



Enneagram Global Summit™

Nine Musical Enneagram Tales of Love and Redemption

Ryan O'Neal

Jessica: Welcome, everyone, to *The Enneagram Global Summit: Nine Essential Pathways for Transformation*. This is a really unique session in which we're going to have the pleasure and the transformational effect of actually hearing music that has been composed to support our transformation and our love and the embodiment of our capacity to love in the world through the Enneagram. I am so delighted to welcome our guest. Ryan O'Neal is a Chicago native and has been making music under the name Sleeping At Last for nearly two decades. As part of his long-form thematic song series "Atlas," he set out to write nine songs from the perspective of each of the nine uniquely beautiful Enneagram types of personality. Ryan, I'm really honored and just thrilled that you're here with us today.

Ryan: Jessica, thank you so much. Seriously, what a gift it is to get to speak with you.

Jessica: We entitled this session "Enneagram Musical Tales of Redemption and Love." I often say about the Enneagram that one of the most potent parts of it is that more than anything, every human being wants to experience in their life real love. Even at the level of unconditional love, we want to know what it is to love, to be loved and ultimately to be love itself.

Ryan: Absolutely.

Jessica: I feel like the Enneagram just helps us peel away the misperceptions that we have about what love is or how we're going to get it. Just like the Enneagram being a universal map in a way for all beings, music also is a unifying language for humanity.

Ryan: I agree.

Jessica: Here you've combined the Enneagram and its universal map with the universal language of music, and what I'm experiencing about your music is that it's profoundly transformational.

Ryan: Wow, thank you. That means so much to hear that.

Jessica: I know you're really just a rather renowned singer, songwriter, musician, all of that. Now your music is featured on many TV shows and some movies, one of my favorite TV shows, *Grey's Anatomy*. I used to think, "Whose voice is that? It's so beautiful. Where are those songs coming from?"

Ryan: That's so sweet.

Jessica: Ryan, "Enneagram Musical Tales of Redemption and Love," tell us a little bit about what inspired you to use your talent and your craftsmanship to create these beautiful pieces.

Ryan: About seven or eight years ago, my dear friend Chris Heuertz introduced me to the Enneagram. He stayed at my house. I think he was giving a talk nearby. We had been friends for a while. He stayed with my wife and I, and he just asked, "Have you ever heard of this idea about the Enneagram?" I was like, "I have no idea what you're talking about." But I love Chris so much that I was completely open ears. He kind of walked us through, for a couple of hours, the different ideas. It was so interesting because that night it felt like that's really interesting. Nothing necessarily resonated deeply with me, but I couldn't escape it. Basically, from that moment on in every relationship and every friendship, in my marriage, in my past, I just kept hearing the vocabulary of the Enneagram coming through. It was like a lot of keys turning. Things were just starting to make a lot of sense. I couldn't really shake it and I kind of fell in love, so I bought a bunch of books and I started researching it. It just made a lot of sense. I should back up. I write a lot of thematic music. I love thematic music.

Rather than a blank canvas, I love starting to write about a specific thing. This project that I've been working on for the last several years is called "Atlas." In Atlas, I've been exploring kind of the origins of all things in the first chapter of that. Then in the second chapter, I decided to explore the involuntary parts of human development. When I was kind of at the peak of learning about the Enneagram, I just thought wow, part of what I love about the Enneagram is that nobody quite knows if it's hardwired into us or if it's a reaction to our lives, and I thought that writing songs from those perspectives would just be really, really interesting and fit beautifully into this overarching story that I've been trying to tell musically. I announced that I was going to write these nine songs several years ago actually. By the time it actually came time to write those songs, I was faced with the very real challenge of who am I to write these songs that speak

for other people. But that thought or that worry actually drove me towards learning as much as I possibly could in order to understand the perspective of each of the nine types. That's where it began, but it started with just a small conversation with my friend Chris a long time ago. Like I said, I haven't been able to not hear that vocabulary in every relationship and dynamic I'm encountering.

Jessica: Ryan, your music in general is loved by millions of people around the world. That part that you're talking about about starting thematically, I feel it in every one of your songs, not just the ones about the Enneagram. I feel how you start with this theme and then extrapolate from that and expand from that. One of the things that strikes me is often when art is really art, when it's really speaking to awakening, consciousness and love, you really do have the experience of like the muse coming through. As an Enneagram teacher, I was so moved. I'm continually moved. I've listened to all of these songs multiple times. There are three things that I'm very moved by. One is that each one speaks to a tenderness or a vulnerability of that type with such compassion and real tenderness, not like a blame in any way, like a real understanding of the sensitivity of that type.

Ryan: Thank you.

Jessica: The second thing is that there is a real feeling of redemption for the type. This is one thing where I feel very simpatico with you. When I first encountered the Enneagram years ago, I could immediately see that it was this brilliant map of showing us how we actually fool ourselves and trick ourselves from embracing whole parts of reality and self because we're having to deny them. For me, part of that endeavor of how to get that across to myself and others was to show the beauty of each type, the resplendent intelligence and beauty of what that type was trying to remind all of us.

Ryan: Yes, absolutely. Honestly, when I started writing those songs and I was faced with the challenge of writing from the perspective of each types, I thought this can't be an overview. It can't be just about the ways that we misunderstand ourselves and misunderstand others. It can't be a definition of who we are but rather a flashlight on the better qualities of who we are. As you said, redemption, that word, it was like the kind of through line for me. It was the thread through all these songs. No song could end without telling that story of redemption for each of the nine types. I think it was the most challenging project I've ever worked on. I should say that. I definitely had moments of writer's block or of just not feeling like I understood the type well enough to write about it, which drove me deeper into research. But it was the most satisfying project I have ever worked on. It has made me love my people more than ever. It has made me love myself in a way that I haven't been able to. That's going to be a lifelong project there, but it's been a real gift to get to attempt to try to fit these types in the songs.

