

Tileyard London

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Introduction

This essay aims to detail my personal reflection during this project, delving into the research that formed my decisions, and analyse how my actions played out. I will discuss the skills gained and the issues I faced throughout this process. Reflecting on how I utilised the feedback I was given at different points within this project and evaluate my engagement with it. Critical reflection shows evidence that the learner is able to assess their own assumptions and examine their own actions (Chapman and Petterson, 2013). There are many tools that can help a student do this. Driscoll's "What Model" was a simple model that I found the most intuitive as a reflective tool (Driscoll, 2007). The three stages helped break the reflective process down and I utilised it throughout this project. See Appendix A for the model. For aspects of this project I will try to identify the three phases, describing what happened, evaluating and analysing it, then based on that describe my actions going forward.

What is my project?

For this creative project we are to create a portfolio of 30-45 minutes of original musical works, mixed and mastered to high quality standard. For my proposal submission I had proposed two branches to my creative project. Beentjes (2021) claims that the modern music producer works on several activities simultaneously; Tileyard also frequently remind us that producers should diversify their work base and be open to many avenues within the industry. So, based on this my final project plan was to have a small collection of work to submit for a sync brief (see Figure 1) as well as a small body of work that establishes my own artistic and production style as a Synthwave artist. On top of this I had also planned to make one or more videos to go along with my music.

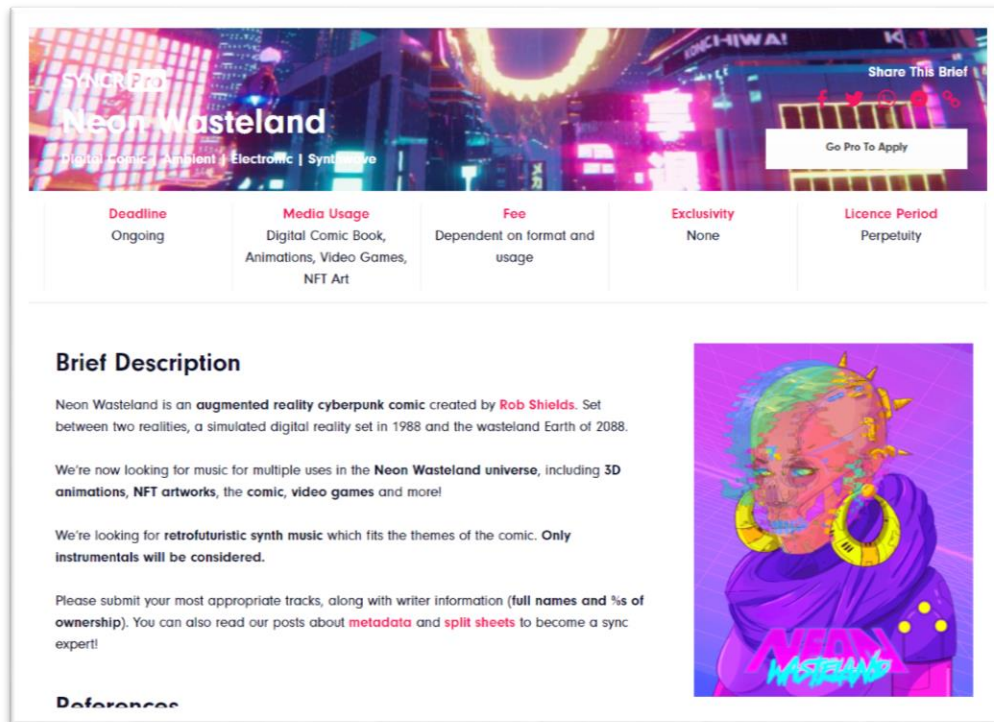


Figure 1: Neon Wasteland brief

Reverb Machine (2018) states that Synthwave is influenced by 80's synthpop and film soundtracks. ModeAudio (2018) discusses the way soundtracks tends to ebb and flow reflective of that of storytelling. In great soundtrack music there are elements building and releasing tension. Using contrasting soft and loud parts alongside textured strings and pads with builds and release are part of the "basic musical language" of the Soundtrack genre. I will be aiming to make progressive synth with 80's undertones and a soundtrack atmosphere. Even though progressive synth would seem to be a very niche genre, I would argue that the genre is growing unwittingly due to its use in sci-fi related media and 80s inspired games and TV. Progressive synth may not be 'radio friendly' due to long intros and progressive changes rather than ABAB format, but listeners don't realise it's in the background of a lot of digital media they are consuming, so I believe there is an audience.

Beginning this creative project

The first steps to starting a project like this is to become aware of my own strengths and weaknesses so I can factor these in accordingly. Researching personal development tools, brought me to a workbook on personal development plans (PDP) (MindTools, 2014) which claims the first step to a PDP is to create your own SWOT analysis. I have a SWOT analysis from my degree at BIMM (see Appendix B1) yet a lot has changed since then, so I updated my SWOT analysis to be in context of this final term project (see Appendix B2), and then another one for the context of my professional development going forward (see Appendix B3). My home life has changed a lot in the last two years so my threats are completely different. A limitation of SWOT analysis is that if no additional strategic tools are used it is pointless (Helms, 2010). I personally found the SWOT analysis useful even as a stand-alone activity, just to compare myself to where I once was, so it was a reflective exercise for me, but indeed it was the foundation for the further strategic tool of creating a PDP (see Appendix B3). According Davis et al (2011) to there are tangible benefits gained by students engaged in planning activities like a PDP. The entire process of making my own PDP forced me to think about my long term goals, to consider what I would have to do to make these work and helped me really focus on what it was I wanted and needed to do going forward.

What has changed from my original plan?

My work for sync

As mentioned in my proposal I would ultimately like to create music for video games, sci-fi TV, documentaries etc. I found a brief for an augmented reality cyberpunk comic that seemed interesting for me and decided I wanted to submit work for it as

part of this project. For my proposal I had created a planned timeline for myself while working on this project (see Appendix C). My original intent had been to prioritise the music I wrote for the sync brief so I could submit it before starting to work on my own collection of music and video elements.

At the beginning of this project I experienced writer's block, so researched techniques to help. According to Lu (2015) many experts claim scheduling time to write helps produce more work, dedicating small amount of time to write every day. Another tip she writes about is incubating inspiration. Ritter and Dijksterguis (2014) delve deeply into the concept of creativity incubation and its outcomes. There is significant research highlighting the benefits of unconscious creativity, taking a break from the task having significant improvements on creativity verses constantly working on a task. Research shows that occupying your mind with an undemanding task can be beneficial to the creative process (Gilhooly et. al (2013), Sio and Ormerod (2009)). So taking on board the scheduling and the incubation I decided to set myself the task of writing for a few hours each day for a week. There was no pressure to create a song, simply experimenting with loops and instruments, followed by an undemanding task. Then I would start this process again on a new project the next day, playing with melodies and instruments. By the end of the week I had seven foundational ideas. The following week, what had started as some loops, drums or manipulated sounds, started to formulate into whole songs much easier. I felt able to creatively flow a lot better after the week of scheduling and incubation. Going forward I would definitely implement this creative process for myself again. Scheduling myself unpressured writing periods, later to be followed up on and

worked into fruition as this genuinely seemed to encourage more creativity to come to my mind quickly.

As I was working with so many seedlings of ideas my theory to work only on sync and then solely on my own work changed. It became about making whichever song came to me creatively on the day. As both my own tracks and the ones I would be submitting for sync are of the same genre, I could build the foundational ideas and then decide whether I wanted it to become more dark synth or more progressive.

When I logged onto SYNCR to try and upload a track I realise that to upload a track it needed to have been officially released and named (see Appendix D). I had assumed I would just be sending off music for them to keep, and had not been aware that I was offering my releases to be used.

Once I realised this it became apparent to me that releasing music may not be something I do off in the distant future but something that I should put into plan and action right now. To get to the point of releasing my music I would need to do a lot of research and have dedicated a whole section of this essay to this development.

My creative works - music

In my proposal I had referenced 'The Algorithm' a solo producer who has mashed up the two genres of dark synth and progressive metal, where listeners may believe that it is a band with a synth artist, rather than all being 100% digital production. Similarly, I wanted it to be all digital and all myself, but at times feeling like there may be real instruments. Naturally a focus on trying to make the drums feel real and not synthesised as a drummer myself. A challenge for me in my music is always trying

to evoke feelings from people without lyrics. As mentioned in my proposal, Huron (2006) and Sloboda (1991) discuss what music exploits in order to achieve an emotional response: motifs, instrumental changes, unexpected harmonies or appoggiaturas; all these things posed to be linked to humans' natural instinct and awareness of sounds in our surroundings. I planned on implementing these techniques in my own creative works in the hope to evoke a human response. These musical aspects of the project remain the same, so I carried out some qualitative research to see if I had portrayed my intended emotions which I will reflect on later in this essay.

My creative works - video

Alongside the tracks themselves I also wanted to try to create music videos, a minimum of one for a title track to and perhaps more if I had the time and capability, with the hope of developing this skill set. I had originally intended to use real video that I had recorded myself, with the video telling a story perhaps linked to the realities of the consumeristic world and the digital age we now live in. See Appendix E for my original visual inspirations. The song 'Terminal Slam' by Squarepusher (2020) is a dark instrumental warped electronic sounding track with evocative imagery (see Appendix E3). It made me want to make a video where people are left sitting in that moment of silence pondering everything.

The limitations of my own skill and time became apparent, my original plan was unrealistic. I had recorded some of my own content but realised I did not have enough footage or variety, so I decided to use additional stock footage. Bedrina (2019) claims that when using stock footage, it is useful to look in video clips from

the same series. When searching for “apocalypse” I found a video creator called ‘cottonbro’ who had numerous beautiful free stock videos, so I decided to use footage to create the entire video. I incorporated two series he had as the song has two distinct parts. The first part of the song ‘Submerge’ is progressive synth, for which I utilised slow motion apocalyptic videos, then the second half of the song develops into more Cybersynth for which I used VR tech girl series, overlapping them at the end.

As mentioned I wanted to leave people at the end of a video sitting pondering everything, trying to figure out the message of this video. It is intentionally ambiguous that you are left wondering if the VR girl is playing the apocalyptic world, or if they are both existing in different parts of the same world. Then to add one final layer of confusion at the end of a video it is a man standing in a studio who unplugs from the back of his head. I wanted it to be very open for interpretation, with no specific message in mind, more to allow the space within a person’s own subconscious to make the story. As can be seen in the responses below (Figure 2-3) a sample of ten people had so many different interesting takes on the same video.

Similar to my intent with my own music, open to self-interpretation, where listeners formulate their own story based on emotions they experience during it. This feedback shows that I achieved this desired intent. I am glad I tried it for one video, but it is something I would need to work on a lot to develop, or else outsource it. Going forward I may only create short videos for key parts of songs for micro content rather than pushing myself to create entire videos.

How did this video make you feel?

- Intrigued & interested
- Excited
- A bit creeped out
- Anticipation and apprehension
- It felt dark and gritty
- It felt spooky and ominous
- I felt confused at the end lol
- Interested
- Scared but in a cool way
- Pensieve

Figure 2: Video feedback question 1

What did you think was happening in the video?

- The VR girl was playing the apocalypse boy and then in the end the Asian guy was playing them all
- The tech girls were trying to communicate with the people in the broken down buildings find something or find someone, I think the boy was waiting with the walkie talkie for her to contact him
- I think there must have been some sort of apocalypse and those people were searching for resources. Maybe some sort of biological thing because they had those masks on at times. Then I thought the computer girls were playing those characters, like maybe it was a game. Then by the end I thought that Asian guy must have been like some elite who was watching it all unfold in his happy little perfect studio while the rest of them were in this weird broken down world
- I thought the kids were in some dystopian future or something, like lost in a fallen world just trying to survive, then when the people in the digital world came in, I felt like they also seemed like they were just trying to survive, like they were fully engrossed in whatever they were doing. But then at the end with that guy he didn't seem to be searching for anything, he was in his perfect controlled world, then I wondered if this was symbolic of the elites in this world ultimately controlling us all, whether we think we are in a developed world or in a run-down world, ultimately we are all searching, all busy all working to survive and they are just watching it all unfold.
- I think the kids at the start were actually a simulation, or like a really realistic computer game or something maybe
- Honestly by the end I didn't know what I had just watched, but it made me want to go back and watch it again and see if I noticed anything. Then I noticed the boy putting his own hand against the wall and I wondered what that was symbolic of, like what were all those hand marks there for, were they all kids, what actually happened in this world, was it war, was it virus, poisonous gas, like I just felt so intrigued as to what actually happened. Left me wanting more.
- I think the two groups of people were in like different parts of the world, maybe one in a city that's still standing and one in a city that had already fallen or been attacked or something. I wondered if the digital girls were trying to stop the same thing happening to their city or something. Then that guy at the end just looked vacant and sinister at the same time. I'm not sure if he was like the one that had been in control of whatever was making the cities fall, he looked like he was.
- Some big war or pandemic or something must have happened, but then I think those girls were playing these as characters, like maybe a game, or maybe a simulation for something that was coming.
- I think the people in that building were searching for resources to survive
- I think they were looking for each other, like it felt like someone was watching the people in the broken down buildings, then I wondered if it was those tech girls, it looks like the boy is waiting for someone to call him on walkie talkie, maybe the city girls could watch everything that was happening and were trying to reach out to help, or maybe they weren't real and they were computer characters

Figure 3: Video feedback question 2

Creating my musical portfolio

Deciding what format my musical works would take

Fortunately realising that the music for this cyberpunk comic needed to be released by me before submission was a positive thing as it is the type of music I would like to release as an artist, so it was time to really focus on myself as 'PiRhythm'. My proposition to create 15 minutes of work for sync and then a small body of my own songs, for an imaginary distant future release changed. Creating music to release this year meant it was necessary to change my plans for this project.

Kore (2019) discusses the difference between an album, EP and singles. Based on the amount of music created I could technically have released it as any of these. According to Gomori (2019) an artist should release a single first as their introduction to the world. I would counter argue that if a listener hears your music and likes it only to realise you have only one song out they are more likely to forget you and never listen again, whereas an EP gives them numerous tracks to fall in love with and then will eagerly anticipate your next addition. As Kore (2019) points out an EP can be a showcase for listeners to see what your style is about, to show off your strengths. For me it felt logical to put out an EP before a single, as a way to showcase my artistic style, rather than a one off release. The option of an album did not appeal to me at this time, Radar Music Videos (2013) claims that the LP is dead, however, I would disagree as I feel it still has its place within certain genres, and would release one in the future, but not as my first release. Letang (2021) states that the EP is a happy middle ground between the album and a single. I felt releasing two EPs and a single with an accompanying video would be more impactful on gaining an audience

than a one off album, this way I could spread my releases and have more opportunity for promotion.

Letang (2021) proposes that a four track EP should not contain an incoherent mixture of genres and that the tracks should have a theme or at least be grouped stylistically. I agree that stylistically it would be better to have a four track EP with variation within a theme rather than stark contrast song to song. I decided to focus one EP on the darker synth style music I would submit for the Neon Wasteland brief. Then the second EP could have a slightly different mood where it is more progressive atmospheric synth, this will showcase my different abilities and styles within the genre with a better stylistic flow.

Project planning

It was necessary upon reflection that I adapted my original timeline plan (See Appendix C) and reconstructed a plan that incorporated SMART goals for each aspect of my project, as can be seen in Figure 4 below.

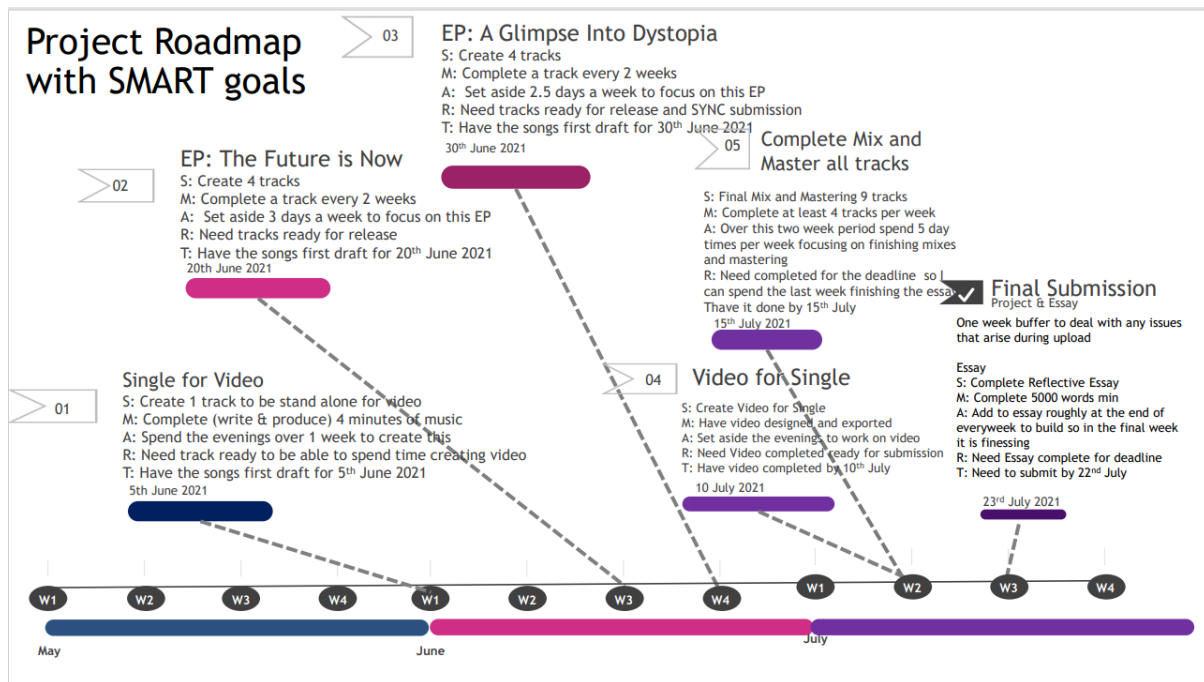


Figure 4: New project plan and SMART goals

Separating the portfolio into these different components and having SMART goals for each one worked well for me. I managed to keep to the timeline, however the plan to set aside certain times of day ended up not being as easy as I had anticipated due to one of the threats I identified on my SWOT analysis. I analysed the ‘threat’ and risks I associated with living in a van, and completing this final term in a different country. After living in the van for a year in London, due to covid forcing my wife and I to work remotely, we decided to leave London and have spent my final term living in the van in Spain.

Some of the difficulties associated with this lifestyle choice are the restrictions and limitations we face, further impacted by covid regulations. We are fully off grid in our van, ran entirely by solar power, so my laptop can only be used however long the solar power can maintain it. Originally the plan would be to create in Tileyard studio or work in a library/workspace, but due to our change in circumstances, I no longer

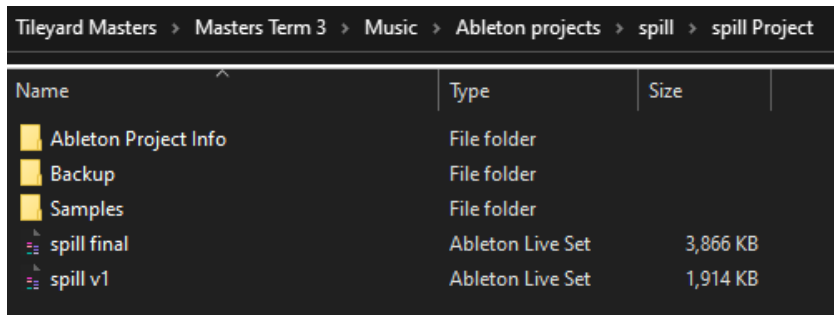
had access to the studio, with no access to communal workspaces or cafes due to covid. I quickly realised I would need to come up with a system working during the hours of sunlight and have to ration my power to use it efficiently. An unforeseen issue was that working during the hottest hours of the day in Spain overheated the inverter in our van, sometimes it would be too hot to use the power and I wouldn't be able to work until it had cooled down that evening. This was definitely challenging to manage, however it meant I had to become very efficient and plan prior to using my laptop. I did not have the luxury of fiddling about, I would have to be very efficient when working and I think it has ultimately made me a better producer for it. My time management and efficient production skills were both drastically improved overcoming these issues, and I hope to maintain this going forward.

