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Creation
Element 2b – Reflective Commentary

Introduction

The proposal for this portfolio was to create an audio reel to demonstrate the services that could be offered by a professional recording and production studio capable of catering for commercial clients as part of the company's re-structuring and re-branding.

The content was initially going to be a number of film trailers/promos; a number of tracks by indie artists including 2 singers and a band; and a number of electronic tracks for pitching to the sync library market. Difficulties in engaging and working with indie artists during the pandemic led to the audio reel being dominated by the electronic tracks. But this had the advantage of creating a large enough body of work that could also be packaged and offered to sync libraries as an album. It also enabled me to further develop my writing and arranging skills as my previous experience (mostly working with bands) doesn't require as much of this.

In the current industry climate, being as self sufficient as possible without relying on musicians being in the room was clearly a good foundation to start with and just as valuable coming out of the other side when those skills could be added back to my experience working with live musicians. To ensure there was still some variance in the audio reel, it still includes a film trailer re-score starting with a dialogue only version of the track. In addition to the music, I have also added sound design replacing any Foley and other effects. There is also one track produced to a creative brief at a song writing camp which subsequently gained publisher interest and may in the future be matched with an appropriate brief.

Trailer Rescore – Captain Marvel

Trailers, also known as promos, are short pieces of around 2-3mins. The client, commonly Trailer Houses, often plans far enough ahead to allow the composer/producer ample time to work on it. In an article on theringer.com, Jeff Gritton (*Up* and *Coco*) says

“Sometimes we'll start on a trailer before they've even started filming. We just break down the script. Then we'll get dailies—literally everything they've shot, hours and hours.” (theringer.com, 2018).

This is more time than in advertising which often has much tighter turnarounds. This seemed a good market to pitch for considering my level of experience as a writer/producer. It was also an opportunity to use computer generated, sample based production throughout so the production could be completed without session musicians present.

In order to convincingly produce sample based music that sounds like real musicians, high quality sample libraries are needed for it to be considered of a professional standard. These can be quite costly, obviously worth the investment, but difficult in the financial constraints of the pandemic where work was being affected by lockdowns and restrictions. Over time, I researched options through talking to peers and tutors, through Google and through trying out demos. A popular option is Native Instruments Komplete, but at over £1000 this was currently out of reach financially. Instead, I tried a free trial subscription of the Eastwest Composer Cloud.

I found that although some of the Eastwest libraries included were a little dated or very niche in their possible use, at around £20 per month on subscription it was more affordable than purchasing lifetime license for other packages. Overall, it is also a very comprehensive package with some high quality orchestral sounds and decent bundled effects and processing within the sample engine including Sonnox Sony Oxford audio processors, a good amp simulator and convolution reverbs. There is also a good range of cinematic textures, dynamic percussion and some key switching

allowing different instrumental techniques to be more easily played via keyboard. The velocity layering of some of the sample libraries was also impressive and the vocal libraries in particular were outstanding.

Having listened to trailers from other Marvel and comic book themed films, it seemed that punk, rock and industrial music wasn't uncommon being quite aggressive, punchy and uptempo (Movieclips Trailers, 2019). This could quite likely relate to comic-book culture being seen as an alternative lifestyle as are these music genres. This may therefore be an attempt to market to those audiences. The Eastwest subscription included a couple of Rock libraries (guitars and bass) plus a couple of good virtual drummers, so this was a good opportunity to put them to the test.

Just to note, from a technical point of view it was quite time consuming to download and try out each of the available sample libraries that are bundled with the subscription one at a time. The total collection is about 1TB of data and storage was becoming limited. I also wondered if offloading samples on to a separate hard drive from both the system and the audio project might improve performance. So, I purchased a 1TB SSD drive and downloaded the entire collection, again balancing amount of storage with cost. SSD drives are a technology providing faster access times than standard HDD drives.

Starting with the drums, the Eastwest drum libraries feature different kits and a library of midi clips providing different types of grooves for intros, verses, choruses, breaks, fills etc. The sequencer inside the player engine was good enough for auditioning but it was easier to then drag and drop selected midi clips on to the Pro Tools timeline for arranging. I wanted quite a driving punk rock feel and so selected from the punk midi clips. The kit itself I wanted to be quite aggressive and leaning towards industrial but without getting too synthetic. In particular, I wanted to choose something with a good smack on the snare drum which is the main driver in rock styles.

