

Element C3

Reflective Commentary

MA Commercial Music producer

Ashford Graham - Francis

Student number: 2239442

**Module code : ADAD7004_LON -sem2
CW003**

Date: 8/11/23

Word count : 5036

INTRODUCTION

For my end of year creation project, I will be recreating what I initially planned in my Proposal. The project will be split into two parts and called “Be more say less” (B.M.S.L)/Infinity links. The first part B.M.S.L is a tribute to my culture and love for rap music, whilst the second part “Infinity link” is a testament to my love of electronic music specifically old Skool 90’s organ house. Like most creative projects I had to deviate slightly from my original plan and opted to use a track that I collaborated on with some of my fellow Tileyard students whilst attending a songwriting boot camp at Tileyard HQ in London (Tileyard, 2021).

I found this experience very enjoyable as I

didn't have creative control over who I was working with. We were paired together at random and had a small selection of creative briefs to choose from. Although restricted I felt like the songwriting camp simulated what it would be like as a regular practitioner within the music Industry highlighting the need to be flexible, adaptable and willing to collaborate efficiently within a team. To release my project, I plan on following the presentation document that I created in April 2023 (Graham - Francis. A, *Music marketing campaign*, 2023) where I systematically broke down and covered the key fundamentals that will enable me to make an impact in a highly competitive music market.

My music mentor Ade (2023) gave me some valuable insight and wisdom when we met for the first time at the Songwriting camp (Tileyard, 2021) he asked me who the target audience is for my music and how do I intend on getting their attention. He then asked me what type of

girl do I want to date or marry in the future?

A. The not so pretty girl from the local estate.

B. The pretty girl from the estate.

C. The pretty girl who has got her own money and is doing very well for herself.

At first, I found his question to be quite bizarre and irrelevant before he explained that depending on which girl, I chose I would need to approach them differently if I planned on making a positive first Impression. He stated that option C would not be too impressed if I took her to Nando's or the local pub on a first date whilst option A and possibly option B would be content with that level of effort. Ade (2023) also warned me that if I don't have the appropriate resources and haven't done the correct planning then it may be a bad idea trying to chasing option C as she might be beyond my

means.

This Philosophy reminded me of Maslow's Hierarchy of needs (Sprouts, 2017) and that I would need to be in the self actualisation stage to stand a chance at attracting and maintaining the attention of option. C. This perspective was fundamental throughout the rest of my project and greatly influenced the rest of my creative process. My intentions were to get feedback from my course tutor and Ade (2023) once I had finished all the tracks before uploading the project online.

PORTFOLIO

My Portfolio is a compilation of three Organ house tracks, four UK rap tracks and a bonus track inspired by Korean pop. For six of the tracks, I used original vocals that I had recorded over the past eight years in four different music studios. I have collaborated with fourteen different artists throughout this project with

each artist adding their unique personality and flavour to my skillset.

Creating this project was a very difficult process whilst also being very satisfying and rewarding. I was taken out of my comfort zone on many occasions and asked to aspire to new heights that I have never attempted to reach before. I will touch on what I experienced and explain the difficulties I encountered throughout this assignment.

RESEACH

My desire to become a music producer came from my love of the English language and utilising it to write rap lyrics. American rap artist Snoop Dogg was one of the first artists I was a fan of in the early 1990's. His hit record "who am I, say my name" (Snoop Dogg TV, 2016) was my personal favourite due to my older cousin always playing it on his ghetto blaster whilst babysitting me for my mother.

Ironically Dr Dre the music producer for Snoop Dogg rapped a few lyrics himself on that track (Snoop Dogg Tv, 2016, 1:26) which in my tender years didn't notice. It is only now that I fully understand the genius of Dr. Dre and how talented and dedicated, he is to his craft.

In the exclusive *Dr Dre Interview 1997* (West coast Hip-Hop, 2012) Dre talks about what it takes to be a music producer and describes it as a “straight up job” (2012, 2:52). He also mentions that it is not about what people see in the videos stating it is all about coming into the studio, having some fun with your heart and making some good music (2012, 3:03). I took Inspiration from Dre's comments and followed his example when creating this project. The desire for a perfect mix is something that every music producer aims for, and it was nice to hear Dre touch on this(2012, 5:07).

Dr Dre's attention to detail when listening to

other genres of music allowed him to improve his knowledge and efficiency. Taking on the same approach I critically listened to various styles of music ranging from “Won’t look back” by Duke Dumont (2014) to “Dead presidents 2” by Jay-Z (2023). When listening to Dead presidents I was immediately drawn in by the production on the beat and after doing some research I found a video of Ski Beats breaking down his creative process for the track (2007). Ski’s vintage sound was combination of the E-mu SP 1200 drum machine sampler (2008) and the Akai S950 digital sampler (1989). Sean Maru (2008) described the SP 1200 as the go to machine for many “golden era” legends. Hip-Hop is defined by its DIY approach and making the most of what is available to you. I applied the same mentality when I created “Past times”.

