

Tileyard Education

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Introduction

This essay is aimed to detail the reflective and creative process I undertook for my final project at Tileyard Education. Furthermore, I will delve into the psychological dimensions of the creative process and how this has influenced my musical decisions from songwriting to production.

During my final lectures at Tileyard, we were introduced to different styles of reflective methods, I was really intrigued by the Schön's reflective practice model as a tool to enhance my production skills. The Schön reflective practice involves critically analysing your actions, decisions and experiences in order to gain a deeper understanding and to improve future performance (Schön, 1983). The Schön models is split into two components:

“Reflection in action” which is the process during the engagement and your real time thought and decision making.

“Reflection on action” is the post analysis of the engagement’s outcome and identifying improvements for the future.

(Brookfield, 1998; Schön, 1983).

This model will serve as the fundamental theoretical framework for my project to examine my own reflective practice as a producer and to reflect the impact of my decisions and how this has affected the creative process as well the personal development journey I have been on.

What is my project?

My project consists of 6 tracks of original music that have been mixed, mastered to a high professional standard (broadcast ready). In my proposal submission I had planned on making a Bossa Nova EP however after receiving my feedback and results I decided to take the advice that I should diversify and explore other genres out of my comfort zone.

“I advise that you spend some time in this term trying your hand to alternative genres of music. They will broaden your skillset even if it doesn’t work directly to the submitted portfolio” – Instructor Feedback via Moodle.

During my time researching for the proposal, I was listening to a lot of musicians that make music using home recording consoles from the ‘80s in particular Mac DeMarco. I was really absorbed by the type of analogue sound they were achieving as well as the genre and style of music. Mac DeMarco makes indie rock (Coscarelli, 2017), however from my opinion he does a lot more this as I can hear hip hop, bossa nova, jazz

influence on his tracks. This I decided to follow creating an EP that has a melting pot of different genres including rock, hip hop, funk, soul and bossa nova.

Indie music in the UK has had a rise in popularity again since the 2010's due to its influence on TikTok that has seen many artists go viral such as Sam Fender, Wet Legs, and Nova Twins (Walfisz, 2022). These artists have amassed a large following via TikTok which shows that indie music still has commercial potential and with a marketing plan there is prospect of reaching a large audience.

The plan

Once I submitted the proposal on the 12th of May 2023, I had started to plan how I was going to take on this project. There were many factors I had to take into consideration such as time management, collaborations, and inventory. My main obstacle was managing a calendar as my job being a function musician during the June and July period includes performing four to five times a week throughout the whole UK, as well as getting unexpected last minute gigs. This is mainly due to weddings and corporate summer parties and as my main source of income I must perform to balance out the lower months of work such as January, February, and August.

I decided to do a SWOT analysis for this project to get a clear understanding of how I was going to approach this project. SWOT analysis is a planning tool to assess your own Strengths, Weaknesses, Opportunities, and Threats with the aim to improve short- and long-term decision making (Johnson, G. *et al.* (2021).

What I learned from doing my own SWOT (appendix 1.1) is that I could work from home and achieve a high-quality recording however the biggest threat was time management. To deal with the time management problems I could encounter I had to make sure that on the days that I did not perform, I had to be very productive and ensure I got work done. I also decided to do weekly tasks (appendix 1.2) up until submission date rather than a daily to-do list to get a bigger picture understanding rather than get caught up in small details that could cloud my judgement. The advantage of a weekly task approach rather than daily task is the ability to enhance productivity allowing more prioritisation and flexibility with my work (Locke, E.A. and Latham, G.P. 2018)

Demos

Timeframe: 17 May - 31 May 2023

In my research proposal I set out to write a full Bossa Nova album, so starting on the 17th of May 2023 I set out to try and record 10 to 12 demos until the 31st of May. Demos are crucial in the creative music process to refine the arrangements, production elements and creative direction before the recording process (Zak, 2007).

From the 10 to 12 demos, I anticipated to create, I planned to narrow the tracks down to the best 6 to 8 ideas.

I approached the demo process more to put ideas out rather than trying to write full songs but mainly included in either order:

1. Finding a chord progression
2. Finding a drum loop sample on Logic or Splice
3. Writing basslines and melodies

These demos until the 20th of May (proposal feedback) were solely Bossa Nova which included a lot of Major 7 and Dominant 7 chords. The genre of Bossa Nova is characterised by its unique harmonic structures such as the use of extended and altered chords and syncopated rhythms (MasterClass, 2021). Following the feedback for my proposal I decided to implement the advice by recording and experimenting with other genres outside of my comfort area.

