

BERKLEE VALENCIA CAMPUS

The logo for Berklee College of Music, featuring the text "Berklee college of music" in a white serif font, centered within a solid orange square.

Berklee
college of
music

“D E A“- b a s s i c s o n g s

CONTEMPORARY PERFORMANCE MASTERS PROGRAM

CULMINATING EXPERIENCE

ANDREA FRAENZEL

1	Table of Contents	
2	Introduction	3
3	Music.....	6
3.1	Composition, lyrics and arrangement.....	6
3.2	Recording and Mixing	8
3.3	Live versions	9
3.4	“Anyway”	11
3.5	“Easy love”	14
3.6	“Run”	19
3.7	“Steal away”	25
d		
4	Artist identity.....	29
5	Promotion material	31
5.1	Pictures	31
5.2	Social Media.....	32
5.3	Artist bio.....	32
5.4	Electronic press kit	33
5.5	Music video	37
5.6	Videos from live performances	40
5.7	Logo.....	40
5.8	Homepage	41
6	Performances.....	44
7	Outlook.....	45
8	Appendix.....	47

2 Introduction

When I was 14 I joined my first band. We were rehearsing in the garbage room of a mental hospital.

Our music was depressive teenage grunge.

We played one gig. Then we split.

Then I joined my second band. We were rehearsing in the garage of the guitar players' parents' house.

Our music was melancholic teenage rock.

We played one gig. Then we split.

In the following years I played in countless bands and projects and at the same time was studying classical guitar in music school and later on at the University of Music and Performing Arts in Vienna.

But only the conscious decision not to define myself as a member of a group but as an instrumentalist, lead to the development of my craft and allowed me to become a professional bass player about 10 years after my first steps in the world of indie music.

All this time I have been observing how people were developing their music and hopefully contributed my best to their projects.

The main lesson that I learned is that we devote ourselves meticulously to the music but very often neglect all the other important parts of the project development which results in the fact that a lot of great music never gets heard...

When I started the Contemporary Performance Master's Program I already knew that I wanted to develop a project with original music as my Culminating Experience.

My ultimate goal was to advance in my project to the point that I could immediately start working with it after the end of the program.

This included the development of the following tools and concepts:

Music: Songwriting

Demo recording

Artist identity

Artist bio

Press pictures

Logo

Social media

EPK (electronic press kit)

Videos: live performance, music video

Website (draft)

Live performances

Outlook / Strategy

„Dea“ is a singer/songwriter project developed around bass and voice.

One of the challenges I always had to face, before and during my studies, was fitting into my schedule having time for my original music and projects.

I just love to play bass too much and have a hard time saying no to offers in order to develop my own music.

Two months before coming to Berklee Valencia, I did a performance singing “Studying stones” by Ani DiFranco, just with bass and voice while participating at “Berklee at Umbria Jazz Clinics”.

It was a very interesting experience and made me realize how unusual the combination of voice and bass is, as opposed to voice and guitar or voice and piano. But although the amount of well-sounding chord voicings might be less than on piano or guitar, the bass is a wonderful instrument for accompaniment due to its rich sound that frequency-wise never gets in the way of the voice.

After trying this concept twice within the performance forum¹, one time with the mentioned "Studying stones" by Ani DiFranco and another time with my first original song written in Valencia, "Either way", the decision was made: my solo project was born and establishing it would be my culminating experience.

From January on, I had the benefit of having a collaborator from the business program, Vanessa Barabad, which included the development of my project into her Culminating Experience.

She contributed in producing all promotional material and was a reliable source of all kind of advises.

¹ The Performance Forum is a core course within the Contemporary Performance program where students perform and are given feedback.

3 Music

3.1 Composition, lyrics and arrangement

In my experience, the initial idea for a song most of the time stems from a lyric line. Parallel to that, musical improvisation is a rich source for melodic ideas and chord progressions.

Although not intended from the very beginning of the writing process, these two elements were combined in a song format.

The songs' structures follow very much the basic principles inherent in pop music style: a verse – chorus – sequence, where the chorus should be stronger than the verse. A concise form with a dramatic evolution that follows the story is given priority over experimenting with the elements of the style.

Harmony

According to the singer/songwriter style the chord progressions are generally diatonic and in most cases only use triads.

Melody

The melodic lines and motives, as well as the harmony, generally stay in diatonic areas. Long notes usually are chord tones.

An important aspect of composing melodies is that they have to accommodate to the singers' capacities. In my case, this correlation will hopefully lead in the future (with more vocal training) to a wider melodic range.

It is inherent in the style that the chorus should ideally contain a clear hook that is catchy to the ears of the listener.

Lyrics

According to Pat Pattinson² every (good) song lyric answers three questions:

Who is talking?

To whom?

Why?

Writing lyrics is, in my case, by far the most difficult part within the entire songwriting process. First, although I am not writing a diary of my life, it is something more personal than the music. Second, within very little space a story should be outlined all while:

- Being easily understood
- Leaving room for imagination
- Avoiding cliché lines and rhymes
- Still the lines should rhyme...

Not being a native speaker is an additional challenge. Regarded from a positive angle it can be said that the majority of my audience most probably isn't either. This correlation hopefully helps in the way that the lyrics are clear enough to be understood but not meaningless.

Arrangement

I openly admit that I am not a skilled arranger, especially not in writing arrangements without hearing them at the same time. Modern music software is one way to solve that problem, yet I decided to take advantage of the studio time that was allotted to each student and made my arrangements by recording one track over another.

Working this way, the recording and arranging process became one.

² Pat Pattinson held workshops on the Valencia Campus in the spring semester.

In the beginning of an arrangement I record a pilot version, which is a one-track-bass pattern that also serves as “live-version of last resort”.

3.2 Recording and Mixing

The recording process for “Anyway” was very different than for the other three songs. “Anyway” was recorded throughout one semester, the other three songs were all recorded in semester two.

The basic recording process turned out to be the following: recording the main bass line(s), chords, afterwards recording vocals and backing vocals and finally, recording additional bass tracks and/or add electronics.

For three songs, I left the mixing process entirely to the engineer. “Steal away” I mixed myself.

Generally during this project the writing, arranging and production process merged into each other.

Among the many things I learned within the process, two are worth being pointed out because they became a principle in the working process:

- Recording each layer of the arrangement on a different track:

As beneficial as it is in a live performance to be able to produce a bass line and a chord or a chord and a melody at the same time, in a recording session the opposite is preferable. The recorded results may not even sound much different from each other in the beginning, but the advantage of recording on more tracks lie in the mix. More tracks give more opportunities; the bass line can be given a very different sound or effect other than the chords.

In a project like this, which is by default very limited in its resources, this becomes a “survival kit” in the jungle of making simple and sparse music sound interesting.

