



Cover Art: Gaussian Studio

The Book of Magnificent

Album Notes by Lachi

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From left to right: Producers Polly Hall, Lachi, Andrew Barkan, Lucy Kalantari



MAGNIFICENT

BY LACHI

MAGNIFICENT

ASK ME

FIDGET

MOVES

EMOJI OF A HEART

SOY DIFERENTE

DO I COUNT

NEXT UP

I LIKE ME

BARRIERS FOR BREAKFAST

[Jume to song Notes](#)

Released: July 10, 2026 • Recorded: 2026. across the U.S. • BMI
Album Mix and Master by Felix Gamarano • Atmos Immersive Mix and Master by Vic Florencia
Produced by Lachi, Lucy Kalantari, and Andrew & Polly • Released via Platoon
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CELEBRATING NEURODIVERGENCE & DISABILITY WITH BOPS

Magnificent is an invitation.

An invitation to dance, wonder, ask questions, celebrate, and above all, to belong. Bring your whole self, while making room for someone else!

Blending pop, dance, hip hop, and family music, these ten songs celebrate the countless ways we think, communicate, learn, and move through the world, inviting people of all ages to recognize ‘difference’ as humanity's greatest sources of creativity, connection, and joy.

Instead of seeing neurodivergence, Disability, and other differences as problems to solve, *Magnificent* celebrates them as vibrant parts of the human experience, rich with creativity, community, humor, and possibility.

Created with more than seventy collaborators, including award-winning producers, educators, advocates, and musicians with lived experience across the Disability community, this album was built the same way it hopes the world can be built: together. Every body, every mind, every voice contributes something absolutely essential, with the final piece being you, the listener! So turn it up. Dance without apology. Ask without fear. Love without limits.

You weren't born to blend in. You were born to belong! Come on in, and be magnificently you.



The songs were never meant to end with the final chorus. A companion coloring book inspired by the Disability Pride flag and the song's emoji's, and a companion curriculum, developed with CEL's The Nora Project, invite families, educators, and communities to continue the conversation beyond the music.



About Lachi



Named a USA Today Woman of the Year, Lachi is an award-winning recording artist, author, media personality, and internationally renowned Disability Culture champion. Born legally blind, Lachi created the U.N.-recognized organization [RAMPD.org](https://www.rampd.org) (Recording Artists and Music Professionals with Disabilities), which works to make the highest levels of the music industry more disability inclusive.



From her Glam Canes fashion line, to hosting PBS series *Renegades*, to her award-winning book & audiobook *I Identify as Blind*, to co-producing GRAMMY-nominated album *The Colors in My Mind*, Lachi leverages pop culture, through humor, music, storytelling, fashion, public speaking, and a pinch of soul to challenge the stigma often associated with disability.



MUSIC PRODUCERS

Lachi | Lucy Kalantari | Andrew & Polly

FEATURED ARTISTS

123 Andrés | Tangina Stone | Matthew Whitaker | Mega Ran
Dom Kelly | Mandy Harvey | Lucy Kalantari | Natalis | Precious Perez
Andrew & Polly | Charu Suri | Alphabet Rockers | Raul Midón | Lisa Loeb
Dr. Chief Marcellina | Divi Roxx Kids

CULTURAL CONSULTANTS (BARRIERS FOR BREAKFAST CLUB)

Jordyn Zimmerman | Dom Kelly | Elena Hung | Aubrey Smalls
Lateef McLeod | Indi Robinson | Sean Gold | Joshua Sarubin
April Lockhart | Isabel Mavrides-Calderon

MORE VOCALS & MUSICIANS

Shelby Lock | Frank Greenfield | Kendra Muecke | Danielle Hollobaugh
Darius Kalantari | Jenna Bainbridge | Emmanuel Minko | Jim Lebrecht
Shane Lowe | Heather Feather | DEÄ EX MACHINÄ | Terika Le'Dawn
Arthur Gwynne | Lady Miranda | Nora Chae-Banaja | Ruby O'Neal
Austin Halls | Jai Yoko | Jay Thomas Manuel | Chad Harper | Deshaymond
Lara Ruggles | Aoede | Casey Litter | Andrea Benham | DJ Pastor Rock
Clint Warren | Lateaf McLeod | Warren "Wawa" Snipe | Marsha Elle
Mark Erelli | Ivan Estrella | Flor Bromley | Sophia Angelica
Juana Maria Abreu | Chelsea O'Donnell | Medusa | Joey Stuckey
Frank Nitty | TapWaterz

ENGINEERS

Felix Gamarano | Vic Florencia | Lucy Kalantari | Lachi
Polly Hall | JJ Weisler

A&R ADMINISTRATION

Tara Steward (Platoon) | Lachi
Arthur Gwynne





Why This Album 👑

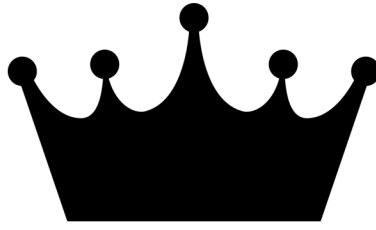
When I was young, I was severely shy (shocker, I know), deathly ashamed about being legally blind and neurodivergent. I couldn't speak to my parents, teachers, or peers about it in a way that didn't make me feel worse, and so I spent most of my life masking, silent, afraid of never being good enough. Today, I'm a social butterfly, successful in my own right, and super proud of all I continue to accomplish with my community! But guess what? I'm still legally blind and neurodivergent. Ergo...the blindness and the neurodivergence were never the problem. The problem wasn't my condition. It was my conditioning.

We've all been masking. hiding the brightest, most visionary parts of ourselves, afraid of being seen as too different, too much, or less than and being pathologized for it. I get it. When we do talk about neurodivergence or Disability, it's boring, medical-y or from a place of charity. Ugh...But never fear, Lachi's here!