Jessica: In terms of the art and the muse, and I really appreciate how much research you did do, it does still feel like there's almost a quality of just knowing that came to you as an artist, just a channeling of something. A third piece that I experienced is so profound is the level of nuance for each of the songs.

Ryan: Aw, thank you.

Jessica: Because it's so easy when you have something like you're trying to convey a psychological story or something, to just sing it straight out, like I am this and you are that.

Ryan: Yes.

Jessica: But you've managed to do it poetically, but also just these different levels of nuance of feeling, sensation and knowing. Just really tremendous.

Ryan: That means the world to me because I was hoping that the folks that listen to their type song, that there wouldn't just be like that definition or that overview, that there would be like a mirror song in a way that shows them what is beautiful about them and shows them what is redeeming and just amazing about their strengths and their weaknesses. That was the other thing I wanted to balance. In these stories of redemption, it didn't feel like redemption unless we held pretty honestly what our baggage is. Throughout each of these songs, I tried to figure out a way to talk about each of the weaknesses or the heaviness that each of us carry around, while also not making the song about that. It was really important that that weight got shifted. The redemption story was always what won out, and the heaviness of our baggage is playing a role but only in support of redemption.

Jessica: Ryan, I'm a heart type and I can tell you that I wept. I just literally wept with all three of the heart songs and some of the others as well. I have loved ones of every type, and really the resonance of the struggle and the beauty of each type that comes through really touched my heart to tears.

Ryan: Seriously, thank you so much for saying that. I can think of no greater compliment. I just finished the final song in the series, which happens to be my type. I identify as a type Nine, and that song just came out. To hear that means so much to me.

Jessica: There's one fourth thing I'd like to say before we start to take this musical journey is that I wish that we had a time in this particular session to play the whole song for everybody. We're going to play a clip from each one of a minute or two. I wish we had time to play the whole thing because I really want the listeners to know that it's not only the words that you picked, but it's the melody

and it's the type of music that you're playing. It's just so astounding. It's like there you are listening to the Five and just the music itself is invoking spaciousness and space, outer space and inner space. Then all of a sudden, the Six song comes on and it's this warm, lively, engaging, just totally different musical sensibility. Or the One is on and there's this sense of like kind of moving with this willingness to be in action, and then suddenly the Two comes on and there's just this melting, like giving. It's just so beautiful how you've created the different musical tones that go with each of these as well.

Ryan: Thank you. It was so much fun to get to try to figure out what does a One sound like. I know that I'm writing it from my genre of music, I guess the style in which that I write music, but to figure out like there's so many different instruments that could have some meaning in relation to the type. For example, I think an Eight, I wanted everything to have kind of a staccato, a sharp sound, but keep it really beautiful so that we're reminded of the Eight's heart. For the type One, like you mentioned, it's really succinct. It doesn't ever veer away from the tempo. Things like that are really fun to play around with.

Jessica: As we go in, I also want to say that you gave me the honor of picking these clips, choosing what we would play from each song, which was a whole meditation in and of itself for me. I tried to encompass in the time we had, a little bit of the tenderness and the wound and a little bit of the gift.

Ryan: I love that.

Jessica: But I also need to say that I respond to them personally. It's a little bit that you're singing love songs to all of us of who we are, clearly, and my gift back to you is my choice here is my little love song of gratitude. Often, Ryan, I start, and a lot of Enneagram teachers do, we actually start with type Eight because we have the sensibility about the body center. You have to be here in order to actually have an experience. It seems like a good place to start. But in this case, I am going to start with type One. A big part of that is because you did just finish the type Nine song and it is your own song, and I know there's a great tenderness. Also, I have to say that the final words of that type Nine song, which we will be hearing, I think really speak to the journey of all nine types for the Enneagram. We're going to start with type One, everyone. We're going to hear a little clip now from type One.

I want to sing a song worth singing
I want to write an anthem worth repeating
I want to feel the transformation
A melody of reformation
The list goes on forever of all the ways I could be better in my mind
As if I could earn God's favor given time

Or at least congratulations
Now I have learned my lesson
The price of this so-called perfection is everything
I spend my whole life searching desperately
To find out grace requires nothing of me

Jessica: When I heard that, Ryan, that line, "To find out that grace requires nothing of me," so beautifully you're showing why the One is frantically doing things, doing things, doing things. That beautiful chorus there of "I want to sing a song worth singing, I want to write an anthem worth repeating, I want to feel the transformation, a melody of reformation," I'm speechless. It's so beautiful.

Ryan: Thank you. That's so sweet. Thank you very much. When I began writing because I did start with One as you mentioned, and I thought for folks that maybe aren't familiar with the Enneagram, if I had songs out of order with their number, it might be strange. I started with One and I thought that's an odd place for me to start because at that time I would say that type One was my most misunderstood type. I was very nervous to go into it. I'm thinking, "Oh, man, I'm going to try to get inside the mind of the one type I don't fully get yet," so it required a lot of deep dives. Then I met the inner critic, which as a type Nine, apparently I've got a pretty severe inner critic that goes on. Once I realized that, I went as far as I possibly could. The song is written from the perspective of a type One, but it's also written to the perspective or to the inner critic of the type One. It's almost a conversation. In the beginning lyrics, you can hear they're almost arguing, like the inner critic is correcting the type One and so, hold on, let me finish, all these different, like they're trying to get their hands on, I guess, the type One's ability to accept grace. In my research, I think that that was the word that kind of opened up the redemption story. When I thought of the word "grace" and the type One, I just thought that's the thing. That's the thing that they need the most. That's the thing that they need to recognize the most.

Jessica: That's so beautiful because in those first two verses where it's that conversation that you're talking about with the inner critic, there's the last line in those two verses, "But we'll only know for certain if we try." I think that is a moment of shifting the shame of the One to the redemption. It's like okay, sometimes that effort feels very harsh on themselves and on others, but the essence of it is there's this desire to try, just try to get to what is possible, and then to find out that grace actually requires nothing of us. It's already there.

