

NOTICE:

The copyright law of the United States (Title 17, United States Code) governs the making of reproductions of copyrighted material. One specified condition is that the reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses a reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

RESTRICTIONS:

This student work may be read, quoted from, cited, and reproduced for purposes of research. It may not be published in full except by permission by the author.

F. Wilbur Gingrich Library
Special Collections Department
Albright College

Release of Senior Thesis

I hereby deliver, give, and transfer property, rights, interest in and legal rights thereto which I had, have, or may have concerning the Senior Honors Thesis described below to the Special Collections Department of the F. Wilbur Gingrich Library at Albright College as an unrestricted gift. While copyright privileges will remain with me, the author, all privileges to reproduce, disseminate, or otherwise preserve the Senior Honors Thesis are given to the Special Collections Department of the Gingrich Library. I place no restrictions on this gift and hereby indicate this by signing below.

Title: A Potential Successful Mixture Using Only Four Tangible
Ingredients

Signature of Author: Kumi Balthazar Date: 04/27/16

Printed Name of Author: KUMI BALTHAZAR

Street Address: 282 E 40th Street

City, State, Zip Code: BROOKLYN, N.Y. 11203

Albright College Gingrich Library

A Potential Successful Mixture Using Only Four Tangible Ingredients

Kumi Balthazar

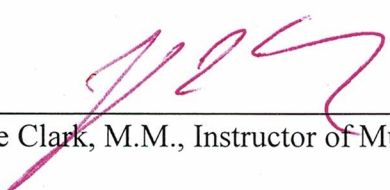
Candidate for the degree

Bachelor of Arts

Submitted in partial fulfilment of the requirements for

College Honors


Departmental Distinction in Music Business



Jesse Clark, M.M., Instructor of Music Technology



Adlai Binger, M.M., Senior Instructor of Music



Lisa Bellantoni, Ph.D., Philosophy

Albert College Gingrich Library

There is inspiration, information, auditory, and heart - and all are required to unlock anyone's latent potential. To embrace the importance of influence when regarding success, one must know, perform, and feel theoretical technique. I am focusing on the comparison of informal musical influences to formal musical training, regarding four necessary ingredients and their likelihood of relative success, when combined. I wanted to note and further provide an example of three artists (Stevie Ray Vaughan, B.B King, and John Mayer) who are not entirely formally trained. B.B King and Stevie Ray Vaughan are not formally trained at all, whereas John Mayer has received some partial training. Regardless, all have received heightened fame and personal renowned success, though there is a slight distinction between BB King and Vaughan when compared to Mayer. BB King and Vaughan, both being amazing musicians [in their respect], reached a remarkable peak, even though their playing wasn't progressive – ergo, it is assumed that their true potential was never realized. Mayer on the other hand, having received some form of pedagogical training [coupled with SRV and King being his primary influence], has progressed exponentially as opposed to them, in less time. Due to this marriage of informal and formal, Mayer has become much more “successful” than Vaughan and King, regarding technique and songwriting. My point being, success in music (and in life) can be wrought from a marriage of four ingredients: inspiration, auditory (listening), information (technical ability), and heart. Although, this is not all that it takes in order to become as successful as you can possibly be, as a few other factors (such as opportunity) have to also present themselves. I want to stress the importance of acquiring all four [even in part] because that may be the only way to create the “X” factor that many are seeking.

I have always been highly enthusiastic about music, though I haven't always liked actually playing musical instruments but have grown to love it. I have played guitar, on a professional level, for about five years and have only recently realized the correlation between technical skill advancement, auditory, heart and overall influence; and only with the combination of all can one reach their true potential.

John Mayer is a very intelligent individual with an astute outlook on how ideas that surround us cohabitate. Mayer attended Berklee in the fall of '97 and the spring of '98 (only two semesters) and [then] realized that he absorbed all of the information necessary for his personal progression. About a decade later, he came back to Berklee for a seminar as the keynote speaker. Much of what Mayer mentioned during this seminar, felt as though it was coming from both sides of his life, regarding his education from Berklee and his influences of Stevie Ray Vaughan and BB King. Mayer starts off with saying "... you don't want to have an expectation that's so broad, it's indefinable and unreachable..." (Mayer Part 1) This would come from Mayer's side of influence, where he would want aspiring artists to compile every pinnacle that they may want to reach, and truncate it within a personal realm of appropriation. It is to be noted that, with the proper influences and increased knowledge, that realm of appropriation will alter continuously [and in some cases – significantly]. Mayer went on to say, "I wanted to be listenable... and to create music that people wanted to listen to..." (Mayer Part 1) This is coming from the side of influence as well as theory, as Mayer has struck a chord with the audience and myself. Mayer told a story about how he created a song that he poured his heart into and the reception [it garnered] was rather terrible. I can relate, as the same instance has happened to me amongst my first recorded and released tracks. The only difference between us (in that respect) is

