

Learning in the Digital Era

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PAGE 1 – Contents Page

PAGES 2 to 6 – Visual and Sonic Branding (1541 words)

- Page 2 - Original Logo
- Pages 3 to 5 - New logo
- Page 5 - Album Cover
- Page 6 - Conclusion

PAGES 7 to 13 – Collaborative Composition - (2616 words)

- Pages 7 to 8 - Delegation Day
- Page 8 - Structure and Lyricism
- Pages 8 to 9 - First Rehearsal
- Pages 9 to 10 - Foundational Lay Down
- Page 10 - Instrumental Recording
- Page 11 - Vocal Tracks and More
- Page 12 - Neat and Complete
- Page 12 - Conclusion
- Page 13 - Lyrics - (147 words)

PAGES 14 to 17 – Virtual Collaboration - (1250 words)

- Pages 14 - Beginning Online
- Page 15 - Recording Ideas
- Page 15 to 16 - Exploring new technological grounds
- Page 16 - Individual Contribution
- Page 17 - Conclusion

PAGES 18 to 21 – Biography - (1662 words)

- Pages 18 to 19 – First Person Long Biography - (932 words)
- Page 20 – First Person Short Biography - (508 words)
- Page 21 – Third Person Biography - (218 words)

Total Document Word Count – 7514

All One Drive links for projects are found below their relevant sections...

Visual and Sonic Branding:

Original Logo –

Previously, I went by the stage name 'JMA Music' (Joel Matthew Awad Music). Through the website Fiver, I purchased a logo which was used for my social media and business cards. Websites such as YouTube and LinkedIn use banners as well as profile pictures, so I also requested a longer version with a difference in layout and musical notes by the side to add some visual interest. I had a black, a white, and a PNG version which was great for layering over the top of anything I may have needed to.



As of early August 2022, I decided to change my name from JMA Music as it sounds quite cooperate-like. I wanted my 'artist name' to stand out yet still be personal, so after a long while of thinking I chose 'Isaiah 6'. This is a reference to my favourite Bible chapter, but it also sounds sick! I am yet to create any type of branding with this name, except for an album cover for a cover song I released to test out what releasing music is like. I created this myself with a digital drawing pad through 'Krita' which is a piece of illustration software.



My main goal is to prioritize not coming across as a company or organisation, but as an artist. So, I'm going to make 1 logo, and 1 album cover as this is something which I may be dealing with more often. Whether this be through gigging, my online freelancing, or original releases, I want to make sure this logo delivers a message of creativity and freedom but with glances of structure and pure, rawness. Something simple, yet effective.

New Logo –

I'll start with the logo. To give myself a basis, I used Wix, telling it all my preferences, with the website even asking me which logo styles I like best out of 2 so it can gage a better understanding of what I'm looking for. After these few steps, it loaded up and presented me with several logos to scroll through. Since I'm not looking for a corporate logo, there were quite a few to sift through, but one caught my eye quickly. It's basic, and easy to look at. Presented in a simplistic font yet delivers a creative tease.



I could imagine this as a YouTube logo, or down in the bottom right corner of a video as a sneaky water mark with a link to my channel. I also used Adobe Express to invert the colours and to experiment, creating these variations...



I do like the first with inverted colours as it brings a different feel yet doesn't stray far from the original. The second is quite a big contrast, with colours being used instead of only shades. I chose these colours as they stand out, and almost clash, but I feel like its very attention grabbing, without being *too* harsh.

Now, as great as this logo is, it also holds much more potential. For example, I first imagined turning this into a GIF, and doing something as simple as having the words and side bar slightly wriggle in position. The only way I could think to do this was by moving the logo into Krita and doing a short frame animation sequence which could go on loop. All I would need to do is create multiple layers so I could see where I needed to slightly move each letter.

I was very pleased with this result, although it took me a while as I had never done this before, so it was a good learning process. This would stand out even more on different social media platforms, but I could now take it one step further and add some audio to create a swift introduction for longer YouTube videos I may post. This step was the easiest as I have written many audio introductions in the past for clients.

For the audio, I used the sound effects and synthesisers on garage band and changed them to my liking by EQ'ing and mixing them. Since the videos I post on social media are primarily songs or pieces of music, I stuck to using general noises with no particular regard for melodic structure as it won't be too much music in one video. It's in the key of d minor, and is played in 1st position with an octave above, and then the top note comes down to a 'C' creating a minor 7th, being quickly hushed away by a swooshing sound effect. There is also a simple saw bass playing the root note underneath to provide another layer. Since the visuals are only 4 seconds, I couldn't let the audio suddenly cut out, so I lowered the volume of each part accordingly through automation to then cut to black visually.

I also changed the resolution and framing which the video itself is presented in as this intro is to be used primarily for YouTube. Below are the links for two examples of my social media accounts where the logo and intro are being used.

