Okie Girl Production

Summary

Okie Girl is my attempt to write a Bossa Nova love song for the mother of my biological children. I spent 16 wonderful years with her and she will always have a special place in my heart. I'm gravely sorry for letting her down.

Disclaimer

Any political and/or religious views that may be expressed in this music or the production thereof are solely held by Shawn Eary. Any such views that may be expressed in the covered content do not necessarily represent the views of University of Arkansas, Professor Nikola Radan or any passive contributors that are mentioned in the references section of this document. Shawn Eary bears: sole ownership; sole ethical responsibility; and, sole legal responsibility for any religious and political beliefs he may have expressed in the creation and release of this product.

All publically released materials associated with the "Okie Girl" Production come with absolutely no warranty. At this time, only this document and the song are publically released. The song can be found in SoundCloud under Shawn Eary's account.

License

Initial Draft

The first draft of the song had no bass, percussion or any other instruments. It's was a synthesized piano part and my voice. The chord progression was pretty lame and extremely repetitive. Fortunately, I came up with that progression myself. The rhythm was in most cases classic Bossa Nova using guidance from numerous sources in the references section. There are too many influences to do an inline citation here, but the most influential artists to shape my ideas in the draft and as I continued on where likely: Ta (PenName), Nolte, Neto, Hewitt and Debono.

Even the piano part was missing the bass. The chord progression for the initial version was Fmaj7, Emin7, Dmin7, Emin7 with no inversions. Later drafts modified the piano part slightly. The piano part is a possible area for future improvement after class is over.

Intermediate Drafts

Accidentally changed chord progression to Gmaj7, F#min7, Emin7, F#min7. I think I goofed and transposed up one step when I meant to transpose down one step and I never noticed... That sort of set the tone for the weirdness that came out of this piece. I made this change because I wanted to play on my D maj / B min Irish Flute at some point, but I wound up going the wrong direction. It all worked out in the end.

Shortly after accidentally changing the chord progression to Gmaj7, F#min7, Emin7, F#min7, I cut out some of the notes that seemed to be redundant with the walking bass line from the piano comp part. This further lead to chordal confusion as I had a hard time explaining to Professor Radan what chords I was using. Professor Radan helped me make some note adjustments along the way.

In particular Professor Radan gave me several tips on how the guitar bass line and kick drum that were applied at one time. I may have messed them up at some point, but I kept most of his suggested changes.

At some part during the middle of the development, I tried adding an intro vocal and Professor Radan suggested I try removing it or replacing it with something else. I eventually replaced that with a flute intro.

At one point, a Rock bridge honoring the loved one's motherhood was replaced with a flute bridge. Professor Radan ultimately suggested that I try to swap at least the piano part at the bridge with a guitar part. That turned out to be particularly problematic for me, but it worked out in the end.

Last Minute Changes

Professor Radan might be a little disappointed that I made many last-minute changes. Some of the things he asked me to do where to: clean up my "block tongue" because it was off beat; apply EQ and reverb. I used Cubase Audio Warp and editing to clean up the block tongue, but I also used that as an opportunity to change the rhythm up a bit. I may have goofed the beat up some in taking this risk, but I tried getting the clicks to line up with the beats of the measures. It seemed to line up okay, but my music taste and novice perception might have been a bit off.

I also threw in a new bass line for variety and shortened the harp part to be more staccato like Bossa Nova. By the time I got done changing the harp part and putting reverb on, it started to interestingly sound like a guitar. My harp ultimately wound up making a better guitar sound than the VST instruments I tried to use.

Adding in the new bass line before the bridge led me down a massive rabbit hole. When I put the new bass line in, I realized that the kick drum and piano did not match. Early on, Professor Radan told me that the kick drum should match the bass line exactly, but I really think he meant it should match with a high degree of similarity. Regardless, given that early advice, I knew I had to fix something; however, the piano part was where I really went off the deep end. At the last minute, I changed the piano rhythm to more closely match the bass line. I also wound up changing some chords in the piano comp. This lead some interesting but possibly unorthodox effects that Professor Radan did not get a chance to review. For this reason, the piano line before the bridge might have a high "goofy factor". Matching the kick drum to the piano and bass was a simple matter after the piano was altered.

