

University Of Wales Trinity Saint David

Tileyard Education

MA Commercial Music Producer
2018/2019

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Introduction

In this reflective commentary, I will describe the process I went through from the beginning to the end of the MA, and how it shaped the idea of my future and determined the strategy to define and achieve my goals.

Changes from the Written Proposal

The written proposal presented as the first element of the last term's assignment argued that "Although the music industry is moving towards laptop-based production practices and sounds, the music based on real instruments and performance is still very powerful. Given my skill set and my taste, the best strategy for me is to use it to gain a competitive advantage in the commercial music industry.". As I was realizing that this was not a clear and focused objective, the feedback from the faculty pointed out the same concerns, together with the problem of limited measurability. After analyzing it some more, I realized that I decided to attend the MA to understand how to achieve a sustainable career in music production, and to get the process started, but I had not done it yet. Although I had learned a lot during the MA, I still did not have a strategy for the future. So I decided to turn my research to that.

The feedback about the written proposal was sort of a wake-up call that made me change my mind from what I thought might be interesting to what I think can be truly useful for my career.

Argument

The ultimate goal I set myself is to build a sustainable career in music production, mainly as a producer and mixing engineer. Working in different environments and among very different music genres and styles allowed me to see what options are out there, and realize which ones work for me and which ones do not. I have then used the network of professionals that Tileyard Education has helped me build to better understand what sustainable means to me and how to achieve it.

Main points

The Reason I Am Doing This

In many fields of work, jobs are moderately to heavily structured, and careers tend to follow the same trends, which usually revolve around long years of academic studies and then working for a structured organization through predictable patterns.

In music, on the contrary, organizations and professionals tend to be more unique. Because of this peculiarity, it is very hard to find a career path that applies to everybody, without taking into account very specific situations. Being involved in working situations with established professionals is probably the best option to design the best strategy (S Hargreaves 2019, personal communication, 24 June).

This is why I decided to start from the analysis of my situation to build a strategy that can enhance my probabilities of achieving success.

My Past Before Leaving Italy

Right now my aim is to become an established producer and mixing engineer. I am now more certain of it than ever, because I have been through a process of validating my interests and my skills.

After studying classical music performance on piano at the conservatory, and starting my own original band, I started recording other bands on location and eventually opened my own studio by renting a control room in a big, professional recording studio, and having bands come in to record, produce and mix their records. I then realized that I loved the job, but I would have been able to go up the ladder so far, in Italy. Here is where I started talking to professional producers and engineers, looking for advice about how to build a successful career, and I started to collaborate with bigger realities.

Reflection about my experiences abroad

The strategy of being involved in projects as an assistant is not something I have not done in the past. In fact, the first to suggest it was Michael Wagener, while I was in his studio in Nashville for a music production workshop (M Wagener, 2013).

In 2015, I went to New York City to be an intern at Flux Studios and assistant for Fab Dupont (Grammy-winner producer and mixing engineer). After three months I had to leave the country because my visa expired. I could go back to Italy and start the paperwork to get a longer visa, but Fab Dupont advised that I stayed in Europe, as going through the visa process is very time-consuming and not certain. Fab Dupont is one of the sources that suggested me the approach of working my way up from assisting, but although he would have reserved me a spot in that studio if I wanted to, he thought it would have been better for my career to stay in the EU (F Dupont 2015, personal communication, May).

I then moved to London and started assisting for Grammy-winner engineer Ricky Damian - who also suggested the strategy of getting involved as an assistant in an important studio and work my way up - at Zelig Studios, owned by Mark Ronson, in the Tileyard complex. Completely out of my control, a few months later Mark Ronson shut down Zelig and moved permanently to Los Angeles, California. (R Damian 2016, personal communication).

While assisting at Zelig I also started assisting freelance Grammy-winner producer and engineer Tommaso Colliva, which got me the credit of mixing assistant for an album by The Afterhours, which got to number one in Italy. He earned his success working his way up himself at Officine Meccaniche, one of the most important studios in Italy, from assistant to chief engineer, until he got involved in the recording of Black Holes And Revelations by Muse. As a result of that, I also worked as the first-ever archivist for Muse, through Colliva. Unfortunately, after a few months, he too moved to Milan, Italy, and built a studio there, ending his close collaboration with Muse for their next record. (T Colliva 2016, personal communication).

