

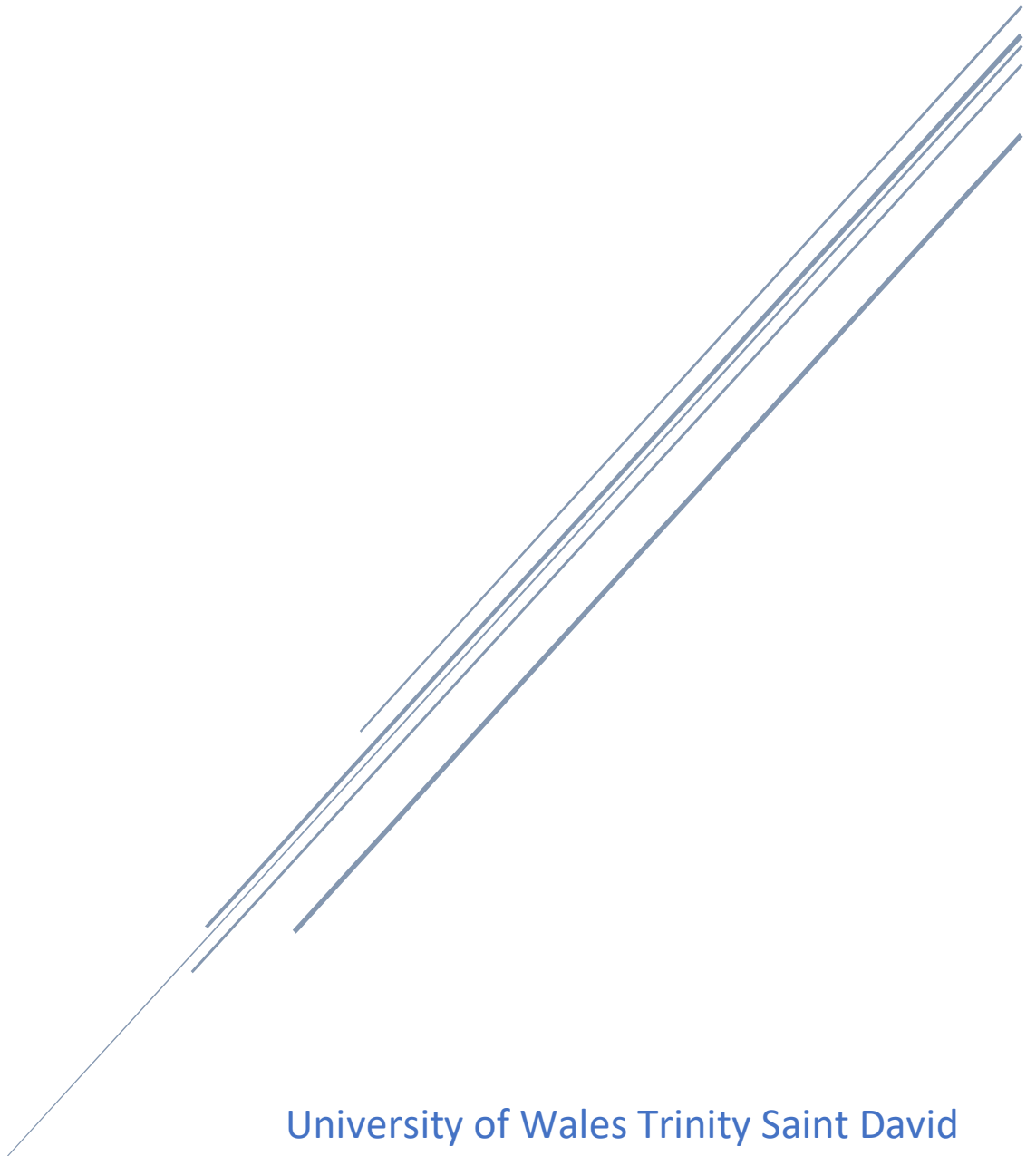
CHRISTOPHER SMITH

FOUNDATION ASSIGNMENT

Student Number: 1808644

Semester 1 (Foundation)

Module Code: ADAD7003_LON



University of Wales Trinity Saint David
MA Commercial Music Producer
Lecturer: Ciarán Robinson

Table of Contents

<i>Introduction</i>	<i>2</i>
<i>Song 1 - Made A Wish.....</i>	<i>2</i>
<i>Song 2 - Cliché</i>	<i>8</i>
<i>Song 3 – A Matter of Time</i>	<i>14</i>
<i>Appendix.....</i>	<i>18</i>
<i>Bibliography.....</i>	<i>19</i>

Introduction

In this assignment my task was to produce 3 songs from 3 different Genres then breakdown and analyse my creative process and decisions.

For all 3 songs, I wrote the song first, and then built production around it. Coming from a songwriting background I thought it was beneficial to work to my strength and also focus on the song itself.

For each song I've found 2 or 3 reference tracks, analysed them and also compared and reflected on my own creative process in creating my songs.

I've also critically analysed each genre and shown how each reference and my songs fit into the chosen genre.