that Mayer already has notoriety [as opposed to myself], so it would hurt him more that most of his fans didn't appreciate that particular song. Mayer says that even if a song may look like a hit, and sound like a hit – it's ultimately the audience that determines how far that song goes. This is precisely why there needs to be a joining of influence, auditory, heart and theory. With the influential side, one can know what audiences are more likely to appreciate a certain delivery of the musical content. On the other hand, with the theoretical side, one can create that musical content on a professional level, and convey the musical message more sufficiently, and utilize auditory and heart to further accomplish that.

As Mayer continues to enlighten the students, he says “...the hardest job is to convert that information into your inspiration...”(Mayer Part 1) I agree with this statement, as I believe that if you grew up learning an instrument [and theory] without an influence, then you will have to eventually create your own influence. That person would have to spark creativity within them in order to try and bring out their potential. This is similar to BB King's experience with T-Bone Walker where he said, “T-Bone Walker to me had a style, a sound that I never heard anybody really, even till today, completely imitate exactly what he did. Now there are a few guys I've heard that get close to it, but he had a way of bending the strings - that might be the reason why I bend the strings the way I do today. He had an intro to the song that use to just kill me, and this is probably the reason why I use 9th chords today.” (BB King Guitar Lesson – Early Influences T-Bone Walker) BB King claimed that there was a musical selection that puzzled him and that's what drove him to learn what he never knew before, similar to how Stevie Ray Vaughan learned. That confusion is what drove him to excel at the thing that he loved. Even though he wasn't

formally trained, BB King knew what chords, progressions, licks, and feels were without those specific titles – and that was the power of an outside influence. It may never be too late to find an outside influence, but if one weren't paying attention to them [inspiration] during the learning process, then they may just ignore them later on. There is a connection that has to be developed between the person that 'wants' and the person that 'haves'. Mayer is exclaiming that even if you have all of the information [technique, theory] you still need to have inspiration [influence] in order to take your success to the maximum height. Success in itself is a relative term; but I'm stressing success in the conventional and unconventional sense. Affluence in the form of "wealth and fame" as well as personal achievement within oneself, are two respectable aspects of success.

I wanted to get personal with my thesis, so I decided to attend the annual Berks County Jazz Fest. I also managed to get an in-person interview with world-renowned bassist – Brian Bromberg. I went on to ask him the question already stating that I knew (innately) at least two of the ingredients that were necessary, in order to be successful in the field of music. My question being "what do you think it would take for any person, dreaming of being a musician to be successful?" He replied to me pretty lengthily, and so I will break down every aspect of what he had said into layman's terms. Bromberg started off with, "There are two totally different things that have to work simultaneously or they don't work. The inspiration is what makes you want to play in the first place. It's what makes you want to do what you do, and it's why you want to play music – that's the inspiration." (Bromberg) He basically exclaimed that inspiration is what everything begins with. Without that inspiration, music (itself) would simply cease to exist. This inspiration can come from another artist, a turning point in that person's life, a traumatic event, or even

a happy one – but it has to mainly come from something that this individual person went through or interacted with. Bromberg went on to say, “But you can be inspired all you want; if you don’t have the technical ability to play your instrument, then you’re just an inspired person that can’t play. You have to study your instrument to learn your instrument, well enough, to be able to play the music.” (Bromberg) Though inspiration is extremely important when it comes to music, without any skills to back up that inspiration – that idea or circumstance may just become a pipe dream. That individual has to learn their instrument well, whether it’s a: trumpet, piano, drum set, guitar, bass, or even their voice – there are no shortcuts to genuine practice. Bromberg then goes on to point out what he believes (and I’m in agreement) is the required formula for a successful person (and musician), “And I’ll take it one step farther – there’s four ingredients that all have to work together. These four ingredients have to work simultaneously and you can’t achieve the level that you want to achieve as an artist, or as a musician, until you have these four. And the four are: what you hear, your knowledge, your physical ability (to play it on any instrument), and your heart.”(Bromberg) These four points are very important when it comes to music, as they are a necessity. When dealing with music, and even in life as we know it, you have to listen to and understand what’s being said – or in this case what’s being played. You also have to acquire the necessary knowledge to be formidable and versatile in the field of music and life. This knowledge entails knowing where to place your fingers when responding to musical chord changes and present harmonies. This is a topic that B.B King touched on when he said, “even though it's proper for the person to learn all of the positions possible, you'll find in my case it's like an ingredient... you'll find the one that sounds the best to you, but learn them all... which I didn't.”(BB King Scales Chromatic