At first, I did not know where to start and was lacking a source of inspiration until I stumbled across Dead presidents 2 (2023). The Piano

melody was out of this world, and I instantly knew it was from a different genre of music. Ski Beats confirmed this (2007) when he said that the piano sample was from Jazz Pianist Lonnie Liston Smith (2015). The track is called a garden of peace and that is exactly the vibe it gave me when critically listening to Jay-Z's version (2023). To emulate this style, I used the sample library splice.com and created a drum kit of old skool rap samples in the Wav audio format. For the vocal samples I used a virtual instrument made by Output called Arcade (2023) and for the female vocal sample I used an AI software called Lalal.AI (2023) to obtain the stems of Aaliyah singing "Age aint Nothing but a Number" (2009). I chose to sample this track because the intro section reminded me of a garden of peace (2015) and the key signature resonated with my internal ideas.

VOCAL RECORDING METHODS USED

THROUGH RESEARCH

I recorded 80% of the vocals for this project, one was a professional Acapella by Ashley Ballard (2019) and the other was recorded at Tileyard studios by my fellow student in training Andrea (Crazy, 2023). The other six were recorded by me across four different studios. When I recorded the vocals, I applied the same basic principles and techniques utilising pop shields, microphone stands and headphones for the artists to hear themselves whilst recording. I also set the recording levels below zero Db to avoid distortion and gave myself enough head room to either boost or normalise any low parts of the recording a technique also used by James Yates (2023). On the track Seen it all featuring Honey Shazad (2012) I applied all the same fundamentals and principles, but I recorded the vocals in a live room instead of a close-knit vocal booth or portable acoustic shield. At the time of recording in (2015) this was not an intentional

decision but more of a creative accident as the large live room gave the vocal natural space and release unlike some of the other recordings. It was only when I extracted the vocals from the original track using Lalal.AI (2023) that I became aware of this.

The second House track I created was called “Love me” featuring an old friend of mine called K13 (2022) I originally recorded the vocals on a Rode NTA 2 which records a very solid and natural sound. Paul white (2005) also shared my perspective and I added texture to the vocals with the pitch correction Plugin already present within Logic X.

Originally Love me (2015) was an Afro beat track, so I stretched the vocals from 94bpm to 124bpm. To achieve this, I followed an online tutorial by Sam Loose (2022) where he demonstrates two ways of syncing wav samples and vocals to the desired tempo. At first, I found

it tricky to do as the original “Love me” track was made in a syncopated rhythm meaning the vocals could not ride the beat square on. Once I was able to identify the sweet spot for the vocals in between the four beats and one bar measure I was able stretch the vocal to the desired loop length like Mr. Loose showed in his video (2022).

Goetz Botzenhardt (2023, 0:22) States that the vocals are the most important element in a track and that is important to give them the right amount of “T.L.C” to make the singer sound clear and prominent in the mix. To achieve this Mr Botzenhardt applies dynamics to the vocals by using compression. His weapon of choice is the Waves CLA 2A (2023, 01:36) citing that it is good for vocals due to its slow attack. He also likes to use Waves’ R Vox compressor because it is easy to use and very efficient. I personally opted for the Waves CLA 3A and Logic X stock plugin compressor which would alternate with

the API 2500 and SSL EV2 channel strip. Every compressor and plugin has its own strengths and weaknesses so I prefer to use a pair on different parts of the mixing chain. An example of this would be to use one on the vocal bus and one on the main mixing bus. Attention to detail is a must and the utilisation of strip silencing and DeEssers are pivotal when attempting to make the vocal sound bright and audible.

The strip silence tool in Logic X removes any excess breaths in between the vocalists' words and sentences whilst the DeEsser is a frequency filter that helps to remove any sharp sibilance that is present within the vocal. Usually, the words beginning with the letter S, T and P trigger this resonance within the 20 - 20.00khz sound spectrum at around the 2-10khz region often referred to as the high Mids. After listening to the vocals and removing any unwanted elements Mr Botzenhardt (2023, 01:19) fine tunes the vocals into the required

key signature with a software called Melodyne whilst I chose to use a combination of Waves Harmony and Logic X's flex pitch tool. This allowed me to remove any unwanted vibrato from the vocal tones and provide consistency when dove tailing the other elements within the track.

EQ

Equalisation is a fundamental principle and process when mixing and engineering audio. In essence it is balancing frequencies and sounds together so each element has its own individual pocket of space within the mix. Mr. Botzenhardt (2023, 0:14) described the process as an experiment and that it takes time to master through hours of work alongside trial and error. If the Eq is not applied correctly the mix will not be audible and clear meaning it will not be enjoyable for the listener.