Song 1 - Made A Wish

Piano ballad / Contemporary R&B

Reference Songs:

Main - John Legend

Reference 1: All of Me – 4:29 DURATION – 120BPM

Reference 2: So High. 5:07 DURATION - 137 BPM

My song duration is 3:35

Song Structure for reference song All Of Me:

Intro, Verse, Chorus, Verse 2, Chorus, Middle 8, Chorus

My song structure is:

Intro, Verse, Pre Chorus, Chorus, Verse 2, Pre Chorus, Chorus, Bridge/Middle 8, Chorus

Or A being intro, B being Verse, C being Pre Chorus, D being Chorus, E being Middle 8
ABCDBCDED

The original chord sequence was - Em, D, C – repeated throughout Verse & Chorus

The Chords I used in this version are:

Chord Chart for Made a Wish

Verse

G, | D 2nd Inversion | G | D |
If you're the Sun I'm the Moon You Make me Shine

G, | D 2nd Inversion | G | D |
Brighter you , Make me Feel, So secure

G | D | C |
If I am Three you must be Four

Repeated for verse

Pre Chorus

Dm 1st inversion | C 3rd Inversion
Maybe I can be your pillow Tonight

Repeated

Pre Chorus – Maybe I could be the one...

Am, G, Em

Chorus –

| Em | D | C |
Da Da Da

| C | D |
My Wish has come true.

| Em | D | C |
Da Da Da

| C | D |

My Wish was for you

Repeated

Made A Wish Tempo

I felt that the chorus was slower than I wanted it to be, so I set an automation on the song, for the chorus tempo to rise to 157 bpm, then drop back down to the verses and rest of the song at 145bpm

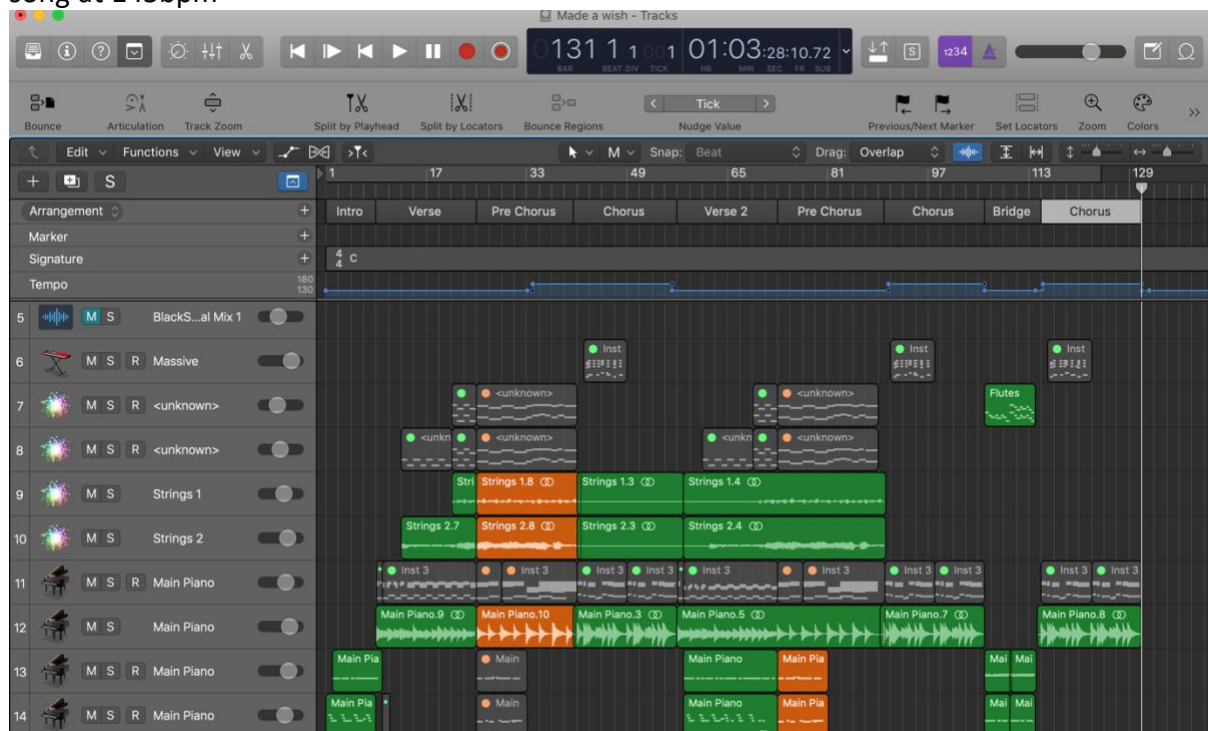


Figure 1 - Tempo Change Screenshot

The Reason I chose to write a Piano Ballad

I decided to write a Piano ballad because I like the way the artist expresses their story and how the lyrics, melody and production all flow well together in a perfect harmony.

I remember growing up and listening to my mum playing ballads in the house including Celine Dion, so this has formed a big part of my musical taste.

I chose John Legend's All of Me as a reference song because of its popularity and instant soulful, smooth and romantic nature. The song also reached number one in the Billboard charts, so it was a great song to learn from.

On the Hot 100, it's the first R&B ballad to top the charts in 18 years, since Mariah Carey's 'Always Be My Baby'. "But when it comes to piano-and-vocal singles, there's only ever been three of them – this one, Adele's 'Someone Like You' and Bruno Mars' 'When I Was Your Man'. (McLean, 2014)

This genre, derived from work songs and field chants, became commercialized in the '50s by artists such as Jackie Wilson, Ray Charles, and Solomon Burke. They paved the way for

rhythm and blues artists of the '60s like Stevie Wonder, The Four Tops, Martha and the Vandellas, Smokey Robinson and the Miracles, and The Temptations, then later by contemporary R&B artists of the '80s like Michael Jackson, Prince, Luther Vandross, and Mariah Carey. These acts, in turn, passed the baton to Usher, Boyz II Men, Alicia Keyes, Joss Stone, and John Legend in the present day. (Peterik, et al., 2010)

Made A Wish was a song written by myself but was originally produced by Joel Lees. *(Please have a listen to the original in my appendix folder)*. However, I feel that the original was not as smooth or soulful as I wanted it to be. I wanted this to be a wedding song, a John Legend Style romantic love song with a production that's current and re enforces the message.

