

# INSIDER GUIDE

# FERROCITY

MAY 2020 ISSUE 2

MAGAZINE

## EXCLUSIVE

### Music Production Method

Who does it hep?  
What problem does it fix?  
What's its role and...  
The entire Process  
P.05

Let's Meet  
"JT" author of  
Teipers' Tips

Founding  
Membership  
Invite INSIDE...

**JOSH BESS**  
MUSIC PRODUCER,  
INTERNATIONAL MENTOR  
AUTHOR

**WHAT???**  
Little things  
become BIG things  
& then are  
NOTHING at all  
P.11



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"..You need both, a community and a network. A network connects and a community cares. One without the other is only 1/2 the equation for success.

~ Joe Scacciaferro

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*Excerpted from the  
EDITORIAL pg.3*

# FROM JOE

## EDITORIAL

To my production family across the globe,

We are constantly hearing people throw the words “community” and “network” around. There are financial communities, medical communities, local communities, and even a park community. This overuse has diminished the power of what a community and network really are and what they should be able to do for you. Now when we hear the word “community,” we just think faceless “organization.” We no longer think about a group of real people. People who think like you, dream like you, and can inspire you. People who truly care about your success and provide you with a chance to explore your ideas. People who can teach you. And, equally as important, people you can inspire, teach, guide, and share.

We at Ferro City envision our community as a trusted group of friends and family who we can each rely on. Friends who will passionately share their knowledge and their connections. Friends you can seek out for advice on big or small issues. Friends who are experiencing the same professional moment as you, and together you can express your feelings without fear of ridicule or exploitation of your ideas.

It all began for me when moving from one creative sector to another. I realized the skills and talents needed in one area of production were identical to the skills and talents needed in another. Sure, those positions may be identified by a different title but the basic necessary skills were identical. So how come friends of mine were out of work in the music industry when there was a shortage of people needed with their talents in the TV biz? WHY? Because there was no COMMUNITY to teach us how to cross over those self-imposed industry borders built around each creative / production niche. There are dozens of reasons these borders developed, from fear of competition, to person style, to the lack of understanding of the actual job skills, etc. Regardless of the reason, they developed and grew. These boundaries are not only stifling and limiting to the individual but to the entire creative process.

FerroCity’s caring community spans ALL sectors of the media and entertainment production industries on a global scale. It solves all those problems and allows growth and creativity in areas never before imaged.

The story doesn’t end there. (For those of you who know me, you know there is never a short version of my stories . . . LOL). Belonging to a COMMUNITY that cares is critical, BUT . . . (you knew there was a BUT coming), you also need a NETWORK. What’s the difference? A community cares and a NETWORK connects. Kinda corny but deeply important, plus it’s easy to remember.

Think about it. The internet is a massive NETWORK, allowing billions of connections in billions of directions. It is very useful and necessary to gain access to everything. LinkedIn, Facebook and Twitter are all good examples of networks, connecting one thing to another. They fall short of actually getting to know each other. You only get to know what someone wants you to know. Is that really knowing someone? I consider them excellent networks for connecting people.

You need BOTH: a community and a network. A network connects, and a community cares. One without the other is ONLY ½ the equation for success.

FerroCity connects you to a community that truly cares, and to knowledge that is practical and valuable to the industry. All of which will increase opportunity to realize your dreams/goals and not force you to accept someone else’s ideas of who you should become.

FerroCity is a digital ecosystem built to unify the global creative community through education, collaboration and career mentoring. It is a membership-based community of learners and doers, developed by Emmy and Grammy award winning insiders whose focus is to support THIS and the NEXT generation of creatives.

To achieve all that we can be, we need your help in spreading the word. Use your social media savvy. Get your friends to not only sign up but become an active member of our community. Check out the details at [www.ferrocit.com](http://www.ferrocit.com). Come join us. Stay well and stay safe until we all can return to face-to-face collaboration. ■

Ciao,

Joe



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The bottom up approach and philosophical foundation of how FerroCity is supporting your career and creativity.



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## READERS FORUM

We love to listen to our FerroCity Insider Guide readers. We sincerely value your kudos, concerns, and questions. Let's get a conversation going!

