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Credits

Ciara Moser (01 - 12) - Bass, production, composition/songwriting, arrangement and spoken voice
Lumanyano Mzi (02, 03, 04, 05, 06, 08, 09, 10, 11, 12) - Drums, assistant production, electronic design, backing vocals and spoken voice
Juan Sebastian Sanchez (04, 08) and George Lernis (05) - Percussion
Warren Pettey (01, 02, 03, 10) - Keyboard, production
Stephanie Weninger (02, 04, 05, 08, 09, 11, 12) and Anastassiya Petrova (06) - Piano/Keyboard
Amaury Cabral (03, 04, 05, 08, 09, 12), Liam Garcia (02, 04, 11) and Isaac Romagosa (10) - Guitar
Salim Charvet (02, 03, 04, 05, 06, 09, 10, 11, 12) - Alto Saxophone
Shahar Amdor (08) - Soprano Saxophone
Lihi Haruvi (06) - Soprano Saxophone
Aditi Malhotra (03, 04, 05, 06, 10, 12) and Nishant Shekar (02) - Lead vocals
Masa Vujadinovic (02, 04, 10) and Nishant Shekar (02, 03, 04, 10) - Backing vocals
Shivaraj Natraj (03, 08) - Backing vocals, beat boxing

Rory McDonald (05), Meghan Downing (05), Paige Drury (05), Luan Pommier (05), Connor Moser (05), Zachary Bennoui (05), Desiree Tay (06), Anastassiya Petrova (06), Bernadette Robinson (06), Ethan Klotz (06), Adam Bern (06), Tati Mora (06), Jailene Michelle (06), Paola Garcia (06) Sobreira, Enesh Narayanan, Krishnamurthy - Spoken voices

Ciara Moser

Blind. So what?

01 Intro - Screen Reader 00:38
02 I trust 04:12
03 Memory 05:08
04 The call to see beyond 07:44
05 Different Ability part 1 06:56
06 Different Ability Part 2 09:02
07 Humanity Intro 02:13
08 Humanity 07:34
09 Developing Senses 06:24
10 Sixth Sense 04:41
11 Traveling 08:49
12 The lady with a green cane 02:30

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Engineers

David Rosenspire (04, 05, 06, 08, 09, 11, 12), Claran De Chud (02, 03, 10), Henrik Granli Olerose (03), Josh Lu (04, 05, 08, 09, 11, 12), Zachary Bennoui (01) - Recording
Matt Ho - Editing
Raron Nevezl, The Bunker Studios - Mixing
Oscar Zambrano - Mastering

Visuals

Manuela Haussler - Photography, Cover Art and Booklet design
David "Spave" Kayne - Video and assistant engineer
Sharonne Cohen, Kara Snehlage - Booklet Text
Desiree Tay - Social media marketing
Liz Miller - Distribution assistant

This album was recorded between October 2022 and March 2023.

Seven of the songs - "Different Ability" Part 1 and 2, "The Call to See Beyond," "Traveling," "Developing Senses," "Humanity" and "The Lady with a Green Cane" - were recorded at Wellspring Sound Studios in Acton, Massachusetts.

The remaining three songs - "I Trust," "Sixth Sense" and "Memory" - were recorded and overdubbed at Berklee Studios in Boston, Massachusetts; some of the musicians recorded overdubs in their home studios.



Production:
Ciara Moser, Warren Petty
Recording engineer:
Zachary Bennoui

1. Intro – Screen Reader

A Screen reader is a type of software that translates what is written on the screen for blind people. The translation can be done either via text to speech, or through a braille display that is connected to a computer via USB or Bluetooth. Different types of screen readers exist for different operating systems; nowadays, most of them are free, or already integrated into computers.

The album intro is a production of the screen reader for Mac OS X, articulating the title of the album – Blind. So what? – in 15 languages. The production, with the words flying around and simulated by different effects, should attract the listeners' attention to the audible world a blind person lives in, and open up new ways of perceiving and listening.

