Berklee College of Music

Roaring 20s: A Self-Produced Visual EP

Submitted in Partial Fulfillment of the Degree of Master of Music in Music Production, Technology and Innovation

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July 2020

Table of Contents

Abstract

This project aims to develop a visual EP that will position the creator as a writer, musician, music producer, video producer, engineer & programmer. Through the process of pre-production, production, mixing and creating visuals, a project titled *Roaring 20s* will be developed that will innovate and push the creative boundaries within the creator. The EP will consist of four songs that will carry a theme, and originally were going to have a visual cohesive story, but due to unforeseen circumstances, evolved to accompanying lyric videos that illustrate and evoke the emotions each song is conveying. The author comes from a background of home studio audiovisuals. Therefore, this project aims to elevate the author's skills with the goal of developing professional audiovisual production. This will be accomplished through the use of studio knowledge and etiquette applying songwriting, production, engineering and video production/editing learned throughout the year at Berklee College of Music.

Acknowledgements

I would like to acknowledge my parents and family for supporting me throughout graduate school. I am deeply grateful to all my classmates and future colleagues from all four programs at Berklee Valencia. Even though our time together was cut short, our bond as a family will only be stronger and the memories made will last a lifetime. I would also like to thank all my mentors this year that truly dedicate and immerse themselves to teaching and mentoring the students, making a great transition to remote learning and opening so many doors for us to have a future in the music industry.

1. Introduction

A concept album is a cycle of songs that express a particular theme or idea. This has been a way of creating cohesive pieces of music since the 1950s with Frank Sinatra and the 1960s with the Beach Boys and The Beatles. With the increased popularity of television, the natural successor of the concept album was the visual album. A visual album or EP is a concept where the musician releases a video with each song on the album/EP. The videos cohesively run together to tell a story along with the lyrics and music.[1] The Covid-19 pandemic resulted in the closure of school and relocation of classmates around the world, the original vision of creating a visual EP with a cohesive music video that runs together with the EP's audio to tell a story about the author's past, present and future had to be abandoned. Therefore, the objective of Jorge Vidal's Culminating Experience (CE) is to self-produce a visual EP titled *Roaring 20s* with accompanying lyric videos to maintain the visual component of the project. The inspiration for the visual EP stemmed from a personal challenge of wanting to write and produce an original audiovisual piece of work that will push creative and technical boundaries of the author making it extremely relevant to his professional development. Being at the master's program at Berklee Valencia has been a truly magical experience for Jorge. There have been moments of euphoria, interest, discovery but at the same time feelings of regret, depression and confusion. *Roaring 20s* incorporates those feelings through the audio and visual mediums of communication in the form of a visual EP. Therefore, the plan is for the author to write a pool of songs and pick three that will work together to tell a story, then arrange, produce/engineer audio and video for each song and deliver an audiovisual story.

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[1] Adam Quinn, "Evolution of Visual Albums," Beat, Vocal, 2016, Nov 12th, 2019, https://vocal.media/beat/evolution-of-visual-albums

2. Background

Creating a visual EP is a challenge that has personal connections to the author. First and foremost, songwriting has never come naturally to the author. Therefore, setting an EP as a goal for the CE is the perfect way to challenge and force the author to accomplish said task. Secondly, the author has always made home music video piano covers, but has never worked with professional sound or video, therefore crafting an interconnected story through original music and video in the form of a visual EP is a great challenge that is welcomed and can be shared with the world at the conclusion of the project. To better understand the visual EP/album, one must understand the history of produced visual music.