Initially I started with a good driving chorus loop for the drums and extended this throughout the length of the cue (video clip) as a practice track. I then picked a rhythm guitar sample which used velocity switching so that both palm muted and sustained power chords could be played depending on the velocity the keys are hit. I then hit record and jammed/improvised some riffs to give me some ideas. After a few attempts and some tweaking of the tempo, I then selected three distinctly different parts to be chorus, verse and bridge rhythm guitar. The ideas were mainly influenced from previously listening to a lot of rock and alternative bands and also playing in a heavy prog rock band as keyboardist, but also from experience writing some parts for the other members as I could also play guitar. At that time, I was using rock guitar sample patches using an early version of Reason, to demo ideas so this past experience was clearly useful.

I wanted a big sounding, riff based arrangement, which is commonly produced by doubling up the rhythm guitar and also bass parts so that the band is all playing the same riff in unison (saving for octave spacing). Once the parts were arranged, I was then able to quickly flesh out the guitars by selecting complimentary patches, transposing parts and altering the midi note lengths to suit (ie more sustained notes for the bass). The lead guitar came last and includes some hammer on style lead and in a couple of places some simple harmonizing as a nod to some metal bands twin lead sounds. All with a view to it sounding more authentic despite being computer generated.

Next came developing the drum parts by selecting different clips for the different sections of the arrangement and adding fills for variety. One bonus of arranging rock in MIDI is that I could copy the drum fills up to the guitar tracks, then rearrange the notes so that the guitars play in unison with the fills which again helps create a big sound at the moments you want to accent. The Eastwest Player engine also had some good choices for dynamics, amp sims and reverb. Combined with a complimentary choice of sample patches, mixing the music came together fairly quickly.

As Captain Marvel is a comic book with some sci-fi leanings visually, this was also a good opportunity to showcase a variety of sound design. Starting with just a dialogue version of the trailer, it would have sounded empty if the Foley and effects weren't added and therefore would make it difficult for potential clients to judge the effectiveness of the production. I will leave the detail out and focus more on the music production for this report, but just to note that some samples were sourced using online resources such as Freesample.org and also some sample libraries. In all cases the license was checked to ensure commercial use and derivatives (editing) was permitted. Other effects were generated using instrument plug-ins such as AIR Music Technology's 'The Riser'.

In balancing and mastering the audio, I used the common trick of 'ducking' the music in response to the dialogue. This helped ensure the music stayed up front but allowing the dialogue to still be heard. I found a fairly fast attack with a slower release provided the most natural sound.

In reviewing the piece, I had some peer feedback to say the character looks 'pensive' and 'moody' at the start and so I delayed the start of the drums and used some more atmospheric chords and drones as an introduction.

In many trailers, it's more common to have an almost fragmented soundtrack with the mood, dynamics and even instrumentation changing at different points. On reflection, it would have been better to add some more variety. For the actual audio reel I will add further trailer re-scores once I have better access to my studio. Still, this re-score will have the added bonus of showcasing my ability to produce a cohesive track in a condensed form that sounds convincing for that genre. It's place in the audio reel will therefore showcase these skills that are also useful in other types of production work.

Creative Brief – Every Piece of Me (written with Daniel Arieleno and Sarah Carton)

This piece was written and produced during a Tileyard Education song writing camp. The brief was for a K-Pop group and came from their UK publisher. Asian commercial music markets are currently booming and seek out British writers and producers for their sounds which are then often re-produced (and certainly translated) in their own country and language. The included reference tracks had a 90s R&B ballad feel with instrumentation leaning on Musical Theatre. (See **Appendix A** for copy of brief).

In the writing session, we identified a good tempo and created a practice drum track using soft, roomy, ballad drums and percussion such as wind-chimes and sustained cymbal rolls for effect and transitions. These were played into the keyboard rather than using MIDI clips as the style called for was fairly stripped back and simple. At a later point, some editing developed the drum and percussion parts with the kick drum at times accenting cymbal hits, instrument and vocal phrasing. This came from my time playing percussion with a concert band (also called a wind orchestra) and also my experience playing full drum-kit albeit in other genres.

This was one of the reasons we chose this brief to work on as we all felt our individual experiences could help create something authentic enough, at least for a commercial demo. Daniel had experience as an R&B singer and also in choirs while Sarah is a singer songwriter, producer and an accomplished lyricist.

