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Creation
Element 3
Reflective commentary and personal development plan

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Reflective commentary on Musical Interpretations of 7 Wonders from our Cosmos

The original aims of the project

The main aim of this project was to study the language of musical interpretation and to look at how emotions and impressions can be translated into musical form.

There were two key questions underpinning the project;
How do you effectively make a musical interpretation from a place of beauty, scientific or anthropological interest? What are the key areas to address when conveying this to the listener?

For the purposes of the study 7 subjects were chosen; Mars, The Large Hadron Collider at CERN, Caves, The Great Pyramids of Egypt, The Sea, The Pleiadian star constellation and The Huli tribe in Papua New Guinea.
These subjects were be linked by research into how sound is related to colour and shape, how colours link to emotions, and how emotions then link with keys and modes. This was also connected with the evolution of our relationship with music, instruments and our surroundings.
Case studies were examined for each subject.

The measurable objectives involved feedback on the subjects of study from a sample/control group and project participant. This was to be done in three stages.

First: Before the start, to help define a brief for each subject (Appendix 1)**.** Participants would be asked to write three descriptives for each subject; a colour, a shape, an emotion or a phrase. This would help to create the overall picture from which to set the key, mode and feel for each interpretation.

Second: During the process, using reflective analysis from project participants (Appendix 2).

Third: At the end, using the original sample group (Appendix 3) and a control group (Appendix 4). This final stage would help to quantify if the brief could be correctly interpreted.

It was decided to incorporate an existing musical genre around each theme. Whilst focusing on creating unique audio interpretations that kept the subject matter identifiable. This was to be done by careful analysis of the collected research data.

It is hoped that the working method employed for this study could allow others taking similar studies to expand interpretations by looking at these research methods.

Elements could be adapted for the sync market and sample packs created from the resulting productions (to then be sold commercially).

New aims that developed during the project

When the original aims were written they did not take into consideration the impact of working with a group of musicians to perform and record the briefs. Here I will discuss aims that arose as a result. The end of this section will discuss how to make individual briefs recognisable as a unified body of work. It is worth noting that the research from colours, shapes and emotions created a natural transition to the most fitting keys, modes and genres (in some cases the tempo as well). This was done by considering all the feedback and research for each subject.

How do you collate individual artistic interpretations of brief data when working as a group?

If you gave the same brief to two artists you would be given back two interpretations (Even with a written score and exact details of the mood and timing). For example different musicians playing Vivaldi's four seasons will give a different dramatic performance. Nigel Kennedy's recording of Vivaldi's Four Seasons from 1989 is one of the best selling classical recordings of all time. The British violinist still performs it today. In contrast Vanessa Mae's 1997 techno take on Summer's Presto was renamed 'Storm'. This may not be to everyone's taste, but it shows that Vivaldi's Seasons can even hold their own against violently distorted guitars and a driving beat (BBC Music Magazine 2014).

The subjective response from artists in a project to the collected data needs to be considered. As it will be different for each person.
The key for this project was to assimilate all the artistic perceptions created in the recordings. Then staying on the brief by adjusting other elements to keep context. For example a guitar playing slightly more energetic than anticipated could be balanced by toning down the drums or holding notes with the bass line. Or by adjusting elements in the mix to accommodate and keep the balance. This can lead to a deeper and fuller context of the brief that was not previously conceived of. It also allows individual creativity to be realised rather than damped and bent to a producers exact stipulation. A more organic creative interpretation can be realised as a producer by keeping an open mind and thinking outside the box.

How to assess the lyrical interpretation of a brief when incorporating a story and personalised theme?

One aspect that was initially overlooked when looking at musical interpretations was the use of vocals with lyrical content. They can add imagery and emotion to a theme resulting in a clear level of interpretation (if the language is quite plain).
Using the pre production feedback sheets as a reference was a great way to create lyrics with a strong context. This allowed for more flexibility around the brief with the music itself, as the lyrics gave a clear directive. Without lyrics the cues to the brief had to be much more apparent (within the instrumentation and musical score).
Lyrics can also personalise a listeners relationship to a song. Telling a story and thus creating human empathy by relating more literally to the subject matter. (See Appendix 5 for Lyrics).
This led to some compromises on the briefs. For example due to the strong lyrical direction of 'You've Got Me (The Sea)' it was not possible to integrate the sea organ samples until the end of the track. Where the original aims where to base the track around these sea organ samples. This was not a problem as the brief was made quite clear by the lyrical content.

How can a body of work be unified with tracks still retaining their individual identity?

Most albums will have a particular style or flavour. There is normally a characteristic sound and recognisable elements within a production that unify all the works under one umbrella (more than just playing in a particular genre).
In this project seven different subjects were interpreted. So consideration needed to be given on how to align these tracks. Without such an aim being included the tracks ran the risk of sounding too varied and becoming unrelatable as a whole. Bearing more significance to a 'various artists' album than a collection of tracks with a shared underlying theme.
This issue was addressed firstly by using similar acoustically styled drums for most of the tracks. Supported with a 'live band' feel using electric guitar and bass (not appropriate for every brief but always considered). Keeping the sonic texture of these elements reasonably consistent whilst allowing for a recognisable individual style in different tracks.
Secondly this was addressed by using the same musicians across the tracks as much as possible.

Consideration could then be given to create each track to its individual brief by customising key, mode, tempo, vocals and other elements like effects, samples and synth patches.

<u>Project Goals: An assessment of achievement</u>

Here we will examine the factors that helped the project to achieve its goals, along with those that did not.

