

REFLECTIVE COMMENTARY

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Introduction

This essay will reflect on my personal journey through the creation project. Focusing on the development of my artist profile and career within the industry, I will explain the creative decisions made along the way, the skills I have gained, impact of critical reflection and my personal markers for success. Making use of academic research, I will go on to reflect upon the achievements, successes and potential improvements of my project.

I have identified three key areas to form the criteria for success for my project. In order of importance, these are:

- Sampled Instrument Developer
- Producer
- Online Portfolio

Additionally, I have pinpointed an ideal starting role and the key skills required for my professional career, which I have used as a framework throughout.

Research, Discussion and Feedback

A key aim of my proposal was to develop my presence as a producer and sampled instrument developer. Though initially I planned to create several instruments for presentation in an immersive installation, unfortunately, issues regarding the visual artist falling through caused a huge delay in my previously showcased plan. As a result, I decided to re-evaluate the method of final documentation of my project.

With the end of the course approaching, I felt it would be wise to focus on developing and highlighting my skillset to boost employability. After much deliberation, I concluded that a well-organised online portfolio would provide a visually pleasing and easily accessible space, able to house creative works from each of my skills.

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Utilising the help of the university pastoral manager, I developed a Professional Development Plan to set out realistic steps to reach my career goal.

Professional Development Plan

I split this plan into five broad sections to allow for easy critical evaluation as I progressed within the project.

1. Professional Goals & Motivations:

With sampled instrument development being a critical point of interest throughout my time at Tileyard, I researched potential jobs within this area. Upon discovering the position of Junior Developer at Spitfire Audio, I felt the essential skills required suited my skillset perfectly (2022), therefore I developed my project with these in mind:

[Experience using DAWs and audio processing software \(e.g. Pro Tools, Logic, RX, Ableton\)](#)

[Self-checking and methodical testing](#)

[Detail-oriented and technical problem solving](#)

[An understanding of how sample instruments are created](#)

I will discuss how I have used my project to develop each of these skills in the 'Reflection upon achievements and successes' section of this essay.

Based at Tileyard, Spitfire Audio create industry-leading sampled instrument libraries and is a company I hold in high regard. Having this job opportunity acted as an additional incentive for my project and I was thrilled to discover I was shortlisted for interview. As a result, I have prepared answers to potential interview questions and research into the company, which I have included as part of my submission, within the folder 'MillerD_InterviewPrep'

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2. Areas of Strength:

it was crucial to identify my areas of strength, with the aim of highlighting these within my online portfolio.

My extensive knowledge of recording methods, device functionality and familiarity with digital audio workstations has been crucial to my success as both a producer and sampled instrument developer. In addition, my passion for sound design has opened my ears to consider experimental approaches and develop fewer familiar abilities, such as creating tape loops and Impulse Responses.

I also wanted to highlight my collaborative skills, as I feel this is an area, I have particularly developed during my time at Tileyard, due to the wide variety of songwriters I have collaborated with to produce music across genres and to industry brief.

3. Areas for Development:

Crucially, I went on to identify several areas to consider for development throughout my project. For ease of reflection, I split these into my three key areas:

Sampled Instrument Developer

Combining my passions in synthesis and experimental sound design, I created an instrument based on samples taken from an Autoharp for part of the Development module. Processed through user-definable audio synthesis methods and aiming to blend the charms and possibilities of both acoustic and electronic instruments, SynHarp included a unique sense of space and illustrated Graphical User Interface (GUI).

I enjoyed this task, immediately feeling a drive to develop this into my future career.

However, it was necessary to expand my library of instruments to be taken seriously within this industry.

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As a result, I looked to use this Creation project as an opportunity to further develop my my sampling skills and enhance my position as a sampled instrument developer.

Producer

Though working on a significant number of songs across genres during my time at Tileyard, I was yet to feel I had developed a unique production style. Subsequently, I felt this project was the perfect time to hone on this task, which I will refer to as my 'sonic signature'.

Online Portfolio

Stemming from my interest in creative coding and previous experience using the p5 JavaScript framework, I began learning various web design skills during lockdown, including HTML and CSS. This process piqued my interest in building my own web-based Portfolio, which acts as the perfect presentation method for each of the elements in my project. I required a huge amount of tuition in this area, which I gained from many YouTube tutorials and forums.

