

MA Commercial Music Producer

Creation

ADAD7004_LON

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As mentioned in my written proposal at the beginning of the term, for my final project I decided to build a portfolio that would allow me to showcase not only the skills and knowledge that I acquired during this past year of studying but also my preparation towards my entrance in the music industry as a freelance producer and engineer. During the course of this paper I'll reflect upon the whole process that led me to the hand-in of this body of work, starting from the selection and planning of the songs included all the way up to the final stages of production, also incorporating feedbacks and assessments by co-workers and seasoned professionals. What I intend to analyze is firstly the learning curve throughout the journey with both pros and cons of covering different roles but more importantly the perspective of leaving the education system with the aim of becoming a qualified operator.

Through a self-development plan filled before and after, I will try to understand whether this work helped me shed a light on where I see myself in the industry and how that is going to affect my future decisions towards making a living out of music.

To begin with, I selected the music projects to bring in and they all presented different challenges and a different level of commitment on my end. Already at this stage I had to modify my initial plans as Killowen, one of the artists I intended to include in the collection, had changed his priorities and decided to delay the production of his Ep to focus on other works. As I will eventually find out, this inconvenience turned into an advantage later on.

Once I had my list of acts, which featured my own band Hostage, Colombian artist Victoria and singer-songwriter WhyPonder, I realized I could break down the collection into three equal parts, which became three EPs.

I'm going to structure this written work following each one of these sections of the portfolio as for every one of them I had to adapt my approach and partially reinvent my role.

Victoria was artistically born as a bedroom producer who wrote and recorded all of his music. Having released an Ep in 2019, I met him while his new songs were being written and, recognizing some interesting similarities with the music we both liked and made at the time, I offered to help him out.

I saw potential in his songwriting but since he wasn't in need of basically anything being a DIY artist, I proposed to mix his songs. I saw that as a way in into a project I liked and believed to have prospective but my approach in this occasion was propelled not by instinct or self-confidence but by pure research. During my initial studies on mixing, I came across six-times Grammy winning engineer Jaycen Joshua who, talking about one of the most recent and also biggest hits he signed, tells the story of how he got the gig. He talks about first hearing Spanish performer Rosalía through friends and, being blown away by only one song, he offered his services for free:

I jumped on the chance to be a part of her vision and her dream. I hadn't met her yet, she wasn't signed to any label and she was financing everything herself. So I said: "since you brought me this gift, the song, let me return the gift and do this mix for you for no charge." (2019)

What struck me here was that a very successful and world-class recognized professional chose to invest into an upcoming unknown artist and gift his craft having absolutely no need for exposure or job opportunities.

Having never worked as a third-party operator myself, I saw this project as my opportunity to start building my network and I jumped on. As Mixerman says in his book 'Zen and the Art of Mixing':

One of the best ways to build up your discography with high quality mixes is to be selective in what you accept. [...] It's not until you get good that you get a reputation for your work and you no longer have to pester everyone you meet to mix their shit - they'll call you. Before that, everything is just practice. Once you're good, then you can implement strategies to help you build your business. (2021, p204)

That's how I started mixing some of Victoria's new songs and, as I hoped right from the start, eventually how I became more and more involved in his process. The records I included in this portfolio came after five previous experiments where I got to know the artist and his taste and through which we built a certain synergy. Having gained his trust with a few decent mixes, which he recognized to be a step ahead of his own ones, I started tracking his vocals and slowly got into his vocal production, finally arriving to be confident enough to have a say over arrangements, where my best contribution became underdubbing.

Whereas overdubbing is the process of adding parts for the purpose of improving a production, underdubbing is the removal of those parts that fail in this regard. [...] Most parts are recorded to achieve a specific purpose within the arrangement. Unlimited tracks coupled with inexpensive storage tend to interfere with this commonsense procedure. So if you bring up a part and it does nothing for the track, serves only to distract the listener's focus from what's important, underdub it. (Mixerman, 2021, p 122)

Being an extremely creative individual, Victoria tends to fill up his productions with several ideas, textures and sounds often clouding up the frequency spectrum and reducing the dynamic range throughout the composition. What I tried to bring to the table since the very first phases of our working relationship was objectivity and a fresh perspective: even constantly coming across many interesting and surprising elements buried underneath layers and layers of instruments, my attitude was always toward making space and worrying about the listener's focus to vocals and storytelling.