2.1 Greek Theater

Greek theater stems back to the 6th century B.C.E. originating in Athens and performed in the famous Greek monumental amphitheaters that still stand today but in ruins. Like any artform, there was evolution in the art starting with simple hymns being sung in honor of Greek gods and evolving to choral processions that included costumes and masks. This further led to festivals, the most well-known being The Festival of Dionysus that gave birth to the concept of the actor through Thespis, a priest of Dionysus, that is considered to be the first Greek "actor." Therefore, the Greeks developed comedies and tragedies and performed them in their grand stone amphitheaters. Tragedies tackled topics of religion, mythology and history while comedies involved dancing, singing, and wit. This artform was so revolutionary and influential that modern theater still preserves elements from Ancient Greek theater.[2]

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[2] Bryan Hill, "Ancient Greek Theater and the Monumental Amphitheaters in Honor of Dionysus", June 22nd, 2018, https://www.ancient-origins.net/ancient-places-europe/ancient-greek-theater-and-monumental-amphitheaters-honor-dionysus-003292

2.2 Opera

Opera is an artform that stems back 400 years to the end of the Renaissance period (1300-1600).[3] Opera is a form of theater where music has a leading role in a dramatic work of art typically told across several acts. Opera typically incorporates different artistic techniques such as acting, scenery, costumes and occasionally dance or ballet. The first opera is considered to be *Dafne* (1597) composed by Jacopo Peri. Opera continued to grow immensely in popularity and evolve through the Baroque era (1600-1750), the Classical period (1750-1830) and into the Romantic period (1830-1900) with composers focusing on storytelling and becoming more grounded in reality. The 20th century brought changes of modernism and music was not necessarily the forefront of opera but reinforced onstage drama. This period also saw the increasing costs of opera and smaller audiences giving rise to music theater and smaller chambers.[4]

The main influence/similarity that opera has on the visual album is that the music works in tandem with the plot to convey a cohesive story over a period of time. The main difference that opera has with a visual album is that a visual album is created for video with accompanying music while an opera is created for the stage.

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[3] "A Brief History of Opera," San Francisco Opera, accessed December 15th, 2019, https://sfopera.com/discover-opera/intro-to-opera/a-brief-history-of-opera/

[4] Andrew Clements, "Opera in the Modern Age," The Guardian, August 20th, 2011, https://www.theguardian.com/music/2011/aug/20/opera-in-the-modern-age

2.3 The Concept Album

The visual album directly stems from the concept album. Frank Sinatra is arguably credited with creating the concept album. In his time, the album was not as popular as standard records were produced in the form of singles. His album *The Voice,* although commercially unsuccessful due to a single driven market, was the first combination of individual recordings to set a mood for the listener. He furthered the idea of the concept album in later albums such as *In the Wee Small hours* (1955), *Where Are You?* (1957) and *Only the Lonely* (1958) by focusing on themes and sharing personal experiences.[5] However, Frank Sinatra's albums consisted of standards written at different times by different people which were curated to match Sinatra's mood.[6] It wasn't until 1966 with the Beach Boy's *Pet Sounds* that musicologists consider to be the first early concept album.[7] *Pet Sounds* writer, producer and arranger Brian Wilson realized that songs were not enough, but production was critical. Wilson began to consider the studio his instrument and began to produce the backing tracks while the Beach Boys were on tour. Wilson set out to "create the greatest record ever made" and take The Beach Boys in a new direction.[8] In addition to how the album was recorded, The Beach Boys used sounds never associated with

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[5] Chris Rojek, Frank Sinatra (Wiley, 2004), 43-44, Nov 12th, 2019, https://books.google.es/books?id=F4DEdXSMYikC&pg=PA43&dq=%22sinatra%22+%22concept+album%22&hl=en&sa=X&redir_esc=y#v=onepage&q=%22sinatra%22%20%22concept%20album%22&f=false

[6] Jason Guriel, "How Pet Sounds Invented the Modern Pop Album, May 16th, 2016, https://www.theatlantic.com/entertainment/archive/2016/05/how-pet-sounds-invented-the-modern-pop-album/482940/

[7] Lori Burns, "The Concept Album as Visual-Sonic-Textual Spectacle: The Transmedial Storyworld of Coldplay's Mylo Xyloto," Journal of the International Association for the Study of Popular Music Volume 6, no. 2 (2016), https://iaspmjournal.net/index.php/IASPM_Journal/article/viewFile/783/pdf

[8] Adam Lowerson, "Brian Wilson, Pet Sounds and the Making of a Masterpiece," Get Into This: Beats, Drones and Rock & Roll, July 17th, 2017, https://www.getintothis.co.uk/2017/07/brian-wilson-pet-sounds-making-masterpiece/

rock before and subsequently, the album could not be reproduced live. That sparked the beginning of the concept album.