The Mission

My mission is to entertain people into embracing difference, through music, storytelling, humor, fashion, and now an album of high-energy bops for the whole family. Magnificent embraces difference with joy, humor, and passion, entertaining listeners [from stroller to older] into accepting their difference, celebrating that inner visionary, and enjoying the peace of a more liberated life.

You weren't born to blend in. You were born to belong! So come on in, and be magnificently you.



THE BOOK OF MAGNIFICENT

Some thoughts and then some songs

Magnificent chooses joy. And, to me, there's just something romantically revolutionary about refusing to wait for permission to choose joy.

Long before this album became ten songs, seventy-plus collaborators, countless late-night voice memos, and a joyful chorus spanning genres, generations, and disabilities, it began with a simple question whispered by an eight-year-old girl, "Am I okay exactly as I am, or should I change myself to be more acceptable?"

For far too many, especially those viewed as 'different' or a 'problem' to solve, the answer has come wrapped in conditions. You're wonderful, if you learn to sit still. You're beautiful, if your body moves, looks, or behaves a certain way. You're welcome, if you don't make others uncomfortable. The list goes on, quietly teaching generations that belonging is something to be earned.

Yeah... Magnificent disagrees.

In ten songs, Disability Culture enters the chat, responding to that eight-year-old girl with a, "You are wonderful, beautiful, welcomed, and indeed magnificent exactly as you are. Dance how you dance. Communicate how you communicate. Joy how you joy."

Too often, disability has been introduced through a medical lens, something to cure. A charity lens, something to pity. Or an inspirational lens, something to make everyone else feel the warm fuzzies. Excuse the French, but I think that's super corny. I live with disability, and I'm not corny, so why are all the stories representing that part of my identity reduced to trite, trope, saccharine slope?

Disability is not simply a diagnosis. It is language born of speaking differently, it is the drive born of navigating differently, the technological innovation forged from thinking differently, the humor hammered out of hardship, the heroes built from determination, the history made resulting in the deepest fights for humanity. It is a community. It is a culture. Disability Culture. A way of creating, adapting, celebrating, and imagining a world expansive enough for everyone to belong.

That's the world Magnificent wants to sing into existence.

The Jam

Everything I do, I do in service of collective liberation. From the music to the fashion, the literature to the talks, I use pop culture memes to combat the stigma and erasure of our most collectively unliberated identity, the Disability identity (i.e. my book I Identify as Blind, the Glam Canes fashion line, the RAMPD power network). From that vein, I created Magnificent for that eight-year-old girl: who had so many jokes to tell, so many songs to sing, so many ideas to explore, and so much love to give, but remained silent and ashamed for being neurodivergent, legally blind, and looking different.

There is an old habit in our culture of measuring people's strength, beauty, or greatness by how closely they resemble an imagined Reference Man standard. Magnificent instills the complete opposite. There's wisdom hidden in your weird little jokes, elegance in your unsteady movements, liberation waiting to manifest from your quirky ideas. The more you deviate from the Reference Man standard, the harder it is to dim your light. The more you accept and embrace the parts of yourself society rejects, the more powerful you become.

That is Magnificent. An album not just for today's children, but yesterday's.



The Joy

Everyone resists in their own way. I resist through joy.

Systems of oppression depend on shame, silence, and the belief that some people deserve less (a.k.a. ableism). Joy, laughter, dance, an unbreakable spirit, these are kryptonite to oppression.

Magnificent celebrates the unbreakable spirit of Disability Culture, replacing stigma with dance breaks, erasure with rap bars, and exclusion with unapologetic celebration. Every beat, chorus, and pun reminds us that liberation is more than breaking barriers down. It's about turning the volume up.

The album's cover art, a keyboard covered in emojis with a crown-shaped key at its center, celebrates the many ways we express ourselves. A keyboard is a tool for communication. So are emojis. So is music. So is sign language. So is dance. So is the silence shared between people who understand each other. Human expression has never belonged to a single language. Each emoji represents a different song on the album, and each song expresses a different facet of Disability liberation.

Magnificent grows with every track, making room for more perspectives, languages, rhythms, bodies, and ways of building together.

Throughout the album, something subtle happens again and again. A verse begins alone. Another voice enters. Then another. A harmony builds. A choir emerges. By the final chorus, the song has become a full, interdependent party.

By the time the final note fades, the room is fuller than when you entered. There are more voices. More stories. More ways of moving. More ways of belonging. And, if the songs have done their work, there's a little less fear. A little less masking. A little less wondering whether anyone else understands. And a little more joy.

Because joy is where liberation begins.

The Justice

Magnificent was made with Disability Justice principles at its heart. Building on the Disability Rights movement and the legal protections of the ADA, Disability Justice asks us to move beyond access and toward true belonging, especially for those most often left out. And with 29% U.S. adults reporting they live with a disability, according to the CDC, and with the rest of us not reporting (our anxiety, ADHD, chronic pain, tinnitus etc), Disability Justice isn't about "them." It's about all of "us".

The Ten Principles of Disability Justice

Leadership by Those Most Impacted

I wanted to create Magnificent from a place of power, from lived experience, not from outside observation. Alongside me, lead producers Lucy Kalantari, Andrew Barkan and Polly Hall all live with disabilities or chronic conditions, allowing us to create from a place of authenticity rather than advocacy. We weren't speaking for disabled people. We were speaking *as* disabled people, inviting everyone else to sing along.

Intersectionality

More than seventy collaborators brought together identities spanning disability, race, gender, language, genre, and culture. From English and Spanish to American Sign Language and Igbo (Nigeria), Magnificent celebrates the reality that none of us live a single-issue life. Liberation sounds richer when every wiggle in every voice gets to harmonize.

Anti-Capitalist Politic

Success only matters if it creates opportunity for others. Whether sharing the label budget across scores of contributors or making room for as many featured voices as possible, Magnificent treats collaboration as something to invest in, not compete over.

Sustainability

Magnificent was designed to outlive its release day. Through a curriculum created with CEL's The Nora Project, the songs become lasting tools for classrooms, families, and communities, replacing fear with curiosity and awkwardness with catchy hooks. Sometimes dismantling systemic oppression arrives disguised as an infectious rap bar.

