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Creation Assingment
Final Project Report

The plan for my creation project is a 5 track E.P. I intend to begin by recording a variety of melodic ideas from home to build around and eventually make into 5 tracks. I wish to outline my musical journey through this music, so in other words, wish to outline the narrative of me starting out as a drummer to then learning how to play the keyboard and then my step to finally taking on production. For this reason, the first two tracks may be heavily percussive with complex drum grooves to demonstrate that side of my musicality. While the next two songs may then have a mixture of both a strong percussive element as well as virtuosic soulful chords. The E.P. will consists of genres such as afrobeat's, afro swing, neo-soul and soul. In many of the tracks these genres will be fused in that I may use chords from one genre and drum grooves from another and vice versa. The underlying message of this E.P. will be values that I hold dearly to me which are Love, good vibes, peace, and good music. I wish to truthfully portray these values throughout the E.P. I not only wish to produce a great quality body of work but I also wish to create something that will also be meaningful to me.

The way I intend to go about the recording process as mentioned earlier is to begin by coming up with a range of melodic ideas from home and pick, from those, the 5 that I wish to develop into a full track. It will be a self-financed E.P. with the aim being minimal to no spends. The way this would be achieved would be to use facilities at tile yard to record. I have to use the most of my time at my home studio to come up with solid ideas in order for me to make the most of the time at the studio on site.

There are many artists who have found success in creating a self financed album. One of these artists are David Gray. The album 'White Ladder' was a self financed album recorded in David Gray's London apartment in 1998. David Gray explains to the guardian the reasoning behind this self financed album.

"I was a struggling folkly singer-songwriter during the 90s Britpop and dance boom. By the time I got to my third album, it was a Spinal Tap-style disaster. At one gig the sign outside read: "Barbecue ribs sold

out, David Gray 9pm.”

I jettisoned my manager, label, everything, to work out what I wanted. I'd never captured our live energy in the studio, so I started recording in my bedroom in Stoke Newington, London, with some basic kit: computer, sampler, keyboard. Phil Hartnoll from Orbital gave me a small mixing desk and recommended the Roland Groovebox drum machine.

I'd been going to Orbital gigs since the early 90s and wanted to try on clubbier culture and make music that expressed living at that moment. I secreted myself away with the Groovebox during a dinner party and the chords and lyrics for Please Forgive Me fell out of the sky. The hairs on my neck stood on end. That song was the starting pistol” (Guardian 2020)

Here we see the reason for his change was because he felt as if his style and what he had been recording was becoming outdated in an era where club culture was becoming popularised. This led to him taking his music into his own hands and creating from home. There a sense of relaxation when you're at home and I truly believe when you're relaxed your creative mind thrives much more, which is why despite the current pandemic, I would have wanted to begin this process from home, where I believe there's no pressure and I would create exactly what I feel.

The text goes on to say “Everything happened fast. We self-funded with donations from my old boss Dave Boyd at Hut Records and another friend, pressed 5,000 copies and initially released it in Ireland, where I had some fans. From the moment we started playing the new music live, the albums sold like hot cakes off the merch stand. Eventually, East West Records licensed it. It took two and a half years to get to No 1, but I'm very proud that an album made in a bedroom is the [UK's] 26th bestselling of all time. It's proof that you don't need much to make something that lasts.” (Guardian 2020)

This again encourages me to use a similar approach because from this you see that recording this way doesn't take away from the chances of having a successful body of work. Despite the fact it took 2 years to reach number 1, the fact that it got there in the first place is a huge achievement. My reason, therefore, for doing it this way is that it seems to be the most practical way to get a solid body of work down without exhausting myself financially but also the same chance of success for an album produced this way exists the same way it would if it was recorded in a top high end studio.

My prediction of this project is that the early stages will work out perfectly in that I would have created the melody ideas, from home, without an issue and get down ideas that I am pleased with. However going deeper into the project issues we may face are lack of time due to the fact that we must respect social distancing, recording processes may take longer due to the fact that people may need to go in to the studio one at a time. Also the quality may be jeopardised in comparison to albums that have already been released as many albums are sent off to be professionally mixed and mastered, but due to the huge costs, I have decided to do this myself which gives me the opportunity to put into practice everything I have been taught at tileyard.

Bibliography –

Simpson, D.S. (2020) 'Financially, I was a mess': David Gray on making 90s classic White Ladder, Available at:
<https://www.theguardian.com/culture/2020/feb/17/how-we-made-white-ladder-david-gray-90s-classic-> (Accessed: 27th May 2020).