

Creation Proposal

A Plan And The Organization of The Final Project

Vanja Pantelic
Student No. 2125308
MA Commercial Music Producer
CPO0122
Tileyard Education,
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Introduction

When I started my masters at Tileyard, it was not my only intention to upgrade my education, but also to connect and work with Music Industry professionals that Tileyard is affiliated with. Besides that, I wanted to build my confidence in terms of finishing my music and being able to put it out. I feel like I have always had good ideas, but the lack of confidence and perfectionism prevented me from finishing and putting them out. In the past period, I have had my doubts and insecurities about my production and songwriting skills, but during the past two terms I feel like I have been able to express myself more than I have ever had a chance to. Being able to communicate and work with industry professionals that are profound and very established in their fields of profession has helped me grow my confidence in a very healthy way, feel secure about my skills and realize that I am fully capable of achieving the standards that I have set for myself. It is for years that I have been working on developing my skills and knowledge in this field, and I am finally starting to see the results that I have always wanted to accomplish. All the connections at Tileyard have paved my way for further career development. Tileyard tutors, mentors and partners that I was fortunate enough to have contact with have always had very constructive feedback to whatever I would send their way and were always super open to give out personal advice to help me gain a better perspective over my qualities.

When it comes to the Final Project, it was fairly obvious to me what I wanted to portray and display, in order to develop the habit of finishing music even more. Even though we have had many different modules on this course, Music Production is what I am most proficient at, and at the end of the day, it is the main reason why I have enrolled in the course. Even though I have been producing music for over 8 years now, I feel like I was always missing a collaborative element to my work, that Tileyard is continuously requiring, which I find very positive.

Another reason why I chose to do music portfolio instead of doing a video game, or any other acceptable option is that most recently I have been awarded with Tileyard Music bursary. This was a huge milestone for me, both professionally and inwardly, realizing that my passion for music has been recognized and rewarded. Including cash prize and mentorship, this really inspired me to work more and finish as much music as I can. At this moment, I feel a certain amount of responsibility to justify their trust and belief in my talent, and produce my best works to date. This is mostly why I chose to base my project around a portfolio that could later be showcased to the Tileyard Music team.

Project Overview

From the get go, I clearly knew what I wanted to do for this project, so there was not too much thought put into this. The plan is to produce 30 minutes of industry standard music that would be compiled into an EP, in order to present the versatility of my production skills. This will probably end up being from 6 to 8 tracks, that will vary in terms of style, but still be very similar when it comes to production techniques and sound design. In terms of genres, I will try and portray as many as I can, while still staying inside the lines of what Tileyard Music is releasing. I find this very important, as that way I would be able to present myself as an all round producer, that is comfortable with any given challenge and could manage any given task genre wise.

This project will be done over the course of three months, starting from August and ending in October, which is displayed in the Gantt chart placed in the 'Appendix' section of the essay. In terms of resources, I will not need anything more than a laptop computer and the home studio that I own, which consists of studio monitors, audio interface, microphone, midi keyboard and some percussion instruments. Considering the online nature of this course and my current location, I will not have the access to the Tileyard studio facilities, so this is the only solution that I could come up with.

Execution

The plan is to collaborate with different artists and songwriters from Tileyard during the times of the Songwriting Camp, because then I will be able to work in person with the songwriters and bring the most out of the ideas in these sessions. I also feel that this is the most productive way of collaborating, as the time is limited and a new brief is provided each day. From my past experiences with Tileyard Songwriting Camps, this is the most efficient way to collaborate and create something from scratch. Communicating and participating in songwriting in person is hardly replaceable with online sessions. It goes without saying that these sessions will be focused on the framework of the tracks, and I will put my touch on the production later on in the process. During this time period, I will be able to participate in the songwriting and production process, and even record some ideas that will be developed further on. Nevertheless, I have planned to book online songwriting sessions with the members of my group, so this project is definitely going to be interactive, one way or another. What I also feel is very important for my future development and connection with Tileyard Music is to have a group of instrumental tracks that could be used as co-writes and co-productions with their very own writers and producers. The future goal for this is that I can leave space to the A&R's to connect me with the matching writers and artists. Even though I have had releases on major labels and some other achievements, I am still in the phase of discovering what is next for me when it comes to releasing new music under my own name. Having that in mind, it is not my goal to present myself as an artist, but rather as a producer, composer and songwriter. My producer portfolio has been in the works for some time now, unbound by this assignment, so it is safe to say that I am already making progress towards the end goal. What I am missing at this point is a collaborative element that has been covered in the previous section of the essay.

