

*It's time to...*

# Produce This!

Digital Music Production and Songwriting Workbook  
*by Matthew Lyons*

*Take Your Music Program to a Whole New Level!*

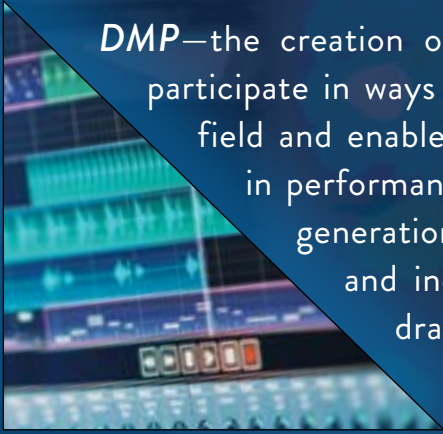
**KJOS** NEIL A. KJOS  
MUSIC COMPANY

[www.kjos.com](http://www.kjos.com)



# Why Digital Music Production?

As a music educator, you know the importance of making your program relevant to students of all backgrounds and interests as an avenue to increase participation and ensure long-term growth and sustainability. A critical key is reaching non-traditional music students. How? *Digital Music Production!*



**DMP**—the creation of music using software and digital devices—allows students to participate in ways not possible in a traditional music program. It levels the playing field and enables *every student* to experience success—not just those proficient in performance—and to create music in ways *relevant to them*, culturally and generationally—expressing personal identity to celebrate diversity, equality, and inclusion. Your program becomes a *reflection of your students*. It draws them in even more deeply than before *while enhancing the skills necessary for superior ensemble performance!*

## What Makes Produce This! Different?

**Produce This!** is an *ultra-flexible* step-by-step 32-page student workbook allowing you to *easily* bring digital music production to your curriculum, regardless of your experience with music technology or the burgeoning world of **Contemporary Music Education**.

From the genesis of an idea to a completed recording, each of the eleven self-contained chapters offers a clear road map for writing a song in any style.

**Produce This!** gives students streamlined access to the entire creative process—even if they have no formal music training.

*Universal compatibility* with any digital audio workstation (DAW), platform, or device completes a package that you can *quickly adapt to your unique teaching environment*.



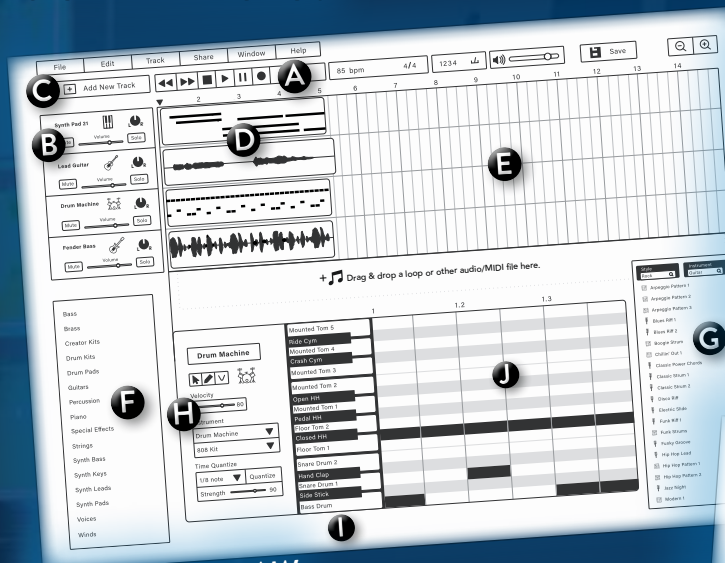
## The Time is NOW!

The time for digital music production and songwriting in your music program is now, and **Produce This!** will give you and your students the tools to make it happen with ease—all while *enhancing instrumental performance* like never before.

Greater student *engagement*, supercharged *recruiting*, improved *retention*, standards-based *curriculum enhancement*, and, best of all, students who perform and create with new levels of musical proficiency, understanding, self-confidence, appreciation, pride, and *joy*—**Produce This!** delivers.