Early on during the camp, we were fortunate in getting some feedback from a partner at an agency based at Tileyard called Electric Pineapple. He volunteered to act as a session player and put some suggested piano down in our chosen key along to a wordless vocal guide we'd already recorded. I

was then able to alter and use the MIDI from this performance to create chorus and transposed sections with input from the others. Sarah and Daniel had a good rapport so I gave them the space to write the lyrics and top line. As Daniel was also a great singer, I find in sessions like this it's better to just enable them to get their ideas down as smoothly as possible without slowing the session down unnecessarily. Although using Logic, which is an unfamiliar DAW (my preference being Pro Tools), I took the time to check the setup, headphone levels and basic recording and editing functionality plus choosing instruments and patches before starting to record. This way I knew I could keep the session flowing for Daniel and Sarah rather than stopping to figure things out. As we only had the one day with Daniel, I wanted to get the vocals down and leave the rest of the instrumental production for the remaining days before the playback sessions.

The remainder of that production involved working on the drum, percussion and piano sounds, arranging the strings and bouncing versions to Tileyard tutors for feedback. I added vibraphone and glockenspiel to add higher harmonics in the arrangement which is a common technique in musical theatre, often doubling lead and top lines.

The feedback included adding further texture to the choruses to fill them out, reigning in some of the levels so the bigger moments had more impact and also adding some space before some of the transitions, again for impact. For the choruses, I first thought of some pizzicato parts moving at shorter intervals to help give it more forward motion. It struck me that synthetic plucks would give a similar sound but also give it a more contemporary feel without contrasting too much with the rest of the production. I also added some orchestral 'Tutti' (all together) style phrasing to try and make the end more dynamic and add variety.

As before, using good quality samples for the strings was important to help it sound more authentic. I ended up layering sounds from both a Spitfire Audio library but also from the Reason Studios orchestral bank. I felt that using different but complimentary sample banks can better give the impression of multiple instruments playing at once as no two violins or cellos etc are identical in due to variations in instrument tone; tone and age of strings and players own technique.

Another technical note, in preparing and upgrading my production setup during the course, I was aware that using Pro Tools on a PC limited my library of stock sounds compared to Logic users (Logic being Mac only). As mentioned before, the go to software package of expanding sounds is Native Instruments Komplete. My choice of using Eastwest gave me a good alternative for cinematic and instrumental sample banks but it is lacking in synths. Earlier course material stressed the importance of choosing software you are familiar with so you don't trade better sound for ability to work efficiently at speed. Reason is software that I used a lot when first learning production and it was the software I used at that time rewire to Cubase when I was writing my own productions. A new version of Reason Studios was released in 2020 and an early update added an AAX rack version of the software so it could be used inside Pro Tools. This felt like the ideal compromise to affordably add to my production options regarding synths while using something I was familiar with. It also has a good stock orchestral library which, although a little dated does still have some entirely usable patches, especially percussion and is certainly good enough for background orchestral parts or layering. The last addition to my setup was the Roland Cloud subscription which I used for the synth plucks in the choruses. Roland have recently integrated their hardware and software environments by developing their hardware Zen Core system which is compatible and integrated with their software Zenology engine (musictech.net, 2020). Overall I feel happy that I was able to make some affordable choices without relying on common choices which are saturating productions, allowing me to offer something sounding a bit different when needed.

This piece was submitted, but due to the time zone different between UK and Korea, their office hours and the approach to the deadline being over a weekend in the UK, it did not reach their office

in time for the deadline. However the feedback was that the publisher was interested in a holding a copy to seek potential placements in the future. So the main lesson learned was to allow additional time when placing for asian briefs. The positive take home being that this was a good measure that the production was successful as a demo for a creative commercial brief.

Sync Library Music – Electronic Instrumentals

Changing restrictions and lock-downs during the pandemic forced a change in approach for this portfolio and also forced me to temporarily move in with family meaning I didn't have an appropriate space to move in my studio home. The song writing camp had also highlighted the need for a mobile solution for sketching and demoing ideas, so I decided to go back to an iOS setup using my iPad, something which I had experimented with previously for live work as a keyboardist. This meant I already had some apps to choose from and an iOS compliant interface, the Korg Plugkey. Production was done with headphones and also referencing via the iPad's internal speaker, a useful reference with so many listeners using mobile devices. I was also able to check my final mixes and in some cases transfer to Pro Tools to finish off at my studio as my situation started to improve in January.