YouTube – <https://youtu.be/h5AF9D5kEWQ>

TikTok – https://www.tiktok.com/@isaiah.six?is_from_webapp=1&sender_device=pc

I decided to add a fade at the end which allows for smooth transitions into the actual content, and I prioritised keeping the introduction under 6 seconds as long intros can personally cause me to lose interest before the video has even started.

I did some research and found that this is true amongst the masses, with websites such as Mubert (a unique and collaborative licencing company) stating 'The average viewer's attention span requires YouTube intros to be short and sweet. Anything longer than 10 seconds and they will begin to work against you instead of for you'. (Brown, 2022)

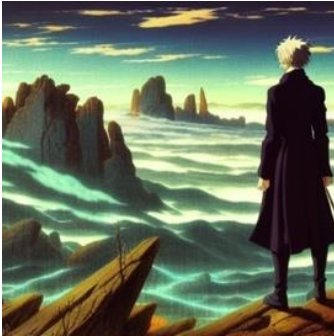
Andrew Johnston, YouTube Documentarian posted on Quora (a global platform to ask and answer questions), 'Even for a well-targeted video, you're looking at a drop of 20%-50% in the first 30 seconds.' (Johnston, 2021)

As an intro, I'd say mine blends in nicely to each potential video, and (just as I wanted) its short and sweet. I think it's important to start the video with my artist name as there is more chance the viewer will remember my brand, and subconsciously link my content on different platforms.

When we listen to music on YouTube, as audiences, it's much easier to connect with a musician even if we just know their name as it then creates some sought of link, so we are less inclined to just enjoy the video then leave, click onto the next thing, and forget about it.

Album Cover –

As a composer I greatly enjoy writing music for games. Their ever-moving nature challenges me to be more experimental, allowing for interactive audio cues depending on in game actions. When it comes to album cover work, I used an ai generator called '[Dream Studio i.o.](#)'. I wrote a string of words in a text box which the ai used to put together an image, the words I used being 'Atmospheric, anime game style, oil painting, album cover'. Out of about 30 pictures, this is the one I went with.



My next step in this process was to add some sort of writing. I narrowed my options down to either a game title, the name of the music that may go with this picture, or the name of the area as if it's a level within the game. I decided to choose the area name, as it gives me a sort of Pokémon/ Nintendo 'feel' where each area has a designated soundtrack to further deliver the game developers intended atmosphere. (For example <https://youtu.be/aS40K53JQlg>).

Looking at this image, I thought it looked quite desolate and lonely, so 'No man's land' came into my mind. But seeing that this character is looking out onto a voice of clouds/ water, I thought a play on words would be suitable, thus producing 'No Man's Sky'. I also slightly edited the saturation of the image through the 'picture format' option in Word to give it a sharper and slightly harsher edge which makes every section stick out much more. Doing this also more clearly showed the separate levels of the title and the picture so the writing could be better understood.



Conclusion –

In conclusion, I am happy with all of these outcomes, especially the logo and intro as I will be using these from now on.

When it comes to the album cover, if this were for a real project or game, something I would want to focus on more is the saturation, or general colouration of the picture as, although it looks great, the words are slightly hard to read, especially the 'S' in 'sky' blending into the background. Choosing to create an album cover is a realistic practice which I believe could come up in the future, whether it be for games, original albums, or as another form of freelance work I could spec into.

The introduction video could possibly use some work, and there is a black bar which appears on the right at the beginning which I need to sort out, and a banner-like ratio (just like the 'JMA Music' logo variation) is also something I will look into as this will work well for social media marketing such as YouTube and Linked-In.

Bibliography

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Johnston, A., 2021. *Quora*. [Online]

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[Accessed 17 October 2022].

Logo Contents – https://uowtsd-my.sharepoint.com/:f:/g/personal/2200447_student_uwtsd_ac_uk/ErL9jjP7E4NPng56NWA5xD8Bz9solT3pa3YFf90O4gKndw?e=oXdox7

Collaborative Composition:

17th October – Delegation Day

On the 17th of October, our class split into groups of 5 to 6. As we have known each other for only two weeks, the five of us first sat to discuss our musical and technical abilities, specialities, and favourite genres. As a multi-instrumentalist I was happy to take on any role needed, and as I asked around the group it became evident that each person is widely talented in their own various ways. A rapper, bassist, guitarist, and another with multiple instrumental skills. I personally have never worked with a rapper, so this was very new to me. A consensus of creating a rock song was made by asking what everyone is capable of, although we didn't just want to be comfortable in what we can already do, so mashing together two different genres to create a rap, rock fusion lay down stable, yet new ground for each of us to tread on.

I took on the role of lead guitarist and lead vocalist. To begin with, I played different guitar riffs, in different keys and timings to see what would catch on, and in about half an hour we found a riff which stood out to the whole group. I then recorded this for memory's sake.

