

MA Commercial Music

Producer - Creation:

ADAD7004_LON

Tileyard Education

ID: 2016076

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Introduction

After reviewing my proposal, I had to make drastic changes to my plan and decided to solely focus on exploring my capabilities in Time management, Song completions, refinement of my production process, problem solving, elevating my creative skills and reflecting on my process and influences.

Background

My background is versatile but is based around theatre, where I was trained as an actor, director, and producer from the age of 8. Due to this influence, I always wanted to merge theatre with music, my creative influences include Timberland, Teresa Early, Wu-tang clan and Li Ma e Mi a da l a ea e i g l f e ac a he g e g f i g a e h similar to the Wu-tang clan.

On the musical side, I am a self-taught producer, sound technician (live sound) which allowed me to gain experience working in a live setting and knowing my way around microphones, live instruments, choirs and live theatre performances.

Preparation and Risk Assessment

To prepare myself for the creation process of my final project, I completed both a personal development plan to determine my areas I wanted to develop throughout this project as well as a risk assessment to be prepared for potential factors that could influence the creation process that would require adapting and reorganising the original plan I had for the project.

Areas I wanted to develop include project management, realistic deadlines, time management, refining my musical directing skills and finalising songs.

I planned on working on my project management and refining my musical directing skills by working on projects with artists outside of Tileyard. I had the ambition to develop this area of my skillset through working for Tileyard Impact and in specific with Tamara Salmon and N a i a Af e di ec i g Ta a a Sa fi ic ide he deb i g e Ha e I reflected on the process and realized many aspects still in need of development regarding music video directing and production and how I can link this to the song writing process. I

acted as an assistant director for Alex Corona for several jec f i g Ta a a enhance my skills before stepping up as the project manager and main musical director. Access to studio spaces, budgets, locations, and recording gear for film will allow me to learn more about this area. I also acquired a filming and directing mentor, Alex Corona, to support my learning process and educate me on the dos a d d f he jec management process who has experience in managing multiple production teams at once.

A cha e ge l e ca e ac i e i e i he a i i g ea i ic dead i e a d finalising songs. This is due to my dyslexia affecting my time perception of time management and my ability to complete my work in the given timeframe. Developing both these aspects will be beneficial for my future.

To work on these challenges, I needed support by peers and tutors to keep me on track and help me structure my day-to-day goals and objectives to meet them. Working with artists that push me to finish the song from the start of the writing process to finalising the mix is essential for to successfully complete my work and nurtured new coping mechanisms for my condition. For example, to start a writing session on time, my collaborator and myself need to give me a false starting time to compensate for my lateness

i.e., a i g i e i a a I b e d a i e b a

How will I measure if I was successful in developing these aspects?

By the amount of work loads completed in the time frame as well as the growth of each individual I worked with on a project during this time. In addition, the audience response will allow a clear insight into how my work is received. My personal development plan can be found in the Appendix.

The main risks I determined prior to the project were artists having to self-isolate due to COVID-19, access to studio spaces due to high demand and COVID-19 restrictions, clashing
ched e b e e j e c f i e a d h e a i a d c a b a i b e i g c c e s s f u l
in the given timeframe. The mitigation plan in case these risks occur is to utilize other songs written with different artists not mentioned in my proposal and or collaborating with artists like the ones mentioned in my proposal.

Knowing how I work best, I intended to tackle the project with some leniency towards the project development plan to allow myself to make decisions based on the situation at hand to be able to adapt to last-minute changes whilst having an intended strategy.

Creation Process

The Project

For my project I intended to create an album of collaborations showcasing how I influence
d d a d e a d e e a e a i i a d c e a i e c e a e a h e a b i i to adapt to different styles and egos. The project consists of 10 songs all written with different artists. Having one of the songs on the album created by a talented group of youth students aged 10 to 14 who experienced the same process a professional artist would go through to create a song highlights the importance of giving back and allowing my experience and skills to influence, teach and support a younger generation.

Completing this project and having learnt from the trial and errors throughout the process will allow me to see my personal development and growth within the result of the youth project.