Not all these tracks were written this way, some were written using Pro Tools earlier in the year and gave me the chance to develop my use of the Roland Cloud synths and Reason Studios inside Pro Tools. However, I quickly remembered that Pro Tools has become very difficult to use for loop based music since version 12 after it's development introduced an issue that has become known as sample rounding. This is due to the way the DAW's timeline is sub divided into either Ticks (commonly used for MIDI tracks) or samples (commonly used for audio tracks). It seems the engine can adjust the start time of notes when the number of ticks doesn't neatly divide with the sample rate (something which is affected by tempo). Even with grid snap and quantizing, notes can get shuffled off from their absolute positions and sometimes notes starting on a clip boundary disappear altogether as it's start time gets adjusted to a point earlier than the clip start. This is really time consuming to account for as you have to zoom right in to nearly maximum magnification levels for the GUI to accurately draw and reveal that the notes are off grid. Even once corrected, copying and pasting clips or looping them can cause the notes to be re-adjusted and the result can also be inconsistent each time. (duc.avid.com, 2020). On reflection and re reading the forum posts, one solution could be to install Pro Tools 11 in addition to Pro Tools 12 for MIDI work. Avid made it possible for both to exist on the same system, mainly so people could continue using their 32bit AAX plug-ins on Pro Tools 11.

In any case, this was a good chance to try an iOS app tailored for loop based arranging. I chose Korg Gadget which does just that and provides some in depth options for automating synth and mixer parameters. It also includes a good variety of stock sounds with some sharper, brighter, contemporary sounding stock sounds. Gadget also has good export options including the ability to export MIDI and tracks as individual audio files. This allowed me to finish arranging and mixing 'Rave at the Club' within Pro Tools as it still felt lacking in some way and the solution was to use Roland Cloud within Pro Tools to augment some of the parts. Some additional layering was also done in Pro Tools for 'Synth Pop and Daytime TV'.

Research, advice and Tileyard material had shown that library music can be another good entry point in the early stages of being a writer/producer. This is because you can focus on styles you're already familiar with in your own time and pitch it to a library or publisher when ready (see original project proposal for details). It helps to create a themed album so that they have a body of work to license on your behalf. So I felt that a 'sampler' of varying styles of electronic instrumental music could be a good theme to start with. Based on feedback and uptake, I could then pick out any popular tracks and write some more in a similar style to create further albums or volumes of library

music for sync. This would allow me to play to my strengths and current level of experience as a writer\producer. In general, the structures are quite condensed on the basis that only short pieces may be used in any case and the licensee could extend or loop sections as they see fit. I understand it's not uncommon for clients to request stems for further bespoke editing. The condensed structures also mean that when browsing a library, the listener can quickly hear the changes and get a feel for how it varies in shorter space of time. Important for getting attention and securing a sales lead more quickly.

Floating in Space is an ambient piece that could be placed in educational or visitor installations like Aquariums, sea life centres, astronomy installations or planetariums. Also documentaries or even films and shows on similar themes. It could also find a use on meditation productions for both classes or self help audio books and podcasts.

Dark Waves of Trip Hop is a more downtempo piece influenced by Trip Hop (Massive Attack's Mezzanine in particular). It's deliberately meant to be for more of an underscore use rather than an in your face production. Appropriate for creating dark and moody scenes.

Rave in the Club started off with more of a pop rave vibe similar to Utah Saints, but more of a 90s club lead was added to give it a different perspective. It has more of a feel of a complete track for use in places where there is no dialogue. Appropriate for party scenes, high energy game shows or sports programmes.

Techno Glitch in Berlin is similar to above in intended usage, but has an even sharper more modern sound. Tutor feedback suggested it has a Berlin Techno feel which could lead to another avenue outside of this MA. In addition to above, could be used in technology programming.

Cool Dance is a minimal dance track with a bit of a techno lean but also with piano and sampled vocal elements reminiscent of House (possibly considered as Tech House). It feels like more of a complete track like above, but is more restrained relying on it's groove and so could be used in more varied placements, keeping momentum and pace without rushing.

