

# **Liberty University School of Music**

*presents*

## ***Student Recital Series***

**Senior Songwriting Program**  
**Rachael Snodgrass, *voice and piano***

**May 3, 2025**  
**Choral Classroom**  
**MUSIC 180**  
**7:00 PM**

# SENIOR SONGWRITING PROGRAM

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Rachael Snodgrass, *voice and piano*  
Lily Yates, *electric and upright bass*; Silas Lewis, *electric guitar*;  
Nate Gilmore, *drums*; Cole Johnson, *saxophone*

## ***Program***

You're in Your Head

Rachael Snodgrass

Rachael Snodgrass, *voice and piano*  
Lily Yates, *electric bass*  
Silas Lewis, *electric guitar*  
Nate Gilmore, *drums*  
Cole Johnson, *saxophone*

Les Petite Choses

Rachael Snodgrass  
& Ellie McCarrick

Rachael Snodgrass, *voice and piano*  
Lily Yates, *upright bass*  
Silas Lewis, *electric guitar*  
Nate Gilmore, *drums*

All My Life

Rachael Snodgrass

Rachael Snodgrass, *voice and piano*  
Lily Yates, *upright bass*  
Silas Lewis, *electric guitar*  
Nate Gilmore, *drums*

Reach For Me

Rachael Snodgrass,  
Ashley Miller,  
& Ethan Reeves

Ashley Miller, *voice*  
Rachael Snodgrass, *piano*

Just One More Cup (The Silver Watch)

Rachael Snodgrass

Rachael Snodgrass, *voice and piano*

# SENIOR SONGWRITING PROGRAM

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## *Program (cont.)*

Carousel Reverie

Rachael Snodgrass

Rachael Snodgrass, *voice and piano*  
Cole Johnson, *saxophone*

Romance Suits You

Rachael Snodgrass,  
Maria Anderson,  
& Ellie McCarrick

Rachael Snodgrass, *voice and piano*  
Lily Yates, *electric bass*  
Silas Lewis, *electric guitar*  
Nate Gilmore, *drums*  
Cole Johnson, *saxophone*

Paris Is Real

Rachael Snodgrass  
& Chapman Lee Peugh

Rachael Snodgrass, *voice*  
Chapman Lee Peugh, *voice*  
Lily Yates, *bass*  
Silas Lewis, *electric guitar*  
Nate Gilmore, *drums*  
Dr. Daniel Suttles, *accordion*

Slow Down and Live

Rachael Snodgrass  
& Halle Harper

Rachael Snodgrass, *voice and piano*  
Lily Yates, *electric bass*  
Silas Lewis, *electric guitar*  
Nate Gilmore, *drums*

## **- PROGRAM NOTES -**

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### **You're in Your Head**

GET OUT OF YOUR HEAD! I'm sure if you're an overthinking like I am, then you've probably heard someone say these words to you at some point in your life. Inspired by the famous 80's Tears for Fears song "Everybody Wants to Rule the World", "You're In Your Head" is an anthem that tells overthinkers like myself to get out of your head. Though times have the potential to be bad and sometimes that overwhelming fear of change can cripple us, dwelling on these negative things and staying in our head will never be the solution. To achieve the feeling of someone running or sprinting, specially placed band hits and fast paced arpeggios were included to tone paint this feeling. However, though this song is filled with concepts of worry and anxiety, the payoff line reassures worriers that "you don't have to have it figured out right now" and God has a plan for everything, so "why don't you live instead?"

### **Les Petite Choses**

"Les Petite Choses", meaning "the little things", is an original jazz inspired love song cowritten with my dear friend Ellie McCarrick that attempts to normalize enjoying the little parts of a relationship instead of idolizing what we think are richer and grander relationships. Many times, we may think that having more things or having "grander dates" is what truly shows the other person how we feel. However, this song aims to prove that a relationship can be enjoyed through the little things. Alluding to a classic jazz standard ("Misty" by Erroll Garner) and famous jazz singers like Ella Fitzgerald and Louis Armstrong, this song contains unique melodies and motifs that carry the "little things" theme throughout. This theme reflects that the sweetest love and appreciation a man and a woman can have for each other can be revealed in thoughtful small ways.

### **All My Life**

"All My Life" is a silly sort of song themed around the laughable part of waiting for your future spouse (or in this case, my future husband). Instead of a sweet sort of "waiting and wondering", this song approaches this idea as an opportunity to playfully scold the future spouse for the seemingly eternal waiting. Using a walking bass line, playful chords, and specific hits, this song aims to playfully tease but also mention how the singer is still waiting for their future spouse. Going into the bridge, the mood changes from a scolding sort of feel to a sweeter and more longing to be a part of their future spouses life feeling. This change is what ultimately makes the song much deeper than just a "future spouse scolding". Ultimately, this song is a funny sort of song that digs deeper into the emotions of someone still waiting for their future spouse.

## - PROGRAM NOTES -

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### **Reach For Me**

“Reach for Me” is a deeper song cowritten with two great friends of mine, Ashley Miller and Ethan Reeves, that deals with the complicated concept of depression and feeling lost. Although the intensity and complexity of these heavy emotions can never truly be communicated throughout through a short song, this song aims to acknowledge these feelings and offer a different perspective instead of correcting. It also aims to address the emotions through the eyes of one experiencing it. Harmonically inspired by Allison Kraus’s song “Stay” and rhythmically inspired by Cody Fry and Ben Rector’s song “Sailboat”, “Reach for Me” uses sustained and dissonant chords along with a 6/4 rhythm to symbolize the feeling of being lost at sea in one’s mind. Ultimately, those who have experienced these painful feelings of depression and utter sorrow tend to have something in common: the desire for someone to reach for them and pull them out of the dark place they’re in. The goal of this song is to communicate that the hand that can and will reach for you in the dark places of your life is the Lord.