Toward the end of the alteration of the piano part, the volume of my Juno DS kept cutting out suddenly. This was a near emergency because I really felt like I needed the bright sound of the Juno DS Rock Piano instead of the blurry and dull sounds of all the Cubase 10.5 pianos. Even the bright piano settings in Cubase 10.5 seem dreary to me. I find that odd since I was just recently watching a video by Dom Sigalas where he played a brilliant piano sound. Unfortunately, he did not say in that video where his piano samples were coming from. Plus, there is no point in me spending a few hundred a Piano VST when I borrowed (via credit card) a good chunk of change to buy a used Juno DS through Musician's Friend/Guitar Center. More on the MIDI volume failure in the Section "What Went Wrong."

The next day, I replaced the strange transition to the bridge with something a little more tame.

Overall Structure of the Piece

I believe the chord progression and walking bass line was influenced by May [2], Neto [4], Williams [5] and Ta [7]. I think the drums were influenced by Nolte [1], Debono [3], Hewit [9]. The form of the piece was just a standard form I learned off YouTube while in a Songwriting class taught by Dr. Jacob Hertzog. All in all, I feel like I was able to come up with something that is unique to myself even if it might be a bit "weird".

Initial Goals

The early goals for the piece where to:

1. Improve my dismal music theory skills
2. add a very simple concert flute part
3. add in bass guitar part
4. add Latin drums

My music theory skills are still bad, but I did get a little help from Cubase and Professor Radan along the way. I found a chord recognition tool in Cubase that helped me to better understand what was doing. This assignment possibly helped me learned the consequences of transposing in the "wrong direction".

Instead of a concert flute part, I wound up adding Irish Flute parts. It worked out though. Even though I was probably in the wrong key, I was still able to play flute without half-holing. My Irish Flute skills are little better as a result of this piece even though I still have a long way to go.

Professor Radan helped me add in the bass guitar part. I think he suggested I cut the walking bass out of the piano. That was a good choice. It made the piano easier to play live (should I ever want to do that) and it removes redundancy.

I never did add the Latin drums in. I tried to add them in from a VST I have called Emulator X3, but they sounded cheesy so instead I wound up using a bowl and glass around the house and my tongue.
The bowl wound up sounding kind of like a cow bell when I was done with it. The glass wound up sounding like a fast-clicking stopwatch and the tongue would up sounding like a block. Emulator X3 was ultimately removed from the project.

Real Instruments Used

Harp – Shawn Eary
Plastic Irish 6 Hole Flute – Shawn Eary
Bass Voice – Shawn Eary
Tongue to simulate Block – Shawn Eary
Bowl and Spoon to simulate Cow Bell – Shawn Eary
Glass and Spoon – Shawn Eary

Virtual Instruments Used

Roland Juno-DS Rock Piano Present - Final Version
Cubase Double Bass - Per Recommendation from Professor Radan
Free MT Power Drum Kit – Per Recommendation from Professor Radan
Cubase 10.5 Groove Agent – For production Kick Drum only
(rest of percussion was real or MT Power Drum Kit on final production)

Various Piano presets in Cubase - for drafting and exploring (quality too poor for final production)
DSK Dynamic Guitar – for drafting and exploring only (quality too poor for final production)
Ample Sound Guitar Martin Light (AGML) – for drafting and exploring only
(quality ok but was not able to get it to work for final production)
Halion Symphonic Orchestra Tuba and Violin
(sounded okay during a draft session but sounded dorky the next day so it was removed)
EmulatorX3 – For drafting of Brazil drum kit but did not make cut