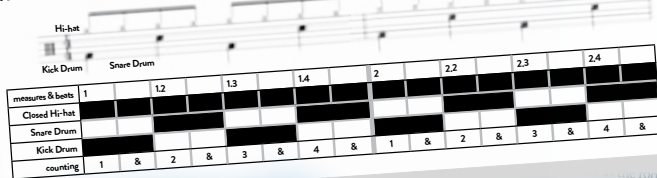


# It's All Here!



## navigating a DAW

### DRUM GROOVE #1: ROCK (80-116 BPM)



## creating rhythm tracks

**bridge**—short transitional section that connects two other parts of a song. It can be labeled as the **C** section. The bridge creates musical variety and tension by using a new groove, harmony, melody, or all three. There is usually only a single bridge in a song, if any, and it is most often placed between the last two choruses.

**outro**—short ending of the song. The intensity is usually reduced and the song may slow down or fade out.

When all these sections are combined like a sandwich, a song might follow this **form**, also known as **ABABC**:

Intro	Verse 1 A	Chorus B	Verse 2 A	Chorus B	Bridge C	Chorus B	Outro
-------	--------------	-------------	--------------	-------------	-------------	-------------	-------

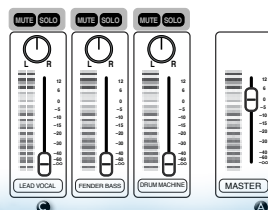
Listen to the sections of a song in **ABABC** form. [www.kjos.com](http://www.kjos.com) Kjos Multimedia Library.

Complete the chart below as you listen to a song and watch its DAW regions. [www.kjos.com](http://www.kjos.com) Kjos Multimedia Library.

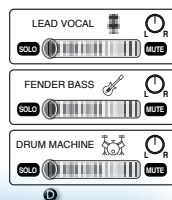
Measure Number	Section Name/Letter	Characteristics that help you identify this section
1	Intro	no drums or bass, light harmony, no melody

## composing song sections & lyrics

If your DAW has a **mix window** with vertical **channel strips**, the master fader will probably be all the way to the right (A).



If your DAW does not have a mix window, the master fader will usually be a horizontal control at the top of the window near the transport (B).



## editing, mixing, and sharing a song

With plenty of space for reflection and response, by the end of the workbook, students will **complete a song from scratch** that they can present to the world.

## using loops

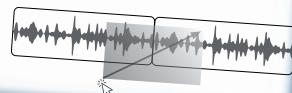
**Repeat a region**—hover your mouse over the top right side corner of a region. Click on this and drag to the right to repeat the region as many times as you want.



**Shorten a region**—hover your mouse over the bottom left or right corner of a region. Click and drag to the right or left to shorten the beginning or end of the region.



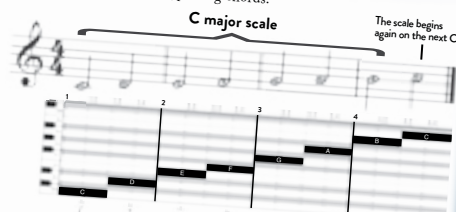
**Copy, paste, or cut entire sections of music**—click your mouse in a blank section of the workspace. With the mouse clicked, drag over the regions you want to work with. Once the regions are highlighted, you can copy, cut, or paste just as you would with other software on your computer.



## creating melody, harmony, & bass tracks

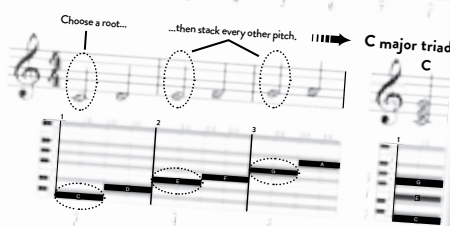
For example, on the bottom of page 13, you composed a melody using the pitches of the **C major scale**. For that melody, we could use the **C major scale** to also create possible supporting chords.

Recall the seven notes of the **C Major** scale on the staff and on a DAW piano roll. The **scale degree** numbers beneath the piano roll identify the position of each note in the scale.



is also called **tonic**.

to create a chord, to serve as the **root**, then stack every... For triads, if we... of the C major... pitch ("1" and "2") above it, the result is a **C major triad**—C, E, and G.



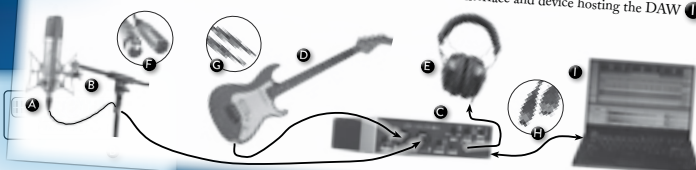
Listen to a **C major scale** and how it is used to create a **C major triad**. [www.kjos.com](http://www.kjos.com) Kjos Multimedia Library.

## recording live audio

**audio interface** (C)—converts the signal from an external microphone or instrument into digital information that your DAW can understand. If you simply want to record one vocal at a time, you only need an interface with one **mic input**. On the other hand, if you want to record electric guitar (D) and vocals, then your interface needs both an **instrument/line input** and a **mic input**. If you plan to record an entire drum kit with each piece mic'd individually, you will need several mic inputs on the interface.

**studio headphones** (E)—attach to the audio interface so recording can be monitored in **real time** (as it happens). Studio headphones with a **closed-back** design are a good choice because they offer superior sound isolation. Choose headphones that have a **flat response** (do not boost the low/bass or high/treble frequencies).

**cables**—connect your gear to the interface. An **XLR** (F) cable with three pins at one end and three holes at the other is needed for a microphone signal to travel to the interface, while electronic instruments require a cable with 1/4-inch (G) connectors at both ends. A **USB** (H) or similar cable is required for signal to travel from the interface to the computer, tablet, or phone. (The specific cable will depend on the interface and device hosting the DAW (I).)



... all enhanced by  
online video tutorials  
and audio tracks.



## About the Author



**Matthew Lyons** grew up surfing and playing music in sunny San Diego, California. He began with saxophone in fourth-grade band, adding viola in high school. Matthew went on to earn a bachelor's degree in music education and a teaching credential from San Diego State University in 2004. After graduation, he spent an amazing decade as a school band and orchestra educator and earned his master's degree in teaching and curriculum development from the University of San Diego.

Music technology and songwriting became a bigger part of Matthew's life as he embarked on his current position as Music Director at Oak Park Elementary & Music Conservatory in 2014. A music-focused San Diego school that prides itself on cultural and ethnic diversity, Oak Park students experience Mr. Lyons' passion for teaching in band, general music, and music production classes.

In addition to his transformative work at Oak Park, Mr. Lyons is an Adjunct Professor of Music at Point Loma Nazarene University and a published author and speaker. He is Avid-certified in Pro Tools and Sibelius and is pursuing a master's degree in music technology from the University of Valley Forge. And, he's still surfing in San Diego...when time permits!

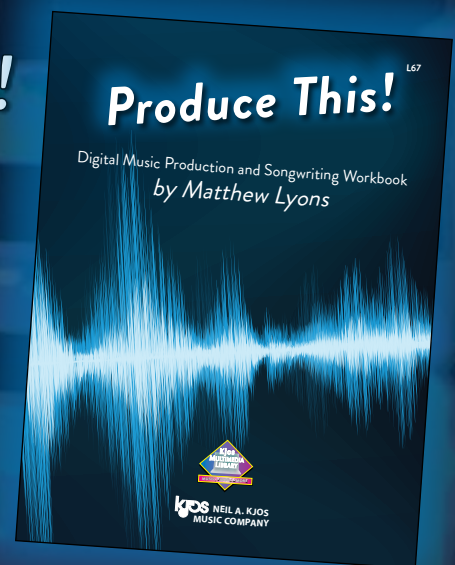
**Say YES to Produce This!**  
**Special Introductory Offer!**  
**Buy 5 copies**  
**of Produce This! (L67)**  
**at retail price (\$9.99 USD each) and**  
**get 1 copy FREE!**

No quantity limit. Redeemable at your favorite music store.

To find the store nearest you, go to [kjos.com/locate](https://www.kjos.com/locate).

Offer expires April 30th, 2024.

Offer available in the United States and Canada only. This offer may not be combined with any other offers.



**KJOS** NEIL A. KJOS MUSIC COMPANY

*Making innovation a tradition for over 80 years!*

[www.kjos.com](https://www.kjos.com)