Pet Sounds ultimately inspired Paul McCartney to set out and compose a concept album of his own with The Beatles. *Sgt. Pepper's Lonely Hearts Club Band* (1967) was an album in which The Beatles pretended to be an alter ego group that had more freedom to experiment musically and use the studio as an instrument to deliver an album that was unified by a single idea of listening to a live performance by a fictitious band.[9] *Sgt. Pepper's Lonely Hearts Club Band* is considered a concept album because of the overlying theme that it is a fictious band, but as John Lennon said "It doesn't go anywhere. All my contributions to the album have absolutely nothing to do with this idea of Sgt Pepper and his band; but it works, because we said it worked, and that's how the album appeared. But it was not put together as it sounds, except for Sgt Pepper introducing Billy Shears, and the so-called reprise. Every other song could have been on any other album."[10] Therefore, it seems that having an entire album with songs about one theme does not necessarily mean it is a concept album, more so it is the way that it is presented and of course must have, as in Sgt. Peppers, an overlying theme. Many more artist followed in the decades to come such as *Thriller* by Michael Jackson, *Purple Rain* by Prince and *The Wall* by Pink Floyd, which was actually the first visual album,

[9] Aaron Krerowicz, "Is Sgt. Pepper's Lonely Hearts Club Band a Concept Album?" Flip Side Beatles: Presentations, Books, Musical Analysis, May 1st, 2013, https://www.aaronkrerowicz.com/beatles-blog/is-sgt-peppers-lonely-hearts-club-band-a-concept-album#

[10] John Lennon, Paul McCartney, George Harrison, Ringo Star, *The Beatles Anthology,* (Chronicles Books, 2000), page 241

3. Review of the State of the Art

The review of the state of the art will define the visual album, give examples of other visual albums and lay out similarities and differences to *Roaring 20s.*

3.1 The Visual Album

A visual album is a concept that has a video attached to each song on the album to tell a cohesive story along with the lyrics and music. This allows the artist to transmit additional context, meaning and listener interpretation to their work. As analyzed by Cara Harrison in her case study of *The Visual Album as a hybrid art-form*, Harrison lays out several parameters for what makes a visual album.[11] The first is a direct relationship with the music. "The artist is one and the same on both products [audio and video]." The music from the audio album must be featured on the visual album. The second standard is with regards to album length. The video must be around the length as the audio album or at least incorporate most of the songs into the visual album from the audio album. This is one characteristic that differentiates a visual album from a music video. Music videos are generally the length of the song with exceptions such as Pharrell Williams' Happy which lasted 24 hours or Michael Jackson's Thriller which add a story element to the song, thus making the music video longer than the song, but still not as long as the album. Next Harrison demonstrates how there are two visual album formats. The first being "one audio-visual track for every audio track. For example, this is something that Beyoncé did in which she released a full-length visual album for *Lemonade*, but each video could stand alone

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[11] Cara Harrison, "The Visual Album as a hybrid art-form: A case study of traditional, personal, and allusive narratives in Beyoncé" (Master's Thesis, Lund University: Department of Arts and Cultural Sciences, Spring 2014, page 8-27, http://lup.lub.lu.se/luur/download?func=downloadFile&recordOId=4446946&fileOId=4449459

with its respective song. As a matter of fact, each video is uploaded independently on YouTube, although they all come from the same visual album. Therefore, Harrison asks the question, "what is it about Beyoncé's visual album, apart from the quantity of videos and their simultaneous release, which makes it a visual album?" Harrison theorizes that *Lemonade* was likely "envisioned as a complete and connected piece of art, even though single tracks can be separated from the whole." The other format is one continuous video. This is typically similar to a short film with a simple narrative that drives the experience. One example of this is *ODDSAC* by Animal Collective. *ODDSAC* is a visual album that has a runtime of 52:39 minutes and the band members stated that the visuals were created to reflect the music and the music was created to reflect the imagery.[12] Below are five examples of visual albums that have been released throughout the years and a brief analysis of how *Future* will be similar or will differ from the example.