I thought it would be best suited to write to a genre of music that would go well with the production style I was aiming for: Lo-fi indie pop using home recording studio equipment from the '80s. Lo-fi which stands for low fidelity is a production style that today typically refers to trying to recreate the hiss, warble, and saturation of cassette tape recorders (Lavoie, 2022). I also wanted to carry on using the same Bossa Nova chords for the remaining demos I was planning on writing as these gave the tracks a jazz feel to them however writing different drums, basslines to get a hip hop, rock, or pop feel on the tracks.

By the end of May I had written 8 demos in which 2 were scrapped as I felt I could not get any more inspiration to take these demos further.

Production Style

I wanted to emulate the production style of Mac DeMarco by using '80s home studio recording equipment to try and capture an analogue vintage sound (Berke, Mamana, 2017). I wanted to achieve this by exploring and recording with a Tascam M30 mixer which is an eight-channel mixer from the early 1980s. I wanted to achieve a warm sound as well as being able to capture any imperfections in the recording process that leads to a more human feel compared to recording purely digitally.

As I was expecting to have time restriction complications, I made the decision to be open about using virtual instruments, preamp clones, and in the box plugs in (tape saturation, reverb etc). Even if I had the time, there would have been digital elements in the production process such as recording into a DAW.

The equipment I had at my disposal during the recording process were:

1. Tascam M-30 Mixer
2. Tascam 244 Portastudio 4-Track Cassette Recorder
3. Warm Audio WA-73 Preamp (back up for the Tascam M30)
4. Korg SV1 Electric Stage Vintage Piano
5. Other instruments – classical guitar, electric guitar etc.

As the change of stylistic direction of my project from Bossa Nova to Indie, the musicians that I had got in touch to record were no longer needed for this project – singer, trumpet, violinist, and accordion. I also wanted to go the Mac DeMarco route who records nearly all the instruments in his music himself (Brewster, 2023). I was going to go very much synth based on the whole project with guitar harmonies and using drum loops from splice and stacking them with drum samples to get a thicker sound. It is common in contemporary music production to mix live recording with virtual instruments with big artists such as Daft Punk who are big about using analogue gear and mixing them with midi instruments (Rogerson, 2022).

The production was going to take place at my home studio and either at Tileyard Education or hiring a recording studio near where I live. The issue I had anticipated was the acoustics of recording acoustic guitar and vocals as my home studio is not treated. I was also cautious about outside noise leaking into the recording as I live next to a train station. The electric guitars and electric piano were going to be recorded directly into the Tascam M-30 to get a clean signal although I would have preferred to mic an amp up but unfortunately, I do not own one.

Another problem I encountered whilst planning the production was that the Tascam M-30 does not have phantom power meaning my microphone of choice (AKG C414) would not work. This meant that if I did want to use a phantom powered microphone, I had to run it through the Warm Audio WA-73 Preamp which is clone of Rupert Neve's famous 1073 preamp (Tubbs, 2019). If I did want to record with the Tascam M-30 I did have other choices of microphones such as the Shure SM7B and the SM57 which both would suit this style of production. Either decision has its positives and negatives:

- Cleaner sound using the AKG C414 with the WA-73 Preamp
- A more vintage and lo-fi recording using an SM57 into the Tascam M-30

I did decide that I would favour the WA-73 preamp to get a cleaner live recording, but I would still be using the Tascam M-30 for electric guitars and piano and this would make post-production mixing an easier task.

As I was going to be using virtual instruments, Arturia's _Analog Lab was going to be one the main virtual instruments I was going to use for the production as it provides a wide range of '80s synthesizers I needed such as:

- DX7 (Yamaha DX7)
- CZ (Yamaha CZ-101)

- Jun-6 (Roland Juno-6 / Juno-60)
- Jup-8 (Roland Jupiter-8)
- Prophet-5
- Solina
- SQ-80 (Ensoniq SQ-80)
- Stage 73 (Fender Rhodes)
- Wurli (Wurlitzer)

More info: <https://www.arturia.com/products/software-instruments/analoglab-v/overview>

Synthesizers were going to be the foundation of the tracks before I started recording live instruments. There are many artists and musicians that use Arturia's software in their records such as Junkie XL (2017) who uses Arturia because they do great emulations of the real instruments, as well as being able to save space in his studio. Chvrches also use Arturia due to the inflated cost of vintage gear in the marketplace (Doyle, 2015). I decided to use Arturia because of the quality as well as the workflow of the plugin as you can switch between synths fast.