Wholeness

Every collaborator was invited to bring exactly who they are, never a more "acceptable" version of themselves. Songs like Do I Count reject the idea that we have to mask, minimize, or earn belonging. Magnificent celebrates the radical truth that we are already whole.

Cross-Movement Solidarity

We created the Barriers for Breakfast Club, a cohort of thought leaders, activists, educators, advocates, and families to ensure Disability remained centered while connecting with broader movements for justice. The result is an album that recognizes liberation is strongest when communities learn from one another without losing sight of those most impacted.

Cross-Disability Solidarity

Magnificent celebrates a wide spectrum of disability, neurodivergence, and chronic illness, naming experiences that children's music rarely does: autism, AAC users, ASL, canes, wheelchairs, and more. The album refuses the idea of flattening Disability into a single disability narrative because disability has never been singular. Every song expands what belonging can sound like.

Interdependence

Award winners, emerging artists, activists, and poets built this album together because none of us creates alone. Everyone's unique melody, every voice texture, every plucked note came together to make Magnificent its most colorful, beautiful, and powerful. Again and again, one voice becomes two, then many, until the final chorus, which belongs to everyone. Our greatest strength is and has always been each other.

Collective Access

Access was not an after thought. It shaped how the album was made. Remote sessions, flexible scheduling, regular access check-ins, and a culture where no one was expected to overextend themselves allowed every collaborator to contribute at their best without masking or burnout.

Collective Liberation

Magnificent refuses to infantilize Disability. It refuses to infantilize children. These songs are not preachy lessons wrapped in sympathy. They are joyful, high-energy songs that celebrate difference while challenging ableism before it has a chance to be internalized. Oppression exploits internalized ableism in order to succeed at its work. Having children grow up believing every body and every mind belongs, that is how you liberate a generation.



MAGNIFICENT

~ An invitation onto this Magnificent journey ~

"Be the loudest you no matter what they may say"

"This song is different—and it's okay, that's the whole point. Diferente como mi gente. It's so inspiring to see what makes someone different turned into a plus, just like Lachi is doing!" - 123 Andrés

Lead Vocals: Lachi

Featured Vocals: 123 Andrés, Tangina Stone

Written by: Lachi, 123 Andrés, Tangina Stone

Producers: Andrew & Polly (lead), Lachi, Lucy Kalantari

Guest Musicians: Frank Greenfield, Shelby Lock, Darius Kalantari

Backing Vocals: Kendra Muecke, Danielle Hollobaugh, Lachi, Andrew & Polly

Mixed and Mastered by: Felix Gamarano

Every meaningful journey begins with an invitation. Magnificent is that invitation.

The song was born from a simple realization: many children grow up hearing that they are smart, kind, or talented, but few are ever told that it's simply okay to be different, and that in fact, it's awesome. Before the title track became the guiding philosophy of the album, it began as a melody and a hope that every kid could hear those words before the world suggested otherwise.

That philosophy shaped every musical decision. The song's production celebrates what makes each featured voice unmistakably their own. 123 Andrés brings a bilingual warmth that reflects the joy of cultural exchange. Tangina Stone's soulful phrasings introduce an R&B sensibility all her own. My a cappella bridge is a tribute to my beginnings as a vocal arranger which first sparked my own love of music. One voice becomes many, and harmony is achieved through difference.

The collaborators themselves embody the album's thesis, many being members of the RAMPD.org Member Network (RAMPD standing for Recording Artists and Music Professionals with Disabilities). With Shelby Lock on the keys, Frank Greenfield on the guitar, Danielle Hollobaugh and Kendra Muecke singing backing vocals, and more folks repping RAMPD throughout the production, each musician contributes both a performance and a perspective.

As the opening track, Magnificent establishes both the album's sound and its social contract. No one must earn belonging here. No one must "lessen their different" before joining the party. By the song's final chorus, the arrangement has transformed from a single voice into a joyful celebration, quietly foreshadowing the entire album's emotional architecture. Throughout Magnificent, individual stories continually grow into collective ones, reminding us that the richest harmonies are often created by the most distinctive voices.

Guess What:

Each artist celebrates their own unique sound: from Andrés' latin flavor and Tangina's soulful R&B to Lachi's a cappella roots.

Random Fact:

This wasn't the original title track (Barriers For Breakfast was), but it was the seed to the entire album. This whole journey started with me stimming / humming against a simple phrase that eventually became the chorus to this song.



ASK ME

~ Let's start the Conversation ~

"Everybody deserves love and cannot live without it. So what's up? Let's go on and talk about it!"

"I super relate to the idea and the concept of being looked through, looked passed, looked over, when you can absolutely speak for yourself. And we absolutely need voices to speak about it." - Mega Ran

"Deepest thanks for [having] me be a part of this." - Jim Lebrecht

Lead Vocals: Lachi

Featured Vocals: Mega Ran

Featured Musician: Matthew Whitaker

Written by: Lachi, Mega Ran

Producers: Lachi (lead), Felix Gamarano, Lucy Kalantari

Additional Producers: Andrew & Polly

Guest Vocals: Heather Feather

Backing Vocals: Jim Lebrecht, Shane Lowe, Jenna Bainbridge, Andrew Barkan, Arthur Gwynne, Ya Minko, Terika Le'Dawn, DEĂ EX MACHINĂ, Lady Miranda, Darius Kalantari, Ruby O'Neal, Nora Chae-Banaja, Lachi
Mixed and Mastered by: Felix Gamarano

Magnificent opens the front door. Ask Me invites everyone to start talking.

The song grew from a memory that's deeply personal yet surprisingly universal. When strangers would ask my mom, "Does she need help?", referring to me, the response was always the same: "Ask her." What began as a mother's gentle act of advocacy became the seed of a song about curiosity, dignity, and the courage to start a conversation.

