Megan Martin: A Breath of Fresh Air

Second Year Professional Music Student, Toronto Metropolitan University

Specialties: Songwriting, Storytelling, Emotional Expression through Performance

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Last month, Breana Adrian of Women in Music Canada's Student Chapter had the pleasure of meeting virtually with singer-songwriter Megan Martin, a second-year Professional Music student at TMU, to discuss storytelling, musical identity, and creation through collaboration. A rising talent, Megan brings a refreshing perspective to songwriting, leveraging authenticity and individuality to create unique, impactful work. With a new single on the way and an EP in progress, she is ready to share the songs that mean the most to her. Get to know more about Megan's influences, creative involvement, and future projects below.

★ Writing Against Expectations

Your first single, *22*, was released on November 14th. Would you like to tell me a bit about the song?

It's a story about a twenty-two-year-old girl who has a really basic boyfriend, she lives in the city, she has a corporate job. She realizes that this life is not what she wants. And then she breaks free in the end. I was making a statement about the societal expectations that people place on young people, especially women, like, do whatever the fuck you want.

You enjoy writing songs that range in genres such as folk, alternative, grunge, rock, and pop. Who would you say are your biggest musical inspirations?

My most listened-to artist on Spotify this year was Bon Iver. That band made a huge impact on my songwriting. There's a uniqueness to their music. I'm a really big believer in if something is unique, it's going to go farther than something that's cookie-cutter or vanilla. I always want my music to be like "Oh, that's a little weird."

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Sinéad O'Connor is another one. She's very obscure, but I like her songwriting style. She always makes a statement in her music. Also, her voice is really unique. I always get told, "Oh my God, your voice is really unique," and I like that. We don't listen to artists because they have plain voices. We listen to artists who have distinct voices.

You have experience with recording originals both in a recording studio and in your own makeshift home studio. How would you compare your experiences?

When I was around 14 or 15, I went into a recording studio, and I was so stressed. I remember reading what Billie Eilish said about recording studios, how she hates them. There was so much pressure with time and money, and I didn't fully understand my music yet.

A few years later, when I was applying to TMU, my friend Sadie and I recorded demos in my closet. It didn't sound great but it was way more fun and free.

Now, I'm back in the studio with my producer, Kaj Falch-Nielsen of Blue Light Studio, and we work really well together. I'm not very grounded, but he is. Like, he can tell me when something is a little too weird.

★ Inside the Professional Music Program

Could you tell me about your experience in the Professional Music program at TMU so far?

With this program, I'm so much more organized than I used to be. I am better at writing and producing, and it expanded my overall knowledge of music. I also love how creative the program is and how much it supports growth as a musician. If I didn't have these classes that helped me learn about the business side of music, I would never be inclined to research it on my own, but it's really important to understand. It's also been really fun meeting people in my cohort. Everyone is so passionate about music. Some people rap, some are singer-songwriters like me, some are business-focused, and others are producers. We all have our own thing and we really support each other.

★ West Coast Roots

You're from Vancouver, BC. What's the music scene like there?

It's very different. A lot less, like, professionals. When I was younger, I was really involved in the open mic scene, which is how I met a lot of musicians in Vancouver. Music and writing were things people did on the side, while still working other jobs. In Toronto, I find that I've met way more people who are focused on the business side of the music industry.

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You've been writing and performing your own original songs since the age of 9 years old. What inspired you to start writing music?

When I was eight or nine, my dad got me an iPod Shuffle for Christmas. He had put all these unique female music artists on it like Sinéad O'Connor, Taylor Swift, Alanis Morissette, and Grimes. I was just listening to that iPod Shuffle all the time and it really inspired me. Another big influence was starting guitar lessons. I learned three chords, I think a D, C, and G, and I was like, "Yuh." I would be in my room and just write for hours.

Have you ever been afraid of performing?

My friend, Sadie, and I sang Mirrorball by Taylor Swift in front of our class for a poem-reciting assignment. It's intimidating. But afterward, people were like, "Oh my God you guys are so good," like, they respect you more because you have your thing. I also think the singer circles at Chorus Studio in Vancouver helped build my confidence. Each week, you perform a song with five other singers and receive feedback from vocal coaches. It was so helpful because you feel more confident in what you're putting out in the world.

★ Anticipated Releases

Any upcoming dates that we should keep an eye out for or future projects you would like to discuss?

I recorded a grunge song back during reading week and it's very different from 22. I'm really big on genre changes. I'm thinking of releasing the song in the new year, in January. And then my EP, which I've been working on all throughout winter break, which is set to be released in spring 2026. The storytelling is strong, like in 22, but it's way more acoustic and raw.