The mixing and mastering stage of production is

not the same as the composition or songwriting stage. It is more methodical or even procedural in the words of Mr. Botzenhardt (2023, 06:14). In his tutorial he promotes a functional way of doing things by starting with the drums before adding in the bassline, rhythm instruments, pads, strings, top line melodies and finally finishing off with the vocal layers. I used this same system when producing 7 out of the 8 tracks on my project and appreciated Mr. Botzenhardt's (2023, 06:55) advice on managing the amount of time I spent on each mix as it became difficult to mix after extended periods of time. My level of productivity was much better when I came back to the studio with fresh ears and a clear mind allowing my patience and previous experience to guide me in the right direction. When recording vocals, I like to record three different layers and maybe more depending on the genre of music. With singers and Vocalists, I tend to work vertically and cover each section at a time whilst with

Rappers I tended to work Horizontally. Once the top line or lead vocal is recorded in, I move onto the backing layer asking the singer re sing the vocal with an under tone to create a chorus effect.

Once completed I move on to the harmonies where the vocalist can express them self and put their unique stamp and personality on to the track. For rappers I ask them to do the same thing but slightly differently. When backing their lead vocal, I ask them to emphasise the strong words to help in force their message and reinforce their vocal melody. For the third layer I ask them to have fun and express themselves filling any pockets of space with sound effects or sub conscious responses to help the listener understand certain metaphors or phrases that were said in the lead vocal. After each of the three layers are recorded in, I then copy each layer and double track them panning one to the left and the other to the right to create a stereo

field. Each layer is panned to a different angle and set to a different decibel level, so they all have their own space and complement each other collectively and individually. To glue them together and create a natural ensemble effect I wire each vocal track to a vocal bus where they are compressed and treated before wiring the vocal bus into the mix bus for further treatment and fine tuning.

I was previously unaware of the importance of a mix bus until I saw Mr. Botzenhardt.G (2023, 01:30) use one in his tutorial. I was impressed with the results and used the same SSL compressor and settings he displayed experimenting with various attack and release configurations. I also used the Kramer tape saturation for an added analogue effect and L1 limiter to prevent everything from peaking over the required level.

Reverbs

In his tutorial Mr. Botzenhardt.G (2023, 07:55) explains and demonstrates the significant impact reverb can have over each individual sound or vocal within a track. If applied correctly reverb can help the engineer find pockets of space by adding a sense of distance and dimension to each sound. It is important to use the effect in moderation as too much or too little will not sound realistic or natural hence not creating an emotional connection with the listener.

Throughout this project I used a mixture of the Logic X stock plugins silver verb, chroma verb and the space designer whilst utilising the reverb present in the waves CLA vocals plugin to mask and smooth everything over on my vocal buses. Each reverb has its own strengths and weaknesses, so I used different ones on different tracks by way of artistic expression and creativity. When attempting to glue and blend various vocal layers together I took Mr. Botzenhardt's (2023, 10:13) advice applying the

reverbs to the vocals via bus channels and not directly on the channel strips.

On tracks like Top G and No lies I used the vocal plate setting in the space designer and coupled it with a compressor which was then side chained to the main mix bus. There are various types of reverbs such as hall, room and spring reverb, each offering its own unique flavour and personality as stated by Mr. Botzenhardt (2023, 08:43). In my organ house tracks I used longer hall reverbs on my pads and strings whilst opting for the dense room setting in Chroma verb for my organ bass.

Research into Building Myself a Freelance Career

Building a freelance career as a music producer involves a combination of musical talent, technical skills, business acumen, and effective self-promotion. Pharell Williams from The Neptune's stated in a video from (2022) that is

essential for a creative practitioner to master both sides of the music business and not forsake one for the other. From my previous experiences within the music industry, I fell victim to not handling the business side of things and worked on the notion that people would be obligated to pay me a fair price if I did a good job. I soon realised that this was not the case and I quickly learned that you do not get what your worth you get what you negotiate. Self-development is fundamental to any kind of tangible success or sustainable income. All the relevant boxes must be ticked and finely tuned in a systematic way.

The following list is a process I will undertake to make myself an attractive option within a highly competitive market:

- Build a portfolio to showcase my best work and versatility.
- Networking to find opportunities and connect

with other industry professionals.

- Create a social media handle or link tree so I can be contacted easily and remain active 24hrs a day.
- Utilise social media platforms like Instagram and TikTok to generate traction.
- Engage my audience with behind-the-scenes content, up and coming gig information and future song release dates.
- Join freelance platforms like Upwork, Fiverr, or Sound Better to find potential clients.
- Create a profile in Linked in and an advert, to promote my services, rates, and previous portfolio of work.
- Create clear contracts for my services to protect both myself and my client's intellectual

property.