- Doubling the same pattern

According to sound engineer and Berklee Valencia instructor Chris Wainwright it is not very common to double bass parts.

Doubling is a recording technique where the same pattern or motif is recorded twice or more times in order to receive a broader sound. This comes from the fact that no performance can be exactly the same. The minimal differences between the takes can create a chorus effect and, when combined with panning, produce a wide stereo image. Very often this technique is used when recording rock guitars to create epic “walls of sound” or background vocals to imitate a choir.

3.3 Live versions

The general underlining question is, how can this concept be realized in a live situation without getting repetitive (and monotonous).

After attending a workshop of David Mash³, who is performing instrumental music as a soloist on guitar with backing tracks that he interacts with, I decided to include the aid of technology to give myself more options in a live situation.

A conscious decision was that additional sounds, whether produced live on stage or played back, should enhance the arrangement and effect of a song, but not change the overall sound of the project too much. The music should still mainly sound like bass and voice, just more basses (and maybe more voices).

³ Vice President for Information Technology at Berklee College of Music

The first reason is that this soundscape of bass and voice is what makes the project unique, the second is that having a full “band out of the box” would make me feel like a solo entertainer.

This initial plan included also that drum beats should be made by samples of my own percussive sounds produced on double bass.

During the production of the recording and live performance of “Anyway” I realized that the possibilities of percussive sounds are limited. It is easily possible to get drum sounds that are related to a “kick drum” sound or a “snare” sound, but it is very difficult to imitate a hi-hat and impossible to have a long sustained sound like a cymbal.

Experiments trying toneless bowed sounds to be equivalent to a shaker or a snare played with brushes proved to be very difficult to treat in the mix of a song. They easily disappear and even when mixed louder they don’t contribute much to the groove, due to a lack of attack

Due to these difficulties ,and thanks to slowly evolving technical skills, I started to program beats electronically. In addition to a wider range of sounds, the electronic component makes the music sound more modern.

For every song, a “basic” version exists that can be performed just by playing one bass track singing along. It is not the ideal or best version, but essential to have in case of technical difficulties on stage, or possible performing opportunities where it might not be possible to have a backing track or a loop station.

Generally I use a footpedal (Keith McMillan Softstep, borrowed from the exceedingly generous Ben Cantil) that is midi mapped to control parameters in the software Ableton live. These could, for instance, be tracks that are enabled or disabled, loops that are recorded or effects that are added.

A very important issue when playing with playback is that it requires a continuous rhythmic element from the beginning of the song in order to stay perfectly in time.

3.4 “Anyway”

Musical elements

The song structure is based on two different parts, verse and chorus. The chord progression of the verse also serves as intro, re-intro after the first chorus and interlude after the second chorus.

What carries the verses is a two bar / VIIm – V / IV – IV V / chord progression that is repeated 4 times in 2nd and 3rd verse and 6 times in 1st verse.

The transition from verse to chorus does not need a pre-chorus because the chord progression of the verse has many elements of a cadence:

All the chords play relevant roles in a cadence: dominant, subdominant, and the VIIm is a representative for the tonic.

Because the IV chord lasts twice as long as the other chords, more harmonic weight is shifted on this chord. The following VIIm chord, which is the beginning of the next harmonic cycle, brings the effect of a deceptive cadence.

After being repeated 6 times (in the first verse, 4 times in the 2nd and 3rd verse) the cadence is finally resolved into the tonic, which is the first chord in the chorus. This is the main reason why the chorus feels stronger than the verse.

The arrangement supports this development by a very sparse beginning and the addition of elements until the song reaches the chorus.

The chorus itself also is a subdominant cadence: / I II^m / IV / that is repeated.

At the end it seamlessly moves back to the verse pattern, which is used in the intro and interludes as well.

Together the chord progression and the arrangement elevate the chorus and allow the melody to stay in the same range than in the verse.

Arrangement

From the point of view of the arrangement, the song contains the following layers:

Basspattern: formed by roots and chords, can be performed at the same time, and was separated in the recording process.

Drumbeat: “Bassdrum”, “Snare”, Shaker, Bow

Chords: played on the offbeats

Fills: Melody in intro and first interlude,

Main vocals

Background vocals

Lyrics

The overall story is about a relationship between two people told by a narrator in the first person perspective. The lyrics in the chorus are part of the development of the story. For this reason they slightly differ in every chorus, which is unusual.

In the first verse a moment is illustrated where the narrator realizes that he/she has potential feelings for the other person and in the first chorus admits them.

The second verse describes the wish to be together while the second chorus expresses (in real life non-existing) confidence that the wish will be fulfilled.

Expectations for the relationship build the lyrics of the third verse and the following chorus again shows confidence that the relationship is going to last.

In the very last chorus, the various lines from the choruses are mixed together but do not develop the story any further.

„Anyway“

I like the sunlight on your skin

I like the mood that you are in

I can wait a little while

Just enjoy you smile

I know you don't know what to say

And I don't want to give away

You're gonna get me anyway...

Was it the moon or the stars

Blame it on Jupiter or Mars

Who did mingle with our hearts

I don't care I just want it to be us

I'm gonna get you anyway...

I know you come along with scars

Sometimes you don't believe in us

Tomorrow we'll never know

If not tonight you let me show

I'm gonna keep you anyway...

You're gonna keep me anyway

I'm gonna keep you anyway

You're gonna get me anyway

I'm gonna get you anyway

Production

The arrangement evolved within the production process. Following the schedule of the class “Production Concepts for the Contemporary Performer” the song was developed from a work tape (two track stereo recording) to a multitrack demo and then rerecorded from scratch in a professional recording process: basic tracking, overdubs, rough mix, final mix, master.

This song was recorded and mixed by MTI student Misty Jones.

Live performance

When played live, the arrangement of the song is a bit reduced compared to the recording.

The bass part follows the original solo-bass-arrangement combining bass line and chords for most parts of the song.

The drum beat is added via backing track.

The vocal part is reduced to the main vocals and the backing vocals are omitted.

3.5 “Easy love”

Musical elements

Three different parts build the song: intro (which serves as interlude at the same time), verse and chorus. The chorus is harmonically a further developed progression of the intro. The intro could be explained the other way around, as an isolated part of the chorus.

The chord progressions of verse and chorus and its predominant use of the Am chord might raise the question if the tonic center in this song is in fact minor:

Verse: / Am / C / D⁷ / Am /

Chorus: / F G / Am / F G / Am /
 / F G / Am G/h / C / Dsus Dm /

When just played on the bass, the D7 chord becomes a D5 because the bass line is only using root and fifth of the chord.

If the arrangement or line up were different, the D5 would be a D7 chord .

This D7 with its f# is not a strictly diatonic chord within the A natural (aeolian) minor scale but can be explained as being borrowed from A dorian.