Technology Used

Panning

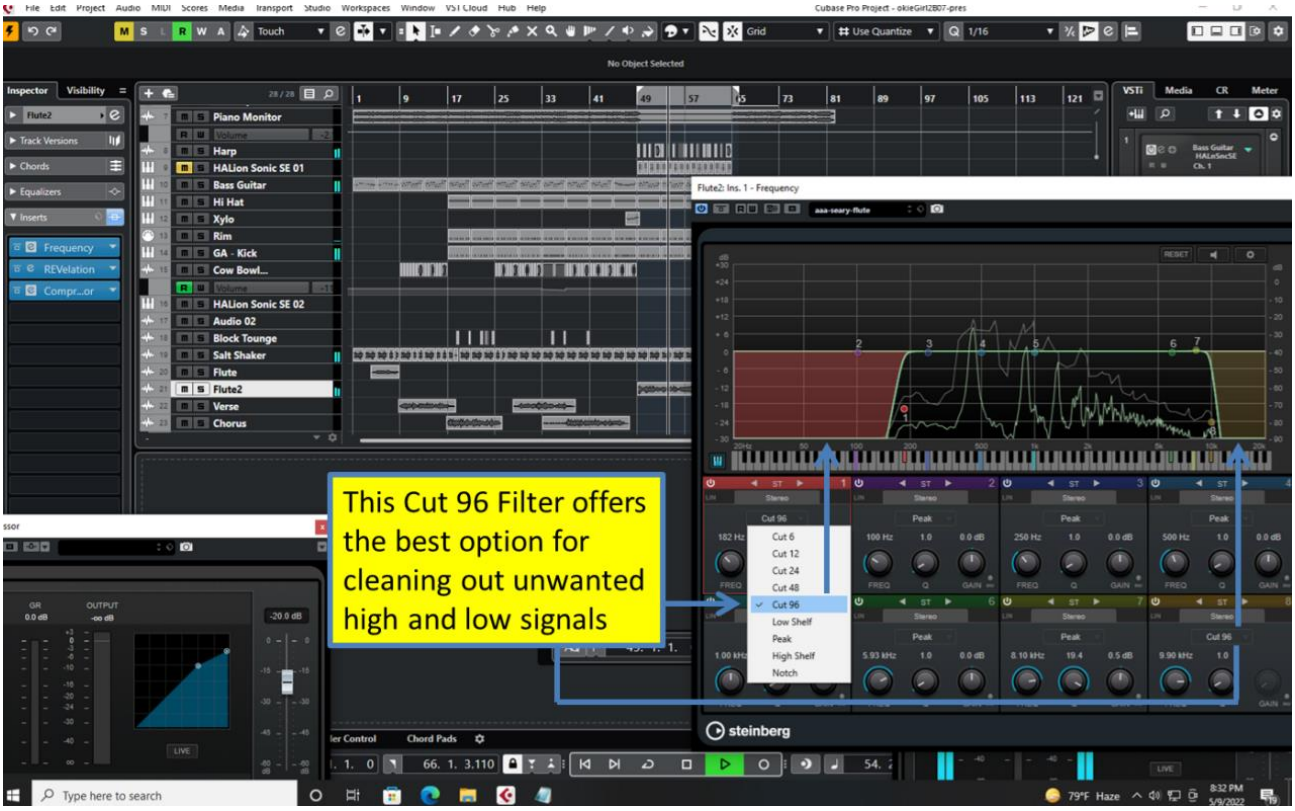
In addition to the Hass effect that I used on the piano as mentioned elsewhere in this document [11], I also used basic panning to move the each of the instruments over to the sight just slightly. I wanted to keep the instruments mostly in the center though so the listener would not feel weird. Panning completely to one side can sometimes alienate the user unless you are doing the Hass effect. The old Amiga 500 computer typically had voices panned all left or all right (If I Remember Correctly IIRC) and it was rather annoying. Programmers could hack around that but they sometimes didn't…

Summary of Plugins

Steinberg frequency in Cubase EQ – Voice, Flute, Harp
Cubase stock compressor – Voice, Flute, Harp
Cubase stock reverb with some pre-reflections in cases – Voice, Flute, Harp
Cubase Cloner - Voice
Cubase Stereo Delay – Piano Only