- Constantly refine my brand and stay true to my unique selling points.
- Stay humble and always remain open to constructive criticism.
- Stay in touch with my accountant and keep a track record of all my expenses to help gauge my level success.

PERSONAL DEVELOPMENT PLAN

Objectives - What do I want to learn or become?

- I want to become a respected Audio Engineer and Music producer.
- Earn money from my I.P and have numerous royalties to support and sustain my career.

- Improve my craft and build a solid portfolio to show and prove my credentials.

Obstacles - What might get in the way?

- Patience - I have been down this road before working from my heart and passion without getting what am worth for it.
- Time – I work a full-time job so sometimes it's difficult finding motivation after a long week.

Actions - What do I have to do to get there?

- Make a plan of action and stick to it.
- Keep on working on my craft and stay in a good creative routine.
- Invest in some new equipment like a Laptop, Microphone and VST'S.

- Attend networking events and keep an out of new media trends.

Review - How did I do? Success in:

- Managing to complete the project by following my original proposal.
- Planning to release my music via the major DSPs like Spotify and Apple music
- Stuck to the task when sometimes it felt easier to give up.
- Gained confidence from working alone and bringing my ideas into reality.
- Improved my listening ear when working on vocals and tuning them with Flex pitch and waves tune.
- Gained confidence in being able to produce

music anywhere on my laptop and without a Midi Keyboard.

Criteria - How will I know I've achieved this?

- An increase in monetary value and intrinsic satisfaction.
- Feedback from my course tutor, mentor and friends.

Start Date - I started work on the project before and whilst I was writing my creation proposal at the back end of May 2023.

Resources - What resources will I access?

- I will utilise the facilities pirate studios Bradford to gain access to the microphones and acoustic treatment needed to mix my tracks.

End Date - 20th October will be the date I plan

on finishing my portfolio. Releasing the project and launching its marketing campaign will need to range from six to eight weeks.

REFLECTION

Issues Encountered

Creativity was the first issue I encountered as I did not have a clear idea of what I wanted to create. I knew that I wanted to express myself in a positive way but finding the right sound and genres to do that was tricky. Thankfully I was able to find the answers when producing on my laptop at work. Time is a resource that is always in short supply, so it was essential for me to multitask whilst keeping up with my daily commitments. I had my own studio prior to taking this course but the main challenge for me was to develop into a freelance professional who could deliver results no matter the circumstances. In the past I was not as focused as I needed to be and was easily distracted by

friends, family and studio clients but this time around due to the heavy workload and academic demands of this course I had to isolate myself from the crowd. In an ideal world I would have loved to have spent more time in the studio and re-recorded all the vocals to the tracks I had made in the past. Seen it all (2015), Love me (2015) Angels (2019) and No lies (2019) were all recorded before the Covid 19 pandemic. I had to find a way to improve the sound quality of what I had done in the past without any Input from the original artists.

Using modern technology like Lalal.AI (2023) Logic X's flex pitch tool and video lectures provided by Ciaran Robinson Tileyard education (2023) I found a way to incorporate them into the project. Another issue I encountered was recreating the instrumentals of No lies and Angels (2019). Some key elements in the instrumentals were missing as I did not package the Logic X files when saving them

onto my portable hard drive. I also built the drum patterns in “machine” by Native instruments and could not find the CD disk to re install it to my laptop. Collectively these variables proved to be very challenging, and I would have liked to have had more time to solve them. Technically I would have liked to have spent more time researching and trialing out some of the new plugins I obtained when I purchased the Waves ultimate bundle.

Initially I created most of this project in my headphones without a midi keyboard and predominantly with the stock plug ins already present within Logic X. At first this was not a problem but once I wanted to improve my sound, I found it problematic chopping and changing in between plugins. This was because they were all configured to do specific jobs on specific elements of the tracks, and I had already become used to hearing them in a certain way. When working on the Organ house tracks It

took me a while to get used to the Korg M1 VST plug in.

ACHIEVEMENTS

I found this project extremely challenging and emotionally draining. I have never had to accomplish a full-scale project without my own studio setup or facilities. My laptop is out of date and was barely able to cope once I started loading the projects with various plugins and samples. I was also isolated for long periods of time allowing my chronic Imposter syndrome to get the better of me on far more than one occasion. I prevailed by breaking each individual task down into fractions and tackling each problem head on. Gradually I began to gain some momentum and adapted to a new routine, finding time to create when it didn't seem possible and utilising pirate studios on the weekends when I was not at work.