I felt in the piano and instrumentation was too choppy/hard/intense and was in a minor key. I changed the chords to a major key so it's happier and more loving.

I wanted to make this into a song I could play live and sing at the same time, so simplicity was key for me in this production and finding the right chord progression. As Piano is not my first instrument, I did find it quite difficult but after spending time on it I managed to come up with a nice demo.

Many Pop, Soul and R&B artists throughout the 90's/00's released Ballads and sometimes only include them or an acoustic version alternative as a bonus track on their album. The genre of the ballad is traditionally R&B, Pop. But can cross over into other genres like Country '***I will always love you***' By Dolly Parton or Rock 'I Don't Want to Miss a Thing' performed by Aerosmith, written by Diane Warren.

Other Notable pop ballads include:

Ed Sheeran – Thinking Out Loud

Whitney Houston – I Will Always love you

Adele – Someone Like you

Bruno Mars – When I was your man

Khalid – Location

This excerpt from a journal reinforces my point, *“The crux of the musical formula is continual escalation. Power ballads climb up from relatively quiet, introspective openings through a series of expressive plateau each more intense than the last. The ascent is made through a gradual increase in dynamics and the size and density of the ensemble. A song usually begins with a lightly scored introduction for acoustic instruments and then switches over to electric instruments or unveils an orchestra. The move to a fuller ensemble coincides with the kick provided by a more dynamic rhythmic accompaniment in the bass and drums. While the ensemble grows, the voice becomes more impassioned. Singers too start quietly and with a vulnerable tone, but they quickly put on ecstatic displays, including elaborate melismas and catapulted high notes. Most, but not all, songs conclude with a wrenching modulation up a step, the cliché hallmark of the power.”* (METZER, 2012)

The instrumentation of ballad is traditionally led by a subtle but repetitive piano or guitar, then more instruments and drums are added as the song progresses.

It can also start with an Acappella which progresses to a full-blown production by the end of the song. Whitney Houston's rendition of 'I Will Always Love You.' Is a great example of this. Ballads can sometimes stay acoustic, like All of Me by John Legend. Adele's Someone Like You', Bruno Mars' 'When I was your Man' all stick to just Piano and vocals. All of me included other instruments to but only in a subtle way.

The use of dynamics is important in a ballad. Key decisions need to be made about how the artist sings and expresses themselves on the song, but also how the production lifts or gets softer to go with the story and song progression.

R&B power ballads also lay down the rhythmic found which consists of slow, sluggish beats, emphasis on beats & pated patterns in bass and drums. On top of that foundation that fluidly interconnect so as to build grooves. R&B power hand stick with just the foundation and do not construct a rhythmic lattices around it. (METZER, 2012)

Ballads connect with people not only because of their relatable, & emotive lyrics, but also because of the vocal delivery and production that re-enforces the message.

The voice must be at the forefront, so the story can get across, everything else is secondary and built around it.

To me a song is a great song if it can be sung Acappella or stripped back and can still connect with the listener on both an emotional level.

In an interview with Billboard, R&B Singer Ne-Yo agrees stating *"Music is supposed to make you feel something or evoke some type of emotion, be it joy or sorrow or even anger, and melody and the right lyrics have the power to do that."* (Ne-Yo, 2018)

Instrumentation & Mixing

Piano Based, Simple but Progressive Production, & Contemporary.

The Vocal is the focus, highly compressed and at the forefront.

The Producer Dave Tozer reinforces this statement during an interview about 'All Of Me' he says "This is a very simple, stripped-down arrangement," he said. "It's just piano, vocals, some robots, a couple of synths, and some Moog bass.

"The weight is all on John's vocal. And then I harmonised a bunch of his vocals to sound like robots. We were inspired by that Imogen Heap song 'Hide And Seek,' he added, "it's kind of this a cappella tune going on with all the harmonisers. (Anon., 2018)

Ed Sheeran's 'Thinking out Loud' starts with just acoustic guitar then adds a beat as the chorus comes in at 0:25 seconds.

Similar to this reference, as my song progressed, at the Pre-chorus, I decided to add a drum beat with a snap instead of a snare, and strings on top of the piano arrangement to bring my

flavour into the production. The strings come in from the pre-chorus, which is the dynamic building up

I want this song to be syncable for TV and films but also simple enough that I can perform it acoustically at shows with just my voice and piano.

For this song I used the sustain pedal on the piano chords, on the first chord of each sequence which included a bass note.

For the main vocals I first added to Eq to the channel and took out all of the high and low frequencies, with a low cut and a high cut filter on each end. Then removed excess frequencies throughout until it sounded clean and clear.

I then added compression, for this I wanted the vocal to sit at the forefront of the song so I pushed it quite high.

Next I added a De Esser, to remove any sibilance for my vocals. I then added a Noise Gate/Expander and finally pitch correction to the vocal so it keeps it tune and it the right key.

I added Reverb and a very subtle delay onto the vocal.

And for the vocal double track, I duplicated the main vocal chain, but I added a sample delay to give me a stereo wider sound.

The Instruments I used in the song were used sparingly. They were a Double Bass, to give the song an orchestral and acoustic sound sonically, mostly so the sound can be replicated in a live setting on stage.