2. I Trust

This is a composition dedicated to the trust in sighted peers, friends, family and colleagues that is necessary while living in this sighted society.

Credits:

Lumanyano Mzi, Ciara Moser, Warren Pettey,
Stephi Weninger, Liam Garcia, Salim Charvet,
Nishant Shekar, Masa Vujadinovic

Imagine how it is,
to live in a world
that you can't see
relying on someone else's, on
someone else's helping hand
following every step, every turn,
every move
that's made (following you)
without any fear, let go control
and don't hesitate

Trust in your friends and family

Live your life, without to see
together in, this community
I trust in you, you trust in me
An open heart can help to see

Finding through this world, can
be a challenge not only for me
And this is why I trust, I trust
the people who help me to see
(who help me)
I believe everyone wants me to
have the same opportunities
(to have the)
To get the chance (the chance),
to live my life as it's meant to be

3. Memory

This song contains influences from Konnakol – the art of performing percussion syllables vocally in South Indian Carnatic music, and is about the art and structure of memorizing, which is crucial for a blind person. A blind musician needs to memorize all the music they play, the ways they walk, where they put their belongings, and much more. The task of internalizing the melody and chords of a song like one would a language or a code requires practice, discipline, patience, consistency, concentration and energy, and in contrast with sight reading it allows the player to express the emotion and message of the song on a deeper level.

Credits:

Lumanyano Mzi, Ciara Moser, Warren Pettey, Amaury Cabral, Salim Charvet, Aditi Malhotra, Nishant Shekar, Shivaraj Natraj

Ta-ti-ki-na-tum
Ta-taki-na-tum, ta-ta-ki-na-tum, ta-ta-ki-na-tum
Ta-ki-ti-na-tum, ta-ki-ti-na-tum, ta-ki-ti-na-tum
Ki-ti-na-tum, ti-ki-na-tum, ti-ki-na-tum
Ki-na-tum, ki-na-tum, ki-na-tum
Na-tum, na-tum, na-tum
Tum, tum, tum

I am memorizing, every bit and piece of each song
For playing everything, with discipline, concentration
I save it to my hard drive and use my
Memory to find, the way through all the pieces I play

So I can know where to go
I internalize the music, like a language or a code
Patience and energy for learning the melody and all the chords
of a song

Bit for bit you learn the parts, you need to know
to be the musician
Who can express the music, as it really is,
the emotion that the listener is looking for

Ta-ti-ki-na-tum
Ta-taki-na-tum, ta-ta-ki-na-tum, ta-ta-ki-na-tum
Ta-ki-ti-na-tum, ta-ki-ti-na-tum, ta-ki-ti-na-tum
Ki-ti-na-tum, ti-ki-na-tum, ti-ki-na-tum
Ta-ke-ti-na-tum x6
Ta-ke-ti-na-tum x6
Ta-ke-ti-na-tum x6
Ta-ke-ti-na-tum, ta-ke-ti-na-tum, ta-ke-ti-na-tum,
ta-ki-te ta-ki-te ta-ki-te ta-ki-te ta-ki-te tah
Ki-na-tum, ki-na-tum, ki-na-tum
Na-tum, na-tum, na-tum
Tum, tum, tum

I am memorizing, every bit and piece of each song
For playing everything, with discipline, concentration
I save it to my hard drive and use my
Memory to find, the way through all the pieces I play
So I can know where to go
I internalize the music, like a language or a code

Patience and energy for learning the melody and all the chords
No matter what you give me, I will memorize it right away
With my hard drive, that's how I do it

4. The Call to See Beyond

This is a composition about the visual first impression people have of each other; it is also a call to see beyond what people look like physically, and a challenge to look deeper.