and Minor Pentatonic) BB was talking about the well-known positions that most guitar players utilize in this age of music. He said that aspiring players should learn all of the positions in order to better themselves, even though he didn't do it himself. BB also said that it was an important medium to fall back on given, "for one thing, it's kind of like a crutch, in other words if I can't think of anything that I want to do, the pentatonic comes in handy."(King Scales Chro. And Min. Pent.) In life (paralleled with music), knowledge resembles knowing your competition and their strengths and weaknesses. This competition doesn't necessarily have to be with another, but sometimes with oneself. The physical ability regarding music would stand for the dexterity of your fingers, throat (for singers) and even feet for drummers - the ability to correctly play what's written or heard. Your heart is one of the most vital parts of this success. BB king could relate to this as he said, "but if somebody else played a solo and they give it to me to play, then I feel I should enhance what was already there; and if I can't carry it any further at least don't let it fall back, I have to make the flow of the music sound better."(BB King Soloing) BB understood that it was a mutual feeling amongst what was being played by all of the members – and that feeling had to be constantly reassured. Not letting the emotion [within that snapshot in time] falter should provide an expanding, cohesive experience to the audience and band alike. Your heart is the reason that you were inspired to begin with. Without your heart, you may have never started indulging in music. And so, as you progress in your training and musical career, it would be wise to nurture the heart that brought you there in the first place. This is the only way that everything about you (as an individual can stay pure), and you can begin to appreciate the success that follows.

Bromberg went on to say, “This is what makes everything real and deep, this is what touches you, this is what moves you, this is what makes it feel good, this is what makes it swing.” (Bromberg) Bromberg mentions these aspects of feeling as he is pointing to his heart. He says that ultimately, it’s the heart that makes the music swing. Making the music swing is another way of saying that it has become second nature. I have personally played with many artists who didn’t understand this concept – and it can be rather perplexing to explain. Bromberg also stressed that, it’s not the knowledge that makes the music swing, but the heart. But Bromberg continues saying, “When you hear something that touches you and you feel it, it’s this (points to heart). But, you can’t possibly do this, if you don’t know where to put your fingers, and if you don’t know where to put your fingers you can’t play what you hear; and if you don’t know what the right notes are, which is this (points to head), you can’t play the changes – so all four pieces have to work simultaneously.”(Bromberg) He connects all that he mentioned that was necessary. He demonstrated the part that each section played in becoming a successful musician. Bromberg has been employing these methods of practice for as long as he can remember, and it has proved very successful for him.

Bromberg went on to stress certain points about inspiration and that unreachable feeling that you can never truly grasp. He said, “The inspiration is endless, and what you (Kumi) call the information (knowledge) is not. So the inspiration is forever – (it’s infinity). It’s about taking the knowledge and being able to apply the knowledge, to get close to infinity, which you’ll never get and that’s the beautiful thing about it. It’s that you’re always trying to get the goal you can’t get, or always trying to play the solo of your life; but that’s the point, that’s the inspiration.”(Bromberg) Bromberg says the whole point of

music and learning is that slice of “bliss” that you always come across. Stevie Ray Vaughan had a similar point when he said, “I had less reservations and less reasons to be so called a purist and therefore I wasn't too restricted about what I could learn.” (SRV Interview) Stevie meant that there are always obstacles that come in the way of learning – and when those obstacles are overcome, then one is able to expand their knowledge to new heights. That's what he practices and performs for, and it's one of those feelings that are never fleeting. In practicing constantly and productively, that individual will start experiencing things that they didn't know they could do. That's the beauty of improvisation, when it comes to music, the unknown leading to that bliss. Bromberg continues, “But everything else has to follow through: you got to practice, you got to put the time in, you got to put the notes in, and you got to know where to put your finger. I'm the bass player so I do this (gestures), I have to know where to put my fingers – otherwise if I hear it I can't play it and I don't know where to go – so all of it has to work together, but the inspiration is the reason.”(Bromberg) Bromberg exclaims that there is no shortcut to true success; no matter what you do or what instrument you play – the rules remain the same on the road to success. You have to remain extremely consistent, and that's where most people tend to fail, because they fall into the comfortable habit of being consistently inconsistent. Inspiration is suppose to break that poor habit and get you on the right path, and that's why inspiration is an extremely powerful instigator.

