in my life, life.  
I won't ever let go, love it when you hold me close, oh.  
I can taste your red lips, I think imma overdose, oh.

*Verse 2*

Feel the sand beneath our feet, stars are watching over us, whoa.  
I don't wanna go to sleep, scared that imma wake up, whoa.  
Got me thinking sideways, changing everything I know, whoa.  
California highways, driving through the winding coast, whoa.

*the unknown*

*Verse 1*

Gone with the wind and now you're just memories,

But you're still breathing strongly in your high energy.

Dry my tears, pick myself up and stop fearing the other side,

'Cause I know that the impact will never ever, ever die.

*Hook*

Why do we fear the unknown?

Hate is taking over we cannot cope,

But love is the strongest for sure, oh.

Peace with the cycle of life,

Just know that this ain't a final goodbye,

Wipe those tears from my eyes, eyes.

*Verse 2*

Let my soul find a new place, maybe somewhere with you,

'Cause every time that you fall down you can learn something new.

Don't be sad that they're gone now, just be glad they were here.

Even if that side is foggy, I can make my mind clear.

*Hook*

Why do we fear the unknown?

Hate is taking over we cannot cope,

But love is the strongest for sure, oh.

Peace with the cycle of life,

Just know that this ain't a final goodbye,

Wipe those tears from my eyes, eyes.

*i can't stop falling (outro)*

*Sample: Toyokirakumin - ダンサ*

*Verse 1*

Down, it falls, (down, down)

It falls, (down, down)

It falls down.

Down, it falls, (down, down)

It falls, (down, down)

It falls down.

#### *Citations*

Brooks, Daniel. "What Does a Reverb Effect Do?: The Basics." [reverb.com](https://reverb.com), 2 March, 2018.

<https://reverb.com/news/what-does-a-reverb-effect-do-the-basics>

"What Are Studio Monitors Used for: the Basics Explained." *Pro Studio Gear*, 25 Jan. 2020,

[prostudiogear.com/what-are-studio-monitors-used-for-the-basics-explained/](https://prostudiogear.com/what-are-studio-monitors-used-for-the-basics-explained/).