The strings I used 2 sets, both layered subtly behind the piano, the first was a Forte Crescendo style Violin and the second was a full Legato sustained string section. (Both from Native Instruments – Komplete - Session Strings)

Lastly, I decided to fade out this song, because of what I learned from Vox.com. They explained how many songs were popular because of the faded ending, it also makes a song more memorable according to research done by Bill Weir. (Vox, 2017)

I have submitted 2 versions of the song, one without Drums and one with drums.

The main song for this assignment is the version with drums and the alternate no drum version will be in the enclosed folder called Reference tracks < *Other versions*

Song 2 - Cliché

Pop / R&B

Reference Songs:

Main = *What goes around... Comes around* – Justin Timberlake

2nd = California King Bed

R&B as a genre derived from Gospel music & the Blues. Out of an era when blues music when dubbed as secular and the devil's music, many church singers in secret would sing in bars and clubs and even be approached by record labels to sign recording deals. Out of this, a new era of artists emerged, and a new sound was born. R&B, a genre, which merged blues style singing with up-tempo rhythms and sophisticated melodies & lyrics.

Diana Ross, Aretha Franklin, are early examples of this. Contemporary artists like Whitney Houston, Brandy, Usher, and R Kelly also started out singing in the church.

Rhythm and blues (sometimes called R&B) is a style of American music that emerged from the various sub-genres of jazz and blues that were popular throughout the first half of the 20th century. Like all styles of music, it's hard to pinpoint exactly where and when it began, but rhythm and blues has deep roots in a variety of African American styles. Gospel music, with its rhythmic style and religious or spiritual call-and-response vocal arrangements, was particularly important for R&B musicians. (White, n.d.)

Rock, R&B, country, disco, punk, and hip-hop are all specific genres of music that have influenced and been incorporated into pop music in various ways over the past six decades. (Lamb, 2019)

I chose to write Cliché after I received a brief for a song needed for Rhianna.

I looked at Rhianna's back catalogue and I thought about what songs she's released already and wanted to choose the kind of theme her that both matched her brand and her audience can relate to. She's quite audacious as an artist and melodic in the way she sings and I think that the Production is just as important as lyrics for her, so I thought this would be a good challenge.

Because of the commercial and broad theme of the lyrics, I feel the song could be sung by both a female or a male artist.

However, for a huge number of reasons, because I was unable to record a female singer, I recorded and sung the demo myself. I've made 2 demo versions, one that a male artist (e.g. Justin Timberlake) could release and one a female (e.g. Rihanna) could release.

The main song will be in the 'Completed Songs folder' and the other will be in the alternative versions folder.

When Pitching a song to a label or publisher or artist, I know it's always best to have a singer of the same sex of artist you're pitching to.

Mark Winters agrees stating, *Also remember that you stand a much better chance of getting a track taken by an artist, by pitching same-sex demos, i.e. pitching to a female artist by using a female singer and a male vocalist if you are pitching to a male artist.* (Winters, 2016)

I wanted to write a song in a similar vain to Rhianna's song California King Bed written by Alex Delicata / Andrew Harr / Jermaine 'Mayne Zayne' Jackson / Priscilla Renea Hamilton / Robyn R. Fenty.

And Produced by Production duo 'The Runners' and Kuk Harrell. (Anon., 2010)

When brainstorming and deciding on themes the reference song that came to mind was *What goes around... Comes around* by Justin Timberlake.

In this song the production is quite simple, but the lyrics are meaningful too. It tells a nice story. I wanted to use imagery in the song too, so decided on the theme of romance, being compared to Disney & Romeo and Juliet. The title and main hook in the chorus is Cliché, because the women in the song wants the typical cliché, romantic, butterfly feelings of a new relationship.

This reference song also contains a part 2 which is also an interlude into another song. This makes the final song length with both parts 7:28, The first part finishes at 5:25.

This is common in Timberland's productions with Justin Timberlake and this style of extending the common R&B length can also heard in other Justin Timberlake songs Including every song on JT's Album – The 20/20 Experience.

For this reason, I've only chosen to use the first part as my reference track and not include a part 2 in my song, because I want this song to be as commercial & radio friendly as possible, so This is also because my song doesn't need an extension, and the artist I'll be pitching it to, doesn't usually use this technique in her productions.

This statement mentions the reasons why most artist make their songs a certain length. *"What drives what is heard on the radio is an artist's desire to have their music hit the mainstream, and a record label's desire to profit from that," Steve Jones, vice president at the Canadian radio firm Newcap.*