We then moved into the large hall to use the drum kit, and other amplifiers for each of the instrumentalists, giving a mic to our rapper to test the waters.

We also had another guitarist (Sam) join us a few hours after, but he quickly caught on and fits in perfectly. I switched from guitar over to keys, to widen the timbre, adding another interesting layer.

The riff I wrote sounded best in the key of g minor, and lasted 8-bars. I also figured out a harmony for the riff, played a minor third above and (just like the original) alternated between the high B and E strings on a standard tuned electric guitar.

We figured this would be best as a dual guitar solo shared between the two guitarists, possibly before a bridge or to fade out.

Picture 1



Me playing lead electric guitar, creating riffs

Picture 2



Mike writing drum and general song sections

Picture 3



Tom on bass guitar learning parts

Picture 4

The synth I played and experimented with once Sam took over on electric guitar

Picture 5

Matt playing rhythm guitar lines

20th October – Structure and Lyricism

Later in the day, one of the musicians (Mike) and I sat and wrote lyrics together since we had discussed as a group about coming back to the next rehearsal with lyrics and new ideas. We wrote two verses, and a chorus, all about a none-specific government, it's links to the devil, and how it will be overthrown. We left the last two verses for others to write but we were also open to any improvements for the previous sections.

We touched up on some of the intimate musical aspects of the song, such as time signatures and bpm. The verse plays in 110bpm, and due to the nature of the pre-chorus, and chorus, they were boosted to 145bpm. One option was to have the chorus change into 6/8 (compared to the rest of the song in 4/4), but since this is a short project and we are still unsure of each person's musical abilities, we chose to keep the time signature the same. Saying this, it would have been a great representation of the lyrics sung, for example '...we will slay upon horse, - back we will be...'. The quickened character of 6/8 nicely depicts riding upon horseback, or horses galloping.

On this night, I also decided that I would sing in a gritty rock style, by heavily expressing the high end of my voice, which nicely balances with the lows as I am a baritone. Using an 'rp', or neutral accent puts no emphasis on a specific governmental situation the hard-hitting lyrics refer to. There are also rock opera aspects Mike and I added to the song, especially in the pre chorus, which include high, descending lines to match the riff being played. And in the verses, a 'crowd' vocal moment in the main motif of the song sings 'ah, ah', (from f major to g major), which we hoped everyone in the group could have joined in on.

21st October – First Rehearsal

The next day, we had planned for the 6 of us to meet, but only 3 of us showed up. We continued and made decent progress which we could then relay to the other group members. This would allow the next rehearsal to begin swiftly and go straight into practicing the whole song, and hopefully recording all together.

Picture 6

Sam playing lead guitar and jamming

Picture 7

Myself on bass guitar taking over for tom

Picture 8

Mike playing rhythm guitar taking over for matt

In this rehearsal, we put the original riff we made aside as we wanted to pay more attention to the actual rhythm section of the verses since it carried a more memorable and repeatably forgiving motif. This decision also led us to realise that we would take out the guitar solo and give the rapper an extra section at the beginning, as so far, his part in the song is the chorus. Introducing the rap at the beginning also doesn't make it 'pop up' randomly when the chorus comes into play, thus, balancing the arrangement of the song. However, we had trouble in communicating and arranging with the rapper, so this didn't come to fruition.

25th October – Foundational Lay down

On this day, we recorded drums and piano. The drummer (Mike) and I set the piano up with two C414 microphones positioned above left and right sides of the strings, the same length from the centre (to avoid phasing) with two more on a stereo bar panned left to right used as room mics. I played an arpeggiated descending chordal pattern to a click track of 110 beats per minute (just like the tempo of the verses) in the key of G minor, using the same chords as the chorus, but with passing notes in the bass, which progressively moves to a sort of 'walking' bass line.

We then recorded the whole percussion aspect in the acoustic hall, also coming up with an idea for a timpani part in the background on the piano section of the song to further develop the operatic theme. We played this in using midi instruments from Logic Pro X's sound library.

For this recording session to proceed, we (myself, Mike, and Thomas) first mic'd up the drum kit, using D2 mics on the high and low toms, a D4 on the floor tom, a D6 on the kick drum, two ADX 51's as overheads panned left to right (turning phantom power on for them through the Rednet software as they are condensers), and two I5's for the snare, one being above, and one below to capture both high and low ends. We then fed each of these into their respectable channels to flow into Logic Pro X, where I panned each part of the drum from the drummer's perspective and controlled all the levels through RedNet so there would be no peaking. Using three baffles around the front side of the drum kit gave it's tone a tighter, and more commanding sound.

While Mike played the drums I modified the sound quality, click track, and volume to be as comfortable as possible for him, also changing the bpm from 110 to 145 when needed. We didn't consistently record though, instead we recorded individual parts which we could blend together later as this wasn't as physically or mentally straining for either of us.