Another concern for me with this lifestyle was my access to the internet, we have numerous sim cards to keep us connected as we both work remotely in Spain. Becoming aware of our own internet usage was necessary and reduced my procrastination dramatically as I can't spend hours watching Netflix, every piece of content we consume has to be necessary and beneficial. Again, this restriction has forced me to streamline my researching skills and I am able to find necessary information more efficiently. Upon reflection I think the restrictions my lifestyle choice has placed on me, ultimately made me better at what I was doing and more conscious about every creative and academic decision that I made.

Production project management

During my portfolio creation I've been improving on my project organisation; not only the external organisation of my folders, but also within my Ableton project.

Weatherspoon (2017) discusses the importance of organising your external folders and keeping all related files to a session together. Rather than the generic Ableton folder, I now save my work in a project specific folder (See Figure 5) with each idea and song and versions within, with separate folders for exports and masters.



The screenshot shows a file explorer window with the breadcrumb path: Tileyard Masters > Masters Term 3 > Music > Ableton projects > spill > spill Project. Below the path is a table listing the contents of the 'spill Project' folder.

Name	Type	Size
Ableton Project Info	File folder	
Backup	File folder	
Samples	File folder	
spill final	Ableton Live Set	3,866 KB
spill v1	Ableton Live Set	1,914 KB

Figure 5: Folder management

In a professional setting I believe managing your project, for example: labelling instruments, colour coding, labelling parts on your timelines are all important. Rewak (2018) advises that producers should show automation in multiple new lanes as it is easier to tweak the desired one without having to dig through menus. Even though I understand his logic here, for me the reality is I am working on a 15" laptop I don't have the screen real estate to keep that displayed all the time, so I prefer to have my automation in drop down menus. The bigger the project is and the more channels you have, the more cluttered it is going to be, and I would like to reduce clutter on my screen so I can see the project as a whole. An important aspect of my project organisation is that an outsider should be able to understand it looking at my laptop screen. I use location markers to show distinct sections of the song, as well as grouping my instruments together and using a consistent colour coding as can be seen in my project screenshots in Appendix F. Going forward I will carry on using these project organisation techniques, as a visual person it is necessary for me.

New production techniques implemented

I created this portfolio using an array of production techniques which can be seen in Appendix G. For example: side chain compression on a bass channel to emulate a pumping synth bass, long reverbs to capture the essence of the 80s, delays and panning to expand the listener's surroundings and atmosphere. I incorporated automation a lot more in this project to enhance the feeling of building and presence. Using frequency automation gives a lot more dynamics in arrangement. A production skill I have developed is to not to over-complicate things. I can create tension with space, doing less and relying on the arrangement to carry it, not just over production. The techniques should be to enhance the melodic content of the song. I believe I can utilise space better now, and perhaps I am writing better songs as I am not afraid of silence.

Artistic feedback & research

Artist demographic research

For the Artist aspect of my project it is important to know your target audience. I have used Reverbnations 'Crowd Review' verifying what I suspected, that my target audience was effectively myself as can be seen in Figure 6.

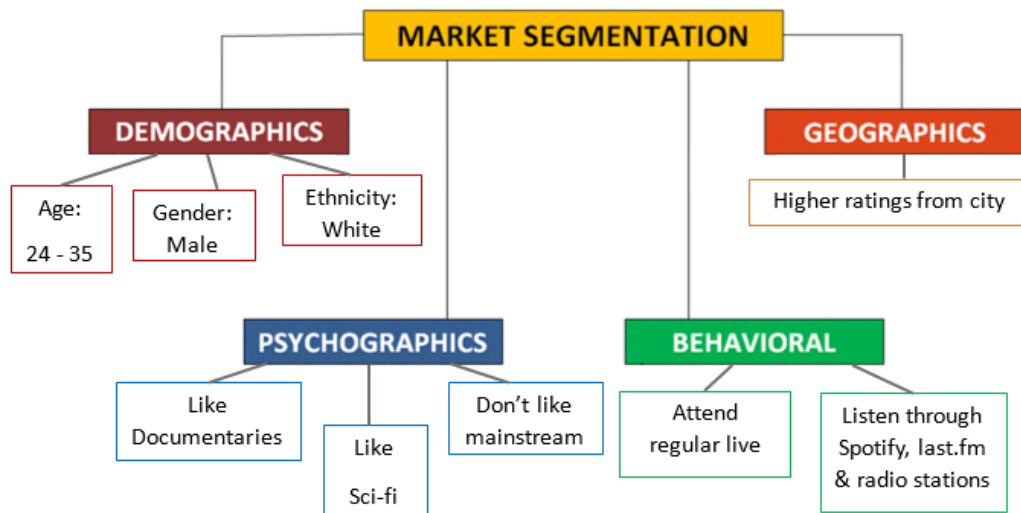


Figure 6: Market Segmentation

Audience feedback

I felt it was important to get some qualitative and quantitative feedback on my work. I had done this in the past with two songs that are going on the “The Hidden Past” EP. Even though these aren’t new, I have completely remixed these songs now and added different aspects to bring them to life more and had them mastered taking on board the feedback. For example, in Figure 7 the comments mention the song ‘Global Citizens’ intro. Initially there was a recording of traffic and canteen noise which I removed and brought the loops in sooner, removing some of the dead space at the start of the track.

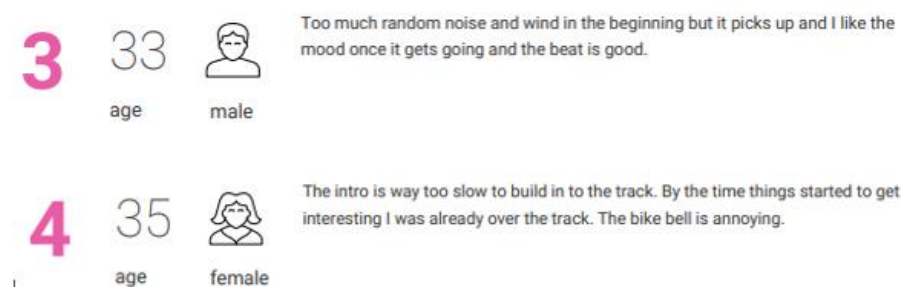


Figure 7: Intro comments from Global Citizens

Not all negative critique is something that needs acted on, for example this lady (see Figure 8) didn't like the 80's style, which is my intent, so it's positive that she recognised this.

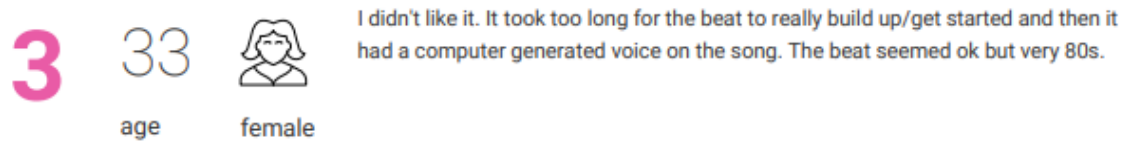


Figure 8: Negative review referencing 80s sound

A lot of the feedback was positive and verified my desired atmosphere. As you can see in Figure 9 a sample of reviewers referencing my soundtrack vibes with sci-fi and retro tones.

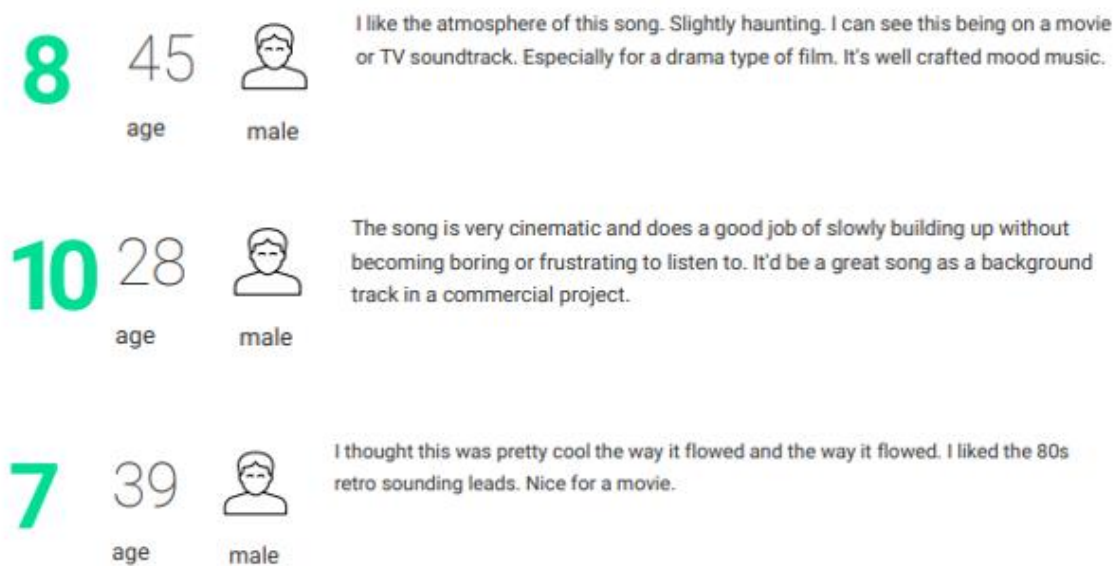


Figure 9: Reviews referencing sound track aesthetic

As well as the qualitative feedback I used to analyse whether my music is having the desired impact, the crowd review also provides quantitative information (See Appendix H for full crowd review data). The song 'State of Emergency' was in the 81st percentile of instrumental crowd reviews.

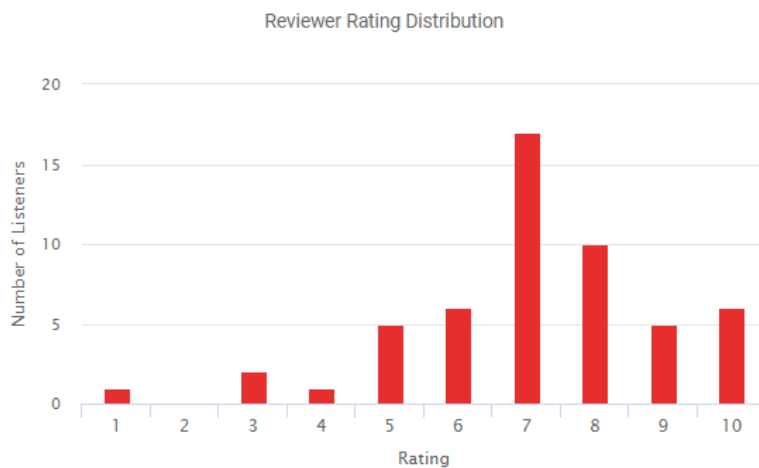


Figure 10: Review rating for State of Emergency

Based on the graph shown in Figure 10 I can see that it was skewed positively in the higher scores. On the graph shown in Figure 11 I can see that a significantly higher portion of people said they would like to hear my song again versus other instrumental songs. Based on these quantitative feedbacks, and qualitative one such as the review seen below in Figure 12, I can be confident that this song has achieved not only my desired musical style of soundtrack 80s synthwave, it's also enjoyed by the audience.

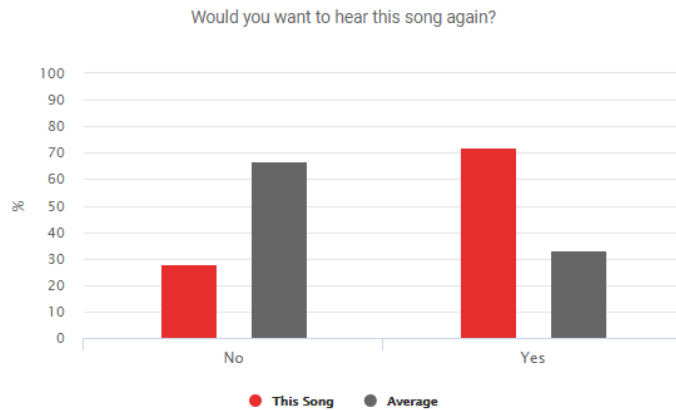


Figure 11: Would the audience want to hear the song again?



Selected Reviewer Comment

Score: 8

Sounds very synthwave which I love. I could say 80's but it's not exactly something that's 80's more like 80's inspired synth. If I'm dancing in my seat, it means it's pretty dang good, and guess what? I'm dancing in my seat. Also I get images in my head like a movie, for instance Ryan Gosling in Blade Runner 2049 even though I haven't seen the movie I saw clips from it. So I'm thinking some sort of neo-noir style futuristic detective looking for something or someone.

Figure 12: Reviewer comment verifying genre style

I carried out another crowd review on an unmixed song, interested see what reviewers thought about the levels to influence my mixing. As can be seen from sample reviews in Figure 13, people noticed how quiet the track was, which I was already aware of, but even with the premixed levels people appreciated the beat and perceived the dark mysterious vibes, referencing its movie style. As this is one of the dark synth tracks I will be submitting for the sync brief, it seems that even unmixed the composition and musicality of the track provided listeners with the desired feelings.



Figure 13: Crowd reviews on unmixed new song

As mentioned, it is important to me that my music portrays a certain feeling, and as can be seen from the crowd review data (see Figure 14) provided for 'State Of Emergency', I can say that I have successfully achieved this, 'Intrigue' as a main emotion of reference as well as 'hypnotized' and 'intense' are within my desired emotional range, therefore my musical and production techniques have achieved this.



Figure 14: State of Emergency audience feelings

I found the crowd review feedback useful as it confirmed my music was perceived in the way intended, even though for some people it was not their preference and they did not like the track, I am satisfied that those people were not the intended audience. I know it could be very demoralising receiving negative criticism, however identifying what is constructive and what is irrelevant make it a useful resource.

Releasing music as a DIY artist

Maughan (1998) states that the increased access to technology means that mass production is no longer controlled by the major labels. DIY artists are able to take control of our own distribution, promotion and marketing; however, just because an artist can do everything DIY, does not mean they should.

Mastering

One of the components that I decided outsource was the mastering. Raw Technique Studio (2019) show a comparison of Landr verses one of their own engineers mastering, then asks for feedback on what people thought of the comparison. Within the comments of the YouTube video a significant proportion thought that both options were good, in fact since this video Landr has actually released more versatility in its AI system. I decided based on this to try Landr for one of my tracks and then request feedback from a lecturer. I personally thought that the mastering provided was of good quality, my lecturer (Robinson, 2021) agreed with the decision, referring to financial and time restraints in his feedback (see Appendix I). Getting a song mastered by a professional cost between £50-90 each. Using Landr would cost £35 to master up to 15 tracks. Based on this significant price difference there would need to be a significant mastering difference to justify it.

Robinson (2021) claimed it needed more sparkle, so I revised my master in Landr pushing this open/high aspect a little more. Based on this I believe the choice to use Landr over a professional was the correct decision for me, I am able to get instantaneous masters, with the ability to tweak them as desired and at a very small cost. I anticipate using Landr going forward when mastering my own music as I think it worked well for this project.

Artwork

When creating a record, whether it be single, EP or album, the artwork is very important. As Bailey (2020) states “It is certainly no throw-away aspect of a record’s component parts. Records without artwork would not be records at all.” The artwork

is evidence of intentional visual sonic expression. He claims that artwork can act like a metaphorical visual anchor, which I know is true for myself as seeing certain album artworks bring me back to a moment in time and bring that music to the forefront. Even though physical CDs are dwindling, the artwork is still represented on Spotify and other streaming platforms, it still links the sonic and the visual, tethering people to that image. Based on this I wanted to actually invest in proper artwork for these tracks and reached out to an artist who had a style of artwork I felt suited my aesthetic.

He created artwork for the EP “The Hidden Past” (see Figure 15) and one for the single “Submerge” (see Figure 16). He is still working on a third image for the second EP, I have provided an aesthetic image for him to recreate (see Appendix J for all artwork). I feared I may regret spending money on getting artwork done rather than making something myself for free, but I really enjoyed working with the artist on concept ideas and getting the final image back excited me to release it as a visual representation of my sonic works. Leszczynski (2020) writes of the vital work in creating cohesive visual elements in order to connect with the listeners, from artwork to videos, so the artwork for Submerge (Figure 16) is an artistic interpretation of the video, as can be seen in the stills provided in Appendix K.



Figure 15: The Hidden Future EP artwork



Figure 16: Submerge single artwork

Distribution

The next release step is distribution of the music. Numerous distributors have a one size fits all contract, (Voogt, 2018). There are bulk aggregators who offer a similar model to everyone with limited input, however offer good service, i.e. Distrokid, TuneCore, CD baby. Specialist aggregators are more likely to serve independent labels and independent artists, however, they pre-select people who have potential and their average royalty cut is usually around 15%.

As an artist it is important to weigh up what options are best for you when distributing your music. I wanted to have a Spotify preferred distributor, as I anticipate getting put on Synthwave playlists being a big factor in my tracks success, especially as according to the iFPI (2021) Global Report on 2020, the streaming revenue globally increased by a further 19.9%. Another factor I wanted to consider was whether or not the distributor released music to China's main streaming platform. China is currently number 7 in the top ten music markets in the world, and the Asian market grew by 9.5% this year alone (almost triple European growth), with over 50% of that being on their streaming platforms (iFPI, 2021). Based on those parameters it was LANDR or Distrokid. Herstand (2020) claims that Spotify bought small stake in Distrokid in 2018, so he speculates they have vested interest in their success. I agree with this sentiment, plus Distrokid do not take any percentage, just a flat fee, so I will be using them going forward.

Marketing and branding

According to Lathrop (2003) marketing and promotion need systematic approaches following the money trail of commercial music, something which takes skill. Some

might argue not a skill that an artist has and would be better outsourcing, but I think it depends on the skill set of each individual artist. I decided based on my limited finances as can be seen in my budget in Appendix L to attempt my own marketing.