Deeper exploration of the track subjects with the participating artists

During the on-line group chat a further exploration of the briefs was initiated as the feedback sheets were discussed. Here the group members shared other pieces of music, artists, ideas, perspectives, themes and imagery inspired by each subject. This process cross pollinated new ideas which helped in turn to create a more detailed study of each subject brief both prior to the actual music writing and during the recordings. This creative input also helped to create a stronger bond between the participants and the briefs. The result was a more driven approach to the recordings and an openness to explore relevant ideas from other group members.

Reflective analysis in the group chat to refine working procedures on the briefs

Allowing the group to participate in reflective analysis was a great help in refining working procedures. Having it written in the group chat allowed the participants to define and be more specific about what they were saying. Ensuring no points got overlooked. This allowed a selection of view points and alternative approaches to be discussed. People tended to digest what was written in the group and think more carefully about their answers. It also provided a more even playing field for everyone to have their say. The thread was then sent to members who did not attend the analysis session to read through and add their own feedback.

Yes: By the final assessment feedback with the finished tracks and subsequent results

84% of the collective groups involved in the final feedback correctly guessed the subject for each track (Appendix 3 and 4). This was a very positive result and overall shows the project to have been a success in terms of creating recognisable musical interpretations from a place of beauty, scientific or anthropological interest.
From the results it became apparent that the key areas to address when conveying this to the listener were strong lyrical cues, audio samples and setting the correct mood with instrumentation. Tracks that had less of these elements such as 'The Pleiades' did less well. As did tracks without strong lyrical

cues like ‘Hadron‘ and ‘Pyramids‘. ‘Eat Your Power (The Huli Tribe)‘ lyrical content was perhaps too ambiguous as this also scored lower than others.
The Sea scored a 100% success rate due its strong lyrical content (with a a clear emotional context throughout) and folk style ‘sea shanty‘ instrumentation. Mars did similarly well.
The mode, key and tempo also supported brief definition, but to a lesser extent than was originally expected.
The data suggests that people react more directly to literal cues to define a subject. For example clearly identifiable audio samples or key words in lyrical content. When something is conveyed in a more instrumental form the correct result is not as strong (like the ‘Pleiades‘ or ‘Hadron‘ tracks) .

The pros and cons of allowing participants musical freedom outside the brief structure

Sometimes a performance came through that captured a unique and enchanting energy. However these ‘takes’ often took a subjective interpretation of the brief. While input added extra magic to the tracks there was a danger that the musical context didn’t define the brief. It sometimes transpired, that even after more ‘on brief’ takes had been attempted, the ‘vibe’ could not be matched. It was then decided that these ‘magic takes’ should be included and the brief balanced from another perspective.
This process can be delicate as it can encourage artists to take their own creative direction outside the brief as a matter of course. Becoming attached to such input is fine but there must be some negotiation early on to try versions that allow expression while conforming to the agreed key/mode/emotion and other defined considerations.

Working on multiple tracks in tandem made project management more difficult

Focusing on one track at a time created a strong bond to the brief. This was the original plan. However participants often made recordings for several tracks at the same time. This started an overall process of working on most of the tracks in tandem simultaneously. Whilst this was very beneficial to keep the creative flow of the project rolling it created a blurring of brief boundaries for each track. Referencing was then needed. In some cases parts needed to be re-recorded. In others creative editing was required to keep things in context.

A reflection on the strengths and weaknesses of the 7 Wonders

Strengths

Power of working in a group

When musicians are working as a cohesive group the whole feels greater than the sum of the parts. Having constant interaction to bounce ideas and get feedback while a track is in progress is a good strength.
Working alone requires personal discipline to constantly reference a brief. Without which it is easy to digress and lose sight of the original context. Working as a group makes this whole process much more natural (as music is a social medium).
Allowing different people to take the helm if they have a key idea is also positive. For example to move out of a creative rut after originally proposed avenues have been exhausted. This keeps a good group dynamic and allows people to take turns in developing their leadership skills.
Of course things must always be referenced to the brief but sometimes fresh input will lead to new solutions.

Developing strong leadership skills

People management is very important.
When working with a team its important to empower and bring out individual strong points.
Not surprisingly, people are generally happier and more successful when they play to their strengths (Ackerman 2020). While at the same time working together as a unit to overcome any weak points. The drive here is based on personality over individual musical skills. Creating a cohesive team that has fun working together in a positive supportive atmosphere is key. Taking the initiative to keep everyone engaged, handling any conflicts smoothly and listening effectively at all times. This requires a certain amount of discipline to constantly check in on team members and give encouragement, feedback and guidance on any work they are undertaking towards the briefs.

Learning to acknowledge when someone's valued input moves the project forward is another good skill. A true leader has no problem yielding control to another person when appropriate (Wrike.com 2017). Yielding control so new ideas can be implemented. This includes being open to being questioned and challenged about ideas during discussions.

Harmonies created outside the brief key and mode that add to the overall brief

Sometimes there are happy accidents with brief harmonies when a contributing artist has not fully understood the key and mode for the brief. Perhaps straying outside during a solo with just drums and non melodic effects for accompaniment. This provides an unexpected interpretation of modulation (while generally still keeping to the agreed root note).
There are many possible unusual harmonic and counter melodic relationships that can be worked into an established key and mode (that has been defined from research data).
This could be balanced by using percussion and effect samples tuned to the root, 3rd or 5th harmonic of the brief keys. Along with clear lyrical content that follows the brief.