# MUSIC PRODUCTION METHOD



## Music Producer and Author

### HOW TO MAKE MUSIC

BY VIC DICORBO

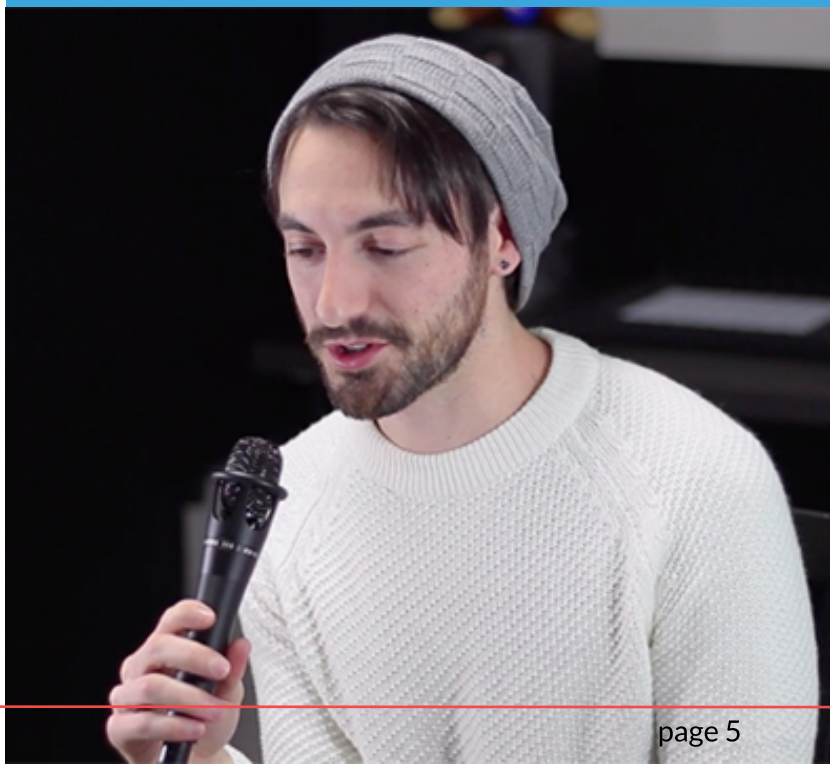
*How to make music* can be truly a meta discussion or possibly even rise to the level of a heated debate! Where to start? Who does what? You can't do it that way? You're telling me you didn't do this all yourself?

It's thanks to an artist like Josh Bess, who's given it some deep thought, allowing us to put a stake (or Three) in the ground as starting points to begin the conversation. In his MUSIC PRODUCTION METHOD, Josh has categorized the process into 3 major elements:

1- Song writing and arranging,

2-Sound design and recording, 3-Mixing and Mastering.

FerroCity invited Josh to be a guest on their Skills & Techknowledg-e Podcast and throughout this article, as we present an overview of the MUSIC PRODUCTION METHOD, we are going to share with you audio excerpts that you can link to and play down, perhaps giving you a lense to a different view as you hear from Joe Scacciaferro interviewing Josh discussing elements of the method.



# MUSIC PRODUCTION...

CONTINUED FROM PAGE 5

## What is Music Production Method?

Music Production Method is an educational brand, focused on breaking down and teaching the core elements of music production.

*Here's Josh discussing breaking down the core elements used in making almost any song in western music.*

[Click For extend Josh audio clip 1 Method](#)

## Who does it help?

Music Production Methods helps aspiring producers understand their role as a producer in the modern world. Whether they are creating music alone on a laptop, or with a group in a recording facility, the methodology at the core of our teaching will reveal the process of recorded music, to support the understanding of their role in musical projects.

*Josh shares his thoughts on music technology being insanely attainable and at very high level. Is that a good or bad thing?*

[Click For extend Josh audio clip 3 Who can](#)

## What problem does it fix?

With the advancement of music technology, music creation is attainable at an immensely high level. Within a single laptop, phone, or tablet, you are capable of writing music, assembling audio samples, programming MIDI, balancing multitrack mixes, along with many other applications. As amazing as this is, it is daunting to many music creators, as most don't understand where to begin. Or, more importantly, when to finish? Our methodology breaks down the core elements of western musical recordings, and demonstrates an efficient path to start, progress, and finish your music.