4. Network & Resources:

With the Tileyard complex being home to over 250 artists and businesses (Tileyard London, 2022), studying here has provided me with extensive networking opportunities, which I used to my advantage during this project. Using the 'Community' section of the Tileyard website to compile a list of relevant companies and individuals, I utilised the connections of my tutors to gain contact. This process was highly successful, resulting in valuable feedback which I have detailed in further sections.

Sampled Instrument Developer

As detailed in my proposal, sampled instrument creation has exploded in popularity in recent times, with readily accessible software, such as Apple's Logic Pro and Native Instruments' Kontakt, providing platforms for creation. This has led to large communities of likeminded experimental creatives sharing their own devices through web-based platforms, such as Piano book.

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Throughout the process, I always remained mindful of other devices. Spitfire Audio co-founder, Christian Henson, talks of the importance of recording samples in the same way as you would approach recording a performance (Spitfire Audio, 2016), a notion I took into consideration during the recording process of SynDrum.

Furthermore, during a 1979 lecture, Brian Eno explained how the multitrack studio could be used as a compositional tool. Eno explained how “element inclusion” choices can provoke a constructional approach in which the manipulation of sound dictates the musical direction (Steven Dressler, 2014).

5. Focused objectives with action steps:

This plan allowed me to develop clear objectives for each part of my project in a clear and organized manner. I have detailed my focused aims for each key area of my project below.

Sampled Instrument Developer

Making use of industry connections was key to this part of my project. In a meeting with my mentor, Martyn Ware, we discussed his experience working on the Spitfire sampled instrument library: ‘No Illegal Connections’ (Spitfire Audio, 2022). Consisting of classic analogue synths and drums, a variety of adjustable microphone positions and re-amp options provided key influence and reference points for my instrument development, influencing me to sample a Hang Drum due to the scarcity of available software emulations.

Producer

Making use of my skills, I aimed to produce three high standard tracks, collaborating with songwriters whom I feel would complement the ‘sonic signature’ I aimed to develop, based on the skills highlighted above.

As a result, I met with professional producer, Sean Hargreaves, to discuss the qualities of my work. Sean was full of praise for my ambient solo work, which focuses on the relationship

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between sampled loops of acoustic instruments and synthesis techniques. This meeting proved to have a positive effect on the development of my 'sonic signature' and the subsequent success of my project.

Online Portfolio

With my limited abilities in web design and prioritisation of the sampled instrument and production elements, I deemed a framework within WordPress sufficient for my requirements. Learning techniques primarily through Tyler Moore's tutorials (Tyler Moore, 2022), I developed my skills using the 'Elementor' framework, which provided a clear layout and extensive editing capabilities (Elementor, 2022). I also remained mindful of Indeed's '12 Elements of a Career Portfolio', which provided a brilliant resource list for my site, taking elements I felt were relevant to the music industry:

- Career summary
- Mission statement
- Brief biography
- Resume
- Marketable skills
- Professional accomplishments
- Work samples (Indeed, 2022)

Throughout my project, I looked to capture visual content, which I have displayed across the website. I also designed a logo to heighten my brand image. Tailorbrands.com argue this is pivotal to the success of a business:

Because it grabs attention, makes a strong first impression, is the foundation of your brand identity, is memorable, separates you from competition, fosters brand loyalty, and is expected by your audience (Tailor Brands, 2022)

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Considering my brand aims, I researched how to design a logo, refining my design using the key steps put across by Sprout Social (2022).



Figure 1: danmillersounds.com logo

Issues encountered and how addressed

With my project spanning across various areas of the industry, I was presented with a difficult task regarding the creation of a seamless presentation element. To address this, I created an 'artist mind-map' clearly visualising my key strengths and aiding prioritisation.