The power of humour in to relay subject matter

The power of humour in music is often overlooked. This can play a great role in keeping morale high. Especially in such testing times as these. It is also particularly useful when tackling subject matter that might be considered boring or fear invoking (the 'Caves' track perhaps?). Frank Zappa made a career out of his pastiche musical commentary (He even wrote an album called 'Does Humour belong in Music' (Wikipedia 2020)). All too often music can take itself so seriously it becomes a parody. What we all need to remind ourselves of is at the end of the day all we do is entertain. If we entertain an audience our job is done (Ollie 2017).
One way to change perception on an otherwise negative or boring subject is to engage the listener in an alternative perspective. Lyrics with caricatures telling stories can help. Along with putting a sense of the theatrical into the music to tell a story. By no means does this excuse musical content from being in any way drab or light hearted. Indeed it allows scope for more drama. Certainly theatre in music still has great appeal.

Using this project as a guide for future projects and a career path

Marketing this concept to film makers, media content creators and other artists could be a way to develop unique branding and a customer base (both as a solo artist and as a producer working with a group of musicians). This could be expanded to guiding other groups who wish to follow a similar format.
The framework adopted for this project could also be applied to other subject areas for musical interpretation.

Weakness

Keeping group morale when working remotely

Years of studies show that we learn, work, communicate and build relationships better when we are in the same physical space (Allcock Tyler, 2020).
Although the internet has enabled us to chat with each other from anywhere in the world, you can't put a price on face-to-face interaction. Overall 93% of the information we convey is through non-verbal expressions and tone of voice (C Dornfeld, 2020). This is especially important with a group that has not worked together before. Having to do this remotely requires constant input to manage morale. Keeping everyone involved in the group chat, praising input and responding carefully to all suggestions in a way that does not put anyone down (If people are not feeling included they will often get distracted and disengage).
People also feel a need to appear more confident when working remotely.
In this light it wasn't until we started reflective feedback (Appendix 2) that it became apparent that some participants felt unfamiliar with certain briefs. Yet had not felt confident to mention this previously. They were subsequently kept engaged with listening material similar to the briefs.
Allowing for a run through in a studio environment with feedback and encouragement would have helped to build confidence for participants in unfamiliar musical territory.
However runs of vocals and guitars were encouraged. They could then be analysed and discussed whilst upholding group confidence.

Time management when working on multiple tracks simultaneously

A logical plan of working on tracks one by one in series is easy to manage. However (as previously highlighted) following the creative flow in a project can mean one is often bouncing between tracks based on inspiration and creative input. Often working on several simultaneously while letting each part reaching its optimum fruition with less regard for time constraints.
This has issues as overall time management for the tracks becomes non linear. One way around this is to allow an extra buffer of time to facilitate the process. By building into the project an anticipation of such digression. This could prevent a last minute forced rush due to unplanned delays!

Stopping people being attached to inputs and ideas that do not fit the brief

When someone really puts their heart and soul into creating piece of music there is inevitably an attachment to it. A sense of well being and pride creates a feel good connection. They will still feel this independently of whether the music adheres to the brief or not. That is a headache for the producer. But there are ways around this. Complimenting the artist on their amazing work, indicating that the style and way it was played will hold good for future projects and that you will keep the contribution as a reference. But then ask them to try some more takes!

Using similar sounds across tracks could cause a lack of individual track identity in a body of work

Using similar dynamics and effects patches in different tracks can sometimes blur the lines of individuality between tracks. It can be the case that a particular musician has a generic sound they are comfortable with. Aside from encouraging them to try new approaches this can be balanced by introducing more extreme differences in other elements such as effects, drums or a sampled instrument that is unique to that brief.

What are the plans for the works 7 Wonders?

There will be two commercial applications. Firstly a release as seven singles over a three month campaign. Followed by a limited release signed CD with more detailed artwork at the end of seven weeks. This will be once social media pages have been created a marketing plan formulated.
The musicians involved in the project (Appendix 6) are a great team and they work well and bounce ideas of each other in a very organic way. They are also keen to continue working together. So we will develop this campaign together.
Secondly I will be working with Nathan Graves at SyncVault to develop the tracks for sync applications. This will involve a consultation period where the tracks will be edited as required.

What is the quality of my work compared to my peers?

Within my peer group it is evident there is some accomplished compositional and technical performance ability. By comparison mine is competent to the required tasks of this project.
I have done well managing a group of musicians to create solid cohesive pieces.
Some of the gain staging and equalisation work I have heard is outstanding. My mixing and mastering seems to be of a comparatively decent standard overall.
I have worked to produce something unique with an original concept and approach. In this aspect I believe my work is a valued addition to my peer group.

Crowd funding for release budget, mood boards and time scale.

A good way forward will be to create crowd funding for the release by allowing those interested (for example from the feedback groups) to form a discussion group. After agreeing a financial contribution they can vote on the presentation, format and allocation of a budget for marketing. This will be supported with media asset development (videos, artworks, remixes, interviews, behind the scenes content). Mood boards could then be created from the research sheets for each track (pre and post project) to help define the imagery and marketing approach.
The group and artists involved can then agree on some attainable goals for a release strategy.

