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# Music and Mental Health: Increasing Awareness and Promoting Wellness

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**Abstract**

“Music for Mental Health: Increasing Awareness and Promoting Wellness” examines how music might raise mental health awareness and act as a coping resource. Specifically, it 1) argues for the connection between music and mental health, 2) presents a case study of select BTS songs that have been useful in promoting mental health, and 3) describes the efforts of Classical Healing Keys, a non-profit organization designed by the author as a proposal to promote mental health through classical music.

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## I. Mental Well-being Through Musical Self-Expression and Connection

The world appears to be approaching a mental health crisis. In the United States, one in five adults experience a mental illness.<sup>1</sup> This number rises to one in three for university students,<sup>2</sup> and the World Health Organization (WHO) reports that 20% of children and adolescents across the globe experience mental health conditions. From 2007 to 2017, mental health conditions and substance use disorders rose by 13 percent.<sup>3</sup> Depression, one of the most common mental challenges, increases the risk for physical conditions such as diabetes, heart disease, and stroke. However, the Society of General Internal Medicine reports that 25 percent of people with major depression go undiagnosed and fewer than half receive treatment.<sup>4</sup> With well-being on the decline, people are less likely to realize their own abilities, cope with the normal stresses of life, work productively, or contribute to their communities.

This prompts a call to advocate for mental wellness. *Music for Mental Health: Increasing Awareness and Promoting Support* answers this call by exploring possibilities for live or recorded music performance to act as a coping resource and a method of rousing empathy and awareness. Music is a primary candidate for these purposes due to its ability to facilitate self-expression and social connection.

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<sup>1</sup> “About Mental Health,” CDC, 2021, <https://www.cdc.gov/mentalhealth/learn/index.htm>

<sup>2</sup> Koops and Kuebel, “Self-reported mental health and mental illness among university music students in the United States,” *sempré: Society for Education, Music, and Psychology Research*, Vol. 43, Iss. 2, Nov 2019: 129-143

<sup>3</sup> “Mental Health,” WHO, [https://www.who.int/health-topics/mental-health#tab=tab\\_2](https://www.who.int/health-topics/mental-health#tab=tab_2)

<sup>4</sup> Epstein et al., “I Didn’t Know What Was Wrong’: How People With Undiagnosed Depression Recognize, Name and Explain Their Distress,” *Journal of General Internal Medicine*, Vol. 25, Iss. 9, Sep 2010: 954-61

Creative self-expression, for the purposes of this study, refers to a musician releasing personal feelings and experiences through music. We often think of music as sounding happy, sad, angry, or peaceful, among other emotions. Composers sometimes write music to express their feelings – for example, the second movement of Frederic Chopin’s second piano concerto was created as an expression of the composer’s unrequited love for the soprano Konstancja Gładkowska. Bedrich Smetana wrote the symphonic cycle *Ma Vlast* (“My Fatherland”) to celebrate Bohemia, and Toru Takemitsu composed a litany for piano following the death of his friend. Love songs/break-up songs saturate both popular and classical music of all cultures. This often causes listeners with similar experiences to empathize and recognize that they are not alone. Even audience members without similar experience can feel the emotions in the music, thus developing sympathy as well. When these feelings and experiences relate to mental health, the music is especially helpful for wellness because of its potential to rouse empathy among listeners and normalize mental health challenges. This expression is particularly valuable when people of certain cultures are not conditioned to show grief or other emotions framed as “weaknesses.” It gives both the creator and the listener an outlet for their feelings.

This expression of feelings and experiences is crucial for recovery from mental health conditions. Australia’s professional telephone and online counseling service, Suicide Callback Service, states through their website that sharing lived experience can normalize health conditions and be a powerful tool to show how getting help and support is effective.<sup>5</sup> This normalization reduces stigma, which then enables people to talk more

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<sup>5</sup> “Understand how lived experience storytelling can improve your mental health,” Suicide Callback Service, <https://www.suicidecallbackservice.org.au/mental-health/understand-how-lived-experience-storytelling-can-help-your-mental-health/>

openly about their experiences with mental health. Brad and Damien, individuals with lived experience in depression and anxiety, said, “It wasn’t until I opened up that I was actually able to become well” and “Nothing good comes from keeping it inside.” Gisela found that talking to people about her experiences makes her feel less alone, and Emily added that staying socially connected and being open about how she feels is part of her recovery routine.<sup>6</sup> When artists express painful symptoms or a message of hope, they send the message that “you are not alone,” “you will get through this,” and “things will be different.” This functions similarly to a sharing of lived experience.

The reaction to Em Beihold’s 2022 single “Numb Little Bug” demonstrates this. Thousands of listeners used the YouTube comment section on the official lyric video to show appreciation for the song’s candid description of depression. A user said, “This was an perfect depiction of mental illness and the things that go through our heads. I know at least or me it felt as if I wrote it because I’ve said and felt every lyric before in my life. It’s real and I can’t explain how thankful I am for this song, that there is at least one person out there that felt the same way. And now I get to see there were many others. I was never as alone in this feel as I feared I was.” Another listener commented, “Wow... it means so much to hear someone describe feelings I could never express. And to see the outpouring of support and understanding that no one is alone in this. So thank you.”<sup>7</sup> Audiences clearly appreciate this musical sharing of experience as well as this validation of each other through comments.

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<sup>6</sup> “Personal Stories,” Black Dog Institute, <https://www.blackdoginstitute.org.au/resources-support/personal-stories/>

<sup>7</sup> “Em Beihold - Numb Little Bug (Official Lyric Video),” YouTube, 2022  
<https://www.youtube.com/watch?v=9mVXPLnSu4>

Instrumental music also produces similar results. Many listeners receive an impression of painful emotion from Rachmaninoff through his Prelude in B Minor Op. 32 No. 10. Under Ashkenazy's rendition on YouTube, a user writes, "In the most difficult parts of my life, this piece has been my partner, my confident, my strength."<sup>8</sup> This person appears to have found validation and companionship in this prelude.

Listeners who do not personally relate to expressed emotions have also developed sympathy through the musical experience. Evidence of this is also often found in YouTube comments. In social media comments. The YouTube lyric video for BTS member Jungkook's "My Time" (a song expressing pain and loss in Jungkook's career development) not only prompted comments from several listeners relating to his experience, but also from those who put themselves in his position. A user wrote: "I feel for him... please give this boy the whole world... i could put myself in the shoes of my idol and feel that how depressing it would be that he cant even meet his friends and family..all i can do is to support support him and bts..."<sup>9</sup> Overall, these songs create a non-judgmental safe space for listeners to process their emotions and share their own experiences.

At this point, it would be beneficial to discuss the feelings and experiences that need to be expressed by those facing depression and anxiety. Textbook definitions of these conditions include many symptoms, including diminished pleasure in pleasurable activities, lingering depressed mood, pessimism, suicidal thoughts, staring listlessly at a screen for disproportionate amounts of time, weight loss, frequent crying, seeking excessive

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<sup>8</sup> "Ashkenazy plays Rachmaninoff Prelude Op. 32 No. 10 in B minor," YouTube, <https://www.youtube.com/watch?v=dE6vin5GPWA>

<sup>9</sup> "Jungkook (BTS) "My Time (시차)" Lyrics," YouTube, <https://www.youtube.com/watch?v=VTh7DIOfd1w>

reassurance, difficulty doing simple tasks such as getting out of bed in the morning and showering, worrying on average for more than half a day, feeling irritable, physical tension/fatigue, trouble sleeping, repeated panic attacks, phobias, and recurring nightmares.<sup>10</sup> In addition, “Depressed thinking includes negative views of oneself, the world, and the future,” and those affected can be “biased to recall negative events.”<sup>11</sup>

Resources other than textbooks can also help our understanding of depression and anxiety. Accounts detailing lived experience of mental health challenges constitute one of these important resources. Andrew Bacon, an individual with lived experience, found himself withdrawing from close friends and family, using alcohol to cope, experiencing overwhelming emptiness and isolation, and heavily relying on cover stories to hide his condition. Wayne was sad all the time, but always tried to pretend to be positive: “My friends thought I was happy-go-lucky. Not letting people know who I truly was, was exhausting too.” He added, “When you have suffered sadness, anxiety or even depression in your life, you have no benchmark of normality so you don’t know what’s right and you don’t know what you should strive for.”<sup>12</sup>

All of these individuals found recovery in professional treatment as well as opening up to share feelings and experiences (self-expression and social connection).

A report from the journal *Psychology of Music* presented a particularly meaningful possibility for music that is not directly associated with self-expression or social

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<sup>10</sup> Scott Lilienfeld, et al., *Psychology: From Inquiry to Understanding*, Third Edition. (Pearson Education, 2014), 598-607

<sup>11</sup> Scott Lilienfeld, et al., *Psychology: From Inquiry to Understanding*, Third Edition. (Pearson Education, 2014), 607

<sup>12</sup> “Personal Stories,” Black Dog Institute, <https://www.blackdoginstitute.org.au/resources-support/personal-stories/>



connection. It reads, “Intense musical experiences can lead to enduring changes in one’s personal values, perceptions of the meaning of life, social relationships, and personal development.”<sup>13</sup> An intense musical experience (IME) is defined in this report as inducing intense perception, deep feeling, and profound significance that stands out from surrounding experiences. If an intense musical experience can lead to enduring changes in a person’s values, perceptions, relationships, and development, then certainly music is a strong tool for increasing the perceived importance of mental health, removing stigma, building supportive connections, and encouraging wellness. In fact, it was following an intense musical experience with the music video ON by BTS and other tracks on the same album that the author determined to change her original thesis topic and instead explore music in relation to mental health advocacy. This discovery of deep commitment to mental health eventually resulted in the founding of Classical Healing Keys, a non-profit organization dedicated to promoting mental wellness through classical music. This organization and its associated efforts are described in more detail in section IV. It is the author’s hope that “intense musical experiences” can spread mental health awareness to more people.

### **Distinguishing Music Therapy from Music as a Wellness Resource**

*Music for Mental Health: Increasing Awareness and Promoting Wellness* does not intend to frame recorded music or music performance as therapy or treatment. Music therapy for adults affected by mental health and substance abuse disorders has been

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<sup>13</sup> Thomas Schafer et al., “How music changes our lives: A qualitative study of the long-term effects of intense musical experiences,” *sempre: Society for Education, Music, and Psychology Research*. Vol. 42(4): 525-544.

defined by the American Music Therapy Association (AMTA) as “the specialized use of music to restore, maintain, and improve cognitive, emotional, social, communicative, and physiological functioning” and “the use of goal-directed music interventions focused on symptom management, fostering relationships with peers and therapists, and providing psychosocial support and education to argument hope, meaning, purpose, and recovery.”<sup>14</sup> Music therapy is clinically based, as opposed to the performance emphasis of this thesis’ topic.

Unlike the treatment focus of music therapy, this thesis is strictly geared toward increasing awareness, providing coping resources, and forming a crucial link between audiences and professional resources. However, the principles discussed here do closely match some of the methods used in music therapy intervention to decrease anxiety and improve depressive symptoms, such as lyric analysis (participants can look for themes/tools to apply to their own lives), and active listening (listening to music that corresponds with the current mood, then slowly shifting to positive or calm music and mood).<sup>15</sup> When music is used to promote wellness, it can be a resource for mental health challenges before they possibly develop into more serious problems that require professional attention. Nonetheless, those seeking mental health treatment should contact a medical professional.

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<sup>14</sup> A. L. Dvorak, “Factsheet: Music Therapy for Adults with Mental Health and Substance Use Conditions,” American Music Therapy Association, Inc., 2021

<sup>15</sup> Molly Warren, “The Impact of Music Therapy on Mental Health,” NAMI, 2016  
<https://www.nami.org/Blogs/NAMI-Blog/December-2016/The-Impact-of-Music-Therapy-on-Mental-Health>

## II. The Inner Workings of Music as a Tool for Expression and Connection

We need to investigate the reasons that music can be such a useful tool for expression and connection. Neuroscience journals report that the brain releases chemicals such as dopamine and serotonin while listening to music, leading to pleasurable feelings.<sup>16</sup> Furthermore, neuroscientist and cognitive psychologist Daniel Levitin states in his book *This Is Your Brain On Music* that “the thrills, chills, and tears we experience from music are the result of having our expectations artfully manipulated by a skilled composer and the musicians who interpret that music.”<sup>17</sup>

This quote prompts an important question: What expectations do we have when listening to music? Levitin explains, “The basis of expectation seems to be a regular beat, or metric pulse. This regular pulse causes us to expect events to occur at certain points in time.”<sup>18</sup> He later adds that the pulse “creates a schema that lets us know when musicians are deviating from - or violating - it.”<sup>19</sup> What happens when this pulse is violated? In the book *Emotion and Meaning in Music*, musicologist Leonard B. Meyer points out that deviation from metric consistency evokes intensification.<sup>20</sup> This deviation can evoke anxiety, mystery, unrest, or simply excitement and suspense. One can liken this to human behavior - when a person has been doing something consistently and suddenly stops, we receive the impression that something is wrong or that an important thing is about to

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<sup>16</sup> Donald A. Hodges and Robin W. Wilkins, “How and Why Does Music Move Us? Answers from Psychology and Neuroscience,” *Music Educators Journal*, Vol. 101, No. 4, June 2015: 41-47

<sup>17</sup> Daniel Levitin, *This is Your Brain on Music*. (New York: Plume (Penguin): 2007), 111

<sup>18</sup> Daniel Levitin, *This is Your Brain on Music*. (New York: Plume (Penguin): 2007), 169

<sup>19</sup> Daniel Levitin, *This is Your Brain on Music*. (New York: Plume (Penguin): 2007), 172

<sup>20</sup> Leonard Meyer, *Emotion and Meaning in Music*. (University of Chicago Press: 1956), 118

happen. In fact, music sometimes suggests elements of human behavior or speech by mimicking it, an idea supported by several studies over the years.<sup>21</sup>

In Western music, other basic expectations include that 1) music be constructed with major or minor scales and follow certain chord progressions, 2) phrases be grouped in 4 or 8 measures, and 3) emphasis be on the first beat of a measure. *Your Brain on Music* gives us several examples of celebrated music and musical devices that violate these expectations, including general deceptive cadences; a specific song, “Yesterday” by the Beatles, which is built on seven-measure phrases rather than the traditional four or eight measures; and the general style of the band Police, who combine reggae and rock rhythm rather than following metric expectations for a single genre.<sup>22</sup> Deviation from established expectations is a standard trait of successful music.