Disability is a subject people are afraid to talk about. Fear of saying the wrong thing leads to silence, avoidance, or conversations directed toward handlers instead of the person themselves. But rather than treating Disability as taboo, Ask Me suggests that respectful curiosity is one of the purest expressions of welcome. Connection over perfection.

Musically, the track rides a playful confident swagger. I had the privilege of producing this one, inspired by the infectious grooves of OutKast's "Fresh and Clean" and Pharrell's "Happy". The song leans into hip-hop's ability to make difficult conversations feel easy, even joyful. While I spent almost three days meticulously crafting the chorus's keyboard motif, I essentially asked rapper Mega Ran and pianist Matthew Whitaker to go to town. I believe I said to Matthew, "make it so they know it's obviously you!"

Heather Feather, and a spirited "hype squad" drawn from the disability community (including Jim Labrecht, Jenna Bainbridge, Shane Lowe and others) gradually join the conversation. The arrangement mirrors the song's message: one voice asks the question, but a community answers together. And through all these voices, I'm still allowed a fun stack of Lachi vox to take us out. The power of Ask Me is its simplicity of message amid all the moving parts: let's talk.

Placed immediately after the album's welcome, Ask Me serves an important purpose in the larger narrative. Before we can understand different ways of thinking, moving, or communicating, we must first be willing to engage. Social change rarely begins with certainty. More often, it begins with a question asked sincerely, a conversation entered humbly, and the realization that the person standing before us has always been the best person to tell their own story.

"Just be inclusive, cause it feels good. When you feel good it makes you heal good."

Guess What:

A study showed that 67% of people fear talking to a person with a disability because they may "get it wrong". The study suggests it is due to lack of exposure to disabled individuals. [Scope, 2014]

Random Fact:

It took me over two days alone with the piano to perfect the melody of the simple keyboard lick that comes in during the "Ask Her"s and "Ask'Em"s.



~ We all think in different Rhythms ~

"So give me a challenge, I'll take it and spin it. 'Cause baby the world is my fidget!"

"I just want some really good, I mean REALLY good, music out there. This is definitely a first-of-its-kind album getting folks to get down with the music while also learning, unmasking, and growing on an often unspoken topic."

- Lachi

Lead Vocals: Lachi

Written by: Lachi

Producer: Andrew & Polly (lead), Lachi, Lucy Kalantari

Guest Vocals: Jai Yoko

Backing Vocals: Austin Halls, Lachi

Mixed by: Felix Gamarano

Mastered by: JJ Wiesler

Long before the world tells us to sit still, our body already knows what it's doing.

A foot taps beneath the desk. Fingers wiggle. A pencil twirls. For many people, these aren't distractions from learning, they're pathways to it. Yet countless kids spend their earliest school years being told that the very movements helping them focus are signs of misbehavior. I often found myself in trouble for fidgeting, stimming, or daydreaming because I learned differently.

Fidget was written to reclaim. It imagines a world where expressions of self-regulation are recognized instead of corrected, where movement is understood as communication, and where kids and adults alike are trusted to know what their bodies need.

That philosophy shaped the music itself. From the boops to the ticks to the binaural synths, the whole track is enjoying a full on stim moment. The percussive textures, traveling vocal layers, and production surprises pulse with hard-hitting energy, bouncing between grooves that never quite settle in one spot, creating a feeling of constant motion. The production mirrors the quiet brilliance of minds that often think in beautifully nonlinear ways. Fidget was the only track where the majority of the production was done in person between Polly, Andrew, Lucy, and I.

Collaboration was equally intentional. With backing vocals from artists with lived experience (Jai Yoko, a music industry professional who openly celebrates her neurodivergence and Austin Halls, an artist who proudly advocates for facial difference awareness), Fidget reflects a chorus of perspectives rather than a single point of view.

Fidget was released as the first single to showcase to listeners that this album would not be underestimating children and their music sensibilities and will not be reducing disability to cutesie little lessons in sympathy. Fidget goes hard, just like the songs kids are jamming to today, that sugar to seamlessly sneak the medicine of self-acceptance and Disability liberation into their music diet. The power of Fidget is that it honors stimming as the hero it is and names 'neurodivergence' right in the lyrics.

Placed early in the album, Fidget expands the conversation begun by Ask Me. Once we become curious enough to ask questions, we can begin challenging our assumptions. What are the different ways we process? Perhaps stillness isn't the measure of attention after all. Perhaps learning has always looked more colorful than our classrooms imagined. And perhaps every wiggle, bounce, spin, and sway has been a quiet act of self-knowledge all along.

Guess What:

An estimated 1 in 5 people globally (kids and adults alike) identify as neurodivergent.

Random Fact:

The song itself gets to fidget! Can you find all the ways the song rhythm fidgets and twirls?

MOVES

~ We all Dance in our different bodies ~

"From the top to the bottom I know I'm awesome. Want the flavor, I know I got some!"

"I've just been thinking about when I was a kid with cerebral palsy and I moved differently than other kids, I would compare myself, I didn't feel like anyone understood. [...] What an honor to get to be on this song and give kids the kind of hope I could have used when I was a kid." - Dom Kelly

Lead Vocals: Lachi

Featured Vocals: Mega Ran

Lead Vocals: Lachi

Featured Vocals: Dom Kelly

Written by: Lachi, Andrew Barkan, Dom Kelly

Producers: Andrew & Polly (lead), Lachi, Lucy Kalantari

Guest Vocals: Andrew Barkan, Precious Perez

Backing Vocals: Jay Thomas Manuel, Lucy Kalantari, Aoede, Medusa, Lachi, Arthur Gwynne, Chad Harper, Deshaymond, Lara Ruggles, Casey Litter, Andrea Benham, DJ Pastor Rock, Clint Warren

Mixed and Mastered by: Felix Gamarano

Every child grows up learning songs about movement.

Touch your head. Wiggle your toes. Clap your hands. Touch your nose.