## The Role

The definition of production is "the act of creation."

The definition of producer is "the person who exercises general supervision of a production."

"Exercises general supervision" sounds vague, because it is. This is because a producer has the option to solely oversee the process of music production, or the producer has the option to jump into the process themselves. The producer makes a choice, to take on specific tasks within the process, or distribute the tasks among a team of skilled individuals, to produce the final creation. In the end, the more knowledgeable the producer is of the process, the more deliberate their choices will be, increasing their chances of success.

*It's OK to work with other people!!! Josh speaks about teamwork and using your community of talented friends to get the best result vs not.*

[Click For extend Josh audio clip 4](#)

## The Process

As defined in the *Music Production Method* by Josh Bess it's obvious there are many paths that may be taken to reach the end result you are looking for. The biggest take away is knowing that there isn't any one specific path BUT there clearly is an all encompassing Three part "methodology" serving as a structure to create withing. Here is a punchlist for the 3 rules of engagement that you want to consider when taking on the "METHOD". You will also find under each, a listing of the subcategories that are the necessary subtasks rounding out the production:

*Josh speaks to "effencies" in production as well as what artists use as their initial inspiration of writing a song.*

[Click For extend Josh audio clip 2](#)



# MUSIC PRODUCTION METHOD

## METHOD

### MUSIC PRODUCTION METHOD PUNCHLIST

#### HOW TO MAKE MUSIC CONTINUED FROM PAGE 6

##### Song Writing and Arranging

- Music Composition
- Music Arrangement
- Song Form
- Lyric Writing
- MIDI Composition
- MIDI Effects (rhythm, melody, dynamics)
- + More

##### Sound Design and Recording

- Synthesis and Sound Design
- Instrument Tuning
- Amplification and Sound Design
- Audio Recording
- MIDI Recording
- + More

##### Mixing and Mastering

- Level Balancing
- Stereo Imaging
- Depth
- Surround Sound Mixing
- Spatial Sound Design
- + More

#### How to learn more?

##### Video Lessons:

[musicproductionmethod.com](http://musicproductionmethod.com)

We break down the process by creating music, recording the process, and explaining what we did. Every song is different, although the method remains at the core. The more lessons you watch and practice with, the more experience you gain.

##### Online Lessons:

[learn.musicproductionmethod.com/lessons](http://learn.musicproductionmethod.com/lessons)

Private online lessons with your instructor, guiding you through the music production process. Enroll in full length courses guiding you from a beginner to advanced level, with hands on review and feedback of your own music.

SONG WRITING  
&  
ARRANGING

SOUND DESIGN  
&  
RECORDING



MIXING  
&  
MASTERING

MUSIC  
PRODUCTION  
METHOD

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# LOCATION SCOUTING

BY JIM TEIPER

Hi! I'm Jim Teiper (TY-per), or, 'JT', as my work friends know me. Today, I've decided to share my thoughts regarding all things production. Today, I'll tackle the intricacies of a Location Scout.

The first step is to always gather as much information about the project as you can. Performing a scout of where you're shooting is always the most ideal method to plan for specific needs. A good Lighting Director/Gaffer should bring a location scout package with them.

## LOCATION SCOUT PACKAGE:

- **Sun Tracking app.** - Use any of a variety of apps that show the path of the sun and moon including risings and settings. It should also show the moon phases and positions.
- **Weather App.** - Use this for predicting rain and cloud cover along with other weather factors.
- **30' Tape Measure / Laser Tape Measure** - Use to measure door openings, window sizes and other crucial distances.
- **Pen/Note Pad** - Keep track of all setup particulars. Write down everything. Memory recall is not your friend. Feel free to use your smart phone. Take photos and/or video with voice over notes.
- **Color Temp. Meter** - Check temp. of existing light sources so you know what you will have to match.
- **Light Meter** - Preferably a spot/incident combination. Use this to check exposure on many items like neon signs and monitors.
- **Gel Swatches** - If different colors have been discussed, bring samples of your inventory for DP to test.
- **Voltage Meter**- Use to test house power electrical panels for phase configuration and hot lined locations.
- **Circuit Tester**- Good to test any practical outlets to ensure they are working properly.
- **4-Way Screwdriver**- Can open floor circuit hatch screws and generally comes in handy.
- **Leatherman/Gerber Multi-Tool**- Just in case.
- **Black, Fresh Sharpie** - One should ALWAYS carry one of these.