All of the production will be done in the box, which I would directly connect to the lack of physical equipment, but also the fact that contemporary music nowadays sounds so polished and artificial. Music today feels very fabricated and there seems to be no place for a human touch, or a mistake. The evolution of music through the past decade or two, has been very visible and audible as well. So this is why chords, melodies, basses and drums will be either played or programmed inside my DAW of choice. Also, to get that contemporary sound, it is a must to work more with samples and VSTs rather than recordings. Even though this is not something that many critics are supportive of, I am aware that as a producer I always have to be on the top of the game if I want to achieve noticeable results. (Duncan, 2016)

After the recordings are done, I will then be able to process them with many of the virtual tools that I possess, and glue them together with the other elements.

Research

For this part of the essay, I would focus on some of the most successful artists that Tileyard Music represents. This will dictate the direction of my Final Project, in terms of what genres I will choose to produce, so I could get a better overall result and something that suits their roster and record label.

Tileyard Music are known for their great roster, popular releases and their commercial involvement. Besides being a record label, they are also a managing and publishing agency that represents global superstars such as Sigala, Ella Eyre, and Joel Corry amongst many.

This is something that I will consider as a guiding star when producing my own tracks, in order to, as mentioned above, be able to present my work as coherent and applicable to their roster. The tracks that they put out revolve around commercial music, which is the area where I feel most comfortable when producing. (Music Week, 2021)

Sigala, who has constantly been breaking the charts with the tracks such as '*Came Here For Love*', '*Sweet Lovin*', '*Wish You Well*', '*Melody*', *the most recent one*, '*Stay The Night*', and many more, will definitely serve as an influence to what I will try and portray in this project. His signature dance music imprint with catchy and hooky melodies, is something that I will try and implement in my own productions. As stated in the interview, his music is highly influenced by his early piano roots, and as someone who resonates with piano a lot, I will definitely make sure to have this instrument as a key element of my tracks. He also has a history of sampling with his breaking hit '*Easy Love*', where he used the vocals from Jackson 5's '*ABC*' and '*Lasting Lover*', where he used the main theme from MGMT's '*Time To Pretend*'. (Kawashima, D)

While I understand that this could be a great inspiration to an artist, I personally avoid sampling other people's work, at least for now. This way I am aiming to maintain a creative element to my work and always create something new. While I am aware that I could be biased and that '*everything is a remix*', this approach feeds my drive to create something new and surpass the limits that are set by modern day society. (Open Culture, 2012)

Another artist from Tileyard Music roster that I admire is Ella Eyre. Eyre, who is known for her Drum 'n' Bass starts with Rudimental, Sigma and DJ Fresh, has most recently been flirting with her Jamaican roots, implementing a new, fresh, island pop sound into her newest solo releases. She has been also been labeled as a dance artist, due to her constant appearances on the songs with very established dance music producers, creating anthems such as aforementioned '*Came Here For Love*' and '*Just Got Paid*' with Sigala, '*Wired*' with Sonny Fodera, '*Deep Down*' with Alok, and many more. In the latest PopJustice interview she addresses the change that she has been going through after the loss of her father. She speaks about the track called '*New Ella*', and reinventing her musical self. (Robinson, 2020)

In terms of my project, this is the Ella Eyre that I want to focus on as a reference. A fresh, new, island sound with catchy steel drum melodies and bouncy drums that carry the song. I already do have some ideas to match this style and I am really looking forward to seeing the end result. (Eyre, 2020)

In order to pay homage to her old Drum 'n' Bass sound and out of a hunger for an extra challenge, I set a goal for myself to produce one Drum 'n' Bass track to add to this portfolio. I

expect to learn many things from this, as I have never tried producing Drum 'n' Bass. So even though this is just a brief idea for the Final Project, it already sounds existing.