The thing is, these familiar melodies carry an unspoken assumption: that every body moves and presents in the same way. Moves asks, "Wait, what about the kids who can't wiggle toes? Can they not participate in this dance?"

Inspired by the universal language of movement, the song celebrates wheelchairs, canes, prosthetics, service dogs, sign language, crutches, and countless other ways people navigate the world. None are presented as adaptations or exceptions. They're just part of the choreography of being human. The power of Moves lies in its unabashed naming and celebration of body differences.

It all started with me quietly singing, "Head, shoulders, knees and toes," in the back of an Uber after consuming a ton of kids music while researching for the album. I then sang, with a subversive chuckle, "not everybody's rocking all of those." The uber driver immediately began to laugh aloud. I whipped out my voice recorder, realizing I was onto something.

That idea came alive through collaboration. Disability advocate Dom Kelly joined the track bringing with him his lifelong work in disability pride, justice, and community. Around our vocals gathers a vibrant chorus of gang vocals from the RAMPD Network whose voices create exactly what the lyrics describe: many different people moving together without needing to move the same way.

Musically, Moves radiates the infectious energy of a family dance party. Bright pop production, irresistible rhythms, and call-and-response playground vocals invite participation. It's simple enough to sing after one listen while carrying ideas that continue unfolding long afterward.

Fidget honors the different ways we process. Moves honors our different bodies. Difference is something we can celebrate together through motion, however that motion looks. The song reminds us that there is no right body. If they're going to stare anyway, take a chance on the dance floor, be a whole champ for the camera!

Guess What:

The backing vocalists singing "And that's cool too" are all from the RAMPD.org community (so are all music professionals with disabilities)!

Random Fact:

Andrew and I seriously considered blowing our budget on the 'Take Me To The Mardi Gras' Bob James sample. for this track.

EMOJI OF A HEART

~ We sing love in every Language and can speak love without speaking ~

"When we connect on how we feel, we throw our guard down and be real."

"The cherry on top was putting a voice to Wawa's words...When I first lost my hearing, it was such a death sentence. Learning that your world is just beautifully different and not worse has been such a pure joy." - Mandy Harvey

"Music is for everyone and sometimes the mainstream forgets that. [...] Y'all made history and it is an honor to be part of this." - Wawa Snipe

"An amazing pleasure writing for this song." - Lateef McLeod

Lead Vocals: Lachi

Featured Vocals: Mandy Harvey

Written by: Lachi, Lateef McLeod, Warren 'Wawa' Snipe

Producers: Andrew & Polly (lead), Lachi, Lucy Kalantari

Guest Vocals: Lateef McLeod, Wawa Snipe

Backing Vocals: Mark Erelli, Marsha Elle, Lachi

Mixed and Mastered by: Felix Gamarano

Some of the most meaningful conversations happen without a spoken word.

A glance. A vibration. A hand gesture. A text message ending with "❤️". There are countless ways to say, "I'm here. I understand. I love you."

Emoji of a Heart began with a poetic discovery. When many screen readers encounter the familiar heart emoji, they announce either as a "heart emoji" or an "emoji of a heart." That tiny access moment reveals that communication can take many forms.

Co-written with Deaf performer Wawa Snipe and non-speaking poet Latif McLeod, the song was built through multiple modes of communication, each contributing perspectives that could only emerge from lived experience. Their words resonate through lyrics voiced by vocalist and Deaf advocate Mandy Harvey and myself, with backing vocal support from artist Marsha Elle and singer-songwriter Mark Erelli of the RAMPD Network. When recording at my studio in Manhattan, I asked Mandy to add in anything that would give a solid nod to Deaf Culture, and she tossed "pah!" into the first verse, an exclamation of Deaf pride.

Musically, the production mirrors this expansiveness. Jazz-infused melodies, vibrant strings, layered harmonies, and an uplifting 2000s-style groove create a 'hanging together on a porch' nostalgia where every way of saying "what's up" belongs. The arrangement becomes an audible metaphor for interconnectedness, where every contribution strengthens the whole, peppered with Wawa vocalizing ad libs and DJ scratches of Lateef's signature AAC voice.

Moves honors our different bodies. Emoji of a Heart honors the different ways we communicate and connect. In a world that too often mistakes one form of expression as the 'standard', the song offers a joyful correction. Love has never belonged to a single language.

Guess What:

The first verse was co-written with Wawa Snipe, a Deaf artist, and voiced by Mandy Harvey. The second verse was co-written with Lateef McLeod, a non-speaking poet, and voiced by Lachi. Lateef's AAC voice is scratched into the track.

Random Fact:

The exclamation "Pah!" in Mandy's verse is Deaf Culture slang for "Eureka!"



SOY DIFERENTE

~ We Celebrate Difference Across Cultures ~

¡Mírame así, tal como soy! | See me exactly as I am!

"It's super taboo to talk about disabilities and mental illness, and that weighs especially heavy in Latin culture. So, this song about being different in Spanglish, really hits home. I love the idea of not only challenging the preconceived notions ingrained in society, but also celebrating these differences." - Lucy Kalantari

"Amazing album! Really magnificent. Honored to be a part of it." - Flor Bromley

"This is such a necessary message to share with the world, and something I needed to hear myself." - Sophia Angelica

Lead Vocals: Lachi, Lucy Kalantari

Featured Vocals: Natalis, Precious Perez

Written by: Lachi, Lucy Kalantari, Natalis Rubero

Producers: Lucy Kalantari (lead), Lachi, Andrew & Polly

Guest Vocals: Ivan Estrella, Juana Maria Abreu

Backing Vocals: Sophia Angelica, Flor Bromley, Lucy Kalantari, Natalis, Precious Perez, Ivan Estrella, Lachi, Andrew Barkan, Arthur Gwynne

Mixed and Mastered by: Felix Gamarano

The disability movement is very white. It's no secret. There are, however, pockets of Black disabled organizing that are undeniably vibrant. What there isn't (at least not on a measurable or sustainable scale) is a Brown disabled or Latin disabled movement.

Soy Diferente celebrates difference with unmistakable pride.

Sung in both Spanish and English, the song celebrates the richness of Latin identity while acknowledging a truth shared by many communities around the world: conversations about disability and mental health have not always had room to flourish. In many families, these experiences have been wrapped in silence, stigma, or the pressure to simply "push through." Soy Diferente replaces that generational shame with movement, joy, and community.

The journey began with conversations. I'd been speaking with several folks who identified as both Latin and as disabled or neurodivergent, with the main issue being the lack of acknowledgement of disability due to an internalized need to assimilate or showcase strength. The obvious answer to me was to just unabashedly celebrate. I wanted a song that said, "I am different, and that difference is worth dancing about." Hence, Soy Diferente.

The songwriting session between Lucy Kalantari, Natalis and I started with a discussion with Isabel Mavrides-Calderón, a Latina disability activist, who spoke with us about current sentiments and opportunities in the growing Latin disabled community. After sharing our own stories, we began to write.

We brought on larger-than-life chorus vocals from fellow Latin activists and artists, from vocalist Precious Perez and mariachi singer Ivan Estrella, to artists Flor Bromley and Sophia Angelica. The goal was to allow both culture and disability to intertwine naturally. Reggaetón's irresistible rhythms, Latin pop melodies, and bilingual community storytelling created a soundscape where identity refuses to be shoveled under the rug. Disability is part of every culture. And deserves to be celebrated with joy in every language.

Within the larger journey of Magnificent, Soy Diferente widens the album's understanding of belonging beyond disability alone. Each of us carries many identities at once, each shaping the way we experience the world. When we celebrate the fullness of those identities together, difference no longer separates us. It becomes the rhythm that allows us to dance together.

Guess What:

Lucy Kalantari and Lachi have known each other for over 15 years! And Lachi appeared on Lucy's track "What Kind of World."

Random Fact:

Lucy's mom, Juana Maria Abreu, pops in for a phone call cameo. Can you spot her?



DO I COUNT

~ Time to ask the ultimate question... ~

"Everyday ain't halloween, so why am I wearing this mask? I'm tearing it off!"

"Do I Count is a phenomenal and energetic reminder that our voices DO matter, despite all the challenges and conflicting emotions we encounter in the journey of life." - Charu Suri

"Growing up neurodivergent...I had to do a whole lot of deprogramming and reprogramming...I think Do I Count culminates what I had been feeling for most of my adult life." - Arthur Gwynne

Lead Vocals: Lachi

Featured Vocals: Andrew & Polly

Featured Musicians: Charu Suri, Lucy Kalantari

Written by: Lachi, Andrew Barkan

Producers: Lucy Kalantari (lead), Lachi, Andrew & Polly

Guest Vocals: Chelsea O'Donnell, Medusa

Backing Vocals: Arthur Gwynne, Lachi

Mixed and Mastered by: Felix Gamarano

After the dancing, through the laughter, beyond the affirmations, there still lingers a question that many of us have learned to carry in silence: Do I count?

We learn to mask before we learn to trust. We dim the brightest parts of ourselves, afraid of being seen as "too much," "too loud," or "not enough." We learn these lessons young, then spend years trying to become easier for the world to understand, or simply to tolerate. Do I Count asks that ever-simple yet ever-profound question.

Rather than rushing to answer it, the song honors the courage it takes to ask it. The playful melody and intimate arrangement create space for vulnerability, allowing listeners to sit comfortably with that uncertainty. Do I Count is the emotional heart of the album, a reflective pause amid the celebration.

The lyrics themselves play with the word count. Beyond wondering whether we "count," the song counts up the many things that make us unique and whole. The first verse explores the feeling of not seeming "disabled enough" to deserve accommodations, not being "different enough" to stand out, yet not "typical enough" to blend in. The second explores the opposite fear: being perceived as too disabled, too different, too much. Then the bridge turns the question on its head: "Every single human being has got something weird... so why am I wearing this mask? I'm tearing it off!" The answer is found in showing up as our full selves.

Across classrooms, workplaces, and communities, more people are finding language for experiences that have long existed without recognition: neurodivergence, chronic illness, mental health, and non-apparent disabilities. With that visibility often comes a deeply human fear of not being "enough" to deserve a seat at the table. Do I Count refuses to measure human worth by productivity, perfection, or conformity. It offers another measure altogether: presence.

Musically, the track takes a softer, more introspective turn without sacrificing pulse. Lucy's uke opens beneath my sparse vocal before Andrew & Polly's harmonies gather around it. As the tension builds, the chorus hits with a hard-hitting trap-inspired drop, engrossing the listener's full body in the track's emotional weight. Medusa and Chelsea O'Donnell, both members of the RAMPD Network, support the chorus vocal with strength and solidarity, while virtuoso jazz pianist Charu Suri delivers a stunning, ethereal solo. Beneath the bridge, a haunting choir, performed by me and my partner Arthur, swells as the lyrics reach their turning point, shedding the mask and soaring into the album's most powerful note.

By the final chorus, listeners are reminded that all you need to do to belong, is to just be.

Guess What:

1 in 4 American adults (1 in 6 globally) say that have some form of disability.

But those numbers may be low, because studies show that 91% of folks with non-apparent conditions are masking.

Random Fact:

The song asks do I count while counting all the different ways (visible or non-apparent) someone can be unique.



NEXT UP

~ The Legacy that a Difference can make ~

"All pride, we rise! Navigating the world a little different."

"It's so great to be a part of a community that is putting joy at the center and also reclaiming history, because when they take our history we've got to dig deeper." - Kaitlin McGaw

"It was [a lot] how much we learned about our own proximity to this community, and met another community that is welcoming, belonging and ready to talk about it." - Tommy Shepherd

Lead Vocals: Lachi, Alphabet Rockers

Written by: Lachi, Andrew Barkan, Tommy Shepherd, Kaitlin McGaw

Producers: Lucy Kalantari (lead), Lachi, Andrew & Polly, Tommy Shepherd

Guest Vocals: Andrew Barkan

Featured Musicians: Joey Stuckey, Lucy Kalantari

Backing Vocals: Darius Kalantari, Ruby O'Neal, Nora Chae-Banaja, Lachi, Alphabet Rockers, Andrew Barkan

Mixed and Mastered by: Felix Gamarano

Every generation inherits stories about who gets to change the world.