Personal Develop Plan

Overview

I wish to create a compact mobile recording studio that lives on the road. There will be five aims based around this. The first is to carry on creating tracks inspired by places of anthropological interest (in situ where possible!) for sync/library and commercial release. The second is to start recording sample sets of unusual instruments from different cultures. Specifically ones not currently used in mainstream sample sets. The objective is to sell the sets to providers.
These first two aims are going to take time to build, so they will be done in tandem with the next three aims. The third is to capture bespoke audio from different locations for media clients. This would involve building up a base of freelance contacts to work at short notice in different global territories. They would be paid on an ad-hoc basis.
The fourth is as an on location freelance sound engineer for film and media companies. With the objective of getting some traction over competitors by advertising now!
Film crews sometimes get special working visas access outside of the normal tourist restrictions. Such as the Schengen Visa for Film Crews (Schengen Visa, 2018), or an O Visa for the U.S. (DLG Visa Blog, 2020).
The fifth is to run a YouTube channel as a vlogger about life as a musical nomad. Documenting the experiences of recording different unique ethnic instruments in their home environments, along with the other projects based around the mobile studio.

The aim here would be to build regular exclusive content and to use the Patreon. This is a membership platform (via a monthly membership fee) that provides business tools for content creators to run a subscription service. Helping to earn a monthly income by providing rewards and perks to subscribers. This in turn will help to fund the other projects and the channel (wikipedia/patreon, 2020). The channel will be used to help market the other aims.

The eventual goal is to exclusively create interpretive tracks on anthropological sources. Supported as required by making unique instrument sample sets. The Patreon YouTube channel will continue to run alongside both aims as a consistent media campaign.

What are my specific goals for this year?

Borders are closed in most countries so I plan to spend the first six months developing contacts and completing some preliminary market research whilst building a professional mobile recording set up. Developing multiple business plans that share common factors is key here.
Currently being grounded from international travel will also allow time to complete risk assessments for each aim. Many errors and flaws can be overcome in the planning stages using creative analysis and market research.

Who do I need to help me out?

The team who have been on board for 7 Wonders are keen to stay in place for future projects.

I will be working closely with media companies and audio sample suppliers to identify field recording and instrument sample set requirements. Developing friendly key contacts with major stakeholders like Native Instruments, 8DIO and Spitfire is highly important here.

Nathan Graves from SyncVault will support with his A & R. Giving initial feedback for the Sync market while I build my contact base.

I have a friend in the UK whose place I can use as an equipment store and work unit. I'm planning to be living on the road 80% of the time, so this will save me renting office space.

Measurable

There will be weekly targets for contacting new potential customers and generating interest (warm leads). Marketing targets will be set to generate a number of new contacts primarily on Linked-In along with new followers on other accounts like YouTube, Twitter, Tik-Tok and Instagram.
This will include set daily times for marketing, sales, sourcing new contacts and working on new musical material towards briefs. Supported by relationship building through maintaining friendly contact with existing potential customers.

Achievable

I would like a reputation for creating both interesting and 'on brief' musical interpretations. With a priority for high quality attention to detail. Plus working within budgets (although I will focus on climbing up the ladder to get briefs with bigger budgets).

I believe in focusing on the direct authentic use of real instruments rather than sampled ones for briefs (where possible). Making use of such opportunities to create sample sets incorporating unique scales and voicing.

Creating a business solely from musical interpretations and instrument sampling will require some tenacity in a competitive industry. But with patience it is achievable if I regularly review and refine my goals in comparison to industry trends.

As a sound recordist it is important to be prepared to jump out there when borders open (along with a good list of contacts). Constant networking and expanding my contact base on all fronts will be vital. As is always being available for projects at short notice. Whilst providing a quick and professional turn around.

These goals may take time to reach. But a chance of success in one of the five core business areas is good. Especially by being adaptable and keeping running costs low.
The benchmark of success will be the point when word of mouth is sufficient to bring in more than enough business. Having mainly inbound leads has the advantage of not relying so much on marketing.

Are my goals realistic?

With five possible markets the chances of success are increased proportionally. There will be regular reviews of my goals. In an uncertain world one has to be flexible.

Have I set the right goals?

Creating goals for different scenarios and being ready to change to them as required will help me to stay on track. Along with keeping abreast of the current uncertain global travel scene. Also monitoring how budgets and other industry led economic factors develop to needs of the commercial music scene.

Are these goals relevant?

There is currently a massive world music scene with a hunger for authenticity. A mobile studio able to travel direct to any given location to record has a distinct advantage over someone limited to a static studio with sample libraries. Providing this bespoke service gives a unique relevance for modern commercial music.

How will I hold myself accountable?

Setting realistic weekly,monthly and yearly goals relative to my peers would be a good benchmark of accountability. Regular reviews will help me see if I am falling behind to competitors. In which case I aim to analyse why, to react and then adapt as required (as well as modelling on their success).

<u>Future Planning</u>

Building a knowledge of ‘on location’ recording and editing techniques and procedures would be a good investment. I am willing to offer services for free initially to get work experience.
For instrument recording it would be worth studying the microphone placement techniques for more exotic instruments. Plus getting specific microphones for particular instrument sets (AKG do a good range of miniature microphones such as the C417 or C519M (For Trumpets for example)).
I will also be researching for equipment like the right laptop, headphones, sound-card and a dedicated all in one field recorder.

What specific deadlines do I have?

The main specific deadline areas are;
1.) **6 Months:** Market research and building contact bases prior to launch (with international borders opening).
2.) **1 Year**: Establishing a working travel model for mobile studio use with all five business aims.
3.) **3 Years**: Building and refining the existing models whilst establishing interpretive music and instrument sampling as the dominant income sources.
4.) **5 Years**: Building on that model to create a workable ongoing business.
5.) **Beyond 5 years time**: Making Interpretive music the sole business. Along with a good network of musicians. Plus working with budgets big enough to explore briefs in greater detail.