The next job I got through Miloco, as an intern at Assault & Battery Studios in London, owned by Grammy-winner producers Alan Moulder and Flood. In line with the strategy of being in an environment where I could grow and improve my position, I was told that the current mixing assistant for Alan Moulder was about to leave the job to go freelance, and I could be Moulder's next assistant (A Moulder, M Ellis, C Edmunds, 2017). After mixing a project, he decided to go on holiday to recoup from a very intense past year, and after that, he was away for months working on an album in Los Angeles. Since I had to pay rent, in those months I had to find another job, and without any certainty about when he would come

back, I committed to being the main engineer for The Afterwards, a band that got to number one in Indonesia and in The Netherlands. (R James, 2017).

After working for them for some months, the management decided it was best to take a break from the project and make redundant everybody involved in the technical side, so I had to leave. By that time, Alan Moulder had worked out an unforeseen strategy of having his assistant co-mix with him, instead of him going freelance, so he did not need a new assistant anymore. (C Edmunds 2018, personal communication, 28 May).

Tileyard Education - MA Commercial Music Producer

After the experiences that unfortunately did not turn out as I hoped, I decided to try another route in order to find like-minded people, as well as to make sure that I was on the right path, and I enrolled in the MA Commercial Music Producer, where I got into writing and commercial music production which I had never done before. I had decided before starting the course that I wanted to use this year to venture outside my comfort zone as much as possible, in order to learn as much as possible and to cover topics and skills that I had never explored before, in an environment that I had already experienced, where the music industry is truly active and on the edge of technology and practices (PDP, Appendix B). During this year I realized my potential as a writer and producer in commercial sessions, taking on as many of them as possible. What I have found out is that I can write and I enjoy doing it, especially crafting the lyric content and polishing the other writers' ideas in a bigger-picture approach. On the other hand, I have reevaluated engineering in the commercial environment, as I took some sessions where I was only engineering and I enjoyed them, and had very good feedback from the clients. At the same time, I had very good feedback on my mixing and my production, which favours genres and styles that include live instruments, as opposed to electronic dance music. Unexpectedly, I was also advised by fellow producers and songwriters on the course, and outside the course, to become a mixing teacher (F Di Biasi, H Beighton, A Wedd, J Joseph, personal communications, 2019).

My now

Being on the course, I realized there are some areas where I feel more comfortable than others, and that I see myself working harder on by feeling less of a burden. As a summary, these areas are mixing, producing, commercial pop additional writing, teaching, tutoring. These aspects will be part of my strategy for the future, presented as possible streams of income to help me sustain my career, as advised by the tutors (S Hargreaves 2019, personal communication, 24 June).

On the other hand, the areas that I have worked on and decided to push more in the background, when it comes to focusing more on fewer skills, are engineering, mastering, writing from scratch, electronic dance music production, performing. I have ventured in these trades, which means that they could yield additional income if I needed to, but I would not choose them over the ones I mentioned above.

With this picture in mind, I have started investigating the best strategy to achieve success.

Questions I had at the beginning of last term

The main questions I had at the beginning of last term were how to start sustaining myself economically through music only; whether I need a manager or not; If the best strategy includes getting my own studio.

The strategy for the future

The first and most sensible thing to do was to ask professionals for advice. During my meeting with Ciaran Robinson, I was pointed towards Harry Leckstein and Sean Hargreaves.

Harry Leckstein helped me by outlining a reasonable strategy that was based on my current position within Tileyard.

Quoting from the interviews with Harry Leckstein and Sean Hargreaves conducted on the 24th of June 2019, for my strategy I would be looking at a trajectory time of 24 months, where the main two points are: getting involved in already built and established professional environments to build trust and get more work; economically sustain myself throughout the 24 months through work around Tileyard as engineer and/or assistant.

The ultimate goal to achieve a sustainable music career at the highest possible level is to get a break, which would start a chain reaction of being asked to work on more and bigger projects (H Leckstein 2019, personal communication, 24 June). The key concept is “get involved”. Although the quote *Luck is when opportunity meets preparation* is attributed to Seneca without proof, I strongly believe in the concept. The principle behind the strategy for my immediate future is that even with enough preparation, it is very unlikely that I get a break if that preparation is not met by opportunity, and getting involved in projects that involve professionals that are much more established than I would increase my opportunities of using my preparation for getting bigger and bigger projects, allowing me to get closer to a break. At the same time, not only are the professionals more established, but more experienced as well, which means that I would be learning and thus increasing my preparation, together with opportunity.