Ryan: Yes, and I feel like that line is what I'm trying to remind myself. I would say in all of these nine songs, these are reminders for me. Every time I sing them, I'm like, "Yes, that's true. Grace requires nothing of me." It was half-oriented towards the type One, but also, I needed to hear it too.

Jessica: Right and we do. We begin to understand that none of these energies exists without the others. We are actually all nine types, right?

Ryan: Oh, absolutely. I thought it was really funny. I read a quote from Helen Palmer who said, "If you identify with each of the Enneagram types, you are very likely a Nine," which made me laugh because I took on writing with these nine songs and I would say that in the writing of all nine, at some point in my research, I thought, "Oh, no, maybe I've misidentified. Maybe I am a One. Oh, no, I think I'm a Two. I might be a Two." It happened with every song. I thought that was a funny thing that led me to writing these songs in the first place is my Nineness.

Jessica: Yes. Well, there's a reason, many reasons that we all talk about that the Nine is at the top of the Enneagram, and one of them certainly is the unification of all energies. I just love that Nines often think they're so unimportant, and then when they come out, they come out with the most beautiful things like these gifts that you brought to the world.

Ryan: That's cool.

Jessica: We're going to go to type Two now and listen to a little clip from that song.

You know I'll take my heart clean apart
If it helps yours beat
It's okay if you can't find the words
Let me take your coat and this weight off of your shoulders
Like a force to be reckoned with
A mighty ocean or a gentle kiss
I will love you with every single thing I have
Like a tidal wave I'll make a mess
Or calm waters if that serves you best
I will love you without any strings attached
It's okay if you can't catch your breath
You can take the oxygen straight out of my own chest

I just want to love you, to love you, to love you well
I just want to learn how, somehow to be loved myself
Like a force to be reckoned with
A mighty ocean or a gentle kiss
I will love you without any strings attached
What a privilege it is to love
A great honor to hold you up

Jessica: Ryan, that was one of the ones that I had the most challenge. As you can tell and the listeners maybe don't know, I actually spliced together two different parts of

the song because your revelation about what motivates the Two was such an honorable offering, a real redemption story. I remember I was just so moved by this line, "You know I'll take my heart clean apart if it helps yours beat," and then "If you can't catch your breath, you can take the oxygen straight out of my own chest." I think what people don't often understand about a Two, and I just can't believe that you got it, it's so beautiful, is that they're actually highly creative people. It takes a lot to be able to be a mighty ocean or a gentle kiss at any given time. They're not really just servants. They are, but they're really highly creative people in order to be able to love people this way. It just moved me deeply.

Ryan: That's so sweet. Thank you for saying that. I was raised by a type Two. My mom is a Two. I had a really great example when I thought about what does the redemption of a Two look like. I knew that there is so much strength in the type Two. I think that so often they get sort of looked as the servant. I feel like yes, they have that beautiful desire to help, but they're incredibly powerful, incredibly powerful. So, "like a force to be reckoned with," I knew that that line right away, I was like yes, it has to be both. It has to be the biggest. The language has to serve the power that they contain and also the gentleness of that kiss. It was really fun. Then instrumentally, I really loved the idea of primarily strings because of the line "to love you without any strings attached." Obviously, I'm talking about unconditional love, but when we think about no strings attached, I love the idea of this song being all strings and kind of pulling at your heartstrings.

Since it's the beginning of that intelligence center, I love the idea of kind of limiting myself to only strings throughout the song. This was something that I really enjoy doing on each of the songs, as I mentioned earlier, is the instrumentation. It plays a huge role. Sometimes it's just a nod to the caricature of the type, which I only wanted to do in a hidden way and not play into that stuff in the story or in the redemption story or in the lyrics. I wanted to nod to some of the traits of each type. For example, in the type One song, all the percussion, all the drums that you hear are cleaning instruments. That tidiness of the type One would be fun to have it be a part of that. Correct me if I'm wrong, but Father Richard Rohr said the type Two's need is the need to be needed, and I thought okay, well then if we're talking about no strings attached, then it would be fun to have all strings. It's just a little nod to some part of that this is about strings and it's about removing them.

Jessica: That's so beautiful. It's so wonderful to be getting these back stories of how these things were born into our world, these beautiful songs. Again, I did splice together two parts there. It was so important to me to get in the part as well with the power and the creativity of the Two that you're talking about that just with strings you managed to get the positivity, the warmth and the tenderness all together. That was amazing. Then that line that felt important to me to get in was "I just want to love you, love you, to love you well" and "I just want to learn

how to somehow be loved myself," that very tender part of the Two. You sort of even whispered that part, like they're afraid to say it.

Ryan: They're afraid to say it. That's, I think, the thing that I was taken aback with the most about learning about the type Two is that I think that they are the best at loving. They love better than all of us. I feel like they are these powerhouses of love, and yet, that's their blind spot. They have the hardest time receiving that gift themselves. I want them to hear that. If they hear anything out of the song, that's what I want them to hear is that they deserve it just as much as any of us, maybe more.

Jessica: Well, I do. I think this song is going to heal the heart of many a Two, Ryan. I really do.

Ryan: Thank you. I hope so.

Jessica: Let's move to type Three now.

Ryan: Yes.

Maybe I've done enough,
And your golden child grew up.
Maybe this trophy isn't real love
And with or without it, I'm good enough.
Maybe I've done enough,
Finally catching up.
For the first time I see an image of my brokenness
Utterly worthy of love.
Maybe I've done enough.
I finally see myself,
Through the eyes of no one else.

Jessica: Ryan, that song, I have to tell you, that line "Maybe I've done enough," I don't think that has stopped playing in my head since I have first heard this song because I feel like not only is this true for the Threes, but it's true for all of us. You know there's a place where we all have to go through this journey and to come to this place of seeing my brokenness, all of our brokennesses is utterly worthy of love, and that we see ourselves through the eyes of no one. That's such a beautiful line, "I finally see myself through the eyes of no one else." This is just the journey of self for all of us, let alone the Three.

Ryan: Yes, absolutely. That's true. Thank you for highlighting that. Writing type Three was one of the more challenging ones because I happen to be married to a type Three, and so my wife identifies as a Three. I work from home and I write from

home, and so when I'm writing songs, I'm often trying out different lyrics that don't end up making the cut, in which I had to be very careful with because I had a type Three listening at all times. Anything that I was trying to figure out is this kind, is this unkind, I had to kind of whisper it to myself to see if it worked in the context of the song. It was actually a really uncomfortable experience, I think, for my wife to have me laying all of this out, but I think the thing that blew me away, type Threes are so incredible anyway. Like I feel like the thing that I wanted to do was to focus on that. Again, it comes back to grace for the type Three as well, but I wanted them to just understand that they are inherently good because they are good.

My original idea for the music of the song was to go as big as possible. I was going to hire a full orchestra. I was going to have it be as grandiose as I possibly could make it to support that maybe that overachieving aspect of the type Three. The more I thought about it, the more I learned, I even had conversations with my wife, the more I talked to Chris Heuertz even about the type Three, the more I started to kind of peer into it, like no, the redemption for a type Three looks like vulnerability. It looks like just being completely present and there, and so that's why the production is just piano, vocal and a little bit of strings. The vocal is very close up. I wanted to make sure that the type Three was really intimate with the listener. This is a nakedness. This is like an intimacy that we're being led in on. That was kind of the approach of the song. I believe the song ends with "With an asterisk, worthy of love anyway." That's again for everyone. That's what I'm trying to remind myself is that no matter how it feels, no matter what we do or don't do, we are worthy of love anyway. It was a joy to get to write the song. It was incredibly difficult to because I, of course, wanted to serve all nine types, but I really wanted to serve the type Three.

Jessica: Well, you really did. My experience of type Threes that are in touch with what really matters is that they actually do just bring this realness of a glow to everybody around them, but it's just by being utterly real in their heart. I think the structure here is served by these four lines: "Maybe I've done enough. I finally see myself. I only want what's real." That comes later in the song. We didn't play it, but you say, "I only want what's real. I'm worthy of love anyway." To me those four lines are really the journey there.

Ryan: Yes, absolutely. I wanted the authenticity to be the centerpiece of the song. With that intimacy and that kind of exposure of being completely vulnerable, I felt like it needed to all come through the lens of authenticity.

Jessica: It did. Beautiful. Let's hear our clip from type Four.

Maybe I'm hiding behind metaphor
Maybe my heart needs to break to be sure

One day I'll wear it all on my sleeve
The insignificant with the sacred unique
But I've fallen in love with a ghost
And I lost my balance when I needed it most
This blurry photograph is proof
Of what I'm not sure but it feels like truth
I'm stuck swimming in shadows down here
It's been forever since I came up for air
Flashlight in hand determined to find
Authenticity only poetry could even begin to try to describe
Bodies fashioned out of dirt and dust
For a moment we get to be glorious
Get to be glorious
Get to be glorious

Jessica: Yes, so many of these songs, it was just like which part are we going to play because every line is so rich. I thought it was interesting when I was first listening to the songs, Ryan, that the Four is one of the longest songs, and that just so reflects. I have this wood stove that is beautiful. It's absolutely the most gorgeous wood stove artistically you've ever seen, and you have to work at getting it to go. You have to like nuance every little way you put the piece of wood initially. Once it gets going, it is the most incredible thing and it is absolutely beautiful. I felt that way about your song. The Four, there's just so many dimensions and the power of the feeling comes through in the song so well.

Ryan: Thank you. I was very nervous going into this one as well because all nine types are artists; however, the type Four is a pretty magnificent creature and I was like, "Oh, no. How am I?" Of course, a type Four is going to hear this and think that it should have done this and it should have done that. How am I going to represent? How am I going to capture? I feel like you could write a whole album on the type Four because there is so much beauty there.

Jessica: Absolutely.

Ryan: I decided to write in an abstract way. I wanted to tell that redemption story in a way that felt like lots of imagery. The whole song is just image after image after image. I love the idea of like really hopefully having the type Four lean in and try to figure out the mystery because, we all love mystery in some way or another, but I wanted to be able to serve them in that way, to write it in a framework that they can interpret in a thousand different ways and not so directly that they have to follow my lead. But really, there's a realization that I had in writing this song, even with my friends that are type Four. I sort of look at it like when you are in the spotlight of a type Four, you are so cared for and so appreciated and

valued. And then I feel like their spotlight is kind of always shifting and discovering what's incredible about other people and I thought it would be really fun. The very last lyric is "In certain light I can plainly see a reflection of magnificence hidden in you, maybe even in me." I do think some of that spotlight that they're shining on everyone, I wanted that to be able to reflect that to them, but also I feel like that's what they're searching for is that realization that they really are magnificent too. I wanted to kind of capture that.

Jessica: Well, you did. The whole thing is magnificent. I also really treasured. I have many Fours in my family and my intimate circle that I just adore, and I feel like you somehow managed to invite them to hold their vulnerabilities and even their delusions with beauty. These two lines, "But I've fallen in love with a ghost" and "I lost my balance when I needed it most," right at that moment, the music that you bring in for those words is so beautiful, so glorious, to use that word. It's painful for people who love Fours to see that part where they actually have what they need. It could all come together for them and then they start. There must be something else. There must be something else that they should go for. The ghost arises.

Ryan: Exactly. That first line, "I'm turning out the lights to remember," I wanted to reflect that because I felt like they shut things down in order to be able to find themselves. I thought to start off the song with turning out the lights and kind of the rest of the song being all imagery, it was kind of a fun idea to explore.

Jessica: Yes. And again, just to have such beauty with their wounds. I imagine that this could be a great offering to many Fours to be able to be more transparent to themselves and honest and trust that there is deep beauty, deep beauty within them.

Ryan: Musically it was fun because I thought if I play in the same key throughout the whole song, I wouldn't be able to express as much emotion or just expression itself, so I decided to do a key change in there to give me more notes to play around with. That was definitely a nod to their gloriousness because they need more than just one key for a song.

Jessica: They do. They need the whole universe.

Ryan: Yes, exactly. Actually, I think the song marks the first key change I've ever put in my song because I don't naturally gravitate towards them. It was a fun creative challenge to be like, "All right, I need to love a key change. How do I do that?"

Jessica: That's beautiful and right in the Four domain.

Ryan: Yes, I hope so.

Jessica: Well, speaking of the universe, we move to type Five. I just want everyone to know, I'm listening to this song, Ryan, and it goes on for like two minutes without any words, which I found so perfect for the Five. It's the only song that does that. We're not going to hear all that music, but I tried to get some of the beautiful invocations of music that are there as well as the words. Let's hear our clip from type Five.

I want to watch the universe expand.
I want to break it into pieces small enough to understand,
And put it all back together again
In the quiet of my private collection.
It feels like an out of body experience
But something gets lost from a safe distance

And now I want to generously lose
This energy that I've been hanging on to so desperately.
I finally feel the universe expand
It's hidden in heartbeats, exhales
And in the hope of open hands.

Jessica: Ryan, one of the things that I notice people when they first figure out about Fives, other people in their life that are Fives, they sometimes think from the description that Fives are these sort of shutdown, non-emotional, cold people. Nothing could be further from the truth. I actually find that they have some of the softest hearts in the universe.

Ryan: Absolutely.

Jessica: This song was another one that brought me to tears. I just was like you got it. You brought the beauty of the Five to the world.

Ryan: Thank you so much. That's so sweet. I really loved writing this one. This one was probably the most fun of the bunch because it felt I don't know, honoring that kind of inner world of theirs. Which is if a type Five needs processing time, I wanted to give them that through that instrumental in the beginning. I wanted to give them a sonic landscape to process things by for the first two and a half minutes. And then something that my friend Chris Heuertz told me that I thought was really beautiful about the type Five is that sometimes they speak in full paragraphs, and so the lyrics are written out as a full paragraph. There are no verses and choruses. I kind of sing it that way too. Like the break in the words are a little bit unusual. It's just kind of carrying on. It's almost like the first half of the song they're processing and gathering their ideas and then they finally are ready to share it and it comes out in this large paragraph of thoughts.

One of the things that I wanted to highlight with the type Five was that that inner universe that they explore and then they expand is so beautiful. But it's kind of bookended. At the beginning I say, "I want to watch the universe expand," and it goes into "breaking it to pieces small enough to understand," which is a direct nod to most of my near and dear type Five friends who love to take things apart and just figure out how they work on a more mechanic level. I thought that that was a fun way to talk about that. But it's bookended, so "I want to watch the universe expand," and then at the end "I finally feel the universe expand." Rather than watching or feeling and rather than it being this expansive universe in their minds, it's an expansive universe in their hearts and in their exhales and all these kind of intimate touches and feelings. I wanted to kind of bring it there because I happen to know, some of my best friends are type Fives, and I see them get to that place and it's so beautiful. I wanted to share that in the song too, that it's not just machinery. There's some real heart in there, like you said.

Jessica: Real heart. Einstein was a Five and some of the things he said about who we really are totally. Because the Five is willing to see the depth of reality, they can also see the heart and feel the heart as you brought into the summit. So beautiful, Ryan. Just as we're talking about this, literally, this beautiful rain just started to fall. I feel like it's a blessing for the Fives.

Ryan: Oh, that's so cool.

Jessica: I did, as you know, put together two different parts of the song because I did feel that bookends thing that you were talking about of watching the universe expand, and then feeling the universe expand. Everyone should know there are some delicious other parts between those things as well.

Ryan: Yes, one of my favorite parts about this project is for each of the types, I don't think I mentioned this earlier, but for each of the types I invited on two different levels. One, I sent an email to every near and dear friend and family member that I have and I said, "If you are a musician and know your Enneagram type, I would love to know that before I write these songs. And then if you're not a musician, I would love to still know that." For the musicians, I invited pretty much most of my friends that identify as each of these types. They are my guest band for each of the songs. On the type One song, you will hear only musicians that identify as type One.

Jessica: Oh, my God.

Ryan: For the type Two song, you will hear only musicians that identify as type Twos. All those string players were type Twos. That was a real joy to get to create that way. But another thing that I really loved doing was this thing called fingerprints.

I named them that because I just thought it was a fun way to kind of give it some meaning, but I invited my friends and family to send me just a miscellaneous audio clip of anything. They could record it on their iPhone or anywhere, and it could be of something deeply meaningful to them or it could be the sound of their dog barking or it could be the ocean that they're by or just the ambient noise of where they're sitting and I weave each of those sounds into their corresponding type song. In the fabric of each of these songs you will hear all my favorite Fives, all my favorite Sixes, all my favorite Sevens. That's their fingerprint on each of these songs to kind of make it more personal for me.

Jessica: Oh, my God, and make it more personal for all of us. We're so lucky to hear all of this.

Ryan: Thank you.

Jessica: The world as we would have it be. Let's move into our little clip from type Six.