Therefore, if Am is considered the tonic in this song, the harmonic analysis would identify the chord progression as A dorian in the verse and A Aeolian in the chorus:

Verse

/ Im / bIII / IV7 / Im /

Chorus

/ bVI bVII / Im / bVI bVII / Im /
 / bVI bVII / Im bVII/3 / III / IIsus IIm /

The alternative would be to identify C as tonic

Verse

/ VIIm / I / II7 / VIIm /

Chorus

/ IV V / VIIm / IV V / VIIm /
 / IV V / VIIm V/3 / I / IIsus4 IIm /

Listening to the song, a general impression can be perceived that the color of minor is more present than the color of major. The Am chord, with one exception, lasts for a whole bar and is placed on positions within the chord progressions where the tonic is expected to appear.

Therefore, the song is in minor, with the Am being the tonic.

Melody

The melody spans over a whole octave, which is rather wide in comparison with the other songs.

The verse melody is one whole phrase with 4 motifs that correspond to the 4 lines of lyrics. The last motif is very similar to the second, but it goes down and ends on the root, closing the whole phrase.

This is not necessarily a good way to prepare for the chorus, which is why it has to begin with something very significant. In this case the chorus starts with the highest melody note of the song.

The effect is stronger at the beginning of the second chorus, where fewer syllables allow a reduced rhythm in just quarter notes.

Arrangement

From the point of view of the bass parts, it's has the sparsest arrangement of all songs.

The bass part of the verses follows a pattern that only uses the octave and the fifth below the root. This pattern is transposed on every chord of the progression.

The chorus is built upon a root – fifth motion in the bass and chords on the offbeats.

The only thing that is added to these “bassic” patterns is a solo after the second chorus.

But the most significant contribution to the arrangement is made by the background vocals.

They were written by engineer Michael Sean Harris and appear in the second verse and from then on add “spices” to different lines and sections.

Production

In order to get a wider sound, the song uses for the first time the element described previously: doubling the bass line. Apart from the bigger sound, the tiny variations on the timing that come from the overdub give the groove a feeling of pumping.

This can be heard best when comparing the first with the third verse. The later sounds drier and more direct which is an effect that is usually created by reducing the reverb on the vocals. In fact, in this track the sound of the vocals has not changed, the difference is that only one bass line (without being doubled) is heard in the third verse.

Of course all the backing vocals are doubled as well.

This song also has a different sonic image because its mix uses flamboyant audio effects: flanger, filter, pitch band and distortion modulate the bass, the vocals are treated with reverb and ping pong delay (a combination of delay and automatised panning).

These effects help create a wide stereo image out of a sparse arrangement.

Micheal Harris was using the software Ableton to produce this recording.

Lyrics

The lyrics intend to be an encouragement to not give up easily.

Endurance comes from detaching a goal from a timeline. Therefore, the verses indicate a conflict from different perspectives: the first verse anticipates it, the second describes it as present and the third is a review, the conflict is superimposed to the reality of the still existing relationship.

There is no direct solution offered to solve the conflict. The lyrics in the chorus express that conflicts are a part of meaningful relationships (between people and in general) and ,in accepting this fact, you can still compromise.

„Easy love“

Who said that I was easy love

Who said your love is fair

Sometimes everything gets rough

Someday we will get my share

But I never thought twice

I know we will break the ice

You're my heart and you're the reason that I

Dive to the ground, flying high is easy,

But it doesn't make a sound

You thought you got it all in one

And it'll always stay the same

I wish I could live up to that or at least

Not be the one to blame

But don't think twice

I know we will break the ice

If you're looking for a reason dive to the ground

Flying high is easy, but it doesn't make a sound

From within the circle of our live

In the end is a straight lines

The same way that the story goes:

I am yours and you are mine

So I never think twice

I know we will break the ice

There had never been a reason we just met on the ground

Flying high is easy....

Live performance

This song has been performed live before and after the studio production. Contrary to "Anyway" and "Run" it doesn't use a backing track.

The bass arrangement is already sparse on the recording and essentially can be reproduced by one bass track except for the solo in the interlude. What furthermore would be beneficial to the live version of this song is to add the backing vocals.

At previous performances this was achieved through guest appearances by Jelena Ciric on vocals and Stephen McHale on guitar. In the future, it would be beneficial to find a way to loop the background vocals live at the beginning and then play them back when they appear in the song.

3.6 “Run”

Harmony

The song uses two diatonic chord progressions in Dmajor,

Verse

/ G	/ A	/ Bm7	/ Bm7	/
/ IV	/ V	/ VIIm	/ VIIm	/

Chorus

/ D	/ Em	/ D	/ Bm	/
/ I	/ IIIm	/ I	/ IIIm	/
/ D	/ Em	/ G A	/ Bm	/
/ I	/ IIIm	/ IV V	/ VIIm	/
/ G A	/ Bm	/		
/ IV V	/ VIIm	/		

Interlude

/ F#m	/ G	/ A	/ Bm	/
/ IIIIm	/ IV	/ V	/ VIIm	/

/ F#m	/ G	/ A	/ A	/
/ III#m	/ IV	/ V	/ V	/

The harmony of this song uses rather typical elements of diatonic chord progressions that are quite widely used in pop music. The use of the 7th in the VI^m7 chord actually resulted from playing a particular voicing on the bass where all notes from the same fret are used.

What can be pointed out is the accelerating harmonic rhythm at the end of the chorus.

It is repeated twice and uses the chord progression of the verse

The lyric line, which is the message of the song, is repeated as well. This allows a smooth transition back to the verse that does not necessarily need an interlude.

The interlude, which is used again as an outro, is harmonically very similar to the verse. However, the parts do not sound the same, which can be explained by the chords that are used on different places of the 4 bar harmonic pattern.

Melody

More significant than the harmony is the melodic development.

After 8 bars, the melody contains a jump of an octave. This “signal”- effect is repeated 4 bars later and gives the impression of a pre-chorus although the chord progression is not changing.

The top note from the verse (that will remain the top note of the whole song) is now the first note in the chorus, and becomes a sort of anchor of the whole chorus melody.

Apart from this note, the phrases share the movement downwards, but don't share a specific motiv.

This is actually non-beneficial to the chorus that usually should be easy to sing along with. This is compensated in the end by presenting and repeating the catch phrase of the song.

Arrangement

The author considers this arrangement the most elaborate of all songs.

The “pilot” bass track and basis of the whole arrangement is a root / chord – pattern.

Beat:

The electronic beat comes in at the second verse. It adds a surprising amount of gravity to the groove considering that it is just a hit on beat 2 and 4.

This stems from the combination of a clap and bassdrum sound, which would usually be expected on beat 1 on 3 of the groove.

With the beginning of the chorus, the later mentioned more traditional groove appears using more acoustic drum sounds as well.

Only at the interlude a hihat (functioning as hihat but with the sound of a sidestick) appears with a very untypical pattern, making it stand out from the drum/snare combination.