Some studies show that music affects our brains not only emotionally, but also physically. The key part of the brain involved with this is the cerebellum. One of the oldest parts of the brain, the cerebellum has been found to be responsible for both motion and emotion. Specifically, the cerebellum maintains the constant pace involved in activities like walking or running. Levitin’s study found that the cerebellum grew active when listening to music, but not noise. His explanation is that the cerebellum keeps track of the beat (this makes sense, because pulse is only present in organized sound). Levitin sums it up like this: “Rhythm stirs our bodies. Tonality and melody stir our brains. The coming together of rhythm and melody bridges our cerebellum (the motor control, primitive little brain) and

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<sup>21</sup> Klaus R. Scherer, “Expression of Emotion in Voice and Music,” *Journal of Voice* Vol. 9 No. 3 (1995): p. 245; Xiaoluan Liu, “Emotional Connotations of Musical Instrument Timbre in Comparison With Emotional Speech Prosody: Evidence From Acoustics and Event-Related Potentials,” *Frontiers in Psychology*, 9: 737 (2018)

<sup>22</sup> Daniel Levitin, *This is Your Brain on Music*. (New York: Plume (Penguin): 2007), 112-113

our cerebral cortex (the most evolved, most human part of our brain).”<sup>23</sup> This explains why we are not only figuratively moved by music, but also literally moved, especially by music with a strong beat that prompts us to get up and dance.

Therefore, aside from releasing pleasurable chemicals, music relies on the violation of expectations and mimicry of human behavior to stimulate the brain. This stimulation aids the communication of emotions that leads to self-expression and connection, thus becoming responsible for music as a resource for promoting mental health.

### **III. Case Review of Mental Health Support in BTS Songs**

#### **Introduction and Systematic Structure**

A case review, identifying potentially effective patterns in promotion of mental health and self-care through music, is useful for application in the author’s own efforts in musical advocacy for mental health. To observe in more detail the ways music has functioned as a tool in mental health advocacy, this section analyzes six songs by the 7-member Korean boy band BTS (방탄소년단 [Bangtan Sonyeondan]) under the agency Big Hit Music. BTS is a helpful example for this study because of their many instances of advocacy for mental health, one of which is their ongoing partnership with UNICEF in the “Love Myself” campaign, an effort to end violence and neglect and raise young people’s self-esteem and well-being.<sup>24</sup> Importantly, they have focused on mental health as one of their

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<sup>23</sup> Daniel Levitin, *This is Your Brain on Music*. (New York: Plume (Penguin): 2007), 263

<sup>24</sup> “BTS and Big Hit renew commitment to “LOVE MYSELF” campaign to support UNICEF in ending violence and neglect as well as promoting self-esteem and well-being,” UNICEF, 2021, <https://www.unicef.org/press-releases/bts-and-big-hit-renew-commitment-love-myself-campaign-support-unicef-ending-violence>

central themes since their “Love Yourself” album series in 2017. *Entertainment Weekly* revealed an interview with BTS in 2019, where BTS member Suga stated, “I think for not just us but other celebrities, if they talk about it openly — if they talk about depression for example like it’s the common cold, then it becomes more and more accepted if it’s a common disorder like the cold. More and more, I think artists or celebrities who have a voice should talk about these problems and bring it up to the surface.”<sup>25</sup> BTS has been vocal about mental health in songs, interviews, speeches, and other activities.

The following case reviews provide examples of how music can raise awareness of mental health challenges and provide resources for well-being. They are not meant to be representative of Kpop or pop music in general, nor does it attempt to summarize all BTS works. This study is not a comprehensive analysis and does not consider fan theories. The case reviews also do not claim to represent the songwriter’s intent. Rather, it is a brief overview of musical and textual elements that stand out to the author.

### **Method for Review**

The popularity of BTS has resulted in plentiful media resources that facilitate analysis. The resources used for this study include high quality lyric translations, comments from a highly visible fanbase, easily searchable interviews, and referenceable song transcriptions. Other sources utilized for this case review include primary sources such as YouTube videos, official audio, and official websites. Accredited news reports and peer reviewed journal articles are also considered. It is important to note that YouTube comments provided in the Audience Response sections are not meant as a summative

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<sup>25</sup> “BTS’ RM and Suga talk mental health, depression, and connecting with fans,” *Entertainment Weekly*, 2019, <https://ew.com/music/2019/03/29/bts-rm-suga-mental-health/>

statement; rather, the comments are a demonstration of what the response has the potential to be. For the privacy of individuals, usernames that resemble real names have been abbreviated with initials.

Criteria for selection stipulates that 1) symptoms of a mental health challenge be present in the text and 2) there be a mix of positive and negative outlooks to maintain a balanced view of mental health difficulties. Songs from two albums are included for this case review: *Love Yourself: Answer* (2018) and *Map of the Soul: 7* (2020). These albums were selected because the author finds their narratives to be the most clear and cohesive among the eligible options. *BE* (2020) was also a strong candidate for this study, as it tells of fear, anxiety, and determination to overcome the difficulties of Covid-19. The author opted to omit this album because it did not contain valuable information that significantly differed from *Map of the Soul* and *Love Yourself*.

### **Overview of Selected Cases**

Some context is needed to explain the selection of songs from each of these two albums. *Love Yourself: Answer* is the last in a series of three albums, completing the narrative that began with *Love Yourself: Her* and *Love Yourself: Tear*. Side A begins with songs from the first two albums as a summary of the narrative - falling in love followed by painful disillusionment - then ends with four songs that revolve around self-validation. Side B is a mix of previously released songs and new remixes. The three songs from this album selected for review in this study represent different points in the narrative. One song represents the disillusionment stage ("Fake Love"), and another represents the recovery and self-validation stage ("Answer: Love Myself"). The third selection represents the

perspective of a third person outside of the main narrative (“Magic Shop”). This narrative can also be framed as expression of emotion, coping and healing, and being a support.

In *Map of the Soul: 7*, “BTS accepts both ‘the self I want to show’ and the ‘self I want to scorn’ to at last tell their own story of finding their ‘real and complete selves’” (Big Hit Music official website). The narrative moves from joy to pain, then to recovery and resilience for the future. The narrative represented by “Black Swan,” “ON,” and “00:00 (Zero O’Clock)” mirrors that of the songs in *Love Yourself: Answer*.

The framework by which BTS has addressed mental health in these six songs is shown in two tables below. Each song is individually examined later in this section. The positive and negative outlook columns correspond to the criteria outlined earlier. A column for presence of symptoms in text is not included here since that is not a variable criterion. Tone painting is the primary method by which traits of varying mental health are expressed within the music. The table demonstrates that musical elements play a primary role in the communication of the message of the text. As the table also documents, audiences have indicated that each song contains some degree of helpfulness. These indications of helpfulness demonstrate that such messaging has the potential to be useful for promotion of mental health and awareness. Because tone painting plays such large role in musical communication, a more detailed table devoted to tone painting is also included below.



<b>General elements</b>	Positive outlook	Negative outlook	Tone painting	Audience indicated helpfulness
Fake Love		✓	✓	✓
Answer: Love Myself	✓		✓	✓
Magic Shop	✓		✓	✓
Black Swan		✓	✓	✓
ON	✓		✓	✓
00:00	✓		✓	✓

<b>Tone painting elements</b>	Major key	Minor key	Prominent descant or riff	Melodic range of a third or less	Melodic range of a fourth or more	Variety of rhythmic subdivisions in melody or avoidance of downbeats
Fake Love		✓	✓	✓		
Answer: Love Myself	✓				✓	✓
Magic Shop	✓				✓	✓
Black Swan		✓	✓	✓		
ON		✓	✓		✓	✓
00:00	✓				✓	✓

Through an examination of the text and musical elements of the six selections, the author has come to eight conclusions, reflected in the tables:

1. All six selections use tone painting.
2. Audiences find all six selections to be helpful in boosting wellness.
3. Both negative outlook selections (NOS) are written in minor keys.
4. Three of the four positive outlook (POS) selections are written in major keys.
5. All four POS use variety in rhythmic subdivisions and/or avoid downbeats, while both NOS do not exhibit these traits.
6. All four POS feature melodic motives that span an octave, while NOS melodic phrases are restricted to a fourth or fifth at most.
7. Both NOS feature a prominent riff, while only one POS possesses this type of riff.
8. Although this is not shown in the table, it was also found that the prevalence of repeated notes typically shows a direct relation to the presence of frustration and intensity in the lyrics.

The following case review provides evidence that supports these conclusions. Before proceeding to the case review, the author wishes to acknowledge that due to the nature of art as well as meaning loss through translation, slightly different interpretations from those presented are also plausible. Original texts are included throughout the case review for reference.

## Case Review

### Fake Love

<https://www.youtube.com/watch?v=7C2z4GqqS5E>

Text (negative outlook) - This song shows the pain of trying to hide one's true self, consistent with the lived experience of individuals such as Wayne from Black Dog Institute (see section I). The lyrics suggest that the character tried to hide negative emotions and change who he was in order to attract love ("I could pretend like I was strong when I was hurt," "I changed everything, just for you, but I don't know me," "Mold a pretty lie for you"). This love, however, turns out to be fake and unable to achieve fruition ("I grew a flower that can't be bloomed in a dream that can't come true"). This song shows the confusion associated with losing oneself.

Original Text	Translation by GeniusLyrics
<p>널 위해서라면 난 슬퍼도 기쁜 척 할 수가 있었어          널 위해서라면 난 아파도 강한 척 할 수가 있었어          사랑이 사랑만으로 완벽하길          내 모든 약점들은 다 숨겨지길          이뤄지지 않는 꿈속에서 피울 수 없는 꽃을 키웠어</p> <p>I'm so sick of this fake love, fake love, fake love          I'm so sorry but it's fake love, fake love, fake love</p> <p>I wanna be a good man just for you          세상을 줬네 just for you          전부 바꿨어 just for you          Now I don't know me, who are you?          Hi, 우리만의 숲 너는 없었어          내가 왔던 route 잊어버렸어          나도 내가 누구였는지도 잘 모르게 됐어 (eh)</p>	<p>[Intro: V, Jungkook]          For you, I could pretend like I was happy when I was sad          For you, I could pretend like I was strong when I was hurt          I wish love was perfect as love itself          I wish all my weaknesses could be hidden          I grew a flower that can't be bloomed in a dream that can't come true</p> <p>[Hook: Jimin, Jin]          I'm so sick of this fake love, fake love, fake love          I'm so sorry but it's fake love, fake love, fake love</p> <p>[Verse 1: RM, RM &amp; Jungkook, J-Hope]          I wanna be a good man, <i>just for you</i>          I gave the world, <i>just for you</i>          I changed everything, <i>just for you</i>          But I don't know me, <i>Who are you?</i>          The forest just for us, you weren't there          The route I took, I forgot          I even became quite unsure of who I was</p>

<p>거울에다 지껄여봐 너는 대체 누구니</p> <p><i>[Repeat intro]</i></p> <p>Love you so bad, love you so bad        널 위해 예쁜 거짓을 빚어내        Love you so mad, love you so mad        날 지워 너의 인형이 되려 해</p> <p><i>[Repeat chorus]</i></p> <p><i>hook</i></p> <p>Why you sad? I don't know 난 몰라        웃어봐 사랑해 말해봐        나를 봐 나조차도 버린 나 (oh no)        너조차 이해할 수 없는 나        낯설다 하네 니가 좋아하던 나로 변한 내가 (oh)        아니라 하네 예전에 니가 잘 알고 있던 내가 (oh)        아니긴 뭐가 아냐 난 눈 멀었어        사랑은 뭐가 사랑 it's all fake love</p> <p>(Woo) I don't know, I don't know, I don't know why        (Woo) 나도 날 나도 날 모르겠어        (Woo) I just know, I just know, I just know why        'Cause its all fake love, fake love, fake love</p> <p>[Chorus: Jungkook, Jimin] x2</p> <p>[Hook: Jimin, Jin]</p> <p>[Outro: Jimin/V, Jungkook/Jin] - <i>repeat intro/pre-chorus</i></p>	<p>Try babbling into the mirror, who the hell are you?</p> <p>[Pre-Chorus: Jimin, Jin] - <i>Repeat intro</i></p> <p>[Chorus: Jungkook, V]        Love you so bad, love you so bad        Mold a pretty lie for you        Love it's so mad, love it's so mad        Trying to erase myself and make me your doll</p> <p><i>Repeat chorus</i></p> <p>[Hook: Jimin, Jin]</p> <p>[Verse 2: RM, Suga]        Why you sad? I don't know. I don't know        Smile, say 'I love you'        Look at me, even I gave up on myself        Even you can't understand me        You say I'm unfamiliar, changed into the one you used to like        You say I'm not myself which you knew well        No? What do you mean no? I'm blind        Love? What the heck is love? It's all fake love</p> <p>[Bridge: Jimin, Jin]        Woo, I dont know, I dont know, I dont know why        Woo, even I, even I don't know myself        Woo, I just know, I just know, I just know why        'Cause it's all fake love, fake love, fake love</p> <p>[Chorus: Jungkook, Jimin] x2</p> <p>[Hook: Jimin, Jin]</p> <p>[Outro: Jimin/V, Jungkook/Jin] - <i>repeat intro/pre-chorus</i></p>
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Music (text painting) –

Key: The “dark” key of d minor contributes to the depressive atmosphere here.