Each main area will have specific deadliness that be reviewed on a weekly basis. These deadliness will be created and monitored prior to the launch of each phase. For example weekly goals for the first six months might include; Ten new contacts for each business area (converted to two warm leads), one competitor researched in each area, to define and write the sound engineering process for one situation with each business model.

There is a technique I am going to use to help in the process of setting deadlines as the business develops. It's from Timo Kiander in Life Hack;
1) Analyse your situation thoroughly. Before setting the deadlines, ask yourself these questions:
A.) What is the actual amount of time that I have?
B.) How much work do I really have to do?
C.) What is my skill-set related to the task and the deadline?
And then consider these points..
2. Less is more. Decide the goal you want to reach, but be aware of promising too much.
3. Take external factors into account (understand that there are factors which decrease the amount of time you have for the task and for meeting the deadline).
4. Be honest with yourself (and others).
5. Announce the deadline to the world.
6. Learn from failure.
(T Kiander,2020)

I believe this technique will create a solid grounding form which to develop my aims as they expand.

Personal & Professional Skills Development

This project has taught me a lot about teamwork and team building. However with my personal development, learning techniques to handle stress in high pressure situations would be helpful. One project is fine but with multiple areas its important to learn how to step back whilst keeping an overview in mind. This will help to keep decision making rational and logical whilst learning to let go of situations that are unrealistic to control.
Professionally I have to realise that in business things are not always going to be transparent and that decisions are often made due to financial pressures (over artistic value). Reacting in a proactive way that creates more opportunities would be a positive habit to develop here.

While I have experience with customer service, a useful skill set to develop would be business relationship building and communications. This would help me to grow and maintaining my customer base.

Most importantly a good attitude to adopt is always being open to learn from those who have more experience. As is equally being available to mentor and teach others who wish to learn.

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Appendix 1 - Initial feedback and the resulting genre modes, keys and tempos for each subject

Initial question to feedback group

Write three things that come to mind for each of the following.. This can be a colour, emotion, phrase or single word.

1.) Mars
2.) The Large Hadron Collider at CERN
3.) Caves
4.) The great pyramids of Egypt
5.) The Sea
6.) The Pleiadian star constellation
7.) The Huli Tribe in Papua New Guinea

**The resulting feedback was also used to define the sounds, structure and feel of each track.

Mars feedback

David H: Red planet. Gigantic Canals. God of War.
Yanko: Curiosity, red , next step
Mum: The god of war
Alex Walex: Mars Bars, Attacks, Red
Tony Fisk: Red, canal, rover
Troi Planet, chocolate, aliens
Paul Gerrard Lees: Rover Ochre Biosphere
Harriet: Martian landscape, Mars Bars
Nessa: Deep space, David Bowie, red
Toby: Dust, distance, loneliness
Nick: Red, Dusty, Beautiful
Cremilde: Planet, War, Red
Peter: HG Wells, Nice bar of chocolate, red star
Jason(Portugal): Extremes, distant twinkling.
Sue: Red, Big. My ruling planet
Andy: circle, stripes, ice

What emotions come to mind?
Mars is about initiative, sexual drive, and passion. In relationships, Mars is the planet that governs our primal sexual instincts, what we bring to a relationship, and how we go after what we want.
What colours come to mind?
The surface of the planet Mars appears reddish from a distance because of rusty dust suspended in the atmosphere. From close up, it looks more of a butterscotch, and other common surface colours include golden, brown, tan, and greenish, depending on minerals.
What shape comes to mind? Cracks and jagged shape
What picture comes to mind? A "?" Mystery. A space city…Transformation from man settling there.
What smell comes to mind?
Mars is made up primarily of iron, magnesium, sulfur, acids and CO_2. Humans can't breathe on Mars (Menidrey 2018).

Mars resulting gernre, tempo, key and mode

Genre: Dub.
Tempo: 69 bpm. Based on the yearly rotation of Mars as 687 days round the sun(Dub reagge is usually between 60-90bpm).
Mode: Locrian Very dark and unstable (Ethan, 2020)
Key: D# Has a sense of adventure yet wildness about it

Large Hadron Colider feedback

David: Torus. Big bang. Time travel.
Yanko: Dark scientists , forbidden, unwanted
Alex Walex: Mad, Atoms, Smash it up
Paul G.L.: Muon Electron Positron
Harriet: Scientists in white coats and ten metre long equations on a blackboard
Nessa: fascinating, colossal, blue balls
Troi: Physics, cool, unknown
Toby: That Pine Martin! Achievement, infinity
Nick: Dangerous, Worrying, Uncontrollable
Cremilde: Curiosity, Creation, Understanding

Peter: Black hole Snow capped mountains. New energy source
Jason(Portugal): Psy-op, Whiff of bullshit, suspect.
Sue: I don't understand it, Is it necessary, Expensive
Andy: public, information, film

What emotions come to mind? Mind-blowing, expansion, order from chaos
What colours come to mind? New colours!

Large Hadron Colider resulting gernre, tempo, key and mode

Genre: IDM (Intelligent Dance Music)
Tempo: 112bpm
Mode: Melodic minor - Mysterious, jazzy, very dark (Ethan, 2020).
Key: B: evokes strength, wildness, passion (Valverde, 2020).