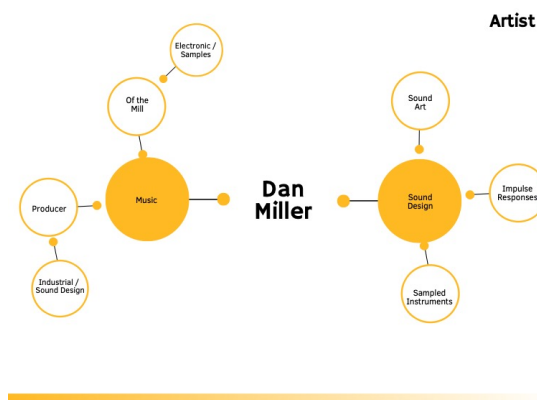


Figure 2: Artist Mind Map

Keeping this in mind, I began the practical aspects of my project.

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Sampled Instrument Developer

Recording

Prior to the recording process, it is important to develop a good understanding of the sonic characteristics of an instrument. I researched the different resonant properties of a hang drum and listened to the instrument being played from various positions. This process allowed me to develop a clear understanding of the techniques and devices needed to highlight the specific sound elements I desired in my recordings.

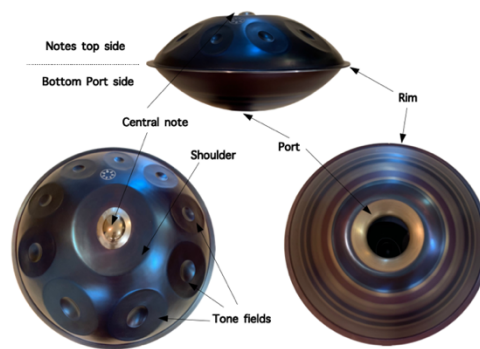


Figure 3: Hang Drum elements (Mishte instruments, 2020)

Intrigued by the difference in timbre, caused by the location of the player's contact with the instrument, I took into consideration Henson's experimental approach to recording samples, suggesting it should be "played as badly as possible" (Meeting Musos, 2021). I decided to take recordings from two articulations: directly in the centre of the 'tone field' and on the rim', for use as round-robins to provide a realistic emulation. Taking all this into account, I recorded the instrument using three microphone sources, using my technical knowledge to choose devices and positionings that would best capture the instrument to fit my desires.

Close mic:

With this source providing the cleanest and most prominent signal, I used a condenser microphone, as these are more sensitive to lower-level signals than their dynamic

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counterparts. I opted for the Lauten Audio Atlantis FC-387, which possesses an impressively flat frequency response (Robjohns, 2013).

Bass mic:

Upon examining the sound profile, I noticed much of the bass response originated from the 'port', situated at the base of the instrument. The AKG D112 proved an effective choice, lending itself to lower range frequencies and avoiding the 'proximity effect' with its ability to handle over 160 dB SPL without distortion, often a worry when recording bass-heavy instruments¹.

Room mic:

The addition of a room microphone allowed the blend of a less transient-heavy recording in the signal, whilst providing a unique sense of space. I chose to use an Aston Origin condenser microphone, placing it down the corridor to capture maximum ambience.

Preamp:

A suitable choice in preamp is crucial to the recording process, as Neumann explain:

The purpose of a preamp is to amplify low level signals to line level, i.e. the "standard" operating level of your recording gear (Neumann, 2015).

Aiming for an overall clean signal with unique elements, I opted to use the Focusrite ISA 428 MkII preamps for all my sources. Renowned for its low noise-floor, the preamps include an 'ISA 110' setting (Focusrite, 2022), emulating a circuit originally designed by Rupert Neve for use in George Martin's console at AIR Studios in the mid-1980s (White, Focusrite ISA 110, 2000). This proved perfect for my recording, adding subtle colour to the pristine signal.

¹ The proximity effect is "the exaggeration of low-frequency sounds in a directional microphone when the microphone is located very near the sound source" (Audio-Technica, 2022)

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Figure 4: Microphones & preamp

Impulse Response:

In line with my aim of adding a unique sense of space to each instrument developed, I created an Impulse Response (IR) from a library stairwell that possesses some interesting acoustic properties.