Nguyen (2017) claims that it is more important as a DIY artist to have a long term cult following than a short term universal following. I agree with this statement, especially in my niche of music as a Synthwave artist. Its important users connect with my identity as an artist with my brand, ethos and sound. Gikaru (2020) claims the first aspect of this is your Electronic Press Kit (EPK)

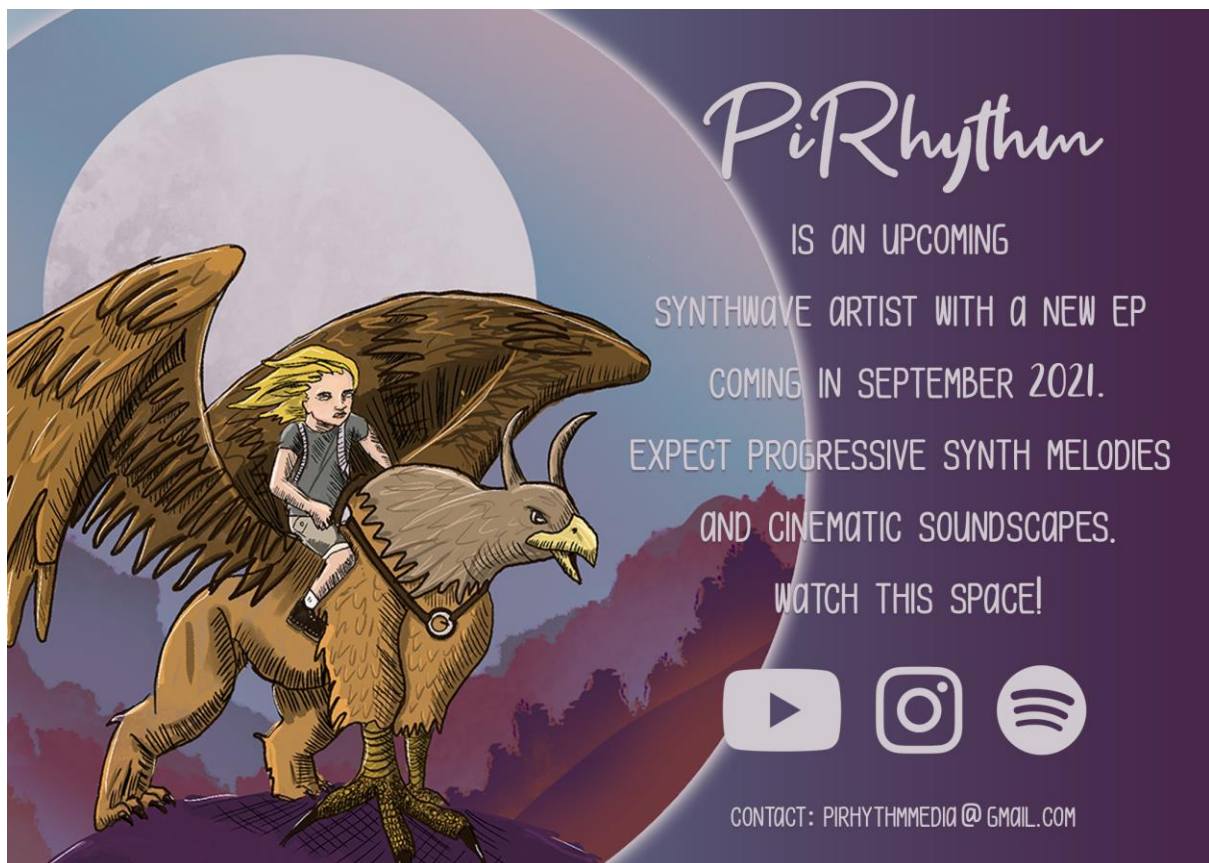


Figure 17: EPK

As can be seen in Figure 17, I decided Instead of typical synthwave aesthetic, I wanted my visuals to show my Unique Selling Point (USP), that my music is like a story.

Beyond this project

Creating music within these parameters has proven to myself that I can pursue music as a career while living nomadically, this felt like a trial run to see if it was possible to sustain this minimalist lifestyle while pursuing music as a career and I believe I could. I spent a lot of time working on my PDP (see Appendix B3) to realistically plan out what I want going forward and how to put that into action. I plan to release this music (Figure 18) and continue building a portfolio of music for sync.

Release Plan



A Glimpse Into Dystopia (EP)
- September 2021
Submerge (Single & Video)
- Halloween 2021
A Hidden Past (EP)
- Christmas 2021

Figure 18: Release Plan

Conclusion

Throughout this essay I have discussed the changes, successes and failures of the project. Even though I was not able to submit my track for sync and I only made one video differently than originally intended, I believe this project was a success. For me the truest benchmark for success was creating art that engaged the listener. For example, the video that pulled off an eerie and intriguing viewer experience based on the feedback is a success. The three songs I received feedback in audience feedback portion of this essay show that I managed to achieve my desired mood and aesthetic to a standard I am very proud of. As already discussed, I had a lot of issues relating to my restrictions of my time and resources due to living in a van and

my initial experience of writer's block, but these were overcome and developed my creative work flow in ways I had not expected. I am proud of the portfolio I have created, and am eager to receive feedback on the music so that I can make any final adjustments before release. This project has given me the confidence and skills to finally release my music. What I anticipated being detrimental to my music: the choice to live a nomadic lifestyle, actually ended up being an opportunity for growth and skill development, perhaps even a USP to talk about in future interviews.

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Appendixes

Appendix A

Driscolls Model of Reflection

WHAT IS DRISCOLL MODEL OF REFLECTION?

Driscoll model of reflection is one of the simplest models you will ever come across. It was developed by Driscoll in 1994, 2004 and 2007.

WHAT

THIS STAGE WILL COVER THE DESCRIPTION OF THE MAIN INCIDENT.

- What is the motive of returning to this experience or situation?
- What exactly happened?
- What did you see?
- What did you do?
- What was your reaction?
- What was the reaction of other people?
- What are the key aspects of this situation?

SO WHAT

THIS STAGE WILL CARRY OUT AN ANALYSIS OF THE INCIDENT.

- What were you feeling at the time of the incident?
- What are you feeling now?
- Are there any differences and, if so, why?
- What were the impact of your reaction (or stagnancy)?
- What positive emerged from the situation?
- What is troublesome, if anything?

NOW WHAT

EAT HEALTHY FOOD

- What are the effects for you?
- What should happen to alter the situation?
- What will happens if you will not alter anything?
- What might you do differently if faced with a similar situation again?
- What are the best ways of getting information about the situation

This model can be useful for all those who are in need of a quick result. If you are out and a simple questionnaire is the only thing which can save you, this "what? So what? Now what? model" will serve your purpose. This is because it is easy to remember and easy to follow.

 AllAssignmenthelp.co.uk

Driscoll (2007)

Appendix B1

Table 1: OLD SWOT Analysis – in context of being a drummer/producer for artists in London

Internal		OLD SWOT Analysis – in context of being a drummer/producer for artists in London	
Internal		Strengths	Weaknesses
		• Creative • Honest • Reliable • High energy • Experienced & knowledge in gigging and production • Motivator – builds up others • Collaborative team player • Good at dealing with conflict	• Self-doubt • Lack of confidence • Overly critical of self • Procrastination • Anxiety • No reputation in London
External		Opportunities	Threats
		• Gigging • Collaborative opportunities • Teaching drums • Self-produce/co-produce • Masterclass attendance	• Diluted industry-small fish in big pond • Cut throat – highly competitive • Nature of work unreliable • Lack of consistent income • Uncertainty of Brexit

Appendix B2

Table 2: NEW SWOT Analysis – in context of this solo project for my masters

NEW SWOT Analysis – in context of this solo project for my masters	
Internal	Strengths
	• Creative • Experienced & knowledgeable in music production in Ableton • Focused & Efficient • Good Researcher • Able to self-critique • Able to write & build instrumental music effectively
External	Weaknesses
	• Lack of confidence • Overly critical of self • Procrastination • Anxiety • Unable to master • No social media presence • Not a good “networker” • Could improve my proficiency in Ableton
	Opportunities
	• Sync Briefs • Masterclass attendance • Self-produce • Able to communicate with lecturers to learn from industry specialists • Could utilise plugins and samples more
	Threats
	• Living in a van – limited resources • Being in a different country – isolated • Very little money to outsource skills • Nature of work unreliable • Lack of consistent income • Covid Restrictions impact my lifestyle making things a lot more difficult

Appendix B3

Table 3: Professional Development Plan

SWOT Analysis – in context of future career		
Strengths		Weaknesses
• Creative • Honest & Reliable • Motivator – builds up others • Collaborative team player • Good at dealing with conflict • Experienced & knowledge in gigging and production • Good Researcher • Able to self-critique • Able to write & build instrumental music effectively		• Lack of confidence • Overly critical of self • Procrastination • Anxiety • Unable to master • No social media presence • Not a good “networker” • Could improve my proficiency in Ableton
Opportunities		Threats
• Gigging • Collaborative opportunities • Teaching drums • Self-produce/co-produce • Alumni Opportunities • Sync Briefs		• Living in a van – limited resources • Being in a different country – isolated • Nature of work unreliable • Lack of consistent income • Diluted industry-small fish in big pond
My Vision		
To write for sync and self-release my own synthwave music		
SMART GOALS		
Short Term (<1 year)	Medium term (1-2 years)	Long term (3-5 years)
1. Release a Single & 2 EP's	1. Build a broader portfolio of SYNC music	1. To be writing music for TV & Film as my main source of income
2. Submit SYNC Breifs	2. Continue writing & releasing my own music at improved quality and uniqueness, developing my own sound withing the synthwave market	2. Network with artists and other producers to grow more and work with more people.
3. Build a social media presence to market myself	3. To have my synthwave music played on mainstream radio	

	and bring the genre into the forefront where it deserves to be aswell as on Spotify playlists within my niche	
Strategies – What will I do		
1. Get registered with PRS etc. as an official artist Sign up to Distrokid to release & distribute my music. Start engaging on social media to market my releases	1. Beyond my final project I will push my boundaries more by tackling alumni briefs that wouldn't usually be in my field of expertise, as a way to broaden my portfolio of music. I will reach out to more platforms, i.e. games etc with music I make as if for their game and see if I could gain access to any briefs they have	1. Continue to constantly pursue and submit my work for briefs, relentlessly putting myself forward for briefs in the hope that I become a company or a programs go to person for music.
2. Submit the music to SYNCR for the comic book brief Find other briefs I am interested in and write for them and SUBMIT	2. Continue making my own music but as time goes on and the more I learn try to implement new techniques in songs, or draw inspiration from different areas. I would like to implement more real world sampling in my music in future. Where I record sound effects from my travels and implement them in my music.	2. Actively communicate with other artists and producers, encouraging opportunities for collaboration remotely
3. Activate my Artist Instagram, create a tiktok and Youtube channel.	3. Reach out to people in the industry who can assist me on getting my music on the radio.	

Focus on making micro content, small slippets of songs with visuals.I will have to be more creative with video creations for such visual platforms. Perhaps layer my own music over iconic scenes from TV shows etc. that I would love to be involved in for youtubeshorts, tiktoks etc.	Send my music off to BBC introducing etc. Contact playlist curators on Spotify to see how to go about getting my track on playlists.	
Resources/Help needed		
1. None, I can do independently	1. I will need access to my tileyard alumni briefs I will need to source the contact details for people in the departments	1. I will need to be registered with SYNC platforms to have access to breifs
2. I will talk to other SYNC artists to see where they recommend trying to get signed up to gain access to more briefs. I will communicate with tileyard to see if there are any SYNC related events I could get involved with remotely.	2. None, this is stuff I will do independently, I just need my own recording equipment	2. This is stuff I will need to do online so no resources
3. None needed, this is stuff I can do independently	3. I may need to employ a person that gets your music onto radio	3.
How will I measure Success?		
1. If my music is actually released If my music is accepted as a SYNC submission	1. If I have a portfolio of at least 20 songs that could be used for various briefs. If any of my stuff gets selected for the breif	1. If I get sync contracts accepted every month so that I have some consistent income from it. Being able to see my music played on actual TV shows or films. games
2.	2.	2.

Attending SYNC specific events Or being registered on SYNC specific platforms	If I release more music that I am proud of and believe is an improvement and development on previous work inc. my own samples	Being asked to work with other artists or producers on creating music within their field
3. If my social media platforms are live and have active posts & engagement at least 3 times a week	3. Have my music played on a radio station such as BBC introducing. Have my music on a Spotify synthwave playlist	Being invited for interviews or blog posts about my music
Target Date for review		
End of 2021	End of 2022	End of 2025

Appendix C

Project Planning Tools

Figure 1: Proposed Time Line of Project

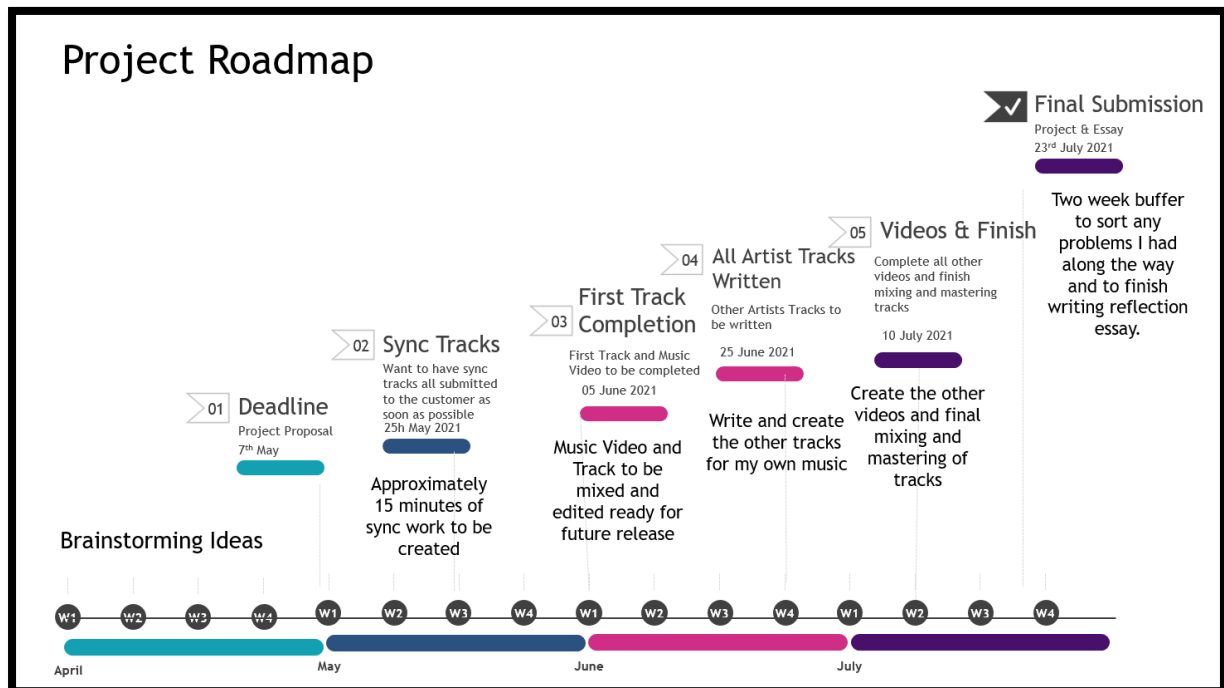
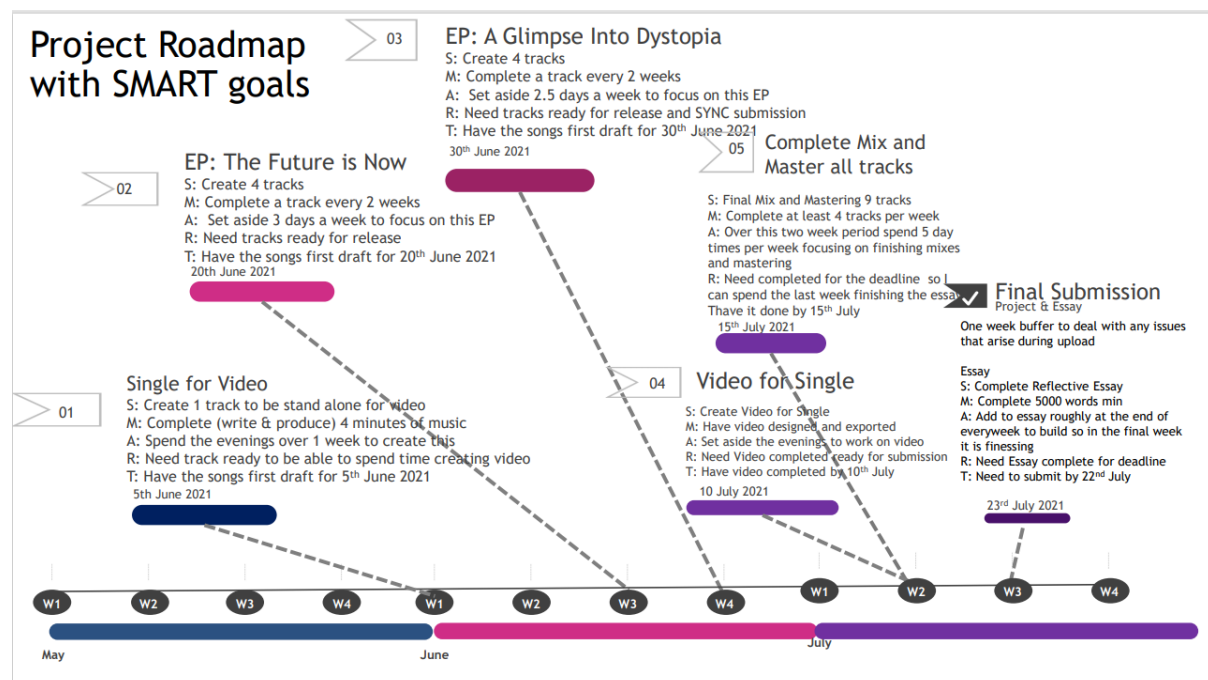


Figure 2 Updated Project plan incorporating SMART goals



Appendix D

Figure 1: Screenshot of SYNCR form for submitting tracks for brief

ARTIST NAME * REQUIRED

Artist Name

TRACK NAME * REQUIRED

Track Name

LOCATION * REQUIRED

United Kingdom

GENRE * REQUIRED

- Select Genre -

INFLUENCES

Influences

WRITERS/COMPOSERS

Writers/Composers

WRITER SPLITS (WITH % OF OWNERSHIP)

John Lennon (50%), Paul McCartney (50%)

RELEASE DATE * REQUIRED

DD/MM/YY

TRACK DESCRIPTION

Describe your track

Appendix E1

Video stills showing possible aesthetics to be utilised in my video from Starcadian



Figure 1 Starcadian Interspace Screen Shot 1 – Neon strips added



Figure 2: Starcadian Interspace Screenshot 2 - colour grading added

Starcadian (2017)

Appendix E2

Video stills showing possible message to be portrayed in my video from different video artists



Figure 1: Are you Lost Screen Shot 1



Figure 2: Are You Lost Screen Shot 2

Anthony Casella (2017)



Figure 3: The Sad Reality Screen Shot 1

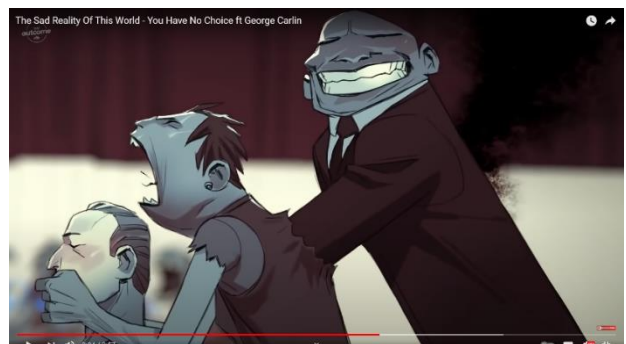


Figure 4: The Sad Reality Screen Shot 2

The Outcome (2019)

Appendix E3

Video stills capturing aesthetic and message I have drawn inspiration from Squarpusher