Caves feedback

Alex Walex: Raves, Bats, Stone age
Troi: Water, claustrophobia, paintings
Mum: Merlin's Cave in Tintagel, Cornwall, the birthplace of King Arthur where Merlin is thought to have lived.
Yanko: Mystery, hidden beauty, secrets
David: Stalagmites. Dwarves and Trolls, The Underworld
Paul G.L.: Echo Stalactite Entrance
Harriet: Stalactites, Stalagmites, bats
Nessa: Dripping water, stalagmites, stagnate air
Toby: Depth, allure, bats
Nick: Large, Damp, Dark
Cremilde: Singer, Rock, Deep
Peter: Crag cave Castleisland. Father ted -I can't believe it. Bats.
Jason(Portugal): Cold, Dark, Echoes,
Sue: Stalagmites, shelter, mysterious
Andy: torch, dark, hard

What emotions come to mind? Stillness, Anxiety, Fear, Wonder
What colours come to mind? Pitch Black, grey, orche red, creamy white
What music comes to mind? Ghostly, creepy, unreal, throbbing,
What shape comes to mind? Unexplored unknown angles and places, geometric polygons
What picture comes to mind? Dim candle lightling up a vast cavern.
What smell comes to mind? Musty, Mildew, Damp, Earthy
What best describes? Unexplored dark mass.

Caves resulting gernre, tempo, key and mode

Genre: Rock
Tempo: 140bpm
Mode: Octotonic - dark and mysterious
Original Key: Black / F (Fiorenza, 2019).
Final Key: Dm (Choosen more as it sets a better mood to fit the brief: serious and melancholic. It evokes concern and contemplation (Valverde, 2020)

(Drums: ploddy with toms, spacious, enticing,).

The Great Pyramids of Egypt feedback

Dad: Men working and climbing up the scaffold stairs with the rocks to put in place
Yanko: Forgotten knowledge, technology, energy
David: Energy. Elder race of Man. Maths.
Alex Walex: Mystery, Isis, Horus.
Troi: Triangle, conspiracy, ancient
Paul G.L.: Cheops Sphinx Sirius
Harriet: Tutankhamun, mummies, jewels
Nessa: heat,dry, scale
Toby: Power, focus, mascara
Nick: Mysterious, Massive, Incredible
Cremilde: Secrets, Power, Portal.
Peter: camels. Cleopatra. Tutankamum.
Jason(Portugal): Leviathon, device, cover up
Sue: Wonder, Ancient Peoples, Slaves
Andy: Giza, curse, sand

What emotions come to mind? Curiosity, respect
What colours come to mind? Deep sand yellow
What music comes to mind? Arabic flutes
What shape comes to mind? The pyramid
What picture comes to mind? The large domed headed kings
What smell comes to mind? Insense
What best describes? Great power

The Great Pyramids of Egypt resulting gernre, tempo, key and mode

Genre: Alternative trippy rock
Tempo: 121bpm (Egyption Phyrigian normally between 80 and 120bpm).
Mode: Phrygian Dominant (B,C,D#,E,F#,G.A)
Initial Key Yellow /A# (Fiorenza, 2019)
Final : B was used as Phrygian Dominant B (B,C,D#,E,F#,G.A)was found to be the most common key with traditional Egyptian music.

Tuning 432 Hz (-31.76 Cents from equal temperament tuning) .
(The IR reverb response from the kings chamber in the great pyramid was used as the main bus reverb and this had a resonance of 432Hz).

The Sea feedback

David: Timeless. Womb of Life. Leagues.
Yanko: Water, flow , key element
Alex Walex: Vast, Deep, Blue
Troi: Salt, cold, waves
Paul G.L.: Spray Undercurrent Turquoise
Harriet: Finding Nemo Cartoons, dolphins, turquoise waters.
Nessa: restless, calm, blue
Toby: Motion, freedom, driftwood
Nick: Deep, Dark, Wet
Cremilde: Beach, Waves, Immense
Peter: Beautiful sunset. Dolphins. Deep Blue.

Jason(Portugal): Enormous, wet, overcoat.
Sue: Unpredictable, Awe, Calming
Andy: ships, oil, seaweed

What emotions come to mind? awe, peace, and joy, fear, connectedness, tranquility, honesty
What colours come to mind? Turquoise, Deep blue, green
What music comes to mind? Flowing music, relaxing music, strong music, music with a definite direction. Music that ebbs and flows in a round.
What shape comes to mind? Wavy line. A curve, a crescent.
What picture comes to mind? A shell, a flock of seagulls, a blue mind
What smell comes to mind? The fresh briney smell caused by plankton.
What best describes? Majesty, rejuvenated, a journey, another world, unimaginable strength

The Sea resulting gernre, tempo, key and mode

Genre: Ballard, Folk Rock.
Tempo: 120bpm
Mode: Melodic Major.
A melodic line has several key characteristics, including contour, range, and scale. The contour of melody is the overall line that rises, falls, arches, undulates, or moves in any other characteristic way (Britannica 2020)..Sounds a bit like the Sea!