Credits:
Lumanyano Mzi,
Juan Sebastian Sanchez,
Ciara Moser,
Stephanie Weninger,
Amaury Cabral (guitar solo),
Liam Garcia,
Salim Charvet,
Aditi Malhotra,
Nishant Shekar,
Masa Vujadinovic

I want you to see beyond me
And you want me to see beyond you

When I meet you, I don't think about
If you're black or white, or big or small
I don't judge you by the clothes you wear
The person is the thing that makes me care

Open your eyes, open your soul,
open your heart, open it all
Open your heart, open your soul,
we have to see, beyond it all
This is the call, I send the call
We have to see, beyond it all
We have to see, this is the call
We have to see, this is the call
I'm calling you, I'm calling you to see!

When I meet you, I don't think about
If you're black or white, or big or small
I don't judge you by the clothes you wear
The person is the thing that makes me care

Open your heart, open your soul
We have to see, beyond it all
This is the call, I send the call
We have to see, beyond it all
We have to see, this is the call
We have to see, this is the call
I'm calling you, I'm calling you

This is the call, I'm calling you to see!



5. Different Ability - Part 1

The first part of the suite captures the moment one realizes that things are different growing up as a blind person. The quotes in the piece are fragments of interviews of blind people answering the question what sighted people said to them that made them realize that they are different and how they felt about it.

Credits:

Lumanyano Mzi, George Lernis,
Ciara Moser, Stephanie Weninger,
Amaury Cabral, Salim Charvet,
Aditi Malhotra

Spoken voices: Rory McDonald,
Meghan Downing, Paige Drury, Luan
Pommier, Peppé, Connor Moser, Ciara
Moser, Zachary Bennoui, Jose "Pepe"
Sahab

Disability is a stamp they put on us.
All the people treat me so different,
but why?!
But why I am I so different than others?
I am a person like you,
But you still treat me like
I'm some kind of different thing

I started noticing I was different
when I was in early elementary school.
When I was like, really little,
they asked me all kinds of questions. How do you do that?
It took a while for me to realize that I was different, and I was
being treated differently by my teachers and peers.
Why are your eyes going here and there and everywhere?
You can't see me? You can't do that, you're blind.
When I had to read. How many fingers am I holding up?
I used to think people asked me those questions
because they wanted to mock me.

I felt excluded. It was frustrating. Like an alien.
Left out at times. Pretty alienated.
I felt like I wasn't belonging.
For them it's super abnormal.
My goal is to live a normal life.
Blindness was a negative thing, but it's not. It seemed like it
back then. Takes a while to realize it isn't.
I wanted to have the same opportunities.
In the beginning it was simply a fact of life, this is how things
are.
I wanted to have the same rights as everybody else.
Even if I'm too different, well, that's good to me.

Why am I so different, I am not that different
I am like everybody else, I just want to be normal
And I want to be treated as part of the community

Include us, so we can create equality!

When we first meet, you are sorry. Is that, because I can't see?
You make me feel like you're better, 'cause
according to society, I have a disability

Now let me show you, how I see. I can see with my ears.
And I know, who you are, by hearing your voice,
I sense your footsteps, coming up the stairs,
and I know, it's you coming home,
I know, where to go, by feeling the flow and space around me.
Through living in two worlds,
I was drawn to find some new abilities, abilities.

I learnt so much by working with visually impaired people,
people who are so so talented.
It was an amazing challenge to teach a non-sighted student.
Working with a blind child made me rethink
absolutely everything.

One of the most humbling experiences of my entire life.
You might be the first blind person,
that I've gotten to really know.

She decided to turn the lack of sight into a super ear and
memory. It is really inspiring to me and to many, many others.
She would do cartwheels among the school desks
without bumping into them.

She catches things by listening to them once,
and memorizes them.

An intuition and a sense, that I've never seen in anybody before.
Special perception and synesthesia.
Really inspiring to re-examine my relationship with music and
how I perceive.