Synth Pop and Daytime TV is something that I feel could be used in daytime programming for older audiences. It has a pop feel mixing a minimal, Billie Eilish esque finger snap beat with 80s synths and lead hooks. Also appropriate in some fashion shows or at least fashion spots.

Mr Chips vs The Space Invaders is a 'Chiptune', reminiscent of old video games. For this I exclusively used an 8-bit chip simulator in Korg Gadget, so all the parts and tracks use this instrument as a sound source. Most of the patches were modified rather than using stock patches and so it was a good opportunity to experiment with patch design. This could be placed with gamer channels, tech shows or situation comedies where it fits the scene and joke. Possibly even childrens TV. It's a novelty track and could therefore find a variety of niche uses.

Nervous Beats Under Calm Seas has an almost eccentric, fast beat and bassline with slower moving lines over the top including strings, piano and percussive textures. It's quite minimal and loop based inspired by composers like Terry Riley and Philip Glass. The contrast of beat and top lines could be useful in fiction where there's underlying tension or angst or a 'calm before the storm'.

Lo-Fi Suspense at the B-Movies uses drum samples that sound like sampled beats, giving it an old, samped vinyl hip hop feel. It also makes use of drones and suspensions in the lead line which give it even more tension than in the previous example. There's also a definite feel of build in the track ideal for scenes where events are coming to a head. It is one of the more minimal pieces and

so there is a lot of space, ideal where there is more dialogue that needs to be heard with this sitting underneath.

Some of the tutor feedback was that as a collection it perhaps would have wider appeal if it was more varied, but I feel that these present a different style from some of the more generic tracks I've heard on library websites. These could have the potential to place where people are looking for something more niche or 'different'. It's considered that with library music you need to be prolific as a writer and composer, so I feel it is the right decision to focus on my strengths before later expanding my work so that in time this collection becomes part of a much bigger library. This current collection will then have its place in that larger body of work.

Further tutor feedback suggested adding more breaks for editors who like the pace and changes in the music to inspire their editing, lining up music breaks with visual cuts. I will bear this in mind for future volumes, but again I'd like to pitch this current work as it is to see if it finds a market and then write further library music with this feedback in mind for a different audience.

Additional tutor feedback was to think about using key search terms in the song titles to enable music supervisors to locate your work based on their intended use and how they may therefore be searching. This requires assessing what the music sounds like and where it might best be used as with library music the music can be written without a brief. I also had positive feedback from my tutor that these pieces 'sounded like' library music. Library music is a little different to commercial releases as in some of its uses it's meant to support the visual rather than distract from it. Some of the tracks I feel fit this traditional library sound, whereas some others are more upfront where a more dynamic visual may require bolstering as it has no dialogue. On reflection I would have been better to include more underscores where the lead lines are removed. On pitching this work, I will create additional edits, with an without lead parts and also cut down versions (30sec, 20 sec, 10sec (stings)).

On sending some of the pieces to an associate who is a film director, he commented that they would work well in his short film currently in production, so this immediate request to use them is a good measure of their usability. I have also identified a company called Jingle Punks to pitch them to. There is a simple submission form on their website and I noticed in an interview with Jay Mistry of JMC Consulting that Jay worked for a time at Jingle Punks. Jay seemed very informed and well connected (see original project proposal for this research). I imagine the Jingle Punks organisation still benefits from the systems and custom base he helped develop and possibly even still deals with him. This gives me confidence they would be a good company to be involved with.

As a note, I feel that this is one way of identifying potentially good company's to approach. If a recommendation isn't possible, then trying to identify who key staff members are at successful companies and researching who they work with currently and in the past, something highlighted by Tileyard in their Industry Landscape lectures.