As much as I wanted to ensure that everyone I worked with leaves with a positive experience, I was more selfish in ensuring that I also grew with every interaction whereas before I put others needs and experiences before my own. For example, supporting another songwriter

student on a song of hers and becoming the lead producer and not receiving credits for my work and not being able to submit it for my own submission as well as not having completed my own work due to helping my peer made me re-evaluate the idea of collaborating within a collaboration and to prioritise myself. This though process was confirmed by producer and composer Sean Hargreaves, who said that artists are more likely to work with you again if they leave with a great experience or lesson that helps them grow (Hargreaves, 2020).

Another aspect of my project was my role in directing the musical process as well as managing artists during the writing and recording sessions in a similar style to how I produce a musical theatre show. During the research I conducted on how to best interact with different artist personalities to achieve the best experience for both parties, a re-occurring theme was the process of communication and how that varies from artist to artist. For example, how to communicate with the technical team of a project varies immensely compared to how one explains the same information to the performance team. I started developing a common language that both sides could understand which in return helped me during this project to easily adjust my language depending on what artist I was working with. When working with different artists I had to adapt certain energies and personas. This process taught me valuable communication skills that I will benefit from in the future when working with new artists.

Writing Process

I will briefly mention the writing process, as well as talk about each song and collaboration individually. The impact my dyslexia had during this process will shed light on the disadvantages and advantages of this condition and how I learned to work with it rather than fight against it as well as how my collaborators developed and their own way of using my skills effectively. Since I needed a dedicated writer, a friend songwriter Céline Love made me understand the advantages of having a vivid imagination and a creative thought process by using this character as a creative tool.

block and in need of inspiration / information to extend the lyrical content by allowing me to talk about a specific topic without interruption. However, once Céline felt she had she needed to continue the song, she would respectfully ask me to stop talking to be able to proceed with her lyric writing. This method was unorthodox for me, but I found that it opened my eyes on how to tackle certain weaknesses of my own and other artists. This also made me feel more comfortable and confident in the studio. This makes Céline a vital key player in my development as a producer and writer and me finding coping mechanisms for my dyslexia and writing (White, S.S.C, 1993).

Song 1: 'Never Friends' (With Celine Love and Veira)

The concept of 'Never Friends' was developed by Céline Love and Veira. It was a co-developed reference track, recognizable through the Rhodes chord progression and the catchy future R&B bass line. The initial instrumental had a commercial feel to it, reminding me of a summer love vibe.

Tadhefai a i f he g d ce We i a Veira Gab e c f Tie a d Education stepped in as a co-producer and writer to help finish the song. A challenge for me is to elevate an initial idea I have to a final product. With the help of Veira I was able to see my work elevated to a finalized project. As I am a connected learner, I was able to replicate her process and started applying it to my future projects.

This song is the most personal song on the album and tackles a highly traumatic experience I still struggle with to this day. I needed to write this song because I found myself questioning my mortality, truth and legacy for my daughter. This song taught me how to control my emotions in a professional setting and channel them into my song. By opening up to creatives at Tileyard Education, Alessandro Favero sympathised with me, sharing his experience with writing vulnerable music. The listening session was empowering because a mentor opened

up to me and allowed themselves to be vulnerable through their music for the first time and it allowed me to introduce this vulnerability into my own music and not to be afraid of our emotions in songwriting. This led me to research further into the stigma around men being able to process different emotions that contradicts the idea of masculinity in our society. As a father not being able to see my daughter, I was subjected to stereotypes society put on fathers when accused of not wanting to step up. Realizing the lack of support and resources for fathers in similar situations and how easily the truth can be bent is the reason I needed to *ie e a h gh a edi l e i g i g e he he i e e hilst* still keeping it personal for my daughter. With this song I wanted to signify the severity of growing up with absent parents as research shows how much children can struggle with their mental growth not knowing if they are loved by their parents (Payne, J, 2019).

F he i de e i g i e a d Dai h d i g e h d Dai a a e f he situation explained above and understood the trust I had in not only her ability to voice my story and how I needed it to be written but also how she would sympathise with the strong emotions surrounding the song without passing judgement. This song also represents my realisation of wanting to create music that is real simultaneously to it being commercially sellable.