Melody: Right from the opening, the melody hangs on the lowered third scale degree, then progresses downward in stepwise motion until the tonic note (Example 1.4., middle line). Most of the measures center on a single note that is embellished by neighbor

tones or escape tones, suggesting a feeling of being trapped or not knowing where to go (Example 1.1 - 1.3).

The compressed melodic motives, the focus on a single pitch, and other such melodic traits are consistent throughout the song, as can be seen in the following excerpts. The motives, while traveling downward in pitch, collectively move upward until the highest point – the hook – where the notes finally revolve around the interval of a third (Example 1.1 – 1.3).

Ex. 1.1: Pre-chorus



Ex. 1.2: Chorus



Ex. 1.3: Hook



Descant/Riff: The descant, which outlines a D minor triad, repeats on loop through a significant portion of the song, possibly performing a similar function as the melody. The

chord progression of the harmonic riff implies repeated disappointment as it continually cycles through a Bbm7-C-Dm pattern (major, major, minor). Below is an approximation of partial scoring for the first two lines of Fake Love's intro/pre-chorus/outro.

Ex. 1.4: Partial scoring

Audience Response - (<https://www.youtube.com/watch?v=i4JGSpVBEJU>):

"Left a toxic 7 year relationship and this song is what got me through and made me realize my worth. I will forever love it." – K. C.

"Kept this song on repeat after an almost-relationship who left me broken hearted. Love this song alot <3 Relate to many lines and it does help me to see things clearer now. Thank you BTS" – F.

### Answer: Love Myself

[https://www.youtube.com/watch?v=o\\_SYttJm0SE](https://www.youtube.com/watch?v=o_SYttJm0SE)

Text (positive outlook) - As suggested in the title, this song encourages listeners to love themselves and recognizes that recovery is a process that takes time. A study published by BMC Psychiatry finds that individuals with depression and anxiety have difficulty validating themselves.<sup>26</sup> The lived experiences representatives in this study suggest “deliberately recalling positive past experiences or positive aspects of oneself to counteract negative thinking” (Lau, et. al 2021). Accordingly, “Answer: Love Myself” acknowledges the negative thought patterns and provides listeners with positive encouragement. Encouragement and support, according to NAMI, can make a difference on the path to wellness.<sup>27</sup>

Original Text	Translation by GeniusLyrics
<p>눈을 뜬다 어둠 속 나          심장이 뛰는 소리 낯설 때          마주 본다 거울 속 너          겁먹은 눈빛 해묵은 질문</p> <p>어쩌면 누군가를 사랑하는 것보다          더 어려운 게 나 자신을 사랑하는 거야          솔직히 인정할 건 인정하자          니가 내린 잣대들은 너에게 더 엄격하단 걸          니 삶 속의 굵은 나이테 그 또한 너의 일부 너이기에</p> <p>이제는 나 자신을 용서하자 버리기엔          우리 인생은 길어 미로 속에선 날 믿어          겨울이 지나면 다시 봄은 오는 거야</p>	<p>[Intro: Jimin, <i>Jung Kook</i>]          I'm opening my eyes in the darkness          When my heartbeat sounds unfamiliar          I'm looking at you in the mirror          The fear-ridden eyes, asking the question</p> <p>[Verse 1: SUGA]          (SUGA) Loving myself might be harder          Than loving someone else, let's admit it          The standards you made are more strict for yourself          The thick tree rings in your life          It's part of you, it's you</p> <p>Now let's forgive ourselves          Our lives are long, trust yourself when in a maze          When winter passes, spring always comes</p>

<sup>26</sup> Jennifer Lau, et al. “Promoting helpful attention and interpretation patterns to reduce anxiety and depression in young people: weaving scientific data with young peoples’ lived experiences,” BMC Psychiatry (2021) 21:403

<sup>27</sup> “Treatments,” NAMI, <https://nami.org/About-Mental-Illness/Treatments>

차가운 밤의 시선  
초라한 날 감추려  
몹시 뒤척였지만

저 수많은 별을  
맞기 위해 난 떨어졌던가  
저 수천 개 찬란한  
화살의 과녁은 나 하나

You've shown me I have reasons  
I should love myself  
내 숨 내 걸어온 길 전부로 답해

어제의 나  
오늘의 나  
내일의 나  
I'm learning how to love myself  
빠짐없이 남김없이 모두 다 나

정답은 없을지도 몰라  
어쨌든 이것도 답은 아닌 거야  
그저 날 사랑하는 일조차  
누구의 허락이 필요했던 거야  
난 지금도 나를 또 찾고 있어  
But 더는 죽고 싶지가 않은 걸

슬프던 me  
아프던 me  
더 아름다울 美

그래 그 아름다움이  
있다고 아는 마음이  
나의 사랑으로 가는 길  
가장 필요한 나다운 일, eh

지금 날 위한 행보는  
바로 날 위한 행동  
날 위한 태도  
그게 날 위한 행복  
I'll show you what i got  
두렵진 않아 그건 내 존재니까  
Love myself

[Refrain: Jung Kook]  
From the eyes of the cold night  
I try to hide myself  
As I keep tossing and turning, ayy

[Pre-Chorus: Jimin]  
Maybe I fell in order to take the place of those countless stars  
(Hey-ey-ey)  
The target of thousands of bright arrows is me alone, ayy

[Chorus: Jin, Jung Kook]  
You've shown me I have reasons  
I should love myself (*Oh-oh-oh*)  
I'll answer with my breath, my path

[Post-Chorus: V, Jung Kook]  
The me of yesterday  
The me of today  
The me of tomorrow  
(*I'm learning how to love myself*)  
With no exceptions, it's all me

[Verse 2: RM, j-hope]  
Maybe there's no answer (Yeah, yeah)  
Maybe this isn't the answer either (Alright)  
It's just that loving myself  
Doesn't require anyone else's permission  
I'm looking for myself again  
But I don't wanna die anymore

Me, who used to be sad  
Me, who used to be hurt  
It'll make me more beautiful

Yes, I have that beauty (*Uh-huh*)  
Knowing that is going (*Alright*)  
On the path to loving myself (*No way*)  
It's what I need the most

Uh, I'm walking for myself (*Ayy*)  
It's an action needed for me  
My attitude towards myself  
That's the happiness I need for me  
I'll show you what I got  
I'm not afraid because it's me (*Love myself*)



<p>시작의 처음부터 끝의 마지막까지 해답은 오직 하나</p> <p>왜 자꾸만 감추려고만 해 니 가면 속으로 내 실수로 생긴 흉터까지 다 내 별자런데</p> <p>[chorus]</p> <p>내 안에는 여전히 oh oh oh 서툰 내가 있지만 oh oh oh</p> <p>You've shown me I have reasons I should love myself oh oh (I'm learning how to love myself) 내 숨 내 걸어온 길 전부로 답해 oh oh oh</p> <p>[post-chorus]</p>	<p>[Refrain: Jin] From the very beginning To the very end There's only one answer, ayy</p> <p>[Pre-Chorus: Jimin] Why do you keep trying to hide under your mask? (Hey-ey-ey) Even all the scars from your mistakes make up your constellation, ayy</p> <p>[Chorus: V]</p> <p>[Bridge: Jung Kook, <i>Jimin</i>, Jimin &amp; V] Inside of me, there's still (Oh-oh) That awkward part of me but (Woah-oh-oh-oh)</p> <p>[Chorus: Jin &amp; Jimin, <i>Jung Kook</i>, Jimin, V] You've shown me I have reasons I should love myself (<i>I'm learning how to love myself</i>) (Oh-oh-oh) I'll answer with my breath, my path (<i>Oh-woah-oh</i>)</p> <p>[Post-Chorus: V, <i>Jimin</i>, Jung Kook]</p>
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### Music (text painting) -

Key: The emotionally warm key of D-flat major contributes to the joyous character.

Melody: “Answer: Love Myself” has an active, flowing melody that spans an octave right from the intro (Example 2.1). This, along with the bright falsetto voices used for the chorus, also creates a joyous atmosphere. Frequent adlibs at the ends of phrases as well as other vocal embellishments add to the liberated affect.

Ex. 2.1: Intro



Ex. 2.2: Refrain



Ex. 2.3: Pre-Chorus



Ex. 2.4: Chorus



Rhythm: The melody tends to avoid downbeats throughout (note ties and downbeat rests), evoking a feeling of freedom. For example, the melody is skewed by half a beat from the pulse in the chorus (Example 2.4). Each beat is emphasized by percussion, bringing out the offbeats/upbeats even more.

Descant/riff: None. Instrumentation is chosen for the purpose of color rather than countermelody, creating a relatively simple texture. One could connect this to the general belief that people are made happy by simple acts, and made unhappy by complicated problems.

Audience Response - ([https://www.youtube.com/watch?v=o\\_SYttJm0SE](https://www.youtube.com/watch?v=o_SYttJm0SE)):

"i had bad depression 2 years ago, constantly hating myself, wanting to die. this song saved me. i listened it to it again, now after 2 years and cannot stop sobbing. this music is spiritual and God sent it as an inspiration to heal people. thank you BTS 🙏" – E.

"These 7 boys taught me how to love myself, I'll always be grateful for that! Sometimes it's difficult to always feel good about yourself, but when I'm struggling, I always think about how they'd tell me to love myself no matter what. Even if the entire world judges me, they won't ❤️❤️" – U.

"When you have no one to hear you out, but BTS are with you through their music ❤️" - NaMjOoN's LoSt's AiRpOdS 😊

"They stopped me from ending my life...they helped me when I was at my lowest... I've been a fan since I was 9 and now I'm 16 they have helped me. I'm still struggling to find who I am and who I wish to be. I have my bad moments but I always listen to this song and there other ones. And they truly are helping me with learning how to love myself" – M. B.

"Maybe it sounds silly, but their music just makes me feel so warm and understood." - W. #5

"a year ago i started to develop a very low self-esteem. many times i do not like my face or my body, or i think that my personality is childish, or very feminine, or very irritating. i care a lot about what others think of me. this year i have started to go to psychologist but i have also started to be interested in BTS's discography and especially in the messages of their songs. songs like this make me feel loved and understood and i feel like they are helping me to love myself." - b.

"Whenever I am having a hard time, there are seven boys who are there. And when I need someone to talk to and can't speak to them directly, there are millions of armys<sup>28</sup> who will help, no matter what the haters say. I just want to let you know that if you are having a hard time and came back to this video, we are all here. Let's go on this self love journey together, for us and bangtan who will forever be in our hearts. Borahae army and bts ♡♡♡♡♡♡♡" – S. G.

### *Magic Shop*

<https://www.youtube.com/watch?v=hLf6yZPJyvM>

Text (positive outlook) - All lived experience representatives at the Black Dog Institute stated how important talking about their experiences was to the recovery process. "Magic Shop" offers a non-judgmental voice and paints a safe space free from stigma to support this sharing of stories. From the beginning, the lyrics show understanding and validation towards a person experiencing challenges: "I'm not going to say anything blatant like 'cheer up,'" "I do believe your galaxy, I want to listen to your melody," "At the end of my despair, you're the last reason/For me who was standing at the edge of the cliff, live."

Then they tell the listener that they are not alone ("Would you believe me if I said that I was scared of everything too?") and mention struggles that the listener might relate to: "I always want to be the best/So I was impatient and always restless/Comparing myself with others became my daily life/My greed that was my weapon suffocated me and also

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<sup>28</sup> "ARMY" is the acronym for BTS's fanbase, "Adorable Representative MC for Youth."

became a leash.”