Evidence to support the strategy

In literature, there are examples of success through the strategy of working in a studio and being involved in many projects that would be out of reach of one’s own position. Examples include Alan Moulder (Droney, 2000), who also told me his story personally (A Moulder 2017, personal communication, 29 May), Tom Elmhirst (Tingen, 2007), Tommaso Colliva (Tingen, 2015), whom I have worked with for a few months, Riccardo Damian, who I have known for years as a friend, as we started working in the same studio in Italy, before moving to London.

The main difference with the next year is that I have spent a whole year being in the Tileyard community as much as possible, connecting and proving my skills as much as I could, which has already yielded good feedback and generated interest about me among some of Tileyard professionals (H Leckstein, S Hargreaves, 2019, personal communication, 24 June; M Harwood 2019, personal communication, 20 May).

Portfolio

The portfolio is the main asset to show what I can achieve, but also what I can do. In other words, it is meant to show not only music, my personal style and taste, but also what techniques and practices I can handle, in order to prove my skills to the professionals I could work for, as described in the strategy. In other words, the last step of the course is also the first step of my strategy for the future.

For this reason, I will break down the tracks in my portfolio to clarify the reason why I decided to submit those songs.

The Apricots - Other Friends

The Apricots is the name of the songwriting and production duo I am part of. The songs we write and produce are not meant to be released by ourselves as artists, but rather to be pitched to other artists through publishing.

Other Friends was written by Edoardo Scatola and myself and produced by me. The main purpose of this track is showing writing in a pop environment, and production on a limited budget. Every instrument was played or programmed by me or Edoardo. The choice of the singer, who is a professional, native speaker singer, was made in order to represent the song in the best way possible.

I also think it represents my style as in the organic feeling of the production, although the base of the song is house music.

Chiara Dubey - A Quiet Place

A Quiet Place is a song I have co-produced and mixed. I also played the piano. What this track allows me to show is what the result of my training as a classical pianist is, as well as mixing a large string orchestra and acoustic piano in a modern piece. Anything that was not real instruments, i.e. all the electronic parts, was designed and programmed by me through sampling, including my own samples taken through field recording, and sound design on soft synths. The piano part was written by Chiara and was played by me exactly as written, if not for some changes we agreed upon as I found some parts physically impossible to play or not as effective as they could be. My co-production credit is shared with the artist as she had a very clear vision of the song.

Hide Your Mother - Go

Hide Your Mother are an up and coming band based in London. Go was an intense work of engineering and production, as we were recording on location. I rented a mobile rig with high-end preamps and microphones in order to be able to record drums in a huge room, which is a big part of the drums sound. There was a lot of re-thinking during the process of recording, so I was effectively producing while engineering. This project is in the portfolio as it shows my engineering skills, my personal style in modern rock music, and my production approach with an original band, which is very different than most of the commercial pop productions with a solo artist, as the job also consists in balancing the members of the band in order to serve the song while still maintaining a good vibe in the studio environment, which can be very stressful when many people are artistically involved. I also mixed the song, which was a very daunting task as the ideas in the room were constantly changing even during the mixing stage.

Irene Marino - The Ocean

As my production style is usually connected with organic sounds and real instruments, the main purpose of this submission to my portfolio is to show my style within strong limitations. The budget was zero, and the time constraints were really tight. This forced me to use the guitar tracks from the demo, while working around them with only virtual instruments and sound design techniques. In order to achieve the organic style as much as possible, almost all the virtual instruments were played on a MIDI keyboard and not quantized. The vocals

were re-recorded with new lyrics and some vocal production, always following the artist's vision and translating that into production ideas.

The Apricots - I Don't Owe You Sh*

From the same team of *Other Friends*, *I Don't Owe You Sh** shows a very classic house style, combined with acoustic instruments, i.e. acoustic guitar and piano. Through this song, I would like to show my inclination to sensible and concept-oriented lyrics and the fact that I believe my writing skills better serve the commercial environment.