I want to believe
No, I choose to believe
That I was made to become
A sanctuary
Fear won't go away
But I can keep it at bay
And these invisible walls
Just might keep us safe
With vigilant heart
I'll push into the dark
And I'll learn to breathe deep
And make peace with the stars
Is that courage or faith
To show up every day?
To trust that there will be light
Always waiting behind
Even the darkest of nights
And no matter what
Somehow we'll be okay
Don't be afraid

Jessica: Ryan, as I listened to that song and all of the beloved Sixes I have in my life, I felt the power of you showing how the Six is so intimate with fear, so intimate with feeling less than, so intimate in feeling like things could go wrong, probably will go wrong, and that out of that intimacy and the struggle that they go with that and the struggle that they go through, they land up offering to all of us this final line of the song. They're not just talking to themselves when you say, "Don't be

afraid." The last whole thing is "And no matter what, somehow we'll be okay. Don't be afraid." This is what Sixes bring to the rest of us. They're there for us, they befriend us and they've got our back. I thought this song beautifully depicted how they're able to give us that with the beautiful warmth that you showed through the music because they struggle with it in themselves and they know they don't want us to be afraid.

Ryan: Yes, absolutely. Thank you for highlighting that. That means so much to hear. This song, I loved recording it. It was kind of this polar opposite experience. The writing and learning about the type Six was super hard because I feel like, and maybe I'm totally wrong, but I feel like the type Six is the most misunderstood of the Enneagram types in so many different ways. I feel like they encompass this very simple beauty, which is, as you just mentioned, it's providing the calm or like they're made to become a sanctuary. That line specifically was kind of when I think I understood the type because I kept having this image when I was writing the lyrics that the type Sixes are looking for a sanctuary. I thought like no, they are the sanctuary. That's what so beautiful about them is they create this space for us. They're the ones that are keeping us safe. Once I finally understood that, the recording of the song was so much fun. I wanted the music to sound like a big hug because I felt like that stress and that anxiety of at least the type Sixes that I know, I wanted to make sure that this song was only comfort. I wanted to make sure that it was only just like a deep hug.

Jessica: It feels that way. It just brought a smile to my face. It was so unique. I've been listening to all these other types and suddenly there's this thing that has some kind of resonances with. It's a wonderful world. It's just like this is the world we could all create together if we just care about each other and have each other's back.

Ryan: Absolutely. I wrote it as a waltz because I felt like the waltz is this, when I think of the dance, I think of it needing a partner and I love the idea of the type Six partnering up with us.

Jessica: Yes, and just that you say very clearly here that it takes courage and faith to do that. This is not a small thing. And I think when you say the Six is the most misunderstood, I think at a minimum, anyway, they misunderstand their importance. Like I think they have the least to offer us all, and I think they're actually the salvation of the world at this point.

Ryan: Sure.

Jessica: Thank you so much. Now we could listen to our clip from type Seven.

Let me tell you another secret of the trade-
It feels like sinking when I'm standing in one place
So I look to the future and I book another flight
When everything feels heavy, I've learned to travel light
But I want to be here
Truly. Be. Here
To watch the ones that I love bloom
And I want to make room
To love them through and through and through
And through the slow and barren seasons too
I feel hope
Deep in my bones
Tomorrow will be beautiful
And I'm ready. God I'm ready, oh I'm ready
Restless and hungry, but I'm ready
For whatever comes next

Jessica: Ryan, I just felt like this song really, well, they're all redemption songs, but I really felt the place where this elevated what is sometimes perceived of as the flightiness of a Seven to that place of real redemption. They actually are adventurers. They're very courageous. They often will plunge into places where help is needed that other people won't go because they've learned from their restlessness, their hunger and their whatever. They're not actually fearless, but they've learned to deal with it by going forward. I just feel like this song reflected the beauty of that energy.

Ryan: Yes, thank you. I'm so glad. That's what I wanted to do. Of all the types, I know we probably shouldn't say this, but if I could become a type, it would be a Seven. I feel like that adventure, that sense of like I want to do everything. The very first lyric of the song is "How nice it would be if we could try everything." Well, actually, the following line says, "I'm serious, let's make a list and just begin." That's true because I really believe every Seven I know means that. They say it and it's this kind of silly idea of like let's literally go try everything, but they're really trying.

I wanted to honor that aspect of them while at the same time encouraging them to. That was one thing that I wanted to do in this song is I didn't want to speak about pain. You never see the word "pain" or anything like that in the lyrics because I felt like, as Father Richard Rohr says, I didn't want to have that triggered or even like, I don't know. It seems like I wanted to just honor that adventure and that beauty of the type. I wanted to make it more about like staying where you are. And hope. Hope is the word that I just kept coming back to. It was like yes, it's all about hope. That's what they bring to this world is this infectious hope that's so beautiful. That was the approach of getting there. At

the very end, you'll notice that there are some strings that's the outro. I kind of felt like that's them fully seeing their beauty unfold and fully connecting to their heart. The role of strings throughout all these Enneagram songs, if there was an instrument to represent the heart, that would be it. Every song has strings and, at least from my perspective, it seems like we all need to be in touch with our hearts. It wraps up in that way.

Jessica: The term "restless," because in the beginning you have more of the "'Because I'm restless, I'm restless, I'm restless for whatever comes next.'" I remember that Martha Graham, the founder of modern dance, talked about restlessness, that they feel a call to something. She called it a queer restlessness that doesn't let us rest. It keeps us moving towards the next possibility and the next possibility. That's what you've beautifully embodied here, that that Seven's initial restlessness becomes this movement to explore, to expand into new vistas and to be generative in a way, to create new worlds, create new possibilities.

Ryan: Absolutely, thank you.

Jessica: All right. well, this moves us to the very powerful type Eight. Let's listen to that music clip.