Good quality, transparent equipment is crucial for an accurate IR, therefore I used my portable MOTU Ultralite Mk4 and Genelec 8030B monitors and Behringer ECM8000 measurement microphones to give a realistic impression of the space. I consulted Apple's Impulse Response Utility user manual when deciding appropriate equipment positionings (Apple, 2011), though due to the irregular design of the space, I improvised and eventually decided to place the speakers placed in a coincident pair at the base of the stairwell, and the microphones directly above them, on the top floor.

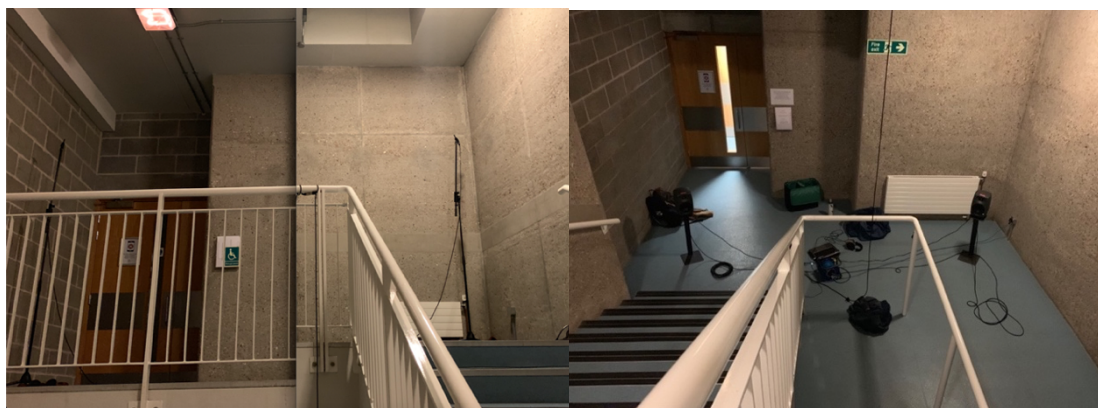


Figure 5: Impulse Response equipment positioning

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I used Apple's Impulse Response Utility software as my convolution engine, selecting the 'True Stereo' layout and using the 'Test Tone' function to set appropriate monitor and microphone levels and reverb tail length. When satisfied, I recorded frequency sweeps onto each track, before selecting 'Deconvolve'; "an algorithm-based process used to reverse the effects of convolution on recorded data" (Wikipedia, 2019). I then cropped the beginning of each file to eradicate any pre-delay and created .SDIR files, which I then converted to .wav format for use within Kontakt.

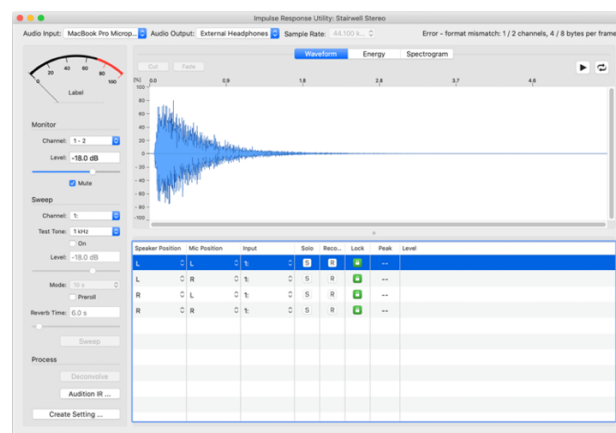


Figure 6: Impulse Response Utility file for Stairwell

Processing

Though not necessarily hugely noticeable in the playback of individual recordings, noise from devices, such as microphones and preamps, can build up, due to their multiplication when samples are played back in polyphony. To minimise this issue, I used the 'voice denoise' Izotope RX module. Using a room profile recorded during the session, I was able to control the threshold and reduction levels of obtrusive room 'noise' from each sample, using the denoise module. I was careful during this process, as over processing can introduce undesirable audible artefacts. Happy with the result, I imported the effected audio into a Pro Tools session for the next stage.