Alice Aleynik - Don't Bury Our Love

Alice Aleynik is an artist that writes her own songs, and had never had a full production on any of them. Since it is her first single ever, it is a big responsibility, as it will define her brand. Because of that this project was at first marked as a test, and thus at zero budget. This track is meant to show what I can do entirely on my own, as Alice's input was the song with a single melody and a chord progression, but she wanted to give me complete freedom. I then took on the arrangement, production, engineering and mixing of it, including vocal production and the writing of a few additional bits. The approach was similar to *The Ocean* when it comes to virtual instruments. Since I could not record drums and percussions in a big live room, I opted for not recording at all, and instead using virtual instruments that used samples recorded in a big space, like Abbey Road for the main snare drum, and orchestral elements like the bass drum, using a convolution reverb with Bricasti impulses.

Fauve - You Make Me Wanna

Fauve is a stage name I am testing out as a producer. *You Make Me Wanna* is the only project I carried on entirely on my own in the last few years. I have written it, arranged it, produced it, recorded it and mixed it. This experiment yielded results I am really happy with, as I was wearing two hats but being very careful to wear them one at a time: the writer/producer one and the recording/mixing engineer one.

I tried to keep the artistic side of writing and production as free as possible, trusting my own instinct every time I could, and the technical side of engineering, recording and mixing, very diligent and organized, as if I was working for someone else. The thorough organization on the technical side, which included labeling everything, preparing one session for every step of the production - i.e. writing/demoing, preproduction, tracking, comping and editing, mixing session preparation like a mixing assistant, and then mixing - allowed me to be free when it came to making artistic decisions by myself and with the session musicians that played the drums, guitars, and additional vocals and percussions. I also managed to get all the final recordings done in one day in the studio, thanks to preproduction and previous arrangements and preparation.

The main reason for this song to be on the portfolio is to test it out to see what the perception of the end result is among an audience of music professionals as well as non-music-related listeners, and collecting feedback that I will be able to interpret as I have taken the song through every step myself.

Stockholm Songwriting Team - Castle In The Sky

Castle In The Sky is a song that was written by Adam Wedd, Jamie Duffin and myself during the songwriting camp in Stockholm. The main purpose of the song was to be meaningful and relatable, so we worked towards that direction during the writing process.

This submission to the portfolio represents my use of simplicity, and recording skills, to get a sound that supports the content of the song. Playing the piano while selecting and setting up the microphones allowed me to control my own playing based on what was captured more than the sound coming directly from the instrument.

Areas For Improvement

Overall, I think I might have managed my time better. Designing the portfolio took more time than I expected, and I had to cut down in size for it to be achievable. For this reason, I had to wait before booking the studio, which pushed the recording dates towards the end of the term, leaving gaps where I could not advance the production due to blocking elements, such as recording main instruments, and condensing the majority of the work in the last days, when it was already too late to spend more time polishing it.

I am now going to describe what I think I could have done better for each song, and how.

The Apricots - Other Friends

I produced Other Friends quickly and on my own, which allowed me to stay focused and creative, but not without drawbacks. In fact, it was only after it was done that I got feedback saying that, although the song was good in writing, the production sounded a bit dated (Michael Harwood, Peter Chiesa, Sean Hargreaves). Sean Hargreaves in particular, in a conversation on the 22nd of May 2019, suggested very specific changes to enhance the sound and the feeling of the track. Those changes, though, would have meant taking so many steps back that it would have not been possible because of time constraints. If I could do it again, I would lay the foundations of the production and then get feedback, before going through the next stages.

Chiara Dubey - A Quiet Place

Although I am quite happy with the results, I think I could have achieved a better sound if I discussed the strings arrangement with the artist. I underestimated the fact that real strings take much more space in a mix, both in frequency spectrum and in dynamics, than the virtual instruments used for the preproduction. Once the strings were recorded, I had to rethink the rest of the production and the mix accordingly. Also, it was the first time that I had mixed a big string ensemble outside a classical environment, and I never had the chance to learn how to approach such mix by a professional.

Hide Your Mother - Go

Producing, recording and mixing Go took a long time, with working days spread across months. The lack of a clear vision of the band forced me to keep changing things, up to a point where I had to try and make sense of the previous elements of the song with the new ones. My mistake was not investigating enough what stage of production they were, assuming I would only need to define sounds and record good quality material, where in fact they were still changing writing, structure, and arrangements, which kept changing the identity of the song.

Since they called me back to produce more songs, I have already started to implement what I think is a better strategy: We are going through the writing stage together, in the rehearsal room, where we can also get a good idea of the sound, when they are playing all together and bouncing ideas off each other. The next step will be preproduction, which will

take place into a home studio environment, where we can afford to change ideas as many times as we want, recording drafts, prioritizing speed and flexibility over quality of recording. Only after having sorted all the writing and arrangements, we are going into a fully equipped, high-quality recording facility to record everything, allowing only for small changes induced by the creativity that is naturally generated in a studio, without changing main elements that could destabilize the others.

Irene Marino - The Ocean

As stated above, the main issues with *The Ocean* were time and budget constraints. I think the song would have benefited from the recording of real drums in a big room, to make the drums more compelling and to be able to better follow the dynamics of the track. The lo-fi acoustic guitar sound was a workaround for the bad quality of the recording, which was made by the artist as a demo, but I would have preferred to have a better, bigger sound instead, that I could have achieved if I had the time to get into a studio or in a good-sounding room with a mobile rig.

The Apricots - I Don't Owe You Sh*

The challenge for me was to find a singer that had the right attitude to communicate the message of the song.

I was deliberately caring more about the attitude than the technical side of the recording, which led to some issues I was not paying enough attention to: she was probably singing a bit too close to the microphone, which resulted in singing very softly, which made it more difficult for the vocals to cut through the mix. Also, because usually singing loudly or quietly has more to do with vowels and less with consonants, the relative level between them resulted skewed towards sibilants and plosives. The processing that I had to do in order to fix the first problem - making the vocals cut through the mix - emphasized sibilants even more, forcing me to go through heavy de-essing. For this reason, the original quality of the state of the art vocal chain - Soundelux E251c into a Neve 1073, into Avid converters - was compromised. I had recorded through an additional microphone for backup, in case I wanted to have more possibilities later, but I ended up tossing it immediately as that microphone - Aston Origin - enhances high-frequency content by design, exactly where the sibilants are (Appendix A), making the problem even worse.

Alice Aleynik - Don't Bury Our Love

The production of *Don't Bury Our Love* also suffered from budget and time constraints and an artist still making up her mind about the style she would feel represented by. Although the latter is not a mistake per se, it surely slowed down the process. As we went through her songs together in order to find the one that would benefit from my production, she also could not picture my ideas without listening to them, so I had to make many musical sketches to show her, before starting the production. I believe going through the process was the right choice, though, as to me the most important thing is that the artist feels represented by the production of the song, even if he or she does not have a specific idea from the beginning.

Because of doubts and time constraints, we opted for a production that would be as economically lean as possible. The result is that all the instruments in the track are virtual, which makes it more difficult to keep the song compelling. The way I could solve this problem would be playing real instruments with as much precision but as little editing as possible. I think I could have achieved more if I had the budget and the time for recording on

location in a big room, where I would have used the natural reverb to add depth and size to drums.

I would have wanted to get more vocal production on the song, in fact, a session was already scheduled. Unfortunately, the artist had a very serious family emergency before we could work more on the song and had to cancel every upcoming session.

Fauve - You Make Me Wanna

In *You Make Me Wanna* almost all instruments are real. The main virtual instrument, which I am not pleased with, was probably the brass section, that I programmed into Logic's Studio Horns. I think it is a big part of the song, and I have always had a special interest in brass sections, from Quincy Jones' arrangements for Frank Sinatra and Michael Jackson's *Off The Wall* by Jerry Hey and Rod Temperton, to the use of brass in Mark Ronson's album *Versions*. If I had the budget I would have had a real brass section recorded. What stopped me from doing that, though, was not only the lack of budget but also the fact that I am not happy with my arrangement skills when it comes to horns. As I am realizing that, because of my personal taste, brass sections can be a big part of my sound as a producer and writer, my plan for the future now includes intensive study in composing and arranging for horns.