Tileyard Music is not only known for the music their artists put out, but also for their exquisite songwriters that have seized placements on the tracks by the biggest names in the Music Industry. Most recently, their writer, Steve Manovski has written and produced a track for Machine Gun Kelly that was performed live on Vevo live series. (PMS Studio, 2022)

Their songwriter Sorana, has released her debut single with David Guetta, but has also written many of the global hit records. These include '*Takeaway*' by Chainsmokers, Ava Max's '*OMG What's Happening*', and '*Heartbreak Anthem*' by David Guetta and Little Mix. These were all rewarded with many awards, launching Sorana into the heights of the Music Industry and eventually moving to Los Angeles. (Major, 2022)

And last but not least, I would like to mention Michael and Marli Harwood, whose contribution to Tileyard Music has been undebatable. Michael, who is a producer and a label's co-founder, joined forces with Marli, who is a songwriter, to write dozens of global hits, most popular being Kygo's "Stole the Show" in 2015. (Kygo, 2015)

To tie up this section of the essay and justify why I have researched this many Tileyard Music songwriters I would like to bring up the instrumental tracks from the beginning of this essay. I have a great ambition of working with Tileyard Music artists and songwriters, and I deeply believe that providing them with instrumental tracks could result in a commercial release. Which leads me to the next chapter of the essay.

Success Measurement

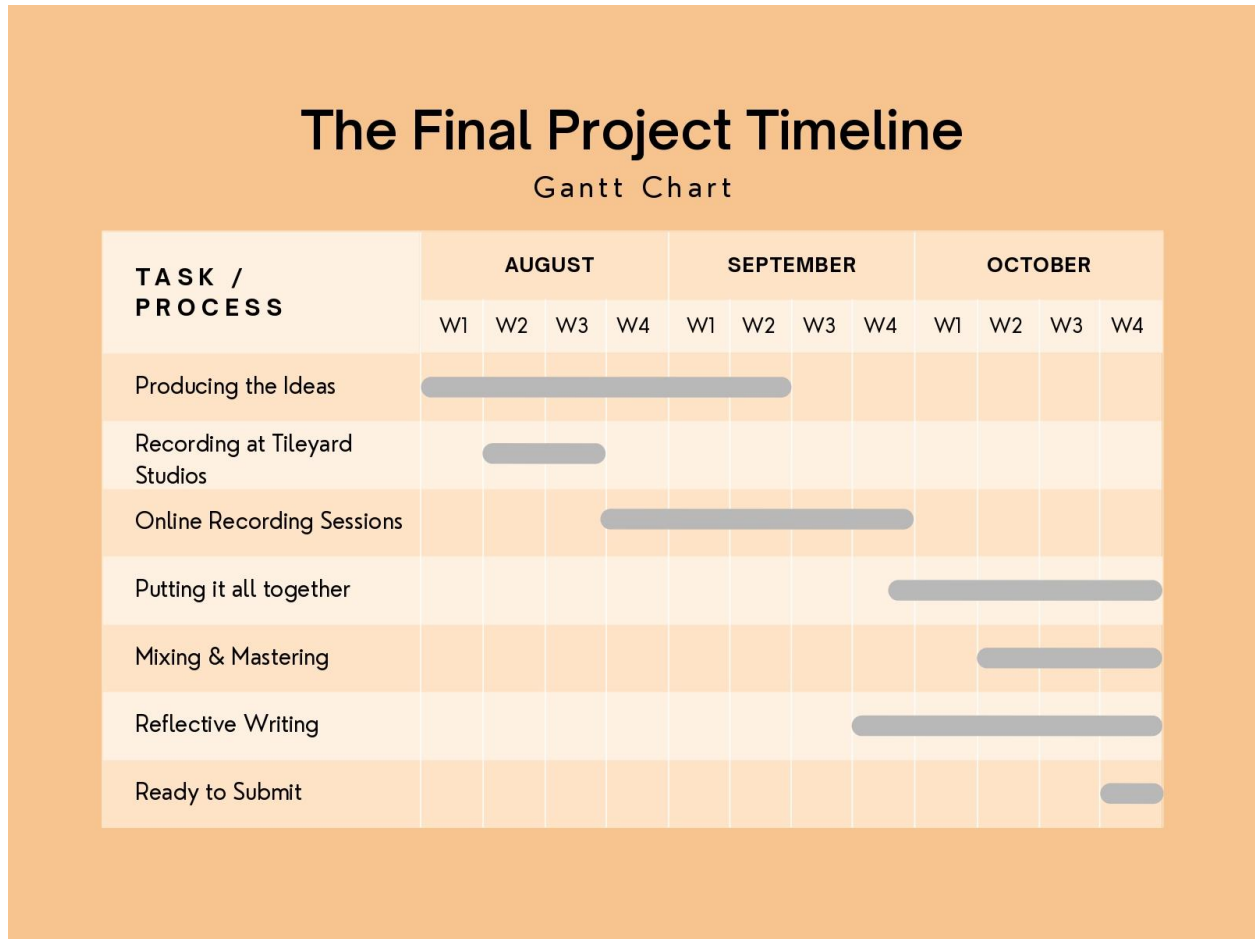
I am always very open to the peer reviewed method of quality checking, and that, along with the feedback from my tutors and mentors is something that I am definitely going to utilize for this project. In the context of Tileyard Music, there are a bit different criteria that I set for success, with a more ambitious approach. My intentions behind this project are clear - I want to be noticed by Tileyard Music even more and further develop my connection with them. I am very keen on working with them in the future, and becoming a part of their team, as I feel that what they are doing very much suits what I am going for. I would be very happy if one of the tracks from this project ends up having a cut in a commercial release by some of Tileyard's artists or their partners they work very closely with. I am aware that this might be a long shot, but I have found a perfect example to justify my ambitions. Furthermore, James Lewis, a former masters student at Tileyard Education, has been signed to Tileyard Music a year after starting his studies of the MA Commercial Songwriting & Production course at Tileyard. Since signing he has had a chance to work with the likes of Ella Henderson, James Newman, Camden Cox, and many more. (Tileyard Education, 2019)

This story inspired me a lot and motivated me to follow James' footsteps. As someone that studies this course online, and does not have a day to day or in-person contact with Tileyard Music, I feel like my best shot is focusing everything that I do towards them and this opportunity that I have been given. Hence why this project will mostly be focused towards the music that they would accept, collaborate on and release.

Conclusion

I am very excited to see how this project does. As previously stated, I am aware that my ambitions are very high, but after taking a deeper look into James Lewis' story, I believe that there is no such thing as an unachievable goal when it comes to this. Nevertheless, even if I was not aiming for a Tileyard Music shaped portfolio, I am very happy to collaborate with different artists anyways. Even though I have quite an experience in collaborating, I am always very curious to discover someone new, and develop new ideas together. It goes without saying that I expect to learn a lot from every collaborator, as it is always about the story that is being told throughout the song. And that is what I am most excited about, helping someone else portray their thoughts and feelings into a body of work. To conclude this essay, even if this project does not fulfill my hopes and expectations, and goes totally unnoticed, I am sure I will still be very satisfied if I manage to execute it the way I planned to. I will try and focus on the things that I can control, and leave the rest to Tileyard A&R's.

Appendix



Appendix A : The Final Project Timeline

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