In the third verse this beat disappears again and the clap-sound used in verse 2 resumes. After 8 bars a kick drum is added one 16th note before each clap but only lasting 4 bars. The remaining 4 bars of the verse are only carried by the clap again.

The third chorus brings in (finally) a hihat in straight eighth notes in addition to the kick and snare. This is very important to add drive to the half time feel.

In order to bring out the background vocals and a bass motif, the hihat cuts out again for 4 bars in the outro.

Fills

Another unusual element in this song is the use of fills. It is common to let them appear as repeated short patterns or single sounds. This is used in this song in the harmonics in the verses.

In addition to that, short bass patterns in low octaves fill the first part of the arrangement of the song. That they do not conflict with the underlying roots is an accomplishment in the mix for which Beth Schofield has to be credited.

From the 2nd chorus on, rather long melodic lines are added. Especially in the outro these patterns, together with the background vocals, help building up a huge wall of sound.

These lines are not so much fills but ad libitum improvisations that have been edited later on.

Background vocals

In the outro, the background vocals consist of a simple two-note motif which is repeated and doubled. Every 4 bars a harmony is added until an 8 track choir is established.

Production

Apart from the usual recording steps that I took, (recording bass pilot, overdubbing vocals and basses) this song uses the first beat that I programmed.

The actual loop programming was easy, the workflow of combining Ableton and ProTools software proved to be the bigger challenge .

What I finally used was: putting every drum sound on a different track in Ableton, rendering it to a very long audio file, importing it into ProTools. slicing up the loops again and making the final arrangement of the drum section.

Live performance

The performance of this song was the first live performance ever that I did under the name of Dea. The occasion was “En vivo: MTI concert” at the Teatro Martin y Soler at the Palau de las Arts Reina Sofia.

Still perceiving performing as a soloist as a (rewarding) challenge, I want to focus on playing and singing. Therefore, I soon decided against recreating the song with loops. I also aimed to recreate the increase in the arrangements and therefore decided to create a backing track in ProTools by simply muting the parts in the session that I would be playing live.

Lyrics

This song doesn't tell a story, but describes how to deal with situations beyond your control.

“Run”

We're all supposed to be fighters

Never out of breath

All supposed to be hunters

Always watch our backs

And we all believe

We can make anything real

But reality can take some time to be revealed, so we

Keep on dreaming

That some things change over time

And for as long as there is nothing else that could be done

We fill our pockets and run

Fill our pockets and run

*All supposed to make choices
If we want it or not
Cause the ones we leave open
Life decides for us
So the only thing that we really get to choose (is to)
Go for a life you want to
Or the one that's left for you
And*

*Keep on dreaming
And some things change over time
And for as long as there is nothing else that could be done
Fill your pockets and run
Fill your pockets and run*

*Sometimes I am too tired
To fight against who I am
Or maybe I'm stupid
And make the same mistakes again
Somewhere in between of giving in and pulling through
I became my own island
Cause what else can I do
And I*

*Keep on dreaming
That some things change over time
And for as long as there is nothing else that could be done
I fill my pockets and run
Fill my pockets and run*

3.7 “Steal away”

This song is very different than the others: first of all, it is entirely programmed and secondly, it does not have a recorded audio bass track.

It also exists in two versions: one with additional programming and mixed by Nick Zeigler and one entirely programmed and mixed by myself.

The most remarkable difference between the two versions is that Nick added drums as he said “around the voice”. His choices of where to put which element in the mix are, of course, also different than mine.

Harmony

Another aspect that differs in this song is that it was composed on the piano. As my piano skills are limited, the original piano version contains just a chord (verse) or an arpeggio in the right hand, under which different bass notes are played.

Again it could be debated if the song is in a minor key or not:

Verse

/ VI_m / V / III_m / IV /
/ B_bm / A_b / F_m / G_b /

Chorus

/II_m IV / VI_m V / II_m IV / VI_m V /
/ Eb_m G_b / B_bm A_b/ Eb_m G_b / B_bm A_b /
/II_m IV / VI_m V / II_m IV / VI_m V /
/ Eb_m G_b / B_bm A_b/ Eb_m G_b / B_bm A_b /

The first chorus is 2 bars shorter.

Melody

The melody follows the lyrics, it sounds more as if they were spoken. The recurring opening phrases (“you’ll never know”, “you will know”, “do you know”) structure the verse and add a characteristic motif

The second and most important motif is the beginning of the chorus, a simple motif using three notes and two whole steps.

Throughout the song, the melodic course is stepped, never using a larger interval than a minor third.

It works because of the overall theme of the song, which is very introspective.

Programming (arrangement and production)

As mentioned previously, this song exists in two versions. Both use the same vocal tracks recorded by Nick Zeigler at the Scoring Stage.

The original approach to this song was to create an electronic track where the groove comes from noises rather than from drum samples.

This would match the lyric ideas and drafts that I had before working on the music.

The white noise, therefore, is a very important ongoing element.

All sounds are produced through Ableton. Piano bass line and chords, the glockenspiel, kick drum and clap sound from the second chorus on are presets. All other sounds are self made and created by an oscillator that is integrated in Ableton live, called operator: the “wave”-sound, the rhythmic noise, the kick drum in the beginning and all pads.

The arrangement is rather sparse:

The groove consists of a kick drum on 1 and 3 and a “hihat-noise” that doubles a synth-single note line. In addition to that, long “waves” (white noise modulated with operator) fill the spaces and glue the whole arrangement together.

The bass line (roots) is put into the piano and is also doubled by a pad created with operator.

A layer of long chords is on top of this together with a hook – line that appears in the chorus and uses a preset called “glockenspiel”.

The background vocals initially had a bigger part within the arrangement but were mostly cut out in the final mix.

When mixing the song, the biggest challenge was to make the vocals sound intimate and clear at the same time. This was finally accomplished by exploring reverb and equalization.

Lyrics

The beginning of the song is a plea for the listener to look inside themselves, around them and to find their own way.

The 3rd verse uses metaphors of the first verse, and brings in a new aspect as the narrative at this point shifts to a story of two people.

Steal away

You'll never know

How snow feels under your bare feet

You'll never know

The silence of your own heartbeat

You'll never know

Steal away from a common path

Steal away and cover up your tracks

There will always be a wind that pulls you back

Steal away

And you will know

Ahead means just a point of view

*You will know
One step back is movement too
You will know
The taste of fruits beyond your reach
You will know
The source that feeds you dreams...*

*Steal away from a common path
Steal away and cover up your tracks
There will always be a wind that pulls you back
Steal away*

*Do you know
You sting like the flakes my toes
Do you
You drop like a heartbeat does
Do you know
Stories of all words unsaid
Are rolling down like an avalanche*

*Steal away
Steal away
Let the wind cover up our tracks
Steal away
With me*

Live performance

This song has never been played live so far. The preferred version would be to play it on piano, as it was originally written. The obvious possibility to play back the instrumental track and sing over it is not favored because it would create an atmosphere of a solo entertainer.