Too often, those stories leave disability out of the picture, as though navigating the world differently had no influence on innovation, creativity, and leadership. Yet history tells a very different tale. Inclusive design revolutionized the way billions of people navigate. Accessibility has been the starting point for our most ubiquitous innovations. Disability activists have reshaped human rights. Again and again, progress has emerged because disabled people imagined a world that worked better for everyone.

Every culture is shaped by its lineage, its heroes, and the contributions passed from one generation to the next. Next Up invites listeners into the living legacy of Disability Culture

Created in true partnership with the award-winning Alphabet Rockers (a hip hop collective known for their socially conscious messaging), the song celebrates the innovators, dreamers, and changemakers who came before while speaking directly to the children who will shape what comes next. Rather than placing greatness on a distant pedestal, the lyrics suggest that extraordinary change begins with ordinary acts of courage: asking a question, sharing an idea, helping a friend, creating something that didn't exist yesterday.

The music is optimistic, energetic, and very much rooted in community. Tommy and Kaitlin of Alphabet Rockers, Andrew Barkan, and I, are essentially having a vibrant conversation about lineage, as Lucy Kalantari and Joey Stuckey double-up on guitars. Hip-hop has long served as a vehicle for storytelling, identity, and possibility, making it the perfect foundation for a discussion on lineage and new futures. Layered voices of children and adults alike join together throughout the bridge and chorus, reflecting on the truth that no movement is built alone. Every generation stands on the shoulders of another, so now that it's our turn, what will we build?

The song names Autism, dyslexia, and ADHD. Some folks have been afraid to name Autism or have hidden ADHD or dyslexia diagnoses. So we follow the lyrics up with "no shaming, that's how we're living. All pride, we rise, navigating the world a little differently."

Coming after Do I Count, Next Up says: not only do you count, but here are your people, and here is your part to play. The question grows from, "Who am I?" to "What kind of world will I help create?"

Guess What:

The Curb Cut Effect - where features originally designed to accommodate disabilities end up benefiting everyone: curb cuts, captions, text messaging

Random Fact:

While my dear friend and mentor Judy Heymann is credited as the Mother of Disability Rights, I coined the term "God Father of Disability Rights" for Brad Lomax, a Black man with MS who was instrumental to the success of the 1970s sit-in that eventually led to the passing of the A.D.A.



I LIKE ME

~ When times get hard, give your whole body, mind, and heart a hug ~

"I like the way I stand up for myself to myself when I need it."

"Thank you so much for...inviting me to be on the song I Like Me. I love the song, the fact that we can celebrate ourselves, that we can celebrate each other and be curious about each other." - Lisa Loeb

*"You were born legally blind...I cried a lot thinking, 'How is this going to end up?' But look at us. It ended up magnificent! I couldn't be more proud."
- Dr. Chief Marcellina (Lachi's Mom)*

Lead Vocals: Lachi

Featured Vocals: Lisa Loeb

Featured Musician: Raul Midón

Written by: Lachi, Lisa Loeb, Andrew Barkan, Chief Dr. Marcellina Offoha

Producers: Lucy Kalantari (lead), Lachi, Andrew & Polly

Guest Vocals: Frank Nitty, Dr. Chief Marcellina

Backing Vocals: Lachi, Polly Hall, Arthur Gwynne

Mixed and Mastered by: Felix Gamarano

There are few words more radical than the ones we say to ourselves.

Children sing before they worry whether they can carry a tune. They dance before they wonder who might be watching. Somewhere along the way, quiet messages suggest they should become a little smaller, a little quieter, a little more like everyone else, and those messages often arrive disguised as advice, expectations, or concern.

I Like Me offers something else: gratitude for the person looking back in the mirror just as they are.

Growing up I didn't have many people in my life with my situation being a blind black daughter of immigrants living in upstate New York, few friends, fewer role-models. I was told early I had to use a cane (which I rejected then, though I proudly rock my Glam Canes now), to use handheld magnifiers, and to wear coke-bottle glasses. Classmates either bullied or avoided me, resulting in me spending hours upon hours everyday daydreaming that I was a super hero. I remember coming across Lisa Loeb's music videos, and I remember smiling at the thought of a famous female singer with big glasses like I had.

There isn't a lot of research yet on maladaptive daydreaming, but I found in a recent study, that it's often a coping mechanism for self-dislike in children. Having strabismus, being legally blind, awkward, ADHD, anxious, and never quite fitting into any group, I dealt with a lot of silent shame. I wanted to be everyone else...but me. Today I am a super proud social butterfly, but I had to peel back those layers of internalized ableism one by one. So I Like Me is the truest in songs written for my eight-year-old self.

To be able to work with Lisa Loeb on this song is a full circle dream. Her unmistakable warmth lends the song the comforting familiarity of a trusted friend, while painting a beautiful roundelay hug between my vocals and Raúl Midón's virtuoso musicianship. The lyrics kick off with a simple "I like me." My younger brother, Frank Nitty, makes an appearance. And woven throughout, my mom sings loving affirmations in Igbo (our family's native language in Nigeria), gently connecting generations, cultures, and family traditions through a universal truth: every child deserves to hear words of affirmation in the language of home.

The arrangement is intentionally intimate, opening with a lilting breath of "I do's" that return to gently reaffirm throughout the song. Lyrics kick off with a simple "I Like Me", quiet and confident, then blossoms onto a swirling, magical afrobeat. The chorus and hums takes us from a self hug to a communal embrace. Because self-love rarely grows in isolation. It flourishes when reflected back by family, friends, and community, those who can recognize our worth before we can recognize it ourselves.