Adapting Owsinski's 'Rules for arrangements', I analyzed his compositional structures and followed this simple process to try and keep them manageable:

Limit the number of elements. Usually no more than four elements should play at the same time. Sometimes three can work well. Rarely will five elements simultaneously work. (2006, p.14)

Even if a little simplistic, keeping this dogma in mind helped me make decisions and take off fat, facilitating the step ahead of us: mixing.

What I thought Victoria's demos lacked was effectiveness and simplicity. I admired his unique sound and personality but I felt like, compared to the market and the music scene he is aiming to fit in, his songs needed more impact and punch. Among his influences, artists like Vince Staples, Jpegmafia and Billie Eilish caught my attention and the main difference I could spot, amongst many others of course, was the minimalistic aesthetic they all embrace. As multi-Grammy winning producer Finneas O'Connell candidly reveals in his breakdown series for Mix with the Masters:

I am always trying to get away with the least amount of tracks possible. I don't want to have anything there that's unnecessary. [...] The only stuff I'm adding it's what I feel it's necessary. (2021)

On this same school of thought, the technical aspect came in handy in convincing the artist to give up needless elements. Again Jaycen Joshua explains:

You're always checking how much voltage you can add to your entire mix and the less information you send to your 2channels buss, the louder you're gonna be. So you carve, carve, carve through the whole record, you're looking for inches to gain, inch by inch. (2019)

Clear example of this process happens to be '*Sacred deer*', first track of his Ep where the beat and percussions sounded so busy and hectic that I experimented taking out all of the harmonic informations to focus on groove and melodies and as unusual as it sounds for this genre, the room created this way helped delivering the punch and aggressiveness of the production, facilitated the creation of space both through depth (with complex layers of reverbs and delays) and width (through panning of percussive elements and backing vocals) and more importantly set an interesting precedent for the following works.

Once we figured that keeping things sparse was working, we approached the other two songs in the same way.

With '*Nudes*', losing the chords took a big chunk of mud away sonic-wise but also meant giving up important elements, definitely structural to the composition.

While trying to find a compromise between performance, delivery and song integrity, I attempted another Finneas' technique and converged all of the harmonic informations into the vocals (2021). Through backing and doubled vocals processed with the harmony-generating plugins Harmony Engine by

Antares and Little Alterboy by Soundtoys, I created a soundscape around the lead vocals that only in the dynamic peak of the record supply an additional layer, a texture that together with the bass strengthens the harmonic progression. Aesthetically, I took inspiration from Bon Iver and his distinctive sound, especially in the track '715 - CrΣΣks' ('22, a million', 2016) where he rediscovers the iconic timbre of Vocoder, synthesizer brought to fame by electronic music pioneers Wendy Carlos and Kraftwerk in the '70s first and Daft Punk much later, as a powerful tool to deliver an incredibly emotional vocal performance.

'*Big mouth*', last Victoria's song in the collection has surely been the most challenging out of the three. Being the more layered production and the catchiest in terms of melodies, it presented similar trials as the others but this time I felt that a more conservative approach was needed to preserve the nature of the tune, which sounded since its demo stages as a proper single. I started working from the vocals, which certainly were the one element that needed more attention and once recorded the final takes, we moved on to the instrumental, again carving and taking out unnecessary elements. Once the mix was started revealing a much brighter tone than the initial rough mix, the artist decided that its vocal performance wasn't fitting anymore and the production could inspire a different delivery. So we went back and tracked vocals again and even if quite a bump on the scheduling in terms of time management, his choice revealed to be absolutely on point. With much more room in the mid-range of the spectrum, the vocals sounded way less restricted and stiff so the singer was able to make the parts breathe much better in the chorus. Now that a big portion of the record had been modified, I insisted on re-tracking the verse as well, to try different options and bring the delivery somewhere else. Remembering vocal producer Louis Bell's philosophy about building long-lasting working relationships with artists:

For every artist, I learn their sweet spots, wherever they sound best. Falsetto, chest voice, even speaking voice. [...] I listen to all of their music up to that point and when they come to the studio I try and get them a little bit out of their comfort zone if needed. (2020)

At this point, after enough songs produced together, I felt like I knew where this particular singer sounded best and where I could push him somewhere different and that is how we got the verse sounding grittier, darker and hard-hitting, obtaining a clearer dynamic shift between sections and a more effective movement through the composition.

Overall, the work I had to do in this particular musical situation was much more technical and mix driven. With most of the creative work in place, my contribution consisted in stirring the wheel just enough to enhance the qualities already existing in the music, polishing and refining the products to allow the artist to shine a little brighter.

The previous work I had done with Victoria not only served as preparing ground for this productions, but also got me in touch with another artist who, having heard my involvement there, asked to collaborate. This is how my working relationship with WhyPonder began.

British singer-songwriter **WhyPonder**, second act involved into my portfolio, comes from a producer background but decided during his journey that his strengths were mainly in writing and performing and that that was what he intended to focus on. Having released a few tracks with decent follow-up, he was in need of someone who could take his new songs from an embryonic state all the way up to release-quality productions. I offered to try and start writing music around his drafts some time ago now and after a few fruitful attempts, we decided that working on an EP together would have been in order. To describe this process at best I need to go back to our first working encounter and quote once more Mixerman, who talking about engineer-client relationship and expectations management, says:

A track record as a mixer certainly helps, as there are some people who are really only impressed by names. If you don't have a name, then your only real chance to earn their trust is to knock their socks off with your first mix. (2021)

As Victoria's was at the time the only music I had worked on (that I had not written myself) and the only effort I could showcase as a mixing engineer, my first production for WhyPonder was key to establish our upcoming association.

Trust is critical in mixing. Without your client's trust, every decision you make will be second-guessed. Nothing is more destructive to a mix session than lack of trust, and if you don't have it, you must acquire it as early in the process as possible. If a client doesn't trust you as a mixer, they won't trust the mix. (Mixerman, 2021)

As Mixerman advised early enough, the trust I managed to gain on our first encounter set the tone for the following productions and established a modus operandi that would make us both comfortable in the upcoming months. This is why my role on WhyPonder's music totally differs from the one I had with Victoria. If there I would come in on the finish line, here I built everything from the ground, with blank paper and absolute trust from the artist. I started from his drafts and broke down the parts he had already written to construct upon and around them and, taking care of playing and recording each instrument on the production, I built arrangements and soundscapes according to my vision of his music. Instrument choice, dynamics, even chord structures were all decisions I felt free to make myself and having the big picture always clear in my mind revealed to be a huge advantage toward speeding up the process. Also knowing that the three songs from the Ep would be coming out

together, I produced the lot organically, looking at the whole instead of treating them as individual entities. That's how solutions like stacked saxophones, piano sounds or even synth drones came into play to help me build a coherent aesthetic and focus on consistency and dynamic balance, above the length of a single song. Even if involving bigger efforts on paper because of the compositional duties, the parts creation, the arrangement and so on, WhyPonder's work came together extremely quickly and naturally and only few adjustments were needed once the singer had listened to my work. My strategy in fact, has been to do everything without having the artist involved or even in the room and to present the three songs only when 80% of the work had already been done, surely a big risk, as he could have easily hated all of it. As mentioned in the 2020 Pensado's Place NAMM panel by Louis Bell when interrogated about how to pitch song ideas to artists:

People are really unimaginative. Even if you have a whole song written, mute everything and tell them you have a hook idea. An artist wants to feel as involved as possible, at least for the most part. (2020)

I felt that forwarding my vision for the entire body of work was more important than individual choices and showcasing it all together would give me better chances of selling my points. Making treasure of the professionals' advice though, I didn't finish any of the tracks and I made sure to leave room for inputs from the artist. For example, for *'Am I who I am'*, I initially structured the beat-switch at the end only using distorted 808 and a chord change. Once WhyPonder heard he idea, he got immediately inspired about textures and melodic parts and even wrote on the spot the rap that would end up on the final version. We then revisited the structure utilizing Friedemann Findeisen's theory of energy curves [Appendix C], which visually theorizes the perfect dynamic climax for a pop song (2015, p43).