Song : 'R.U.L.E.S' (Just Me)

After a challenging few months, I found myself questioning the legitimacy of following rules and trying to do everything right. I realized that even though I was completing everything according to plan, there would still be negative outcomes to certain situations and the same with not doing everything to the rules and having positive outcomes. Instead of creating music with a negative, vulnerable, or dark undertone to it, I decided to challenge myself and create something that would contrast what I was feeling and experiencing in that time period along *he i e f a g d hi g c e a e d Beca e he a a i e fe a a he i i g* creation process took only around 4 hours for me to finish. The intention behind it was to steer away from creating a commercial track, but rather have it act in the most self-expressive *a d i i a i ic a i ca Wi h E ie he e added ca a d BV he ac i g* them as samples. I then freestyled my own melody, pitching it to contrast the samples. I *inteded i be a E d f he S e ibe addi g a a gic fee i g i Thi g* helped me build confidence as not only a writer and a producer but a collaborator and musical director for my own creations as well. It also allowed me to showcase my abilities in a different type of song and creation process.

Song 5: Hostage (Kimi + Gustavo)

When I met up with Kimi to write a song, we ended up having an in-depth conversation about *he ice i he bac f e head c a ei f ci g e i ec rities*. Since Kimi has been working on including more emotion within her songs, I left her with piano chords that had a melancholy feel to them to support her background and influences coming from ballads and powerful songs. We exchanged lyric ideas towards the end of the writing session, leaving Kimi with different types of approaches to the lyrics and the message.

Since he adjusted his guitar to the e-chorus, chorus, we decided to step out of her comfort zone and create a structure that defies the predictable and the norm (Teenstar, 2020). This was challenging at first but resulted in an interesting storyline sitting in a bed of lush harmonies.

I started working with Tamara Salmon at the beginning of 2021. During a planned writing session, we had a discussion about personal issues and our different perceptions and views of the world. This gave me a new type of insight into the daily life and struggles of females today for example being cat called when walking on the street and the repercussions of being cat called. I did a few things like the lyrics, since the topic came natural to Tamara in terms of lyrical content. The intention of the messaging was showcasing how exhausting these daily situations can be for females and how that influences one self-perception and self-worth. The title of the song reflects the messaging of the song about male masculinity that runs through society and challenging that.

Objectively, the track has a commercial ring to it, suiting the rising topics of female empowerment and toxic masculinity in today's commercial music (Harrington, C, 2020).

Stressed Out i he fi g e a d Ta a a Sa e with the team I established for Tamara. The first draft had potential but lacked maturity in both the lyrics and Sonics, since Tamara was still rather new to writing at that time, and the production on my end still needed work. That when I decided to bring in Celine, who was a more experienced lyric writer but had also worked with me in the past, so our collaborative energy was already ba ed e i b i i each he abi i ie (Timonen, Houmann, Sæther, 2020) Playing a vital role in the fluidity of the whole writing process. I intended to use Celine songwriting skills to improve the previous lyrics and get the song to the next level. When the song started taking form, I decided to bring in Veira to add her expertise in sound engineering to create the harmony production around the top-line and Paal to refine the actual production

as I became to accustomed to the original draft, so I needed an ide perspective a d b hea i g
he e cha ge l e ea ed gi e ea a b ea a d c e with a new attitude of finding ways to elevate.

Since one of my challenges is not finishing songs, I wanted to tackle throughout this project timeframe in ensuring I keep pushing myself and the team to, this track allowed me to see the progress I made in terms of production but also the progress Tamara and I made as a Team in a collaborative setting. Working on this track helped me improve in this area, which I benefited from during many other sessions after that. Thought this I also gained more confidence in the different stages of creation, knowing how to challenge my own motivation and self-discipline to finish a track to reap the rewards after (Chacko, A, 2013).

Song 8: 'Who I Am' (Tamara Salmon, Sarah Mcternan, Gustavo)

The i e a f Wh l a a c ea ed d i g he fi e S g i i g ca i h

fellow students Harriet Harkom and Anna Bahow. Although the initial track was more minimal and stripped back, the skeleton for the song was set. After receiving feedback during the songwriting camp playback session, I made the decision to change the lyrics and melody and continue to work on the song rather than scrap the idea. Through Tamara, I found an artist on social media that I planned on collaborating with. I reached out and set up a session for the three of us.