Picture 9



Setting up the overhead mics for the drum kits
(Thomas and Mike moving stands, myself taking the photo)



Picture 10

Finished mic'd up drum kit

The next day, we both sat at the computer as I positioned each stem of the drum track together. We would listen, and then move it according to its time accuracy. This took about an hour, and once we were satisfied, Mike then took it into his own hands to EQ the drum kit another time.

Picture 11



The Logic session for recording drums while I'm producing

2nd November – Instrumental Recording

Most of us got together after a lecture and recorded rhythm guitar, bass, and lead guitar. I sat at the desk as the sound engineer, and we DI'd each of the instruments by plugging them straight into the DAW and using Logic Pro's guitar sounds. After a couple of hours of recording we were done. I did have to re-teach a few parts to those who hadn't been at certain rehearsals or who may have generally forgotten, which did make the session last a bit longer, also having a slight impact on the quality of playing due to unfamiliarity.

Later, myself and Mike wanted to re-record the parts for our own version of the song due to difference of preferences and abilities, so stayed longer afterwards and duplicated the Logic file. Once again, we DI'd the guitars and bass, but were still looking to EQ and edit the guitars as the tone wasn't fully to our liking yet.

Annoyingly, after recording the drums and stitching them together, the system on the mac we edited with had some issues, so we couldn't access our most recent copy, only the raw mis-matched drum version. I sent a request to the help desk, and we waited to see what would come of it.

3rd November – Vocal Tracks and More

The night of November 3rd, Mike and I went to the studio to record vocals. Before I started, I did vocal warmups so not to strain my voice, especially since we wanted to use grit and high notes in the song. This was important as if I strained my voice, it would get weaker as the studio session went on, slowly lowering the quality of singing throughout, thankfully this didn't happen. Since I'm a baritone, other than lead vocals I also sang mid and low harmonies, leaving Mike to sing the high harmonies as he's a tenor.

Picture 12



First microphone set up trial with baffles around the mic, and a laptop with the lyrics

When it comes to how we recorded, we tried two set ups. One was using baffles around two left to right panned cardioid AKG C414's. This was interesting as I would sing into the centre of the two mics so they both pick up equal volume, and so they don't pick up spikes when singing consonants.

Our other technique was to use one mono C414 with a pop filter and barrier behind to condense the vocals. We also used two room mics behind with one set to the right of the room, and one set to the left. This allowed us to have natural reverb, and it gave a good boost to the vocals.

The latter was more successful, producing a precise and well-rounded microphone tone.

Picture 13



Mike in the BBC hall singing high backing vocals

We recorded all the lead vocals first, and then switched back and forth between different sections to recorded harmonies, changing between producer and performer. This worked well, especially since we had the piano available to us so we could figure out different harmonic patterns and motifs which could reappear throughout the song.

We also wrote the rest of the lyrics for verses 3 and 4 by going into separate rooms, coming up with ideas, then sharing and working on them together. This allowed the process to be quick and easy, taking one verse each.

We had to do this as no one other than Sam (our lead guitarist) had come up with anything, and even then, he stated how he didn't like them very much.

Our rapper (Manj) said that he would rather record vocals and write lyrics once the whole of the track has been recorded. For our own version of the song, we would rather keep it to singing, so once we were done, we exported the milder rendition of the vocals and filled the 'rap gaps', wrote more harmonies, and really pushed the rock-opera overtone.

In this session, we also found suitable pre-sets for our guitars which we could 'mess around' with until we found sounds we loved. Our drums were still not EQ'd yet due to the technical issue, so at this point we had to just re-stitch all the parts together again, as we weren't sure if the computers problem would be fixed in time.

9th November – Neat and Complete

On this day, I focused on EQ'ing our vocals, guitars + bass (which Mike and I played in), and piano while Mike did each section of the drum kit. I also added some midi elements into our version using strings, brass, and more timpani from Logic. I separated each of the sections into highs, mids, and lows so I could edit and EQ them individually. These sounded great, and I easily played them in by using 'musical typing' with the computer keyboard. Though the orchestral midi sections are simple, they are quite pretty, providing extra musical ornamentation such as added seconds and arpeggios.

We added the EQ'd vocals, drums, and piano into the group version since they were our responsibilities, but left the guitars, bass, and any rapping Manj will do to them since we knew they probably have their own preferences when it comes to editing their own playing.

Conclusion –

All in all, I am extremely pleased with the outcome. The process was very fun, and even though Mike and I had to take matters into our hands, this worked nicely as we were able to lay our tracks down, while the others create their own rendition of the song.

The system technical errors made it evident to me that I need to send a version to not just 2, but 3 places so I have back-up options if one fails to pull through. For example, having it on the original mac, air dropping to my laptop, *and* emailing it to my Uni account.