Feeding off each other's intuitions becomes at this point the final stage of production and once I got him in the boot for definitive vocal takes, the three records were basically done. On the same note, I approached the mixing process thinking of Derek 'MixedbyAli' Ali's 'aggressive mixing' philosophy: move fast, exaggerate choices, get out ideas and come back in case they don't work but never get stuck, keep on moving at any cost (Ali, 2018). On this same kind of approach, Jaycen Joshua says:

I hear a song once and I pretty much know what I'm supposed to do. It's almost like speed chess, when I work on a record I try to get to destination as fast as I can, the only person I play against is me, so I try not to talk myself out of ideas. (2019)

Having produced the records from the very beginning put me in a tricky spot: every choice I had made was intentional and each instrument was already in a

good place on a mixing standpoint but on the flipside, I had spent enough time with each one of the songs and I was risking to lose perspective and get attached to temporary solutions that were not necessarily the right ones.

If you're actually recording, producing and mixing everything yourself, I strongly recommend that you still treat the mixdown stage as a separate task. There is more than just convenience to this as it also allows you to bring some valuable fresh perspective to the production, responding to what's actually important without preconceptions. (Senior, 2011, p82)

Moving fast was my exit strategy so once all parts were edited, I bounced everything from Ableton Live to a blank Pro Tools session, took a two days break, and then went back applying an aggressive approach. In a few days all of the mixes (or at least the first versions of them) had come together.

Looking back, this project has been a turning point towards the creation of the portfolio, surely because of the fast-tracked process that allowed me to spend more time on the next steps, but more importantly for a morale boost. The fact that following my intuition had facilitated the whole experience and pleased the "client", gave me confidence to continue and approach the next bunch of productions in a positive mindset and also motivated me into believing in a natural and relaxed method. Still Alí says:

I always try to bring that element back into whatever I'm doing because I figured that's why people are coming to me anyway. I wanna find the way to take what I do and take what they do and find some kind of marriage. (2018)

And the biggest training ground for discovering my own voice and my personality as a producer was undoubtedly my band Hostage.

Hostage is a project I bring on since 2018 and represented the very first opportunity I had to start producing music. It came about just because I needed to play more than just drums, which are the main instruments I grew up learning, to put into use my bassist and pianist ambitions. Having found an excellent musician who shared my music interests and wanted to prove himself as a versatile player too, Hostage released their first EP in May 2020 and started writing demos during that summer. Because of many different reasons, those songs were never finished and got left behind until the moment I decided to include them into this work. I wanted to diversify my material and my duties, giving myself a chance to work on songwriting as well as production and mixing. Being quite different in terms of music genre too, Hostage's music required a consistent amount of studio time and recording instruments like drums, bass and electric guitar proved to be a new and exciting challenge, frustrating at times but also rewarding in terms of acquiring new skills.

My initial idea for this third EP was to realize hybrid productions that from an imprint of bedroom aesthetic moved up to feature and incorporate real music instruments, creating a blend that could overflow the boundaries of Alternative Rock to occupy a space in between genres that would be hard to define. Talking about a general idea of references before hand, we pointed mainly at three contemporary acts that could inspire this work: Autolux, Husky Loops and Tyler, the Creator. The first two being bands in the traditional sense reminded us the importance of interplay and interaction in music.

One forgets that, generally, great music is the sound of four or five different voices talking to each other. That conversational aspect of music is what makes it interesting. In this modern era of computer music, it can be very easy to neglect that. (Taylor, 2021)

After the work with Victoria and WhyPonder, which mostly had happened in remote and with both ends of the conversation apart from each other, going back to being musicians playing in the same room felt somehow refreshing. Once the parts were all written, recording gave me the biggest challenge of this whole experience. We started off with drums tracking and immediately figured that replacing our MIDI and loops would be an impossible task. The complexity and processing of the demo material sounded simply superior to my drum sounds as my skillset as recordist is just not good enough at this stage to reach a competitive quality. Even studying some of the most experienced and renowned rock engineers like Steve Albini, Tchad Blake or Silvana Massy and their techniques and philosophies, my experience simply was not sufficient to beat the demo productions; replacing “fake drums” with acoustic ones felt like a step back. What I decided to do to resolve the issue was adapt a strategy largely used by Tyler, the Creator in his critically acclaimed album *Igor* (2018) where he badly (by his own admission) plays acoustic drums and through editing and sampled overdubbings creates a unique texture that is impossible to label as one or the other.

Using this approach then, I started playing and recording drums on top of my demo productions and gradually took off notes or percussive instruments to create space and not overpower the rest of the arrangement. Muting the close microphones made room for the single shot samples and on the song *'mike_check'* I only used the Glyn Johns mic technique [Appendix C] to obtain a coherent image of the drums that I layered with the loop I already had programmed.

On *'Step back'*, the acoustic drums take a more relevant role on the chorus, so applying a technique learnt from American producer Malay (2019), to enhance the low end, I generated a sine wave with the same frequency of the root note of the bass that I triggered with a sidechain on the kick drum. I also experimented with the same concept to layer white noise on the snare to add punch and presence.

For the drum texture on '*Midnight*', which is a way less aggressive and distorted record more in the style of contemporary Alternative hip-hop (reference: Brockhampton, Dominic Fike, Bakar), KennyBeats' techniques inspired my handling of the tracking. As he explains in a breakdown video on his popular Twitch channel (2021), the producer tends to record and then sum every microphone out on a single stereo channel, process it as a sample adding distortion, tape saturation and eq and finally layer it with other samples and sounds. This kind of treatment allowed me to be less conservative and not overthink every single decision, committing to choices and moving quickly to keep in mind the big picture instead of smaller details.

The general drum sound, even if "wonky", imprecise and dirty and really hard to imagine on a mainstream record, satisfied us as a unique and totally personal characteristic and helped shape the rest of production, for good or for bad.

For electric guitars, I applied one of legendary engineer Eric Valentine's recording technique used on Queens of the Stone Age '*Songs for the deaf*' (2002): I placed a dynamic microphone behind the cabinet, a ribbon to capture the room resonance and a large-diaphragm condenser close to the cone but off-axis for making the main component of the sound a little darker and mid-range focused. (2016) Experimenting with distortion, I found out that even bass sounded good through the same head, so splitting the signal, I summed the amp sound with the direct input for clarity.

The work on Hostage in conclusion challenged me definitely more during the recording phases; as I didn't have to please or even compromise with anyone but myself and my skills, that freedom pushed me to experiment with sounds and texture to achieve unique results instead of conventional solutions.

On the same notes, mixing these records revealed, yet challenging, also very fun. Just because I wasn't too worried of fitting in industry-standard quality parameters I looked for unique sonic flavors, with the biggest inspirations being: Nine Inch Nails' '*Bad Witch*' (2018) for distorted ambience, Tyler, the Creator's '*Goblin*' (2011) for grittiness and strange juxtaposition of layers, Idles' '*Ultra Mono*' (2020) for punch and tightness.

The consumer's ear is changing and getting used to more flavor and taste than sonic quality. You can have the perfect frequency spectrum, width or whatever, taste will beat you every time. [...] I trained my ear and as soon as I found my taste, my life changed. (Joshua, 2019)

Finished the EP for Hostage, I found myself pretty much on time with my scheduling [Appendix D] and I focused on collecting **feedbacks** and advises from internal and external agents.