In an interview, BTS member Jungkook said “This is a song for ARMY. When ARMY are tired, exhausted, or having a rough time, they can draw a door within their hearts and come inside... and we’re there... It’s about letting ARMY know that we’ll be there and be the strength for when they’re down... and it’s also been based on what RM told our ARMY during our fanmeets and concerts.”<sup>29</sup>

Original Text	Translation by GeniusLyrics {clarification from author in curly brackets}
<p><b>Verse 1:</b>  망설인다는 걸 알아 진심을 말해도  결국 다 흉터들로 돌아오니까  힘을 내란 뻔한 말은 하지 않을 거야  난 내 애길 들려줄게 들려줄게</p> <p><b>Rap:</b>  내가 뭐랬어 이길 거랬잖아  믿지 못했어 (정말) 이길 수 있을까  이 기적 아닌 기적을  우리가 만든 걸까  (No) 난 여기 있었고  니가 내게 다가와준 거야  I do believe your galaxy 듣고 싶어 너의 멜로디  너의 은하수의 별들은 너의 하늘을 과연 어떻게 수놓을지  나의 절망 끝에 결국 내가 널 찾았음을 잊지마  넌 절벽 끝에 서 있던 내 마지막 이유야 Live</p> <p><b>Bridge-Chorus:</b>  내가 나인 게 싫은 날 영영 사라지고 싶은 날  문을 하나 만들자 너의 맘 속에다  그 문을 열고 들어가면 이 곳이 기다릴 거야  믿어도 괜찮아 널 위로해줄 Magic Shop</p> <p>따뜻한 차 한 잔을 마시며  저 은하수를 올려다보며  넌 괜찮을 거야 oh 여긴 Magic Shop</p>	<p>[Verse 1: V, Jung Kook]  I know that you're hesitating because even if you say the truth  In the end it will all return as scars  I'm not going to say anything blatant like "find strength {cheer up}"  I will let you hear my story, let you hear it</p> <p>[Verse 2: RM]  What did I say? I said you'd win, didn't I?  I couldn't believe it (really) Could I win it?  This miracle that isn't a miracle  Did we make it?  (No) I was here  You were the one that made your way to me  I do believe your galaxy, I want to listen to your melody  Your stars in the Milky Way, don't forget that I found you anyways  At the end of my despair, you're the last reason  For me who was standing at the edge of the cliff, live</p> <p>[Pre-Chorus: Jin, Jimin]  On days I hate being myself, days I want to disappear forever  Let's make a door in your heart  Open the door and this place will await  It's okay to believe, the Magic Shop will comfort you</p> <p>[Chorus: Jung Kook, Jimin]  While drinking a glass of hot tea  And looking up at the Milky Way  You'll be alright, oh, this here is the Magic Shop</p> <p>[Post-Chorus: Jung Kook &amp; Jimin &amp; V &amp; Jin, All]</p>

<sup>29</sup> “BTS Break Down Their Albums, from DARK AND WILD to MAP OF THE SOUL:7”

<https://www.youtube.com/watch?v=Tt9x61AL50E>

<p>So show me (I'll show you) x 3 Show you show you</p> <p>필 땀 장미꽃처럼 흘날릴 땀 벚꽃처럼 길 땀 나팔꽃처럼 아름다운 그 순간처럼 항상 최고가 되고 싶어 그래서 조금했고 늘 초조했어 남들과 비교는 일상이 돼버렸고 무기였던 내 욕심은 되려 날 옥죄고 또 목줄이 됐어</p> <p>그런데 말야 돌이켜보니 사실은 말야 나 최고가 되고 싶었던 것이 아닌 것만 같아 위로와 감동이 되고 싶었던 나 그대의 슬픔, 아픔 거둬가고 싶어 나</p> <p>[Pre-Chorus: Jung Kook, Jin]</p> <p>[Chorus: V, Jin]</p> <p>[Post-Chorus: Jung Kook &amp; Jimin &amp; V &amp; Jin, All]</p> <p>나도 모든 게 다 두려웠다면 믿어줄래 모든 진심들이 남은 시간들이 너의 모든 해답은 니가 찾아낸 이 곳에 너의 은하수에 너의 마음 속에</p> <p>[chorus]</p> <p>You gave me the best of me So you'll give you the best of you</p> <p>날 찾아냈잖아 날 알아줬잖아 You gave me the best of me So you'll give you the best of you 넌 찾아낼 거야 네 안에 있는 galaxy</p> <p>[Post-Chorus: Jung Kook &amp; Jimin &amp; V &amp; Jin, All]</p>	<p>So show me (<i>I'll show you</i>) x 3</p> <p>[Verse 3: j-hope, SUGA] Like a rose when blooming Like cherry blossoms when being scattered in the wind Like morning glory when fading Like that beautiful moment <i>I always want to be the best So I was impatient and always restless Comparing myself with others became my daily life My greed that was my weapon suffocated me and also became a leash</i></p> <p><i>But looking back on it now, truthfully I feel like it's not true that I wanted to be the best I wanted to become your comfort and move your heart I want to take away your sadness, and pain</i></p> <p>[Pre-Chorus: Jung Kook, Jin]</p> <p>[Chorus: V, Jin]</p> <p>[Post-Chorus: Jung Kook &amp; Jimin &amp; V &amp; Jin, All]</p> <p>[Bridge: V, Jimin] Would you believe me If I said that I was scared of everything too? All the sincerity, the remaining times <i>All your answers are in this place you found In your Milky Way, inside your heart</i></p> <p>[Chorus: All]</p> <p>You gave me the best of me So you'll give you the best of you</p> <p>You found me, you knew me You gave me the best of me So you'll give you the best of you You'll find it, the galaxy inside you</p> <p>[Post-Chorus: Jung Kook &amp; Jimin &amp; V &amp; Jin, All]</p>
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Music (text painting) -

Key: For this positive theme, “Magic Shop” is written in the “warm” key of G-flat major.

Melody: Consistent with the idea of a calm, safe space, “Magic Shop” begins with gentle vocals in verse 1 (Example 3.1). The melody frequently rises and falls freely. The post-chorus is especially worth noting. It appears to be a musical call-and-response: “so show me” (call, a unison duet) and “I’ll show you” (response, all members in unison). The stark contrast in vocal texture between the call and response strongly suggests that the song is a conversation between at least two people, demonstrating the concept of sharing experiences and showing understanding. It’s also one of the few times the whole group ever sings in unison, increasing the probability that this textural contrast is intentional (Example 3.4).

Rhythm: The gentle melody is accompanied by a light backbeat. Motives contain rhythmic variety, showing freedom of movement. The avoidance of downbeats supports this as well (Example 3.1 - 3.4).

Ex. 3.1: Verse 1, lines 1-2



Ex. 3.2: Pre-Chorus:



Ex. 3.3 Chorus:



Ex. 3.4: Post-chorus:



Descant/riff: None. Thin instrumentation does not have a significant countermelody; rather, the color enhances the safe space created by the gentle vocals and backbeat in the introduction.

Audience Response – <https://www.youtube.com/watch?v=hLf6yZPJyvM>

"You gave me the best of me so you'll give you the best of you" I started breaking down when I heard this line. Magic shop came at such a crucial point in my life. The pandemic has been such a huge blow for my mental health and I started neglecting myself. This line reminds me of how much I deserve my best self... If ever a miracle happens and I get to meet BTS in person, I would thank them for this song ♥♥♥ – J. E.

"i would've never though that a boy band who doesn't even know i exist could comfort me more than anyone i personally know" - bts forever



"Everytime I break down, I listen to this and realise I am not alone.. You don't know but this.. is what keeps me alive" - lovely me 01

"This song really hold beautiful meaning. And it's more meaningful when it saves me from being depressed, it helps me out of my zone. Thank you BTS 💖" – N. A.

"The first BTS song I've ever cried to. Even if they can't hear us, they are in our hearts and we are in theirs. They really mean it when they say they will comfort us, and they never want us to be unhappy. Now I know that whenever I'm feeling down, I'll be able to tell them my problems and they will comfort me from my heart, because they are always with me. 💖💖💖💖💖💖💖" – S. G.

"Listening this song always gives comfort but by reading this lyrics again and again I can't feel more thankful for.....I mean I can relate to many things here and the way they said , we'll not just say 'have strength' but we'll share our story.....the whole song is what I needed in my hard times.... Literally I can't thank enough to them. 💖🙏" – A. P.

"I'm listening to this at school while sitting alone at lunch again...this song makes me feel so loved and that I do belong in this world." – S. B.

[https://www.youtube.com/watch?v=o\\_SYttJm0SE](https://www.youtube.com/watch?v=o_SYttJm0SE)

"I had depression for 11 years and suicidal for 5 years , I was afraid to talk to someone about it . In the beginning of 2020 I found the "Magic Shop". I open its door and stepped in .From that moment my life changed

I'm now the best version of myself ." – C. R.

### Black Swan

<https://www.youtube.com/watch?v=0lapF4DQPKQ>

Text (negative outlook) - The lyrics of Black Swan seem to tell the story of a person who has lost interest in everything - a primary symptom of depression. Several metaphors are also similar to those used by youth with anxiety, such as sinking, time stopping, trying to escape, and darkness.<sup>30</sup> Black Swan functions as a sharing of lived experience, which can be a valuable aid to mental health. According to Suicide Callback Service (Australia's professional telephone and online counseling service, verified by government funded organization *healthdirect*), "Hearing from someone who has "walked in their shoes" can have a powerful effect and it can show how getting help and support was effective" as well as normalize mental health conditions.<sup>31</sup>

Original Text	Translation by GeniusLyrics
Do your thang, do your thang with me now Do your thang, do your thang with me now	[Intro: Jung Kook] Do your thang Do your thang with me now Do your thang Do your thang with me now
What's my thang? What's my thang? Tell me now Tell me now, yeah, yeah, yeah, yeah	What's my thang What's my thang tell me now Tell me now Yeah, yeah, yeah, yeah
Ayy, 심장이 뛰지 않는대 더는 음악을 들을 때, tryna pull up 시간이 멈춘 듯해	[Verse 1: SUGA] Ayy, the heart no longer races When the music starts to play Tryna' pull up Seems like time has stopped

<sup>30</sup> Roberta Woodgate, et. al., "Understanding Youth's Lived Experience of Anxiety through Metaphors: A Qualitative, Arts-Based Study, *International Journal of Environmental Research and Public Health*, 2021, 18, 4315. <https://doi.org/10.3390/ijerph18084315> 2021

<sup>31</sup> "Understand how lived experience storytelling can improve your mental health," Suicide Callback Service, <https://www.suicidecallbackservice.org.au/mental-health/understand-how-lived-experience-storytelling-can-help-your-mental-health/>

<p>Oh, that would be my first death, I've been always afraid of</p> <p>이게 나를 더 못 울린다면 내 가슴을 더 떨리게 못 한다면 어쩔 이렇게 한 번 죽겠지 아마 But what if that moment's right now, right now?</p> <p>콧가엔 느린 심장 소리만 bump, bump, bump 벗어날래도 그 입속으로 jump, jump, jump 어떤 노래도 와닿지 못해 소리 없는 소릴 질러</p> <p>모든 빛이 침묵하는 바다, yeah, yeah, yeah 길 잃은 내 발목을 또 잡아, yeah, yeah, yeah 어떤 소리도 들리지 않아, yeah, yeah, yeah Killin' me now, killin' me now, do you hear me? Yeah</p> <p>흘린 듯 천천히 가라앉아, nah, nah, nah 몸부림쳐봐도 사망이 바닥, nah, nah</p> <p>모든 순간들이 영원이 돼, yeah, yeah, yeah Film it now, film it now,</p> <p>do you hear me? Yeah</p> <p>[Post-Chorus: Jimin, V] - repeat intro</p> <p>Deeper, yeah, I think I'm goin' deeper 자꾸 초점을 잃어, 이젠 놓아줘 싫어 차라리 내 발로 갈게, 내가 뛰어 들어갈게 가장 깊은 곳에서 나는 날 봤어</p> <p>천천히 난 눈을 떠 여긴 나의 작업실 내 스튜디오 거센 파도 캄캄하게 나를 스쳐도 절대 끌려가지 않을 거야 다시 또 Inside, I saw myself, myself</p>	<p>Oh that would be my first death I been always afraid of</p> <p>[Verse 2: RM] If this can no longer resonate No longer make my heart vibrate Then like this may be how I die my first death But what if that moment's right now Right now</p> <p>[Pre-Chorus: V, Jimin] Heartbeat pulsing slow in my ears Bump, bump, bump Trying to escape with no avail Jump, jump, jump <i>No song affects me anymore</i> Crying out a silent cry</p> <p>[Chorus: Jung Kook, Jimin, V, Jin] Ocean with all light silenced shut yeah, yeah, yeah My wandering feet held in a rut yeah, yeah, yeah <i>Every noise and sound's been cut yeah, yeah, yeah</i> <i>Killin' me now, killin' me now</i> <i>Do you hear me yeah</i></p> <p>Sinking slowly like in a trance nah, nah, nah Struggle but it's all ocean floor nah, nah</p> <p><i>Every moment becomes eternity yeah, yeah, yeah</i> <i>Film it now, film it now</i></p> <p><i>Do you hear me yeah</i></p> <p>[Post-Chorus: Jimin, V] - repeat intro</p> <p>[Verse 3: j-hope] Deeper, yeah I think I'm goin' deeper I keep losing focus Please free me Let my own feet carry me But far within In the deepest depths, I saw myself</p> <p>[Verse 4: SUGA] Slowly, I open my eyes I'm in my workroom, it's my studio The darkness go darkly in a throe But I'll never get dragged away again Inside, I saw myself, myself</p>
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컷가엔 빠른 심장 소리만, bump, bump, bump 두 눈을 뜨고 나의 숲으로, jump, jump, jump 그 무엇도 날 삼킬 수 없어 힘껏 나는 소리 질러  [Chorus: Jimin, V, Jin, <i>Jung Kook</i> ] [Post-Chorus: Jin, <i>Jimin</i> ]	[Pre-Chorus: Jung Kook, <i>Jin</i> ] Heartbeat racing in my ears Bump, bump, bump Eyes wide open into my forest Jump, jump, jump <i>Nothing can devour me</i> <i>I shout out with ferocity</i>  [Chorus: Jimin, V, Jin, <i>Jung Kook</i> ] [Post-Chorus: Jin, <i>Jimin</i> ]
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Music (text painting) -

Key: Comparable to “Fake Love,” this song is based in D minor to a similar effect.