Pirate studios was the perfect facility for me, being cost effective and providing me with a solid foundation to complete this project. In truth it almost felt like I had my own studio again and the more time I spent in there the more confident I became. I achieved a lot from my initial trials and tribulations by finding a way to win even when the odds were not in my favour. I managed tie up a few loose ends by remixing and re vamping some old vocals that I had recorded from the pre COVID 19 era. This ability to produce music that is back to the future will stand me in good stead as I move forward and look to progress into the music industry full time. This project was also my first one as the lead artist when I was able to fully express myself and showcase my talents without any third-party interference. I knew it was a case of sink or swim and I feel like the pressure brought the best out of me.

IMPROVEMENTS FOR THE FUTURE

In the future I would like to get into my stride much quicker and believe in myself a lot more. In an ideal world I would like to have more time on my hands so I can really improve on every facet of my game and its execution. This project was a dedicated to my past influences and my journey from adolescent to a man. Going forwards I would like to master my drum processing adding the texture of swing improving my grooves and shaping the tone exactly how i hear it in my mind's eye. I need to improve on side chaining my kick drum with the bassline and finding an optimal balance for them to work in tandem. My knowledge of the frequency spectrum needs to become second nature so I can place and mix all the relevant sound more efficiently. As a musician I need to practice on the Piano more and develop my sense of relative pitch into perfect pitch. This will help me a lot when trying to tune vocals with pitch correction tools like flex pitch (Logic X) and Waves tune.

PERSONAL DEVELOPMENT PLAN FOR THE FUTURE

Objectives for the future - What do I want to learn or become?

- A full-time music producer/ creative.
- Improve my craft and develop into a world class practitioner/ brand.
- Focus on my piano skills and confidence when performing live.

Obstacles - What might get in the way?

Self-belief and dedication. Freelance opportunities will be in short supply at first but with the right attitude and application I will be ready to make my own luck.

Actions What do I have to do to get there?

- Take a leap of faith and attack my goals head on.

Review - How did I do

On going.

Criteria - How will I know I've achieved this?

- When I start to earn royalties from my Intellectual property.

- Working with new clients who are more established than myself.

An increase in the demand for my products and services. Start Date 30th November onwards.

Resources - resources will I access?

- An Apple mac book pro laptop my focus rite pro 24 sound card a 49 key Midi Keyboard. A year's subscription to Waves ultimate plugin bundle. Output Arcade. The Korg M1 stand-alone VST and a Pioneer DJ controller for gigs.

- Pirate Studios when mixing mastering, recording and collaborating with clients.
- Access to the client base I created when I ran my own studio/label.

End Date - Ongoing.

CONCLUSION

To conclude I am happy with what I have produced and optimistic about my future in the music industry. I still have lots learn and plenty of experience to gain but going through a process like this one will definitely benefit me in the future. I am grateful for the opportunity and the platform to put my skillset to the test and will always remember this particular chapter of my life.

Bibliography

Tileyard Education (2021) *Tileyard Education songwriting camp* [online video] Available from [https:// www.youtube.com/watch?v=4XS06AARtmk&t=60s](https://www.youtube.com/watch?v=4XS06AARtmk&t=60s)
[1/10/23]

Graham-Francis. A (2023) *Music Marketing*

campaign Available from
[1/9/23]

Ade (2023) conversation with Ashford Graham-Francis
[17/8/23]

Tileyard Education (2021) *Tileyard Education songwriting camp* [online video] Available from
[https:// www.youtube.com/watch?v=4XS06AARtmk&t=60s](https://www.youtube.com/watch?v=4XS06AARtmk&t=60s)
[1/10/23]

Ade (2023) conversation with Ashford Graham-Francis
[17/8/23]

Sprouts (2017) *Maslow's Hierarchy needs*
[Online video] Available from https://www.youtube.com/watch?v=O-4ithG_07Q
[30/6/23]

Adefolalu.A (2023) Mentor conversation with
Ashford Graham-Francis

[17/8/23]

SnoopDoggTv (2016) Snoop Dogg - *Who Am I
(Whats My Name?)* [online video] Available
from [https://www.youtube.com/watch?
v=2soGJXQAQec](https://www.youtube.com/watch?v=2soGJXQAQec)
[30/6/2023]

SnoopDoggTv (2016, 1:26) Snoop Dogg - *Who
Am I (Whats My Name?)* [online video]
Available from [https:// www.youtube.com/
watch?v=2soGJXQAQec](https://www.youtube.com/watch?v=2soGJXQAQec)
[30/6/2023]

West coast Hip-hop (2012) *Dr. Dre Interview
1997* [online video] Available from <https://>

[www.youtube.com/watch? v=DOsLMpphQ_M](https://www.youtube.com/watch?v=DOsLMpphQ_M)
[17/6/23]

West coast Hip-hop (2012, 2:52) *Dr. Dre*
Interview 1997 [online video] Available from
[https://www.youtube.com/watch?](https://www.youtube.com/watch?v=DOsLMpphQ_M)
[v=DOsLMpphQ_M](https://www.youtube.com/watch?v=DOsLMpphQ_M)
[17/6/23]