Stockholm Songwriting Team - Castle In The Sky

The version that I submitted did not come through until two days before the last deadline. The reason is that producer Jamie Duffin had the writing session on his laptop, and even after many attempts to have him send it over to me, so that I could record a real piano and do the rest of the production, he did not do it until the very last moment. Since I was starting to be worried that he would not have sent me the session, that contained his vocals, I decided to re-record the vocals as well as the piano. As a producer, I did not feel that the voice of the new singer (Adam Wedd) was the right one to communicate the message of the song. I then decided to sing it myself as my voice sounds a bit closer to Jamie's. I had a studio session for that, with Francesca Di Biasi coaching me through the song. I still was not happy but I thought it was better for the song than Adam's voice. After all this process, Jamie Duffin finally sent me the session with his vocals, which are the ones in the track I submitted. The problem was that recording two more singers to fix a problem that should have not been there - he agreed to send me the files the same day we wrote the song, on the 19th of May - took up the time I should have used for additional production. It was always supposed to be only piano and vocals, but I was planning to record some noises and organic elements that would provide interesting textures for the song. I can still do it after the MA is over, as this song has generated interest among publishers - at the time of writing this news is still to be officially confirmed, as it was only mentioned by Jamie Duffin without further details.

Conclusions

The analysis of my past experiences and my Professional Development Plan helped me find the right questions, which led to sensible answers. My strategy was backed, and in some parts suggested, by Sean Hargreaves, Harry Leckstein and Ricky Damian (R Damian 2019, personal communication, 20 July).

The conclusion of the essay is also the conclusion of my MA. In comparison to the PDP from the beginning of the year, I can say I have improved in almost every area, in the way that I had hoped.

I achieved a better understanding of the industry, I formulated a plan to build a sustainable career, I have increased my music production skills especially in the digital area and in the electronic-based genres, I improved my organizational skills through successes and mistakes, I have a clearer vision of what I lacked and partially still lack, I improved my English, especially in spoken communications, I achieved much more endurance and strength, and, most of all, I have collaborated and learned from songwriters more than I could hope for. Given that I still have a margin to improve in all these aspects, the ones that I have not developed as much as I wanted are jazz and my branding. For that, I will need more time to figure out myself what I want my brand to be like. That time will be the year that starts now.

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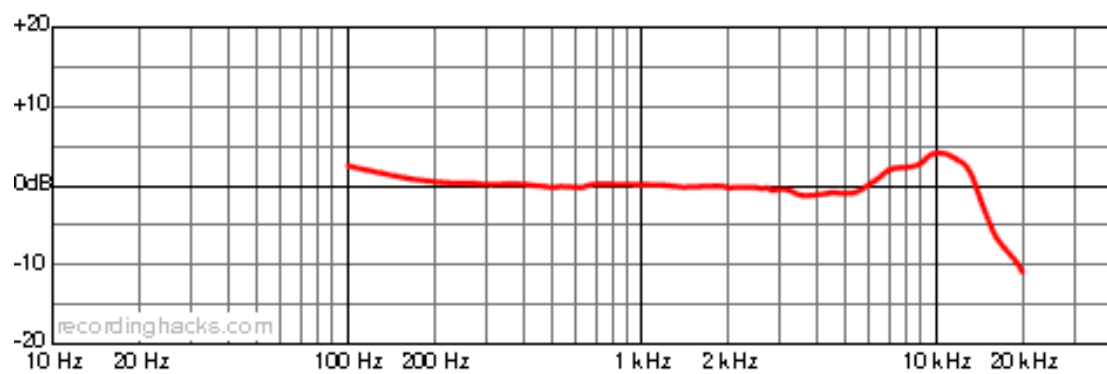
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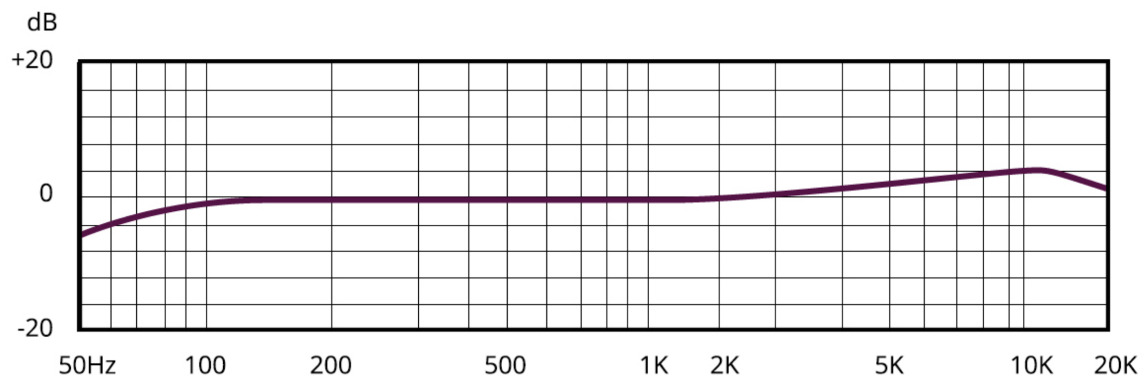
Note: because of the nature of the topic, most of my research was conducted through interviews and first hand experience. The Harvard Referencing system does not require these kind of sources to be mentioned in the bibliography, but only in text.