Bromberg talked about the importance of mastering your craft and instrument, saying, “It's truly the personal relationship with your instrument, the better you play your own instrument, the better you can play the music, and play together. Like for example: (pointing to the drummer) you have really good time, inherently you have very good time

- (its not what you play it's how you play it); so think about keeping the consistency and the smoothness, and the evenness of time especially with the bass-drum so it's not so heavy on the downbeat.”(Bromberg) He then went on to demonstrate the differences in cadences regarding the drum patters of samba, and jazz, and rock. These different styles must be known (regarding the knowledge aspect) in order to fully deliver your talent as a musician to better the music. Bromberg says, “I try to explain things in very basic terms, that make it easy for me to understand. For example – you can play things vertically or you can play things horizontally. Horizontal is always smooth. Mountains aren't smooth, scratch papers aren't smooth, but the ocean is smooth. So you think about that. The more vertical you play something, the more choppy it is, the more not smooth it is, and the heavier it is. The more horizontal you play something, the smoother it is.” (Bromberg) Whenever I play guitar in front of someone new, they mostly tell me one thing – they say that my playing is smooth. But I never truly understood what that meant, though I always took it as a compliment. I believed they were talking about this concept that Bromberg mentioned, about the music all lining up to appear on one plane of smoothness. I possess an internal timing, I assume because of my Caribbean heritage and upbringing. The type of music I listened to growing up (soca, reggae, dancehall, and calypso) demanded it, due to the fact that each genre contained another off-kilter cadence that I had to recognize. Especially when it comes to music from the Caribbean, a lot of the music is accented off the downbeat and so rhythm becomes inherent. Bromberg explains my assumption given, “Also know how to use a shaker or other form of mental instrument, keeping that thing happening. Again it takes the technique of being able to do that, and if you can't do that that's fine, simplify it, and still think smooth.”(Bromberg)

At this point, I now truly believe that Bromberg knows exactly what he's talking about as he is matching up with my beliefs on this topic point-for-point. Bromberg then states, "Think about your approach – it's no different with the horns, all rules are the same, I don't care what instrument you play or what style of music it is. A hillbilly band, death metal band, a country group, a symphony orchestra, a marching band, or a mariachi band – if it's a Bb, it's a Bb. It's the same thing, musical notes are the same. So, it's about how you approach it, it's not what you play it's how you play it. Does it feel good, think about the execution of how it is."(Bromberg) This section of his answer was about execution of the same material. This incorporates different styles of the matter and allows a different point-of-view on the same keys or chord progressions. Approach is very important, as it demonstrates the knowledge and heart behind what you are trying to perform, and originality is birthed from that concept. The only way that a different, respectable approach can occur is if you practice. Bromberg had a reason for practicing, "the more refined you can try to play; it's why you practice. Why do you practice? I hate practicing, hated it my whole life. But I practiced for my whole life to get good enough so I didn't have to practice anymore, although you should be practicing five hours a day (even if you're pretty good) because someone else is. It's like anything, no matter how good you think you are, or how good you are at what you do – there is somebody else who puts more time into it, studies more and practices more than you do (always)." (Bromberg) This is very true; no matter how much you know or practice, there is someone who is leagues better and worse than you. You are never the best, simply because [people have different priorities as well as reasons (inspirations) for doing the same thing. Therefore, outcomes will most likely differ. Bromberg continues to say, "And it's not a competition and it's not a sport, it's about your

relationship with your instrument. The more time you spend on your instrument, the more the instrument becomes a part of you – and you can start expressing yourself through your instrument.”(Bromberg) If I start sounding redundant then I apologize, but honestly – these are the things that artists need to hear, because it becomes the fuel to keep going – and eventually leading to success.

Bromberg told me one thing that especially stuck with me, because I believe in it dearly. He said, “You can’t play music until you play your instrument well enough to play music. I can always play an instrument, I can go to the piano and say that I can play an instrument, by playing a Bb repeatedly, doesn’t mean I’m playing music. So, you practice your instrument, I don’t care what the instrument is – I’m mainly a bass player – so I’ll just use bass as an example but it’s no different from the sax, guitar, trumpet, piano.”(Bromberg) I would notice many people “playing” their accompanying instrument, whether it is piano or guitar, and realize that they don’t really know their instrument. They know a few chords and are completely content with that. That would be fine, until they claim that they can play that particular instrument well. If you want to be successful as for example a singer songwriter - work on your voice as well as your accompanying instrument (provided you utilize one). That’s the only way to reach your pinnacle. Bromberg then stated, “You practice an instrument, so that when you hear something, your fingers know where to go to play what you’re hearing. So I don’t care if you’re playing a trumpet, I don’t care if you’re playing a bass, if you’re playing a guitar – doesn’t matter what it is. If you hear it, you want to be able to play it.”(Bromberg) If you hear whatever it is that has to be played, you want to be able to do it with seamless effort - meaning you have to incorporate

the four aspects of musical learning. This is the only way that you can become a miraculous contender to the competition, leading to a successful outcome.

Groove is another essential quality that surfaces when the four aspects of musical learning are adhered to. Groove is the innate response to the backbeat of any music that is being played. Bromberg said, "If you have to think about it, you're not going to play it. Every microsecond you think about here is the tempo (Snap fingers) and I have to think about this change, and where to put my finger. How can you possibly groove if you're thinking about where to put your finger. If I have to think about where I'm suppose to put my finger to play a certain note, then how is that possibly going to feel good. It becomes impossible because I'm thinking about it too much that it's affecting your ability to play."(Bromberg) The whole point of practicing is to know where every note is on your instrument, so when you hear it you know where to put you finger. The only way that you will practice is to employ a consistent regiment; and when doing so, also make sure that your particular inspiration is strong enough. You're not supposed to think about it, but just do it. You practice to the point that you no longer think about what you do, but you just hear what's going on and respond with your heart; going back to the smoothness and the feel. When you feel something, you'll never forget it, but when you hear it (it can go in the ear, and out the other). When you feel it, it touches you on another level and that become one of the greatest feelings of bliss in the world. That feeling of bliss can be transferred to your audience, and that is definitely a roadmap to success.

Professor Michael Eben (politely interjected) and also made an exceptional point, when he was in the room. He asked, "Think about going to a fourth or fifth grade concert. You know what that sounds like, right? Why? Aren't they doing all the right things, playing

their instruments (horns) and pressing the right buttons? Why does their music sound different? What does experience give you?”(Eben) The answer to that last question being: groove and knowledge of your instrument. Younger bands will be playing all of the correct notes but without true feeling of what they’re playing; their focus is also strained on playing those notes correctly – not leaving them with much attention to the sounds of the music. Then Bromberg said, “You hear a junior high school band playing then you hear Earl Goodwin’s band playing, and what’s the difference? The difference is about twenty, or thirty years of billions of notes, and a lot of time to practice. All playing the same instruments, to playing the same charts, to playing the same things, to playing the same notes, to playing the same key, in the same 120 beats-per-minute, but man, they’re playing it differently. Why?”(Bromberg) It’s because they own their instruments. Whereas, The younger musicians aren’t truly able to enjoy what’s being played in front of them, and so it become apparent in the music. That’s absolutely fine, as they are not expected to be able to appreciate the music laid out in front of them. Whereas, the older generation that has been playing for decades no longer has to think about what notes to play and when, and because that becomes second nature, they are allowed to focus on what the music sounds like – and enjoy it.

Bromberg concurred with the point that professor Eben made and went on to say this, “it’s like when people say to me, oh I can’t improvise. Well that’s not true – we’re having a conversation. Are you reading a script, or are you communicating with me at the exact moment that you want to like “that’s a nice shirt, where’d you get it?” did someone hand me a piece of paper that said “that’s a nice shirt, where’d you get it? No. I thought it, I knew the words, the letters, I knew what they meant, and I was like “boom” I just

improvised a be-bop line.”(Bromberg) Here, Bromberg explains the epitome of improvisation and why it’s natural to us (as human beings). We improvise our natural language everyday when we converse with each other. If we were able to hone that “common” talent through music, then we would be unstoppable as musicians. That’s the level of expertise that you want to reach when it comes to music – you want to be able to speak it [music] as if you were speaking English. When you evolve as a musician to the point where you just evoke confidence through seamless speech, then you have reached the level where most anointed professionals reside. Bromberg then connects his next statement to his previous one saying, “That’s no different than playing your instrument in a stream of consciousness. The only reason that you can have a conversation without even thinking about it is because you have the knowledge of what the language is. You don’t think about what you’re going to say.”(Bromberg) What he meant, at that point, was that you don’t think about what you are saying in-depth, and articulately - for instance: thinking about the number of letter in a words before saying that word to whomever you’re talking to. It seems like too much to process, because it is; once we know our phonics, wordplay becomes secondary. You’re not thinking about it, as it is a spontaneous improvisational thought that’s surfacing as language, because it became second nature. Bromberg continues to say, “If you knew you instrument as well as you knew how to talk and communicate, then we’d all be ridiculous monsters. We can all talk much better than we can play. It’s important to think about connecting real life and connecting other things in life to your instrument because they are exactly the same.”(Bromberg) Bromberg talked about connecting the musical lessons to real life; many of these lessons learned in the midst of learning an instrument and bettering yourself as a musician, have real world applications.

On another hand Stevie Ray Vaughan made a declaration, “everything in the state of Texas is big, diverse and impossible to ignore - don't forget it! And that certainly extends to the influence of popular music.” (Lone Star Café Interview Part 3) Even Stevie knew that everything is connected and that one aspect extends from another. It takes another height of enlightenment to truly understand that. One should listen to what happening around them, while being able to process that information. One should have the knowledge of whatever industry that they're in and the technical ability to function within it. And one should definitely have the heart to being involved in the industry, and to evolve, always making yourself a better candidate.

My Senior Seminar professor Matthew Garrison also had something to say on the matter, of improvisation and musicianship. Garrison said, “Yes, imitation does become “tiresome” and, ultimately, a limitation if not internalized and transformed. The ability and courage to improvise is also crucial. Without it, I feel, creativity is constrained, and discoveries are few and far between. You also recognize differing definitions of success and that they have the potential to be in conflict with one another. Monetary and artistic accomplishments are terrific, but not always in tandem. I believe the “suffering artist” is a cultural construct that reflects the values of society more than the talent and vision of its citizens. If the two were to meet, then music, art, dance, poetry etc. would be far more integrated into education at all levels. It seems to me there's a correlation between students struggling with nonlinear, creative thinking and budget cuts in art education. It's our responsibility as artists, like Mayer, to give back and open the eyes of others to the transformative possibilities of our disciplines.”(Garrison)

Bromberg also made a final statement that provided clarity on the entire situation, saying, “I grew up and I didn’t know how to read music at first, I learned but it’s important to know that if you’re a musician not reading music, it’s like not being able to read English. There is a whole half of vocabulary that’s missing, so it’s important to be able to read. And if you actually want to do this for a living someday, which is why I spent 5-10 hours a day practicing, it’s important that you can read and actually do what you do. You don’t want to go see a doctor who didn’t read the material, who was willing to do surgery on you and just charge half-price; you want someone who knows his or her stuff. Music is no different. You want to know how to read, know how to play different styles. Anything you do that makes you better at what you do, gives you more opportunity of earning a living and doing what you’re doing. Music is a fun thing, and it’s wonderful to play and it’s great to rock out – trust me it’s what I do and I love it. But if I couldn’t do it well, or well enough to survive, then I couldn’t pay my bills. You need to gain the skills, to where you can actually earn a living doing this if you want to, but you have to get to that point. It’s all about vocabulary, the more that you are armed with knowledge in life, the more you bring to any situation.” (Bromberg)

There is also a difference between young musicians and older (Experienced) ones. It’s similar to driving a car. When you first start off driving, you are usually completely overwhelmed with everything that’s happening around you. Many of these things aren’t even centered around the other drivers on the road, but what you notice in the peripherals. As time goes by, you become so accustomed to what’s going on around you that all of the non-essentials get suppressed, and you begin to focus only on what matters. When this happens, your mind allows you to multitask and sing songs, have conversations, or even

(safely) daydream while still driving. This is similar to music, you want to reach that point where your mind can breathe, and operate at the speed that you want it to. When this level of clarity is accessed, then you are able to see a form of success that's not so readily clear to many others. You begin to understand that success can stem from clarity of mind within oneself. These four intangibles: influence, knowledge, auditory, and heart, are in fact very tangible within everyone. Everyone has an equal chance to reach their pinnacle, but must first grasp these qualities on the way up. If even one of those necessities are missing from the pool, then you will either never make it or won't last if you do. Success is a relative term, and though it may mean something different to everyone [respectively] – it still takes the same qualities to reach that very success.