We met the artist Sarah Mcternan in Ireland for a writing session with Tamara Salmon and Ellie Lamb-Wright, who was in the process of learning more about sound engineering while working with me, next to being a valuable asset in writing strong lyrics and backing vocals. Since I had been focusing more on the topic of female empowerment, we decided to base the
g a d e e f a d bei g i e ced b he

Instead of creating a song that has a protest feel to it, the intention was to create a song that has a commercial / fun vibe to it in an eloquent rather than aggressive way.

Song 9: 'Push Back' (Students from Theatre Peckham, Gustavo)

P h Bac i a g i e b h de a he hea e Pec ha he e l each songwriting and production (Hunt, E, 2019) and I am an active mentor, tutor and alumni at Theatre Peckham. The age range is 10 to 14 and there are 7 students in total I teach. I challenged them write the verse for the song with my guidance to then create the chorus together with the ambition of producing a music video together as the last stage of the process. One of the reasons I initially chose this project was to make up for what I had intended to do in the proposal and showcase the skills I had learnt along the way. Instead of showcasing everything I had learnt with all the artists I had worked with in one song, I decided a e he i l had gai ed a d each a ge ge e a i h ha e bee e ed to the professional side of the industry. This also supported them getting comfortable in public after the long time in lockdown. The talent spread across these different kids was incredibly beneficial to work with. It turned out to be one of the most rewarding projects I have been a part of. The gratitude of these student because someone took the time to teach

them about a passion of theirs to help hone their craft enhanced my personal growth and put my priorities into perspective.

After this project, I hope to continue to mentor these kids and teach them more about the creative side of the process as well as the ins and outs of the industry. In time, I will have built my own personal network far enough to be able to help at least a some of them step into the industry and create music professionally (Yang, J, 2019).

Song 10: 'Affection' (Miya Buachie + Gustavo)

Affec i i a g fe Ti e a d Ed ca i de Mi a B achie b gh e f in elevating the production. Since her background is mainly based in songwriting, she was relatively new to the d c i The i e a ec f Mi a ic i ha he i e he e die a d ic hi e f ee e i gi g Si ce hi i c c a ed f ee e rapping, I was instantly intrigued.

This project allowed me to enhance my production skills not only in terms of technical and ica i b a i h e l ab e de a d a a i i i a d he b i g i life within a day of the deadline. A key skill of a music producer is being able to elevate the initial vision the artist has and transforming that into a high-quality product they can use to either release, promote themselves or just have for personal appreciation (Eisinger, D, 2013). Another aspect I had the privilege to work on with this song is my musical directing skills. Since Miya welcomed guidance to improve her production, it allowed me to creatively direct her initial ideas and make them a reality.

Song 11: Hi Mam Haj Hi I High

Hi I High i ac a he i e a l i g bef e i e a Ti e a d l e i

this because the standard of my tracks a as refined as my skillsets now. I decided to not make drastic changes to the sounds within the song as I was approached by Marcelina saying she loves this track and would love to write to it. The name of the song came from joke I said to Marcelina after a late studio session and due to her English being limited, it was a joke she understood and so we managed to the name the song in Polish Hi Mam Haj sounding like Hi I High The challenge from this writing process was the lack of influence I had with Marcelina, from the way melodies are sung in Polish to pronunciations I had to really find better methods in communicating while familiarising myself to the Polish lingo to show the artist despite the obstacles I will achieve their vision.

Production

As my role of creative producer, I would have different approaches to each song. For example,

Who I Am I produced completely from scratch and played in the guitars, to creating the synths
i g Xfe Se W i g i h i e i e i e he e did fee a ie a i g and I treated it like an additional voice on the
track which was played by Veira with the main focus on getting the right groove.

Throughout the project I worked with all types of samples from splice to arcade, to samples
created by fellow collaborators, having to do so forced me to better verse myself with
Timestretching, Flexing, Audio e ai a d Sa i g l a a g ea ice ge i a idea down for when on the
go, limited with equipment or lack a sound bank due to my hard drive breaking.