4 Artist identity

In Brazil, my name becomes Andreia. (pronounced “Andría”).

“Dea” (pronounced “día”) is a simple abbreviation for Andreia and was a nickname that a roommate and Berklee student as well, Luiza Sales, came up with.

In addition to this, one of my professional goals is not only to realize my project “Dea” and work with it in the future, but also to continue being a sidewomen.

For that it is beneficial to separate those work fields quite consistently because the demands of a sidewomen are very different than those of a solo artist.

If I am only identified with my solo project, I fear that people, who do not know me, might not assume that I can be a professional team player as well.

Another benefit that I can take from a stage character is that it is easier to expand my stage presence (which has to be much more projecting than as a sidewoman) when not being totally yourself.

“Dea” is more extrovert, nonchalant and more confident than I am, as well as a little goofy. She can take liberties when she wants to.

Her motto (and my punch line to get into the character) is: “I can do a lot of things, but I don’t have to.”

There is one more aspect that I like about having a stage character: in case this project does well and I can work a lot with it, it allows me to keep a private persona.

In a nutshell this is what the “Dea” is and what should be conveyed by all outputs:

Musical identity

Intimate, soft, with a slice of melancholy, friendship, joy, surprise, trust, confusion and togetherness

Style/ Genre

Singer/songwriter, indie, electronic

Unfortunately all these genre denominations still do not say anything about the music itself. As the overall sound of “Dea” is what makes it unique, “basic songs” could serve as an individual description of the style.

Musical influences

Ani DiFranco, Suzanne Vega, Tracy Chapman, Jazz

Vocal style and timbre

Intimate, sometimes edgy, sometimes soft, and breakable

Instrumental style

Bass and beats

Lyrical identity

The intention in my songs is to develop a story within the course of a song.

The general theme is “relationships”, which can be between two persons or also of the narrator with him/herself.

In most cases the stories are consciously written in first person perspective because it allows the listener to connect more easily.

If possible I’d like to include a positive outlook or aspect even in rather sad stories.

All in all: I would like to write songs that people request on the radio to dedicate to other people.

5 Promotion material

When developing the promotional material, the most important aspect was to keep it consistent. For this reason, the same locations and outfits were used at different times for different media in order to form a visual identity.

5.1 Pictures

The initial idea for the press picture was to tell a story “My bass & me”.

Day to day situations, for instance: the bass on the next seat on the bus, the bass at a table having breakfast, should be staged.

The expected result would be pictures that express more dynamism than the usual rather static close up.

In reality they were difficult to realize, as it requires many skills and technical equipment to obtain professionally looking pictures in outdoor settings.

This idea did not consider is press pictures are often used in small sizes. Therefore, the motif still must be recognizable. All people that were involved in taking the pictures came to the conclusion that we would need close up shots as well.

Some of the pictures have been color-edited, which give them a more artistic expression. The ones who have not been edited should on purpose convey a more natural ambiance.

In order to aim for consistency, we already took pictures that could serve as background for CD inlays or websites. They show spacious environments, that leave room for a possible inserted text on the same locations where the close ups were

taken. On some of them the artist appears in small size in the background, on some she doesn't appear at all.

Please see the appendix – section of this document for the resulting pictures.

5.2 Social Media

The following accounts are set up:

- Facebook: www.facebook.com/soundsodea
- Twitter: www.twitter.com/soundsodea (not yet in use)
- Instagram: www.instagram.com/soundsodea (not yet in use)
- Soundcloud: www.soundcloud.com/soundsodea
- Youtube channel: www.youtube.com/soundsodea (only in use for not listed videos)
- <http://site.douban.com/soundsodea>

It proved to be very difficult to set up social media sites with the name of “Dea”.

Google and facebook require a name and surname at the registration and on Twitter “Dea” was already taken.

In order to secure a uniform appearance – after long hours of brainstorming – “soundsodea” was chosen as domain name in all media on the Internet.

5.3 Artist bio

Vanessa Barabad wrote this wonderful artist bio:

Dea is an eclectic indie singer/songwriter and bassist from Vienna, Austria. With a natural groove, her music is best described as intimate, soft, tense but hopeful as reflected in her songs „Run“ and „Anyway“. The sound of her voice can swoon you like a lullaby but her lyrics pleasantly surprise you with their wit and edge. You may even be caught in a job or two.

Dea's musical journey included many crossroads and turnarounds until the bass finally found her and became the foundation of her entire world.

Dea thrives on influences from energetic rock and funk such as the Red Hot Chili Peppers, reflective inspiration from her favourite singer/songwriter Ani DiFranco and the melancholy muse of Samuel Barber's Adagio for Strings.

Keep an eye out for Dea's EP to be released in the summer of 2014!

5.4 Electronic press kit

This tool should introduce my music, give a bit background information and is an important tool to convey the artist identity.

The vision was to have a mini-documentary instead of an interview.

It consists of three elements:

- “Q & A”

A “question and answer” section with short topics, “factual questions”.

The answers must be phrased in a way that the questions are understood just by listening to the answer.

- Conversation about music

This element should create ambiance and a relationship with the audience / fans before it comes to selling a product.

It should take place outside at one of the locations used for the press pictures, and is designated in the storyboard as “graffiti wall”.

The idea was that Vanessa and I just walk along the wall talking about music in general, as two friends rather than artist and journalist.

- Videoclips from live – performances

They should be included in the presskit to demonstrate how this project is performed live and show the major performances that have already happened.

- Bloopers / Outtakes

Humor and a look behind the scenes are both elements to strengthen the relationship between the artist and the audience or fans.

The following page shows the original storyboard:

DEA - EPK - STORYBOARD

Number	Music	Scene	Questions
1		Stephen Webber announcing "Dea" at MTI concert	
2	Anyway - from Intro until end of first chorus	Impressions 1 - landscapes around the filming areas of the fotoshoots	
3	Anyway	Vanessa and I walking along the graffiti wall	
4		Graffiti wall: interview	Why are you making music? How would you describe your music?
5		Studio: Q & A (something funny or silly in the end...)	Where are you from? What was your first interaction with music? What is your primary instrument? (What instruments do you play?) (How did you get your name)
6	Run	Live performance at MTI concert, last chorus & outro	

8		Graffiti wall	What's your writing process? If your music would be the offspring of other artists, who would it be? Who do you want to listen to your music?
9		Studio: Q & A	What are your current projects? Where can I find your music? What are your hidden talents?
(10	?	Blooper outside: silliness?)	
11	Steal away... gradually fade in	Graffiti wall: interview	What are your biggest fears? Why?
12	Steal away	Impressions 2: Vanessa and I walking and talking, moving into shots from the environment	
13		Insert: www.soundsofdea.com	
14		Epilogue: Vanessa and I at the pools of Berklee, talking about jumping in, last sentence: "Turn off the camera."	