Equalization and Reverb

Equalization and Reverb were huge struggles for me. I often either couldn't tell the difference from the changes I was making or I made things worse. I am a little better at both as a result of the class now, but I still need tons of practice. I found that even though Voxengo Curve EQ used to be my favored EQ because it allows you to create near arbitrary EQ lines, it seems that the Frequency EQ plugin offered by Steinberg is the best overall plugin. I struggled initially using high shelf and low shelf EQs and playing around with the Q parameter trying to get the right sound but odd things happened. Eventually, I found a 96 Cut filter. I guess the 96 stands for some sort of DB but I'm not sure. It does a great job and is very easy to use:



For the vocals, I did provide a little boost in the lower mid-range I think, but that isn't shown here. I used standard peak filters with low Q to provide that boost. I used EQ on Harp also and when I got done with the Harp, it weirdly sounded kind of like a guitar ☺.

I struggled with the Reverb and got some help from Professor Radan. Eventually I took a look at some points by Sigalas [10][11] and in particular applied the Hass Effect to the Juno Piano per Sigalas [11] to try to make more ”room” for everything else. Even with all of that, I still didn’t quite get the results I wanted. Eventually, I got desperate and started slightly using Cubase Cloner which I believe Sigalas mentioned in [10].

A trick I used to do on my own was recording a single instrument with two mics instead of one. I’ve been told that is supposedly an audio-engineering no-no since most instruments like voice are monophonic, but apparently, I am not the only audio engineer that records vocals with two mics ☺. If you look around on the internet, you will probably find others that do what I do.

For this project, I didn’t record any sources besides the Juno-DS in stereo; however, I eventually wound up getting a SoundCloud Pro subscription. This will allow me to replace Okie Girl and other tracks (in place) in the future without having to pull it down and put it back up and thereby losing the Mother’s Day publication date. I specifically wanted Okie Girl to go out on ”Mother’s Day” even though I pushed it prematurely. I’m not really good enough to warrant a SoundCloud Pro subscription at this time, but there have been numerous times where I have pushed a track and realized “Aw man, I should have fixed that!!!”.

I applied some accidental presence at the end of the end of the song when I erroneously left an unused vocal unmuted. This accident really made my voice stand out so I kept it at the end. I adjusted the volume as necessary. On the final versions, the accident didn’t sound as good. Someone I got my lyrics mixed up on the two vocal versions at the end of the piece so I had to rerecord the “echo” part. When I did that some of the initial quality was gone.

Dynamics

I had inconsistent dynamic levels during my recording partly because my lack of musical skill required me to require many parts in pieces and/or different sessions. Professor Radan told me in other words that I didn’t leave enough “headroom” for the parts I recorded so I rerecorded them at lower gains per his advice. I then went back in a tried to use automation to correct the dynamic mistakes. The reason for this is that adjusting the master mixer volume levels in Cubase is pointless **if** you turn automation on at a later date. In Cubase, if you don’t ”code” in your volumes with automation, it’s very easy to lose those settings at a later time so coming into the class I had a habit of setting an overall level for most of the piece using automation and adjusting from it there. Fortunately, per advice from Professor Radan led me to a Gain Staging video by Dom Sigalas.

Regardless of the design of Cubase and why it is often more convenient for me to use automation to define volume levels, Professor Radan suggested that I not do this. I understood what he was getting at but it was not practical for me so I also looked at a few more posts by Dom Sigalas in particular [12]. In [12], I saw two helpful techniques for me. One of them was the ability to subtractively draw in volume reductions on an obnoxiously loud part. The last was a very useful Pre-Gain function. These two techniques demonstrated by Sigalas were very useful and I highly recommend his video. I even wound up using the event volume handle he mentioned ☺. Cubase Pre-Gain was the primarily solution to these problems I was having.