A. <u>*Lemonade* by Beyoncé (2016)</u>

Lemonade is the second visual album and the sixth studio album by Beyoncé in her career. Beyoncé debuted an hour-long visual track which is what made *Lemonade* a visual album. As mentioned above, the video was released as individual videos corresponding to each individual track and furthermore visually included many different locations and cameos from stars such as "Serena Williams, Quvenzhané Wallis and Jay Z."[13] In addition, at the start of every video, Beyoncé recites poems by Somali-British poet Warsan Shire which serve as

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[12] Matthew Solarski, "Hey, It's an Animal Collective Film Project Quasi-Update," Pitchfork, December 4th, 2008, https://pitchfork.com/news/34189-hey-its-an-animal-collective-film-project-quasi-update/

[13] Gerrad hall, "Beyonce Lemonade HBO Special Best Moments," Entertainment, Meredith, April 23rd, 2016, https://ew.com/article/2016/04/23/beyonce-lemonade-hbo-best-moments/

introductions to each video further unifying the tracks throughout the visual album. Some of the themes that Beyoncé touches upon throughout the story are Intuition, Denial, Anger, Apathy, Emptiness, Accountability, Reformation, Forgiveness, Resurrection, Hope and Redemption."

B. *Runaway* by Kanye West (2010)

Runaway is a short film directed and written by Kanye West with art director Vanessa Beecroft and producer Jonathan Lia.[14] What is interesting about the short film *Runway* is that it is named after a single from the album *My Beautiful Dark Twisted Fantasy*, however eight songs from the album appear on the short film. West originally wanted to make a full visual album, but advisers convinced him to make the short film instead.[15] Another interesting point about *Runaway* is that is has four versions, The full-length film that lasts 35 minutes, the music video version, which is an excerpt from the full film, that is the length of the song *Runaway*, a one minute promotional version and the extended video version that is double the length of the song.

C. *ODDSAC* by Animal Collective (2010)

ODDSAC is a full-length visual album that heavily features psychedelic visuals. The film took four years to complete and has a duration of 53 minutes. The visual album heavily features visual effects that resemble MAX MSP and Resolume style effects. The four band members do make appearances throughout the visual album as main characters and as mentioned earlier, the

[14] Mariel Concepcion, "Kanye West Premieres 35-Minute-Long 'Runaway' Video in London", Billboard, October 7th, 2010, https://www.billboard.com/articles/columns/the-juice/954875/kanye-west-premieres-35-minute-long-runaway-video-in-london

[14] Juliet, Paylor "He Wanted to do a Visual Album for 'Dark Twisted Fantasy': Kanye West Feeling Really Defeated and Privately seething over pal Beyoncé's success", Daily Mail, Associated Newspapers Ltd, January 15th, 2014, https://www.dailymail.co.uk/tvshowbiz/article-2539495/Kanye-West-feeling-really-defeated-privately-seething-pal-Beyonc-s-visual-album-success.html

album was conceived as a visual album from the start since the scenarios were created to reflect the music and the music was created to reflect the imagery.

D. _Purpose: The Movement_ by Justin Bieber (2015)

Purpose was Justin Bieber's fourth studio album released November 13th, 2015. The following day, Bieber released music videos for each track of the album. Each video was uploaded independently with its corresponding song but when played all together, they form a 30-minute dance film, but when added commentary and documentation footage is added to the visual album, the film has a duration of 42 minutes.[16] Bieber does not appear throughout most of the visual album but makes appearances in the beginning and the end. The visual album is mainly of professional dancers choreographed by Parris Goebell.

