

The background of the entire page is a solid black field. Overlaid on this are numerous white lines of varying thicknesses. These lines are oriented at various angles, creating a complex, abstract geometric pattern. Some lines are parallel, while others intersect to form various sized triangles, quadrilaterals, and other polygons. The lines vary in length and some extend across the entire width or height of the page, while others are more localized. The overall effect is one of dynamic, non-representational geometry.

# WISDOM FROM THE SON

Inspiration From Dweezil Zappa



W I S D O M  
F R O M T H E  
S O N

*Deen Zaffar*





## BROADEN YOUR SKILLS

“These days it’s important to have a broader skill set. Artists have to become auteurs; they need to be the sole author and architect of their creative vision and know how to use the right tools to achieve the results they are aiming for. If they can’t do it themselves, then they need a team of people who can. Find a way to add value and be part of that team. For aspiring artists, engineers and producers it’s important to know that these things go hand in hand. If you are able to surround yourself with like minded people and people who are even more skilled than you, you will be able to raise the bar for yourself and expedite your success. Beyond all of that, having the right attitude devoid of ego posturing and willingness to focus on your role, no matter what it is, will make you much more desirable to work with.”



## CHASE AUTHENTICITY

“I think it’s important to start with a clear idea of the goals for the music and sound. I also think the artist should be captured making their most distinctive sound. There are a few amazing producers that have their own sound and they apply it to the artists they work with in the same way that people use plug-ins. There’s a time and place for that, but I prefer to let the music speak for itself and let the artist be authentic. There will certainly be times where the role of the producer is to shape the arrangement of the song and the sonic landscape, but there should be a target in mind from the beginning. It can be broad at first and then be fine-tuned, but it is easier to get to the target with a road map.”





## EXPERIMENT

“I’m always interested in taking detours and doing explorations to find unique sounds. I also like doing exercises to change my thought patterns. Sometimes it’s fun to draw a graph on a piece of paper and put a timeline underneath it. The energy is represented by the graph at certain points on the timeline. From there, the song needs to be written and arranged to meet the visual cues on the graph—it’s almost like scoring a movie. Unusual things happen when you compose music that way. At the end of the day, it’s all about the creative process. Whatever makes it more fun and inspirational is what I want to do.”



## GET ORGANIZED

“Through experience, I’ve come to learn that things won’t get used if they take too long to set up. That’s why I need to spend the time to go through everything and make it easily available. It’s important to get the workflows documented, so I have a studio bible that has been evolving over time. I’ve had an intern this summer so that has expedited the process of audio testing, but I need to know how to use every single thing in the studio myself before I can rely on anyone else.”

MY DAD SAID:

"INFORMATION IS NOT KNOWLEDGE.

KNOWLEDGE IS NOT WISDOM.

WISDOM IS NOT TRUTH.

TRUTH IS NOT LOVE.

LOVE IS NOT MUSIC.

MUSIC

IS THE BEST."