MIDI

I suppose standard old school MIDI1 and newer USB MIDI2 were used to communicate with a Juno-DS keyboard to get the Rock Piano sound. That sound was then fed into a EMU1212M and later a Delta 1010 at various stages to record what was being emitted from the Juno-DS. At one point, I actually used direct USB connection to record the audio from the Juno-DS. That allows for the best quality audio but it's not as flexible as sending the MIDI signals out from Cubase and into the Juno-DS to capture the audio at run time. The latter option allowed the piano part to be more easily edited if need be. The Juno-DS does have an onboard audio interface, but its single monophonic mic input is dismal. I don't know for a fact that MIDI2 was used because I'm unfamiliar with this, but the Juno DS is supposedly MIDI2 capable. For this reason, I reckon that when the USB connection is used, the Juno DS defaults to MIDI2 even though this is not obvious to myself (the user).

Audio Warp and Wave Editing

There were occasions where my recorded audio was out of time. In fact, there are still things out of time on this release, because I didn't get around to fixing everything. However, for the things I did fix, I used a combination of standard cutting and pasting with audio warp when appropriate to correct the timing of certain parts. Videos like those in [13][14] by musictechtuition and Sigalas [15] helped me with learning audio warp.

As far as basic editing goes, I already knew how to do that, but Dom Sigalas also showed me a cool trick with zero crossings and insert silence in [15] that I used to make the Harp part sound more staccato. This staccato change and the reverb applications eventually made my Harp start sounding like a guitar.

What Went Wrong

I was watching a bunch of Dom Sigalas videos on the Sunday before the assignment was due in an effort to try to find ideas to correct my mix and get more presence for my vocals. One of the videos was [15] "5 Tips for a Great Electric Bass Sound | Cubase Secrets with Dom". It showed a cool trick that I used to take the harp part and shorten it using Zero Crossing snapping and Insert Silence. Unfortunately, I couldn't remember where in YouTube that video was and spent a great deal of time searching for it so I could give attribution. I looked in my history, but didn't find it. I experienced all of this because I didn't think to look in an EBass video. There is a lot of good content in that video ☺.

When I started on this project, I began recording in 96 KHZ, 64 Bit Float, 24 Bit stereo. That seemed to cause issues when presenting in Zoom. Zoom was one of the bigger headaches I dealt with in this class. The remote meetings allowed me to use Cubase Pro instead of the school provided DAWs; nevertheless, Zoom was still a hassle. I originally started working in I think 64-bit floating point 24-bit digital at 96 KHZ, but I think when I went to present in Zoom, I had problems with the voice getting lowered in pitch. Additionally, my TASCAM US-1200 which I got off eBay used was (at that time) the only interface I could get to reliably present in Zoom, but it was flaking out. I wound up alternating between that interface and my EMU1212M (which had a now removed Russian driver hack for Win10) employed to make things work for this class. At the very end of the semester, I found a used M-Audio Delta 1010 on eBay for a good price. It works like an absolute dream and I think it will work in Zoom ☺. Even though the Delta 1010 is rather old and does not have Win 10 drivers, it works great in Win 10 using the old Win 7 drivers which is more than I can say for my EMU1212M. I'm still upset with Microsoft for jacking up Win 10 in builds after 1809 but I suppose it's time to forgive them for that "evil" ☺. Win 10 builds after 1809 will not work for EMU1212M without driver hack that seems as if it may have been partly developed by Russian nationals.

As I described in the Last Minute Changes section, the Juno DS volume went out from under me. That scared the crazies out of me. At first, I thought I hit the wrong key. Then I thought I got hit by some Russian Virus or Cyberattack . I pulled the USB cable from the Juno DS and went old-school MIDI 1 only. The problem persisted. I even thought about disconnecting from the internet. I wound up factory resetting the Juno-DS several times. I felt a sinking feeling in my stomach under the realization that I'm in a ton of debt and just bought the Juno-DS used on credit very recently. I was very discouraged. I looked through the MIDI event view trying to find weird renegade events that were recorded. I eventually decided the problem was not a recorded event or hack but likely due to one of my MIDI controllers sending stray data to the Juno DS during playback. It may have been an expression pedal. In any case, I turned off all other MIDI devices except the Juno DS and rerecorded and froze the part. I wanted to work more on the piano part before the bridge, but I couldn't take any more chances on that day. The final freeze recording worked to get the Juno-DS piano into the project and I turned the Juno-DS off. I Hope it's okay… It probably is, but that was very nerve racking.