### **Just One more Cup (The Silver Watch)**

Inspired by Harry Chapin’s famous song “Cats in the Cradle”, this song takes a spin on the “ABAB” type of song form creating an entirely new universe with a new storyline and new moral. Written based off a prompt Dr. Hahn gave us in MUSC 376 (Principles of Songwriting 1) to write a “take a stand song”, this song is a “thinker song” that addresses the problem of generational alcoholism. This song in no way is meant to shame or authoritatively correct those dealing with this type of situation. Rather, this song was written to reveal a different perspective about the situation and convey the gravity of its choices both good and bad. Although this song does not have a happy ending, it’s purpose is to communicate that although this story did not end happy, we do not have to rely on anything apart from the Lord. When we are overwhelmed with life, He can be our shoulder to cry on when life gets hard, our faithful friend when we’re all alone, and our loving Father who is always with us through every trial.

## **- PROGRAM NOTES -**

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### **Carousel Reverie**

Inspired by Claude Debussy's intricately woven harmonies and part writing in the piano ballad titled "Reverie" (meaning, "a state of being pleasantly lost in one's thoughts; a daydream") "Carousel Reverie" is a thought-provoking and ethereal sounding song that paints a picture of life relating to a carousel. Life has its ups and downs, its "rises and falls", but what truly matters is how we respond to these hills and valleys. One can choose to dwell in the negative parts of their life, it is true that this "carousel" will not be kind; but how much more freeing would it be to live life according to how God wanted us to? To live without fear or anxiety, to cast all your cares on Him, to truly "enjoy the ride" that is life. Using sustained chords in a 6/8 rhythm, the emotion behind the space and dissonance of this song was accomplished through a deep study of Claude Debussy's song "Reverie". In a portion of Debussy's ballad, the piano plays a group of thirds moving chromatically up and then down to then land on a beautiful chord. This section of the romantic era piece is what ultimately inspired the chromatic moving portion of "Carousel Reverie".

### **Romance Suits You**

"Romance Suits You" is a jazz inspired original love song that describes someone truly in love with another. Where love songs used to be deeper and full of meaning, our current "love" songs have become less personal, less innocent, and less about the person themselves and more about the feeling that person gives you. These modern love songs are what turn us away from the picture of what true love between a man and woman should resemble, the church as the bride and Christ as her bridegroom. Using extended jazz voicings, word play, similes, and imagery, this song paints the picture of seeing the one you love all dressed up for the night. This song was co-written with two of my dear friends Maria Anderson and Ellie McCarrick who truly made this fun song come to life.

### **Paris Is Real**

Paris, c'est toujours une bonne idée! Paris is always a good idea! Although we are not fluent in French (yet) and have only been to France once, Chapman Lee Peugh and I cowrote this fun jazz/bossa nova Paris themed duet as a tribute to the memories we both have of separately visiting the "land of baguettes" (aka Paris). Essentially painting the picture of a classic "meet-cute" on the way to Charles de Gaul, this song uses rhythmically unique hits and bossa nova inspired chords to paint a light-hearted story between two people dreaming of love and Paris. It features references to French culture and amusing banter from both characters as they experience Paris and love for the first time.

## - PROGRAM NOTES -

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### **Slow Down and Live**

“Slow Down and Live” is an extremely personal testimony of mine. Inspired by Billy Joel’s “Vienna” and “Summer Highland Falls”, “Slow Down and Live” is a small snippet into the mind of Rachael Snodgrass as she finishes up her last semester of undergrad. As mentioned in “You’re in Your Head”, God has allowed me to think deeply, but that doesn’t mean I always think deeply about positives. Because I think deeply, I tend to overthink and worry about little things to the point where I am not enjoying the current season I am in, which is not how God intended deep thinking to be. This song was incredibly inspired by the season I am in right now which is why “future plans” and “worrying about change” are a huge part of this song. However, although I mention all of the things I tend to worry about and all the changes I feel unprepared to experience, the deeper message behind this song is to simply slow down and live. You don’t have to stop anything, you don’t even have to change anything, just slow down and experience life. God did not intend for us to race through life always worrying and dreaming of the future while wishing away the time we have right now. His purpose for time is for humans and creatures on earth to enjoy His presence, glorify Him, and bask in this beautiful life e’s given us! A special verse my dear friend Halle Harper encouraged me to read regarding this song is the verse from Matthew 6:26-27 which says, “Look at the birds of the air: they neither sow nor reap nor gather into barns, and yet your heavenly Father feeds them. Are you not of more value than they? And which of you by being anxious can add a single hour to his span of life?”

## - ACKNOWLEDGEMENTS -

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I'd also like to thank my band members Lily Yates, Silas Lewis, Nate Gilmore, Cole Johnson, and Dr. Suttles for making my songs come to life and being reliable and encouraging friends and mentors! I'd also like to thank my vocalists and cowriters Ashley Miller and Chapman Lee Peugh for lending me their angel voices and cowriting together!

I'd also like to thank my parents for everything they've encouraged me through and for always being there for me. I can't tell you how much you both mean to me. You have supported me and pushed me to be the best musician I can be for every season I am in. I love you guys so so much.

Lastly, I'd like to thank YOU for coming to this recital! I hope these songs were a blessing to you and I am so grateful for your encouragement and support. Glory to God!



Rachael Snodgrass is a student of Dr. David Hahn.

*This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Commercial Music: Songwriting Concentration degree.*

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Dr. Dondi Costin, President  
Dr. Scott Hicks, Provost and Chief Academic Officer  
Dr. Stephen Müller, Dean, School of Music  
The School of Music Administration, Faculty, and Staff

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