Appendix A



Soundelux E251c Frequency Response Chart (Cardioid) - recordinghacks.com

Aston Origin



Aston Origin Frequency Response Chart (Cardioid) - astonmics.com

Appendix B

Name:	Alessandro Favero	Course:	MA Commercial Music Producer
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What do I need to learn?	What do I have to do?	What support and resources will I need?	How will I measure success? - What does good look like?	Target date for review?
Get a clear idea of how the environment and the business works	Talk to working producers in all fields and genres and ask	I need time with the producers in a way that they can get something back	Understanding and being able to mock up an average day for the producers. Present a mock-up to a producer that would make sense to him	21 Dec 2018
Understand how I can sustain my career economically	Talk to working producers and managers	I need time with the producers and managers in a way that they can get something back	Understand practically how to earn enough to sustain myself, including picturing what my life would be like if I did. Mock-up a month's calendar with cash in and cash out that balance.	21 Dec 2018
Increase my music production skills in the modern, digital environment (Software/Practices)	Study and practice modern production techniques	Books about modern production techniques, TYe course and tutoring with Ciaran.	Be fast at using those techniques and embed them in my production ideas. Measurable by the amount of time taken to get to the same quality that I'd get with methods I already master.	30 Jan 2019
Learn to analyze the image I project and align it to how I want to be perceived	Create a brand that represents me and makes me stand out	Image and branding consultant, that would also be keen to explain the process to me	Have a brand that represents me and makes me stand out, that people appreciate and feel good about. Measures through social media interactions and engagement.	30 Jan 2019
Learn to discern potentially successful projects and artists and potentially non successful ones	Study psychology of artists and music business	Books, talking to experienced producers, managers and artists	Being able to not take on projects that are bound to fail (and I could see it). Measurable in quantity of failed projects that I could foresee.	April 2019
Organization and scheduling skills (and cope with schedules and deadlines)	Find an organization method that works for me and for my lifestyle	Try many systems and research proved methods	Be able to manage all my projects and tasks without stressing myself out. Measurable by the amount of stuff that slips out of my hands, combined with the amount of spare time I have.	30 Jan 2019
Improve my English in order to communicate at my best possibilities with artists and music-business-related people.	Listen to podcasts and lessons to improve vocabulary and grammar, and practice every day	Podcasts, YouTube videos, people at the bar	Be able to express anything I want to say with the exact nuance I want it to have, so that people can follow me easily and precisely (and viceversa)	21 Dec 2018
Improve my strength and endurance in a healthy way (i.e. excluding caffeine, nicotine, drugs)	Regulate my sleep, decrease amount of cigarettes per day, decrease amount of coffee, increase work out and regulate meals	Will	Be less tired, have a more relaxed and organized mind, feel better and prouder.	30 Jan 2019
Understand what I lack of as a producer and did not know I lacked of	Put myself as much as possible into the working environment	Sessions with songwriters, other producers and artists outside of my comfort zone	Be able to handle everything that might come at me during a session or a project	April 2019
Learn more about songwriting and jazz	Practice songwriting, talk to songwriters, practice jazz by listening and playing	Books, chats, Spotify	Be able to play basic Jazz chords when looking for writing/production ideas	30 Jan 2019

Professional Development Plan, beginning of the MA