UPDATE: Since turning my other MIDI controllers off, I have not yet experienced the weird volume crash on the Juno DS. I Hope for the best. What made me thing the problem was due to another MIDI control is that the problem persisted when I switched the piano part over to a virtual piano within Cubase.

Conclusion

I feel that Professor Radan helped me develop as a musician through this project. I am glad to have been in his MUAC2112 class and I have explored areas of music production and composition that I would probably not have explored had I been left to my own devices. There are probably some techniques I forgot to mention, but I feel I have discussed the most relevant ones in this paper.

You can listen to "Okie Girl" at:
https://soundcloud.com/shawn-eary/okie-girl

I reserve the right to make changes to this paper and the "Okie Girl" music piece.

Approximate Change Log
(A few Dates May be Missing or Combined)

May 11 –

1. Replaced strange transition to bridge with something a little more conservative in the Hope that it won't sound quite so weird.
2. Cut the salt shaker completely out of the bridge.
3. Very slightly relaxed the compressor on the vocals but it's probably unnoticeable.
4. Added a crescendo for tail "Cow Bowl" part as it is coming back in at the end of the bridge and increased the overall volume.

May 10 –

1. Added reverb/EQ/compression using techniques by Dom Sigalas [10][11], Professor Radan, my own brain and others.
2. Rewrote the piano and bass part before the bridge.
3. Adjusted rhythm and articulation of Harp part.
4. Readjusted mixes using **several** Gain Staging techniques mentioned by Dom Sigalas [12]
5. Used automation to try to add in some minor dynamics.

May 03 -

1. Tried Real Guitar instead of Ample SoundGuitar Martin Lite (AGML) but didn't get anywhere.
2. Tossed the guitar and replaced it with highly simplified Harp part where I'm was only playing two strings at a time with highly simplified rhythm
   (Just playing D-F# [GM7?], E-G [AM7?], C#-F# [Fmin missing A?], D-F# [GM7?] on harp right now. Problem is I only have sharpening levers on C and F strings so I can't get too wild with the chords. The above two string chords seem to be "reasonable" approximations of the leading piano part. Was planning on playing with palm muting later but wound up just editing the wave forms later and that worked out well)

May 02 -

1. Disabled Intel EIST in BIOS
   (That setting was apparently causing buffer overruns in Cubase when using AGML)
2. Tried changing the chords and playing with EQ bit on the guitar for a cleaner sound but didn't make the progress I wanted.
   (I think the guitar body slaps I put in are aggravating the tone and making the sound more muddy)
3. Was having a hard time coming up with a convincing guitar part…

April 30 -

1. Swapped out the DSK Dynamic Guitar with Ample Guitar ML (AGML)
   (Sound was almost too bright. Also, the body slaps I put in seem to be distracting a bit. This took a modest amount of effort because I actually looked at the Ample Sound Guitar Martin Lite and tried to ensure reasonable strings were being used. I'm not sure the end result was as satisfying as I wanted. In some cases, AGML was missing sounds for the string/fret combos I wanted to use because it's the "light" version and they want you to buy the full version so. Because of this, I had to "cheat" and use the 1 and 6 strings when I didn't want to in order to obtain a chord that was what I consider "reasonable" to the original sound. The mutes I applied to emphasize the Bossa Nova rhythm seemed to work out well, but I'm disappointed with the overall tone. There are mic settings in AGML that I might want to play with a little next week to see if maybe I get a slightly darker sound. The DSK Dynamic Guitar was too dark for my taste, but the AGML felt too bright. In general, while AGML (free) did unfortunately require you to run Cubase with Admin privileges from what I saw and it was a bit bright. I felt it allowed quite a bit of control even though it is free.)
2. Tried to adjust mix volumes a bit
   (At this point, I thought I was about ready to turn the assignment in. I thought I would only incorporate slight changes upon recommendation from Professor Radan. Little did I know the rabbit holes I would visit…)