Figure 1: Squarepusher 'Terminal Slam' ScreenShot1 – Goggle View



Figure 2: Squarepusher 'Terminal Slam' screenshot2 – glitched people

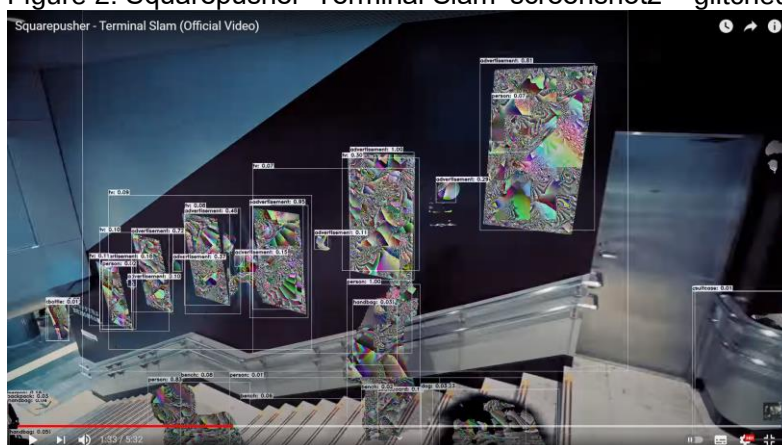


Figure 3: Squarepusher 'Terminal Slam' Screenshot3 – Advertisements

Squarepusher (2020)

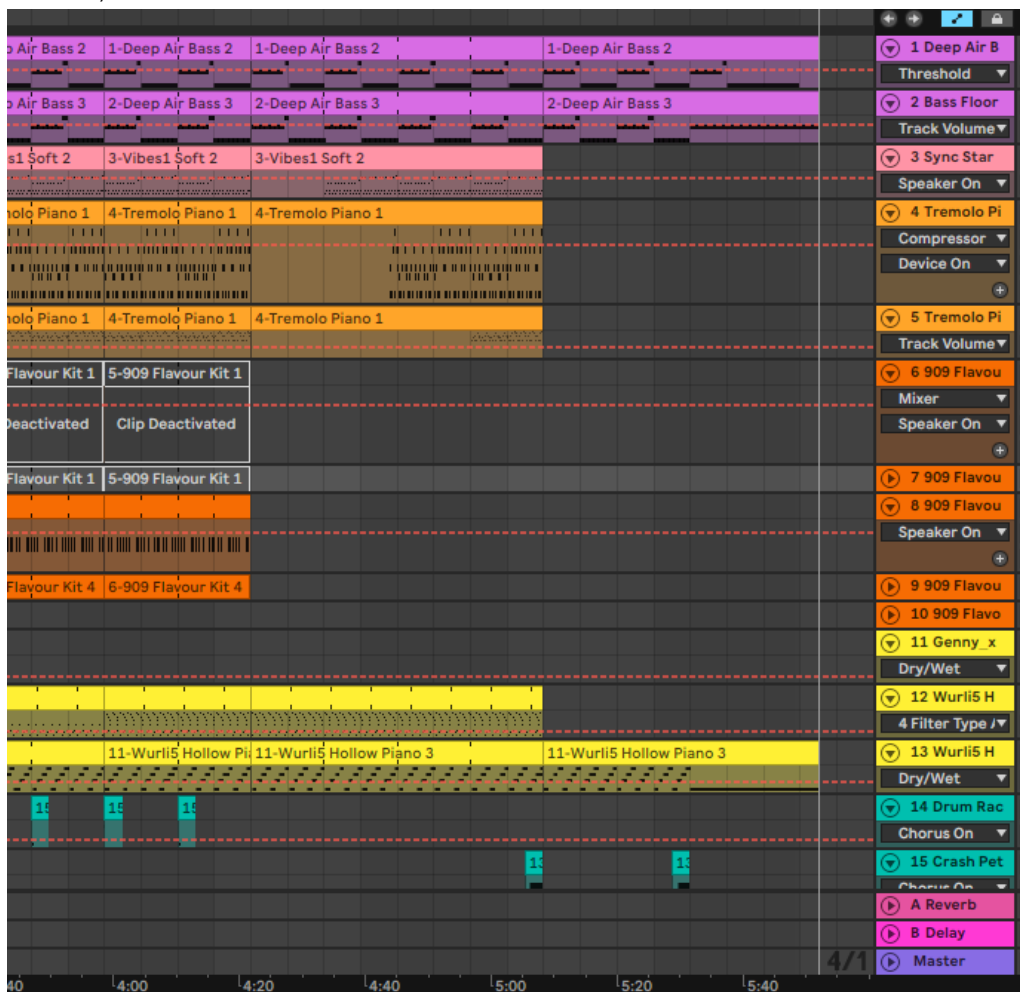
Appendix F1

Screenshots showing project organisation within Ableton

Figure 1: An old example of how I created drum tracks before developing my skill



Figure 2: An old example of Global Citizens before I organised my track, unlabelled and generic colours, no structure and no use of automation



Appendix F2

Screenshots showing project organisation within Ableton

Figure 3: Global Citizens project colour coded, labelled and organised

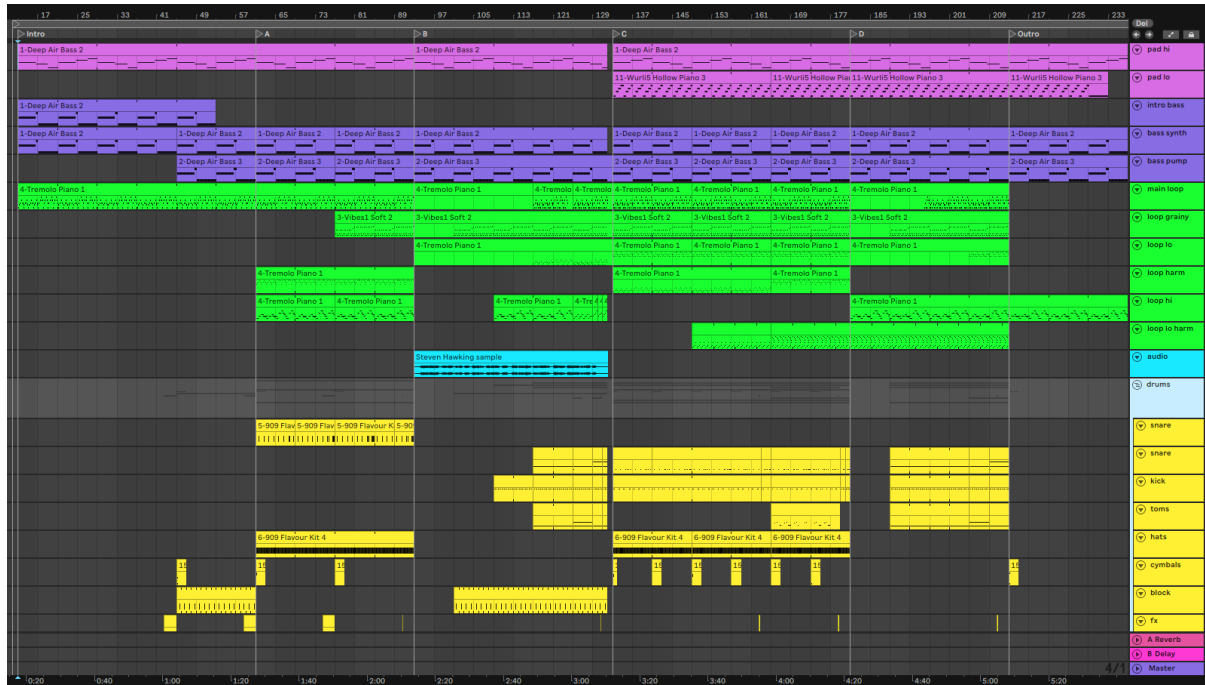
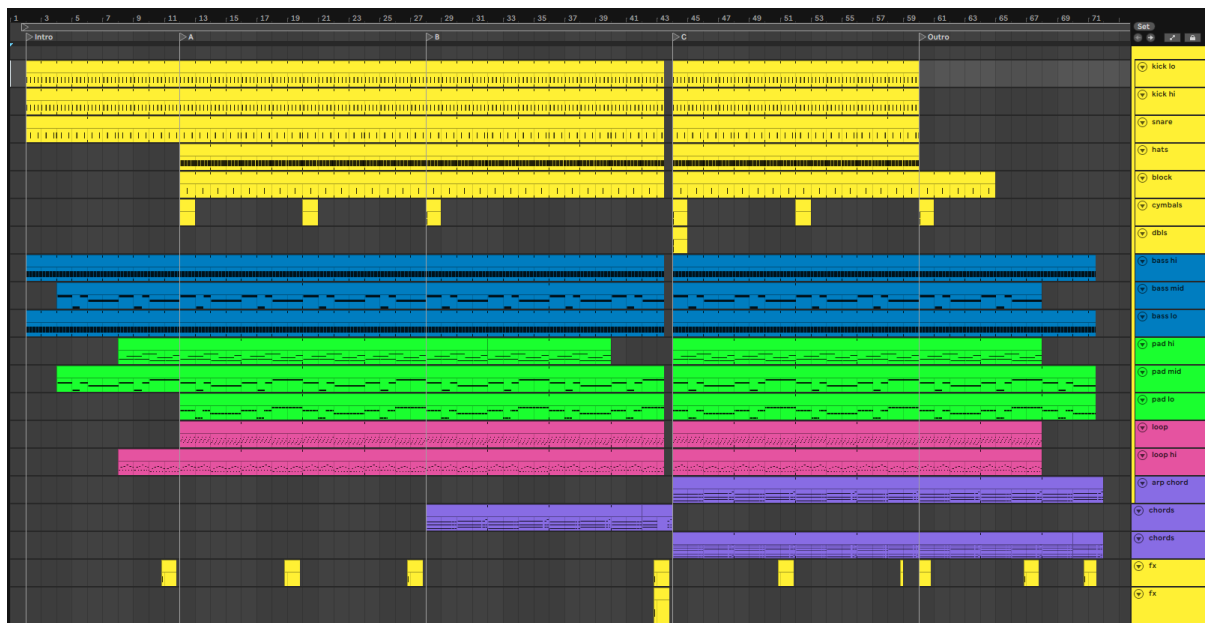


Figure 4: Immersie project colour coded, labelled and organised



Appendix F3

Screenshots showing project organisation within Ableton

Figure 5: Knight project colour coded, labelled and organised

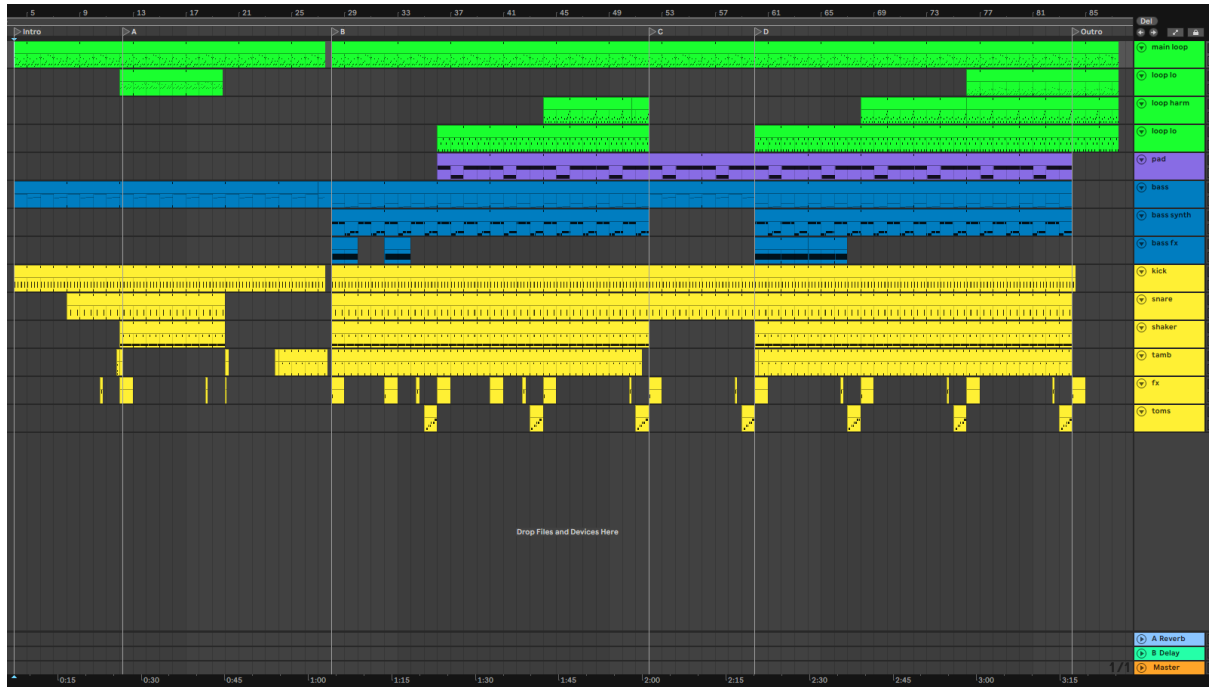
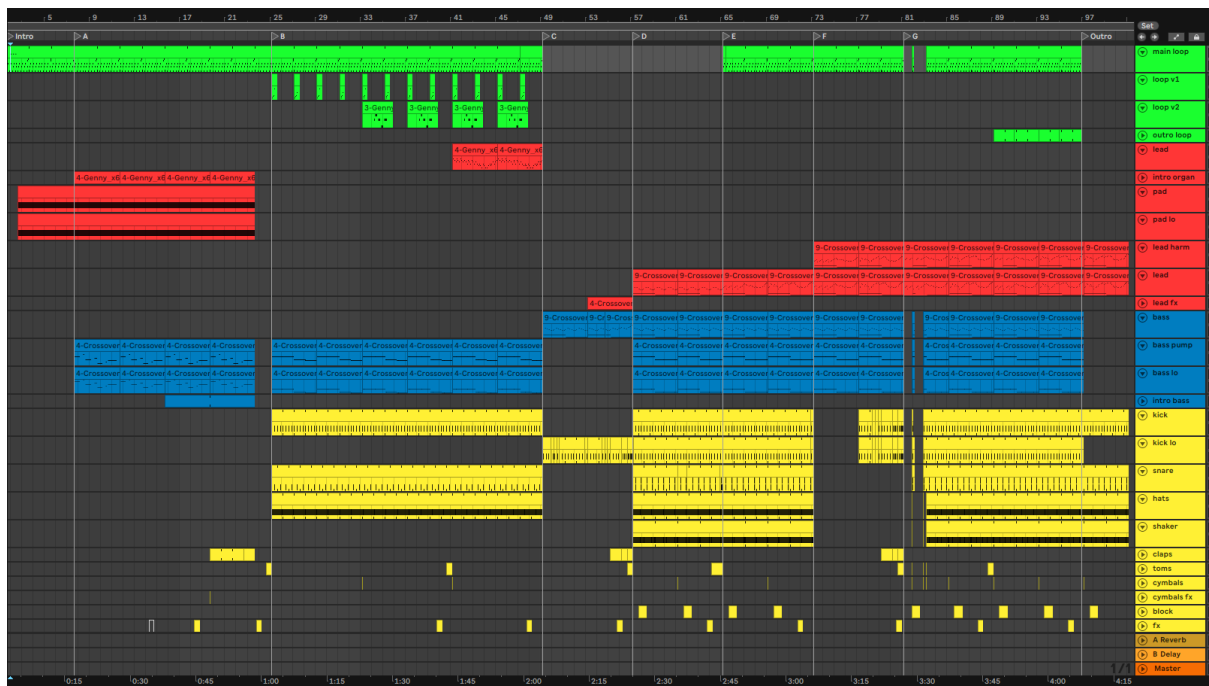


Figure 6: Kodzuku project colour coded, labelled and organised



Appendix F4

Screenshots showing project organisation within Ableton

Figure 7: Nostalgia project colour coded, labelled and organised

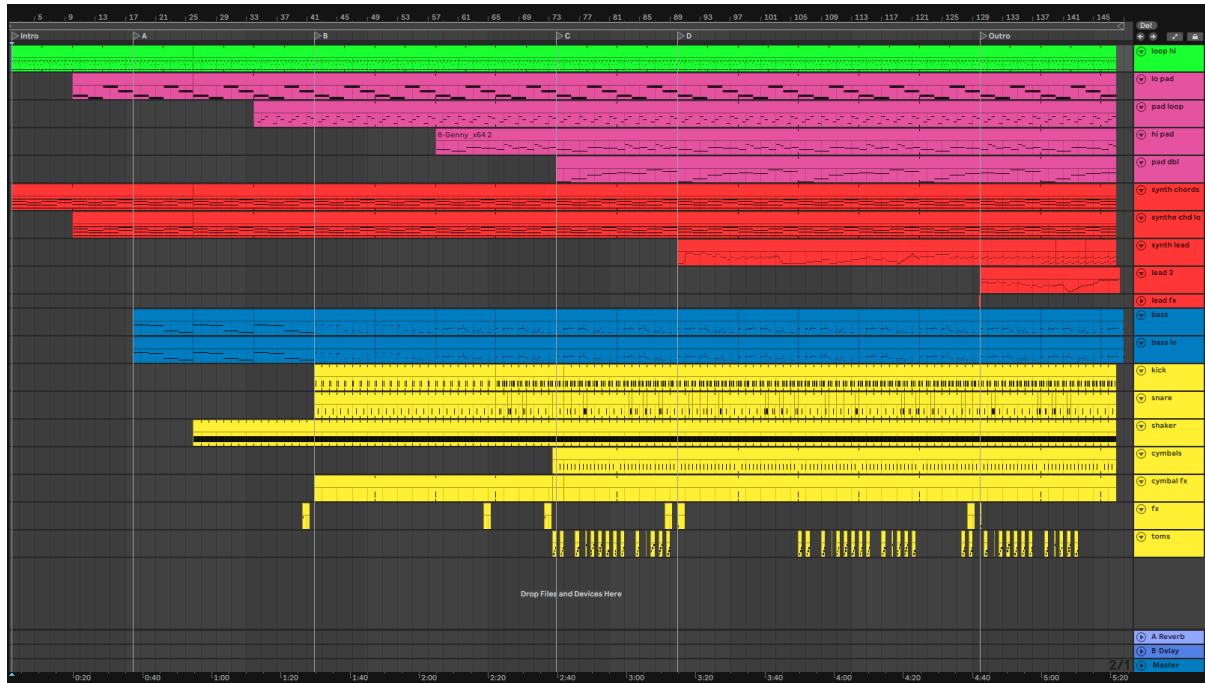


Figure 8: Rest project colour coded, labelled and organised

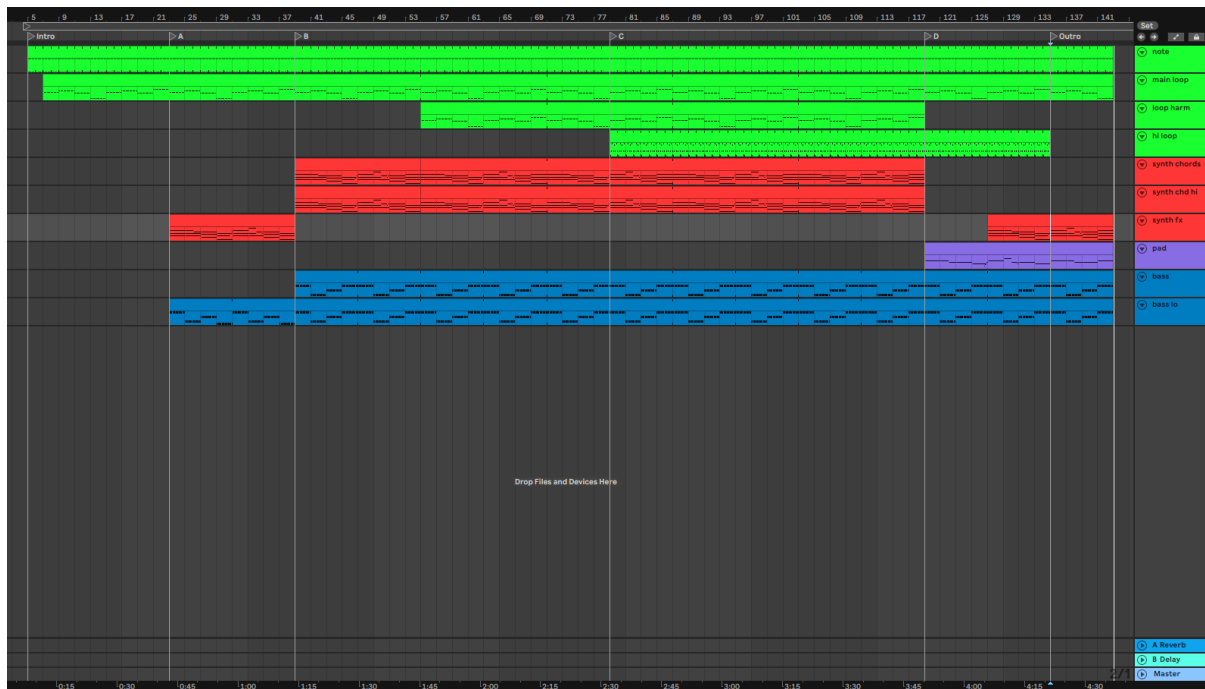
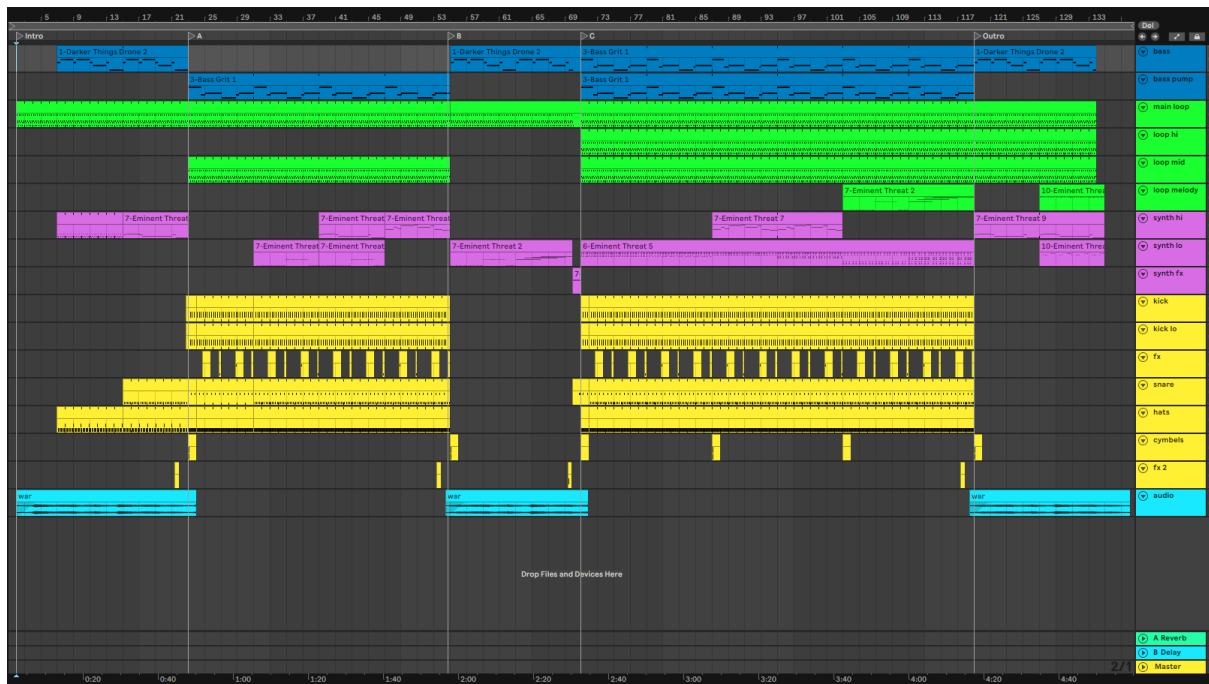
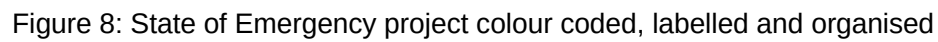


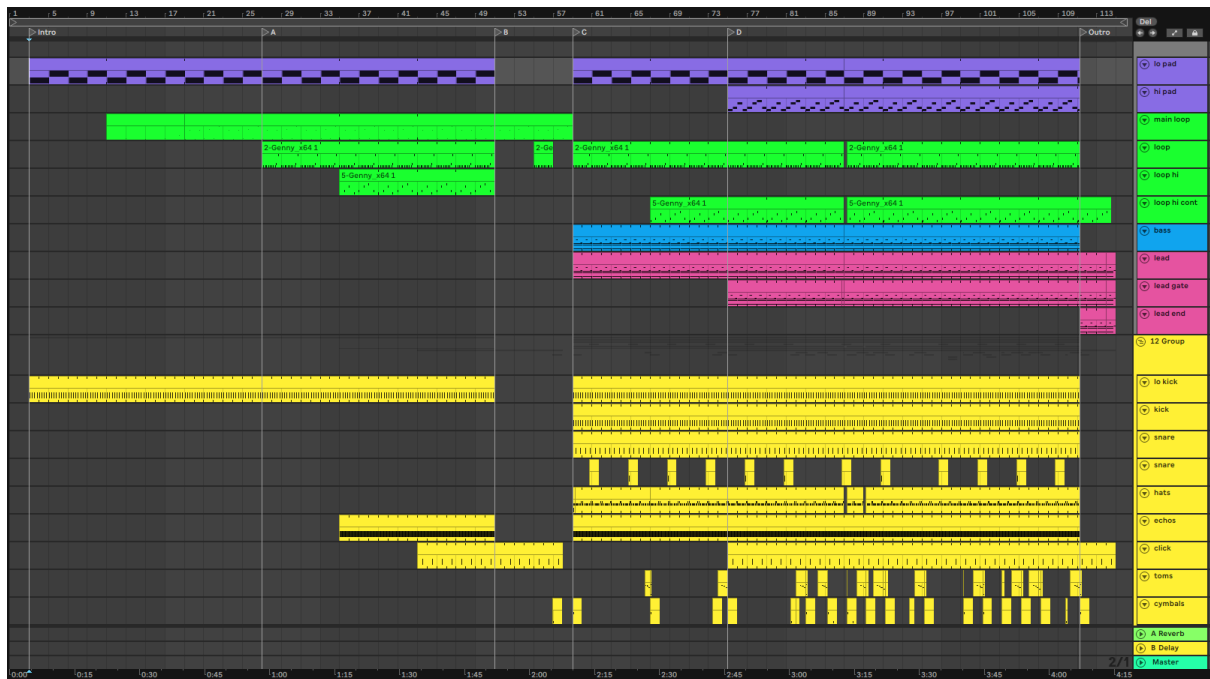
Figure 7: Spill project colour coded, labelled and organised



Appendix F6

Screenshots showing project organisation within Ableton

Figure 9: Submerge project colour coded, labelled and organised



Appendix G1

Screenshots showing production techniques implemented

Figure 1: Stephen Hawking Audio Sample

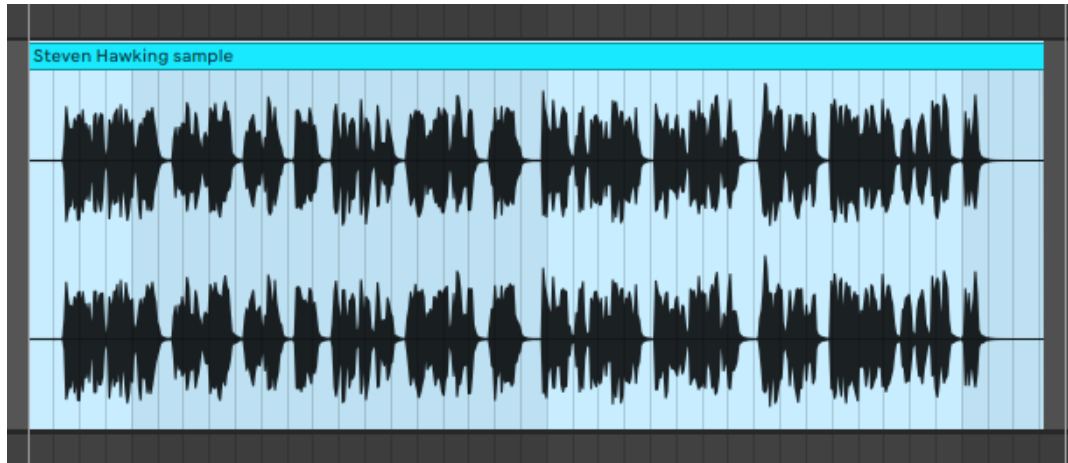


Figure2: Use of Delay

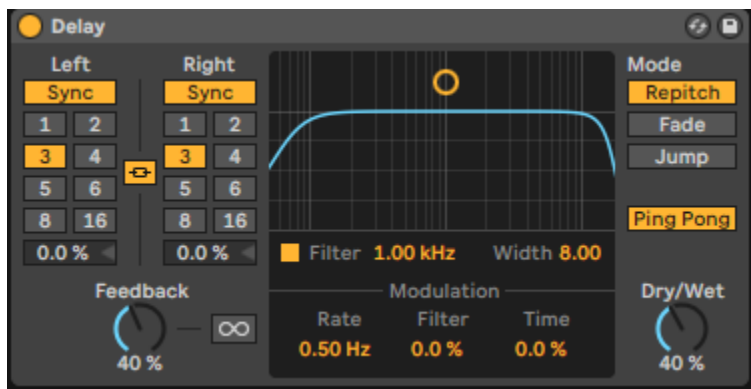


Figure3: Utilising EQ



Appendix G2

Screenshots showing production techniques implemented

Figure 1: Implementing flanger

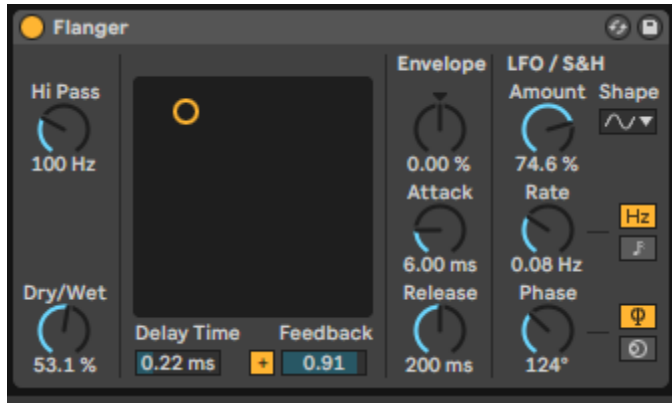
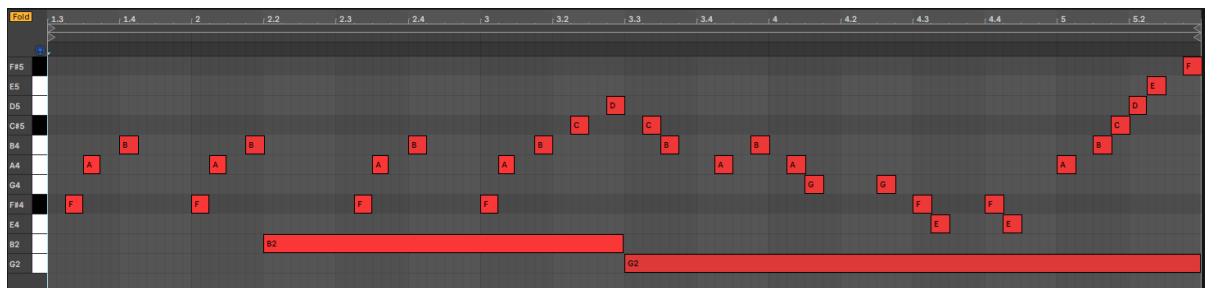


Figure 2: The synthesizer plug in utilised



Figure 3: An example of MIDI information



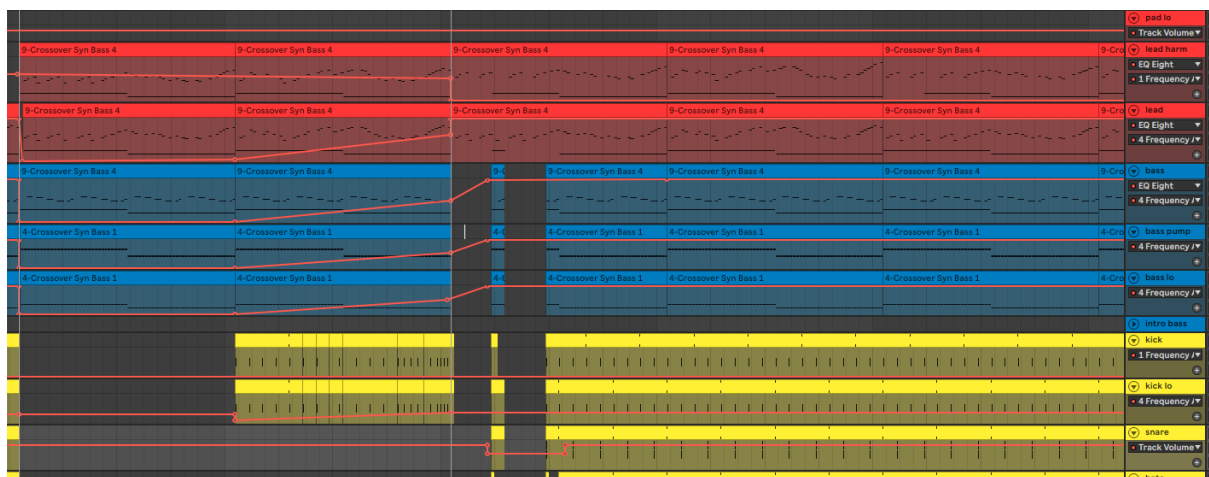
Appendix G4

Screenshots showing production techniques implemented

Figure 1: Using sidechain compression



Figure 2: An example of automation



Appendix H1

Crowd Review Data

PDF: State of Emergency Crowd Review in 2019 before recreating, mixing and mastering

ReverbNation Crowd Review

state of emergency • PiRhythm • 53 reviewers • May 31, 2019

Standard Insight

Track Rating

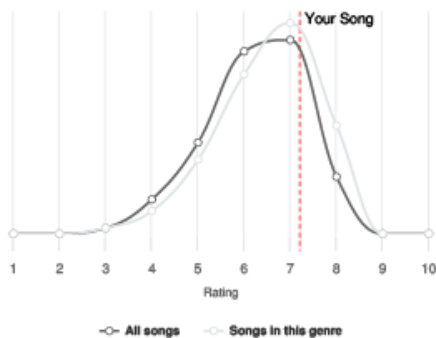
7.2

7.2/10 - 82nd percentile

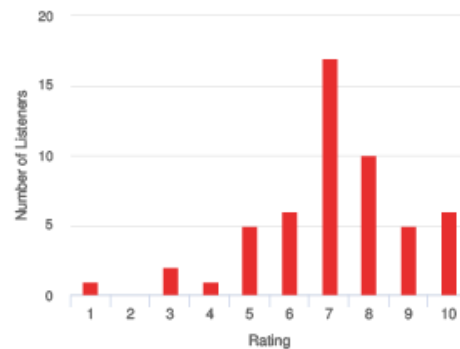
Summary

Generally, listener reaction to this song was positive. When asked to rate this song on a scale from 1 to 10, reviewers reported a 7.2 on average, which ranks this song in the 82nd percentile of all songs analyzed by Crowd Review. Most listeners rated your song a 7, and did want to hear your song again after listening to it once. When reviewing your song, the most commonly selected words were *good*, *beat*, *music*, *listen*, *kind*. According to a sentiment analysis of those written reviews, listener comments were generally neutral. Based on the results of this study, this song is very well liked, and is likely ready for promotion to a wider audience.

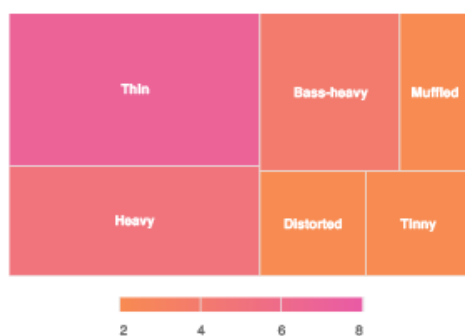
Song Rating Position



Reviewer Rating Distribution



Least Commonly Reported Qualities

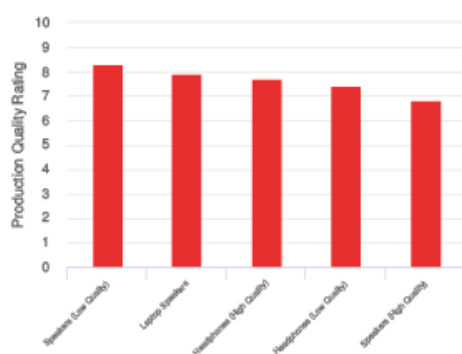


Listening Method with Highest Sound Quality Rating

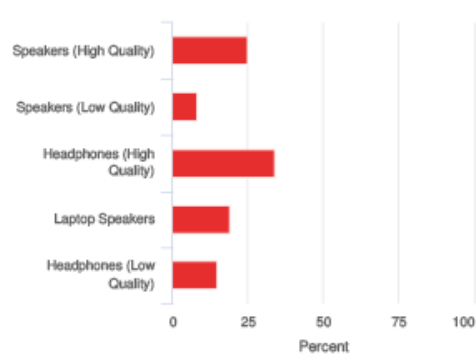
Speakers (Low Quality)

Laptop Speakers
Headphones (High Quality)
Headphones (Low Quality)
Speakers (High Quality)

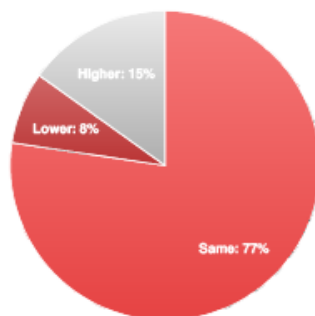
Production Quality Ratings by Listening Method



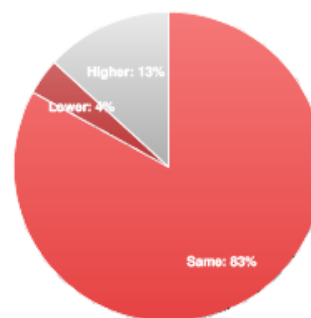
Listening Methods



Compared to songs you hear on the radio, how does the sound quality of this song compare in general?



Compared to songs you hear on the radio, how loud is this song?



Reviews

8

43

age



male

Sounds very synthwave which I love. I could say 80's but it's not exactly something that's 80's more like 80's inspired synth. If I'm dancing in my seat, it means it's pretty dang good, and guess what? I'm dancing in my seat. Also I get images in my head like a movie, for instance Ryan Gosling in Blade Runner 2049 even though I haven't seen the movie I saw clips from it. So I'm thinking some sort of neo-noir style futuristic detective looking for something or someone.

6

32

age



male

Despite the title 'state of emergency' I thought the song was quite relaxing and could imagine myself lying back and enjoying some music like this. It had a sort of eerie vibe that I can enjoy from time to time. The only thing I don't like is what I don't like about all electronic music, it doesn't feel as personal/genuine as music played on real instruments.

9

36

age



male

The cool thing about song like this is all of the different influences that can be found in the single song. At times, there was electronica music and other times it was pop and rock and even times where it sounded like a DJ. All of the different musical styles create a brand new genre that is really great.

7

42

age



male

The song made me anxious, especially the beginning but really all throughout. The sound was clear but the lack of a strong bass beat and the tempo makes the song kind of stressful, does not promote dancing or feeling "into" the music. The song is kind of stressful and makes the listener anxious.

3

58

age



male

As with so many instrumentals, I just can't see myself wanting to listen to this on it's own. It needs some sort of visual presentation to make this something I would want to hear again. Otherwise it gets boring rather quickly.

6

34

age



male

The song could have done without the sirens in the beginning. I like beat, it reminds me of something from a video game. The melody is ok. I didn't like how busy the song is, there's a lot going on.

9

27

age



male

I actually enjoyed this. The sirens, the beat, the instrumentals, and the title all fit very well together. I could see this song being used in video games, such as Final fantasy or similar games.

8

51

age



female

For me this was a relaxing song that had a nice repeating melody. I could see this being played in clubs as well as an ambient noise or background music in a more contemporary office setting.

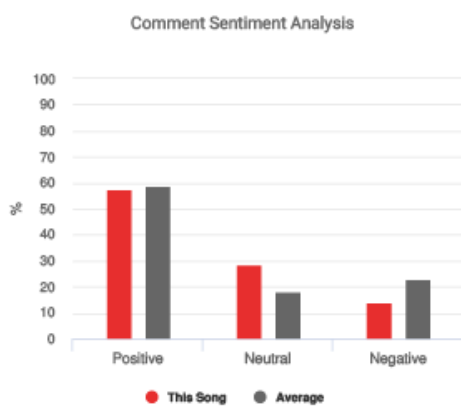
- 7** 38
age female
The song had a frantic, exciting energy. The beat and synthesized effects combined to create a musical soundscape that made me feel excited. The instrumental was innovative and stylistic.
- 10** 38
age male
This is a wonderful sounding instrumental song. It's got a great beat and the song flows extremely well. I could easily see this song being used on a soundtrack for a movie or TV show.
- 8** 33
age female
I do not like how the beginning starts out sounding like sirens. I do like how the beat kind of stays the same while adding in volume and more instruments. It has a very unique sound.
- 9** 50
age male
I like this song very much the music composition and lyrics of this song are really awesome and the artist who played the song is also good and make a tendency to hear the song again.
- 10** 52
age female
Wow! This song made me feel so much! Crazy good! The instrumentals told the whole story! From the emergency situation, to the running from danger, then finally to safety! Well done.
- 7** 59
age female
It was upbeat and exciting. This would be good for highway driving at night and keeping you awake. I actually like it. Would listen to it again and other music from this artist.
- 8** 41
age female
Love it! Makes me think of Darude in a way. Definitely could listen to this as I work out or at the club. Beautifully done and definitely going to follow this artist. Great job!
- 7** 53
age male
I like the overall sound and use of the sounds. My problem with this song is that it sounds too low. I wished it was louder and crisper. I ranked it lower than I wanted.
- 10** 47
age female
I love the way this song starts! You know it's an emergency. The beat throughout the song makes you feel it too. The sirens let you know to get hyped up and ready to go.

- | | | | |
|---|-----|---|---|
| 1 | 55 |  | Call this an instrumental? This is electronica. Where are the instruments? I do not like anything here. Kill the sirens. Add some instruments, a singer and write a song. |
| | age | female | |
| | | | |
| 5 | 42 |  | I thought this song was pretty neat and enjoyed the different sounds and ways that the song went in different directions. The modification of the sounds kept me hooked. |
| | age | male | |
| | | | |
| 7 | 69 |  | I did not like the introduction until I realized how it pertains to the title of the song. The rest of the song was varied and I liked the beat as well as the music. |
| | age | female | |
| | | | |
| 7 | 61 |  | The upper synthesized sounds blend well with the structured bass line. It moves significantly forward and doesn't hold back the listener from the full experience. |
| | age | male | |
| | | | |
| 7 | 34 |  | This is really great. It sounds like it walked right out of the 80's. It has a real Stranger Things, Black Mirror vibe to it, and the title is really appropriate. |
| | age | female | |
| | | | |
| 3 | 38 |  | This would make a good soundtrack interlude or background filler music. It reminds me of Tron or Drive. On its own its alright but not for just simple listening. |
| | age | male | |
| | | | |
| 7 | 20 |  | I liked the consistency with it, and the bass of it throughout the song. I liked the subtle builds ups, and then the calm aftermaths of the peaks in the song. |
| | age | male | |
| | | | |
| 7 | 38 |  | Reminds me of REO Speedwagon with a solid DJ mix. Nice uptempo that starts out slow and gets you going. Can see listening to this on my morning jog every day. |
| | age | male | |
| | | | |
| 8 | 57 |  | I liked the action/adventure tone. The rhythm and speed of this piece kept my mind active. The pace is attractive. I like the tone of the keys being played. |
| | age | female | |

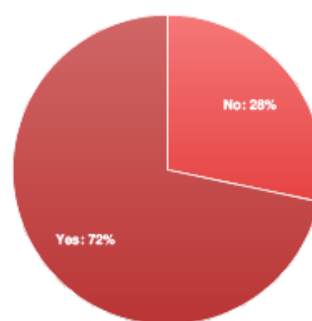
- 7** 43  I like the electro and retro vibe of the song, it sounds like the knight rider theme from the 80s. The song is catchy and can be used in a videogame score.
age male
- 6** 35  I didn't really like some of the repeating supplemental sounds. It felt a little like a theme song from a 1980s horror film, make of that what you will.
age male
- 7** 20  I liked the bass throughout the song. I also liked how the build ups lead to good peaks, and they slowly came back down to a neutral state for the song.
age male
- 6** 31  Really interesting to listen to, I like the energy and the 80's throwback style. I liked the way that the song seemed to build with urgency and emotion.
age female
- 5** 36  There is a clear build up of the song and emotions attached to it, it gets a little overly synthetic sounding at times and just kind of draws me away.
age male
- 8** 32  This is a fairly decent instrumental song overall. The quality is pretty good. The instrumental itself is light and soft, the structure is good. 8/10.
age male
- 10** 37  This is one of the coolest instrumental songs I have ever heard! Its so captivating and has such a cool sound and it makes me think of adventure.
age female
- 4** 38  I like the beat of the song. The melody is nice to listen to. I don't think I would listen to this by itself. I like the climax in the music.
age female
- 8** 45  This song is very interesting. It has a good interesting sound that is also easy to listen to. This would be good to listen to while working.
age female

- 7** 54  Good song. It started out with me not liking the alarm sound but the song got better and is quite enjoyable. It is mysterious and I like it.
age female
- 5** 34  I think this song is kind of catchy and may fit well as music for a show similar to Stranger Things but I may not listen to it on its own.
age female
- 5** 30  I overall like the instrumental to this song. Its very catchy and it sounds like a song that would play in a background of a video game.
age female
- 9** 25  I like the ambient effects, it is very intense and has a good sci-fi vibe. Always appreciate these tracks where u can dance and focus.
age male
- 7** 39  The one thing I like about this song is that rhythm it has. I also like how the song has a intriguing melody to it. Unce Unce Unce...
age male
- 10** 32  This song would work really well in multiple scifi movies. I really like all of the different sounds that are going on in this song.
age female
- 10** 63  I like the beat and groove of the song, it is perfect for the selection of electronic sounds that come together into a tune I like.
age male
- 6** 35  I love the song, it reminds me of Stranger Things but in a hyped up electronic kind of sound. It really slaps, and I am so into it.
age female
- 7** 55  I like the name of the song and the band name. Good instrumental song. Nice sound, a bit sci-fi. Very good sound quality and beat.
age female

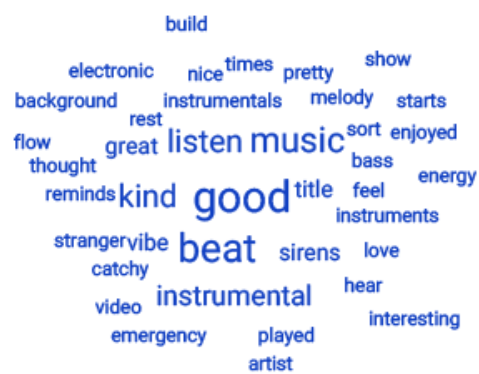
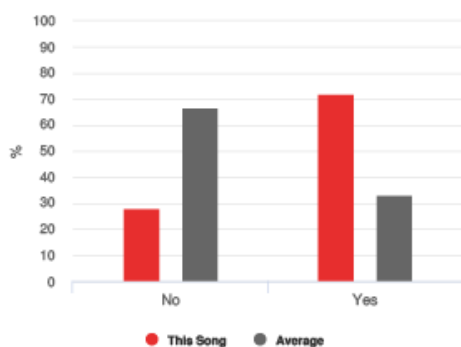
- | | | | |
|---|-----|---|--|
| 8 | 32 |  | This song has an excellent synthesizer riff in the start of it that is very dreamy and a bit eerie too. The beat is very pleasant. |
| | age | male | |
| 7 | 30 |  | I think a song like this needs to be heard. As a fan of beats and instrumentals this one surely can stand with the rest of them. |
| | age | male | |
| 7 | 22 |  | The instrumental is very unique and fun to listen to. It sounds like you might hear on the television show Stranger THings. |
| | age | male | |
| 6 | 33 |  | Very soft and light flow to it not much going on and it just kind of edges by in the night I enjoyed it but not that much. |
| | age | male | |
| 8 | 28 |  | I think that this song has a heavy handed kind of sound but it is what I enjoy about it, it feels very deep and powerful. |
| | age | male | |
| 9 | 37 |  | Really loved the song. It had a great vibe and I liked how the beginning started and the flow into the rest of the song. |
| | age | female | |
| 8 | 27 |  | I think that this song is pretty lit, it has a good solid beat that just feels right and perfect for this kind of song. |
| | age | male | |
| 7 | 23 |  | I really liked the overall mood of the song a lot and I also thought that the title of the song was very fitting too. |
| | age | female | |
| 5 | 48 |  | I like this song. It has a ton of energy and a good flow. Beat is steady and strong and is very catchy. |
| | age | female | |



Would you want to hear this song again?



Would you want to hear this song again?



Songwriting Analysis

Song Component Rating Average

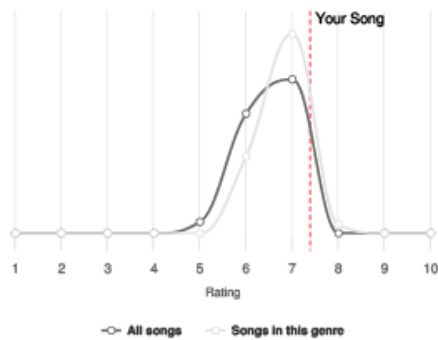
7.4

7.4/10 - 99th percentile

Summary

Your song reminded people of Kyle Dixon, and made people feel Intrigued, Energetic and Hypnotized. Listeners were asked to rate their enjoyment of specific components of your song. The most liked component was Instrumental Performance with a rating of 7.58, and the least liked component was Artist Name with a rating of 6.98. On average, they rated your song components a 7.4.

Song Component Average Position



Which well-known artist does this song remind you of most?

Kyle Dixon

Avicii

Zedd

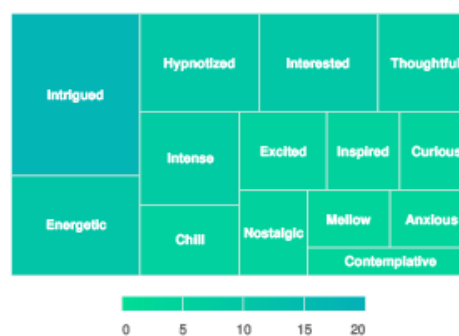
Moby

Number of Reviewers who Selected Each Artist

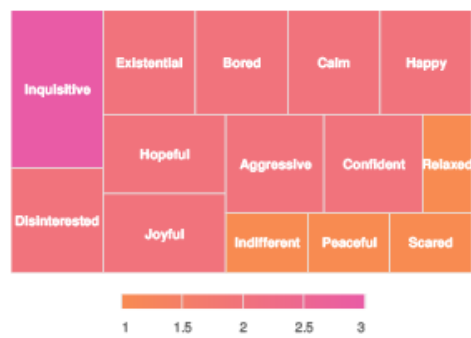
How did this song make you feel?



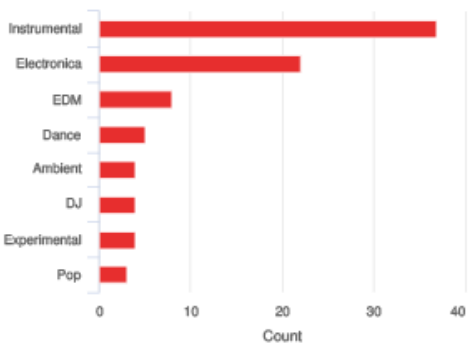
Most Commonly Reported Feelings



Least Commonly Reported Feelings



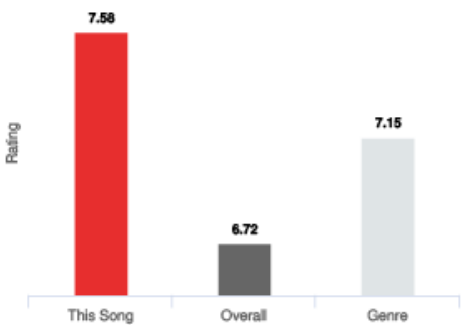
Regardless of how this song was classified, select the genre(s) you find most appropriate for this song.

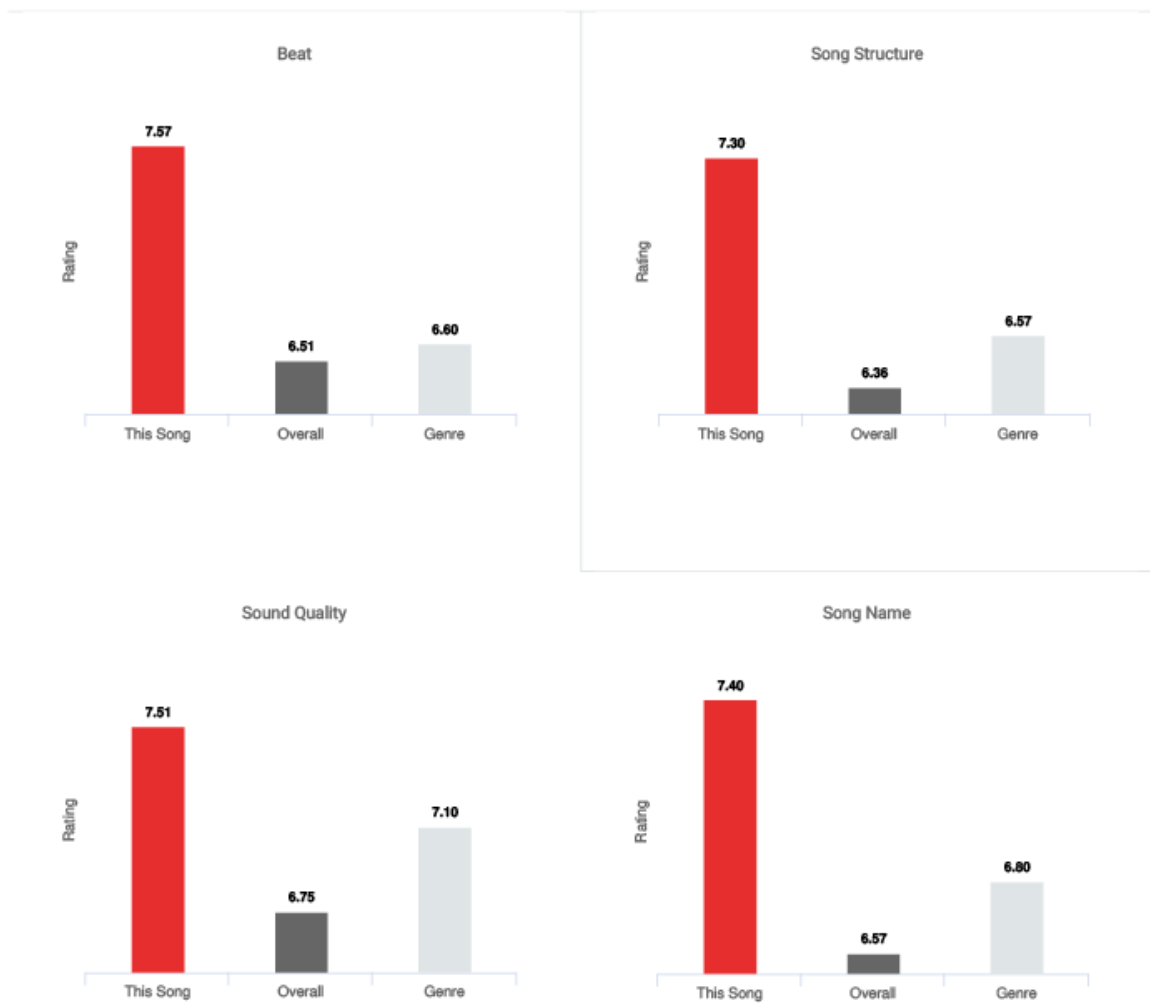


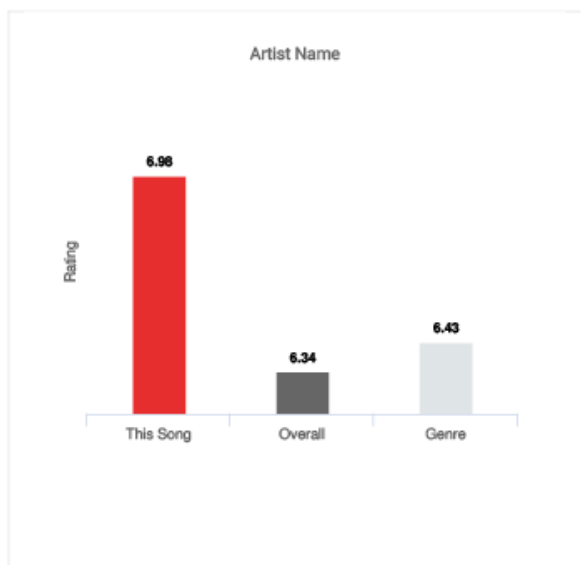
Ratings of Individual Song Components



Instrumental







Production Quality

Production Quality Rating

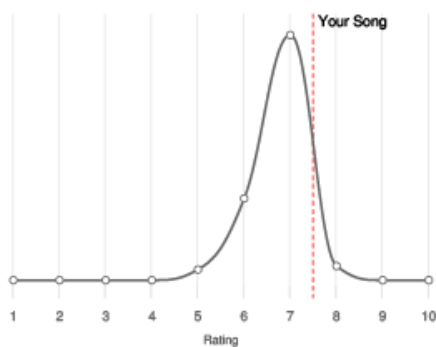
7.5

7.5/10 - 96th percentile

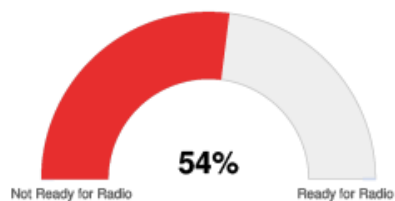
Summary

Listeners rated the production quality of your song a 7.5 out of 10 on average, which ranks in the 96th percentile of all songs analyzed by Crowd Review. The sound quality most listeners associated with the song was Clear. Your song did make listeners want to dance, and listeners who heard your song on Speakers (Low Quality) rated the song quality of your song highly. Based on questions related to radio, the production on this song is .

Production Quality Average Position

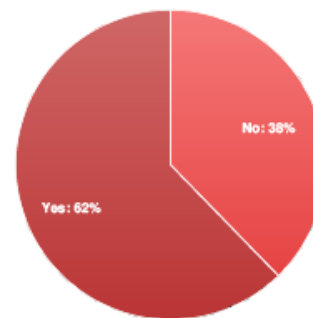


Radio Readiness





Does this song make you want to dance?



Most Commonly Selected Sound Quality

Clear

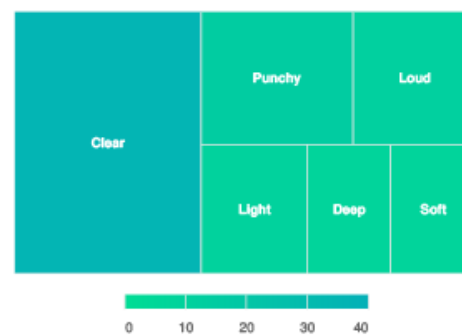
Punchy

Loud

Light

Deep

Most Commonly Reported Qualities



Appendix H2

Crowd Review Data

PDF: Submerge Crowd Review in 2019 before recreating, mixing and mastering

ReverbNation Crowd Review

Submerse • PiRhythm • 52 reviewers • July 12, 2021

Standard Insight

Track Rating

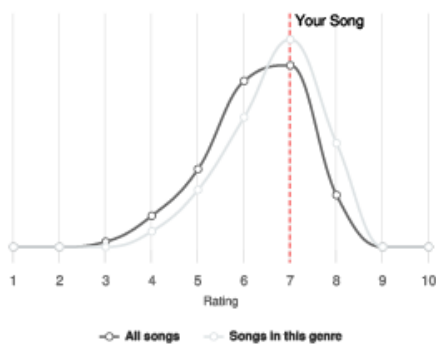
7.0

7.0/10 - 74th percentile

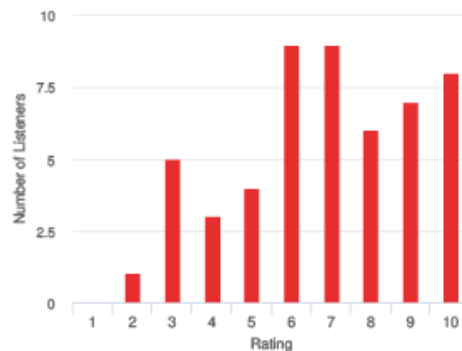
Summary

Generally, listener reaction to this song was positive. When asked to rate this song on a scale from 1 to 10, reviewers reported a 7.0 on average, which ranks this song in the 74th percentile of all songs analyzed by Crowd Review. Most listeners rated your song a 6, and did want to hear your song again after listening to it once. When reviewing your song, the most commonly selected words were *beat*, *good*, *feel*, *music*, *hear*. According to a sentiment analysis of those written reviews, listener comments were generally neutral. Based on the results of this study, this song is very well liked, and is likely ready for promotion to a wider audience.

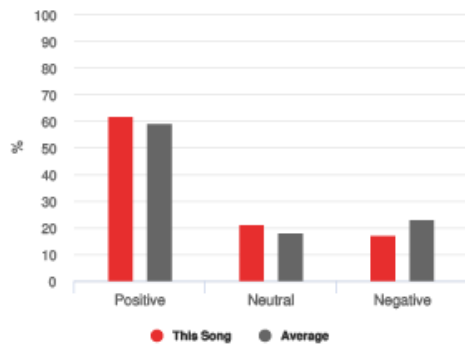
Song Rating Position



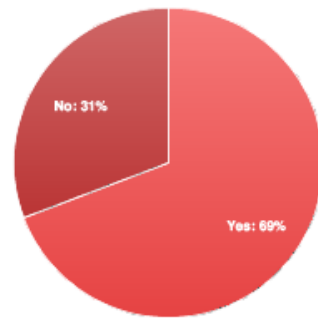
Reviewer Rating Distribution



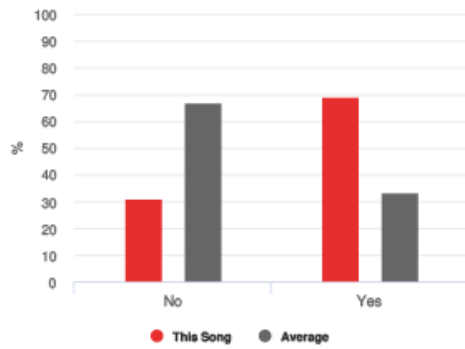
Comment Sentiment Analysis



Would you want to hear this song again?



Would you want to hear this song again?



Reviews

9

63

age



male

First off defiantly not recorded loud enough. I can hear it but could certainly be recorded louder unless that was the intent. It does gets louder as it plays longer though. With that out the way I did very much like the song. Real smooth rhythm and the instruments were great! This is a song that haunts you some in a good way. Nicely Done!. Offers some sort of deep meaning that I like as well. Thanks.

5

54

age



male

I like the opening. It is unique and slightly ominous. But it's very quiet. I had to turn up the volume just to hear it. There are production values beyond the sound level, as there's a general muffled quality to the whole recording. It's hard to rate this properly because of the sound problem. There's potential here, but it sure needs more work in the studio.

3

35

age



male

The intital beats were so soft I had to check to make sure my headphones were actually on. I didn't mind what I heard, it had a cool, darker feel to the music. I just don't know if it was interesting enough to keep my attention for more than a minute or so. I was hoping to hear more from the song, like what was at 75 seconds should have been at 30 seconds.

10

45

age



female

I like it because it was a really unique experience. It was one of those songs that pull you in mentally and emotionally. The composition is artistic, great tempo and change up's throughout the song, lots of nice ambient sounding music, nice percussion sounds, it's just a really creative song. I felt like I was watching a sort of mental movie.

10

32

age



male

This song sounds very nice to me. I like the vibe of the song, and I feel the song flows well. I have a hard time coming up with something I dislike about the song. I noticed a couple of points where some of the sounds seemed a bit odd/out of place, and that would be my criticism if I had to come up with something.

10

60

age



female

I liked the way the song started distant and far away sounding and gradually got louder and more close in sound. I liked the pattern that the bass kept repeating moving from one note to another over and over. I liked the loud dancelike section where the drums were added to the other sounds.

5

35

age



male

The volume of the song was a little too low, it was difficult to hear, I almost didn't know the song had started. The composition was not bad overall, but the production and audio levels hurt the song a lot and made a somewhat dull listening experience.

3

28

age



male

The introduction of the song goes on for too long and drags out before anything interesting happens. The production quality isn't the greatest and it sounds like someone that's very new to producing music. I wouldn't say it's awful, but it needs work.

9

41

age



male

This song was awesome. I liked it from the beginning and it just kept getting better and better - even nearly three minutes in it continues to build. Definitely want to hear more from this artist based on this track. Didn't want the track to end.

4

26

age



female

The song had a very slow start, I didn't hear barely anything. The instrumental is very low and slow paced. It doesn't grab my attention or intrigue me at all. It started to get louder towards the middle/end but by then I am already unenthused.

8

49

age



male

Rumbling electronica that's heavy on the bass. Definitely cool in a soundtrack kind of way and I love soundtracks. Something of a melody appears about 75 seconds in and things starts to get loud, just briefly. This one held my attention.

7

33

age



female

Interesting beat, makes me feel like I am watching a scene of action. All of the different elements work well together. Making me more curious as to what the beat will lead me too. The intensity did take a bit of time to reach.

9

48

age



male

Very nice beat, an interesting mix of instruments, it sounds modern and exciting. Love the progression of the rhythm, the addition of instruments one at a time is interesting, it gives the song its structure.

8

36

age



male

I thought the song was pretty interesting and unique. I'm not sure exactly what this makes me think of, but maybe it was a little like Nine Inch Nails. I think that this has a market somewhere.

10

42

age



female

I loved how it starts dark and moody and it slowly and slightly changes into something somewhat different. Nice song to listen to while you are doing other things, or maybe in a movie. Nice!

7

36

age



male

The song has a strong start to it. I like the build-up and I like the beat too. It wouldn't work in every environment, but I do like the song and I would check out more from the artist too.

10

30

age



female

I love that this has a dark and mysterious vibe to it yet it still sounds a bit upbeat as well. This is a set the mood type of song that I'd expect to hear in a thriller or horror movie.

- | | | | |
|----|-----|---|---|
| 6 | 49 |  | I think the intro to this song is good and has my attention. I believe it is a little long with the same music and nothing changing. I also believe it could mix it up a little bit more. |
| | age | female | |
| 6 | 33 |  | The overall beat, and vibe of the song is good. Not sure that it could be a big hit at this time, but it is overall well put together and there are people who would like it for sure. |
| | age | female | |
| 8 | 38 |  | The quality of the sound if amazing. The variation of the instruments make me feel calm. Also, I will listen to it just before going to bed. It's will help me to sleep better. |
| | age | male | |
| 10 | 65 |  | I like the low tones and the interesting percussion. This is simultaneously relaxing and stimulating, good for mental focus or any other activity. It is sort of meditative. |
| | age | female | |
| 7 | 25 |  | The track has a nice long intro with a melodic and soothing sort of bass sound that keeps the track wholesome and melodic here. I enjoy the progression of the track though. |
| | age | male | |
| 9 | 25 |  | I liked the groovy beat of the song. The dark and mysterious vibe to the beat was also very unique and interesting sounding. I like the slow buildup of the song as well. |
| | age | male | |
| 3 | 50 |  | The mood of the music felt too dark. I did not like the pacing and flow of the song, and the volume was too low. Overall, I did not like the sound profile of the song. |
| | age | female | |
| 7 | 21 |  | The beat is energetic and slowly come to life, It could be used in an horror or intense thriller movie, the sound is a little bit too low compared to average tho. |
| | age | male | |
| 7 | 41 |  | The song had a complex structure. The production values made the song sound refined and professional. The composition was complex. The instrumental was creative. |
| | age | female | |

- | | | | |
|---|-----|---|--|
| 8 | 34 |  | I liked this song. I enjoyed the EDM influence of the melody. I found the melody to be energetic, fun, and engaging. Sound quality was clear and professional. |
| | age | male | |
| 6 | 37 |  | This song is pretty repetitive but it is a little catchy and kind of has a mysterious feel to it that may be good in a movie or game background music setting. |
| | age | male | |
| 7 | 37 |  | While I like the dark, mysterious overtone of this song, the buildup to something more is just too long, leaving me to wonder if it's ever going to intensify. |
| | age | male | |
| 6 | 29 |  | The beat and instrumental feel very lovely and serene. The artist has a very enticing voice. The overall vibe sounds very hypnotic. Cool song with potential. |
| | age | male | |
| 3 | 32 |  | Tedious and repetitive to listen to. Unimaginative song, with nothing special about it. Sound quality is top notch though. Song is irritating to listen to. |
| | age | female | |
| 3 | 37 |  | This song has a very poor structure in my opinion. It does not sound likeable, and the sound quality is also poor. To be honest, I don't like this song. |
| | age | male | |
| 4 | 38 |  | Very quiet, subtle, perhaps a bit too subtle, and too simple. It leaves me wanting more, just because of how basic/simple it is. Needs much more to it. |
| | age | male | |
| 5 | 31 |  | This song is ok, average and mediocre, I am not really impressed listening to this song, needs more work, it's rather boring and not very enjoyable. |
| | age | female | |
| 6 | 34 |  | To me the volume and tempo is set to low. I dislike the lack of transition it takes for the instrumental to build up to. The drop was late but dope. |
| | age | male | |

- | | | | |
|----|-----|---|--|
| 2 | 64 |  | The beginning sounds like it would be good music for a suspense movie soundtrack but then it changes and gets kind of noisy and a little annoying. |
| | age | female | |
| 7 | 41 |  | I like the steady beat of this song. IT makes me want to dance and move around. Very dramatic and would be good for video game background music. |
| | age | female | |
| 9 | 30 |  | I thought the artist did a really nice jobs placing their instruments and sounds to get the effects they did. This track was very well composed. |
| | age | male | |
| 7 | 34 |  | The instrumentals had a lovely calming effect which made it very enjoyable to listen to. It made me feel calm and content throughout the song. |
| | age | female | |
| 10 | 33 |  | The song overall is really good. The sound quality is clear and easy to hear. The beat is fun and easy to follow. The instrumentals are good. |
| | age | male | |
| 6 | 37 |  | Sounds like a lot of bass beats and not a whole lot else. Still, the fading between beats is something, and I like how they vary the beats. |
| | age | male | |
| 8 | 34 |  | This is a neat and decent song all in all. The instrumental creates the vibe and flow and mood. The quality and structure are both decent. |
| | age | male | |
| 10 | 30 |  | The song has a solid and steady beat that really pulls you into it, and it is all around really enjoyable and relaxing to listen to. |
| | age | male | |
| 9 | 31 |  | The composition is very good. The journey of the music is a a little usual. The note of the music might be a little fast t hum. |
| | age | male | |

- | | | | |
|---|-----|---|---|
| 5 | 40 |  | The music for this song is extremely soft sounding with a very slow tempo to it. The beat is soft and works for this style. |
| | age | male | |
| 6 | 38 |  | This had a very early 90's sci-fi sound and I am just sure when I would ever really be in the mood to hear this on repeat. |
| | age | female | |
| 9 | 35 |  | Love the feel and sound of it and how it makes you feel alive and seems cool and nice to listen too as well as dance to. |
| | age | male | |
| 6 | 22 |  | I like the name of the song. I think the sound was interesting to listen to. I thought the sound was to quiet at times. |
| | age | female | |
| 4 | 26 |  | I feel that the beginning of this song is a bit on the boring side and that it needs a lot of more work to impress me. |
| | age | female | |
| 8 | 36 |  | I like how calm and relaxing that this song feel like overall it puts me in a chill and good mood I like it overall. |
| | age | male | |
| 7 | 38 |  | I like the beat and energy of this song. The melody is a little bit understated but fits the tone of the song well. |
| | age | male | |
| 6 | 41 |  | I like how dark this one sounded. Would be pretty cool to be in a movie scene. Audio was a little muffled though. |
| | age | male | |

Appendix H3

Crowd Review Data

PDF: Global Citizens Crowd Review from 2019 before recreating, mixing and mastering

ReverbNation Crowd Review

we are all global citizens • PiRhythm • 52 reviewers • May 27, 2019

Standard Insight

Track Rating

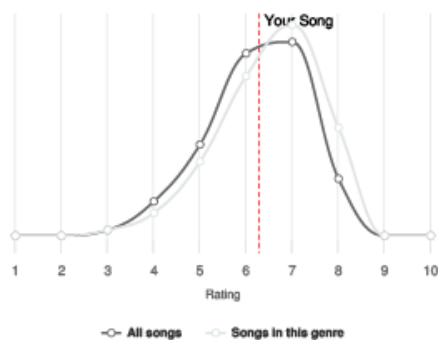
6.3

6.3/10 - 49th percentile

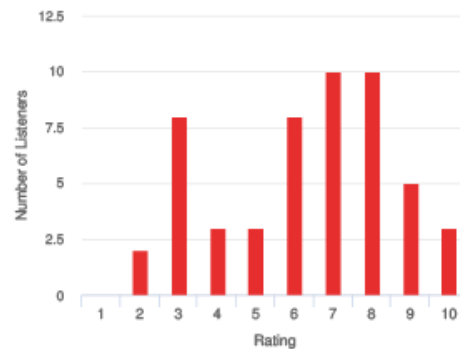
Summary

Generally, listener reaction to this song was mixed. When asked to rate this song on a scale from 1 to 10, reviewers reported a 6.3 on average, which ranks this song in the 49th percentile of all songs analyzed by Crowd Review. Most listeners rated your song a 7, and did want to hear your song again after listening to it once. When reviewing your song, the most commonly selected words were *good*, *started*, *music*, *great*, *long*. According to a sentiment analysis of those written reviews, listener comments were generally neutral. Based on the results of this study, this song probably needs a little more work before it's ready for promotion to a wider audience.