After learning to celebrate difference, ask questions, move freely, communicate openly, and embrace every part of our identities, I Like Me offers the most enduring lesson of all: the longest and deepest relationship we will ever have is with ourselves. It deserves to begin with kindness.

Guess What:

Lachi's mom, Dr. Chief Marcellina, sings in Igbo, a language from Nigeria:

Oyoyo - Beautiful, Magnificent

I bu ezigbu - You are a great person

Ihu onwe gi n'anya di mkpa - Loving yourself is important

Random Fact:

When Lachi had to wear very large glasses as a kid with low vision, seeing Lisa Loeb on TV showed Lachi that big glasses could be cool.

BARRIERS FOR BREAKFAST

~ Now let's, you and me, break down these barriers together! ~

"We're different designs, and we still be flying. So many different kinds of ways to shine!"

"Magnificent allows listeners to either finally feel seen or positively shift perspectives for a moment, and it's one of the best sounding projects I've had the pleasure of working on." - Felix Gamarano

Lead Vocals: Lachi

Featured Vocals: Divi Roxx Kids

Written by: Lachi, Divinity Roxx, Andrew Barkan

Producers: Lucy Kalantari (lead), Lachi, Andrew & Polly

Featured Musician: Divinity Roxx, Darius Kalantari

Guest Vocals: TapWaterz

Backing Vocals: Lachi

Mixed and Mastered by: Felix Gamarano

Eat, drink, and be merry, for tomorrow we bust down barriers!

Barriers for Breakfast (or BFB) was one of the album's most ambitious ideas and, fittingly, became its grand finale. What started as playful wordplay evolved into a joyful anthem on dismantling the obstacles that prevent people from fully participating in the world. Barriers are not immovable monuments. They're breakfast. Something to tackle together before getting on with the day's adventures.

Humor sits at the heart of my advocacy, and this album is no different. Throughout Magnificent, difficult conversations arrive wrapped in melodies, grooves, and laughter. Here, that philosophy reaches its fullest expression. Food puns as bold declarations. Optimism is not naïveté. It's the whole strategy.

The song itself endured barriers. The refrain "I eat barriers for breakfast" was originally a quote of mine I would put on mugs and T-shirts. At one point I posted a video with it as the caption, and it went viral. So Barriers for Breakfast was originally going to be the title of the album, accompanying curriculum, and kids book. Hence the Barriers for Breakfast Club being the name of our advisory group. Andrew and I laid down an initial version of the song, and presented it to an unimpressed team. They liked the idea and melodies, but no one could see the production vision. We switched the album title to Magnificent, and didn't revisit the song again.

One day, out of the blue, Lucy sent the group chat a phone memo of a Baroque Pop idea for BFB. We again didn't completely understand her vision, but I remember saying something like, "You know what? I trust you, Lucy!" Later she came back with something a little more fleshed out and a bass and kick line sparked in my head which I sent back to her. She then sent back an idea over top with her son Darius playing the cello, and the song started building itself into something fantastic. I truly believe the song looked at us like, "Are you really gonna put barriers in front of me getting onto this album?" And at the final hours BFB busted its way in.

The collaboration reflects that expansive vision. Divinity Roxx's unmistakable bass anchors the track with effortless confidence, while orchestral flourishes and an ever-growing ensemble transform the closing moments into a whole festival. TapWaterz, a wheelchair user and gun violence awareness activist, hopped on with ad libs from his lived experience. The community itself is the music.

Magnificent has spent ten songs widening our understanding of movement, communication, identity, belonging, and possibility. Barriers For Breakfast lets us know what's about to happen after the music ends.

We leave the dance floor carrying its rhythm into our classrooms, workplaces, neighborhoods, and homes. We become more curious. More welcoming. More imaginative. We notice barriers that once seemed invisible, and together, we eat them for breakfast.

Guess What:

Lachi printed the phrase "I eat barriers for breakfast" on hats and t-shirts, and it went viral in 2024. She knew she was onto something tasty.

Random Fact:

All of the strings were performed by Darius Kalantari at age 13



FINAL REFLECTIONS

The Magnificent in all of us

Perhaps the greatest misunderstanding about disability is that it belongs only to some people.

In truth, disability has always been part of the human story. It is woven through every culture, every generation, every family, and every future. It is found in the ways we adapt, create, communicate, care for one another, and imagine new possibilities when old ones fall short. It's not the opposite of strength. It's in fact where strength learns ingenuity, drive, humor, compassion, and community.

Magnificent is not an album about disability. It's an album about belonging. It's about the extraordinary beauty of ordinary people who refuse to believe there is only one right way to think, move, speak, learn, love, or contribute. It imagines a world where accessibility is not an afterthought but an act of community. Where curiosity replaces fear. Where accommodation becomes innovation. Where difference is not merely included, but expected, welcomed, and celebrated.

Disability Culture teaches us that when we design a world that embraces those most often excluded, everyone finds more room to thrive. We all gain new ways to communicate, to create, to move through the world, and to care for one another. It reveals what humanity can become when no one is asked to leave part of themselves at the door.

So, as these songs become yours, may they travel beyond headphones and speakers. May they find their way into playgrounds, living rooms, road trips, and late-night conversations. May they inspire children to grow into adults who ask thoughtful questions, celebrate bold differences, and recognize that every person carries gifts the world has not yet fully discovered.

Most of all, may they remind us that the measure of a community is not how closely its people resemble one another, but how joyfully they make room for one another. The word magnificent is often reserved for rare things: towering mountains, breathtaking works of art, moments that seem almost impossible to describe.

Magnificent is a wheelchair on the dance floor, the friend who asks instead of assumes, the hands that sign a chorus, the mind that wanders somewhere wonderfully unexpected, the community that grows stronger because every person is invited to bring their whole self.

Magnificent is being exactly who you are, while making it easier for someone else to do the same. Now that the mask is off, the celebration can begin.