Being my first musical uni project, it was enjoyable to push my skill set and show what I can do, but after this I could choose to challenge myself more by adopting a brief (just like an employer/ client might), changing the genre of music to one I'm not as familiar with, or even using other forms of audio such as sound effects in relevance to a visual stimulus.

Collaborative projects are always good for learning more, and I felt like I did. Not just technologically, but also skill wise! I have mostly been a classical vocalist in the past, with influences from traditional musical theatre, so stuck to baritone songs, but I realised I'm able to hit a G5 comfortably in my chest voice, and (with a bit of a push), an A5! As I previously stated, I would always do vocal warmups which my singing tutor had taught me, allowing me to hop into the song much quicker, and without any strain.

Lastly, as it was our first project, I definitely jumped in headfirst (which is great), but in the future I think I will prioritise making sure that everyone has a definitive role which we are each held accountable for in regard to overall contribution.

Disclosure, the vocals in the group version compared to Mike and I's version are sung slightly out of tune. This could have been due to an unseen issue, most likely a detuned guitar. We also named the song 'Hollow Tides' as these were apart of lyrics we really liked in the song and thought it would stand out as a title.

Hollow Tides – https://uowtsd-my.sharepoint.com/:f:/g/personal/2200447_student_uwtsd_ac_uk/ErEzcYUkqTNEvXgS0OfAsVsBr4zRUL1ydYEIR1F_STACA?e=HE5kGa

Group Version – https://uowtsd-my.sharepoint.com/:u:/g/personal/2200447_student_uwtsd_ac_uk/EY7oM6MPhGpAhC-pG9x3ufIBaR0YoQGh2jFbY0OVd2tiew?e=F0VGq5

Group Song Lyrics –

Intro, chords arpeggiated with piano

Verse, G minor to F major

F major to g major to g minor for 'ah ah'

Verse 1-

No one ever saw

Ah ah

What's behind closed doors

Ah ah

The government/ monarchy is seeking

Our everlasting weeping

Ah ah... ah ah

Verse 2-

Have you ever seen

Ah ah

The places in between

Ah ah

Heaven and Earth

Do you know what your wo-rth

Pre-chorus -

AHHHHH

Chorus

Once the devils have come forth (No harmony)

We will slay upon horse (1 harmony)

Back we will be, and soon they will see (2 harmony)

We'll ascend and arise, and tarnish their lies (3 harmony)

Verse 3-

Left in hollow tides

Fighting for our lives

You will never learn

Your city's gonna' burn

Verse 4-

All this time is passing

With governMENTAL harassing

The people of this land

take a stand

Virtual Collaboration:

Beginning Online

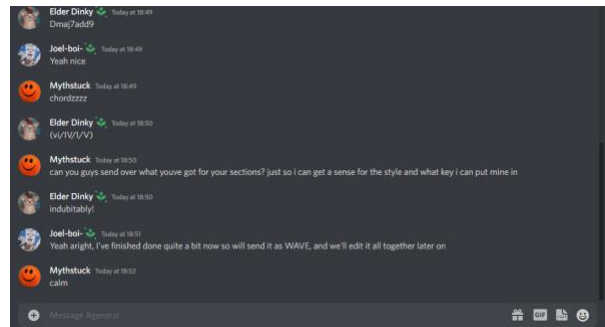
For this collaboration, we gathered into a group of four, and together would have to create a song/ audio mix but online and remote. This means several things. First, no in person jamming, so we would have to find another way to get our individual ideas across, and second, no live, one take recordings. So, to communicate we spoke through Snapchat and Discord, sharing riffs and chord progressions, and video calling, as this is a much easier way for us to get our ideas across, compared to text/typing.

Picture 1



- Discord call with Mike and Sam (with Liam joining later in the week)

Picture 2



- Discord chat, communicating about how we want certain things done

Since we have gotten to know each other better as classmates and have had a few weeks to get to know how the module runs, we decided to approach this task differently compared to the last. Instead of jumping in and creating a song, we thought for a small while about other potential avenues, such as a fun podcast with a sound board, or us all writing a song, but creating it four different genres on our own. But the idea which stuck out most was to write a soundtrack piece for a film, game, or show.

We spoke (this first time) in person as it was the first lecture on the project.

I then suggested that we could have one section each (splitting the piece into four), and building on that, we came up with the idea to give a specific theme or emotion to each section, but carrying a similar motif, instrumentation, and feeling throughout.

At this point we were inspired and ready for the project. We first thought of key themes which could be portrayed in an obvious way. So, we decided romance, war, grief, and triumph (presented in that order) were four very strong premises to venture. A story of a male lead with his 'princesses' came up. The beginning is sweet as the music shows their chemistry, but suddenly a strong angry feeling enters as the doors are smashed down and the partner is killed, and their village/town is destroyed. Grief and sadness fill the air, but the protagonist rises, coming out victorious.