Having a team that I built from the start of the year, really did help in executing my vision for
each project and I could lean on a fellow colleague when struggling with a specific task, this
was put into practice with Stressed out when I had made the overall mix worse than the demo.
Being confronted with these specific failures I was able to recognise the situation a lot quicker
and was able to supervise my attitude towards it, which allowed the team to step up and
show me my errors and then we proceeded to mix it together.

Back seat producing and Engineering, was another technique I did when I felt my presence
did eed a e he ai ea if a fe c eag e a ed a e i i g tracking, I would sit back and direct from
where I am. This really allowed me to appreciate the process from a different lens and
reinforced my social skills in articulating my needs in a musical format.

Whe i i g i h e gi ee i e A e a d Fa e P a h E gi e Ea he ea e c ed he i f e e ba i i g ha i i c a e f he
i e e if l g a this is my best meth d f ea i g a l h h e c e he i a e l e ade and train my ear to their
standards. After a few months being exposed to this method its now a permanent technique
that I use throughout my creation process even in theatre.

Feedback

My overall feedback from the majority of listeners was that musically everything is there a
d idea a e g a d c ea e c di g Affec i a i he ea de e ed a Sea
mentioned on my live playback with him. This statement is common praise I hear followed
by Prash highlighting the importance of allowing the same amount time gone into the
creation for the Post Mixing and mastering, which would mess with the vibe of the album.
The be ecei ed g a Whe i ai d e i e i a e e ce it resonated with all the listeners, even the non-
parents.

Tariq and Alessandro agree that I need to keep trying exercises for managing my time for
mixes and to experiment and mix a lot more to better my own Mixing skills which are still
falling below the i d a da d i h aj i f g e ce Wh l A he e l
was giving praise by Max Cyrus (Metropolis) saying my levelling for the instrumentation is
really on par with the mixing standard of his.

The feedback on the overall feeling and storytelling was positive highlighting how some songs really invoked some deep feelings and thinking, followed by stressed out which lifted the listener out of their respected funks and back into a high energy vibe.

Due to COVID forcing people into isolation I had to mix some of my own tracks without guidance and find a different singer or song to compensate for the other artist/engineer.

Reflection and Evaluation

Due to the Covid-19 Pandemic and many artists testing positive, having to isolate and dealing with personal problems I had to rehaul the project. The entire project needed re-structuring and re-organising as well as finding new but similar artists to work with.

This really shifted the gears f e i he fi a ee fee i g f he fi i e I factoring in realistic goals and deadlines for my project. With so many things already going wrong I had to ensure I kept myself mentally in check to avoid any anxiety or imposter syndrome to flare up while working in the studio.

Setting the mood for vulnerable song writing, i a i l e iced I ha e a a a c f Daisy allowed me to further develop my social skills with When it rains. I had the pleasure extending this practice with Ellie who found it tougher to manage the emotional burden of ch ech i e a he i e b i h ac ice a d a fe jec i he ab e get me into a vulnerable state while keeping me comfortable showing development on both sides, this would be showca ed i h he g Bac b d e E ie ha i g e a ha d hi a d struggling mentally we decided to leave it on pause.

I e i hi a ic a f f i i g beca e I be ie e i a dying art to be vulnerable in music or in general in some cases, which points towards how challenging f a a i facilitate that real, raw emotion and express it into their music.

Tamara before coming under my management, she was very inexperienced in songwriting, recording and performing. After the completion of her first music video and many writing sessions, she grew into the artist she is today, finding her authenticity and drive to grow as an artist while under my wing.

Taking up many projects allowed me to both fail and succeed in every aspect, I noticed when I overcame an obstacle the understanding from the lesson really did start to give me true confidence because I genuinely felt my growth despite the adversities around me.

