

BIO

Where do dreams go when you become an adult?

Well, they don't disappear or dissolve into the ether. Those dreams simply change with you. However, it doesn't mean you can't still grasp the way they made you feel. As such, we treasure memories by recalling them and sharing them as often as possible. Tyson Motsenbocker preserves those youthful memories in his music, etching them into the fabric of the songs. The Washington-born and California-based singer and songwriter encases them in lithe melodies, upbeat soundscapes, and ponderous lyrics.

After generating tens of millions of streams and cultivating a devout fan base, he examines the jump from childhood to adulthood – or maybe just the space between the two – on his third full-length offering, *Milk Teeth* [Tooth & Nail].

"I tried to make this album about the fear of adulthood," he states. "I spent my twenties in a house by the beach in San Diego. All we did was make music and surf all of the time. I arrived at this endless summer, but it was the emptiest place I could imagine. I felt like my life hadn't started. During the months before this record, I realized I was actually *living* though. A big part of growing up is the realization you spend your whole childhood dreaming, but when you get *'there'*, it's nothing like you hoped it would be. It was time to embrace adulthood by embodying it entirely, embracing the miracle of surviving your childhood, even with disappointment that accompanies it."

Tyson has consistently tuned into such emotions with relatability and vulnerability. Following his 2016 debut LP *Letters to Lost Loves*, he spent as much time as possible on the road, performing countless shows and captivating audiences across America and beyond. However, he connected deeply on 2020's *Someday I'll Make It All Up To You*. *CCM Magazine* awarded it a perfect score of "5-out-of-5 stars" and proclaimed, "*The result is an album perfectly imperfect, perhaps best exposing Motsenbocker's sincerest agenda to tell the truth.*" Meanwhile, "Autumn Love" was generating two and a half million Spotify streams. The followup single "Sunday Morning" followed close behind with nearly two million Spotify streams.

Just a handful of shows into what was booked to be a two year touring schedule, Covid 19 shut all touring down. Motsenbocker and his band headed home, where a period of reflection ensued, setting the foundation for what would become *Milk Teeth*.

"When the world shut down, I thought about what it meant to be an adult a lot," he reveals. "I think adulthood finally dug me out of the sand when I met my wife – a Canadian who was locked on the other side of the border. But it was such a beautiful thing to take responsibility. Responsibility for her, for myself, for the future I wanted to have not only in my own life, but in the world around me."

Tyson hit the studio in Orange County, California with producer Nathan Cimino, drummer James McCalister, bassist Patrick Dodd and keyboardist Matthew Wright. Thematically reflected in the title (*another name for "baby teeth"*), the music struck a sweet spot akin to the "*summer after you graduate from high school where you're walking the line between the confusion and excitement of childhood and the gravity of being an adult.*"

Now, he introduces the album with "Carlo Rossi." On the track, upbeat guitar echoes through an electronic beat as his breathy verses give way to a blissful bridge, "*Where did I go right to have you like this?*"

"I spent a lot of time in Mexico, down in Sinaloa where the cartels were really active," he notes. "It was this enormous chaos, but we would buy these gallon bottles of Carlo Rossi wine and pretend we were in John Steinbeck's *Sweet Thursday*. The world right now is completely off the rails. I've never been less certain about the future. At the same time, I'm falling in love, I decided to grow up, and everything is wonderful in so many ways. '*Carlo Rossi*' is about having a party against the backdrop of chaos."

Elsewhere, "Wendy Darling" takes flight on glimmering keys as a hypnotic refrain resounds. He also experiences an intense awakening, "*I knew it happened, like Wendy Darling, when there was no wonderful thing I would not leave behind.*"

"When I got older, I finally understood *Peter Pan* is the villain," he observes. "He's trapping everyone in this false state of prolonged adolescence. Wendy is the hero. I was at a point in my life where there was nothing incredible enough to keep me away from the responsibilities of growing up. You don't want to go back to youth, even when it defines everything that comes after."

Then, there's "Oh, No (Regarding Panic Attacks, 2016-2021)." Strings glow next to his hushed delivery as he bemoans, "*Oh no, here comes the fear.*"

"About seven years ago, I started having panic attacks," he admits. "I knew it was going to happen at the end of the day around 6pm or 7pm. I could feel it in my chest; my blood pressure would be really high. I'd go to sleep and wake up at 3am in a night terror. I don't even know why it would happen, which is what was so scary. It might've been due to this impending change and not knowing if I could survive in a world of adults."

In the end, Tyson is an adult, and it ain't so bad. In fact, it sounds beautiful on *Milk Teeth*.

"I'm really grateful to be living in the moment I am," he leaves off. "I'm in love. I have a place to live that I love. I have a job that I love. In the past, I was afraid everything would go away. Maybe what adulthood means, in the end, is to appreciate the good things you have while you have them."