I personally chose 'romance' as I had a few ideas already and have recently enjoyed playing jazz, so I wanted to capture a sensual yet beautiful intertwining tone with instruments paralleling harmonies, teasingly breaking away, then joining together in unison.

Recording ideas

We all then went off individually. I created a pretty melody which could stick with the 'main character' of the story, and I recorded it on a grand piano with two C414 microphones positioned above, the same length from the centre (to avoid phasing) with two more on a stereo bar panned left to right used as room mics. I first recorded a 10 second version of the main theme to send as inspiration for others in the group, and then I recorded a full version for as my own take. We each only needed to record up to two minutes at the most as they would all be put together, though this presents another bit of work for each of us... that being transitions.

Personally, I created a transition by asking what key the next person would be in, and I would work my way to the dominant of that key to push a smooth yet interesting key change. My piece is in the key of C major, and the next section is in E minor, so B major was my goal. I got there by improvising until I landed on either a B in the bass, or an F sharp in the right hand as I then forced

I did this by leading into a 'confused' ending, which fits very well with the storyline as it represents the couple growing suspicious and nervous about the terror which soon takes place.

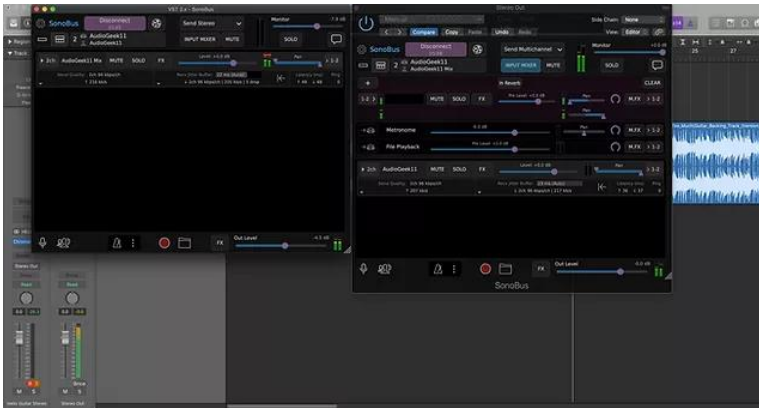
Exploring new technological grounds

We also wanted to try something new regarding technology, and how we communicate online. Trying out different software where you can jam and share music with almost no latency was an option we wanted to investigate, and lucky for us there are applications widely available such as Jamulus, Muse, and Sonobus. For this, we chose to use Sonobus.

Once booted up, I saw that three key things were most important for this to work. We must have a wired internet connection (LAN Cable), wired headphones, and a reasonable audio device. This makes perfect sense, as even when it comes to using a DAW offline, if you use wireless headphones, the signal would take longer to travel to the output, so online this would be even worse.

It was easy to set up, and one of our group members, Sam, had it previously installed so could show us some simple things and how to get cool features working. It's really interesting as it's not just like a Zoom or Skype call, its layout is somewhat that of a DAW, with the ability to record, use metronomes, panning and automation, and being able to mute and solo individual sections or people to better concentrate on specific sections. We did run into a few problems such as connection issues and lag, but these were easily sorted with a bit of trouble shooting, and online research.

We created brief recordings in Logic Pro X just to try it out, but mainly used Sonobus for its jamming and zero latency sharing abilities.

Picture 3

- Sonobus session
- Logic Pro X in the background for some basic recordings

Individual Contribution

For my section, I personally explored romantic, peaceful paintings, specifically oil paintings as this is how I want my piece to be perceived. Two very inspiring paintings I stumbled upon (shown below) are exactly what I was looking for. Even though this whole piece isn't necessarily based in the medieval era, portraying a jazzy-traditional mix really conveys the comfortable yet sensually tensioned atmosphere which is brewing between these two characters. The idea of the prince and princess is basic, yet foundational, giving me plenty of room to work with. I especially like the 'wooden cabin' undertone, with the brushed snare sounding like a crackling fireplace, and since the tone of the piano is so soft, it gives the listener a sense of warmth, with the piano holding up the structure of the song, just as the cabin would be a current holding place for the love and comfort transgressing inside.

Picture 4Picture 5

- A Moment's Peace
- Romantic Oil Painting by artist Lindsay Archer
- <https://pin.it/3OEDFfc>
- Anonymous uploader (for wallpaper use)
- <https://www.peakpx.com/en/hd-wallpaper-desktop-kwiun>

For a title, we came up with 'Judgment Day'. This represents the war and grieving themes throughout, with the last section representing revenge more-so than triumph (but with a peaceful ending).

To connect all our parts together, we sent them through email (with One Drive links as the files were large) and individually sliced, mixed and positioned the files in their respective sections.