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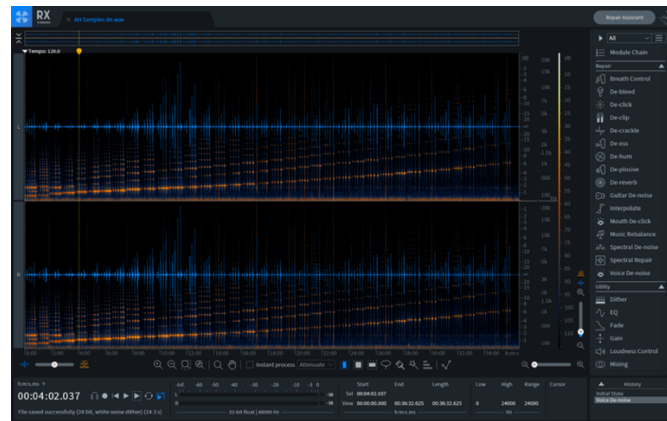


Figure 7: Denoising using Izotope RX

With 9 notes, each at 5 velocity levels and 2 articulations, I was tasked with processing 90 audio files. Therefore, good organisation was crucial in my attempt to maximise workflow. I used various techniques within Pro Tools to achieve this.

Firstly, I created a group to allow uniform processing across sources, then used the 'Tab to Transient' tool, using key commands, to trim each note. This provided me with uniform attack time for each sample, however, it is important to include some time before the transient to allow for further exploration and refining in the sampler. Henson suggests leaving as much as 500ms (Spitfire Audio, 2016), a notion I chose to mirror using the 'nudge' tool. I then checked each sample was present and correct, listening through and adding fade outs to suit the audio tails for each individual note.

When working with many samples, using clear and methodical naming processes can save a huge amount of time and confusion. I ensured each file correctly and uniformly displayed important information, structured as 'note_source_articulation_velocity' (UNSW, 2005). After checking to ensure all was correct, I exported each sample as high-quality 48kHz, 24-bit files.

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I made use of the Insert Effects to create pre-defined effects chains, enabled using a button presented on the interface. Additionally, I included the frequency filter controls of Cut-off and Resonance, choosing the low-pass filter 'Ldr 14', for its 4-pole slope and 24 dB attenuation (Frequency Devices Inc., 2014), desirable for this situation.

Design

GUI design is a crucial part of the success of any audio plugin. I remained mindful of the market research conducted as part of my project for the Development module, in which I created a mood board and researched the importance of function layout.



Figure 10: Development module Mood board

Aligning with my aim to create a recognisable aesthetic for my brand, I used the design of my previous instrument, SynHarp, as a template for this instrument, using a similar illustration technique, colour palette and naming format. At this stage, I felt it important to remind myself of the relevant elements of German designer Dieter Rams's 'Ten Principles for Good Design' (Ten Principles for Good Design, 2017).

- Is innovative
- Makes a product useful

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- Is aesthetic
- Makes a product understandable
- Is unobtrusive
- Is honest
- Is long-lasting
- Is thorough down to the last detail
- Involves as little design as possible

I paid attention to each of these points throughout the process, and feel I have developed an instrument which satisfies them all.

Furthermore, with the aim of including a visually responsive GUI, I remained mindful of Jon Drummond's remarks on the elements which constitute an 'interactive' system:

[interactive is] often a catchall term that simply implies some sense of audience control or participation in an essentially reactive system (Drummond, 2009).

Drummond goes on to explain the importance of positive interface design, with its ability to "blur these traditional distinctions between composing, instrument building, system design and performance...[making] possible a way of composing that at the same times both performing and improvising".

I aimed to merge such interactive elements through my own illustration, looking to create a unique and user-friendly experience, with only necessary controls presented to the end user:

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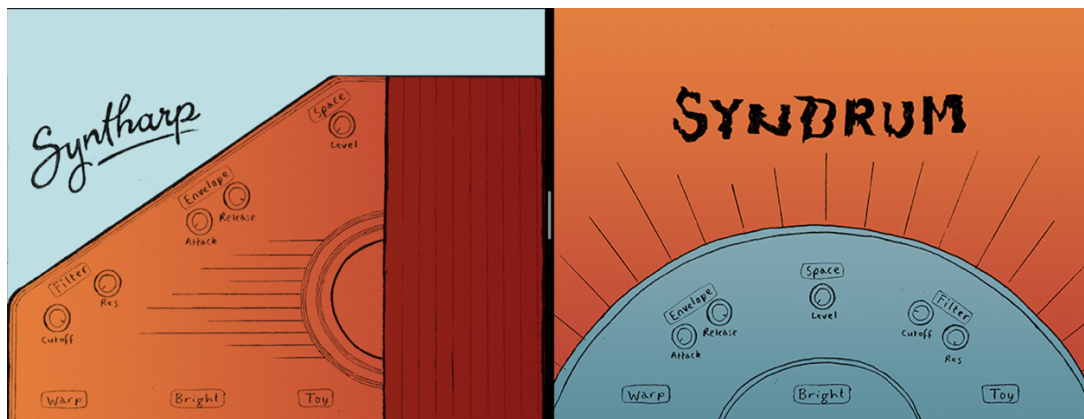


Figure 11: My current run of sampled instruments

Producer

Each of the songs I worked on presented their own unique set of issues. To remain mindful of change and new ideas, I kept the following quote in mind throughout the production process:

There are no golden rules for producing magic mixes. There are no secrets. There are no pieces of kit that deliver audio gold (White, 2018)

Presented in a playlist from oldest to newest, I was interested to see how my production style changed over the course of this project. I will now discuss the issues and successes of each track.

Right Back

Following the positive feeling surrounding a track worked on during the Foundation module, Elliot Alexson and I collaborated for the writing of Right Back, the first track in my submission

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However, this session provided a completely different set of circumstances to that of the prior collaboration, which had simply required Alexson to provide a top-line for my previously produced instrumental.

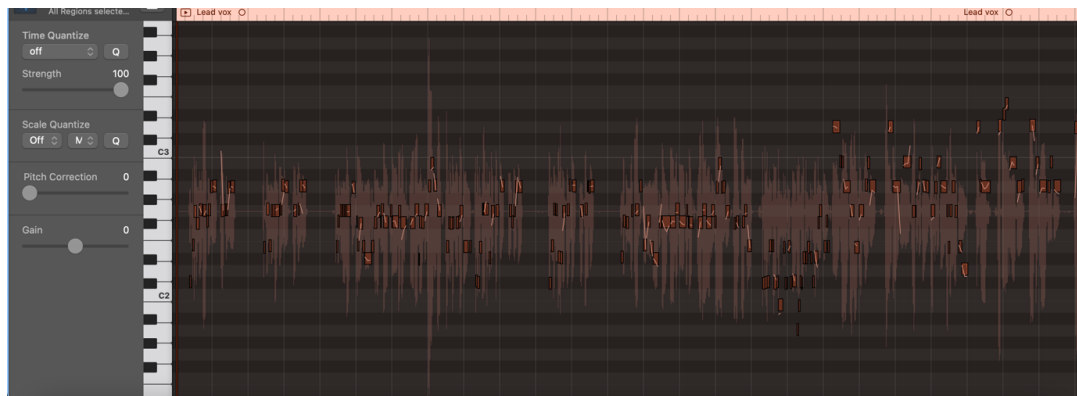
Right Back provided an unfamiliar situation of collaborative song writing, highlighting a variety of issues surrounding organisation. From my experience studying as a Producer at Tileyard, I recognise the positive effect of well-organised group dynamics. However, the lack of clarity regarding individual roles caused the initial session to suffer.

Subsequently, I delegated roles in preparation for the second session, giving myself the responsibility of building an environment for Alexson to creative thrive in. This had a positive effect, resulting in a successful session. However, as a result, a new issue became apparent, regarding the speed at which ideas could be realised. Having to find an instrument in the abyss of software devices within Digital Audio Workstations can be a time-intensive task, and if not careful can stifle the creative flow of a session. I took this as an important learning curve and began devising templates for future sessions, influenced by the suggestion of sample creation company, Loopmasters:

Most of us make music in the digital world now using a DAW to record, produce or both. So taking a bit of time to set up your DAW to suit your needs is a time-saver and allows you to get into making music more quickly (2022)

Overall, in terms of my aim of developing my production style, I feel I was conservative in my approach during this song. However, I learnt a couple of valuable lessons regarding preparation, which had a hugely positive effect on following projects.