West coast Hip-hop (2012, 3:03) *Dr. Dre*
Interview 1997 [online video] Available from
[https://www.youtube.com/watch?](https://www.youtube.com/watch?v=DOsLMpphQ_M)
[v=DOsLMpphQ_M](https://www.youtube.com/watch?v=DOsLMpphQ_M)
[17/6/23]

West coast Hip-hop (2012, 5:07) *Dr. Dre*
Interview 1997 [online video] Available from
[https://www.youtube.com/watch?](https://www.youtube.com/watch?v=DOsLMpphQ_M)
[v=DOsLMpphQ_M](https://www.youtube.com/watch?v=DOsLMpphQ_M)
[17/6/23]

Dumont.D (2014) *Duke Dumont - Wont Look Back* [Online video] Available from <https://www.youtube.com/watch?v=Hy9cilv22SQ>
[17/6/23]

Enjoy it (2023) *Jay-Z - Dead presidents [Explicit Version] [Remastered in 4K] (Official Music Video)* [online video] Available from <https://www.youtube.com/watch?v=iO4CV2Q71jE>
[13/8/23]

RDF RECS (2007, 0:50) *Ski beats the making of Jay-Z's dead presidents beat* [online video] Available from [https:// www.youtube.com/watch?v=RY8EIOMelFc&t=162s](https://www.youtube.com/watch?v=RY8EIOMelFc&t=162s)
[13/8/2023]

Maru.S (2008) *Vintage series: The EMU SP-1200 Revisited* [online] Available from [http:// www.producersedgemagazine.com/](http://www.producersedgemagazine.com/)

archives/ vintageseriessp1200/
vintageseriessp1200.htm
[25/9/23]

Leonard.V (1989) *Akai S950 Digital Sampler*
[online] Available from [https://
www.muzines.co.uk/articles/akai-s950- digital-
sampler/16](https://www.muzines.co.uk/articles/akai-s950-digital-sampler/16)
[25/9/23]

Maru.S (2008) *Vintage series: The EMU
SP-1200 Revisited* [online] Available from
[http:// www.producersedgemagazine.com/
archives/ vintageseriessp1200/
vintageseriessp1200.htm](http://www.producersedgemagazine.com/archives/vintageseriessp1200/vintageseriessp1200.htm)
[25/9/23]

Enjoy it (2023) *Jay-Z - Dead presidents*
*[Explicit Version] [Remastered in 4K] (Official
Music Video)* [online video] Available from
[https://www.youtube.com/watch?
v=iO4CV2Q71jE](https://www.youtube.com/watch?v=iO4CV2Q71jE)

[13/8/23]

RDF RECS (2007, 1:26) *Ski beats the making of Jay-Z's dead presidents beat* [online video]

Available from [https:// www.youtube.com/watch?v=RY8EIOMelFc&t=162s](https://www.youtube.com/watch?v=RY8EIOMelFc&t=162s)

[13/8/2023]

Topic - Lonnie liston smith (2015) *A garden of peace* [online video] Available from [https://](https://www.youtube.com/watch?v=gVHCYIdbLg4)

[www.youtube.com/watch? v=gVHCYIdbLg4](https://www.youtube.com/watch?v=gVHCYIdbLg4)

[13/8/2023]

Enjoy it (2023) *Jay-Z - Dead presidents [Explicit Version] [Remastered in 4K] (Official Music Video)* [online video] Available from

[https://www.youtube.com/watch?](https://www.youtube.com/watch?v=iO4CV2Q71jE)

[v=iO4CV2Q71jE](https://www.youtube.com/watch?v=iO4CV2Q71jE)

[13/8/23]

Splice.com (2023) *Drum samples* [online]

Available from <https://splice.com/sounds/>

search/samples?

filepath=hip%20hop%20samples

[30/8/2023]

Splice.com (2023) *Drum samples* [online]

Available from <https://splice.com/sounds/>

search/samples?

filepath=hip%20hop%20samples

[30/8/2023]

Output (2023) *Arcade homepage* [online]

Available from <https://output.com/products/>

arcade?

utm_source=bing&utm_medium=search&utm_campaign=Arcade-Acquire-SER-Branded-Subs-Prospect-INTL-

Brand&utm_term=output%20arcade&utm_content=1239149946338381&msclkid=a6946c196bd51b453fa909481e185835

[30/8/23]

LALAL.AI (2023) *Homepage* [Online]

Available from https://www.lalal.ai/?fp_ref=b8309
[30/8/23]

Aaliyah (2009) *Aaliyah -Age Ain't Nothin But A Number (Official HD Video)* [online video]
Available from [https:// www.youtube.com/watch?v=rRwhm-B6yNI](https://www.youtube.com/watch?v=rRwhm-B6yNI)
[25/8/2023]