Song Rating Position



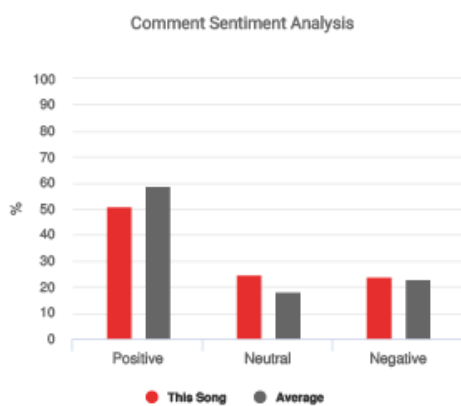
Reviewer Rating Distribution



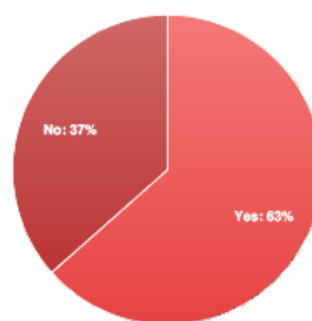
- | | | | |
|----|-----|---|---|
| 6 | 31 |  | The intro was a bit long for me. It took a while for the song to get going so I was pretty let down from the get go. Overall the quality is pretty good though. |
| | age | male | |
| | | | |
| 8 | 38 |  | This song was intense and intriguing. The intro grabbed and caught my attention. It was mysterious and scary with clear, high sound quality that is memorable. |
| | age | female | |
| | | | |
| 4 | 36 |  | I felt like it got started too slowly. I lost interest in teh first 30 seconds, then wasnt a fan of what came in. This would be a track I skip when listening. |
| | age | female | |
| | | | |
| 6 | 38 |  | The song took a long time to get started, but once it did, it had a unique structure and an epic quality. The song was dramatic and had a clear, crisp sound. |
| | age | female | |
| | | | |
| 9 | 35 |  | This is a great song has a great sound and great to listen to in my headphone I would listen to it multiple times. An would let other people know about it. |
| | age | male | |
| | | | |
| 10 | 29 |  | I really like the fact this is instrumental but doesn't make me think I'm in a dental office. I like the tempo. The melody is solid. This is a great song! |
| | age | female | |
| | | | |
| 4 | 35 |  | The intro is way too slow to build in to the track. By the time things started to get interesting I was already over the track. The bike bell is annoying. |
| | age | female | |
| | | | |
| 6 | 37 |  | Overall I liked the song. I think the beginning took to long which was causing me to lose interest but once it going I enjoyed to flow and the sound. |
| | age | female | |
| | | | |
| 7 | 27 |  | The production is excellent. It is very simple sounding, but I really enjoyed it. It does get a bit dull after a while, but it is still a good song. |
| | age | male | |

- | | | | |
|---|-----|---|--|
| 3 | 58 |  | This one sure takes a while to get going. Without some sort of visual presentation to accompany this piece of music, it gets tedious rather quickly. |
| | age | male | |
| 8 | 28 |  | I thought the song was pretty good, I really enjoyed the progression of the song and that the background effects were a nice touch to set the tone. |
| | age | female | |
| 7 | 23 |  | The song sounds like something you listen to when you need to calm down. I really enjoy the synth sounds on the track. It makes for a solid listen. |
| | age | male | |
| 9 | 25 |  | This is a pretty version of a song, the theme seems very empowering by the title. It definitely sends a message of hope. I enjoy the keys. |
| | age | male | |
| 7 | 33 |  | I liked this song but thought it started off way too quietly and took too long to start. I thought the song wasn't starting at first. |
| | age | female | |
| 6 | 33 |  | Catchy soothing vibe to this I would love to hear with some lyrics accompanying the sound but otherwise a decent song overall for me. |
| | age | male | |
| 3 | 38 |  | This started off very soft, I thought it wasn't working at first, intro is very long, and this is not doing much to hold my interest. |
| | age | female | |
| 8 | 46 |  | I enjoyed this song. It kind of made me feel like I was in a maze and trying to find my way out. It had a great instrumental beat. |
| | age | female | |
| 5 | 33 |  | I think that this track had way too much dead air at the start before things got up and running. That can kill a song right quick. |
| | age | male | |

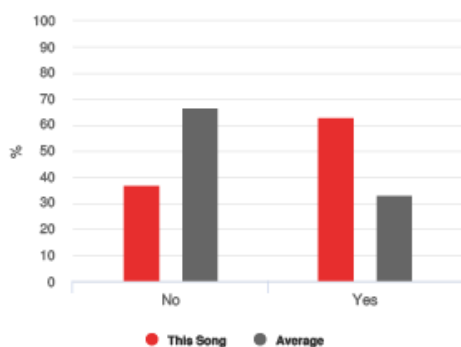
- | | | | |
|---|-----|---|--|
| 6 | 25 |  | I like that it makes me think of outer space. It's retro and feels very 80s, which is always a positive to me. The beat is nice. |
| | age | female | |
| 7 | 39 |  | I thought this was pretty cool the way it flowed and the way it flowed. I liked the 80s retro sounding leads. Nice for a movie. |
| | age | male | |
| 3 | 34 |  | This song is very odd and weird and also I find it is very repetitive which is not appealing to listen to at all in my opinion. |
| | age | female | |
| 7 | 28 |  | The low sounds of the bass gives the song a very sinister sound. The lead melody has a mischievous and Erie sound to it also. |
| | age | male | |
| 3 | 33 |  | Too much random noise and wind in the beginning but it picks up and I like the mood once it gets going and the beat is good. |
| | age | male | |
| 6 | 28 |  | Not a bad artist name. I really like the track title but the song takes so long to get started. The opening is very quiet. |
| | age | female | |
| 2 | 35 |  | I would not listen to this song again in the future as it is very repetitive and it is not enjoyable to listen to. |
| | age | male | |
| 3 | 23 |  | I thought that the song took a while to build up and I also did not like the main melody very much as well. |
| | age | female | |



Would you want to hear this song again?



Would you want to hear this song again?

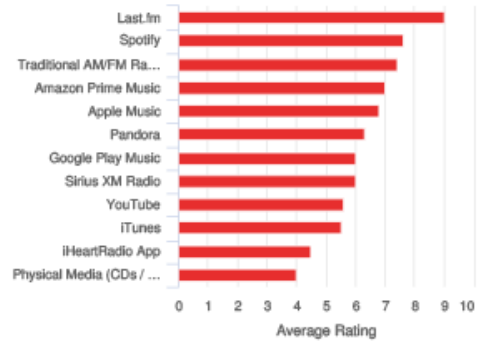


Audience Identification

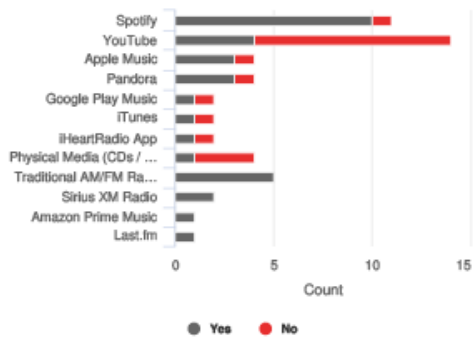
Listener Outlet With Highest Affinity

Spotify
YouTube

Primary Listening Outlet

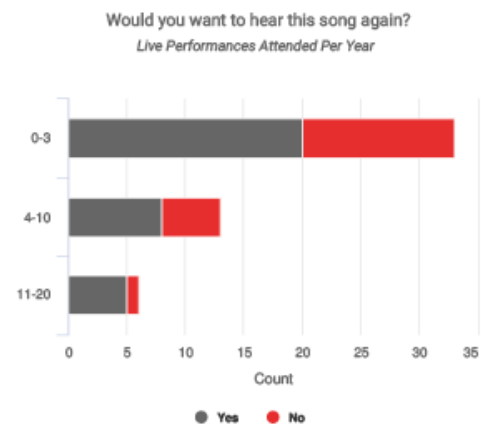
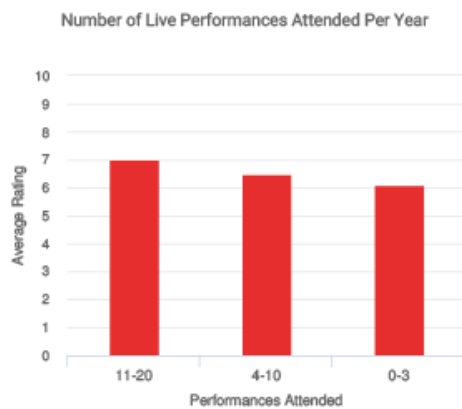


Would you want to hear this song again?
Primary Listening Outlet



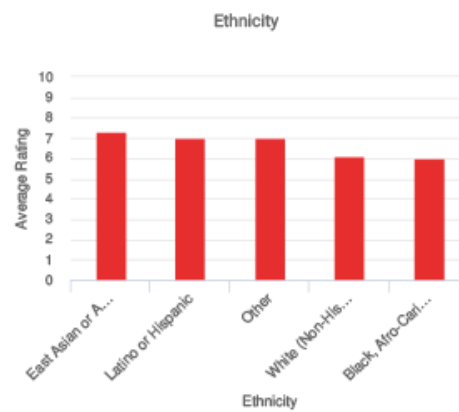
Live Concert Attendance with Highest Affinity

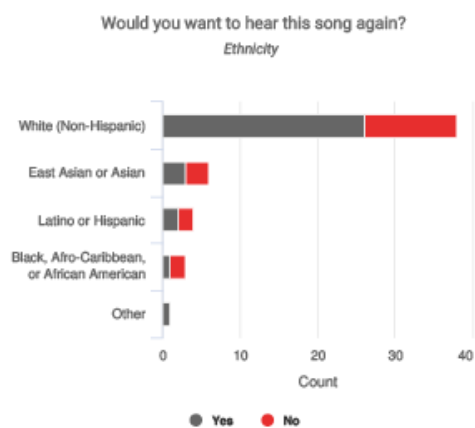
11-20
live performances
attended per year



Ethnicity with Highest Affinity

East Asian or Asian





Subgenre Preference with Highest Affinity

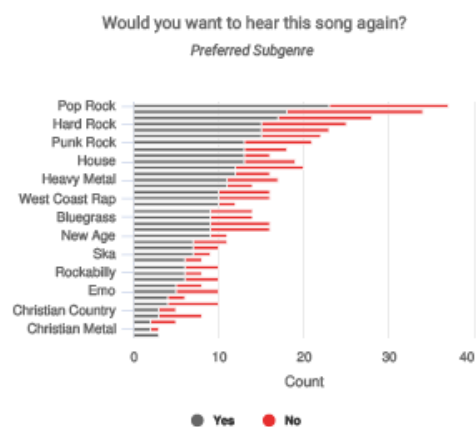
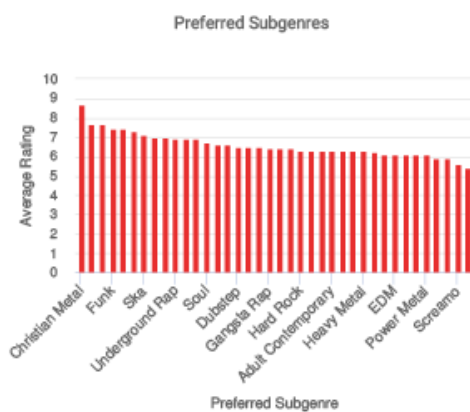
Christian Rock

Funk

East Coast Rap

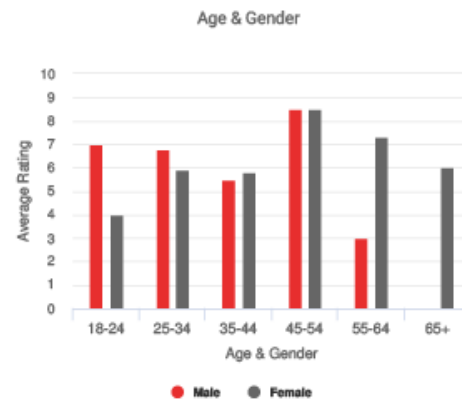
Ska

Bluegrass

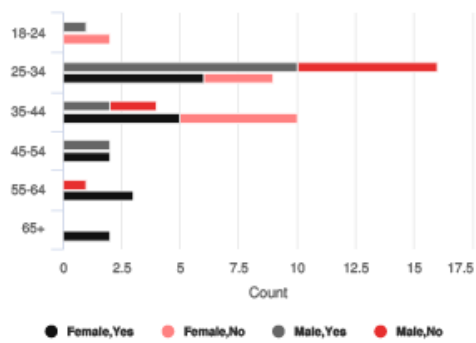


Age & Gender with Highest Affinity

**Male
25-34**



Would you want to hear this song again?
Age & Gender



Reviews

8

64

age



female

The basic rhythm ties the song together while the other themes play their part. It was difficult to tell what the sound was in the beginning - something like voices whispering. I was happy when that part ended. Using Stephen Hawking's voice and quote was a nice touch and helped define the subject of the song. It was nice to have the tempo of the song change once in awhile. Sometimes the fast music was starting to become irritating, so it was nice when the tempo slowed down some.

5

67

age



female

I love the first minute or so, but when the drumbeats come in, they are too loud and discordant. Then, at 1:40, what sounds like an audio of Stephen Hawking comes on. I am definitely a Stephen Hawking fan, but almost anyone's spoken voice in music makes me wish I were in one of Hawking's parallel universes, especially if the music is labeled instrumental. Take the drums down to about half and make the music physicist-free, and we have a good piece of music.

9

49

age



male

Love this, the simple repeating line draws you in, and I love those low notes, a bass line, but not really. And the sounds on top, there are so many layers interweaving. Great dynamics, too, I like how the drums come in very strategically, And 340 seconds, those last two bass notes? Who told you you could end a song like that? Brilliant. Great stuff, great sound, hope to hear more.

8

30

age



female

I like the atmospheric quality to this, like there's a crowd of people just out of earshot. Then it really starts up and I like the build and layering. And I love the inclusion of Hawking talking. I was just thinking about how this could be used on a space documentary and then Hawking started talking. This reminds me a bit of the melodysheep songs using autotuned scientists.

7

76

age



female

I like the very quiet start, but it might be a bit too quiet. The audience might not know the track has started. I like the slow, methodical beat. I like the synth lines. They create a dark, alienating vibe for this song which I like. I like it when the beat kicks in, but it's a bit late. This track takes a very long time to develop.

8

30

age



male

It does take some time for the song to develop. The song title is appropriate since there is some background noise with what seems like people in a crowd cheering. It's a very mellow song that would be good to listen to while relaxing at home and just enjoying your existence.

3

36

age



female

I didn't even realize anything was playing for the first 15 seconds. Was very quiet. When instrumentals started, the crescendo made sense. However, waiting for a full minute or more for the song to really kick off makes listening to this song hard.

7

32

age



male

This was a decent song. I thought the audio quality was pretty good and the instrumentation had a nice clean, smooth sound to it. The music was a little boring to me but it also had a relaxing feel to it. I liked the Stephen Hawking sample.

- 9** 27  At the beginning of the piece, the introduction was quite long, around 20 seconds of just sounds of wind. It took quite awhile to build up the song, however, it was worth it to wait to hear the full song!
- age male
- 7** 43  I love how they combined so many sounds and rhythms and orchestrated a truly original, genre bending sound! It takes you on a kind of ride and through many tones, emotions and beats. Very hypnotic!
- age female
- 5** 24  The beginning took a bit before any music could actually be heard. I also felt that it actually lacked any direction and felt very simple. It just needs more work before it can be considered good.
- age female
- 8** 57  I was really taken away by this piece. It has imagery. With my eyes closed, I imagined being in a place not too distant. Listening to the electronic organ and heavy bass literally put me at ease.
- age female
- 4** 40  I liked the tone that the song set, which was chill and somewhat anxiety filled. However, the song fell flat because it was highly repetitive and not all that interesting after a minute or two.
- age male
- 6** 57  The opening beach sounds were interesting. The electronica overlay had a nice rhythm to it and a catchy tune but I'm not sure where this would best find it's niche, maybe as soundtrack music.
- age female
- 10** 28  The song is very cinematic and does a good job of slowly building up without becoming boring or frustrating to listen to. It'd be a great song as a background track in a commercial project.
- age male
- 10** 38  This is true Art. Song creates an incredibly immersive experience. Awesome message conveyed in a beautifully creative way. I feel this song very deeply. Absolutely wonderful. Love it!
- age female
- 6** 26  I like the song, I think it could be improved, the intro is too quiet, and it drags on a bit, I think the instrumentals are really good overall, I like the deep bass and guitar.
- age male

- | | | | |
|---|-----|---|--|
| 3 | 30 |  | I am very bored by this song. The song is boring with little energy. The instrumentals are too slow and repetitive. I must say this is one of the most lame songs ever played. |
| | age | male | |
| 8 | 45 |  | I like the atmosphere of this song. Slightly haunting. I can see this being on a movie or TV soundtrack. Especially for a drama type of film. It's well crafted mood music. |
| | age | male | |
| 7 | 32 |  | The intro is somewhat slow, and the song itself is slow. The use of robotic voice is cliché, but I can see why they use it within the song. It's ethereal but feels fresh. |
| | age | male | |
| 9 | 52 |  | Wow, the music made you feel like you were in a crowd of people. I loved the bass. Excellent instrumentals & all the different things going on. Great title & artist name. |
| | age | female | |
| 3 | 33 |  | I didn't like it. It took too long for the beat to really build up/get started and then it had a computer generated voice on the song. The beat seemed ok but very 80s. |
| | age | female | |
| 8 | 31 |  | The general feel of the song was okay. The combination of instrumentals/sounds were good. The Stephen Hawking portion added to the unique feel and theme of the song. |
| | age | male | |
| 2 | 32 |  | This song was way too slow to get started. It didn't make sense to start so slowly and deep then move to the higher pitch, with something faster in the background. |
| | age | female | |
| 7 | 36 |  | I enjoy the lighter tone of this song but I think that it is missing some of the consistency that I would have enjoyed given the seriousness of the audio clips. |
| | age | female | |
| 8 | 32 |  | This is a fairly decent instrumental song overall. The structure is pretty good. The quality is nice as well. The instrumental itself is catchy and interesting. |
| | age | male | |

Appendix I

Feedback for mastering

Figure 1: Email response from Ciaran RE Landr mastering

Hi Phil

Though you can (at the moment!) get better results by professional mastering, considering the time and costs involved, solutions like Landr do a surprisingly good job.

This track could do with a little more "sparkle" in the high end, but aside from that, it's sounding pretty good – I really like the FM synth bassline from just after 1 minute – very reminiscent of Bowie's soundtrack for Labyrinth.

Cheers

Ciarán

Robinson (2021)

Appendix J1

Artwork images for releases

Figure 1: Hidden Past EP cover artwork



Figure 2: Hidden Past EP back artwork



Appendix J2

Artwork images for releases

Figure 1: Submerge single artwork



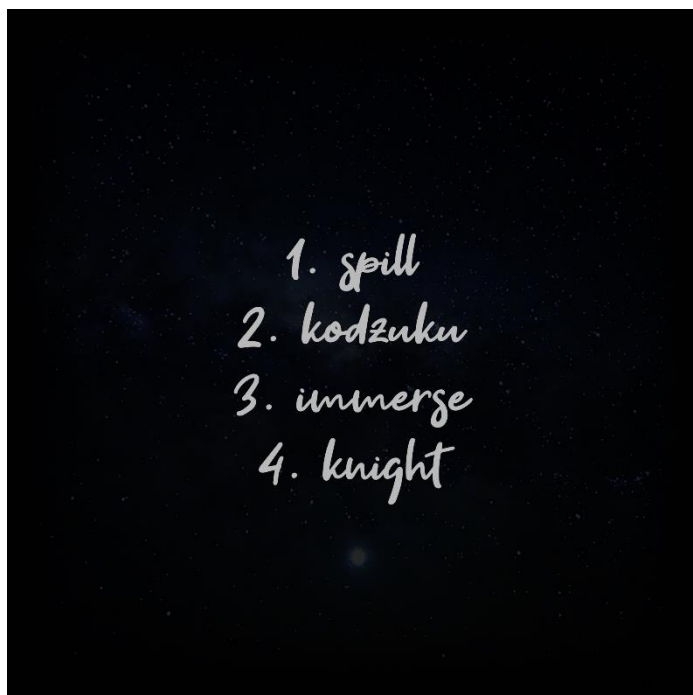
Appendix J3

Artwork images for releases

Figure 1: A Glimpse into Dystopia EP artwork concept for artist to recreate



Figure 2: A Glimpse into Dystopia EP back cover artwork



Appendix K1

Video stills from Submerge video

Figure 1: Post-apocalyptic boy sitting



Figure 2: Post-apocalyptic boy with hand print



Figure 3: Post-apocalyptic siblings searching



Appendix K2

Video stills from Submerge video

Figure 1: VR girl kneeling



Figure 2: VR girl standing



Figure 3: Hacker girl sitting



Appendix L

Table 1: Budget for this project and future release

Final Project Budget			
	Associated Costs	Actual Costs	Notes
Writing	N/A	£0	Self-Written Solo
Distribution	LANDR \$20 per year plus 5\$ for single and \$19 for EP and 3% commission Distrokid \$19.99 per year 0% commission	£15	Used Distrokid for cost and no commission
PRS registration	£100	£0	Already done a few years ago
MCPS registration	£100	£100	Needed to do now
Production			
Producer/ Mixing	N/A	£0	Self-Produced & Mixed
Mastering	Abbey Road £90 per song Landr £35 rolling per month for 15 tracks/month	£35	Used Landr for this project for cost & time reasons
Artwork	Graphic Designer £40+ per hour	£70	£35 per image from a talented hand drawn digital artist
Marketing			
Radio Plugging	£500 for official radio plugger	£0	Decided against using one for this project
Press Pics	£100 per hour for photographer	£0	Can just use artwork or take my own photos for any promo stuff
Advertising	Up to £500 per track	£20 per release = £60	Social Media Adverts
Research	£20 per track x 3 + £6.50 extra analysis feedback	£20	I only paid for one more track as I had already paid for feedback previously on two of them
	Expenditure +15% Contingency	£300+£45	£345