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*Figure 12: Right Back: Tuned Vocals*

Fool's Gold

Written for a commercial brief, Fool's Gold included both Alexson and Becca James.

As a result of previous experiences, I approached this project in a much more organised way: Studying reference tracks, preparing a project template within my chosen DAW of Logic Pro, creating a folder of potential samples and communicating with the songwriters to define roles prior to the session.

*Figure 13: Project Template and various plugins used*

For this track, I was afforded much more creative freedom with production methods post-session. A situation I feel most confident in, this affordance for experimentation allowed me to implement my own style more successfully. As a result, the track was subject to label interest and received high praise from various industry professionals during A&R sessions.

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Brief:

'Euphoria Style'

Felt PM Brief

Semi-magical, semi-psychotic. We're looking for tracks in the same vein as the HBO tv show Euphoria soundtrack. An epic mix of emotional, gospel-inspired hip hop, electronic, pop and modern score.

References:

[Spotify Playlist](#)

Important Notes:

- Vocals are preferred. Lyrics need to be catchy and accessible to a wide audience, so please refrain from using non-inclusive narratives. Keep it simple and no swearing please!

Using Samples?
Please note that not all sample libraries are licence friendly, and it is the composer's responsibility to source 'licence safe' samples. We ask composers to comply with the usage terms of each sample directory before submitting works to Felt. You may not use sample library sounds and loops as standalone sound effects and samples must be incorporated into a larger composition as a whole.

Lyrical Content
If using vocals, please use 'TV Friendly' lyrics. This means no explicit words. Please try to use accessible narratives. The lyrical content should reflect the brief provided as accurately as possible.

Structure
It is essential to consider structural changes within your tracks so editors have something to work with when cutting the music to visuals. This can be instruments dropping out, builds, change in pace, time signature change etc. (without going too crazy).

Figure 14: Fool's Gold Commercial Brief

Serenade My Soul

Following the success of Fool's Gold, the group decided to work together again, this time as part of James's Creation project. Acting as producer, my role was to facilitate her creative vision, which she outlined clearly at the beginning of the sessions.

This piece took a little longer to get going, but once the ideas were present, much of the recording was done in a short period of time.

However, a lack of reference material led to some disagreement over the direction of the track. A common difficulty of the role of producer, I made sure not to become overly precious, welcoming feedback and using my judgement to adjust accordingly. This resulted in a resoundingly successful final product.

Online Portfolio

Concluding it to be unwise to showcase my ability as a sampled instrument developer merely through the inclusion of instruments within composition, I decided the most effective format to present my skills would be through the creation of a portfolio website. This would allow me to accumulate each area of my expertise into organised sections, easily navigable by the user.

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Aligning with my aim of improving my employability, whilst simultaneously satisfying my long-standing interest in web-design, I took on the task of developing my own site. Upon research, I found WordPress to be a hugely popular content management system, as Brad Williams, David Damstra and Hal Stern explain:

WordPress powers many large media companies' websites or portions thereof...is a viable choice for a range of users, from international conglomerates to major recording artists to huge media publishing companies. (2015)

With my previous experience using the programming languages of HTML, CSS and JavaScript, I was able to understand many fundamental processes involved, leading to the quick development of my own template using the Elementor framework.

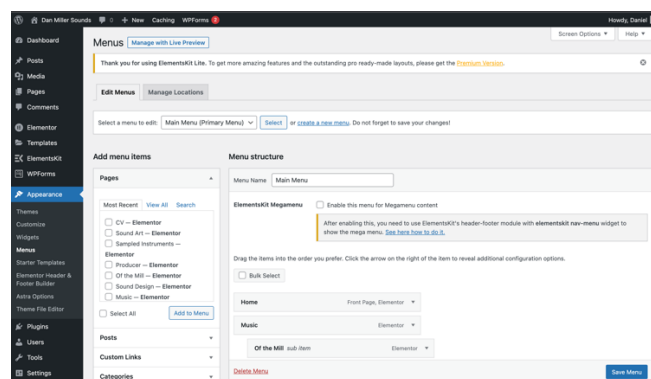


Figure 15: WordPress Menu Settings

However, learning this process alongside the other aspects of my project proved very time-consuming. To address this, I compromised on various design choices, which I will revisit after the submission.