While on the scout, it is important to achieve specific goals. I tend to start by tracing the path of the equipment. Determine where you will be parking, which direction the vehicle will face, and what the exit route is. This goes for any generator you might need as well as the lighting truck. Make sure your chosen placement will be out of sight of all camera angles. Note where any Corning or barriers would need to be placed and make arrangements with the location personnel or the Transportation Captain to have that taken care of. One should always bring some backup cones and other items in case something gets overlooked or forgotten.

Once the vehicle placement is decided, walk the area to the shoot location. Are there any curbs to hop? Any step issues? Is the terrain passable by your carts? Will you be using an elevator? Will the elevator be dedicated to the shoot, or do you have to share with the facility. How will long pieces like speed rail and ladders make it through to location? ■



# LOCATION SCOUTING CONTINUED

If using a generator, what will your cable path be? Plan the cable package with at least 2 spares of each cable and distribution problems, you must plan solutions and make sure tools & parts to address them will be available.

Locate the on-site breaker panels for all shooting areas and make sure they will be accessible during the shoot. Get the name and number of the maintenance manager who will be on-site for the shooting days. It's no fun blowing a crucial breaker only to find the electrical room locked. Meet and make friends with him or her if at all possible. This person could hold the power over whether the shoot is a headache or not.

Once you have checked the path to a location and scouted the power situation, determine where cable drops will land and where equipment will be clear of all shot directions. Find a safe place for staging and make sure you have permission to stage there. Plan to stage all equipment so each cart drawer and stand holder can be readily accessed. Do this with the smallest square footage "footprint" you can manage. Remember that other departments will be needing their space as well. We're all on the same team so it's important to work together.

Now it's time to go over the shot list. What units will you be using? How will they be powered? Mounted? Are there any safety concerns to be addressed? What additional units and backup systems should you plan to have available? Will your expendables like gels be sufficient and have a margin for error? Is the entire crew confirmed and informed of all pertinent details?

At this time, you should be familiarizing yourself with those around you. Get to know the department heads, their names and their work styles. Are there any issues that need to be addressed across departments? If so, how will the tasks be divided out? Leaving as friends with everyone will make the shoots profoundly smoother and a happier situation for everyone. It will also make it much more likely that you will be called to work on the next one.

These are the tasks that the Gaffer/ LD should accomplish on every scout. If time or budget does not allow for a scout, then your prep for each of the areas raised here will have to be conducted through the phone and the internet. You'll likely have to guess at such things as length of cable runs and mounting needs. It is best, in these situations, to over-estimate your equipment needs by around 30%. The last thing you want to do is reach for a whip of cable only to find no more left. Be a Super Boy Scout and over prepare.

By taking all these steps, you'll almost certainly have a smooth and effective shoot ■



# BROADCASTING

MUSIC | AUDIO

YUP... that's  
Keith Richards  
"Mary Kaye"  
Strat

**MIKE FORTUNO**  
**MUSIC A2 FOR TELEVISION**  
BY JOE SCACCIAFERRO



Little things can become big things until they are not a thing at all. **WHAT?**

The following story is based on an article posted at FerroProductions.com on November 15, 2011. The original article was based on an interview with Music A2 Mike Fortunato at that time. On that day, Mike was responsible for the musical set up and overseeing the micing/audio flow for all musical talent on stage for the 10th anniversary of 9/11. The date marked the opening of Memorial Park at "ground zero," with former and current Presidents George W. Bush and Barack Obama giving commemorative speeches prior to a live tribute musical event of epic proportion. Live being the operative word. As you will read, the gig couldn't have been higher profile, and the prevailing nerves on stage couldn't have been any more intense. It's these environments that separate average professionals from top tier monsters. Mike is one of those top tier monsters. Although, if you get a chance to hang with Mike, you'd come away thinking he was a funny Italian kid from Jersey, which he is until he isn't!