April 24 -

1. Added a “Cow Bowl” and a glass with water in it.
   (It’s a glass bowl but it “kind of” sounds like a cow bell. It seems to sound better than the cow bell on my Emulator X...)
2. Put some EQ on the Guitar VST to try to make it brighter and added a slight amount of reverb from inside the instrument
   (EQ was applied external to the instrument as a post process. Reverb was applied inside the instrument even though I can apply Reverb externally also)
3. Attempted to record another flute part but it didn’t work out.
   (Seems new flute parts were conflicting with melody and caused ambiguity)

April 23 -

1. Changed Guitar Part to use free DSK Dynamic Guitar
2. Exported stem of bridge with no bass. This stem only has percussion. This would have allowed a potential collaborator maximum freedom presuming he would have enough personal time to contribute.
   (The DSK Dynamic Guitar sounds “okay” but it felt a bit “muddy”. Two different guitarists didn’t come through for me. Not sure if I didn’t get them enough notice or if it was a communication issue.)
3. Attempted to add a Xylophone part in the bridge but it ended up sounding cheesy
   (It sounded okay when I was doing it, but it ultimately wound-up clashing with the “guitar” chords and didn’t seem to add much so I’ve muted it for now)
4. Froze Piano recording from Juno DS
   (There are problems getting the piano sound out of the Juno DS and into the final mix in a clear manner. To do this, we have to switch to the Juno DS as the primary sound card and then record the Juno DS. This allows for the best quality of the sounds on the Juno DS. This was later rectified with the purchase of a used Delta 1010 off eBay)

April 12 -

1. Added another intro bar
2. Swapped intro out from voice to flute
   (Tried with concert flute but wasn't getting it so I went back to plastic flute. Still working on tone, etc… During a one on one meeting, Professor Radan suggested that an voice embellishment part I made didn't add anything and recommended I try a different instrument so I tried flute.)
3. Professor Radan guided me on killing bass piano and using double bass and adjusting the octaves of double bass part
4. Professor Radan guided me on adjusting volumes some but I may have thrown them off again on Step#7
5. Professor Radan guided me on lengths of notes in piano chord (comp) part
6. Continued to copy the suggestions Professor Radan gave to other parts of the music making very slight alterations to alleviate the same thing being repeated too much.
7. I may have thrown the mix off a bit in making these changes especially with what I did in #1 above
8. TODO: Need to figure out why my good audio interface won't let me export to Zoom... Switching back and forth between the audio interfaces is "distracting" to me personally. Fortunately, it hasn't caused an issue in class yet. I have tried Jack Audio and haven't gotten any fortune there, but ASIO4ALL may help some if I get around to getting it installed **in addition** to the EMU ASIO driver I'm using.

March 30 -

1. Added one measure lead melody for piano to fill out the empty comp part at the beginning.
2. Changed the piano bass in a few places for some variety.
3. Rerecorded vocals and flute but with a bit of a hoarse voice
4. Added back in compressor, EQ and reverb (Room Modal)
5. For voice used low shelf to cut out lower freqs
6. For voice chorus also boosted midrange
7. For flute boosted midrange, cut out lower "unused" freqs and tried chop of extremely high freqs to get rid of "airy sound"
8. Adjusted track volumes of voice parts and flute with after headphones were removed because I was getting some very load voice tones from monitor speakers

March 25 -

1. Drastically changed chord progression from 2?-5?-1?-2? To 2?-5?-5b-?5bmin?
   (I don't know my head is starting to blow up)
2. Simplified rhythm a little by cutting out some extra notes.
3. Switched from 44.1 KHZ 24 Bit to 96KHZ 64 Bit.
   (I know many audiophiles and engineers say anything above 44.1 KHZ is pointless, but I've read it helps when doing interpolation while applying effects. I didn't put the effects chain back in for this second version, but I will be putting them back in and the effects will come from Cubase so it's useful to have the higher sampling rate and use possibly a higher sample width. However, when you switch from 24 bit to 64 bit, you go from integer arithmetic to floating point. I'm not sure how that will affect things. Down mix will be to 44.1 KHZ or 48 KHZ with 16 Bit or 24 Bit. Both 16 Bit and 24 Bit are integer arithmetic from my understanding.)
4. Tossed the rock bridge and kept the same back rhythm and instead added a complimentary Irish Flute solo in Key of D that doesn't directly fit any of the current melodic themes but maybe hints around them some. This unfortunately killed some of the lyrics but it opened the song up for wider interpretation.
5. In one of tail choruses, I changed the lyrics a bit by doing a "subtle" replacement of the French statement "je ne sais quoi" with one that somewhat resembles the name of the person I love. I try not to be too obnoxious here.