Topic - Lonnie liston smith (2015) *A garden of peace* [online video] Available from <https://www.youtube.com/watch?v=gVHCYIdbLg4>
[13/8/2023]

Topic - Ashley Ballard (2019) *Hottie* [online video] Available from <https://www.youtube.com/watch?v=MBe1ybJarMo>
[11/6/2023]

Yates.J (2023) *RecSkills_Wk1_Levels* [online video] Available from <https://vimeo.com/>

701967256

[1/6/2023]

Britain's Got Talent (2014) *Honey Shazad Sign your name Across My Heart -Britain's Got Talent 2012 Live Semi Final - UK version*

[online video] Available from <https://www.youtube.com/watch?v=ozAYJyPC3YE>

[11/6/23]

RubixCube Music-Lab (2016) *Seen it All - Honey Shazad* [online video] Available from https://www.youtube.com/watch?v=1UsqNCUp_aY

[10/6/2023]

LALAL.AI (2023) *Homepage* [Online]

Available from https://www.lalal.ai/?fp_ref=b8309

[30/8/23]

BFD TV (2022) *Mc K13 Freestyle 2021* [online

video] Available from [https://
www.youtube.com/watch? v=_qzqh6AFN2c](https://www.youtube.com/watch?v=_qzqh6AFN2c)
[10/6/2023]

White.P (2005) *Rode NTA- 2 Multi pattern
Capacitor Microphone* [online] Available from
[https:// www.soundonsound.com/reviews/rode-
nt2a](https://www.soundonsound.com/reviews/rode-nt2a)
[1/6/2023]

Loose.S Audio engineer (2022) *Easy time
stretching in Logic Pro X* [online video]
Available from [https:// www.youtube.com/
watch?v=z8O5yL1Y0tI](https://www.youtube.com/watch?v=z8O5yL1Y0tI)
[9/9/2023]

Loose.S Audio engineer (2022, 0:55) *Easy time
stretching in Logic Pro X* [online video]
Available from [https:// www.youtube.com/
watch?v=z8O5yL1Y0tI](https://www.youtube.com/watch?v=z8O5yL1Y0tI)
[9/9/2023]

Sweetwater (2018) *SE Electronics SE2300 Large-diaphragm Condenser Mic Review* [Online video] Available from <https://www.youtube.com/watch?v=LU632GymmuY> [1/6/2023]

Botzenhardt.G (2023) *Analog and Digital mixing for commercial pop music pt2 Mixing vocals* [online video] Available from https://tileyard.beebop.app/resources/modules/content?class_group_id=1957&content_type=class_view (0:22) [5/6/2023]

Botzenhardt.G (2023, 01:36) *Analog and Digital mixing for commercial pop music pt2 Mixing vocals* [online video] Available from https://tileyard.beebop.app/resources/modules/content?class_group_id=1957&content_type=class_view

w (0:22)
[5/6/2023]

Baggstrom. M (2019) *Strip Silence in Logic Pro X* (Tutorial) [online video] Available from https://www.youtube.com/watch?v=__rtAfKH3DQ
[6/6/2023]

Botzenhardt.G (2023, 01:19) *Analog and Digital Mixing Pop Music with Goetz Botzenhardt -Inspecting and preparing vocals* [Online video] Available from https://tileyard.beebop.app/resources/modules/content?class_group_id=1957&content_type=class_view
[5/6/23]

Botzenhardt.G (2023, 0:14) *Analog and Digital Mixing Pop music Pt 2 with Goetz Botzenhardt -Main Mixing Weapons -EQ, Compression and Reverb* [Online video] Available from <https://>

tileyard.beebop.app/resources/modules/content?
class_group_id=1957&content_type=class_vie
w
[6/6/23]

Botzenhardt.G (2023, 06:14) *Analog and
Digital Mixing Pop music Pt 2 with Goetz
Botzenhardt - Main Mixing Weapons -EQ,
Compression and Reverb* [Online video]
Available from [https://tileyard.beebop.app/
resources/modules/content?
class_group_id=1957&content_type=class_vie
w](https://tileyard.beebop.app/resources/modules/content?class_group_id=1957&content_type=class_vie)
[6/6/23]

Botzenhardt.G (2023, 06:14) *Analog and
Digital Mixing Pop music Pt 2 with Goetz
Botzenhardt - Main Mixing Weapons -EQ,
Compression and Reverb* [Online video]
Available from [https://tileyard.beebop.app/
resources/modules/content?
class_group_id=1957&content_type=class_vie](https://tileyard.beebop.app/resources/modules/content?class_group_id=1957&content_type=class_vie)

w

[6/6/23]