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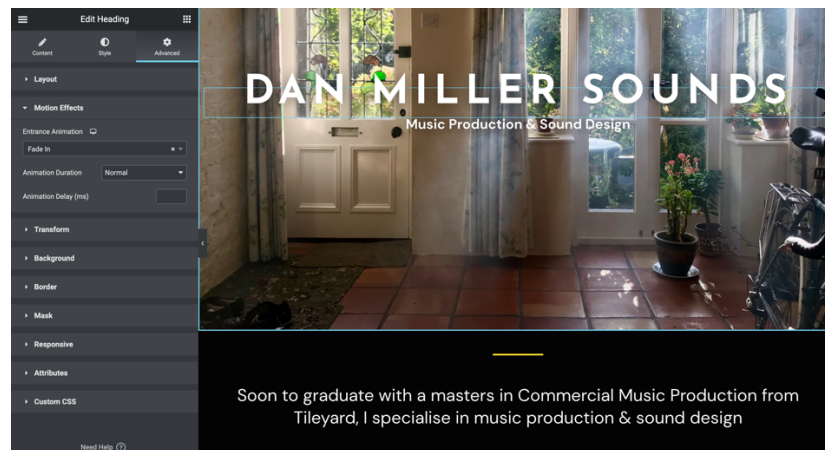


Figure 16:<https://danmillersounds.com/>

Reflection upon achievements and successes

This project allowed me to indulge in my interests around acoustic and digital audio production, whilst making use of my technical recording and processing skills. Allowing me to experiment and learn software design through KSP Script has given me crucial coding and design skills, with all the above having the potential to benefit my future career path.

Sampled Instrument Developer

I am very proud of and feel excited by the unique product aims and uniform interface design of SynDrum. In line with my career aspirations, I feel this is a wonderful starting point and an opportunity to continue building my portfolio in this style.

Producer

As outlined at the beginning of this essay, I aimed to develop a recognisable 'sonic signature' through the production element of my project.

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As a result of my meeting with Hargreaves and input from my peers, it became apparent that the most popular elements of my productions involved my use of samples, audio degradation methods and sound design. Aiming to highlight these as stylistic elements in the three submitted tracks, I attempted to create a uniform sonic aesthetic, using templates and specific effects chains.

Therefore, issues present in the early stages of the project have allowed me to develop my 'sonic signature' and positively impacted the workflow and success of songs. Having predefined effects chains, colour coded auxiliary sends, instruments buses and specific instrument tracks, has saved huge amounts of time and sparked much creative energy.



Figure 17: Pre-defined bus channels

Discovering tools that worked for me was a crucial part of the process, a notion highlighted by Brian Eno (Th  berge, 2004).

The specific uses or the explicit rejection of various technologies are often instrumental in defining both the aesthetics and the politics of musical genres

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Online Portfolio

I am very proud to have developed my own website. I feel it provides a visually appealing space, seamlessly and effectively housing each of my skills, as well as inspiring me to create a new CV, demonstrating my skills and experience in a visually pleasing format. To visit my website, I have included a .html file within the 'MillerD_OnlinePortfolio' folder within my submission. Alternatively, please visit <https://danmillersounds.com/> to browse.

DANIEL MILLER	
✉ danmiller@hotmail.co.uk t. 07954439029 @ danmillersounds.com PROFILE Soon to graduate with a masters in Commercial Music Production at Tileyard Education, I have experience working individually & collaboratively within music production, sound design & education. SKILLS • Pro Tools, Logic Pro, Ableton Live, iZotope • RL software instruments & effects • Sampled instrument creation • Live sound engineering • Creative coding: JavaScript, HTML, CSS, learning C++ JUCE framework & JSON • Impulse Response creation • Immersive Sound Art • Collaboration, teamwork & leadership ACHIEVEMENTS 2022 Arturia x Tileyard bursary winner 2020 Advanced TEFL certificate 2019 'Tape Loops' released via Warm Laundry Compilation 2018 Showcased Artist at University of Sussex Performing Arts Show 2017 Cycled from UK to Morocco 2016 'