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Enneasons

A Thesis

Presented to the Faculty of the
Department of Music Theory and Composition
West Chester University
West Chester, Pennsylvania

In Partial Fulfillment of the Requirements for
the Degree of
Masters of Music in Theory and Composition

By

Colton Sawyer Whitted

December 2021

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Abstract

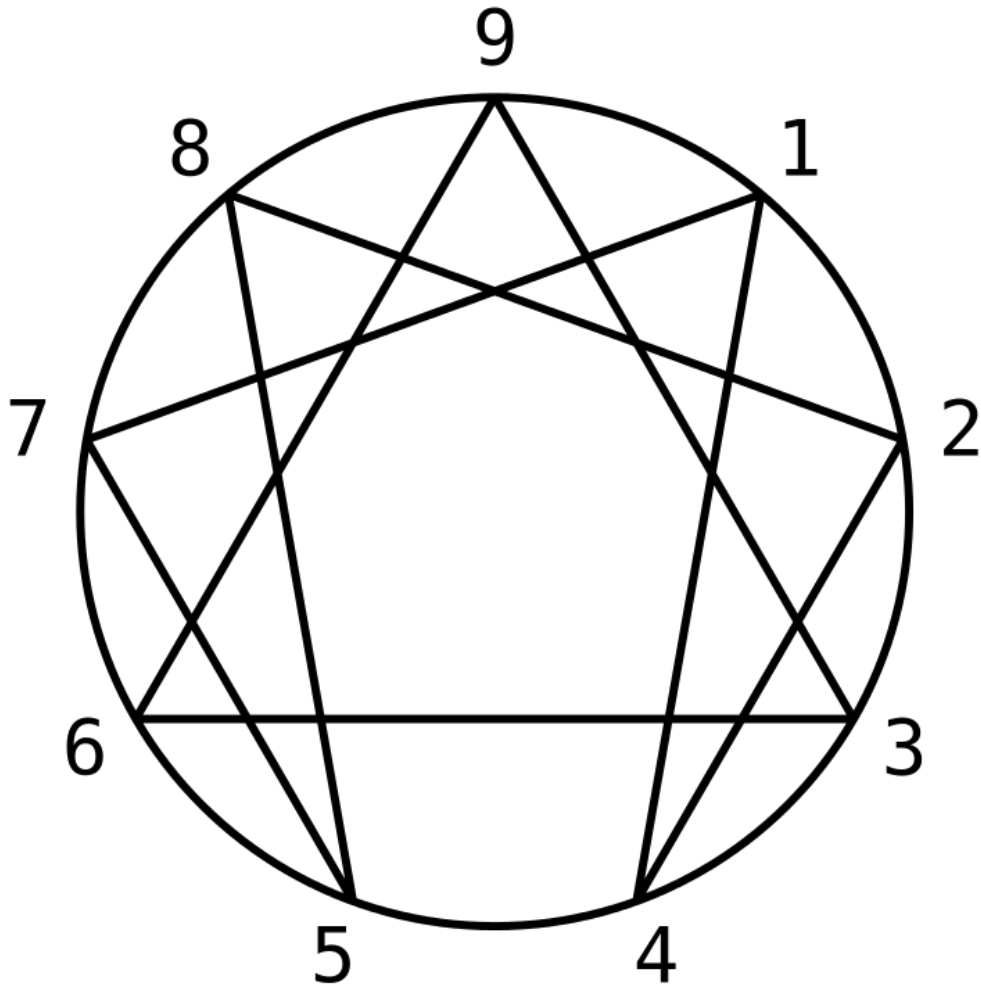
“Enneasongs” is a collection of nine original songs composed, performed, recorded, mixed, and mastered by myself, based off of the nine personality types within the psychological personality structure known as the Enneagram. The Enneagram is a nine-sided symbol that expresses the full range of basic human core fears, desires, weaknesses, and longings. Each of the nine personality ego structures (named, accordingly, “One,” “Two,” “Three,” etc.) functions primarily from either the head, the heart, or the body. The nine songs each accompany a different personality type through the journey from living out of disintegrated coping mechanisms to living wholeheartedly and authentically, all portrayed through lyric, composition, timbre, and order/structure. Additionally, I have spent 30+ hours interviewing multiple people who identify with each type, asking them to share the good, the bad, and the unknown of their types and stories from their childhood. Each song contains either paraphrased or direct quotes from the interviewees and incorporates their stories. The intentional order of each piece showcases the fluidity of the Enneagram as each type moves to the high side of another as growth begins to take place (e.g. the strict, rule-following Type One moves to the playful, spontaneous Type Seven in growth). Following the design of the Enneagram, the songs are split into two independent collections with *One, Seven, Five, Eight, Two,* and *Four* in the first collection, and *Three, Six,* and *Nine* in the second. The full album is available at this [link](#).

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The Enneagram Symbol

Enneagram = *ennea* (nine) + *gram* (drawing)



One

V1: My Sweet Unworthy,
Come listen to my voice
"Perfection is the way that leads to life!"
For I am giving you no other choice.

Ch1: And oh I can see right and wrong
No one understands, I'm alone.

V2: You call me child,
Then tell me "Be the adult;"
Twenty years of condemning with
unsolicited consult!
But the less I look at your face,
The more I exhale grace!

Ch: And oh I can see you were wrong,
You can't define me or my song!

Criticize, berate, and scream,
Til there's nothing left to redeem,
I'm showing grace to that part of me.

Outro:

Wisdom to know when I need to be silent,
Humility to fight against self-reliance,
Serenity to trust that I'm free and forgiven
and loved! (And loved!)
Freedom to express the full range of my
emotions,
And mercy as the medium for my devotion;
Serenity to trust that I'm free and forgiven
and loved! (And loved!)

Free and loved!

Type Description

[\(The Enneagram Institute's description of type One\)](#)

Conscientious | Orderly | Appropriate | Ethical | Judgmental

“Upstanding and responsible, Type 1s are always striving to do what they view as right. They walk through life focused on the way things should be and seek to improve everything around them.”

- Beth McCord

The song begins and is permeated with a persistent sol-do rhythm, with “sol” being a sixteenth-note and “do” being a dotted-eighth. This persistent motive represents the One’s nagging inner critic. Though we all have an inner critic, Ones have the strongest, most harsh voice in their head, often heard as either their own voice, or the voice of those who have berated them in their past. As children, Ones felt overly criticized and only loved conditionally. Oftentimes

they had families who valued their high moral standards and codes over empathy and understanding. The consequences from making mistakes felt incredibly high. This led the One children to want to be known as people who can make tough calls under pressure and to make the right decisions. One children learn to believe this unconscious message: “it is not okay to make mistakes.”

As the song opens, the first voices we hear are two octaves apart in register. This exemplifies both the at-times seductive and menacing critic (low register) and the frantic busyness from the anxiety of needing to right every wrong and fix every mistake (high register). In the *dependent* stance, Ones (along with Twos and Sixes) will come alongside others to get their needs met – this comes out in a sideways fashion as they can be quite critical of others as they seek to reform and better themselves and those in their community. I portrayed this in the song with the soft piano pad, warmth from the strings, and the 3 separate voices (in three different octaves) that interplay with each (primarily in verses 1 & 2) as if a conversation were ensuing.

As the line “perfection is the way that leads to life” expresses, they want to be free and to have integrity, but seeing their flaws and constantly being berated by their inner critic, they settle in striving for inner and outer perfection: “once I make everything perfect, then the inner critic will quiet down.” It’s this ingrained ideal for how everything should be perfect, ideal, and right. In pursuing perfection, they sacrifice fun, enjoyment, rest, and peaceful solitude. With fun and pleasure, there is much gray; Ones prefer to live in a world of black and white. The music portrays this in its very structured, rhythmically accurate, 4/4 feel (until the bridge, that is, where the musical registers expand, instruments are added, a cacophony of voices create tension, and eventually the release that comes in a flowing, free 6/8).

What Ones need to hear and to believe in their hearts, is that they are good, upright people of integrity that the world needs so desperately. There is grace for every failing and every flaw. Years of believing and living in this truth gives birth to Ones' virtue: Long-suffering – not being quick to criticize or quick to judge, but rather sitting, being, and bearing with others. Ones can be patient because they trust that God will complete the work He has begun. The virtue of Long-suffering cultivates the fruit of Grace. The outro lyrics are lavishly laced with language of grace, wisdom, and serenity. Grace is the gift presented to Ones that they don't deserve, but that is freely given so they can give to others.

Type Ones reflect God's goodness and rightness. Their growth path leads them to Type Seven. At the end of "One," a peel guitar plays the same rhythm that begins and is the foundation of "Seven."

Seven

V1: Which options most exciting?
Keep the mundane far from me!
Why let doubts weigh you down?
When we could go downtown!
So take my hand and join me,
As we move to the next thing!

Ch1: I'll think of something new or
welcome any old distractions,
Turn on our favorite episode of Friends;
I'll change my course as fast as you can
name a destination,
Keep going till my thirst is quenched.
Always hopeful and always curious,
Always avoiding my pain.

V2: Can I tell you a story?
A little boy was lonely;
I learned when I was 13,
That I'm responsible for me.
Now I live life chasing fun;
Can't depend on anyone.

Ch1: I'll think of something new or
welcome any old distractions,
We'll hike this mountain til we reach the
end;
I'll change my course as fast as you can
name a destination,
Keep going till my thirst is quenched.
Always hopeful and always curious,
Always avoiding my pain.

Bridge: Run, run as fast as I can
No time to lose, stick to my plan,
Let me get away to finer days,
Sunshine rays, and no more grays,
Let's go, go, go, reframe the pain I know,
Put on a show and no one will know,
Til the pain that I can't hide,
Wells up inside, as the floodgates burst,
When I'm left in silence.

Then I'll know, that I'm not alone,
And I won't face this pain on my own.

Ch2: If I'm thirsty for life with zero
limitations,
These hunger pangs will never end;
If I sow the seeds of not enough in every
moment,
I'll reap exhausted discontent;
Learning to trust that I'll be taken care of,
And learning to sit with my aches.

Ch3: I'll enjoy each of my favorite things
in moderation,
Living life, taking what comes;
Soberly slowing down brings about the
greatest wisdom,
And now a deeper joy has grown;
Always hopeful and always curious,
Learning to sit with my pain;
For when I do I know you'll be there for
me,
And I'll be here for you too!

Type Description

[\(The Enneagram Institute's description of type Seven\)](#)

Playful | Excitable | Versatile | Scattered | Escapist

“Type 7s radiate positivity and happiness, but internally, they are always longing for more and fearful of missing out.”

- Beth McCord

The song begins with a mellow, fast-paced, guitar picking pattern that delays a sixteenth note towards the end of the pattern. There is a 4-against-6 polyrhythm created when the vibraphone comes in. This “rushed” opening represents type Sevens’ need to always be distracted, entertained, and experience stimulation and excitement. The mellow feel represents the childlike, easy-going, happy demeanor of Sevens. As children, there was a felt loss of paradise for Sevens. Something too painful happened to them, and despite their best efforts and optimistic outlook, they realized the world was not exclusively joyful and fun. Because of this, they prolong their childhood while also growing up way too fast. They believed it was up to them to take care of themselves (like the line, “I learned when I was 13 / that I’m responsible for me”). If they let others take care of them, then there is a chance that that person may not follow through, which, as the Sevens learned in childhood, causes incredible pain and suffering. It’s a mentality of “if you want it, you need to go out there and get it yourself.” This led the Seven children to believe an unconscious message: “it’s not okay to depend on anyone for anything.”

Sevens are in the *assertive* stance (along with Threes and Eights), which means they move against people and assert themselves to get what they want. As the line expresses, “I’ll change my course as fast as you can name a destination / Keep going till my thirst is quenched / Always hopeful and always curious / Always avoiding my pain,” Sevens want to be happy and satisfied, but settle for pleasure. Pleasure promises them freedom from other’s control and limitations, and it also promises them a life that is enjoyable, not painful: “if I can seek, find, and gain pleasure, I will never be stuck in pain.” When they chase pleasure, they are sacrificing contentment, the

ability to stay in the present moment, committed relationships (because no long-term relationships exist without hardship and pain), and authentic community. The song represents the Sevens' capacity for nonstop activity and adventure in its fast-paced tempo, aggressive-attack piano parts, and a driving kick drum and tom-tom rhythm that "skips a beat."

What Sevens need to hear and to *believe* in their hearts, is that they will be taken care of. They do not need to constantly satisfy their thirsts and hungers for stimulation and excitement, relying only on themselves, because, like a bucket with a hole in the bottom, they will never fully be filled. This transformation happens after the bridge of the song when the prototype Seven (who is singing) is left in "silence"; here, contemplation happens and stimulating adventure-seeking pauses. The tempo slows down, the voice grows contemplative, and all instruments have dropped out except for the guitar which is now playing blocked chords instead of the fast-paced rhythm heard throughout. Years of learning to sit with their pain gives birth to the Sevens' virtue: Sobriety – the ability to see the world for what it is: the good and the bad. The virtue of sobriety cultivates the fruit of groundedness. They cultivate reasonable expectations for their lives and their relationships and become some of the best friends anyone could ever have. They enter life with a joy of substance instead of a pleasure of avoidance. This is portrayed in that the song ends with the same upbeat rhythm and chorus as before; however it is much fuller now instrumentally, displaying the fullness of a life where suffering is not avoided, but embraced as a human experience. The final chorus introduces a new timbre as well: a chamber chorus of voices backing up the soloist. This portrays the support, friendship, and care that Sevens find when they commit to community.

Type Sevens reflect God's joy and abundance. Their growth path leads them to Type Five. At the end of "Seven," an organ pad, the primary instrument in "Five," sings along.

Five

V1: A head full of knowledge that's
craving more
Saving my energy for what's in store
I've learned to pull away
Observe it all take place
In my mind

V2: People intrude on privacy
If I have knowledge, then I'll have safety
Objective, steady, smart, and detached
Safely guarded from the attacks
I fear from you

Ch1: Letting go of needing solutions
Fully knowing is an illusion
Chasing after the problem's answer

Leaves me frozen without motion
How can these mysteries simply be?

V3: Just because I'm self-contained and
self-controlled
Doesn't mean I don't desire someone to
hold
Quick to give the shirt off my back
But quick to cover-up and hide
Every crack

Ch2: Letting go of hoarding wisdom
Moving forth from isolation
Trusting you with no compulsions
To control and hide my emotions
I'm letting the mysteries simply be.

Type Description

[\(The Enneagram Institute's description of Type Five\)](#)

Perceptive | Insightful | Intelligent | Detached | Isolated

“Despite their insatiable thirst for thinking and knowing, Type 5s experience the world as an intrusive and overwhelming place.”

- Beth McCord

As the Fives who stand back and prefer to observe rather than engage with the world, the song begins with a slow, steady kick drum pattern followed by an organ pad. Both are thoroughly drenched in long reverb to help create a distant, ethereal mood. As children, they felt either engulfed and over-nurtured, or completely neglected. Their caregivers often felt either domineering of or completely detached from them. Growing up, they felt their needs were not taken care of. This leads the Five children to believe an unconscious message: “it’s not okay to

feel comfortable in the world.” They tend to believe that if they are not prepared, knowledgeable, and vigilant toward what they need and attaining that for themselves, then they will be invaded, annihilated, or overwhelmed by the world and those in it.

As the line in the song, “A head full of knowledge that’s craving more / Saving my energy for what’s in store,” Fives want to be competent but settle for knowing it all. The unconscious belief is “if I know everything, I won’t have to depend on or trust in anyone else.” Fives believe this will give them security and safety, as well as independence. The organ represents this stance as one of the most powerful, self-sustaining, and independent instruments. Relationships with others show Fives that people are erratic, ever-changing, not boxed-in... and that reflects that the same is true of the Fives, which causes anxiety in them. In the *withdrawn* stance, Fives (along with Fours and Nines) pull away and distance or even at times isolate themselves from others to get their needs met. The use of ethereal “oo”s and “ah”s as well as plenty of reverb on most instruments and all the vocals creates this sense of distance.

What Fives need to hear and to *believe* in their hearts, is that their needs are not a problem or a burden for others. They do not need to isolate and hang back until they feel competent enough to engage with the world because they cannot be omniscient about all things. They can, however, find safety and comfort in loving, committed relationships and community involvement. After years of believing and living in this truth, the virtue of generosity emerges – particularly emotional, relational generosity. There are few forces stronger than a generous heart; this is showcased in the orchestral arrangement at the end of the piece. “Five” is the only piece of all nine with a full orchestral sound. The French horns in particular display the Fives’ power and strength once they decide to move forth out of isolation and bring their wealth of wisdom into their communities. The virtue of generosity cultivates the fruit of community and relational

connection; they develop friendships that are meaningful and purposeful, and they live for a greater purpose as they let “the mysteries simply be.”

Type Fives reflect God’s wisdom, generosity, and truth. Their growth path leads them to Type Eight. As mentioned, at the end of “Five,” a powerful orchestral symphony breaks out with French horns being the most prominent factor. The French horn is the dominant musical line that portrays robust strength in “Eight.”

Eight

Ch1: Won't stand by, no I won't suffer
I'll prove that I'm stronger
A true force of nature.

V1: Don't you slow me down, or interrupt,
or cut me off,
Don't you act all hurt, from the truth bombs
I've dropped
Don't be inauthentic, fake, or lie, cause I
can see through your disguise

Ch1: Won't stand by, no I won't suffer
I'll prove that I'm stronger
A true force of nature.
A source of strength and protection,
And determination to exert all my passion

V2: As a little child, the suffocation
gripped me,
Of their nurturing love, violation, and lack
of protection over me.
So I learned quickly to grow up and shape
up and mature and become an anchor of
power,
Having a need to test everything and
everyone,
For how can I trust anyone?

Bridge: Then you showed up and you
showed me a tenderness,
Showing gentleness and power can coexist,
That day you showed me the virtue of
innocence,
Thank you, my Inner Child.
The deeper the pain and vulnerabilities,
The tougher and sharper the armor needs to
be,
But you're displaying a gentler side of me,
Thank you, my Inner Child.

Ch2: Won't stand by, no I won't suffer
I'll prove that I'm stronger
A true force of nature.
I'll show you power and strength,
But also compassion
As I surrender to connection

Outro: There is a side of me,
I've never let you see,
Show me you're trustworthy,
Then I'll let you teach me vulnerability
When I challenge, and I question,
You gotta trust that I've got good
intentions,
I will help you make your progress,
And I'll protect you with all the power I
possess.

Type Description

[\(The Enneagram Institute's description of type Eight\)](#)

Assertive | Self-Confident | Intense | Big-Hearted | Confrontational

“Type 8s’ decisive and assertive leadership style causes them to be powerful change agents in the world, especially when seeking justice and protection for others.”

- Beth McCord

The song begins with the intense, powerful energy of Eights! In a minor key, the acapella vocal line immediately launches up to a G4. The free-spirited Eights refuse to be controlled or to suffer at the hands of another. As children, Eights had to grow up way too quickly. Oftentimes they had parents or siblings who practiced “tough love” on them or were highly critical of them. Other Eight children grew up in homes with lots of physical contact – like wrestling, physically domineering older siblings/parents, aggressive hugs, etc. They felt like they had to survive by being combative. Who else would stand up for them if not themselves? This led the Eight children to believe an unconscious message: “it’s not okay to be vulnerable or trust anyone.” They believe that if they make themselves vulnerable, that’s a weakness that will be exploited and turned back on them. To portray this, I incorporated intense pizzicato strings, a permeating French horn reinforcing the melody of each chorus, and a persistent sixteenth note, digital high hat beat beginning in verse 2. Each of these timbres are aggressive.

As the line in the song, “So I learned quickly to grow up and shape up and mature and become an anchor of power / Having a need to test everything and everyone / For how can I trust anyone?”, Eights want to be protected, but settle for power and control. If Eights are in power and control, they will not be harmed, abused, or betrayed: “if I can be in control and have power, I can make sure justice happens.” In their lust for control and power, Eights sacrifice community that is built through vulnerability. They also sacrifice the gifts of tenderness and forgiveness. In the *assertive* stance, Eights (along with Threes and Sevens) move against people and assert themselves to get what they want. I incorporated this into the song by singing more aggressively, punctuating each downbeat of almost every measure (prior to the outro), and through the lyrics, which are also quite aggressive. The partial transformation (prior to full transformation that comes

in the outro) that shows up in the bridge is in the relative major key and is softer in melodic attack of the voice.

What Eights need to hear and to *believe* in their hearts, is that they will not be betrayed. They do not need to hide themselves or their vulnerabilities from others because a life void of trust in others is the loneliest life one could live. After years of believing and living in this truth, the virtue of mercy naturally emerges: not getting what you deserve and not forcing justice upon those that you believe deserve it. The virtue of mercy cultivates the fruit of innocence. They become strong leaders who stick up for the weak and powerless, leading from a place of vulnerability and realness. In the outro of the piece, I had my six-year-old niece, Kensleigh, singing with me. Her sweet, adolescent voice depicted the innocence of an integrated Eight getting in touch with their inner child (there are also multiple lyrics that talk about the “inner child”). Now in a major key, the outro also shows expanse, power, and fullness in its sonic composition.

Type Eights reflect God’s power and protection. Their growth path leads them to Type Two. Throughout “Eight,” as mentioned above, there is a persistent sixteenth note pattern on the electronic high hat; this same rhythm is what the mellow baseline carries throughout almost all of “Two.”

Two

V1: Let me help you
Be a balm to your soul cause I know just
what you need
It's my mission
To use intuition, becoming what you need
me to be.

Ch: Oh my darling,
Come and sit with me awhile
Share your burdens, I've got time.
I'll sit with you,
In your joy and in your pain,
If you need me, I'll be there!

V2: Ego swelling,
Overwhelming, desperate now to show you
my worth,
For codependence
Keeps me safe from rejection.

Ch: Then you ask me,
To come and sit with you awhile

Share my burdens, you've got time.
Tell me friend how,
How can I address my pain,
When the whole world calls, for my name?

Bridge: Seeking only to please you;
Pleasing you, longing that you'll finally see
me
Longing to base my value not on
Valuing the things that you say about me
Learning to place my identity in
Who I am and who I'm created to be
Knowing that I'm loved
For simply being me!

Ch: Oh my friends, please,
Come and let us sit awhile
Share our burdens,
We've got time.
No one else could
Ever really define
The worth and beauty that is mine!

Type Description

[\(The Enneagram Institute's description of type Two\)](#)

Thoughtful | Generous | Demonstrative | People-pleasing | Possessive

“Type 2s seek satisfaction by trying to help because deep down they struggle believing that they are loved and wanted by the people in their life apart from the support they offer.”

- Beth McCord

The song begins with a fast-paced, falsetto baseline accompanied by a piano motif playing in two-part harmony. The bassline represents the Twos' persistent need to demonstrate care for others by pulling out all the stops; the piano represents the codependency that often develops as

a result. As children, they felt neglected and their needs unmet. Growing up too quickly, they decided they needed to meet everyone else's needs to earn love and acceptance. There's a belief that because everyone else is needy, there is no room for them to speak their own needs. This led the Two children to believe an unconscious message that other people's needs are more important than theirs. As a result of this unconscious belief, Twos hear the message - whether explicitly or implicitly – that “it's not okay to have your own needs.”

As the line in the song, “For codependence keeps me safe from rejection,” expresses, they want to be loved and wanted, but, feeling so unworthy of love and acceptance, settle for being indispensable: “if I'm indispensable, you can't get rid of me. Thus, I will never be forgotten or rejected.” Twos thus develop the defense mechanism of repression (hiding their emotions, wants, feelings, and desires from others and ultimately themselves) and the superpower of being able to easily intuit others' needs. In the *dependent* stance, Twos (along with Ones and Sixes) will come alongside others to get their needs met. I portrayed this in the song with the soft piano, mellow bassline, warmth of strings, and the near, soothing timbre of the voice. Verse 2 brings in a full-bodied sound, immediately following the line “if you need me, I'll be there.” Though Twos are portrayed in much literature as gentle and sweet, they are also a force to be reckoned with when it comes to caring for and loving on others, going to great lengths to make others feel the acceptance and love that they so desperately want to feel themselves.

What Twos need to hear and to *believe* in their hearts, is that they are worthy of being loved and that they are wanted. They do not need to earn love because inherently they are full of worth and beauty: “No one else could ever really define / The worth and beauty that is mine!” The chorus of voices at the end show up for the soloist, supporting them as a Two's community is often so willing to do for them, if the Two only allowed it. After years of believing and living in

this truth that they are loved and wanted, the virtue of humility naturally emerges: being no more and no less than who you are - with your weaknesses *and* your strengths. The virtue of humility gives birth to the fruit of pure, unconditional love. Humble love is a love with no strings attached.

Type Twos reflect God's unconditional love and care. Their growth path leads them to Type Four. At the end of "Two," a soft piano pad is heard playing the rhythm and harmony of a major 7th add 9 chord which is the basis for "Four."

Four

V1: Aching as you seek to be fully known,
Outside looking in, longing to be seen;
Seeing all the beauty this world portrays:
Meaning in the pain,
Healing through the rain,
Purpose in the morning dew,
The evening's orange-red hue;
Longing for these truths to appear,
When you look in the mirror

V2: Fearing that I'll leave cause you're not
enough, you say,
"If everyone's a ship, I'm a sinking raft.
Who can plumb the depths of my
suffering?"
Been told since you were 3,
That you feel too strongly,
But oh, my friend, don't believe,
This lie that you've been living;
If you could see yourself anew,
The way that I see you.

Bridge: No tree grows without first being
rooted,
No stream flows without a lot of rain;
Sensitive receiving wounds
From the words that others speak,
but often they don't intend,
And sensitive sitting with others' wounds,
Making them feel seen.

Outro: the other side of drama is
imagination unparalleled;
Feelings are a signpost, not the destination,
and they don't drive alone;
Steady like an anchor, balanced on my
tightrope, taking my strength back;
Planted like an oak, strong roots in the
ground,
Trusting that there's nothing that I lack.
Planted like an oak, strong roots in the
ground,
Trusting that there's nothing that I lack.

Type Description

[\(The Enneagram Institute's description of type Four\)](#)

Authentic | Creative | Expressive | Deep | Temperamental

"Type 4s bring a unique beauty, depth, creativity, and understanding to the world around them
and embrace a wide range of emotions and experiences."

- Beth McCord

The song opens with rain and a chorus of voices lamenting the suffering and pain of this world. The soft piano enters with sorrowful jazz harmony in an arpeggiating pattern that imitates the rain. As children, Fours felt a deep sense of loss, overlooked, on the outside-looking-in, and

not included. They were told growing up that they were too dramatic and sensitive. This led the Four children to believe an unconscious message: “it’s not okay to be too much or too little.”

They want to be themselves but settle for being unique: “if I’m unique, I will have my own special identity and I won’t be forgotten or overlooked.” The Four believes that blending in while also being just unique enough to stand out, means they won’t be rejected: “being unique means acquiring the attention and love I desire.” Unfortunately, constantly rehearsing their uniqueness and assembling their aesthetic leaves them feeling more cut off from others and alone in the world, like the lyric “if everyone’s a ship, I’m a sinking raft.” In the *withdrawn* stance, Fours (along with Fives and Nines) pull away and distance or even at times isolate themselves from others to get their needs met. I portrayed this sense of space and distance in the song with extra reverb on most instruments, recording by singing a bit further away from the microphone, and long, very wet reverb and delay on all the vocals. To express their eye for beauty and uniqueness in the world, I included a few things in this song that are not in any other song on the album: an untraditional pairing of clarinet and a “Wurli” pad; mixed “telephone” vocals with lows and highs cut out completely; the absence of a chorus, but presence of a bridge; the jazziest chord progression; and the first half of the song is sung in second-person, unlike every other song on the album which are in first-person.

What Fours need to hear and to *believe* in their hearts, is that they are seen and loved as they are – special and unlike any other person in existence. Another reason why the first half of the song’s perspective is second-person is to let Fours know just that: they are seen. They do not need to seek love and attention from standing out, because they are already loved and seen. Believing this truth gives birth to the Fours’ virtue: Equanimity (or Balance) – emotions are incredibly important and valuable, but they mustn’t lead one’s life. Fours will enjoy the fruit of

trust – “people really do just love me for me” – sharing authentically both their strengths and their weaknesses.

Type Fours reflect God’s authenticity, creativity, and depth. Their growth path leads them to Type One. At the end of “Four,” a high-pitched re-la pattern is heard playing the same rhythm and nearly the same interval that represents the “inner critic” in the opening of “One.”

Three

V1: Found in what I can wear,
or in how I present,
In the titles I'm bearing,
And what I represent;
I'll show I'm impressive and standing
Taller than you've
Ever seen someone stand before.

V2: Always more to check-off,
Ever more to be done;
Will I gain your approval,
If I am number one?
But what if these trophies and titles
I've acquired
Won't win me the love that I truly need?

Ch1: Showing the better parts of me,
Always adapting and ambitious,
Getting things done efficiently,
Then I will earn your love!
Denying when I feel lonely,
Leaning instead on independence;
Seeking within community,
How I can earn your love!

Bridge: Turning failures into wins,
While looking effortless,
Will feign my competence;
Never inadequate or lazy,
Keeps my vision hazy,
Til I don't know who I am!
Longing for a sense of self,
Divorced from what I do,
Accomplish, or achieve,
So please...

Ch2: Honor the tender parts of me,
Help me to see my self-deception,
When I fail, remind me that,
I'm worthy to feel your love!
And when I do, then you will see,
The vision I cast for hope and glory,
I'll push you to reach your hopes and
dreams,
Cause we're all worthy of love!

Outro: Not for what we do,
But for being human beings!
Love cannot be earned,
Cause I already am worthy!

Type Description

[\(The Enneagram Institute's description of type Three\)](#)

Efficient | Accomplished | Motivating | Driven | Image-Conscious

“Type 3s have a deep fear of being worthless, a failure, or incapable, which causes them to struggle with deceit. They hide parts of themselves that they don't want others to see and only portray a successful exterior.”

- Beth McCord

The introduction to this song is the longest of all nine and most spectacular! The first thing heard is a brilliant, ascending piano pattern. Strings and lower piano chords enter in, expressing the full range of registral expansion. Threes perform and seek to look successful, adapting to anything and everything they need to around them to appear so. As children, Threes felt they needed to perform to gain attention and thus love and respect. They believe they are only loved for what they accomplish. This led the Three children to believe an unconscious message: “it’s not okay to have your own feelings and identity.”

When the voice first comes in, it is accompanied by a chorus of brass instruments. There is nothing more sparkling, piercing, and attention-grabbing than a brass section! In the *assertive* stance, Threes (along with Sevens and Eights) move against people and assert themselves to get what they want. I portrayed this in the fast-paced melody/lyrics of the chorus, singing with crisp enunciation, the persistent sixteenth-note high hat drum pattern, the intense piano rhythm, and the staccato flute tag in the transitions.

As the line “Longing for a sense of self / Divorced from what I do / Accomplish, or achieve,” Threes want to be valuable but settle for being successful: “if I’m successful, I don’t have to go through the pain of failure.” Threes believe that the intense affirmation that comes from admiration equates love. This is portrayed in the bright feel of the whole song.

What Threes need to hear and to believe in their hearts is that they are loved and valued for simply being themselves. Years of believing and living in this truth gives birth to the Threes’ virtue: Trustworthiness – being who they are with integrity, and leading and casting a vision whilst remaining authentic. They will enjoy the fruit of trust – “people really do just love me for me” – sharing authentically both strengths and weaknesses. This transformation into health for

Threes is shown during the final chorus. The vocal line opens up and sings freely: “Love cannot be earned, cause I already am worthy!”

Type Threes reflect God’s trustworthiness, hope, and glory. Their growth path leads them to Type Six. At the end of “Three,” you can hear a chorus of voices come in, representing the Threes’ need to let themselves be known by their communities. This chorus of voices is a precursor to the chorus that opens “Six.”

Six

Choral opening:
Fear is culminating,
Endless tragedies;
I know I'll be safe
As long as you stay with me.

V1: Are you here? Will you leave?
What is happening to me?
Somedays you're you,
Sometimes you're another;
My one safe place
Was under my covers.
It's not the dark that I'm afraid of,
It's being found there alone.

V2: Inward doubts, outward disbelief,
Prepared for the worst to keep me from
drowning;
Sometimes pressing in, sometimes
covering,
Always scanning for threats that I perceive.
It's not the worries that I'm afraid of,
It's being found there alone.

Ch1: When I prod and I question,
Please know the intention,
Is not to argue, criticize, or blame you;
I'm just expressing my fears of
The five thousand reasons you
Could use to leave me by myself.

V3: Maybe my fears, though at times
crushing,
Have a purpose for they keep me trusting;
And maybe this doubt has sown the seeds,
Of confidence and loyalty.
Cause in the dark, when you're afraid,
I'll be a shelter for you.

Ch2: Courage is not found in
Resolving all of my
Fears and doubts,
Knowing all the things that are to come but
Moving out and
Resolving to press on in the
Face of my anxieties,
And all the while I know
You'll be with me.

Type Description

[\(The Enneagram Institute's description of type Six\)](#)

Committed | Responsible | Faithful | Suspicious | Anxious

“Type 6s are some of the most reliable, hard-working, dutiful, and steady people out there.

Their dependability, sense of humor, ability to foresee problems, and fierce loyalty cause them to be incredible team players. They hold groups together and benefit the common good.”

- Beth McCord

The song begins with a chorus of voices starting in unison on the tonic and expanding out into four-part harmony. Similar to the type Ones' "inner critic," Sixes have an "inner committee" in their heads. Sometimes these are many duplicates of their own voice, and other times they are the voices of parents, mentors, teachers, inner critics, etc. all chiming in constantly making them think of every possible thing that could go wrong and helping them create endless contingency plans. As children, they felt endangered and that life was unpredictable. They often felt like their parent(s) had emotionally erratic tendencies – you never knew what you were going to get. They felt like the unpredictable was what you should always look out for and try to predict. This led the Six children to believe an unconscious message: "it's not okay to depend on or trust yourself." They felt like authorities growing up were always telling them "don't forget to do this!", "don't forget about that!", which lead them to develop the inner committee that constantly creates self-doubt in their minds.

The chorus of voices expand as they sing of the tragedies and fear that is in this world. They come back to unison and are grounded in the line "I'll be safe as long as you stay with me." In the *dependent* stance, Sixes (along with Ones and Twos) will come alongside others to get their needs met – because they doubt themselves so often, they rely on trusted leaders and community that they can align themselves with and lean on for help making decisions. To portray this, I used the soft piano pad, vocals that are processed very warmly, and the mellow chorus of voices in both the beginning and the final chorus/outro.

As the line "It's not the dark that I'm afraid of / It's being found there alone," Sixes want to be secure but settle for safety. Security is a posture of rest; safety is a posture of constant vigilance: "if I can predict the outcomes of future events, I can prepare and will be protected." By settling for safety, they sacrifice trusting their own ideas and beliefs as well as the ability to be

calm and let their guard down. The music portrays this sinking feeling of fear setting in in the chord progression and descending chromatic bassline at the end of each verse.