Once all the songs have been recorded and ready to be mixed, I planned to mix everything in Logic Pro using plug ins to keep the production time and cost effective. Mac DeMarco on his production does mix on an Allen and Heath Zed-24 rather than a DAW such as Ableton to get an authentic sound (Pitchfork, 2014), although these mixers are affordable my budget does not extend to get one for this project. I could use the Tascam M-30 to mix however to try and be efficient it would be best to mix within a DAW. A key feature I wanted to explore was pitch control which is an element in producing lo-fi music as seen by Mac DeMarco using the pitch control on his tape machine to get a new feel and tone on his recordings (Pitchfork, 2014). I anticipated either using the pitch control on the Tascam 244 or varispeed in Logic Pro to either speed or slow tracks down.

Production

Timeframe: 1st June – 19th July 2023

Song 1 – Gone

Gone was the last demo I recorded for this project after I received my feedback for the research proposal, so it was created knowing I was not making a Bossa Nova song however I did continue to use similar chords: Fmaj7, Dm7, Am7, Bbmaj7. The demo consisted of a hip hop drum loop, funk guitars and keys doing harmony, so for the production I left the door open for interpretation and having the freedom to take it in any direction. I did want to create something in the style of Chambers of Reflection by Mac DeMarco especially how reverb and delay was used on the drums, synths and vocals which attributed to a dreamy aesthetic. I would consider the track to be

psychedelic pop because of the effects on the instruments and its trippy harmonies (All Music, no date).

The production of every song on this project followed a similar route so I will expand more about the song 'Gone' compared to the others on this essay.

The production started by replacing the keys from the demo by blending in an FM electric piano with a Synclavier to get a dreamy brass synth (Arturia VST) to set the tone of the song. I then added a Reel-to-Reel Tape Piano from DecentSampler which had a dreamy reverby warm tone with a hiss which added more character for the psychedelic pop and lo-fi sound I was aiming for. I then added a simple bassline using a DX7 sub bass and a melodic bell synth riff using a CS-80. At this point I had a band mate over and as I played the song for feedback as I was unsure about the hip hop drums, they said it all sounded good apart from the demo funk guitars and I was told to rerecord and get a cleaner sharper take.

The electric guitars were recorded cleanly into the Tascam M-30 mixer and then into my Focusrite Clarret Interface and then into Logic. I was worried when I connected the Tascam M-30 that I was not able to bypass the preamps on the Focusrite Control application however reading online I read that switching 'Air' mode off you are able to get the most transparent signal possible (Focusrite, 2022). I also encountered other problems trying to get signal from the Tascam M-30 into Logic Pro however I found a video by Tristan Hill (2023) explaining that you had to use the Tascam's 'SUBMIX OUT' into the interface rather than 'MONITOR OUT' and controlling the levels via the 'SUBMIX MASTER' and not the 'MASTER' fader (Appendix 2.1). Another problem I encountered but could not solve was not being able to control the individual channel levels which was fine when recording individual instruments however to record a band – I would not have been able to get a good level. I managed to control the levels when recording using the 'SUBMIX' channel strip. I could have checked out and read the Operation & Maintenance Manual of the Tascam M-30 online however the website: manualslib.com was very slow and frustrating to get around.

The guitar takes on the Tascam M30 improved musically as well as sonically. Referencing the takes using A/B – the Tascam had a clearer, crispier, and defined sound compared to the Focusrite considering the age and technological difference between the two.

I kept the original hip hop drums but layered them with drum samples from Native Instruments to give it more life and make it sound bigger. The vocals were recorded towards the end of the production with the vocals for every song recorded in one session which I will expand further in the essay.

Song 2 - Road

The demo for Road was a Bossa Nova track that consisted of a samba drum loop, guitars and bassline using the chords Em7, A7, D7. As this demo was recorded pre-feedback, I had to change the whole direction but also trying to keep some of the original elements and ideas such as song structure, chords, etc.

The first decision I made was to change the drums by adding a high pass filter on the drum loop to keep the shaker. I then made a soulful hip hop drum pattern using midi and this transformed the track to fit within a sound I was aiming for the project. The acoustic guitars were recorded at home using my microphone of choice: AKG C414 via the Warm Audio WA73 Preamp into the Focusrite. I did not like the sound of the acoustics of the room which made me decide that I was not going to record the vocals at home however for the guitars it did give a home recording aura which I liked. I was aiming to get a recording like that of Nebraska by Bruce Springsteen as this album was recorded on a Tascam 144 using a pair of Shure SM57's (Keller, 2007) and you could feel the rooms in this album. I also changed the syncopated guitar demos to a more basic pop music style strumming playing: Em, Em7, A, A7, D, D7.