March 22 -

1. Eliminated 5^{th} and 3^{rd} from some parts of piano chords.
2. Adjusted some velocities
3. Change bass piano part a little
4. Filled in some percussion leading into the bridge.

March 20 -

1. Accidentally changed chord progression to Gmaj7, F#min7, Emin7, F#min7. I was probably trying to make the landing chord D maj or Bb min so it would be easier to play accompaniment on my plastic "Irish" Flute. Instead of transposing down 1 step, I think I accidentally transposed up 1 step and didn't notice.
2. Added drums and walking bass line by reviewing numerous sources in references section.
3. Added a really "weird" bridge that was in rock that had vocals talking about how the woman was a good mother.
   (The lyrics were fine but the music was more dorky than usual)

March 19 -

1. Piano and voice only. No bass of any kind. Not even in piano.
2. Chord progression Fmaj7, Emin7, Dmin7, Emin7 with no inversions.

References

[1] – Nolte, Amy
Bossa Nova Piano Tutorial (1: Rhythms and Feel)
https://www.youtube.com/watch?v=5q0heUDYkJA

[2] – May, Jonny
How to Play Bossa Nova Piano in 5 Steps
https://www.youtube.com/watch?v=tBgQFe2YTv0

[3] – Debono, David (Presumed)
How to play the Bossa Nova Beat - Drum Lesson
https://www.youtube.com/watch?v=TdKFfWToRY0

[4] - Neto, Jovina Santos
Bossa Nova Piano Lesson
Piano Groove
https://www.youtube.com/watch?v=WHQQyQQDdDg&t=20s

[5] - Williams, Francesca
Bitesize Piano
Simple BOSSA NOVA Jazz Chord Progression on Piano
https://www.youtube.com/watch?v=IullK1k_Q0A

[6] - Marziali, Fabio
Desafinado – Alto Sax – A.C. Jobim
https://www.youtube.com/watch?v=x4K5VFm72TM

[7] - Ta (Screen Name)
Walk That Bass
How to Play Bossa Nova (Afro-Brazilian Jazz Explained)
https://www.youtube.com/watch?v=jropIcclstQ

[8] - Nolte, Amy
Corcorvado And Bossa Talk With Shane And Nick
https://www.youtube.com/watch?v=CPfZ2ItCN1s

[9] - Hewitt, Kent
The Brazilian Beat, "The Girl From Ipanema", Bossa Nova Piano Tutorial
https://www.youtube.com/watch?v=z3suTyZi_Ag

[10] - Sigalas, Dom
5 Ways To Widen Your Vocals | Cubase Secrets
https://www.youtube.com/watch?v=Sx4Ufn38CTI

[11] - Sigalas, Dom
The No.1 Trick To Make Everything Sound Wide | Cubase Secrets with Dom
https://www.youtube.com/watch?v=Ww-2TtxrZTw

[12] - Sigalas, Dom
The No.1 trick for LOUD mixes - Gain-Stage like a PRO in Cubase
https://www.youtube.com/watch?v=F6_S5_EdKy4

[13] - musictechtuition
Cubase Skills: AudioWarp - Free Warp. Fixing Audio timing in Cubase
https://www.youtube.com/watch?v=I9Bf5AakCw8

[14] - musictechtuition
Cubase Skills: AudioWarp - Quantizing Audio
https://www.youtube.com/watch?v=XFeC-HQeLlo

[15] - Sigalas, Dom
5 Tips for a Great Electric Bass Sound | Cubase Secrets with Dom
https://www.youtube.com/watch?v=vneiDlLxdO4