E. _The Wall_ by Pink Floyd (1979)

The Wall is the eleventh studio album from rock band Pink Floyd released November 28th, 1979. The album is built around the journey of the protagonist Pink who is a rockstar that ends up depressed and in self-imposed isolation symbolized by a wall. The concept album became visual three years later with the release of a musical film written by Pink Floyd vocalist Roger Waters and directed by Alan Parker that explores the story of Pink through visual imagery and music.[17]

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[16] Maura O'Malley, "What is Justin Bieber's 'Purpose: The Movement'? The Music Video Series Will Be the Highlight of Your Weekend", Bustle, November 14th, 2015, https://www.bustle.com/articles/123877-what-is-justin-biebers-purpose-the-movement-the-music-video-series-will-be-the-highlight-of

[17] Dylan Goshert, "Album Analysis: Pink Floyd's The Wall', September 19 2013, https://sites.psu.edu/drg5266/2013/09/19/album-analysis-pink-floyds-the-wall/

4. Description

4.1 The Sound

The EP consists of three songs plus the theme of the song. The songs are as follows

- *Can't Escape the Music*

  - Words and Music by Jorge Vidal & Gillian Harwin
  - Lead Vocals: Jorge Vidal
  - Mix: Jorge Vidal
  - Key: G Major
  - Description: An upbeat song that the music inside each one of us and how one can't ignore it's calling.

- *Apocalypse*

  - Words and Music by Jorge Vidal & Gillian Harwin
  - Lead Vocals: Jorge Vidal
  - Beat programming: Jorge Vidal
  - Mix: Jorge Vidal
  - Key: D minor
  - Description: Song inspired by the pandemic and quarantine and the want of free-spirited people being isolated and wanting to be free again.

- *Roaring 20s*

  - Words and Music by Jorge Vidal & Gillian Harwin
  - Lead Vocals: Jorge Vidal
  - Piano: Jorge Vidal

- o Drummer: Jorge Salas Quesada

- o Electric Guitar: Daniel Prophete

- o Horns: Kieran Wallace & Aimee Alexander

- o Acoustic Guitar: Gillian Harwin

- o Bass Guitar: Gillian Harwin

- o Background Vocals: Jorge Vidal, Salomon Luna, Monica Andrade, Destiny
  Carter, Miles Shipps, Alyssa Napier, Serin Oh, Gillian Harwin, Widline
  Sainvil, Chris Nicolosi.
  Mix: Pablo Munguia

- o Key: G major

- o Description: Anthemic song inspired by the return of the 20's decade. Written
  originally with the purpose of being simply a happy song that will get the
  listener in a good mood, but with all the changes brought with the pandemic
  and quarantine, now serves more as an optimistic anthem for the future.

- *Theme* written

  - o Music by Jorge Vidal

  - o Saxophone: Carolina Aráoz

  - o Piano: Jorge Vidal

  - o Mix: Jorge Vidal

  - o Key: D Minor

  - o Description: This is a short instrumental piece that serves as the credits for the
    EP.

The songs were produced using Ableton Live, Apple's Logic Pro X and Avid Pro Tools for their ease of use, acceptance as industry standard digital audio workstation and compatibility with many plug-ins.

The production would not have been possible without many industry plug ins such as:

- Waves
  - Rcompressor
  - VEQ4
- Valhalla
  - Valhalla Vintage Reverb
  - Valhalla Supermassive
- Fab Filter
  - Pro Q3
  - Pro L
  - Pro MB
  - Pro C
- Sound Toys
  - Little AlterBoy
  - EchoBoy
  - Microshift
  - Pan Man
- Slate Digital
  - Infinity EQ
  - Virtual Mix Rack

- o   Virtual Tape Machine

- Serum

- Native Instruments

  - o   Kontakt library

- Celemony

  - o   Melodyne

4.2 The Visuals

As mentioned above, the original plan was to make a full-length visual EP with a cohesive story along with the music, but due to unforeseen circumstances from the Covid-19 pandemic, the original plan had to be modified and the visual EP turned more into a visual EP through lyric videos. There is one Lyric Video per song and different types of lyric videos such as revealing video through text, moving virtual camera and silhouettes of myself performing a song next to giant text.

The video editing was done using Adobe After Effects and Adobe Premiere. These programs were chosen due to their acceptance as the industry standard for video production and numerous resources online for learning how to use these programs.