Song 3 - Love

When I was creating the demo of Love, I wanted to produce an indie pop song in the style of Freaking Out the Neighbourhood by Mac DeMarco but also a song that could compliment the first song Gone. This track also had funk guitars that were doubled tracked and panned left and right to add stereo depth but did not sound too thick. The chords for this song were Am7, Dm7, G7, Cmaj7.

Although there is a synth playing arpeggios in the verse, I felt the need to add another '80s synth towards the end of the song to continue the '80s sonic sound I was aiming for. I also played around with an idea of a key change at the end to lift the song up however I opted to raise the synths note up an octave and played alternate chords voicing on the guitar which made the last 8 bars brighter compared to the rest of the song.

Song 4 - Girl

Girl is a Bossa Nova track which I worked on from the demo process to the end without trying to change the direction or genre of the song. To try and get this album to fit within the landscape of the overall project I used a DX7 to play the same chords as the guitar: Fmaj7, Em7, Dm7, Cmaj7. The use of varispeed in Logic Pro and slowing the track down helped to achieve a psychedelic tone.

Song 5 - High

When I started writing the demo for High, I wanted to use a Suzuki Omnichord to write a song however due to the inflated marketplace I had to use a virtual instrument version on DecentSampler. I created a full demo with the Omnichord however it sounded very computerized, and it didn't have that authentic sound of the real life Omnichord. I did keep the skeleton of the demo for the production, and I transformed the demo to a Bossa Nova track with the chords for part A being Fmaj7, Dm7, Am7 and for part B Gm7, C7, Am7, Dm7. The reason my decision to choose Bossa Nova was so that it was a song that had some cohesion with the song Girl.

Song 6 - You

The demo of You was recorded post proposal feedback, I wanted to create an entire song using only two chords such as Oye Como Va by Santana or 505 by the Arctic Monkeys. The chords I chose were Fmaj7 and Em7 and for the demo I wrote an energetic bassline with a soulful drum loop using midi.

Starting the production, I felt the demo was a bit too energetic if I wanted to make something in the style of Santana or the Arctic Monkeys, so I changed the bassline and made the notes simpler by playing less but sustaining the notes. This change in bassline slowed the track down considering there was not a tempo change. In the song 505 by the Arctic Monkeys, I liked the way the electric guitars strummed each chord to create tension, which I decided to implement by strumming gently to create a calm relaxed tone that brought an R&B vibe. To emphasize the R&B energy I added a bongo drum and a clave. At this point to try and blend this song within the overall project without it sounding out of place I added '80s sounding synths with similar textures and characteristics as the other songs.

Vocals

As my schedule became extremely busy towards the end of June as from the 21st of June till the 21st of July, I had performed at 23 events, I found it very difficult to find time to work with a vocalist as everyone was also fully booked. Even vocalists who were able to record at home did not have the time and I did not have the budget to pay, so I made the decision that I would sing myself that way I can manage the process a lot easier and stress free.

The acoustics when recording at my home studio was not good enough so I hired a recording studio to record. I did choose to hire Pirate Studios for an 8-hour session costing me £55 instead of recording at Tileyard (Appendix 3.1) as I had to fit in the session around other engagements, so location was the main factor. I recorded the

vocals using a Shure SM7B into the Focusrite Clarett, the reason I chose the SM7B was because of its directional sound as Pirate Studio does tend to be noisy at times so I did not want any leakage into the recording.

For the vocal recording I still wanted to achieve a home recording vocal take, so I used the same vocal production technique Finneas uses when recording Billie Eilish (Mix with the Masters, 2021); holding the microphone close to your mouth to get an ASMR take which adds intimacy to the recording. I did 8 takes for each song so during the mixing stage I could comp these takes to get the best vocal performance possible which is what Billie Eilish does for example in her song 'Happier Than Ever', there were 87 takes for the vocals (Netflix, 2022).

Mixing

For the mix, Ideally, I wanted to use an analogue mixing desk such as the Allen and Heath Zed-18 however I had to mix in the box. I mixed every song in the same order:

1. Getting a balanced mix level of all the tracks within the DAW.
2. Comping, tuning, equalizing, compressing, and adding effects (tape saturation, reverb etc) to the vocals. As a reference vocal mix, I was listening to 'Moonlight on the River' by Mac DeMarco and 'TV' by Billie Eilish.
3. Using an SSL Channel strip (Waves) on the drums and guitar with tape saturation (J37 Tape by Waves) and reverb. I was listening to 'Chamber of Reflection' by Mac DeMarco as a reference mix.
4. The synths were mostly left unprocessed apart from tape saturation to add warmth.

Although I was mixing in a DAW, I wanted to experience the limitations as that of mixing on a console and having access to a few outboard gear which is the reason that I used the same plugins on every track within a Logic project and every song.

Once I had mixed each track and bounced the final mixes, I then added the tracks back into Logic to slow them down using Varispeed. I could have used Varispeed before bouncing the final mix, but I was worried it would affect the performance of some plugins such as Waves Tune (pitch correction). I wanted to use pitch control for two reasons:

1. To fit into the current market trends (TikTok)
2. Production decision to fit within the sonics of a psychedelic sound by slowing down a track, you get a completely new overall tone and feel.

Mac DeMarco has used Varispeed on every album he has recorded in order to reach notes he's not able to play when playing normally which has left his fans that cover his songs confused as to why they can't achieve the same sounds as Mac (Berke, Mamana, 2017).

Mastering

With the rapid advancement of artificial intelligence in the past year, AI has even been incorporated within music production to help you improve a mix or master if used carefully. I remember during a mixing technique class at Tileyard, one of the guest speakers even mentioned that they used AI to compare their mix with AI's and they would sometimes even incorporate what AI had given them.

I decided to use AI to master my tracks as although I paid to have Ozone by Izotope a few years ago, it was not a purchase that I would have to account for on this project. It also gives me the option to bypass any processors that I did not want or need within Ozone. Within the masters, I did use everything Ozone did apart from making sure that the levels were roughly around -14 dB LUFS to fit with Spotify's loudness normalisation (Spotify, no date) as I did not want my track to be compressed down if they were too loud.

Marketing

When I was writing and mixing each track on this project, I was also thinking about producing for TikTok as a platform as studies by MRC Data shows that 75% of TikTok users discover artists on the platform (Mayfield, 2021). Even older songs such as Miguel's Sure Thing which peaked at number 36 over a decade ago has gained momentum in the app and has now hit number 14 in the USA (Billboard, no date). Songs that do end up trending and circulating on the app often end up charting or hitting Spotify's Viral 50 as 67% of TikTok users more often seek out songs after hearing them on the app (Whateley, 2023).

A big trend on TikTok is speeding up or slowing down songs making them go viral and helping musicians' chart, an example is UK based artist Raye who landed her first number 1 single due to TikTok trends including releasing a sped-up version of the single 'Escapism.' (Campbell, 2013). The pitch control craze has become so popular on the app that the hashtag "spedupsounds" has amassed 9.6 billion views (Demopolous, 2023). Universal Group vp of A&R strategy Nima Nasseri has even mentioned that every label is now putting up sped up or slowed down songs as these can spark streams (Leight, 2023). This did influence my decision in using varispeed to slow down all my songs to create an aesthetic that can fit in within the TikTok community where my songs can try to get picked up in a trend and get streams. Although these slowed down songs do tend to be organic by fans slowing them down themselves however as mentioned by Nima Nasseri - record labels are now doing it themselves (Leight, 2023).

Conclusion

I thoroughly enjoyed the experience on taking on this masters as it's been very transformative and a rewarding experience. Throughout this essay I have delved into the creative process and my decision making that I employed during this final project, reflecting on what went well as well as complications I encountered.

Firstly, composing the 6 tracks and being taken out of my comfort zone to try and explore new genres has really developed me further as producer. The process of choosing the precise instrument for each track and even choosing the right synth to try and articulate emotions through specific sounds and melodies was really intriguing and fun. Secondly incorporating the Tascam M-30 mixer into the project added a completely new element into my production and future production as I will be exploring older analogue mixers even further post Tileyard. Embracing analogue gear has also been amazing for me especially as now with plugins getting better, people are using less outboard gear.

I do also recognize the need for continuous improvements, particularly in time management, although I do think the date the masters were due coincided with the busiest time of year for function musicians, and this did affect the overall quality of the project, but I knew this before starting. In conclusion the journey has been full of growth, creativity, and dedication. As I continue to evolve as a music producer, I am excited to take on everything I have learnt so far and implementing these skills after Tileyard. All the lessons learned during the academic year will benefit me for the rest of my life, so I am forever grateful for this opportunity.