Botzenhardt.G (2023, 06:55) *Analog and Digital Mixing Pop music Pt 2 with Goetz Botzenhardt - Main Mixing Weapons -EQ, Compression and Reverb* [Online video]
Available from [https://tileyard.beebop.app/resources/modules/content?](https://tileyard.beebop.app/resources/modules/content?class_group_id=1957&content_type=class_vie)
[class_group_id=1957&content_type=class_vie](https://tileyard.beebop.app/resources/modules/content?class_group_id=1957&content_type=class_vie)

w

[6/6/23]

Botzenhardt.G (2023, 01:30) *Analog and Digital Mixing Pop music Pt 2 with Goetz Botzenhardt - The Mix Bus* [Online video]
Available from [https://tileyard.beebop.app/resources/modules/content?](https://tileyard.beebop.app/resources/modules/content?class_group_id=1957&content_type=class_vie)
[class_group_id=1957&content_type=class_vie](https://tileyard.beebop.app/resources/modules/content?class_group_id=1957&content_type=class_vie)

w

[6/6/23]

Botzenhardt.G (2023, 07:55) *Analog and Digital Mixing Pop music Pt 2 with Goetz Botzenhardt* [online video] Available from https://tileyard.beebop.app/resources/modules/content?class_group_id=1957&content_type=class_view
[6/6/23]

Botzenhardt.G (2023, 10:13) *Analog and Digital Mixing Pop music Pt 2 with Goetz Botzenhardt* [online video] Available from https://tileyard.beebop.app/resources/modules/content?class_group_id=1957&content_type=class_view
[6/6/23]

Botzenhardt.G (2023, 08:43) *Analog and Digital Mixing Pop music Pt 2 with Goetz Botzenhardt* [online video] Available from <https://tileyard.beebop.app/resources/modules/>

content?

class_group_id=1957&content_type=class_vie
w

[6/6/23]

Musoai (2022) *Pharell on the importance of the music business* [online video] Available from

[https://youtube.com/shorts/bgeOYHJggTc?](https://youtube.com/shorts/bgeOYHJggTc?si=qwgrTznUzHaMsZfB)

[si=qwgrTznUzHaMsZfB](https://youtube.com/shorts/bgeOYHJggTc?si=qwgrTznUzHaMsZfB)

[1/10/23]

LALAL.AI (2023) *Homepage* [Online]

Available from [https://www.lalal.ai/?](https://www.lalal.ai/?fp_ref=b8309)

[fp_ref=b8309](https://www.lalal.ai/?fp_ref=b8309)

[30/8/23]

Robinson.C (2023) *Tileyard Education Creation Brief* [Online video] Available from [https://](https://tileyard.beebop.app/resources/modules/content?class_group_id=1955&content_type=class_vie)

[tileyard.beebop.app/resources/modules/content?](https://tileyard.beebop.app/resources/modules/content?class_group_id=1955&content_type=class_vie)

[class_group_id=1955&content_type=class_vie](https://tileyard.beebop.app/resources/modules/content?class_group_id=1955&content_type=class_vie)
w

[1/7/23]

Smyers.S (2023) *Korg M1 Tutorial - Everything You Need to Know* [Online video] Available from <https://www.youtube.com/watch?v=kPv9FwBnHXE&t=35s>
[1/7/23]

Streaky (2023) *Vocal Trick They All Use* [online video] Available from <https://www.youtube.com/watch?v=CUyMUHStPxs> [6/6/2023]

Musoai (2022) *Pharell on the importance of the music business* [online video] Available from <https://youtube.com/shorts/bgeOYHJggTc?si=qwgrTznUzHaMsZfB> [Accessed October 1st 2023]

In the Bibliography, include:

Last name

First Initial

Year published

Title of the video

[online video]

Available from

URL (with timestamp where relevant)

[Accessed Date you viewed the website]

Personal Communication (conversation etc.)

Include:

- Surname of sender/speaker/author
- Year of communication e.g.

I believe that I can fly (Jones, 2016).

or

Jones (2016) said that he believed he could fly.

In the Bibliography, include:

- Surname of sender/speaker/author
- First initial.
- Year of communication
- Medium of communication
- Receiver of communication
- Day Month.

Ade (2023) conversation with Ashford Graham-Francis 17th August.

. PDF

These should be treated in the same way as a

printed book, but, if possible, include a link to the PDF.

In the text, include:

- Last name
- First Initial
- Year published
- Page number

e.g.

85% of students with a high-value teacher see this as an important aspect of class climate (Gates Foundation, 2010, p.132).

In the Bibliography, include:

- Last name
- First Initial
- (Year published)
- Title (in italics)
- City
- Publisher
- Available from
- URL

- [Accessed Date you viewed the website]
Graham-Francis. A (2023) Music Marketing
campaign Available from [Accessed 1st
september,2023]