Melody: The melody seems to achieve a floating effect due to constant avoidance of tonic resolution (D) and lingering on the subtonic (intro, chorus). Electronic distortion of the voices also contributes to this feeling of dissociation. The metaphors of being stuck (“Seems like time has stopped”, “My wandering feet held in a rut” “Sinking slowly like in a trance... Struggle but it's all ocean floor”) are illustrated through a series of alternating seconds in the vocal line of the verse and chorus (C-D-C-D-C-D-C-D, A- Bb-A-Bb-A-Bb-A-Bb-A, etc.). Lines that are not static (suggesting not being stuck in one place) fall in pitch (suggesting sinking) (Example 4.4).

Ex. 4.1: Verse 1



Ex. 4.2: Chorus



Descant/riff: The ethereal harp textures of “Black Swan” in the descant and accompaniment is highly suggestive of a lack of grounding as well as dissociation from reality. When the descant appears in the intro and post-chorus, it brings about dissonance on downbeats, especially as it clashes with the prominent subtonic in the vocal line (Example 4.3). However, when it returns in the pre-chorus, the descant falls on consonant intervals (Example 4.4). On the outro, the descant closes the song and ends on the subtonic, offering no musical resolution (Example 4.5).

Ex. 4.3: intro and post-chorus

The musical notation for Ex. 4.3: intro and post-chorus consists of two systems, each with two staves. The top staff of each system is in treble clef with a key signature of one flat. The bottom staff is also in treble clef with a key signature of one flat. The first system shows the intro: the top staff has a whole note B-flat, a half note A, and a whole note G; the bottom staff has a descending eighth-note scale: B-flat, A, G, F, E, D, C, B-flat. The second system shows the post-chorus: the top staff has a whole note B-flat, a half note A, and a whole note G; the bottom staff has a descending eighth-note scale: B-flat, A, G, F, E, D, C, B-flat.

Ex. 4.4: Descant + pre-chorus



Ex. 4.5: Descant (outro version)



### Audience Response

Youtube comments: [https://www.youtube.com/watch?v=\\_36O75VSuLY](https://www.youtube.com/watch?v=_36O75VSuLY)

"this song is huge important thing for me, since i can't get over it from the day it came out. not only because i find black swan itself as masterpiece, but also because reminded me of dreams and goals i have, but was unable to achieve them because of depression and feeling numb in heart day by day. black swan is sad, but somehow when i listen to it i feel like i'm not lost yet and i still keep fighting for living. for sure it helps and it's with me when sometimes everything gets worse.

i'm not a bts stan at all, but they for sure were a part of saving one soul here and i'm thankful for that." – L.

ON

<https://www.youtube.com/watch?v=mPVDGOVjRQ0>

Text (positive outlook) - This song speaks of moving on and embracing the pain that comes with life. Key lines include “Bring the pain / No fear, now that I know the way,” and “Got no fears, I'm singin', oh-oh-woah-oh-oh / Oh I'm takin' over.” It is reminiscent of a quote from Brad, an individual with lived experience: “Now, I’m proud to have depression and anxiety. I’m even more proud that I have things under control.”<sup>32</sup>

Original Text	Translation by GeniusLyrics
<p>I can't understand what people are sayin' 어느 장단에 맞춰야 될지 한 발자국 떼면 한 발자국 커지는 shadow</p> <p>잠에서 눈을 뜬 여긴 또 어디 어쩔 서울 또 New York or Paris 일어나니 휘청이는 몸 yeah</p> <p>Look at my feet (down down) 날 닮은 그림자 (자) 흔들리는 건 이놈인가 아니면 내 작은 발끝인가 (ay)</p> <p>두렵잖을 리 없잖아 다 괜찮을 리 없잖아 그래도 I know 서툴게 I flow 저 까만 바람과 함께 날아</p> <p>Hey na na na 미치지 않으려면 미쳐야 해 Hey na na na (hey) 나를 다 던져 이 두 쪽 세상에</p> <p>Hey na na na Can't hold me down 'cause you know</p>	<p>[Verse 1: Jimin, V] I can't understand what people are sayin' Who and what do I need to follow With each step then again grows the shadow</p> <p><i>Where is this place I open my eyes to Maybe Seoul or New York or Paris I get up, unsteady on my feet (Yeah)</i></p> <p>[Verse 2: RM] (Look) Look at my feet, look down The shadow resembles me Is it the shadow that's shaking Or is it my feet that are trembling</p> <p>Of course I'm not unafraid Of course it's not all okay But I know Awkwardly I flow I fly together with that black wind</p> <p>[Pre-Chorus: Jimin, Jung Kook, Jin] (Hey, na-na-na) <i>Gotta go insane to stay sane</i> (Hey, na-na-na) <i>Throw myself whole into both worlds</i></p> <p>(Hey, na-na-na) Can't hold me down 'cause you</p>

<sup>32</sup> Black Dog Institute, Personal Stories <https://www.blackdoginstitute.org.au/resources-support/personal-stories/>

<p>I'm a fighter 제 발로 들어온 아름다운 감옥 Find me and I'm gonna live with ya</p> <p>가져와 bring the pain oh yeah (Eh-oh) 올라타봐 bring the pain oh yeah Rain be pourin' Sky keep fallin' Everyday oh na na na</p> <p>(Eh-oh) 가져와 bring the pain oh yeah, eh</p> <p>Bring the pain (oh eh) 모두 내 피와 살이 되겠지 (eh oh) Bring the pain (eh oh) No fear, 방법을 알겠으니 (eh)</p> <p>작은 것에 breathe (ah huh)</p> <p>그건 어둠 속 내 산소와 빛 (ah huh) 내가 나이게 하는 것들의 힘</p> <p>넘어져도 다시 일어나 scream (ya ya ya ya)</p> <p>넘어져도 다시 일어나 scream (ya ya ya ya) 언제나 우린 그랬으니</p> <p>설령 내 무릎이 땅에 닿을지언정 파묻히지 않는 이상 그저 그런 해프닝쯤 될 거란 걸 Win no matter what x 3 네가 뭐라던 누가 뭐라던 I don't give a uh x 3 yeah</p> <p>[pre-chorus]</p> <p>[chorus]</p> <p>나의 고통이 있는 곳에 내가 숨 쉬게 하소서 (please) My everythin', my blood and tears Got no fears, I'm singin' oh ah Oh I'm takin' over You should know yeah</p> <p>Can't hold me down 'cause you know I'm a fighter</p>	<p>know I'm a fighter Carried myself into this beautiful prison Find me and I'm gonna live with ya</p> <p>[Chorus: Jung Kook &amp; Jimin, <i>Jung Kook</i>, Jimin] (Eh-oh) <i>Bring it, bring the pain, oh yeah</i> (Eh-oh) <i>Come on up, bring the pain, oh yeah</i> Rain be pourin', sky keep fallin' Everyday, oh na-na-na</p> <p>(Eh-oh) Bring it, bring the pain, oh yeah</p> <p>[Verse 3: j-hope] Bring the pain It'll become my blood and flesh Bring the pain No fear, now that I know the way</p> <p>Breathe on the small things</p> <p>My air and my light in the dark The power of the things that make me, "me"</p> <p>Even if I fall, I come right up, scream</p> <p>[Verse 4: SUGA] Even if I fall, I come right up, scream That's how we've always been</p> <p>Even if my knees drop to the ground As long as they don't get buried It's going to be just an ordinary happening Win no matter what x 3 Whatever you say, whatever they say I don't give a uhh x 3 yeah</p> <p>[Pre-Chorus: Jimin, V, Jung Kook]</p> <p>[Chorus: Jung Kook &amp; Jimin, V, Jin]</p> <p>[Bridge: Jung Kook, <i>Jimin</i>] Where my pain lies Let me take a breath My everythin' My blood and tears Got no fears, I'm singin', oh-oh-woah-oh-oh Oh I'm takin' over</p> <p>You should know yeah</p> <p><i>Can't hold me down 'cause you know I'm a fighter</i></p>
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캄캄한 심연 속 기꺼이 잠겨 Find me and I'm gonna bleed with ya 가져와 bring the pain oh yeah (Eh-oh) 올라타봐 bring the pain oh yeah Rain be pourin' Sky keep fallin' Everyday oh na na na (Eh-oh) find me and I'm gonna bleed with ya 가져와 bring the pain oh yeah (Eh-oh) 올라타봐 bring the pain oh yeah All that I know is just goin' on and on and on and on (Eh-oh) 가져와 bring the pain oh yeah (yeah yeah)	Choosing to descend into the dark abyss <i>Find me and I'm gonna bleed with ya</i> [Chorus: Jimin, V, Jin] (Eh-oh) <i>Bring it, bring the pain, on yeah</i> (Eh-oh) <i>Come on up, bring the pain, on yeah</i> Rain be pourin', sky keep fallin' Everyday, oh na-na-na (Eh-oh) Find me and I'm gonna bleed with ya [Post-Chorus: Jimin, Jung Kook, Jimin & Jung Kook] (Eh-oh) <i>Bring it, bring the pain, on yeah</i> (Eh-oh) <i>Come on up, bring the pain, oh yeah</i> All that I know is just goin' on and on and on and on (Eh-oh) Bring it, bring the pain, on yeah
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Music (text painting) –

Key: A minor

Melody: Even though the trajectory of most motives is downward in pitch, the ends of phrases tend to move upward (Examples 5.1-5.4). In the pre-chorus, triplet notes fall in pitch on the phrase “can’t hold me down cause you know I’m a fighter,” then jump up a fifth to prove the point with a defiant “Hey na na na” (Example 5.3). The stubborn repetition implied by “Rain be pourin', sky keep fallin' / Everyday” is reinforced by a repeated D until “oh na-na-na” moves up to the next scale degree (this rising on “oh-na-na-na” is a throwback to the pre-chorus) (Example 5.4). The repeated Ds appear again in the post chorus accompanied by the words “All that I know / Is just goin' on and on and on and on.” In “My everythin' / My blood and tears,” “blood” is emphasized by a high note, compounded with a wide jump from the subtonic to the submediant (Example 5.5). This is also where background vocals return.

Rhythm: Among songs representing the positive outlook, this one forms a clear contrast from “Answer: Love Myself” and “Magic Shop” due to its reliance on percussion

and energy instead of major tonality. While the latter two were gentle and free, ON emphasizes driving rhythm to support the feeling of moving onward. Beats are more rhythmically complicated in the verses that voice uncertainty, but gradually grow more straightforward as the song moves to the choruses. The triplets in verse 1 through the pre-chorus evoke a sense of agitation and toppling, matching the phrases “unsteady on my feet” and “Is it the shadow that's shaking / Or is it my feet that are trembling?” in the opening verse (Example 5.1). In the transition from the pre-chorus to the chorus, triplets stabilize into duple subdivisions as the lyrics move from uncertainty to embracing pain without fear (Example 5.3 – 5.4). All percussion and instrumentation “takes a breath” at the bridge, matching the text “Where my pain lies / Let me take a breath.” The riff and all its percussion returns immediately following the peak of the phrase (Got no fears, I'm singin', oh-oh-woah-oh-oh / Oh I'm takin' over / You should know yeah) as the music transitions back into the chorus (Example 5.5).

Ex. 5.1: Verse 1



Ex. 5.2: Verse 2



### Ex. 5.3: Pre-chorus

Measures 1-4 of the 'Fugue for Anna Magdalena' in G major, BWV 1002. The notation shows a repeating eighth-note pattern with triplets and a final eighth-note triplet.