Bibliography

[Http://www.youtube.com/channel/UCPsUx1ASxLdybiBAT8HeunQ](http://www.youtube.com/channel/UCPsUx1ASxLdybiBAT8HeunQ). "John Mayer Berklee Part 1 Inspiration from Berklee." *YouTube*. YouTube, 08 Jan. 2014. Web. 02 Apr. 2016.

[Http://www.youtube.com/channel/UCPsUx1ASxLdybiBAT8HeunQ](http://www.youtube.com/channel/UCPsUx1ASxLdybiBAT8HeunQ). "John Mayer Berklee Part 2 What It Takes To Succeed." *YouTube*. YouTube, 08 Jan. 2014. Web. 05 Apr. 2016.

[Http://www.youtube.com/channel/UCPsUx1ASxLdybiBAT8HeunQ](http://www.youtube.com/channel/UCPsUx1ASxLdybiBAT8HeunQ). "John Mayer Berklee Part 3 Turning Information Into Inspiration." *YouTube*. YouTube, 08 Jan. 2014. Web. 10 Apr. 2016.

[Http://www.youtube.com/channel/UCPsUx1ASxLdybiBAT8HeunQ](http://www.youtube.com/channel/UCPsUx1ASxLdybiBAT8HeunQ). "John Mayer Berklee Part 4 Economy in Songwriting and Playing." *YouTube*. YouTube, 08 Jan. 2014. Web. 10 Apr. 2016.

[Http://www.youtube.com/channel/UCPsUx1ASxLdybiBAT8HeunQ](http://www.youtube.com/channel/UCPsUx1ASxLdybiBAT8HeunQ). "John Mayer Berklee Part 5 Working Up to the Dynamic of Your Solo." *YouTube*. YouTube, 09 Jan. 2014. Web. 10 Apr. 2016.

[Http://www.youtube.com/channel/UCPsUx1ASxLdybiBAT8HeunQ](http://www.youtube.com/channel/UCPsUx1ASxLdybiBAT8HeunQ). "John Mayer Berklee Part 6 Honesty in Songwriting." *YouTube*. YouTube, 09 Jan. 2014. Web. 12 Apr. 2016.

[Http://www.youtube.com/channel/UCPsUx1ASxLdybiBAT8HeunQ](http://www.youtube.com/channel/UCPsUx1ASxLdybiBAT8HeunQ). "John Mayer Berklee Part 7 The Songwriting Process." *YouTube*. YouTube, 09 Jan. 2014. Web. 12 Apr. 2016.

[Http://www.youtube.com/channel/UCPsUx1ASxLdybiBAT8HeunQ](http://www.youtube.com/channel/UCPsUx1ASxLdybiBAT8HeunQ). "John Mayer Berklee Part 8 Getting Started." *YouTube*. YouTube, 09 Jan. 2014. Web. 12 Apr. 2016.

[Http://www.youtube.com/channel/UCPsUx1ASxLdybiBAT8HeunQ](http://www.youtube.com/channel/UCPsUx1ASxLdybiBAT8HeunQ). "John Mayer Berklee Part 9 John Performs." *YouTube*. YouTube, 09 Jan. 2014. Web. 12 Apr. 2016.

Design0flaw. "BB King - Guitar Lesson - Soloing." *YouTube*. YouTube, 13 Aug. 2012. Web. 26 Apr. 2016.

Design0flaw. "BB King - Guitar Lesson - Scales - Chromatic and Minor Pentatonic." *YouTube*. YouTube, 08 Aug. 2012. Web. 26 Apr. 2016.

Design0flaw. "BB King - Guitar Lesson - Early Influences - T-Bone Walker." *YouTube*. YouTube, 07 Aug. 2012. Web. 26 Apr. 2016.

Strifey. "SRV Interview." *YouTube*. YouTube, 21 Feb. 2006. Web. 26 Apr. 2016.

SRVonMV. "Stevie Ray Vaughan - Interview Part 3 - 1/1/1985 - Lone Star Cafe (Official)." *YouTube*. YouTube, 17 Sept. 2014. Web. 26 Apr. 2016.

Brian Bromberg – Interview

Michael Eben – Interview

Matthew Garrison – Interview