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Appendixes

Appendix 1.1



The SWOT analysis I made before starting the production (May 2023).

Appendix 2.1



Tascam M-30 Mixer

Appendix 3.1

BOOKING DETAILS

BOOKING REFERENCE

11704598

Studio 29 - Recording Pro

Tue 11 July 2023

42-56 TOTTENHAM ROAD,
LONDON, N1 4BZ

12:00 - 20:00

ORDER SUMMARY

	NET	TAX	GROSS
Recording Pro (8 hours)	£45.10	£0.00	£45.10
Equipment	£8.25	£1.65	£9.90
TOTAL	£53.35	£1.65	£55.00

Company Reg No: 09669260

Vat Reg No: 225 2381 31

Pirate Studios Limited

Pirate Studio Hire

Appendix 4.1

Calendar

MAY	JUNE	JULY
	1 GIG DAY	1 GIG DAY
	2 PRODUCTION - WORKING ON SONG 1	2 GIG DAY
	3 GIG DAY	3 GIG DAY
	4 DAY OFF	4 WORK ON PRODUCTION - SONG 6
	5 PRODUCTION - WORKING ON SONG 1	5 GIG DAY
	6 PRODUCTION WORKING ON SONG 1	6 GIG DAY
	7 GIG DAY	7 GIG DAY
	8 PRODUCTION - WORKING ON SONG 6	8 GIG DAY+ ESSAY WRITING
	9 GIG DAY	9 WORK ON PRODUCTION - GETTING ALL TRACKS FINISHED AND READY FOR VOCALS + LYRICS
	10 GIG DAY	10 GIG DAY + ESSAY WRITING
	11 DAY OFF	11 VOCAL RECORDING AT PIRATE STUDIOS
12 SUBMISSION DATE FOR RESEARCH PROPOSAL	12 PRODUCTION - WORKING ON SONG 6	12 GIG DAY + MIXING
13 GIG DAY	13 PRODUCTION - WORKING ON SONG 3	13 GIG DAY + MIXING
14 DAY OFF	14 PRODUCTION - WORKING ON SONG 3	14 GIG DAY + MIXING
15 RESEARCH	15 PRODUCTION WORKING ON SONG 2	15 GIG DAY + ESSAY WRITING
16 RESEARCH	16 PRODUCTION WORKING ON SONG 2	16 GIG DAY+ ESSAY WRITING
17 DEMO	17 GIG DAY	17 ESSAY WRITING
18 DEMO	18 DAY OFF	18 GIG DAY + ESSAY WRITING
19 GIG DAY	19 PRODUCTION WORKING ON SONG 2	19 MASTERING
20 GIG DAY	20 PRODUCTION WORKING ON SONG 5	20 GIG DAY+ ESSAY WRITING
21 DAY OFF	21 GIG DAY	21 ESSAY WRITING + SUBMISSION
22 DEMO	22 PRODUCTION WORKING ON SONG 5	22
23 GIG DAY	23 GIG DAY	23
24 GIG DAY	24 GIG DAY	24
25 DEMO	25 GIG DAY	25
26 DEMO	26 DAY OFF	26
27 GIG DAY	27 PRODUCTION WORKING ON SONG 4	27
28 GIG DAY	28 GIG DAY	28
29 DEMO	29 PRODUCTION WORKING ON SONG 4	29
30 DEMO	30 GIG DAY	30
31 DEMO		31

My calendar from the 12th May till submission day on the 21st July:

White: Day off

Grey: Demos

Red: Gigs

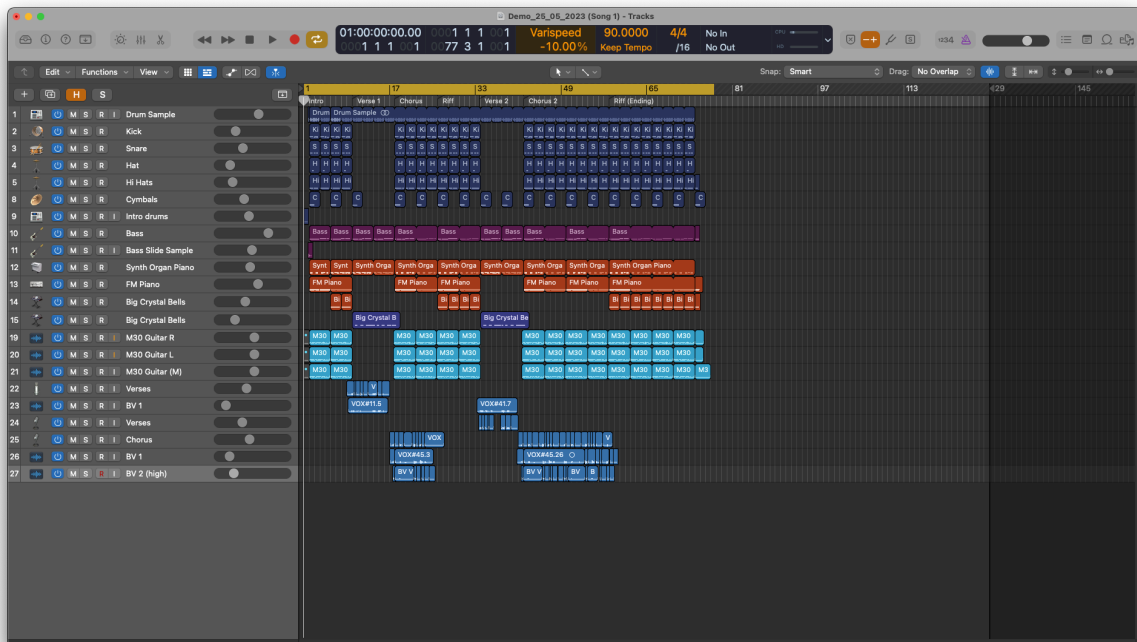
Yellow: Final Project

Green: Essay writing

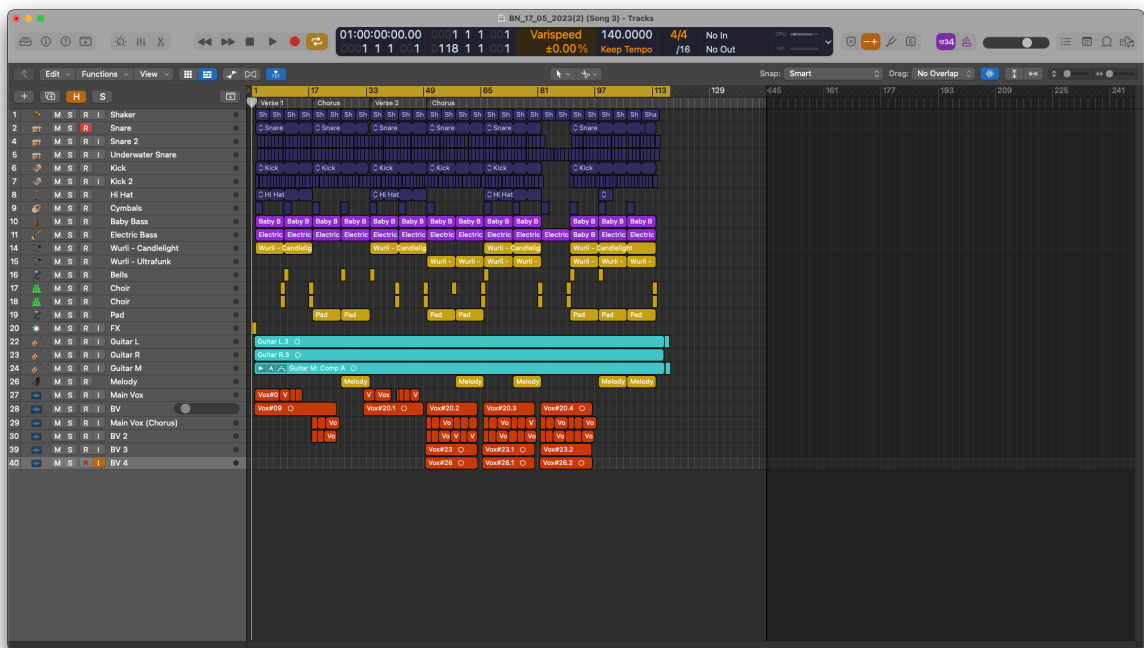
Appendix 5.1

Logic Pro Files – The Logic Pro File names are in different order to the final song list.