After revising mixes with the respective artists, some last-minute arrangement adjustments were needed and luckily only few major changes (cutting a chorus short and doubling a verse) got requested.

I then presented my material to Sean Hargreaves during my MD session at Tileyard Ed and got some brilliant recommendations that got me working mostly on arrangement choices: on Victoria's production, he suggested to add more breaks and silences within the drum programming to diversify the texture and build more tension; on WhyPonder's, he shed a light on my saxophone composition, again suggesting to leave more space.

Göetze Botzenhardt, world-class mixing engineer with whom I got in contact through my mentorship program, gave me valuable tips on my mixes, especially about vocal processing, and also helped me fix a few issues with my low-ends. I even started questioning my ability to deal with rhythmic sections, but researching about the matter after our encounter, I found out that:

Excessive low-end is a common problem in home studio mixes. The average bedroom studio or rehearsal space, lacking basic acoustic treatment, is rife with reflective surfaces, resulting in an uneven response across the bass spectrum. This can exaggerate certain notes and leave others practically inaudible, translating to a muddy, poorly balanced low-end in your mix. (Keller, Doell, 2021)

Enrico Berto, Italian producer and studio owner I got to assist on a few recording sessions back in 2018, also participated in my private poll, providing great improvements to my mix preparations in Pro Tools. Being against the template approach myself because, as hip-hop producer and engineer Vic Weinstein says: 'my experience has taught me that every set of problems in a mix is unique and requires its own unique solution' (2021), I engaged in a healthy conversation with Berto during which he showed me how organizing the routing, consistent color-coding, having reference-tracks at hands at all times and other similar strategies not only didn't interfere with having a blank canvas for each mix but on the contrary, can free the engineer from the burden of technicalities and leave energies and focus for the creative aspect and the fun even.

As mentioned at the beginning, missing Killowen's contribution because of his change of plans, I found myself short of a track to reach the minimum length requirement. The last record added to the portfolio comes then from an interesting dynamic where I asked WhyPonder to collaborate and write together and eventually involved Victoria and the other half of Hostage Simone to write melodies and lyrics. This project ultimately became a bigger band that started actively writing music together on a regular basis and incorporated other artists, creating a factory\collective where music gets composed, produced and shared constantly under DIY dynamics. This probably turned into my best achievement of this last year of experiences: networking through jobs revealed to be the best pay-off both in terms of opportunities and practice but also on a creative level. Whether my mixing choices or my recording techniques or even arrangement solutions were appropriate and efficacious in any specific situation, my

benchmark for success becomes now being requested for new jobs and getting involved into making new music. As iconic producer Timbaland explains during his Production seminar at Studios LaFabrique in 2019, 'appreciating the music and the journey is the ultimate goal'.

It appears really hard to me at this stage of my career to quantify the quality of my work. Apart from peers' opinion and few industry professionals' invaluable feedbacks, my only way of recognizing accomplishment is the new requests and the impressions the artists I worked with bring around with themselves. When named "most successful producer in any genre" by Rolling Stone and questioned about how he made that happen, Rick Rubin attributes that success to very simple core principles:

Try to understand culture as well as music, surround yourself with people interested in music for the right reasons, and be true to the things you love. For Rubin, his great love and fandom for music has lead to honesty and purity in his work. (Brown, 2009)

Even with the ambitions of capitalizing and eventually get to financial stability through a music career, I understood during the realization of this body of work and this Master degree in general that my true motivation lies in perfecting the craft and in the passion I have for music much more than the hunger for fame, income or commercial gratification. Going through new experiences like writing for briefs, pitching to publishers, composing for sync etc, I found out that this very profitable and absolutely respectable kind of paths are not the ones I feel motivated to pursue. Amongst the many possibilities that I have been introduced to and presented with, I finally came to accept that I'd rather work on my skillset and perfect my abilities than build a business at the moment. My most immediate goals in fact are getting to a better technical level as engineer and producer, keep studying and practicing through research and the channels I have discovered so far and ultimately build a network around the music I love to make and the artists I enjoy working with.