5. Innovative Aspect

There were many personal innovative aspects to the project for Jorge Vidal such as songwriting, producing, singing, recording, editing, mixing, collaborating and video editing. Prior to being admitted to Berklee, the concept of mixing for Jorge Vidal was cutting some highs off to get rid of noise and adding a little bit of reverb in GarageBand, production was always self-production and never in collaborations, singing was never done professionally but just for fun and video editing was basic. Also, video editing was always just cutting and splicing video together and adding text over recorded video, so creating visual from scratch including green screen use were also personal innovative aspects of the project. Therefore, the leaps in knowledge that have been acquired since taking part in the music production, technology and innovation (MPTI) program are enormous and the entire production process has been very innovative personally.

6. New Skills Acquired

The list of new skills acquired during the making of this EP are numerous and listed below

- Writing original music and collaborating with other musicians.
  - Learning about lyric writing.[18]
  - Learning about beat making.
  - Learning about communicating ideas to idea musicians.
- Learning to use Ableton Live and Pro Tools for recording, editing and mixing and sound design which include functions inside of these programs such as
  - Learning how to Warp Audio using different modes and elastic audio.
  - Learning how to use Beat Detective.
  - Learning how to route audio.
  - Creating different tracks such as instrument, aux, VCA, audio, MIDI and master tracks.
  - Learning to group tracks.
  - Learning to import session data, audio and video.
  - Learning to edit audio such as fades, clip gain,
  - Learning how to use EQ, compression, reverbs, delays, panning, distortion, looping, key commands, midi and exporting projects.
  - Learning how to use automation.
  - Learning how to create sounds using synthesizers.

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[18] Pat Pattison, *Writing better Lyrics* (Cincinnati Ohio, 2009)

- Learning how to use Adobe After Effects and Premiere Pro for video editing and production through functions such as

    o Learning how to import audio and video into the timeline.

    o Learning about color effects and correction.

    o Learning about camera movement, keyframes and mapping.

    o Learning different video settings and file types.

    o Learning different video effects, transitions and processing.

    o Learning how to edit, manipulate and control text layers.

- Learning the basics of the studio which include and are not limited to

    o Learning about signal flow in the studio.

    o Learning about different types of signal levels such as mic, instrument, line and speaker levels.

    o Learning about hardware such as outboard gear, the patch bay, audio interface's, analog to digital and digital to analog converters, DI boxes and working with a digital console in the Ann Kreis Scoring Stage (AKSS)

    o Learning about proper micing techniques for different instruments such as acoustic piano, acoustic and electric guitar, acoustic drums and vocal production.

7. Challenges Both Expected and Unexpected

The expected challenges were songwriting and production. Coming from a background of home studio cover videos, the production quality was very amateur and therefore producing original material was a very uphill battle for the creator of this EP. I knew I was going to have trouble songwriting since it is not something that came naturally, therefore forcing myself to do so was necessary and challenging. I also always had trouble putting what I heard in my head into a digital audio workstation. In addition, like many individuals before me, what I recorded at home never sounded like the radio, therefore I knew it would be a challenge learning how to mix properly for that professional level.

The biggest unexpected challenge was the Covid-19 situation that forced the school to close which included labs, studios and on campus resources. This situation also relocated the entire student population making collaborations harder to take place but through innovative resources, students were still able to collaborate via Google suite, Audiomovers, Zoom and instant messaging. Also, the different time zone of all students proved limiting when collaboration was essential and last but not least, staying motivated past the covid-19 situation proved difficult.

8. Future Ramifications

Due to the Covid-19 virus, the original plan to shoot a visual EP around Valencia in 4K video quality and tell a cohesive story throughout audio and video had to be abandoned. Therefore, the project ended up being different than the original proposed plan. It would be satisfactory in the future be able to return to Valencia and complete the originally proposed idea as a future plan and exercise to apply to the next project, or move on from this project and work on new material and save the plan for a full visual EP for a future project.

In addition to this, the positive future ramifications are the ability to be say that Jorge Vidal has self-produced an EP, and better understands the work that goes into production as producer and as an artist. Therefore, the plan is to continue doing just this, and build a career in music production.

9. Conclusions

In conclusion, after many unforeseen changes and internal and external struggles, this project came to fruition. This culminating experience is not just the journey of this visual EP but the culmination of a year's worth of learning, innovating and applying the knowledge to produce this work. In the future, the pre-production planning would be done differently and with a better idea of the work that goes into the production and post-production to better plan and execute the timeline. In addition, when planning a future concept or visual album, there needs to be a purpose that is more clearly stated to guide the project. In the end the project was completed to satisfactory standards regardless of the challenges expected and unexpected and simultaneously learning, brainstorming and executing the following tasks: songwriting, collaborating, recording, quarantining, producing, editing, mixing, video editing and production to accomplish and submit the culminating experience *Roaring 20s* by Jorge Vidal in partial fulfillment as a requirement for the master's degree in Music Production, Technology and Innovation at Berklee College of Music.

10. Appendix

10.1 Budget for Project

Table 1: Proposed and real budget for the duration of the project.

ITEM	PROPOSED	% OF BUDGET	REAL	ACTUAL (RUN) INITIAL	DEC AFTER 1 MO	JAN AFTER 2 MO	FEB AFTER 3 MO	MAR AFTER 4 MO	APR AFTER 5 MO	MAY AFTER 6 MO	JUN AFTER 7 MO	FINAL	SUBTOTALS
MATERIALS (disposables)													
Hard Drives	$240		$240	$160	$160	$160	$160	$160	$160	$160	$160	$160	
Memory stick	$50		$50	$0	$0	$0	$0	$0	$0	$0	$0	$0	
Memory card	$50		$50	$30	$30	$30	$30	$30	$30	$30	$30	$30	
		0.456%											$190
EQUIPMENT													
HARDWARE													
MICS	$200		$0	$200	$200	$200	$200	$200	$200	$200	$200	$200	
INTERFACE	$700		$100	$100	$0	$0	$0	$100	$100	$100	$100	$100	
COMPUTER	$3,800		$1,700	$1,700	$1,700	$1,700	$1,700	$1,700	$1,700	$1,700	$1,700	$1,700	
MONITORS	$400		$80	$80	$80	$80	$80	$80	$80	$80	$80	$80	
CAMERA	$1,200		$1,200	$1,200	$1,200	$1,200	$1,200	$1,200	$1,200	$1,200	$1,200	$1,200	
		8%											
SOFTWARE													
ABLETON (p	$750		$450	$450	$0	$450	$450	$450	$450	$450	$450	$450	
ADOBE CC (7	$600		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	
SOUNDTOYS	$500		$300	$300	$0	$0	$0	$0	$0	$300	$300	$300	
MELODYNE	$849		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	
FAB FILTER	$500		$250	$250	$0	$0	$0	$0	$0	$250	$250	$250	
WAVES GOL	$250		$250	$250	$250	$250	$250	$250	$250	$250	$250	$250	
PRO TOOLS	$600		$600	$600	$600	$600	$600	$600	$600	$600	$600	$600	
		5%											$5,130
PERSONNEL													
MUSICIANS	$8,000		$40	$40	$0	$0	$0	$0	$0	$40	$40	$40	
ENGINEERS	$3,000		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	
CAMERAMEN	$5,000		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	
DIRECTOR	$4,000		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	
MAKEUP	$4,000		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	
MIXERS	$6,000		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	
EDITORS	$2,000		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	
		43%											$40
STUDIO													
BERKLEE dai	$6,000		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	
HOME daily	$0		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	
		8%											$0
CATERING													
MEALS cost/	$250		$150	$150	$30	$60	$90	$120	$150	$150	$150	$150	
		0.33%											$150
OVERHEAD													
RENT	$4,200		$4,375	$4,200	$600	$1,200	$1,800	$2,400	$3,000	$3,600	$4,200	$4,200	
UTILITIES	$875		$875	$875	$125	$250	$375	$500	$625	$750	$875	$875	
INTERNET	$210		$210	$210	$30	$60	$90	$120	$150	$180	$210	$210	
PHONE	$210		$210	$210	$30	$60	$90	$120	$150	$180	$210	$210	
TRANSPORT	$200		$200	$30	$40	$50	$70	$80	$90	$90	$90	$90	
		7.63%											$5,585
FEES													
YOUR FEE	$10,000		$0									$0	
YOUR PARTN	$10,000		$0									$0	
		26.80%											$0
TOTALS	$74,634	100%	$11,330	$5,510	$5,075	$6,350	$7,185	$8,110	$8,935	$10,310	$11,095	$11,095	$11,095

This Microsoft Excel spreadsheet budget demonstrates two things

1. The ability to keep a budget in line for an extensive project involving multiple people, locations, software, hardware and fees

2. The actual cost of a project of this magnitude when done outside of an educational institute compared to an educational institute.