### Ex. 5.4: Chorus

The second system of the musical score for 'The Rose Tree' consists of two staves. The top staff continues the melody from the first system, starting with a quarter rest followed by a sequence of eighth and quarter notes. The bottom staff provides a rhythmic accompaniment, beginning with a quarter rest followed by a series of eighth notes and quarter notes, including a triplet of eighth notes.

### Ex. 5.5: Bridge

Descant/riff: The repetitive, circling nature of the riff (A-E-G-A, A-E-G-A, etc.)

functions similarly to the descants in Fake Love and Black Swan, though the idea being reinforced is slightly different. It captures the theme of continually spinning onward, introducing the viewpoint of an empowered fighter rather than a trapped victim.

### Ex. 5.6: Riff + Chorus

The first system of the musical score consists of two staves. The top staff is in treble clef and contains four measures of music. The first two measures are eighth-note patterns: G4-A4-B4-A4, G4-A4-B4-A4, and G4-A4-B4-A4. The next two measures are eighth-note patterns: G4-A4-B4-A4, G4-A4-B4-A4, and G4-A4-B4-A4. The bottom staff is also in treble clef and contains four measures of music. The first two measures are eighth-note patterns: G4-A4-B4-A4, G4-A4-B4-A4, and G4-A4-B4-A4. The next two measures are eighth-note patterns: G4-A4-B4-A4, G4-A4-B4-A4, and G4-A4-B4-A4.

Ex. 5.7: Riff + Pre-chorus



Audience Response - <https://www.youtube.com/watch?v=mPVDGOVjRQ0>

"hi. i'm from Ukraine. it's 11th day of war here. this song helps me to stay strong. WIN NO MATTER WHAT! πππ" – K. B.

<https://www.youtube.com/watch?v=VnWo9-Dioik>

"This song makes me brave to face all the challenges in my life💖 And also This song was Powerful💖💖" – P. J.

"This song has been encouraging me so much!! The power it gives me is underated." – H. M. D. T.

"That "all that i know is just going on & on & on & on" really switched something inside me ☆💖" – N.

"I learned this song choreography. But now, when I'm down, i listened more to the lyrics, and it's really empowering. I must keep going, despite things that happened 🙏🙏🙏" – T. H.

00:00 (Zero O'Clock)

<https://www.youtube.com/watch?v=sBWesVezIrc>

Text (positive outlook) - This song is mainly one of comfort. Relying again on shared experience, this song sends the message of “you are not alone” and “you will be happy again.” The phrases “sad for no reason,” “body is heavy,” “everyone else except you is busy and fierce,” “My feet won’t set off, though it seems like I’m already too late,” “Why did this happen to me?” “Was it my fault?” and “I keep forgetting familiar lyrics” evoke lived experience. The repetition of the phrase “You’re gonna be happy” in the chorus holds the promise of recovery.

Original Text	Translation by GeniusLyrics
<p>그런 날 있잖아 이유 없이 슬픈 날 몸은 무겁고 나 빼곤 모두 다 바쁘고 치열해 보이는 날</p> <p>발걸음이 떨어지질 않아 벌써 늦은 것 같은데 말야 온 세상이 알뜰네 Yeah, 곳곳에 덜컥거리는 과속방지턱 맘은 구겨지고 말은 자꾸 없어져 도대체 왜 나 열심히 뛰었는데-네 오 내게 왜-네 Yeh</p> <p>집에 와 침대에 누워 생각해봐 내 잘못이었을까? 어지러운 밤 문득 시곗 바 곧 열두시</p> <p>뭔가 달라질까? 그런 건 아닐 거야 그래도 이 하루가 끝나잖아</p>	<p>[Verse 1: Jung Kook, <i>Jimin</i>] You know those days Those days where you're sad for no reason Those days where your body is heavy And it looks like everyone else except you is busy and fierce</p> <p>My feet won't set off, though it seems like I'm already too late I'm hateful of the whole world <i>Yeah, here and there are click-clacking speed bumps</i> <i>My heart grows crumpled and my words lessen</i> <i>Why? I ran so hard, oh, why {did this happen} to me?</i></p> <p>[Refrain: V] Come home and lie in bed Thinking if it was my fault? Dizzy night, looking at the clock Soon it will be midnight</p> <p>[Pre-Chorus: Jin] Will something be different? It won't be something like that But this day will be over</p>

<p>초침과 분침이 겹칠 때 세상은 아주 잠깐 숨을 참아 Zero o'clock</p> <p>And you gonna be happy (Ooh-ooh) And you gonna be happy</p> <p>막 내려앉은 저 눈처럼 숨을 쉬자 처음처럼 And you gonna be happy (Ooh-ooh) And you gonna be happy</p> <p>Turn this all around 모든 게 새로운 zero o'clock</p> <p>조금씩 박자가 미끄러져 쉬운 표정이 안 지어져 익숙한 가사 자꾸 잊어 내 맘 같은 게 뭐 하나 없어 그래 다 지나간 일들이야 혼잣말해도 참 쉽지 않아 Is it my fault? Is it my wrong? 답이 없는 나의 메아리만</p> <p>[refrain]</p> <p>[pre-chorus]</p> <p>[chorus]</p> <p>두 손 모아 기도하네 내일은 좀 더 웃기를 for me 좀 낫기를 for me 이 노래가 끝이 나면 새 노래가 시작되리 좀 더 행복하기를, yeah</p> <p>And you gonna be happy (Ooh-ooh) And you gonna be happy</p> <p>아주 잠깐 숨을 참고 (참고) 오늘도 나를 토닥여</p>	<p>When the minute and second hands overlap The world holds its breath for a little while Zero o'clock</p> <p>[Chorus: Jimin, Jin, V, Jung Kook] (Ooh-ooh) And you're gonna be happy (Ooh-ooh) And you're gonna be happy</p> <p>Like that snow that just settled down Let's breathe, like the first time (Ooh-ooh) And you're gonna be happy (Ooh-ooh) And you're gonna be happy</p> <p>Turn this all around When everything is new, zero o' clock</p> <p>[Verse 2: Jimin, V] The beat slips away little by little I can't put on an easy face I keep forgetting familiar lyrics There's nothing going my way <i>Yes, it's all in the past</i> <i>Even talking to myself, it's not easy</i> <i>Is it my fault? Is it my wrong?</i> <i>Only my echo comes back with no answer</i></p> <p>[Refrain: Jin]</p> <p>[Pre-Chorus: Jimin]</p> <p>[Chorus: All]</p> <p>[Bridge: Jimin, V, Jung Kook, Jin] Put my hands together to pray Hoping that tomorrow I'll laugh more, for me It'll be better, for me When this song ends May a new song begin Hoping that I'll be a little happier, yeah</p> <p>[Chorus: All] (Ooh-ooh) And you're gonna be happy (Ooh-ooh) And you're gonna be happy</p> <p>I hold my breath for a very brief moment And give myself a pat today, as well</p>
--	---

And you gonna be happy (Ooh-ooh) And you gonna be happy	(Ooh-ooh) And you're gonna be happy (Ooh-ooh) And you're gonna be happy
Turn this all around 모든 게 새로운 zero o'clock	Turn this all around When everything is new, zero o'clock

Music (text painting) –

Key: D-flat major

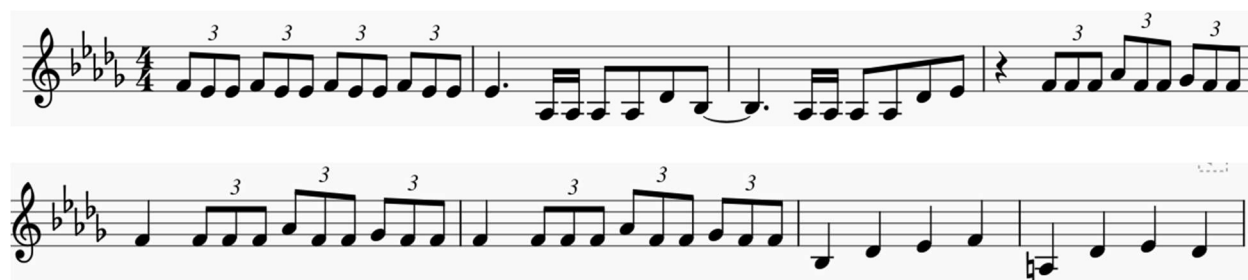
Melody: A recurring pattern that holds true in this song is the use of repeated notes or alternating seconds to parallel the frustration expressed in the lyrics (verses and refrains). The melody expands in the chorus as the words move away from frustration and grow into hope. Another example of text painting occurs on the words “body is heavy” in verse 1, where the pitches move to a lower register (Example 6.1, second measure). Later in the verse, when the words are “My feet won't set off, though it seems like I'm already too late,” (Example 6.1, fifth and sixth measures) the melody stays mostly on F and “won't set off” until it moves to a lower register again on “I'm hateful of the whole world.” (Example 6.1, seventh measure). In Jimin's part of verse 1 (Example 6.2), the word “bump” of “click-clacking speed bumps” is sung on the last sixteenth of a beat in m. 1 and the first beat of m. 2. These notes, F-F-Eb in the midst of several Db's, look like a “bump” in the melody. In m. 3, the word “why” of “Why? I ran so hard” is highlighted by a jump to Ab. The second “why” (in “why me”) fluctuates between Eb and F in m. 4 (suggesting a whining or pleading effect) (Example 6.2). In the pre-chorus, the melodic range expands as subject matter moves toward the idea that everything is going to be all right.

Rhythm: In Jimin's part of verse 1 (Example 6.2), the rhythm accelerates from the triplets in Jungkook's part (Example 6.1) to sixteenth notes in accordance with the words “speed” and “ran so hard.” The backbeat disappears in the pre-chorus (Example 6.3),

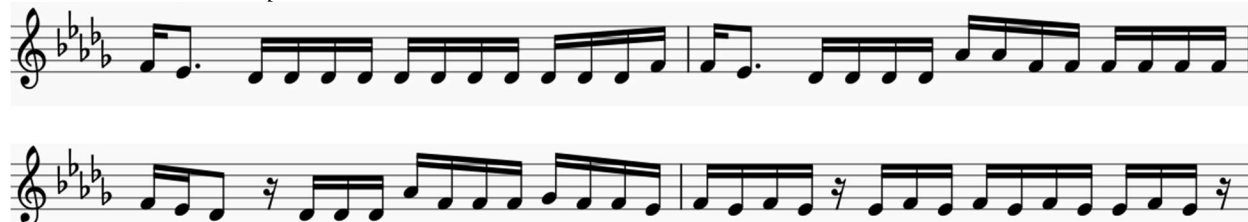
relaxing the character to match “the world holds its breath for a little while.” Duple and triple subdivisions are both used in the chorus, evoking freedom with the variety (Example 6.4).

Descant/Riff: None

Ex. 6.1: Verse 1, Jungkook's part



Ex. 6.2: Verse 1, Jimin's part



Ex. 6.3: Pre-chorus



Ex. 6.4: Chorus




Audience Response - <https://www.youtube.com/watch?v=sBWesVezIrc>

“I am so thankful to Namjoon for writing this song. It's Namjoon favourite song in this album and I can see why is it so. This song is so comforting. This song is like a little pat on your back for



showing appreciation. The members have totally justified it with their angelic voice. I listen to this song regularly.” – a. b.

“it’s so comforting I really appreciate the members and namjoon for writing this amazing comforting song that made my day happy. When ever I’m sad I just listen to it and forget all of the sadness and begin a new happy life I forget all off the bad things they happen to me back days and start a happy life with happiness and joy... I really appreciate them it’s like them patting on us having a bad day and hold hand and start a happy day with them...everyone got bad times but good time come eventually..BTS..ARMY..be happy” - Jeon seagull

“this song really puts my mind at ease whenever i feel bad i listen to this song and i feel really good” - BTS \_ARMY 

“I think this song represents not only bts but also young armies who struggle to cope up with competition and expectations and as a result suffer depression ...bts making music to address serious problems makes me proud to stan them ..I personally relate to these lyrics ..” – A. s.

“This song is like it's talking about my depression , i can relate to this so much . It's like they are telling us to be happy no matter what . Everyone got bad times in their life but good times also come eventually .” – a.

“The lyrics..... ok let me sit down and cry my eyes out, like I heard this song while I was going through a lot and honestly some of bts songs make me feel better. Even though I don’t have any hopes but songs like these make me feel like I’m not alone and I can work through these obstacles in life.” – D.

"THIS SONG IS SO RELATABLE! THANK YOU BTS FOR ALWAYS MAKING ME FEEL EASY FROM ALL THE BURDEN & DEPRESSION!" – H.

### **Discussion of Case Review**

This case review demonstrates the potential for promoting mental health through musical self-expression and connection. As BTS expresses a variety of emotions through their songs, listeners connect with not only the band, but also with other listeners. In fact, comments relating personal experience often attract a long thread of encouraging and validating replies. This appears to reflect "lyric analysis," a music therapy principle in which listeners identify themes that apply to their own lives. The shared experience is consistent with stories of individuals at Black Dog Institute as well as individuals with lived experience as interviewed in other studies.