Risk Assessment

My biggest challenge was to factor in risks from the current pandemic, having a backup artist or engineer. In the first month it was manageable with a few people having to leave the country like Raven or Georgia getting COVID, but coming into the final month with cases being at an all-time high, I did fac i ha i g i a e e f a d hi ead a d a ic hif i my project and having to scrap the music videos due to my back-ups having to manage the a e i a i i ed e each a i I had i h i e Ki i a d Mi a

Exploitation Plan

The plan for this project is to have a collective album where the artist can showcase new styles he e e ed he abe writers and publishers. A few of the songs have been scouted for a potential pitch like, Letter to you , When it rains and Stressed Out . With such a vast collaboration I have more projects to develop with my collaborators and further my skills after my masters.

Conclusion

The most important this I learned through the project was how much resilience I have and I have more than enough knowledge and drive to be a successful creative music producer in this industry. I managed to overcome severe obstacles that almost put a stop to the whole jec a d eei g he e a i hi l e de e h gh c ab a i c e aid really highlighted the importance of teamwork, while starting to appreciate the importance of mental health of my own the well-being of others and nurturing relationships.

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PERSONAL DEVELOPMENT PLAN

Name: Luis Gustavo Silva Navarro

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Part 1 – SWOT Analysis

Strengths	Areas for further development
• Well versed in Performance and Artist Development • Well-developed Social Skills in multiple creative departments • Adaptable productions skills to produce different genres • Clear production vision • Piano, Guitar, Drums, Vocals • Lyrical writing and concept articulation • Artist management in the studio (Can make clashing artist work together) • Pastoral approach to Songwriting • Live arrangement • Motivational speaker	• Taking on too many projects at once • Not finishing songs • Mediocre toplining • Music could be more commercial • Time management • Meeting deadlines • Intermediate mixing skills • Can overstep or over talk
Opportunities	Threats
• Worked with high end companies in events coordinating • Worked with high end celebrities in multiple platforms	• Imposter Syndrome • Saturated market

• Project managing Tamara Salmon, Marissa Mckinnon and Georgia Meek • Working with creatives • Working for labels	• Personal problems that can take time away from a project • Shifting Market and trends • Covid 19 effecting the industry

Part 2 – Setting Goals

What do I want to learn?	What do I have to do?	What support and resources will I need?	Obstacles	Target date
• Finishing songs	Ensure I give myself and others enough time to complete each song. Plan or explain the project timeline to the collaborators Book studio or writing spaces	Studio Access and artist availability. Access to engineers. Industry advice	• Covid effecting plans due to isolation or testing positive • Clash of plans • Studio booked out	30/7/21
• Pushing artist and producers with their craft	• Engage in more social events • Develop trustful relationships • Learn to listen and sympathise • Learn more about mental health and well-being	• Access to the pastoral team for guidance • Access to writing rooms	• Overstepping boundaries • Misinterpreting situations • The person not opening up • Bad day for either participant	30/7/21

• Grow as a respectable producer and creative	• Conduct myself in a professional manner in sessions • Push my musical creativity • Collaborate with various artist and producers • Be Open minded	• Music Briefs to work on • Access to songwriting camps • Studio access • Writing room access • Mentorship	• Doubt • Personal hardships • Lack of experience/knowledge	30/7/21
• Successful Collaboration	• Reach out to previous artist I've worked with • Make a plan for specific songs to be finished • Build a team to help me stay on track	• Industry professionals • Mixing and Mastering engineers • Studio/ writing rooms • Mentorship	• Bad time management • Clash of plans • Clash of artistic visions • Covid effecting artists, producers.	30/7/21
• Confidence in my own musical capabilities	• Focus on overcoming obstacles that surface • Focus on finding solutions to my problems • Try new techniques	• Pastoral access • Mentorship access • Industry advice and guidance • Shadowing professionals	• Imposter Syndrome • Doubt and Anxiety • Personal Hardship • Bad songs/failed projects	Ongoing

Part 3 – Personal Objectives

Short Term Goals (next 12 months)

Finish the songs to a broadcast ready standard and establish myself as a producer with a label.

Medium Term Goals (next 2 – 3 years)

Further develop my musically skill set and networking pool.

Have established within a team of creatives or a label as an in-house producer.

Longer Term Goals (beyond 3 years)

Have my own tailored team in developing and writing with multiple artists for or with labels, and have a music academy doing outreach programs for the youth.