6. Different Ability - Part 2

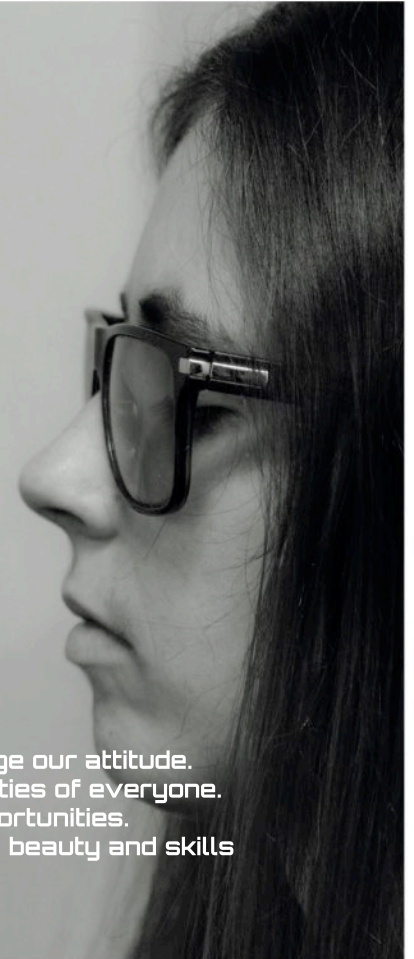
The second part of the suite is an homage to how special being different is. The quotes are snippets of interviews with sighted people who have worked with blind people in the past describing, how that was for them and what they learnt from it.

Credits:

Lumanyano Mzi, Ciara Moser,
Anastassiya Petrova, Salim Charvet,
Lihi Haruvi, Aditi Malhotra
Spoken Voices: Desiree Tay,
Anastassiya Petrova, Bernadette
Robinson, Ethan Klotz, Adam Bern,
Tati Mora, Jailene Michelle, Paola
Garcia Sobreira, Enesh Narayanan,
Krishnamurthy

You see more than all of us.
Really empowering and inspiring.

I am calling for action, we gotta change our attitude.
Let's create a society, that sees abilities of everyone.
Give us awareness, acceptance, opportunities.
This is, why I'm calling you, to see the beauty and skills
of people with different abilities.
To create **equality**.





7. Humanity - Intro

8. Humanity

This composition speaks of the belief in hope for humanity, and its ability to strive towards inclusion, unity and equality.

Credits:

Lumanyano Mzi,
Juan Sebastian Sanchez,
Ciara Moser,
Stephanie Weninger,
Amaury Cabral,
Shahar Amdor,
Nishant Shekar,
Shivaraj Natraj

9. Developing senses

A composition dedicated to the higher use of senses that blind people need in order to compensate for their lack of sight. A sighted person relies on sight for 90% of their perceptual information, which means that there is only 10% left for other means of perception. A blind person, however, makes far more use of the other senses, such as hearing and touch, thus elevating these senses far beyond those of sighted individuals.

Credits:

Lumanyano Mzi,
Ciara Moser,
Stephanie Weninger,
Amaury Cabral,
Salim Charvet

10. Sixth Sense

This piece is about the proprioception sense, or kinesthesia – body awareness. Blind people use it to a far greater degree, as they rely on it to orientate themselves in spaces and create an awareness of their surroundings. This sense was discovered by British Neurologist Oliver Sacks.

Credits:

Lumanyano Mzi, Ciara Moser,
Warren Pettey, Isaac Romagosa,
Salim Charvet, Aditi Malhotra,
Nishant Shekar, Masa Vujadinovic

I'm feeling something I can't describe
I'm looking for the vibe (for the vibe)
Something you can't smell, something you can't hear
Neither see it or taste it
But it's somewhere here

Sixth sense, you are there
I feel you but don't know how to
Explain, where you're from
I just know you're there, all around

I'm sensing the movements, understanding the space
(the space),
Knowing directions of my ways
I can be aware, there's no need to see
I don't know where it comes from
But it's somewhere in me

Sixth sense, you are there,
I feel you but don't know how to explain
Where you're from
I just know you're there, all around

Sixth sense, you are there
I feel you but don't know how to
Explain where you're from
I just know you're there
Sixth sense, you are there
I feel you but don't know how to
Explain where you're from
I just know you're there,
All around, all around me

11. Traveling

A composition inviting you into the world of a traveling blind person. Many different smells, feelings, emotions, tastes and influences are weaved into the composition to create a full sensory experience.

Credits:

Lumanyano Mzi, Ciara Moser, Stephanie Weninger,
Liam Garcia, Salim Charvet

12. The Lady with a Green Cane

This was a free improvisation performed along with a poem of the same name written by Fran Gardner. The poem was recorded first; then everyone improvised over it, one at a time. Each musician had only one take to improvise, which allowed for an honest and raw interpretation from every instrument. The order in which we recorded was: lyrics, bass, saxophone, drums, guitar, and lastly, keys.

Credits:

Lumanyano Mzi, Ciara Moser, Stephanie Weninger,
Amaury Cabral, Salim Charvet, Aditi Malhotra

Just be, you say
Be where?
Be here
Be now
Be nothing.

There – have you
inhaled the fragrance of
being?
Be watching

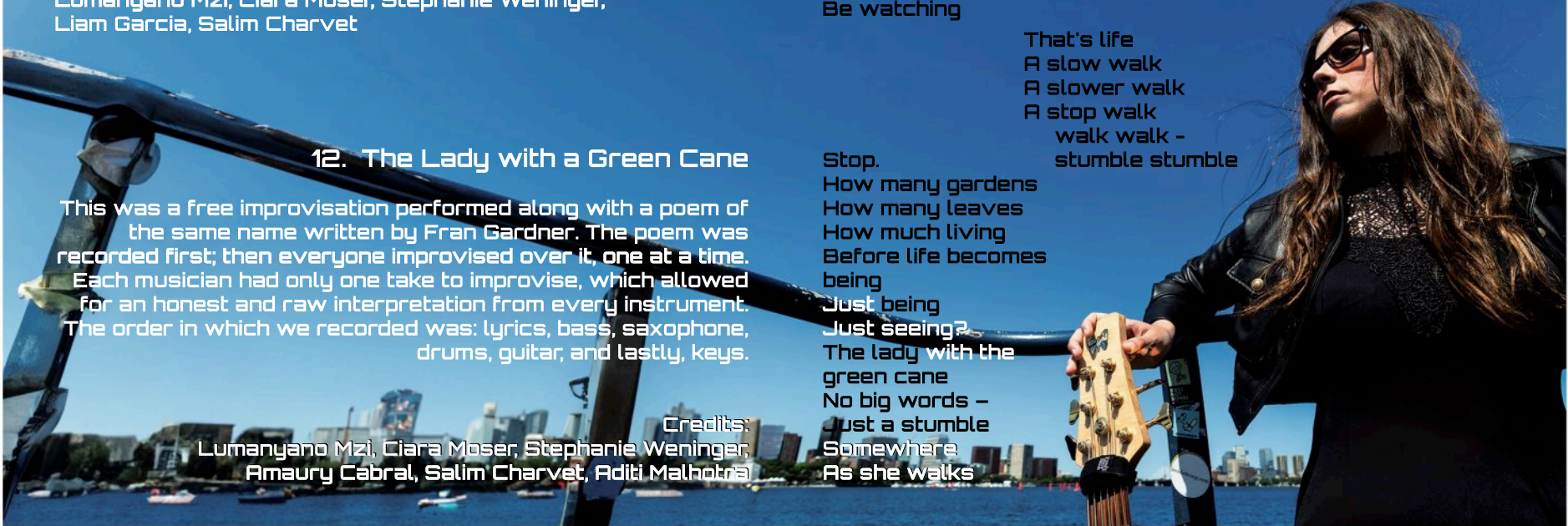
The lady with the green cane
walk walk - stumble stumble

That's walking for you
walk walk - stumble stumble

That's writing for you
walk walk - stumble stumble

That's life
A slow walk
A slower walk
A stop walk
walk walk -
stumble stumble

Stop.
How many gardens
How many leaves
How much living
Before life becomes
being
Just being
Just seeing?
The lady with the
green cane
No big words –
Just a stumble
Somewhere
As she walks



I can't believe the mission has been accomplished, and my dream of producing and releasing this album has come true. There are numerous people I would like to thank. The roots of this album lie in everything I have experienced throughout my life as a blind person, which has shaped my vision, opinions, mission and idea for this project. Everyone who supported me along the way has been part of my inspiration for this project, and I want to say Thank You to each and every one of you! My friends and family who encouraged me to try out new things; the guides who amongst other types of sports skied, ran, swam and climbed with me; and my teachers, peers and parents, who encouraged me to be in a "normal" school setting.

As for the album itself: I want to firstly thank my mentors, Patricia Zárate Pérez, Danilo Pérez, Steve Bailey and the Berklee Global Jazz Institute, for inspiring me and enabling me to embark on this project as part of my Master thesis at Berklee, discovering the importance of sharing my unique situation as a blind musician through my music. I always wanted to bring a project to life that combines my fight for the inclusion of blind people into society with my work as a musician and an artist, and during my studies at the BGJI I gained the tools to do so.

A huge Thanks goes to everyone who supported the Kickstarter campaign. The funds helped make this project professional, and facilitate the production process. It is extremely beneficial for my ongoing journey as an artist to have this outstanding quality level from the beginning of my career. Thanks to Kara Snethlage for encouraging me to go ahead and host the campaign, and to Desiree Tay for her incredible work with social media management, and marketing the campaign and the album! Thanks also to Liz Miller for the time and the energy she put into distribution.

Thanks to the incredible musicians from all around the world who gifted me with their unique talent, and added their fingerprints to my music: I would like to give special thanks to Lumanyano Mzi for his constant advice and support throughout the production process, to Warren Petty for crucial advice in finding engineers, and to Stephi Weninger for traveling all the way from Austria to Boston to work on the music.

Thanks to all the recording, mixing and mastering engineers. Especially to Aaron Nevezi and Oscar Zambrano for the outstanding mixing and mastering work!

I also want to express my gratitude to Manuela Haeussler for spending days photographing around Boston, and creating an album cover and booklet offering such an authentic visual representation of the message I want to convey through my music! Thanks to David "Speve" Kayne for his incredible video shooting and editing. Especially on the visual aspect, I want to express my gratitude to have collaborators who are so open and eager to create and work in this unique situation.

Deep thanks, from the bottom of my heart, to my beautiful parents, Terry and Hannes Moser, for raising me with the attitude that everything is possible, and planting the seeds for my artistic and personal journey. Thanks to my brothers, TJ and Connor Moser, for the support and love you have given me throughout all these years.

Finally, I want to express thanks to my friends Verena Loipetsberger, Martin Hulan and Rafael Trujillo, for your moral support and encouraging words during the process of fruition.

THANKS.



**Blind.
So what?**

CIARA MOSER



Ciara Moser's modern jazz fusion debut album is comprised of 12 songs centered around her journey as a blind musician. It is intended to raise awareness for the blind community and to make her artistic contribution to the music world. The songs explore topics such as the art of memorizing, spatial sense for orientation, trusting others, and the different perceptions that blind people have of the world. The album's sound is rooted in groovy funk, fusion and experimental contemporary jazz, with a variety of world music influences. As a professional bassist who has been blind since birth, this aspect of Ciara's identity has shaped her incredibly unique journey through life and music in a profound way.

During her time pursuing a Master's Degree at the Berklee Global Jazz Institute, Ciara was deeply inspired by the theme of music as a vehicle for social change, enhancing her skills both as a player and a composer with intention and zeal. This shaped a desire to share her message through music in the form of this debut studio album, focused on her journey as a blind musician.

Ciara's primary goal for this project was to showcase her abilities as a performer, composer, arranger and producer, and to develop her unique voice as an artist. An additional goal was to raise awareness about blindness by tackling the stereotypes and misconceptions that the blind community is subjected to, while inspiring the audience to view music through the lens of someone like her. Ultimately, by showcasing her musicianship and addressing how blindness affects her life, she seeks to spark the fire of a brighter future for all fellow musicians, blind people, and those with disabilities.