Conclusion

In Conclusion, it was a good experience to work solely online. I have previously done this with past clients through freelance, but never with more than one person for a project, so having three other people to bounce off was great for support, and it was enjoyable to do the same for them too.

Creating a piece in this way was interesting as it allowed us to work individually just as much as in a group, proving our flexibility and our willingness, if not eagerness to try new things.

Judgment Day - [https://uowtsd-](https://uowtsd-my.sharepoint.com/:f:/g/personal/2200447_student_uwtsd_ac_uk/EkagZE_sXYdLiQLhVyPY_ZAwBpWKEaCOPBpFV8M37idN8nA?e=salbPw)

[my.sharepoint.com/:f:/g/personal/2200447_student_uwtsd_ac_uk/EkagZE_sXYdLiQLhVyPY_ZAwBpWKEaCOPBpFV8M37idN8nA?e=salbPw](https://uowtsd-my.sharepoint.com/:f:/g/personal/2200447_student_uwtsd_ac_uk/EkagZE_sXYdLiQLhVyPY_ZAwBpWKEaCOPBpFV8M37idN8nA?e=salbPw)

Romance Opening (Personal Contribution) - [https://uowtsd-](https://uowtsd-my.sharepoint.com/:f:/g/personal/2200447_student_uwtsd_ac_uk/El0b58WeTy9OqfoHfJp0_O4BJ1yqn3WTy70Bbs3QramDag?e=0mUtop)

[my.sharepoint.com/:f:/g/personal/2200447_student_uwtsd_ac_uk/El0b58WeTy9OqfoHfJp0_O4BJ1yqn3WTy70Bbs3QramDag?e=0mUtop](https://uowtsd-my.sharepoint.com/:f:/g/personal/2200447_student_uwtsd_ac_uk/El0b58WeTy9OqfoHfJp0_O4BJ1yqn3WTy70Bbs3QramDag?e=0mUtop)

First Person Long Biography:

My name is Joel Awad, and I'm a young multi-instrumentalist, composer, and performer. I also go by the artist name 'Isaiah 6' when releasing original songs, and when traveling as a gigging musician around the UK.

I began having clarinet lessons at 10, and achieved grade 3 at 12, but I moved on from clarinet teaching myself piano, guitar, bass, and drums over years in school, and am currently learning violin. Even with a vast instrumental base to support myself with, my greatest attainment as of this date is my Distinction in a *Grade 8* vocal exam at 18 years old. I was classically trained by David Forty (a professional singer and musical director for Only Boys Allowed) for almost 7 years in the key learning ages of 11 to 18, enabling me to procure a well-rounded, 4 octave baritone vocal range.

When performing in concert halls or theatres, I mostly look to classical, traditional musical theatre, and jazz pieces to gauge the audience's interest, whereas in hotels, restaurants, pubs, and cafés my genres switch to rock, country, and ballads. When solo gigging, I create a one-man band by manipulating my equipment to loop sections of songs with my guitar, multi-functional keyboard, and voice. Harmonizers, modulation effects, and a small mixing desk for live EQ'ing are just a few ways I get my original sound, applying musical and technological skills which aren't easy to come by.

I also performed my whole life in theatre productions put on by companies and organizations in towns and cities, getting roles such as The Artful Dodger in *Oliver Twist*, Gomez Adams in *Addams Family the Musical*, and Nick Piazza in *FAME*. These experiences have helped me grow tremendously over my life, correlating over to vocal and instrumental performance.

Working as part of an ensemble, whether it be in an orchestra or show cast, is an area I have a lot of experience. Following the instructions of the director and working in unison while simultaneously making sure I produce quality individual contribution is by my belief the best way to make a group dynamic work well.

I also have experience leading projects such bands, acting pieces, and youth groups at different churches.

For 6 months or so, myself and my partner were asked to take temporary charge of the 10 to 15s group on a Friday night at my church. We enthusiastically accepted the offer and worked with a perfect 'give and take' dynamic. Although we would both deliver the main message well, we had separate roles we delegated between each other. I took on the part of enforcing boundaries, which was especially important as this was in the time where corona virus was just starting to calm down, and my partner would initiate the games and other activities later. This worked well, causing the environment to be a safe, yet fun.

Online freelancing is a perfect way to meet people all over the world. Using the website Fiverr.com, I have gained many returning clients, with new ones often coming my way with a challenge of some sort. I write songs, pieces of music, introductions, and even provide voice overs for companies and those alike. Over the past 2 and a half years, my musical knowledge has grown from these experiences alone, pushing me into new territory unlike

others previously encountered. For example, working on audio with games developers, writing backing music for shows/podcasts, and recording children's songs.