An alternative to the "Impression" section sections could be the addition of open source footage.

The realization of this plan was unsurprisingly more difficult than expected.

The sequence at the graffiti wall had to be changed very early on, because it would have needed more personal and technical resources (for instance a boom mic).

As a compromise we did an interview sequence at the graffiti wall as well that could be realized using the same microphone than in the studio sequence.

All shootings were done by Vanessa Barabad and myself and they challenged us in many ways:

On the technical side we were learning by doing to handle camera, microphone and lightening. In addition to that it was very difficult for me to give concise, spontaneous and at the same time funny answers.

5.5 Music video

Another tool to promote music clearly is via video.

Video is also the most likely medium to be spread virally.

- Beach

Aalap Deboor from the business program shot a video as homework for his video production class, which shows Dea singing and playing while sitting down on the beach. It is filmed from one steady camera position, which was the homework requirement. This unfortunately makes the video too static.

It also feels very cliché to have me sing the song facing the camera. Therefore, it is nice to have it, was fun to make it, but I won't publicly release this video.

- Storyboard

A proper music video storyboard that was developed by Vanessa Barabad:

	TRANSITION 1 - Fade in from black.
VERSE 1	SCENE 1
I like the sunlight on your skin	Silhouette/back lit of woman's face at the beach. Woman staring into distance. Panning woman's face until it is visible.
I like the mood that you are in	Woman staring into distance. Panning woman's face until it is visible.
I can wait a little while	She grins.
Just enjoy you smile	Grin turns into playful smile.
I know you don't know what to say	She looks down and plays with the sand with her feet.
And I don't want to give away	plays with the sand with her feet.
You're gonna get me anyway....	she walks off away from the camera.
	TRANSITION 2 - Zoom quickly away from girl walking to a rotating globe. Transition to cartoon/pencil drawing of globe.
VERSE 2	SCENE 2 - Stick figure drawings.
Was it the moon or the stars	Moon rises on side of the globe. Sun rises on the other side of the globe. Frame pans down so the moon, sun and globe disappear. Stick figures appear walking.
Blame it on Jupiter or Mars	Stick figure boy and stick figure girl are walking but looking at their cell phones.
Who did mingle with our hearts	The sticks bump into each other and drop their phones. Zoom in comic strip and both say "sorry excuse me" and they both smile.
I don't care I just want it to be us	They retrieve their phones, stand up, zoom out bigger picture, and walk away looking at each other.
I'm gonna get you anyway....	Zoom in to split screen and both sticks say "crap have his/her phone!!"

	TRANSITION 3 - Frame pans UP so the moon, sun and globe appear. Moon sets on side of the globe. Sun sets on the other side of the pencil globe. Globe rotates and turns into a real-ish globe. Zoom in quickly to the girl walking on the beach but with a man.
VERSE 3	SCENE 3 – Couple walking along beach. Intimate embraces and eye gazing.
I know you come along with scars	Finger tracing the guy's skin (visible scar would be cool).
Sometimes you don't believe in us	Man sits while woman stands embracing. Woman pets his head and kisses his head.
Tomorrow we'll never know	Big smiles and more eye gazing
If not tonight you let me show	Sunset between couple with backlit silhouette.
I'm gonna keep you anyway...	Foreheads touching.
	Fade out into white.

- Storyboard revisited

ANDREA VERSE 3	SCENE 3 – Two people sightseeing with camera
I know you come along with scars	two people visiting a site
Sometimes you don't believe in us	taking pictures of the location each other
Tomorrow we'll never know	doing funny poses
If not tonight you let me show	maybe a kiss on a cheek...
I'm gonna keep you anyway...	
	Fade out into white.

This would be my ideal music video, unfortunately the production turned out to be too complex to be organized within the given time.

- Self-made alternative

Following the examples of the videos to the songs “Happy” by Pharell Williams and “Video Games” by Lana del Rey, an alternative idea for a music video is to make a collage of atmospheric shots from Valencia. Ideally it shows people wearing a T-Shirt with “Dea” – Logo on it singing along the chorus.

This as well could not be realized yet due to scheduling issues.

5.6 Videos from live performances

I was lucky to capture video material from various performances, but it proved to be more difficult to not only make it look good, but also make it sound good.

5.7 Logo

After some trials I decided to commission a professional graphic designer to develop a logo.



In previous drafts a bass key replaced the letter d but it made the name unreadable.

In order to create a unique symbol and have a clear image of the name, the two points are being kept in the logo. They create a starting point, and together with the curve of the letter d, they form a bass key.

The background color will be determined by the color palette of the homepage and most likely be in warm red tones.

5.8 Homepage

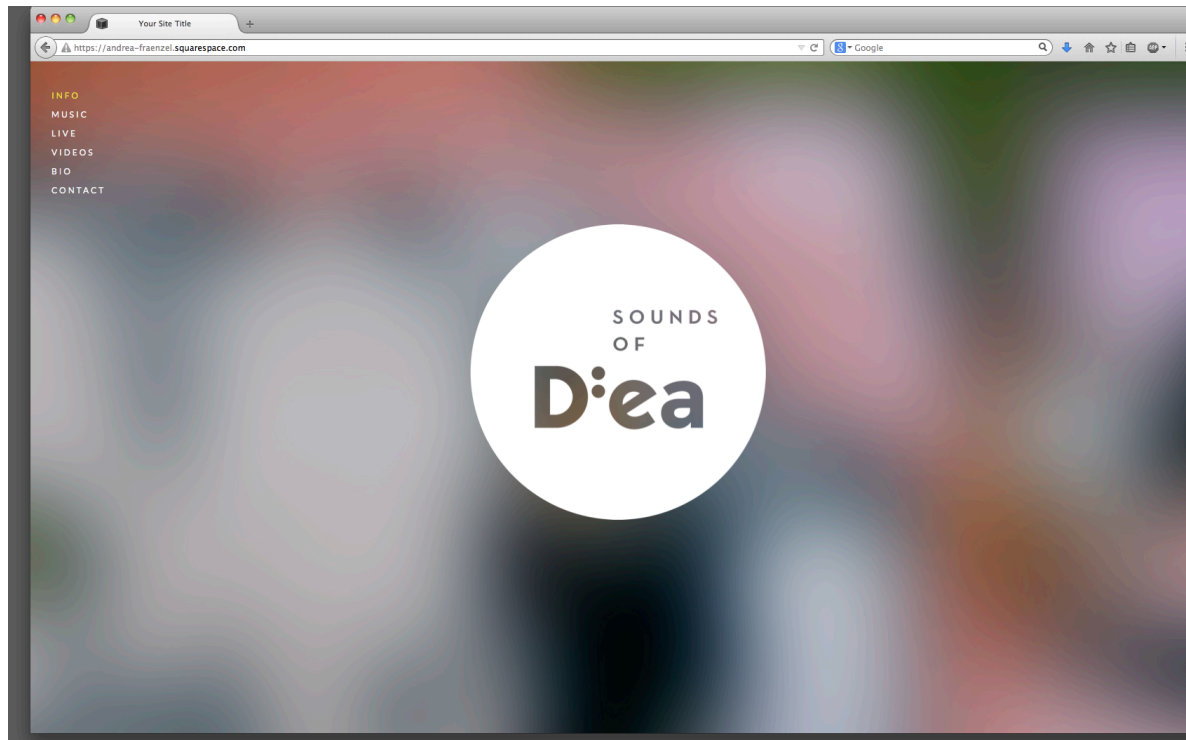
www.soundsofdea.com

The homepage should be flexible and easy to maintain but have a unique design.

According to the graphic designer both the logo and the webpage should be modern, simple and reduced – the same way the music is.

The front page should convey an atmosphere before the information is transmitted. It shows the logo and the main menu of the page.


The background is a crop of one of the press pics but with very blurry aspect, as if it were behind a translucent glass.



A draft of the artist bio section:

Music — Your Site Title Daniel Toledo Home
https://andrea-fraenzel.squarespace.com/music/ Google

INFO
MUSIC
LIVE
VIDEOS
BIO
CONTACT



SOUNDS OF DEA

Dea is an eclectic indie singer/songwriter and bassist from Vienna, Austria

With a natural groove, her music is best described as intimate, soft, tense but hopeful as reflected in her songs *Run* and *Anyway*. The sound of her voice can swoon you like a lullaby but her lyrics pleasantly surprise you with their wit and edge. You may even be caught in a jab or two.

Dea's musical journey included many crossroads and turnarounds until the bass finally found her and became the foundation of her entire world. Dea thrives on influences from energetic rock and funk such as the Red Hot Chili Peppers, reflective inspiration from her favourite singer/songwriter Ani DiFranco, and the melancholy muse of Samuel Barber's Adagio for Strings.

6 Performances

15. 4. MTI – Concert: Performance of, “Run”, Palau de las Arts, Teatro Martini y Soler

14. 6. Café Mercedes

20. 6. “Un lago de conciertos”, Ciudad de las Artes y las Ciencias Príncipe Felipe

21. 6. TedX Berklee Valencia: Performance of “Anyway”, Palau de las Arts, Aula Magistral

27. 6. Mercado de Tapinería, Valencia

6. 7. Opening for Andjela Stevanovic, Radio City

12. 7. Graduation concert, Performance of “Run”, Palau de las Arts, Teatro Martini y Soler

These performances were extremely important for me in order to create actual live versions of the songs as well as getting experience as the front person.

7 Outlook

Collaborations

I feel privileged that the following people agreed to collaborate in the future:

- Marcin Suder, “Between music”: promotion and/or publishing
- Vanessa Barabad, Berklee Valencia, GEMB Graduate 2014: Artist Management US, help digitally promote my music
- Yu Lu, Berklee Valencia, CP Graduate 2014: Artist Management China: social media China
- Austria

From my previous projects I have an overview of the music business in Austria and have some personal contacts. In order to communicate the existence of “Dea” and get noticed, I will be contacting opinion leaders of the music business and media in the following way:

- Send out ordinary tourist post cards with greetings from Valencia, signed by Dea with no other hint what this is about. “Greetings from Valencia, I’m happy to be back in fall, Dea.” (Have to be addressed to a certain person) maybe a music note or a logo
- Send another postcard, if possible, branded, and providing a link.
- Send an email with press kit

The ultimate goal will be to expand my business team and find a label or an agency.

There are two calls for applying for funding for an album production in which I will participate, one in September and one in November.

A possible release of an album would be 2014.

International

The first thing to do is to research for companies and agencies.

Depending on the results a similar strategy would be used or not.

Releasing my music: Soundcloud

In order to introduce my music to the public and at the same time to have the possibility to sell the songs on an album later on, only one song will be available on Soundcloud at a time.

The song will change every 4 to 6 weeks.

Looking into the future, it means that already fall new material has to be recorded.

8 Appendix

Charts

Pictures

Artist bio jpg

Anyway

Main vox

Andrea Fraenzel

Intro G#m F# E G#m F# E

Verse G#m F# E

I like the sun-light on your skin

7 G#m F# E G#m F# E

I like the mood that you are in and I can wait a lit-tle while

11 G#m F# E G#m F# E

and just en-joy your smile I know you don't know what to say

15 G#m F# E **Chorus** B C#m E

and I don't want to give a-way but you're gon-na get me a-ny way

19 B C#m E B C#m E

you gon-na get me a-ny way you're gon-na get me a-ny way

23 **Reintro** B C#m E G#m F# E G#m F# E

you're gon-na get me a-ny way

29 **Verse 2** G#m F# E G#m F# E

Was it the moon or the stars blame it on Ju-pi-ter and Mars

33 G#m F# E G#m F# E

who did min-gle with our hearts I don't care I just want it to be us

37 **Chorus** B C#m E B C#m E

I'm gon-na get you a-ny-way I'm gon-na get you a-ny-way

V.S.

Copyright © Andrea Fraenzel

2 Main vox

41 B C#m E B C#m E
I'm gon-na get you a-ny-way I'm gon-na get you a-ny-way

45 G#m F# E G#m F# E G#m F# E G#m F# E
 Re-intro

53 G#m F# E G#m F# E
I know you come a long withscars some times you don't be-lieve in us

57 G#m F# E G#m F# E
but to mor-row we'll ne ver know if not to-night you let me show

61 Chorus B C#m E B C#m E
I'm gon-na keep you a-ny-way I'm gon-na keep you a-ny-way

65 B C#m E B C#m E
I'm gon-na keep you a-ny-way I'm gon-na keep you a-ny-way

69 Chorus B C#m E B C#m E
You're gon-na keep me a-ny-way I'm gon-na get you a-ny-way

73 B C#m E B C#m E
I'm gon-na get you a-ny-way you're gon-na get me a-ny-way.

Easy Love

Andrea Fraenzel

Intro

Verse 1

F G Am F G Am C D

Who said that I was ea-sy love who said your love is fair

Am Am C D Am

Some-times e vrything gets rough some day we will get our share.

12 Chorus F G Am F G Am F G

But I ne ver thought twice I know we will break the ice You're my heart and you're the rea

17 Am G/B C D(sus4) D

- son I di ve to the ground fly-ing high is ea-sy but it does n't make a

21 Am Am C D Am Verse 2

sound You thought you got it in one and it'll al-ways stay the same.

26 Am C D Am F G Chorus

I wish I could live up to that or at least not be the one to blame But don't think

31 Am F G Am F G Am G/B

twice I know we will break the ice — If you're look-ing for a rea - son di - ve to the

36 C D(sus4) D Interlude / Solo F G Am G F G

ground fly-ing high is ea-sy but it does n't make a sound.


42 F G Am G F G Am G Am

47 Am C D Am F G Chorus

The same way that the sto-ry goes I am yours and you are mine. So ne-ver think twice

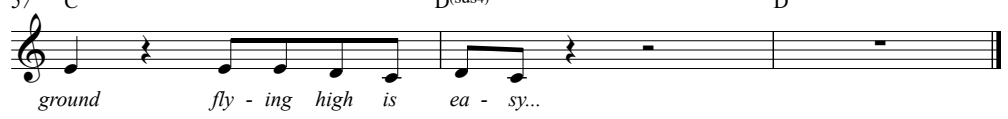
2

52 Am F G Am F G Am G/B



I know we will break the ice — There had ne-ver been a rea - son we just met on the

57 C D(sus4) D



ground fly - ing high is ea - sy...

Run

Andrea Fraenzel

Intro

G A Bm G A Bm



Verse 1

9 G A Bm
All sup-posed to be figh- ters Ne- ver out of breath

13 G A Bm
All sup-posed to be hun- ters and a- al- ways watch our backs

17 G A Bm
And we all be- lieve_ we can ma- ake a- ny- thing real

21 G A Bm
But re- a- li- ty - y_ can take some ti- me to be re- vealed So we

Chorus

25 D Em D Bm
keep on_ drea - ming that some- things change o- ver time_ And for as

29 D Em G A Bm
long as there is no- thing_ else_ that could be done we fill our po- ckets and run

Verse 2

33 G A Bm G A
fill our po- ckets and run All sup- posed to make choi - ces_

37 G A
if we want it or not cause the ones we leave o - pen_

41 Bm G A
li - fe de - cides for us So the on - ly thing_ that we

Copyright © Andrea Fraenzel

2

45 Bm G A Bm
 re - al - ly have to choose go for a life you want to or the o - ne that left for you

50 **Chorus** D Em D
 a - and keep on - drea - ming that some - things change o - ver time

54 Bm D Em
 and for as long as there is noth - ing - else **Interlude** that could be done

57 G A Bm G A F#m G A
 fill your po - ckets and run fill your po - ckets and run

63 Bm F#m G A G A
Verse 3 Some - times I'm too ti - red . to

70 Bm G A
 fight a - gainst who I am or may - be I'm stu - pid - and make the

74 Bm G A
 same mis - takes a - gain - Some - where in be - tween - of gi - ving

78 Bm G A
 i - in and pul - ling through - **Chorus** I am my own is - land cause what

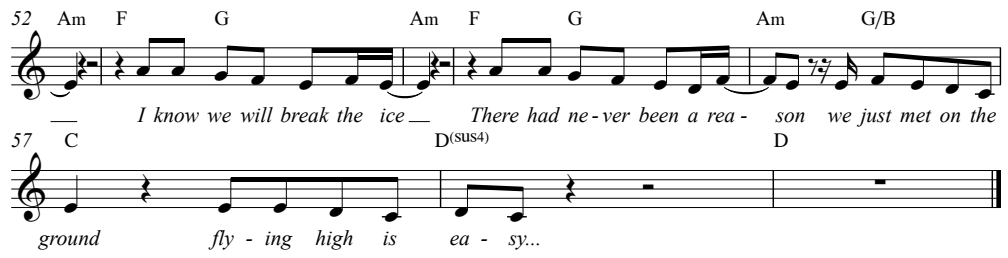
82 Bm D Em
 e - els can I do And I keep on - drea - ming that

86 D Bm D
 some things change o - ver time - and for as long as there is no - thing else

89 Em G A Bm G A
 that could be done I fill my po - ckets and run fill my po - ckets and run

2

52 Am F G Am F G Am G/B



I know we will break the ice — There had ne-ver been a rea - son we just met on the

57 C D(sus4) D

ground fly - ing high is ea - sy...

Steal Away

Andrea Fraenzel

Intro
Bbm Ab Fm Gb Bbm Ab Fm Gb

You'll ne - ver

9 **Verse 1**
Bbm Ab Fm

know how snow feels un - der your bare feet you'll ne - ver know the si - lence of your

12 Gb Bbm Ab

own heart - beat you'll ne - ver know sto - ries told by words un - said you'll ne - ver

15 **Chorus**
Fm Gb Ebm Gb

know the com - fort that a blank sheet ha - s Steal a - way from a

18 Bbm Ab Ebm Gb Bbm Ab Ebm Gb

com - mon path steal a - way co - ver up your tracks there will al - ways be a wind that

22 **Verse 2**
Bbm Ab Bbm Bbm

pulls you ba - ck And you will know a - head is just a

26 Ab Fm Gb

point of - view you will know one step back is move ment too you will

29 Bbm Ab Fm

know the taste of fruits be - yond your re - ach is what feeds you

32 **Chorus**
Gb Ebm Gb Bbm Ab Ebm Gb

se - cret dre - ams Steal a - way from a com mon path steal a - way co - ver

Copyright © Andrea Fraenzel

36 B \flat m A \flat E \flat m G \flat B \flat m A \flat B \flat m A \flat



up your_ tracks there will al-ways be a wind that pulls you ba-ck

41 Fm G \flat B \flat m A \flat Fm



Do you know you stinging like the flakes my toes do you know you drop like a

46 G \flat B \flat m A \flat



heart-beat do-es do you know the un-told sto-ries in my head are rol-ling down

49 Chorus
Fm G \flat E \flat m G \flat B \flat m A \flat E \flat m G \flat



like an a-va lanche Steal a-way steal a-wa-y-y-y-y

54 B \flat m A \flat E \flat m G \flat B \flat m A \flat



let the wind co-ver up your_ tracks steal a-

57 E \flat m G \flat B \flat m A \flat



way with me









Dea is an eclectic indie singer/songwriter and bassist from Vienna, Austria. With a natural groove, her music is best described as intimate, soft, tense but hopeful as reflected in her songs "Run" and "Anyway". The sound of her voice can swoon you like a lullaby but her lyrics pleasantly surprise you with their wit and edge. You may even be caught in a jab or two.

Dea's musical journey included many crossroads and turn-arounds until the bass finally found her and became the foundation her entire world.

Dea thrives on influences from energetic rock and funk such as the Red Hot Chili Peppers, reflective inspiration from her favourite singer/songwriter Ani DiFranco, and the melancholy muse of Samuel Barber's Adagio for Strings.

Keep an eye out for Dea's EP to be released in the summer of 2014!



DEA