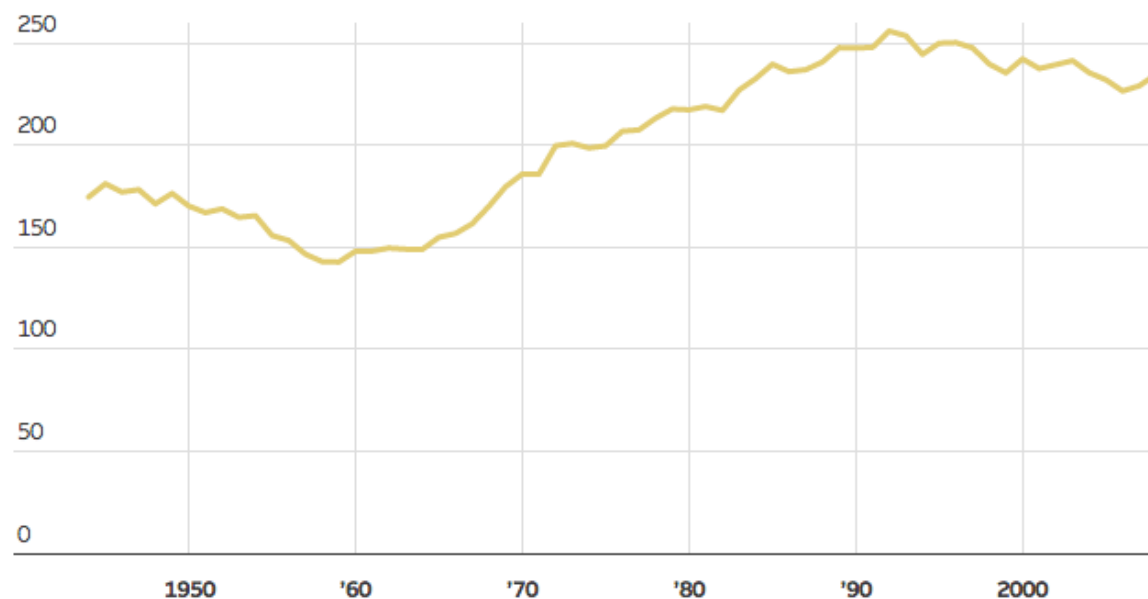
The length of a song on an album doesn't matter for anyone except for the artist and fans, but a song that hopes to make money and be played on the radio simply has to be a certain length. Either that, or radio stations will edit the song down to the standard, making it three to four minutes. (McKinney, 2015)

The basic form of pop music is the song and usually a song consisting of verses and a repeated chorus. Most often the songs are between 2 1/2 minutes and 5 1/2 minutes in length. (Lamb, 2019)

By the graph you can see that song length has grown from artists from the '60's to the 90's and then slightly decreased as we reached the 2000's era. This is significant because, the 00's led by the radio, and there was a trend to keep within a given time frame in doubt that you'd lose the listeners interest.

Average Song Length by year

(in seconds)



Source: Music Brainz

Figure 2 - Average Song Length by Year (McKinney, 2015) original source Musicbrainz.org



This has decreased even more because of the rise of streaming platforms like Spotify, with a premium subscription, people are able to skip songs at the click of a button.

This chart from Medium.com shows that song length from 2000 to 2015 has steadily but drastically decreased.

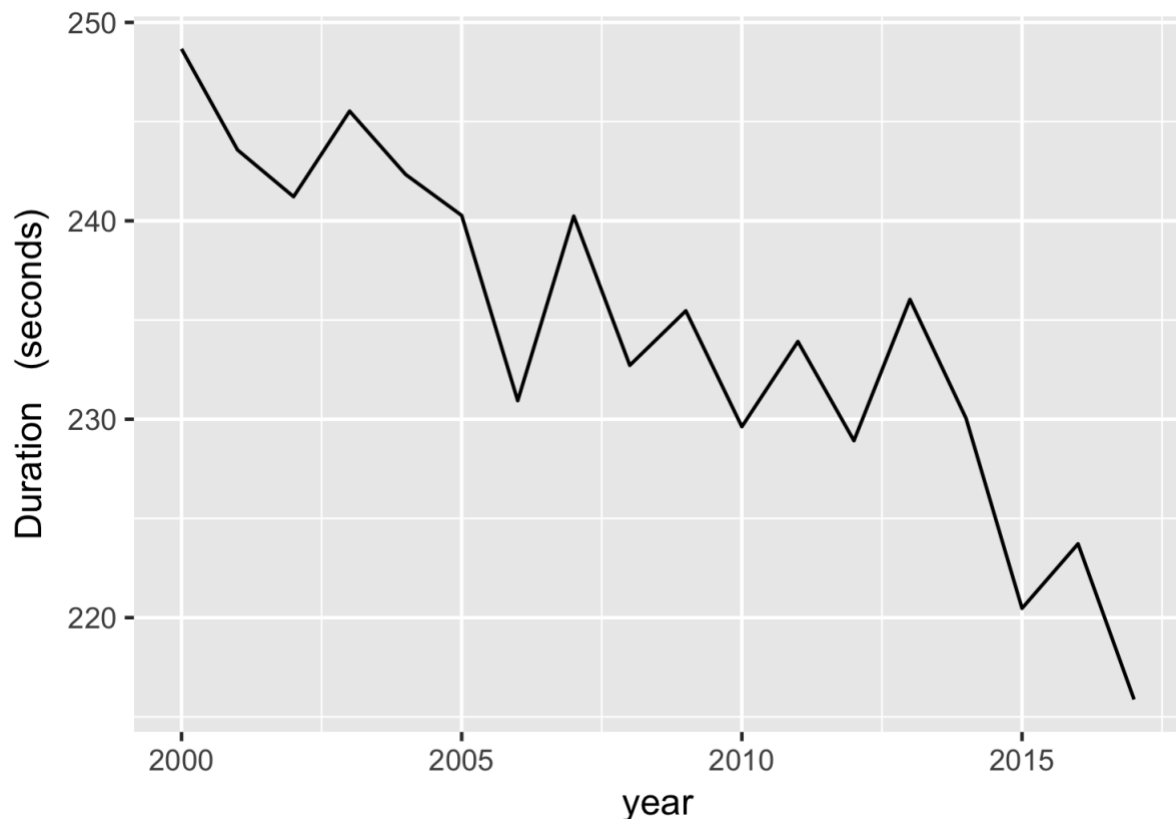


Figure 3 - Song Duration has decreased - (Tauberg, n.d.)