Initial Key and Mode :Green / B Minor (Fiorenza, 2019): it evokes solitude, melancholy, patience, calm, submission, and acceptance.
Final Key and Mode : Melodic B Major as it has more of a ring of hope to it

The Pleiadian Star Constellation feedback

David: Seven sisters. Black Hole. Rocinante.
Yanko: Star seeds, galactic family, 7 sisters
Alex Walex: Bulls, Dust, Far Away
Troi: Beauty, mystery, fascinating
Paul GL: The greys Light years Portal
Harriet: Shooting Stars, the Earth from space, aliens
Nessa: the unknown, darkness, coldness
Toby: Fleeting, there but not there, cosmic fish
Nick: Distant, Life, Intelligence
Cremilde: Travel, Far Away, Beauty
Peter: Don't know where it is. Stars are wondrous. Star Trek.
Jason(Portugal): faintly brilliant, jewelled, delicate
Sue: Glastonbury in the 70's! Seven Sisters, twinkling diamonds
Andy: telescope, night, comet

What emotions come to mind? peace, happiness for humanity. light, calm, kind and uplifting and joy
What colours come to mind? Electric Blue, Sky Blue
What music comes to mind? Ambient, Spacey, Classical, joyful, playful, spiritual
What shape comes to mind? Dipper, Square, Square with arms reaching out
What picture comes to mind? A Flower
What smell comes to mind? Fresh, Effervescent
What best describes? 7 Sisters, Taurus

The Pleiadian Star Constellation resulting gernre, tempo, key and mode

Genre: Electronica

Tempo: 108bpm. Renowned mathematicians of Vedic culture viewed 108 as a number of the wholeness of existence. This number also connects the Sun, Moon, and Earth: The average distance of the Sun and the Moon to Earth is 108 times their respective diameters. Such phenomena have given rise to many examples of ritual significance (Rea 2007).

Mode: Major - Happy; can be majestic or sentimental when slow (Ethan, 2020).
Initial Key: Blue/ C# to E (Fiorenza, 2019). However musically it wes decided that F# sounded better for the track.
Final Key: F# Major : Conquering Difficulties, Sighs of Relief (Jarad 2020)

Singing samples are taken from a spiritual channel supposedly singing in the Pleiadian home language (Hucolo TV 2016).

The Huli Tribe in Papua New Guinea feedback

David: Aboriginal. Hunter gatherers. Mysticism.
Yanko: Simplicity, nature, in harmony.
Alex Walex: Cannibal, Bones, Dance
Paul G.L.: Cannibal Pygmy Beach
Harriet: Face-paint, loin cloths, beads
Nessa: rituals, tribal dancing, smelly arses
Toby: Fascination, freedom, peace
Nick: Wild, Intelligent, untouched
Cremilde: Roots, Connection, Truth
Peter: Undiscovered tribes and animals.Beautiful unspoilt and untouched natural environment. worried about their future.
Jason(Portugal): Molested, Manipulated and Maligned.
Sue: destruction, sadness, knowledgeable
Andy: water, canoe, spear

What emotions come to mind? Celebration, Proud, Flamboyant, Strength
What colours come to mind? Red, Yellow, White, Purple
What music comes to mind? Tribal drums, horns blowing, chanting
What shape comes to mind? A circle
What picture comes to mind? Dancing men
What smell comes to mind? The hot jungle along with the smoke of fires and men working.
What best describes? Ancient unadulterated culture
Mystical, Earthy x 3, Simple, Energetic x 2, Vibrant, Fascination, freedom, peace, Celebration, Proud, Flamboyant, Strength

The Huli Tribe in Papua resulting gernre, tempo, key and mode

Genre: Tribal Punk Rock
Tempo: 160 bpm (In line with a lot of Huli drumming tempo's).
Mode: Mixolydian - Happy But Serious (Ethan, 2020).
Key: Red/F# (Fiorenza, 2019) : it is perfect to portrait a conquest story. It evokes relief, triumph, victory, and clarity.
(Drums Intense, fast, building up. Energetic).

Appendix 2 Reflective analysis on the project from group participants

What did you feel and think about making that tracks?
Andy_The Sea, Hadron Colider, Mars, Pyramids, Pleiades - Enjoyed working on new material.
David_The Sea-I felt the track was a good exploration into the subject of The Sea, and felt the 'folk / shanty' approach a good genre to represent the track.
Cat_The Sea-I enjoyed working on the track although I was out of my comfort zone. It's not how I normally work. Previously I've worked in a more organic way rather than working to an already structured track. That was quite a challenge.
Troi_Mars-It was really cool actually. It was super different and working with you is easy and challenges me in different ways

What was good and bad about the experience?
Andy_The Sea, Hadron Colider, Mars, Pyramids, Pleiades - Enjoyed playing different styles for the experience. Various genres touched on in the tracks so good to try different styles of playing.
David_The Sea, Mars, Huli, Caves, Pyramids - Interesting to see tracks being built. It was good to be working with other talented musicians, not so good the barriers covid supplied.
Cat_The Sea-It was good to test myself and learn as I went along, not so good was feeling slightly out of my depth. The songs were already structured, and other participants seems far more knowledgeable.

What sense can you make of it?
Andy_The Sea, Hadron Colider, Mars, Pyramids, Pleiades - Interesting bringing people together with different musical backgrounds. Making the music stay very close to the theme/title of the tracks.
David_The Sea, Mars, Huli, Caves, Pyramids - Well music is subjective as an art form, I thought there was a good musical 'landscape' created for the subjects. I appreciated it was a musical expression of different environments. An exploration of sounds, textures etc.

What else could you have done?
Andy_The Sea, Hadron Colider, Mars, Pyramids, Pleiades - Listen to a lot of similar-styled music beforehand to really get the feel for the music.
Cat_The Sea -A lot more practice and to spend more time to refining my input.
Troi_Mars -I think some more ad libs or harmonies or even cool vocals sounds to go with the spacey theme.

If it arose again what would you do?
Andy_The Sea, Hadron Colider, Mars, Pyramids, Pleiades - Listen to a whole lot more similar-styled music.
David_The Sea, Mars, Huli, Caves, Pyramids - If I was going to do it again I think I'd try listening to more music from that particular genre to better understand the feel of a music form I'm unfamiliar with.
Cat_The Sea - Again, more practice, getting a better feel of the music and how my style can fit rather than the other way around. Time was an issue for me due to work commitments.