These songs outline a model followed in the albums to which they belong. This framework is divided into three parts – expression of emotion ("Fake Love" and "Black Swan"), coping ("Answer: Love Myself" and "ON"), and supporting ("Magic Shop" and "00:00"). This model is even followed within individual songs that exhibit positive outlook, as the lyrics consistently begin by acknowledging hardship and pain. This is similar to the principle in music therapy called "active listening," in which one begins listening to music that matches the current mood before gradually shifting to more positive moods.

We also see manipulation of expectations in action, as outlined by neuroscientist Daniel Levitin in his book *This is Your Brain On Music*. Rhythm is one of the manipulated elements, particularly avoidance of downbeats in songs such as "Answer: Love Myself." The

lack of tonal resolution in “Black Swan” is also a prime example of violated expectations. In addition, the activation of the cerebellum that Levitin describes is used in the rhythmic drive of “ON” to evoke the feeling of physically moving forward.

In the next section, we will discuss how these discoveries play a role in mental health advocacy through classical music.

#### **IV. Integrating Mental Health Awareness into Classical Music**

##### **Overview of Classical Healing Keys and “Colors of the Mind”**

From principles covered thus far, we can understand how the author’s organization Classical Healing Keys and its associated concert-workshop “Colors of the Mind” are useful for promotion of mental health and coping resources. Classical Healing Keys takes inspiration from cognitive behavioral therapy, tone painting, and principles of lyrics analysis from musical therapy intervention to create pairings of spoken mental health messaging and classical piano repertoire. These pairings are then presented through concert-workshops.

A thirty-minute pilot workshop, “Colors of the Mind: A Musical Workshop for Mental Wellness,” was developed and performed on March 22, 2022, connecting a diverse audience of undergraduate, graduate, international students, and faculty from both the Darla Moore School of Business and the School of Music. Classical Healing Keys earned the top award at Spark Music Leadership at Carolina’s Creativity in Music Awards.

## **Programming for “Colors of the Mind”**

“Colors of the Mind” follows the same narrative framework that was observed in *Love Yourself: Answer* and *Map of the Soul: 7* (expressing emotions, coping, supporting). This framework is represented by three sections in the program for “Colors of the Mind”: Understanding and Validating Emotions, Mindfulness and Coping Skills, and Being an Effective Support.

The first section led the audience through recognizing, accepting, and moving forward with emotions. The text for this segment can be found in Appendix A. Two pieces of music were paired with the text: an excerpt from the first movement of Ludwig van Beethoven’s Piano Sonata Op. 90 and an improvisatory arrangement of Vladimir Rebikov’s Lullaby. The frequent modulations of the Beethoven sonata were suitable for expressing various emotions such as anger, joy, fear, and sadness. The tonally simple Rebikov Lullaby accompanied a reflective coloring exercise also referred to as body mapping, where participants used colored markers to illustrate a gingerbread outline for the purpose of expressing where they felt emotions in their bodies. Negative expressions in the text such as anger, fear, and sadness were paired with minor or dissonant musical passages, with faster notes and louder dynamics supporting greater intensity in the text. Musical passages in major keys with minimal dissonance supported positive expressions in the text.

For the second portion, the audience was led through mindfulness routines and physical stretching exercises accompanied by music. Musical selections included an excerpt from the Intermezzo in A Major Op. 118 No. 2 by Brahms, several Schubert dances, and John Cage’s 4’33.” The Brahms and Cage were selected for tone painting purposes, with various elements such as tonality, rhythm, and silence serving as illustrations of the text.

John Cage's 4'33" was found to be especially suitable for mindfulness exercises that prompted participants to become grounded in their surroundings, seeing as John Cage himself composed the piece to encourage listeners to observe environmental sounds.<sup>33</sup> Following the idea that pulse activates the cerebellum and helps initiate movement, Schubert dances with a strong feeling of meter were selected to accompany physical stretches.

In the last section, Being a Support, audience members were invited to reflect on a time they felt supported. From these responses, the presenters offered guidance on validating the emotions of others and establishing healthy boundaries. Excerpts from Chopin's Etude Op. 10, No. 3 and Nocturne Op. 37, No. 2 were selected to accompany this segment because of their slower, steady rhythms and bass support.

Participant feedback proved to be positive. MacKenzie Bewley, Research Manager and Director of Psychology and Aesthetics for Classical Healing Keys, offered this report on participant feedback: "Most people talked about how relaxing the event was, how it allowed them to release stress as well as some tension they didn't even realize they were carrying. Several participants mentioned how they loved our use of colors throughout the event. They said it allowed them to better visualize their emotions, especially when it was connected to the music. Several people came up to us after the event to thank us and tell us how useful the event was, how thankful they were that we planned it, and how much potential they think that it has. For example, here's what one participant wrote about the

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<sup>33</sup> Will Hermes, "The Story of 4'33,'" NPR, 2000, <https://www.npr.org/2000/05/08/1073885/4-33>

event on their survey: Please share this with more people. There are so many people who I know would benefit from this kind of event, especially its connection to music.”<sup>34</sup>

Encouraged by this feedback, Classical Healing Keys is in the process of becoming a 501(c)3 non-profit organization that takes performances like “Colors of the Mind” to the community through performances at hospitals, schools, community, and corporate spaces. Using survey data and experience from “Colors of the Mind,” we will revise and expand our programs to match the needs of various audiences. More information can be found at [classicalhealingkeys.com](https://www.classicalhealingkeys.com).

## Conclusion

“Music for Mental Health: Increasing Awareness and Promoting Wellness” has discussed examples of mental health advocacy in classical and popular music. This examination suggests that principles from neuroscience, music therapy, and tone painting are useful for self-expression and social connection in both musical styles. Audience responses support the possibility for positive outcomes from application of these principles, which shows promise for music to de-escalate mental health challenges before clinical intervention becomes necessary or to serve as a link between individuals and professional treatment. The author will continue to utilize these concepts to help increase awareness and promote wellness through concert-workshops and other media associated with Classical Healing Keys.

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<sup>34</sup> “Colors of the Mind – proposal excerpt” Classical Healing Keys, 2022, <https://www.classicalhealingkeys.com/media>

## Appendix A: Colors of the Mind

### Colors of the Mind Scripts

#### Understanding/Validating - Mack Bewley

##### ***Narrated Music 1 - Beethoven Op. 90 1st mov.***

*Emotions.* They are a part of being human and every emotion--anger, joy, fear, sadness, you name it--is valuable. We are not our emotions. Instead, think of emotions as personal messengers or navigational tools that give us important information about ourselves and our experiences.

*We are emotional beings and we all want to feel understood and validated.* While emotional understanding and validation can come from other people, it can (and should) come from yourself as well.

Being able to understand, validate, and eventually move on from your emotions is an important life skill. ~~Learning how to more accurately recognize what and how you feel improves not only your emotional intelligence, but also your ability to self-regulate.~~ However, we often mislabel our emotions and try to bottle them up. There have likely been moments in your life when you felt overwhelmed, as if you had no control over your emotions. When we are flooded with intense emotions, we may find ourselves acting impulsively, engaging in harmful or self-destructive behavior in an attempt to cope with our emotions. *Our goal should be to regulate our emotions, not repress them.*

It is important to keep in mind that when you validate your emotions, it doesn't mean that you agree with your thoughts or believe that your feelings are justified. There will be times when your emotions seem unreasonable even to you and that is okay. Do not try to fight against or assign shame to your emotions. Accept your emotions without judgment and remember that *you have the right to feel your feelings.*

We can compare managing intense emotions to surfing. Just as the waves in an ocean change, so do your emotions. Like waves, your emotions ebb and flow--they might be calm and peaceful one moment and at another rocky and unpredictable.

A surfer doesn't fight the powerful ocean wave coming their way, instead they move with it, riding it to its natural conclusion.

Although emotions can be powerful, they are temporary and will subside. After we experience an emotion, whether we continue to feel it or whether it passes and we experience other emotions depends on the focus of our attention and the choices we make. **You can't stop the waves, but you can learn how to surf.**

## ACTIVITY:

We feel emotions not only in our minds, but also in our bodies. For each feeling we experience, there is a way in which it resides in the body. There are different activities you can do to visualize or categorize emotions in order to develop a better understanding of your feelings.

Similar to the way that an artist mixes primary colors to create new colors, we have a set of basic emotions that can be combined and mixed together to create new, more complex emotions. The Emotion or Feeling Wheel is a visual representation of our basic emotions. Using The Wheel can help us grapple with, put a name to, and come to terms with how we feel. Ultimately, it helps us become more self-aware and self-compassionate and thus learn how to understand and validate our emotional experiences.

We are now going to do a brief body mapping activity using the Feelings Wheel and the supplies in front of you. Here is an example of what your final body map might look like:

Not only is this a great way of connecting to your inner child, but by knowing where you feel your emotions in the body, you can consciously learn to release them.

First, gently place your attention on your breathing.

Begin noticing your body, from the feet. Notice any sensation you feel there. Then notice your legs. Then your bottoms and hips. Lower back, then mid and upper back. Feel your shoulders. (any tension?) Your neck. Your face, forehead, cheekbones, ears. Tongue. The entire head and the crown of the head.

Using the colors on the Feelings Wheel as a reference, begin to color the body to represent *how* and *where* you feel in the present moment.

Maybe you feel anxious in your head or energetic in your hands. Maybe your legs are tired or you feel affectionate and loving in your chest. Feel free to use any colors for any emotions. You can label, draw patterns, whatever. There are no wrong answers. Over the next few minutes listen to the music and your body as you complete this activity.

Remember to focus on how your body feels and whether there are changes in any physical sensations. Be mindful of your body and your breathing as you color.

If thoughts or judgments come up in your mind, gently come back to your breath and your drawing.

As you finish up, take some to reflect on your art and this experience. As we go into the next part of the program, *remember that you cannot heal what you do not feel*





### ***Narrated Music 2 - Brahms Op. 118 No. 2 excerpt***

Your thoughts affect how you feel. Understanding how thoughts influence your mood helps change negative thinking patterns. For the next two minutes, allow thoughts to come and go, making way for the next thought, and the next thought after that. Thoughts flow through our mind like a river. Do not try to hold them. Instead, let them come and go.

Pleasant thoughts - let them come, and go.

Some thoughts make you uncertain. They come [pause] and they get bigger.

Accept those thoughts. Allow yourself to feel unpleasant and pleasant thoughts.

After they have reached their peak, they will go away.

If you try to push them away, they may only intensify.

Let them come, and, let them go.

### **Brittany Scripts**

[Transition from previous section]

### ***Narrated Music 3 - John Cage 4' 33"***

Color Activity:

When you find that your thoughts are racing or you are slipping out of the present moment, mindfulness exercises can help you become grounded by bringing you back to the present moment and your body. In the first exercise you will search for different colors and shades around the room. We will look for a few different colors around the room, but when you do this exercise on your own, you can continue with all of the colors of the rainbow.

Meditation: 4 minutes

Begin by turning your attention to your breathing. [pause] Notice if your breath feels shallow or deep. [pause] Notice if your breath feels long or short [pause]. You don't need to change anything. Simply notice. [longer pause] Now turn your attention back to your surroundings. Open your eyes if they are closed. Look around the room. How many shades of the color blue do you see? Count as many as you can. Look above you, to your sides, in front of you, and behind you. Look at the artwork at the front of the room. How many shades of blue do you see? As you find shades of blue, continue to breathe. [long pause] Next, look for a different color. How many shades of red do you see? [long pause] How many shades of green do you see? [long pause] How many shades of orange do you see? [long pause]

[Journal prompt here?]

5-4-3-2-1 Activity Transition:

For our next mindfulness activity, we will turn to our 5 senses by focusing on what we see, hear, feel, taste, and smell. This activity is also often called the 5-4-3-2-1 exercise. You will be prompted to observe your surroundings through your 5 senses by finding 5 things you see, 4 things you hear, 3 things you feel,

2 things you taste, and 1 thing you smell. You are invited to hold these things in your mind or write them down.

Meditation: 3 minutes

Begin by closing your eyes for a few seconds and focusing on your breathing. Check in with yourself. Are you breathing rapidly or slowly? Are your breaths long or short? Do they feel deep or shallow? [Pause a few seconds] I invite you to open your eyes now. What 5 things do you see? [Pause] What 4 things do you hear? [Pause] What 3 things do you feel? [Pause] What 2 things do you taste? [Pause] What 1 thing do you smell? [Pause]

[Transition words]

### ***Narrated Music 4 - Schubert Dances***

[physical stretching exercises]

### ***Activity 2 - support journal prompt***

### ***Narrated Music 5 -***

Being an effective support - Catherine, edited by Mack  
(Wright p. 138-143 for reference)

So maybe you have a friend or a coworker or a family member who's going through a tough time. Maybe their mental health has been pretty bad lately and they've been struggling with anxiety or depression. What can you do when someone needs your support?

It's hard seeing people we care about struggle. You might start feeling nervous or anxious yourself. You might think "I don't know what to do? I can't solve their problem or change the situation." The good news is, you usually don't have to!