Song 1



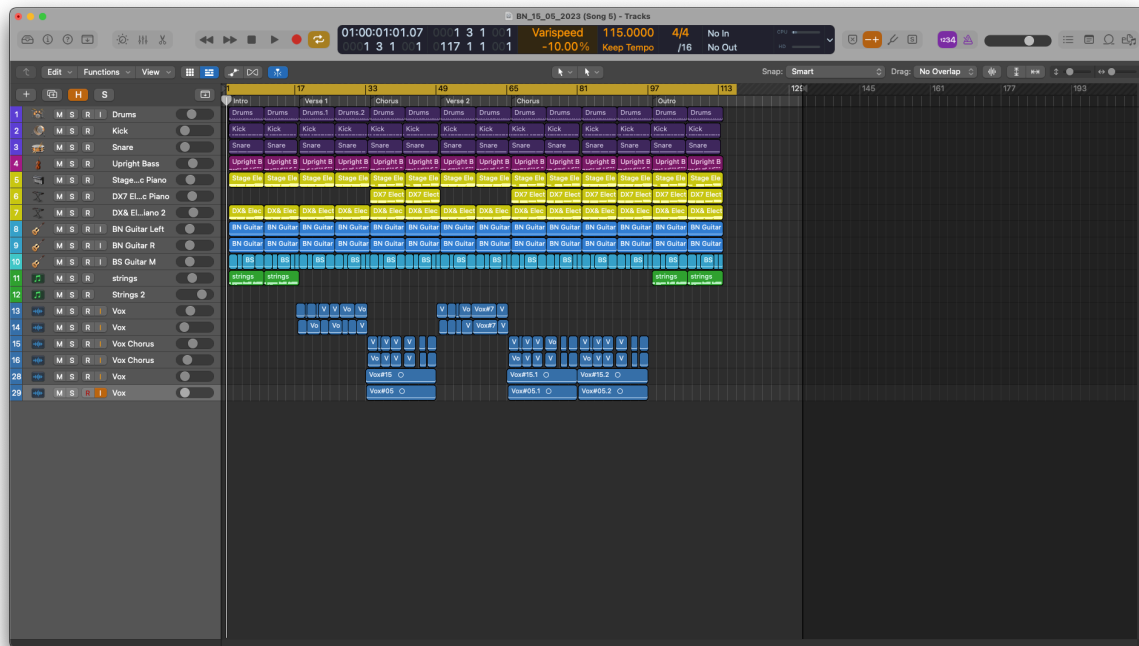
Song 2



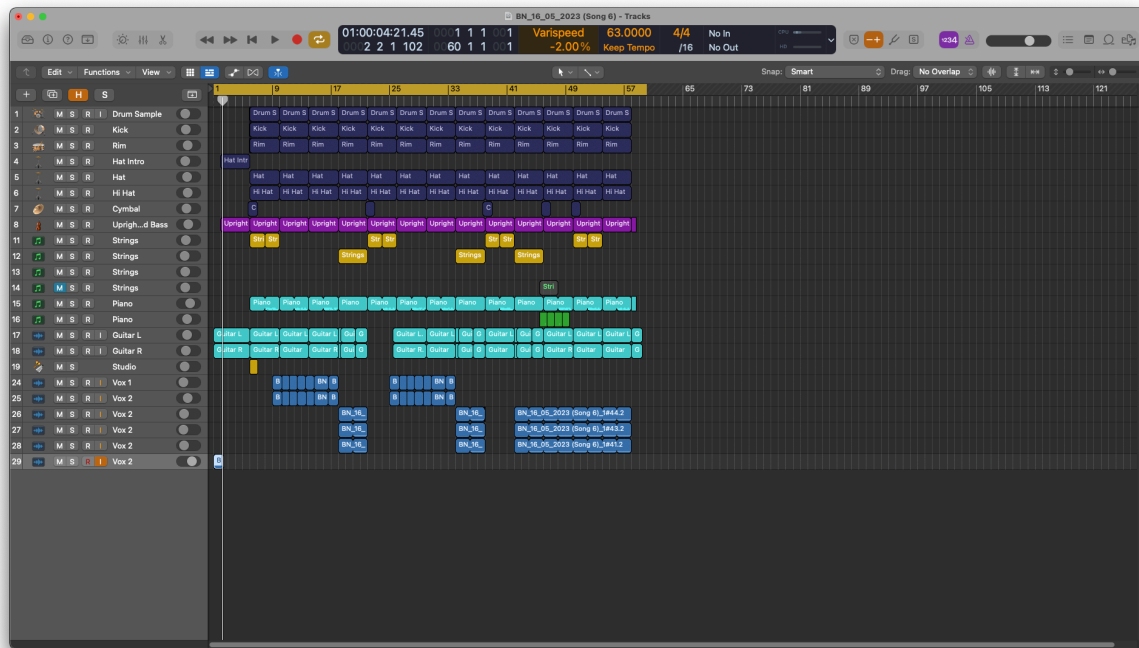
Song 3



Song 4



Song 5



Song 6