Appendix 3 & 4

For this feedback consultation the tracks were uploaded to sound-cloud and labelled A to G.
The list of subjects was also provided separately in a random order unconnected with the actual order of the track.
Participants were then asked to listen to the tracks and guess which track fitted which subject.
There were two groups. One consisted of those who had participated in the initial pre production feedback to help define the briefs. The second had no previous involvement in the project. This was

to help analyse if having previously been involved in the process would influence the listeners decisions.

Appendix 3 - post project feedback from original feedback group minus those who did not musically participate in the project

Green = correct Red = incorrect

	Mars	Tribes	Sea	Hadron	Pyramids	Caves	Pleiades
Yanko	A	B	C	D	E	F	G
Mum	A	B	C	D	E	F	G
Alex Walex	A	B	C	D	E	F	G
Tony Fisk	A	B	C	D	E	F	G
Paul Gerrard	A	B	C	D	E	F	G
Harriet	A	B	C	B	F	G	D
Nessa	A	E	C	B	G	F	G
Toby	A	B	C	D	E	F	G
Nick	A	E	C	D	B	F	G
Cremilde	A	B	C	G	E	F	D
Peter	A	B	C	D	E	F	G
Jason(Portugal)	A	B	C	G	E	F	D
Sue	A	B	C	D	E	F	G

Appendix 4 - post project feedback from control group (not involved in the pre production feedback)

Pat	A	B	C	D	E	F	G
Jade	A	B	C	D	E	F	G
Lashmar	A	B	C	D	E	F	G
Stephen Bader	A	B	C	D	E	F	G
Shelley Healey	A	G	C	B	E	F	D
Clodagh	A	E	C	B	G	F	D
Clare	A	B	C	D	E	G	F
Fionn	A	B	C	D	E	F	G
Nick Pavone	G	B	C	D	E	F	A

Correct by Subject	**95%**	**82%**	**100%**	**73%**	**82%**	**91%**	**68%**
Correct Overall : 84 %							

(154 possible answers. 0.64935064 is one answer. 130 right 24 wrong. 100 divide by 22 = 4.54545454)

Appendix 5 - Lyrics

Mars

Red
Golden brown and red
I can feel you on my body.
And I can feel you on my skin.
Make your mark and turn the light down low we've got a whole ahead of us to Mars my dear.
I can taste you like the atmosphere.
And running hands through my long red hair and,
I can't breath when your next to me.
We've got a bumpy ride ahead of us to Mars my dear.

Close up.
You've got me feeling like I waste away and
Wind picks me up
Like a blizzard and I fade into space
And all I can see is red, golden brown and red
Golden brown and red
Red
Golden brown and red
Red
Red
Golden Brown and red

I can feel you on my body.
And I can feel you on my skin.
Make your mark and turn the light down low we've got a whole ahead of us to Mars my dear.
I can taste you like the atmosphere.
And running hands through my long red hair and,
I can't breath when your next to me.
We've got a bumpy ride ahead of us to Mars my dear.

The Sea

Verse 1

I'm in motion
Restless Ocean
And that turquoise hue in your eyes
In the vast blue
Crests like diamonds
I can see the sunset in your eyes
Your freedom is immense
You give no recompense

Chorus

You've got me flowing
Across the world in days
I follow your heart
On yet another wave

Verse 2

And my ships setting sail
While I'm tied to the mast
And you guide me onwards with the stars
Shining bright
Through the storms in the night
And their reflection smiles
in motion
Oh restless ocean

Chorus

Middle 8

Your undercurrent pulls me
To your endless horizon
The cold waves keep me guessing
Is this a curse or just a blessing
In your depths another world
But they always seem to hide from me
Your womb of life seems endless
Yet your caress is relentless

Chorus x2

<u>The Huli</u>

First pre chorus

Feel our truth
We dance for your future
Pure from the heart
Proud and Free
Born this way
Heroes today
We know the way
To win this fight

First chorus

Gone today
Tearaway
Sack the roost
See today
Its all the same
You and me
And know you know
We're here to stay

Second pre chorus

No tears to shed
Our ritual is faultless

Untouched to the core
By your strife
Yet we stand together
We'll always be with you
we share this world
One tribe for life

Second and third chorus

Gone today
Tear away
Sack the roost
Eat your power
We are the same
You and me
And now you know
We're here to stay

Caves

Underground
In the earth
Shadows
Alone
Deeper
Deeper
Tunnels
We are hidden from you
Light your torch in the dark alure
In this underworld of the stone age
You can seek shelter in our crag
Alone in the darkness
There's no light, no noise, apart from the echo

Light, Darkness
Mysteries of the deep
Coming in your sleep
Do you the way home
Chill you to your ancient bones
This is our connection

Appendix 6 - Artists involved with The 7 Wonders project

David Akahum -
Guitar (The Sea, Huli, Pyramids)
Bass (Mars)
Extra Percussion (Pyramids)

Andy Gordon -
Electric Mandolin (The Sea, Hardon Collider).
Bass (Pleiades)
Guitar (Pyramids)

Jason Baker -
Guitar (Pyramids)

Troi Parker-Roth -
Vocals (Mars)

Joel Winterflood -
Vocals (The Sea)

Catherine Barry -
Vocals (The Sea)

Kevin J McKenna -
Vocals (the Huli)
Scoring/ Production /Synths/ Drum programming / Textures / Mixing / Mastering / Management (All tracks)