The first step to supporting them, something that probably comes naturally if you care about them, is being fully present. Don't look off to the side or at your phone. Focus on being there for them. Consider whether they would prefer to talk about what's bothering them or to get some fresh air and take a break. Sometimes the best thing you can do to support someone is simply being by their side.

Whatever your loved one says, be prepared to validate their feelings. Like we said at the beginning of the workshop, remember that validation is not the same thing as agreement. You can support someone without necessarily agreeing with them.

They are probably feeling very vulnerable and it is important that you allow them to express their emotions without correcting them or assigning judgment. Our feelings aren't always going to be reasonable in the moment and that's okay. Just like you, they have the right to feel their feelings.

Our initial response in these situations is often to give advice or talk about a similar experience we may have had. While sharing personal stories can show people that they are not alone, keep in mind that this may take the focus off of them and make them feel unheard. Some phrases that show you are being supportive and actively listening include "that definitely sounds like a really tough situation," or "I know you are going through a lot right now and you are so strong to be here right now." Alternatively, you can

summarize what the person has said without projecting your own opinion. Sometimes people just need to vent, not hear your thoughts.

Asking consent to share your personal experience is a good idea, but sometimes people say yes in order to be polite when they would really rather say no. To take away the pressure of an immediate answer, try saying "I've been in a similar place. I'm willing to share my experience if it would help, but I'm here for you no matter what." It is also important to remember consent when thinking about physical comfort like hugs. Some people aren't comfortable with being touched and unless you know the person is a hugger, consider an offer like "I have hugs whenever you want one" or "let me know if you would like some space right now."

*No one person can be someone's everything.* Listening to someone else's problems can be incredibly draining and stir up negative emotions in you too. Remember that you can't take care of someone else if you don't take care of yourself first. If the plane is going down, you have to put on your own oxygen mask first. If you don't think you can handle it at the moment, that's okay. You can say something like "I care about you a lot and I really want to give you my full attention, so can we talk at {insert later time}?" Supporting others starts with supporting yourself.

### **Colors of the Mind Program Handout**

(see next page)

# **Colors of the Mind:**

## ***A Musical Workshop for Mental Wellness***

### **Understanding and Validating Emotions**

- Every emotion is valuable.
- Regulate your emotions, don't repress them.
- Validate ≠ Agree
- You have the right to feel your feelings.
- Instead of fighting emotions, ride them to their natural conclusion.

### **Mindfulness and Physical Motion**

- Allow thoughts to come, then let them go.
- How many shades of a color can you find?
- 5 see, 4 hear, 3 feel, 2 taste, 1 smell

Movements:

*neck roll      shoulder roll      arm crossing*  
*rag doll      self-massage      free motion*

### **Being an Effective Support\***

- Listen with full attention, without judgment.
- Don't blame anyone.
- Don't problem-solve.
- No one can be someone's everything.

Useful phrases:

- "That sounds really tough."
- "You are so strong to be here right now."
- "I really want to give you my full attention, so can we talk at [insert later time]?"

*\*Heavily referenced source: Redefining Trauma: Understanding and Coping With A Cortisoaked Brain (p. 138-143) by Sarah Wright, Psy.D., CST-S*

### **Featured Music (all subject to variation):**

Beethoven - *Piano Sonata in E Minor, Op. 90: Movement I* (excerpts); Rebikov - *Lullaby*; Brahms - *Intermezzo in A Major Op. 118 No. 2* (excerpt); John Cage - *4'33"*; Schubert - *Valse Noble in C Major D. 969 No. 1, German Dance in Bb Major D. 783 No. 7, Landler in A Minor D. 366 No. 5 (posth.), German Dance in Ab Major D. 783 No. 15, Ecossaise in Bb Major D. 816 No. 3*; Chopin - *Etude Op. 10 No. 3* (excerpt)

**Catherine Black** is a pianist, entrepreneur, and mental health advocate. Having performed in over 40 venues across SC such as recital halls, nursing homes, and private gatherings, she has also served as a young juror for the Arthur Fraser International Piano Competition. Her leadership positions at the University of South Carolina led her to help develop UofSC's Entrepreneurship minor. Catherine is currently designing *Classical Healing Keys*, a non-profit organization dedicated to spreading mental wellness through classical music performances. In addition to becoming a certified Mental Health First Aider, Catherine will graduate from the UofSC Honors College in May 2022 with Leadership Distinction and a BM in Piano Performance and Entrepreneurship.

As a researcher, advocate, and musician, **MacKenzie Bewley** aims to bridge the gap between people and the support that they deserve. She is fascinated by the relationship between music and mental health, firmly believing in music's power as an overall wellness tool. Through her work as a Magellan Scholar and research assistant for the Department of Psychology, MacKenzie explores how resources such as music can be leveraged to empower youth. She is president of the Theta Chi chapter of Sigma Alpha Iota, an international music fraternity, as well as a Program Assistant & Mentor at the Student Success Center. This spring, MacKenzie will be graduating summa cum laude from the Honors College with a BS in Psychology and minors in Music and Counselor Education.

**Post Survey:**

A compassionate and expressive person, soprano **Brittany Martin** believes music has an unmatched power to connect us more deeply to ourselves and others. Through her performing and teaching, she aims to make classical music a more diverse and empowering art form for all people. This belief inspired her most recent teaching project, "Return to Your Voice," a nurturing group voice class designed for adults with a desire to sing but are unsure where to start. As a performer Brittany breaks down the disconnect between performers and audience members through emotionally rich performances which plunge to emotional depths. Brittany is a first-year master's student in Voice Performance with an emphasis in Community Engagement.

**UofSC Mental Health Resources**

- C.A.L.M. Oasis in the Center for Health and Well-being
- Therapy Assistance Online (TAO)
- Counseling and Psychiatry: 803-777-5223
- National Suicide Prevention Lifeline: 1-800-273-8255
- Together We Can Certificate Program for mental health advocacy at UofSC
- Trauma 101 by Dr. Sarah Wright and Shannon Nix - *"Discover how trauma impacts the brain. Discuss barriers in talking about it. Practice coping skills for survivors and supporters"* (March 29, April 5 & 12 at 5:30 - 7:30 p.m. over Zoom):





## **Creativity in Music Final Proposal**

By MacKenzie Bewley, Brittany Martin, and Catherine Black

**Project Title:** Classical Healing Keys

**When:** 3/22/2022

**Where:** University of South Carolina School of Music

**Project Leader:** Catherine Black

### **Project Summary**

*(In 500-words or less, describe how the project developed)*

While there have been major improvements in mental health awareness and advocacy in just the past couple of years, poor mental health remains a serious issue. In fact, many experts posit that we are in the midst of an unprecedented mental health crisis. According to recent findings from Mental Health America in 2020, over 47 million Americans currently suffer from mental illness and numbers are on the rise. Declining mental health can even be seen in our local community. A recent study found that more than half of University of South Carolina students reported intense feelings of hopelessness, sadness, and weariness, with a portion of UofSC students reporting self-harm (8%) and suicide attempts (2%). Despite high rates of mental illness, there is a significant disparity between those that need mental health care and those that actually receive it. One reason for this gap is stigma. Given this harsh reality, it became clear that more needed to be done.

In order to combat stigma and raise awareness of mental health, Cat began to think of ways in which she could use her skills as a musician to promote wellness and advocate for change. Research indicates that music can be a powerful tool for improving mental health, counterbalancing disruptions in the depressed brain and serving as a medium for artists to engage in meaningful mental health dialogue. However, Cat noticed that it was much rarer for classical musicians to actively promote mental health among listeners in comparison to their pop music counterparts. Not only would incorporating mental health literacy into classical programming spread valuable

information to the public, but it may also reassert the relevance of classical music in the modern world. Taking inspiration from popular music's combination of music and written lyrics, Cat began to overlay her classical repertoire with spoken word. *Classical Healing Keys*, first developed by Cat in her *Music Leadership Practicum* course, is an organization that aims to raise mental health awareness and promote overall well-being through public performances and digital content (recordings of narrated music/performances, official website, etc.) connecting classical music to mental health.

MacKenzie joined this project in Fall 2021 after attending a focus group where Cat first presented *Classical Healing Keys*. It quickly became apparent that MacKenzie shared a fascination with the interplay between music and mental health and she began providing input from a psychology/research perspective. MacKenzie worked closely with Cat to create a musical workshop based on emotion regulation and the Feeling Wheel, a color-based tool often utilized in counseling. Brittany joined the project this spring after working with Cat on a class project. The two worked together to develop a logistic model for *Classical Healing Keys*, designing programming that can be tailored to meet the needs of various public audiences. Utilizing each individual's expertise, Cat, MacKenzie, and Brittany developed an interactive, 30-minute pilot event for *Classical Healing Keys* entitled "Colors of the Mind: A Musical Workshop for Mental Wellness."

### **Lessons Learned**

***(In 500-words or less, describe what you learned from this project. Were there any surprises?)***

One of the biggest takeaways from this experience is the power (and necessity) of collaboration. Involving additional people, each with their own skill sets and areas of expertise, allowed Cat to elevate and expand her original project idea. Cat, MacKenzie, and Brittany, despite having different personalities and career trajectories, realized that they worked very well as a team. Not only did developing a partnership reduce individual workload, but it also allowed for a more creative approach to be taken--rooted in multiple perspectives rather than just one.

Communication was a crucial part of this project. All three members have a lot on their plate and it took some time to figure out how to best coordinate schedules. We learned that breaking down the project and delegating specific tasks to each member allowed us to make consistent progress. We made an effort to stay in constant contact



and took advantage of technology such as Zoom that would allow us to better collaborate.

Adaptability was integral throughout the development and implementation of our pilot workshop. Over the course of this semester alone, we made several adjustments to the program design. For example, we originally had a different space reserved for our workshop and ended up changing locations three days before the actual event. It was slightly stressful, but we wanted to make the greatest impact and give our audience the best experience possible. Rather than performing for student organizations, as outlined in the original proposal, we decided to reach out to a more diversified audience including undergraduate and graduate students, international students, and faculty from both the School of Music and the Darla Moore School of Business. We also decided to include more audience participation, having check-ins and fostering group discussion.

Presenting “Colors of the Mind: A Musical Workshop for Mental Wellness” was a great experience. We learned that our project is valuable and appeals to those in our community. It was incredibly fulfilling to see the positive impact that we can have on others through the power of music. Instead of getting up to leave immediately after the conclusion of the workshop, the majority of the audience lingered for several minutes in the intimate, colorful atmosphere that we created. By collecting data from a post survey, we gained valuable information about audience opinion, such as what parts of the program were particularly useful. For example, we learned that allowing participants to explore the music and their emotions using color/art was very impactful.

### **Next Steps**

***(In 500-words or less, how will future choices be influenced by lessons learned from this project?)***

This is only the beginning for *Classical Healing Keys*. We plan to use our experience from the pilot workshop and post survey data to improve future initiatives. Cat, MacKenzie, and Brittany plan to continue working together on this project in addition to developing community partnerships, such as at local schools, hospitals, recreation centers, etc., to expand our reach. Growth is important to us and we want to

actively improve overall programming. Ideally, our programs will be highly interactive, using innovative tactics to raise awareness of mental health issues while simultaneously bringing attention to the beauty of classical music.

Portability was definitely a concern while developing this project, especially with our future plans of performing at a variety of different venues. We are considering using keyboards and other more portable instruments instead of only the grand piano. From the post survey we learned that there were moments of the workshop where it was hard to hear the narration over the piano so we are working to improve the balance between the words and the music for future events. People loved the interactive aspects of our project, especially the body mapping and mindfulness exercises. It may be beneficial for us to focus on one specific activity at future events and allow participants to get a more in-depth experience.

One of the most common responses to our workshop based on the post survey was the need for us to share this project with others. Registering as an official organization would allow us to reach more people and improve overall capability. Applying for funding and collaborating with other musicians, artists, and mental health professionals would also allow us to strengthen our work and thus make a bigger impact. We plan to expand not only the programming of *Classical Healing Keys* but also our presence online and in the community. We found that social media is a great way of advertising events and connecting with the local community. Hopefully we will be able to increase the reach of our social media profiles in addition to publishing an official website. To maintain relevance in the digital age, we plan to continue using technology as a tool. We want to provide a space for people to connect with others through music as well as easily access useful resources related to mental health and wellness.

## **Appendix B: Mental Health Resources**

### **Information:**

National Alliance on Mental Illness (NAMI): nami.org

National Institute of Mental Health (NIMH): nimh.nih.gov

### **Training:**

Mental Health First Aid: mentalhealthfirstaid.org

### **Suicide:**

National Suicide Prevention Lifeline (24/7): 1-800-273-8255

National Suicide Prevention Lifeline (Spanish): 1-888-628-9454

National Suicide Prevention Lifeline TTY: Use preferred relay service or dial 711 then 1-800-273-8255.

Crisis Text Line: 741-741

Veterans Crisis Line (Text): 838-255

Suicide Prevention Lifeline: [suicidepreventionlifeline.org](https://suicidepreventionlifeline.org)

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