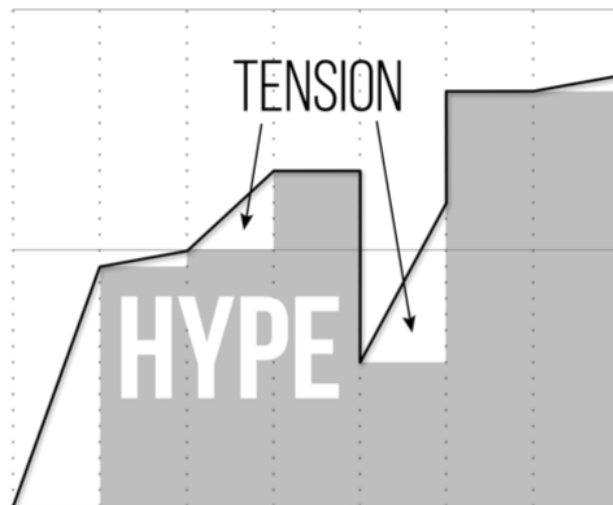
Putting together this portfolio with all the planning, scheduling and self-reflecting that involved, helped me clarify how setting achievable goals facilitates moving forward and taking steps in the right directions.

My conclusion at this point is the awareness of not being where I want yet in terms of skills and abilities but at the same time the confidence in the work I'm doing and the efforts I'm putting in, especially because of the connections created so far and the network that keeps expanding after every work. I will use the methodologies acquired during these studies to improve myself and plan the future moves with care and attentiveness.

Appendix:

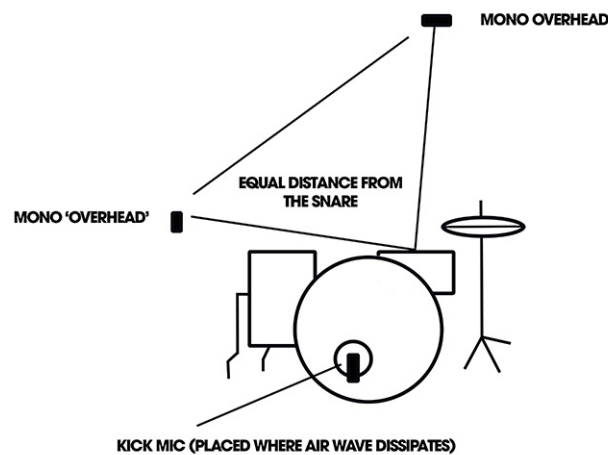
	What are my goals?	What needs to happen first?	When do I want to achieve this?	What obstacles might get in my way?	How can I improve my chances of meeting my goals?	Where can I go for support?	Review: how am I doing?
START OF THE PROJECT:	Build a portfolio to showcase my skills. Challenge myself under different circumstances.	Select artists to involve. Timeline. Sort out studio bookings.	Everything needs to be done by July 10 th to have the chance of collecting feedbacks.	Artists late on songwriting. Tracking – studio availability, technical problems.	Pushing the artists to deliver on their end and put in the extra work if necessary.	Research. Mentor for mixing. Other professionals I have access to for production advises.	Most of the song in place. Need to replace Killowen's material.
END OF THE PROJECT:	Expand network. Get more jobs. Build a track of good records and artists I worked with.	Release material I'm currently working on at the moment.	Everything in the works now out by the end of 2021. New jobs from September.	Artists changing their minds, mix revisions.	Work on my online presence. Get in touch with peers to join more sessions.	Research. Industry professional I collaborated with. Scout online for new talents to work with.	Good amount of work ahead. Need to work on communication and self-development more.

Appendix A: Self-development plan, start and end of portfolio.



Appendix B: Friedemann Findeisen's theory of energy curves (2015, p43)

GLYN JOHNS METHOD



Appendix C: Glyn Johns' Drums mic technique (2016)



Appendix D: Original timeline with adjustments work in progress

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