What Sixes need to hear and to believe in their hearts, is that they are safe and secure. They will not be abandoned and will be held and protected. Years of believing and living in this truth gives birth to the Sixes' virtue: Courage – knowing that the world is unpredictable and life is threatening, yet moving forward in faith anyway, knowing that God's got this. The virtue of courage cultivates the fruit of confidence. As they continuously live courageously, they learn that they can have the confidence they need to move forward in life, taking challenges and threats as they come. During the last chorus, in addition to the lyrics defining courage, the chorus of voices come back singing a rhythmic, tribal-like accompaniment to the main vocalist, portraying communal support and loyalty.

Type Sixes reflect God's faithfulness and courage. Their growth path leads them to Type Nine. At the end of "Six," a high piano tag is heard playing a very similar chord progression that is in the opening of "Nine."

Nine

V1: Just be still,
Have a seat, don't take up space,
Keep my lips sealed;
Be still.

V2: 'Cause I don't speak up,
You assume that I don't care
But really I'm weighed down
By the feelings that I bury deep.

Ch1: Pulled apart by the inner tension
To stand up and speak up for what I believe
And the fear that if I do,
Will it mean anything to you?

V3: I'm stubbornly set
On keeping the peace but honestly
Sometimes I wanna scream!
Oh, is anybody listening?

Ch2: Pulled apart by the inner tension
To go along to get along, to make a space
for you
And the fear that if I do,
I might lose myself in you.

Bridge: I see your need to put up a fight,
Or your need to get it right,
To give, achieve, or be seen;
I can see your need to understand,
Your need to be prepared,
Or to finally feel content;
Of all the viewpoints I naturally know,
I'm starting to see through the one that I
call my own.

Ch3: Waking up to find my hopes and
dreams
To go against the tide, to claim what is
mine;
Showing up to life bringing all of me,
Entering strife knowing I'll be alright!

Ch4: Finding the peace I so desperately
need,
Through the noise and the clatter, I know
that I matter,
I'll show up to life bringing all of me,
And never forget that still waters...

...Run deep.

Type Description

[\(The Enneagram Institute's description of type Nine\)](#)

Thoughtful | Reassuring | Receptive | Accommodating | Resigned

“Type 9s are easy-going, non-judgmental, and patient people who long for harmony with others
and in their environments.”

- Beth McCord

The song begins in a peaceful, smooth, flowing 6/8. This matches the peaceful, easy-going, receptive demeanor of Nines. As children, Nines felt overpowered and unheard. Oftentimes they had parents or siblings who had strong personalities so that they felt unseen. Other Nines had parents who were neglectful of them, causing them to believe that nothing they do will change anything. This led the Nine children to believe an unconscious message: “it’s not okay to assert yourself or think too much of yourself.”

Nines want to have peace but settle for comfort. If Nines are experiencing comfort, they won’t be feeling conflictual: “if I am comfortable, others will stay connected with me and we can all live in harmony.” To attain comfort, however, they must sacrifice the belief that they matter and can make a difference in the world. They’re also sacrificing growth, for growth only happens through healthy conflict, whether inner or outer. In the *withdrawn* stance (along with Fours and Fives), Nines will pull away and distance themselves (usually internally) from others to get their needs met. They “fall asleep” to their dreams, their desires, their wants and needs, and ultimately themselves for fear of causing any discomfort, discord, or disconnection. They merge with others over time, sometimes losing themselves completely. This is portrayed in the key: in G major, this is the only piece of all nine that is not in its own, individual key (every other piece has its own distinct tonal center; however, to showcase the merging of the Nines, “Nine” is in the same key as “Seven”.) Overtime, however, this causes much conflict within. The conflict rises, portraying the “inner tension” that all Nines experience, in the harmony of the chorus with both the minor iv chords as well as the flat sixth scale degree in the dominant V chord at the end. There comes a point in every Nines’ journey to wholeness where they wake up. Verse 3 portrays this awakening with the spiccato strings (providing forward motion), the vocal line ascending (providing

intensity), and the falsetto background vocals on “sometimes I wanna scream” (providing a fuller, stronger voice for the Nine).

What Nines need to hear and to *believe* in their hearts, is that their presence matters. The soloist Nine wakes up to this truth fully during the bridge where he sings of how it’s easy to see all the other eight types’ perspectives, all the while completely missing himself. The drums, ascending vocal line, and tension building to the key change open a world to Nines where they are no longer merging with others (a new key!) and they are boldly moving out to enter conflict, confident that this will bring the peace they truly need and desire. This gives birth to the Nines’ virtue: Exertion/Right Action – showing up and applying themselves as the authentic individuals they are – with their own dreams, desires, convictions, and beliefs. The virtue of Exertion cultivates the fruit of Autonomy. They get to be their own unique, individual, distinct, valuable persons.

Type Nines reflect God’s peace and unity. Their growth path leads them to Type Three. During the final chorus of “Nine,” a brilliant brass section comes in followed in the outro by an ascending, high-pitched piano arpeggio. The brass section is the core for a large portion of “Three,” and the piano arpeggio is the exciting opening.