I'm all in, palms out, I'm at your mercy now and I'm ready to begin
I am strong, I am strong, I am strong enough to let you in
I'll shake the ground with all my might
I will pull my whole heart up to the surface
For the innocent, for the vulnerable
I'll show up on the front lines with a purpose
And I'll give all I have, I'll give my blood, I'll give my sweat
An ocean of tears will spill for what is broken
I'm shattered porcelain, glued back together again
Invincible like I've never been

Jessica: Ryan, that was monumental to me that you brought out the essence quality of the Eight, their powerful strength. In those last verses, which we're not playing the first ones, and I'll just let people know they're so touching. They're all about being a kid who grew up and felt that they had to create this armor and didn't want ever want to be hurt again and swore they would never be hurt again. We go through all of that. Then you bring out this essential strength and you unite it. You integrate it with the vulnerability. It's so beautiful because they're saying, "I'm strong enough to let you in" or "An ocean of tears will spill for what is broken. I'm shattered porcelain glued back together again, invincible like I've never been." I was just profoundly touched by you finding that imagery and combining this powerful music with these vulnerable words so that we could really get the feeling that the Eight not as some controlling person, but as

somebody who has a huge heart that wants to bring something to the world. They're not doing it from a place of feeling better than. They're doing it from a place where they understand how hard it is to be here and to live. I'd love to hear what you have to say about this.

Ryan: Yes, thank you. This one was a lot of fun. It was a real challenge. I'm going to be totally honest. I would say there are three songs working on this project that really kicked my butt. This was one of them. Part of that is because some of my absolute favorite people are type Eights. I happen to have several very close friends, my friend Chris Heuertz included in that amazing group. I just really wanted to get it right because, as you said, I feel like clearly everybody knows the strength and the power of the type Eight, but that vulnerability and that heart inside there is so special and I felt like that needed to be the focal point of the song. But I wanted the instrumentation. I didn't want to diminish their power either, so I really wanted to make sure that I was honoring that part of them. Actually, the original idea of the song was that it was going to be really quiet and kind of gentle. I thought that it might even anger some of the type Eights to have their song weakened a little bit. Maybe that's what vulnerability for the type Eight looks like. But the more I sat with it, the more I realized no, their strength is their beauty too. It doesn't have to be vulnerability or strength or power or vulnerability. They're one and the same in the type Eight and I wanted to make sure that I was kind of bringing that up.

As you mentioned, the story is I remember the minute that the switch was flipped and when they were a kid, they sort of decided to armor up. I kept having conversations with a bunch of different friends of mine that identify as type Eight. That idea of there was a moment in their life where they actively made that decision, that there was a kind of a light switch moment, it was kind of telling to me because I felt like it's interesting because I feel like they almost harness their power to cover up their vulnerability and what I really wanted to do is use it both simultaneously. It was an incredible challenge to write. I already loved Eights, and I feel like my research and my conversations led me to an even greater appreciation and love for my fellow, my friendly Eights.

Jessica: Beautiful.

Ryan: The ending of that song too is a very abrupt ending. It's a very abrupt start and a very abrupt ending. It's really funny because the point of it is all the instrumentation is abrupt. Everything is staccato. Every instrument you hear I wanted to make sure it didn't have a long resonant sound. I wanted it to be really succinct until we start talking about that redemption and that vulnerability, then I sort of allow, like the vocal starts to get a little bit longer, have a little more sustain in the voice, a little gentler, a little less guarded, and then at the end kind of bringing it all together. But I've heard from several

people like, "Hey, why does it cut off at the end?" I'm like no, it's intentional. It's because they are so vulnerable in that moment that I knew that it needed to be an abrupt start and an abrupt ending.

Jessica: And perfectly too, one of the things they embody is immediacy. They don't cling to anything. Immediacy is this powerful force that allows you to affect something right away and not miss the moment. That's one of the things we value about Eights is that they don't cling.

Ryan: Yes, I love that. That's beautiful.

Jessica: Well, you said that there were three that really were the most challenging. One was the Eight and I imagine one of them was the Three. That was for your wife? Was that it?

Ryan: Yes, absolutely. I enjoyed writing the music so much that I don't count it as one of my hard ones, but writing type Nine, my own song, was by far the hardest song for me to write in my whole writing career. It required a lot out of me that I apparently wasn't freely giving up. It required a level of showing up in my own life and a level of vulnerability that I didn't even know that I was kind of shutting down in myself. Writing that final song in the Enneagram series, I would joke around because a lot of friends would ask like, "Hey, do you think writing your song is going to be difficult?" And I was like, "No. Every song I've ever written has a type Nine song, so it will be effortless." The music actually was that way. It was funny. While I was writing my Eight song, when I should have been focusing on Eight, in moments I would find myself playing this melody on the piano and that melody was what turned into type Nine. Musically, it came together very effortlessly, kind of in the periphery like a Nine would approach things. It was gently coming together one note at a time. When it actually came down to sitting there and writing my own redemption story, it was one of the most personally challenging things I've ever faced, not just even in the writing. It was really difficult because my first attempt at writing the type Nine song was to write it objectively about my dear type Nine friends and write it from their story. But something about that draft felt like a lot of me was left out of it, so it felt impersonal and it felt kind of what I didn't want the Enneagram series to become, which was a definition series of these are your types.

I think that's when I realized that I needed to deeply understand who I am and deeply understand, therefore, who the type Nine is as a whole, and I apparently wasn't ready for it. You and I might have talked about this a couple weeks ago, but I was embarrassed to admit that, in all these years researching the Enneagram, getting ready to write these songs and writing all eight songs, I've essentially treated the Enneagram as a typology of eight types. That's it. The ninth one, everything I've learned about the type Nine over these past seven

years, I kind of neatly filed in the back of my mind and in the back of my heart as like those are true and those are interesting things about myself, and I never received them. I never really took time to open myself up to really look at how that affects my life and how being who I am, like the strengths and the flaws, how both of those things are truly deeply affecting my life until writing the song.