About the data Tauberg says,

In the age of Instagram and instant gratification on the internet, it's not surprising that we have less patience than we used to. What is surprising is that this trend has been going on for over 18 years.

Using Spotify data to determine the length of a song and then weighing that data by how many weeks it spends on the Hot-100, we can see that the average duration of a track has been steadily decreasing each year. (Tauberg, n.d.)

Arrangement

The reference song structure for 'What Goes Around Comes Around' is Intro, Verse, Pre Chorus, Chorus, Refrain, Verse 2, Pre Chorus, Chorus, Refrain, Bridge, Pre Chorus, Refrain. (Anon., n.d.)

Justin Timberlake's intro is actually a lot longer than typical R&B Songs, Have a listen to other tracks in the genre of R&B which all have Shorter intros. It's important that my song follows the same suit.

I thought it was interesting that this song uses a refrain, sometimes called Post Chorus and found these definitions about using them in a song.

The refrain is the line that draws all the attention in your verses. It's usually at the beginning or end of each verse and is often the title of the song. (Brandon, 2014)

A refrain is usually one or two lines long, and does three things:

Finishes the lyrical thought of the verse.

Brings the chord progression to a close (i.e., finishes the verse's progression).

Provides a melodic goal for the verse melody.

(July 11, 2012)

This song was written and produced by Justin Timberlake, Timberland and Danja.

Production overview of reference track.

The Tempo of What goes around is 76bpm

Other songs in this genre with the same or similar tempo include:

Mirrors – 76bpm

Cry Me a River – 74bpm

Best Part by Daniel Ceaser ft H.E.R – 76bpm

Thinking Out Loud – Ed Sheeran – 78bpm

The Tempo of my song Cliché is 76bpm

Instrumentation

- 2 different, repetitive guitar rhythms, looped throughout the song
- 2 types of played in strings. (Courtesy of Native instruments, Session Strings) The First is Motown Style Falls. I chose these strings because I can change the eq and dynamics of the strings and also the style from inside the synth Vst.
- The second is a layer of Cellos playing on 2 octaves.
- also a funk lead, similar to the one heard in Nuthin' but a G Thang - Dr Dre ft. Snoop Dogg (heard from 1:06)

The strings I used were native instruments Session Strings.

- This gave me a great sound and required minimal mixing on the channel.
- A synth – a metro Mono Synth that is repeated throughout the chorus.
- Drums are the same 4 bar loop throughout with minor changes when transitioning from Verse to chorus. I kept this the same to keep the repetitive nature in conjunction with the guitar. Similar to my reference track What goes around, comes around. I Programmed the drums using my NI Maschine.

It's common for R&B and Hip-Hop Songs to have repetitive drums and for the focus to be the vocal melody and lyrics.

I chose Timberlands style of production for this song because I think the production doesn't need to be elaborate or polished, but instead simple, and raw.

The simplicity will put focus on the artist, the vocals and also the story that's being told which uses imagery. It also helps the song to be catchy,

In an interview with Dr. Syleecia Thompson, French Spencer said, “R&B is simply what the name states, it’s rhythm; translation equals a great beat and it’s blues: translation equals felt emotion.” (Thompson, 2009)

Please feel free to have a listen to previous draft in the relevant folder.

I asked my friend James Newhook to record 2 4 bar guitar loops for me, which I repeated throughout the song. This is a similar Technique Timberland uses and can also be heard in another song he produced for Justin Timberlake – Cry me a River.

- To mix the guitar I first Eq’d the track.
- Then added a compressor to the channel
- Reverb was also added to the Bus send.

I wanted the guitar to grab the attention, so I keep it mono in the verses then added a stereo delay for the choruses.

I added a guitar amp to each track to help get the sound I wanted. in the amp I was able to adapt and tweak the sound until I got my desired sound.

The main guitar loop for the chorus drops out when verse 1 starts. During the verses I have a simpler guitar loop playing.

Song 3 – A Matter of Time

Hip Hop –

A Piano Based Motivational Anthem

Reference Songs

Reference 1: Read All About it ft. Emile Sande – 102bpm

Reference 2: Empire State of Mind – Jay Z ft Alicia Keys – 174 or 87 BPM

Reference 3: Redemption Days – Josh Osho – 170bpm – 3:52mins

Other notable Piano Based or Anthemic Hip Hop Songs

New York Raining – Charles Hamilton Ft. Rita Ora – 98 bpm

The Tempo of a song can be interpreted in two ways depending on how the song is being arranged and how the songwriter or producer decides on how to write the song or music for example. Empire State of Mind can be 87bpm or double time at 174bpm.

In 4/4 If it's double time the clap or snare would land on the 3 of the bar where

In Regular time the clap would land on the 3 of the bar.

All reference songs are in 4/4 Time signature

I wanted to write a Hip Hop song because I started my career as a rapper. I love anthemic Hip-Hop songs and their ability to not only entertain but empower through their message and production. It also captures my style as an artist.

This song was originally produced by my friend Joel Lees. Have a listen to the original. I chose to re produce this song because I thought it needs to go in a happier more positive direction. The original is in a minor key whereas this one is in a major key. Have a listen to the original song in the appendix.

Big Build from Verse to Chorus, Piano, Major Chords = 102BPM

Song Structure for references

'Read All About It' is Chorus, Verse, Chorus, Verse 2, Chorus, Bridge, Chorus, Outro, Chorus.
Or BABABCBDB

Empire State of Mind is Intro, Verse, Chorus, Verse, Chorus

New York Raining is Intro, Verse, Chorus, Verse, Chorus, Verse 3, Chorus

Other References in the same genre and style are
Redemption Days

For my structure, I chose to have an instrumental Intro, Verse, Chorus, Refrain, Verse 2 Chorus, Refrain

All three of my references had repetitive acoustic but programmed drums and also all centred around piano as the main instrument, the drums are heavily compressed and upfront and Vocals clear making it anthemic.

Both of these songs feature a female to sing the chorus and then have rapping in the verses.

Hip Hop as a genre originated in New York in the late 80's and derived from the disco and funk scene,

Dj's would host block party's and use chops or breaks from popular hits at the time, funk & Disco, and an MC would rhyme and rap over the top.

For certain hip-hop purists, the truest form of hip-hop culture existed from 1973 to 1979, before hip-hop was 'commercialized' in the form of recordings.

Though graffiti and what became known as breakdancing emerged as early as the late 1960s, no specific date is associated with their birth. The origin of hip-hop music, however, can be traced back to a single time and place: 1520 Sedgwick Avenue in Morris Heights (in the Bronx) on August 11, 1973 when Jamaican-born DJ Kool Herc threw his first party.

There is no debate within the hip-hop Community as to who invented hip hop music: DJ Kool Herc is universally recognized and respected. Accounts almost always note his unusually large sound speakers (a tradition brought with him from the Caribbean) as well as his own size (6'5" tall). As the story goes, after a few parties, Herc began to establish a reputation for himself in the Bronx.

(Williams, 2011)

Hip hop music can be divided, with reference to location, in East Coast and West Coast rap, within the United States, and for example, French, German, Japanese, British, and Cuban hip hop worldwide. (Jírová, 2012)

There are rappers who stay in their lane and have their niche/usp and their loyal fan base. And there are also rappers who are able to play both sides of the fence and balance storytelling, rhyming and intricate punchlines and breaking through into the Mainstream.

These rappers include: J Cole, Eminem, Jay Z, Nas, & Kendrick Lamar.

2Pac & The Notorious BIG have also created a legacy and continue to sell millions of posthumous records and accolades after their death.

The Impact and current state of Hip Hop today is more than music. Music has always been a defining characteristic part of Hip Hop, but Graffiti/Art, Dancing and Fashion all have to be mentioned and appreciated when talking about HipHop as a genre and influence. It has been used to protest against society problems affecting black people.

Being from the UK, I chose one of my references to be a UK Rapper because it's interesting how we interpret our experiences. We've gone from trying to emulate US rappers, to creating our own Hip Hop Scene, and even our own UK originated genre of Grime which derived from the Jungle and garage scene.

From the Josh Osho reference song, I loved the string section because of how it became a stand out point for the song, almost a hook in itself and has subsequently been used for adverts and syncs.

The most synced track of the summer (used all over The Voice final, Formula One, Euro 2012) (jenniP, 2012)

To be a hip-hop song, a track needs to have these following elements:

To be written 4:4, contain rapping in the majority of the song, at least 75%.

The hook can either be sung or spoken or rapped by the artist.

It needs to tell a story or

Lyrics – It needs to contain Rhymes. Clever punchlines and metaphors. Some rappers are articulate and creative enough to leave mystery in their lyrics so that the listener can interpret the meaning for themselves whereas others are to the point, and exactly what the title says.

The typical length for a Hip Hop song is 3-4 minutes.

Another characteristic of hip hop is the MC. He is the storyteller in the hip hop track. The lyrics could be about anything depending on the subgenre of hip hop you listen to, but the MC's ability to rhyme well and tell a story is what gives him credibility. You'll find an MC in almost every hip hop track (usually along with a vocalist driving in the hook or the chorus melodically). (Nelson, 2017)

In contrast, in Hip Hop there really are no rules or the rules aren't always necessary to reflect the Artistry and song, as some popular hip hop songs don't have choruses or even have one word repeated. It's dependant on the Artist, and their style of delivery, their USP. Here are some examples

1 Train - A\$AP Rocky - ft Kendrick Lamar, Joey Bada\$\$, YelaWolf, Danny Brown, Action Bronson & Big K.R.I.T

In the song One Mic By Nas repeats all I need is one mic, as the hook in between verses.

(Please find songs in the folder titled - Hip Hop Genre Example Songs)

Mixing Techniques

To record the vocals, I used my Rode NT1 Microphone. I chose this mic because of it's balanced frequency range.

This allowed me more flexibility when mixing the vocals.

The vocal chain I used was based on the '4 Golden Rules to Mixing Hip Hop Vocals' by Lu Diaz.¹

¹ <https://www.youtube.com/watch?v=q7l0kcstqIM>

His tips were to

- #1 Remove harsh & problem frequencies,
- #2 Add Colour and Shine. To do this he used a 2 different compressors
- #3 panning ad-libs & Vocal Sweeteners
- # 4 Adding Depth, Character & Vocal FX

His actual signal flow used Waves Plugins, however because I don't have The Waves Suite of plugins, I took this method of mixing, and applied with with the tools I do have.

Instrumentation

- To programme the drums I used both Maschine samples and Logic's built in Drummer – So Cal. I used Logic's drummer because I liked it acoustic sounding drum kit, then I layered it to give it more body and thump.
- For the choruses I added a clav to add to the texture of the track.
- The choruses also have trumpets.
- I had 2 layers of strings, one a staccato style playing throughout the chorus and pre chorus
- In you'll also hear a vibraphone style instrument, which has attack taken, this is used as a layer for the piano in the chorus.

Similar to my reference tracks I used a Piano as the main instrument, with stabs throughout and layered with sustained chords. For the piano I used Native Instruments Grandeur Piano.

Appendix

Figure 1 - Tempo Change Screenshot.....	4
Figure 2 - Average Song Length by Year (McKinney, 2015) original source Musicbrainz.org	10
Figure 3 - Song Duration has decreased - (Tauberg, n.d.)	11

Bibliography

- Anon., 2010. *Rap Genius*. [Online]
Available at: <https://genius.com/Rihanna-california-king-bed-lyrics>
[Accessed 02 11 2018].
- Anon., 2018. *The Story of... 'All of Me' by John Legend*. [Online]
Available at: <https://www.smoothradio.com/features/the-story-of/john-legend-all-of-me-lyrics-meaning-video/>
[Accessed 09 12 2018].
- Anon., n.d. *Popular Songs*. [Online]
Available at: <https://getsongbpm.com/songs>
- Anon., n.d. *Rap Genius*. [Online]
Available at: <https://genius.com/Justin-timberlake-what-goes-around-comes-around-interlude-lyrics>
- Brandon, J., 2014. *Songwriting Tip: Understanding the Most Common Song Structures*. [Online]
Available at: <http://www.songwriting.net/blog/bid/207339/Songwriting-Tip-Understanding-the-Most-Common-Song-Structures>
[Accessed 08 12 2018].
- Brown, R. M., 2015. *The Song Sculpture Method: How to Write A Great Commercial Song*. s.l.:Songsculptor.com.
- Ewer, G., 2012. *Song Structure: Writing a Song Refrain*. [Online]
Available at: <https://www.secretsofsongwriting.com/2012/07/11/song-structure-writing-a-song-refrain/>
- jenniP, 2012. *Josh Osho – BBC 4 & T4*. [Online]
Available at: <https://chillipr.com/josh-osho-bbc-4-t4/>
[Accessed 10 December 2018].
- Jírová, O., 2012. *Hip hop in American Culture**Hip hop in American Culture*. [Online]
Available at: <https://theses.cz/id/ya207u/00162505-738794606.pdf>
[Accessed 04 12 2018].
- July 11, 2. b. G. E., 2012. *Song Structure: Writing a Song Refrain*. [Online]
Available at: <https://www.secretsofsongwriting.com/2012/07/11/song-structure-writing-a-song-refrain/>
[Accessed 11 11 2018].
- Lamb, B., 2019. *What Is Pop Music? The Definition from the 1950s to Today*. [Online]
Available at: <https://www.thoughtco.com/what-is-pop-music-3246980>
- McKinney, K., 2015. *A hit song is usually 3 to 5 minutes long. Here's why*. [Online]
Available at: <https://www.vox.com/2014/8/18/6003271/why-are-songs-3-minutes-long>
[Accessed 30 11 2018].
- McKinney, K., 2015. *A hit song is usually 3 to 5 minutes long. Here's why..* [Online]
Available at: <https://www.vox.com/2014/8/18/6003271/why-are-songs-3-minutes-long>
[Accessed 09 12 2018].
- McLean, C., 2014. *John Legend interview: 'All of Me' has taken my fame to another level*. [Online]
Available at: <https://www.independent.co.uk/arts-entertainment/music/features/john-legend-interview-he-s-still-got-the-key-to-our-charts-9492596.html>
[Accessed 15 11 2018].

METZER, D., 2012. The power ballad. *Popular Music*, 31(3). Retrieved from <http://www.jstor.org.ezproxy.uwtsd.ac.uk/stable/23325787>, pp. 437-459.

Nelson, J., 2017. *Characteristics of Hip Hop Music*. [Online] Available at: <https://ourpastimes.com/characteristics-of-hip-hop-music-12330421.html> [Accessed 08 11 2018].

Ne-Yo, 2018. *How Ne-Yo's Wife & His Journey of Self-Reflection Helped Him Create 'Good Man' Album* [Interview] (20 6 2018).

Peterik, J., Austin, D. & Lynn, C., 2010. *Songwriting For Dummies*. s.l.:Wiley Publishing Inc..

Specials, C. M., 2012. *How to write a hit: structure*. [Online] Available at: <https://www.musicradar.com/tuition/tech/how-to-write-a-hit-structure-542126> [Accessed 11 2018].

Tauberg, M., n.d. *Music is Getting Shorter (and Drake is taking over the world)*. [Online] Available at: <https://medium.com/@michaeltauberg/music-and-our-attention-spans-are-getting-shorter-8be37b5c2d67> [Accessed 10 12 2018].

Thompson, D. S., 2009. *Rhythm Without Blues*. USA: Strategic Book Publishing.

Vox, 2017. *Why more pop songs should end with a fade out*. [Online] Available at: <https://www.youtube.com/watch?v=QpKypvDjiPM> [Accessed 01 December 2018].

White, D., n.d. *Rhythm & Blues: Definition, History, Artists & Songs*. [Online] Available at: <https://study.com/academy/lesson/rhythm-blues-definition-history-artists-songs.html> [Accessed 01 12 2018].

Williams, J., 2011. Historicizing the Breakbeat: Hip-Hop's Origins and Authenticity.. *Lied und populäre Kultur / Song and Popular Culture*, Volume 56, pp. 133-167.

Winters, M., 2016. *Pitching Your Songs*. [Online] Available at: <http://www.songlink.com/20140125-pitching-your-songs.html> [Accessed 01 11 2018].

Winters, M., 2016. *PITCHING YOUR SONGS*. [Online] Available at: <http://www.songlink.com/20140125-pitching-your-songs.html> [Accessed 08 December 2018].