We recently sat down with Mike [via remote podcast](#), in which Mike walked us through his career and several moments where there is "no time to think, you just react." Presently, Mike, like the rest of us locked out of our careers, oddly enough misses the insanity of the "do or die moments". Off mic, Mike and I discussed what the media and entertainment production industry will look like when this COVID-19 lock down is over. It's a conversation heard hundreds of times recently with our "out of work" brothers and sisters. And every time, the conversation ends the same: "I have no idea, but it won't be like it was."

## MIKE FORTUNO

His gigs couldn't have been higher profile and the prevailing nerves on stage couldn't have been any more intense. It's these environments that separate average professionals from top tier monsters. Mike is one of those top tier monsters.



The audio control center on location

A couple of recent events might be pointing the way. The NFL draft is one. That event was covered by several different outlets all trying their hand at complex remote production. One of the winners was Bleacher Report, technically helped by our own Mark Steinmetz (read [Mark's detailed description](#) of how he and his team pulled off their broadcast posted on FerroCity's Community page). Another outstanding presentation was the NFL Network. Again, this was technically lead by an old friend, Vice President Production at NFL Media, Dave Shaw. We look forward to being able to have both Mark and Dave sit in on a FerroCity: Skills and Technology podcast in the weeks ahead. Follow us on FaceBook and Instagram for details.

# BROADCASTING

MUSIC/AUDIO

CONTINUED FROM PAGE 11



The following is an excerpt from an original article posted November 15, 2011 on [FerroProductions.com](http://FerroProductions.com).

New York, NY- On September 11th, 2011 in downtown New York City, a ceremony commemorating the 10th anniversary of 9/11 was held honoring those who lost their lives that horrific morning a decade ago. In magnitude and solemnity this article in no way equates the events of 9-11 to this story.

On this day of remembrance, a day which included the inaugural opening of the 9/11 Memorial Park, with commemorative speeches given by Presidents George W. Bush and Barack Obama. Musical performances included some of the biggest names in the business. Michael Fortunato, a long-time affiliate of Ferro Productions, was called upon to do the audio for such an important event—much like all the important and major events Michael’s skills and trade craft have been called upon. Fortunato’s role that day was the Music A2 (second assistant audio engineer), which included the technical engineering and set up of the microphones and audio system used on stage for all the musical performances.

Paul Simon, James Taylor, and Yo-Yo Ma counted on Mike’s years of experience, attention to detail, and ability to figure out even the most complex matters on the fly, with miles of cables, hundreds of switches, and thousands of lights and amps. Which one, in the myriad of planning, prepping, securing, checking, and rechecking would be at the root cause of making all the work, NOT WORK! The answer is obvious, postmortem. It was the ON switch; it’s always the ON switch!

While James Taylor began performing on stage in front of thousands, initially there was no sound coming out of his guitar. Fortunato knew that his audio set up was correct, there was only one ON switch that wasn’t directly in Mike’s setup checklist, and that was the one ON Taylor’s guitar, which, in fact, WASN’T ON. Michael literally crawled onto the stage and flipped the “ON” switch, ON the guitar, ON, and problem was solved. “The show must go ON” and Mike figured out exactly how to make it happen!

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MIKE FORTUNATO

LEGENDARY MUSIC A2

HOSTED BY: JOE SCACCIAFERRO

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And so goes “another day in the office”. Not your regular office, rather an office that’s housed in random places, occurrences, and events on a daily basis. Where predictability can only take you so far and field expediency (the ability to improvise, to be flexible enough to use one’s knowledge creatively, audaciously and pragmatically) brings you back home at the end of the day.

For Michael Fortunato, this event held a very special place in his heart. “I felt honored to help orchestrate an event that paid tribute to the brave men and women who lost their lives on September 11th, 2001.”

Fortunato, who’s role that day... included the technical engineering and set up of the microphones and audio system used on stage for all the musical performances! Paul Simon, James Taylor, and Yo-Yo Ma counted on Mike’s years of experience, attention to detail and ability to figure out even the most complex matters on the fly.





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