It took me several more months than I hope it would, but I really wanted to make sure got it right. I think I realized the big realization of writing the type Nine song, which we'll hear a clip of in a second, and I don't know if this is a universal type Nine experience, but I think similar to the type Eight, at some point in my life, I subconsciously shut down my leading quality, which is I think empathy and is my heart. I sort of put it in the backseat. I let other things kind of take over probably to protect myself from being hurt. I guess we're all doing that in nine different ways. But for me kind of that realization that like that my heart hasn't been playing the role it was born to play in my life was a really sad and hard thing for me to finally realize. This song and this story is all about that realization and what it means to be less than half myself for more than half my life. This is probably the most personal song I've ever written. As embarrassing as I am to admit it, I think finding my own redemption story, what's beautiful about me, that was kind of the speed bump in this writing process is I couldn't figure it out and that's a problem. This is that story is trying to discover that part of who I am, that it is heart and it is empathy, and all that the Nine has to offer in the world. I get to be part of that, which I'm learning to celebrate.

Jessica: I'd like to underscore that note that you get to be part of it and that all Nines get to be part of it. I feel like this song is so meaningful for you to share with us the journey that you went through as a Nine to write it and the fact that you came to empathy because we could have easily named this session, "Tales of Empathy, Redemption and Love." I think that empathy is so needed. Like the Dalai Lama, all these people are letting us know empathy and kindness is what's going to heal our world, so much so that we actually have a session on this summit that is about the nine types of empathy.

Ryan: Oh, I love that.

Jessica: This is just all coming together just like the Nine would like it to be, your struggle of yourself as empathy, the beauty of you sharing this journey with all of us about that, the fact that all of us need to open up more to our empathy that we invited someone on to talk about empathy. As I mentioned in the beginning, I wanted to play this song last both because I knew it was so vulnerable for you and so personal and revelatory. And, also, because I think everybody will hear this when they hear the last words of the song, that's for all of us. It's a beautiful way to bring it to a completion. So why don't we hear our clip from type Nine?

Wake up
Roll up your sleeves
There's a chain reaction in your heart
Muscle memory remembering who you are
Stand up
Fall in love again and again and again
Wage war on gravity
There's so much worth fighting for you'll see
Another domino falls
And another domino falls
A little at a time
I feel more alive
I let the scale tip and feel all of it
It's uncomfortable but right
We were born to try
To see each other through
To know and love ourselves and others well
Is the most difficult and meaningful
Work we'll ever do

Jessica: "We were born to try to see each other through. To know and love ourselves and others well is the most difficult and meaningful work we'll ever do." I just feel like if I wanted to pick a musical anthem to resonate with the purpose of this summit, all these 41 sessions that are going out all over the planet, it's to serve that, Ryan.

Ryan: Wow, thank you.

Jessica: If we can love ourselves and others as well, it is difficult but it's meaningful. It's so meaningful it will change our planet. It will make things possible that are not yet possible.

Ryan: I love that. That song was a challenge from the beginning, as I mentioned, but one of the turning points for kind of understanding myself and understanding type was on social media, I had asked the question, and this is sort of desperate, but I asked, "If you are a type Nine or know of a type Nine, I would love to know what you believe is the superpower of the type," and I was blown away. There were thousands of responses that all were involving the word empathy or words connected to the word empathy. At first, I was just like I don't know if that's my superpower. I had a conversation with my mom who was like, "You know what? When you were a kid, that was absolutely what I would have thought. And you still are, but like that word resonates with me and who you are." I'm just not sure.

I asked Chris Heuertz. I asked, "Hey, do you think the superpower of the type Nine is empathy?" And he said, "Well, okay, here's the thing. It is. That's true. However, true empathy can only be expressed if you have empathy towards yourself." That was such a moment of heartbreak. It was a beautiful heartbreak actually because it made a lot of sense of so many different parts of my life. It made a lot of sense of why I decided to write these nine Enneagram songs because I think we're all trying to figure out who we are and what makes us beautiful. We're trying to have empathy towards our self. I know, at least personally, that's a really difficult thing to work towards. It's easier to have it for other people. But without it towards yourself, it's not true empathy. That's what I was hoping to express in the song. As you mentioned, I wanted it to be closure for the whole project. It has a circular nature too because I talk about writing my song, which is, of course, a reference to me writing a type Nine song, but it's also a connection to the type One song where I talk about an anthem worth repeating. There's some song writing analogy there too.

Jessica: Even the last stanza begins with "We were born to try," which is again a reference to type One.

Ryan: Yes, thank you for catching that. That makes me so happy.

Jessica: There is so much in here, Ryan. We could talk for an hour or two about each of these songs in terms of the transformational pieces of it, the redemption, the virtue, the Holy Idea, the wound. I mean just the nuance here is so extraordinary. More than anything, again, what I feel is the most incredible gift is that for the types themselves, they can see their nobility and authenticity as a gift, and they can hold their wounds, I think, with more tenderness as a result of these songs, more compassion, even a sense of honoring them more. I'm just imagining we've got tens of thousands of people now wanting to hear all of these songs. Let me just tell you that they're easy to get a hold of. You can get them off of iTunes. You can get them off of Spotify. They're on YouTube. They're easy to find. Ryan has a lot of other music. In fact, there are three songs, for the three centers, one song for the body, one for the heart and one for the head too. You have a whole universe of meaningful music that just opened up for you if this is your first time to hear *Sleeping At Last*. Ryan, I want to thank you profoundly with every cell of my body and every feeling of my heart and every thought in my mind that this is a true gift. I'm wondering what you might like to say to all these people around the globe from your heart to theirs.

Ryan: First, seriously, what a joy this has been. It means so much. Honestly, it gives me a sense of closure because, as I said, I just finished these songs. To be able to go through them with you and to hear such kind thoughts like that, it's really meaningful. Thank you. Thank you for your conversation and thoughtfulness. I'm deeply honored. Yes, as far as everybody listening, thank you for getting to this

point and listening to our conversation and these songs. I hope that a part of you is contained in your type song, and I hope that we all can learn to have more empathy towards ourselves and towards the people we love.

Jessica: Wonderful, may it be so.

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