

FIND YOUR FEET TASK

BTEC DIGITAL MUSIC PRODUCTION:

TASKS

Task 1 – Composition

Compose a piece of music in any style, using sequencing software. If you have a sequencing programme like Logic Pro, Garageband, Cubase, FL Studio, Ableton Live or similar you can use this, or if not you can use the online software “soundation” (<https://soundation.com/>).

Where possible, use a combination of midi (virtual instruments) and at least one recorded audio track if you can if not, all virtual instruments is fine. Try not to use pre-recorded loops - if you can, create your own music from scratch.

Consider how you mix your piece - adjust volumes to make sure the final mix is clear. You may also use audio effects such as EQ, compression, reverb or others if you would like to.

If you are unsure how to do any of this, don't worry, just give it a go and experiment! Remember this is just your first composition, we'll be learning about composing and how use the software thoroughly as we go through the course. You may be asked to play your piece and comment on how you put it together and mixed it in the first few weeks of term.

Task 2 - What is a producer/engineer? When musicians go into a recording studio, they work with producers and engineers to record their music. What do these two job roles involve? Create a profile of a recording studio producer and one for an engineer explaining the various elements of their job in as much detail as possible. This could be done on the computer, or by hand on paper.

RESEARCH

Research the roles within the music industry and how they interact with each other. Start with the four main areas of the industry - live performance, record companies, publishing companies and artist management. What roles are available under each of those headings? What would you need to achieve academically to pursue a career in those roles? What work experience is needed to put you in front of other candidates?

WEBSITES AND ONLINE LEARNING MATERIALS

Ear trainer

<http://www.good-ear.com/>

Music theory, Basic

<http://www.ocr.org.uk/Images/219378-specification-accredited-gcse-music-j536.pdf>

Music theory, Intermediate/Advanced

<http://www.musictheory.net/lessons>

RECOMMENDED READING

These are not required reading materials but are a useful starting points.

Snoman (2013) *Dance Music Manual*, London: Routledge - If there's a dance music production bible, this would certainly be it. This is not a book that's meant to teach you which snare to pair with your kick. Instead, it discusses the fundamental concepts such as compression, EQ, reverb, routing in your DAW, etc.

Senior (2018) *Mixing Secrets for the Small Studio (Sound On Sound Presents...)*, London: Routledge - Not only will this book show you how to work with a limited budget when picking gear and setting up your room, but he will also take you through the process of a mix-down, step-by-step. From the basics of EQ and compression, to what he refers to as the magical "fairy-dust" that engineers will sprinkle on their finished work.

Rockschool Music Production grades (search online for sellers e.g. musicroom.com)

CONTACT

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