Conclusion

The original proposal was to create an audio reel that could be used to showcase some of the production work that can be undertaken by an existing company as part of its restructuring and rebranding. Piggyback Studios is being split into Piggyback Studios (practice rooms, live recording and community work) and a 2nd site which is now its main recording and production studio called Electric Fields. The new name and logo I feel can act well as a branding label for various types of work and in time I'm inclined to create my own library registered with MCPS with albums of work releases as volumes of work under the Electric Fields name and 'label'. The contents had to change, after the first wave of the pandemic in the UK, it seemed like some confidence was starting to

return after summer and that I would be able to work with local musicians for this audio reel, developing my existing work with bands and extending it to work with singers and song writers. But once the Tier system and further lock-downs were introduced, musicians in my local area within my network quite justifiably did not want to engage and focused on other things such as their own livelihood. This prompted the move to build my own writing and instrumental skills to be as self sufficient as possible. These skills can then be added back to my experience with musicians and bands when the pandemic is over and will be invaluable if further public health interventions are made in the future. Please note: A PDP is attached as **Appendix B**



Electric Fields logo (above)

Bibliography

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Appendix A – Creative Commercial Brief

From: **Park, Chaerin** Sony ATV

Date: Fri, 11 Sep 2020 at 08:29

Subject: [Sony/ATV Korea] Million Market is now looking for songs for Shin Yong Jae and Kim Won Joo

Hello!

This is Chaerin from Sony/ATV music publishing Korea.

Million Market music label is now looking for songs for single album and mini album of male R&B, ballad duo Shin Yong Jae and Kim Won Joo.

They are looking for a title, and B-side songs also.



The duo is a famous Korean R&B and ballad artists, currently starting off fresh new start as a duo from a group of four, known as '4MEN.'

Their vocal ability is widely known and their strongest character.

[ARTIST INFO]

Album type and Release date: 1) single album: November of 2020

: 2) mini album: December of 2020

[PREVIOUS RELEASE]

-4MEN 'Break Up In The Morning' <https://www.youtube.com/watch?v=fnKL2pvn4M0>

-4MEN 'Hug Me' <https://www.youtube.com/watch?v=bX6GZkOJSm8>

-[Studio Live] Shin Yong Jae & Kim Won Joo 'Break Up In The Morning' <https://www.youtube.com/watch?v=BLYEMeYVMTc>

[SONG CONCEPT]

1) typical style of the group that shows strong vocal ability with impactful chorus.

- 4MEN 'I Can't' <https://www.youtube.com/watch?v=2i-hqulIveM>

- 4MEN 'The Reason I Became a Singer' <https://www.youtube.com/watch?v=qNZ3A39m9c8>

2)pop ballad that has a warm vibe of winter and noticeable chorus section.

- Jung Seung Hwan 'My Christmas wish' <https://www.youtube.com/watch?v=NjUXH5zmRbQ>

- BoA ' 'Merry-Chri'' https://www.youtube.com/watch?v=acgu_FCtpQw

3) grand music with a bit of rhythmic sound.

- Park Hyo Shin 'Home' <https://www.youtube.com/watch?v=rtYikSrxdivs>

- K.will 'My Star' <https://www.youtube.com/watch?v=J03gEoF6sAA>

- Brown Eyed Soul 'With You' <https://www.youtube.com/watch?v=FFGiX8eRdus>

[DEADLINE]

25th of September, 2020 (Korea Standard Time, the sooner, the better)

Please keep the deadline sharp.

< MANDATORY TERMS>

***Please advise copyright information of all the writers including publisher info and splits when you send songs.**

***UNRELEASED DEMOS ONLY - Song should have never been released in whatever format(not confirmed to be cut / released / recorded / performed etc.).**

***NEW ORIGINAL SONG ONLY – Song you are sending should not be previously registered with any societies in the world.**

***Song must be not on hold by other artist and not on any platforms or website.**

***No producer point/royalty**

MP3(o), WAV(X)

MP3 Type : 160 or 320 kbps

Thank you! ?

Best,

Chaerin

Chaerin Park/ 박 채 린

A & R | 사원

Appendix B - PDP

PDP – Chris White

Date:

20/01/2021 19:47:18

Course Title:

MA Commercial Music Producer Online (Blended)

Course Start Date:

06\01\2020

Goals:

To place productions in sync

How will this be achieved:

Sending music to libraries, trailer houses and music supervisors and assessing response

What are your weekly targets to keep on track:

Continuing to write and produce new music each week

Is this realistic?

I am already writing music regarded as to a professional standard by peers, tutors and associates looking for music. Sync libraries do have submission portals and other contacts can be sourced using industry directories.

Are there any specific targets?

Ongoing, new music written and submitted\pitched each month

Are there any areas you would like to develop?

Interpersonal/ Relationship building and networking

Personal development:

Emotional Intelligence

Professional Development:

Song writing.

Further insight into library music through speaking to library and publishing specialists.