10.2 Proposed Timeline of Project

Table 2: Proposed timeline for the project

Timeline	Plan of Action
September 2019	Brainstorming & being exposed to new technologies in the classroom
October 2019	Decide final culminating experience idea
November 2019	Begin proposal of CE and begin to draft musical compositions and planning for visuals
December 15th, 2019	Have finished vision for visual EP & keep working on compositions
January 2020	Begin recording
February 2020	Begin filming and mixing
March 2020	Start editing and having pilots of visual EP
April	Prepare for defense
May	Finish visual EP
June	CE presentation & defense

10.3 Lyrics

Theme

    No Lyrics - Instrumental

Can't Escape the Music

    <u>Verse 1</u>

        When I was young had to do what they said

        All I heard was music in my head

        I tried to run, I tried to hide

        Tried to silence the voices inside

    <u>Verse 2</u>

        The music pumpin' through my veins

        I feel the rhythm in the night and day

        The harmonies fill my brain

        The light shines through after the rain

    <u>Pre-chorus</u>

        I can't hide even though I tried

        From a calling deep inside

        I can't resist the melodies

        They come to me, in my dreams

    <u>Chorus</u>

        Calling singing breathing the melodies

        Calling singing breathing the frequencies

        Calling singing breathing the reality

I can't escape the Music

Verse 3

Now we're here following our dreams

Life's not always what it seems

I'm always pushing to the extremes

That's when I raise my voice to sing

Pre-chorus 2

We find ourselves on different roads

It's not wrong but it's not the goal

The siren's song seduces me

In the music, I'm finally free

Chorus

Calling singing breathing the melodies

Calling singing breathing the frequencies

Calling singing breathing the reality

I can't escape the Music

Apocalypse

Verse 1

In a vision, awoke, to what seemed to be the sign of the times.

Divided, by thin walls, their restrictions won't confine to my mind

Pre-Chorus

And we all know, why we can't go

Go to the sun, and say hello

Self-overdose, voices in stereo

I miss the world, I used to know

Chorus

Someday we'll all be free

Someday we'll all be free

I'll make up my own mind, don't tell me how to live my life

Someday we'll all be free

Verse 2

The raging 20s are causing a panic attack

My life my plans my dreams are all off the track

What's the aftermath, after the wrath?

Insanity, anxiety, humanity, what are your priorities?

Pre-Chorus 2

Now you must see, that on TV

They disagree, we're nobody

Just drink your tea and get your degree

When will we be, truly free

Chorus

Someday we'll all be free

Someday we'll all be free

I'll make up my own mind, don't tell me how to live my life

Someday we'll all be free

The Roaring 20's

<u>Chorus</u>

The roaring 20's are back

It's time to make our soundtrack

<u>Verse 1</u>

Tell your story

Reveal a mystery

Leave it all behind

Insecurities

<u>Pre-Chorus</u>

Break down, your walls

Don't fear, the fall

Look up, climb high

And reach that star

<u>Chorus</u>

The roaring 20's are back

It's time to make our soundtrack

<u>Verse 2</u>

Shine your light

So I can shine too

Don't let the bad outshine the good

<u>Pre-Chorus 2</u>

Buildup, your soul

Don't fear, let go

You're here, it's clear

Creation's our goal yea

Chorus

The roaring 20's are back

It's time to make our soundtrack

The roaring 20's are back

It's time to make our soundtrack

The roaring 20's are back

It's time to make our soundtrack

The roaring 20's are back

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It's time to make our soundtrack

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