Able Home and Office (an Australian technology company) and Ranger Rom (a world-wide children's book series morphing into an animated show) are two bigger examples of direct forces I have connected with to record voice overs. One as an enthusiastic sales voice for office ware, and the other as a masculine, grunting rhinoceros whose often with his friends. This shows my flexibility, not just as a voice over artist and audio engineer, but as a person as I am happy but most importantly willing to take any task which may face me head on.

My goal in the long run is to not just make music, but to make a living off, and with music and to share my musical abilities and ideas with musicians and audiences. Coming to university for three years to study Creative Music Technology was the perfect choice as I can discover and learn more from experienced musicians who have lived in the music industry for years. Meeting other creatives on this course and other courses is also exciting as collaboration is the key to widening the chance of success, especially since its easier than ever to meet new people and gather contacts online through social media.

Though I have written songs and even sheet music for orchestras, bands, and concepts of original musical theatre, I am mainly excited to transition these notes from midi and sheet music to being played by their respective instrument, sung by voices, or delivered through specific technology.

Interactive audio through gaming greatly interests me. I've experimented with using clips from games and tried to recreate sound effects or create new motifs and themes for different characters and stages presented. The music and audio really set the scene for the players, especially as most console, PC, and VR games are played with headphones or surround sound systems. I did my 5000-word write up in A-level (College) on the title ". The research I collected and analysed sparked my interest further on the idea of what possibilities are yet to be discovered and manipulated for the gain and positivity of not just games and music, but the quality of human life.

First Person Short Biography:

My name is Joel Awad, and I'm a young multi-instrumentalist, composer, and performer. I also go by the artist name 'Isaiah 6' when releasing original songs, and when traveling as a gigging musician around the UK.

I began with clarinet lessons at 10, and achieved grade 3 at 12, but I moved on from clarinet teaching myself piano, guitar, bass, and drums over years in school, and now am currently learning violin. Even with a vast instrumental base to support myself with, my greatest attainment as of this date is my Distinction in a *Grade 8* vocal exam at 18 years old.

When performing in concert halls or theatres, I mostly look to classical, traditional musical theatre, and jazz pieces to gauge the audience's interest, whereas in hotels, restaurants, pubs, and cafés my genres switch to rock, country, and ballads. When solo gigging, I create a one-man band by manipulating my equipment and using harmonizers, modulation effects, and a small mixing desk for live EQ'ing are a few ways I get my original sound.

I also performed my whole life in theatre productions put on by companies and organizations in towns and cities, getting roles such as The Artful Dodger in *Oliver Twist*, Gomez Adams in *Addams Family the Musical*, and Nick Piazza in *FAME*. Working as part of an ensemble, whether it be in an orchestra or show cast, is an area I have a lot of experience. Following the instructions of the director and working in unison while simultaneously making sure I produce quality individual contribution is by my belief the best way to make a group dynamic work well.

For 6 months or so, myself and my partner were asked to take temporary charge of the 10 to 15s group on a Friday night at my church. I took on the part of enforcing boundaries, which was especially important as this was in the time where corona virus was just starting to calm down, and my partner would initiate the games and other activities later. This worked well, causing the environment to be a safe, yet fun.

Online freelancing is a perfect way to meet people all over the world. Using Fiverr.com, I have gained many returning clients, with new ones often coming my way with a challenge of some sort. I write songs, pieces of music, introductions, and even provide voice overs for companies and those alike for the past two and a half years. Working on audio with games developers, writing backing music for shows/podcasts, and recording children's songs. This shows my flexibility as a person as I am happy but most importantly willing to take any task which I may need to face head on.

Coming to university for three years to study Creative Music Technology was the perfect choice as I can discover and learn more from experienced musicians who have lived in the music industry for years. Meeting other creatives on this course and other courses is also exciting as collaboration is the key to widening the chance of success.

Third Person Biography:

Joel Awad is a young multi-instrumentalist, composer, and performer, also going by the artist name 'Isaiah 6' when releasing original songs, and traveling as a gigging musician around the UK.

He began with clarinet lessons at 10, but moved on teaching himself piano, guitar, bass, and drums over the years in school, currently learning violin. Even with a vast instrumental base to support himself, his greatest attainment as of this date is his Distinction in a *Grade 8* vocal exam at 18 years old.

Joel has gained many returning clients, with new ones often coming his way through freelancing music and voice over work online. Writing songs, background music, introductions, and acting as roles from Australian children's characters to American sales teams.

He mostly looks to classical, traditional musical theatre, and jazz pieces to gage the audiences of concert halls but with for hotels, restaurants, and pubs his genres switch to rock, country, and ballads. Performing his whole life in theatre productions put on by companies and organizations, he attained many leading roles such as The Artful Dodger in *Oliver Twist*, Gomez Adams in *Addams Family the Musical*, and Nick Piazza in *FAME*. He also led youth groups in Church, carrying out activities and Bible studies, proving his love for ensembles and teamwork, as well as individual tasks.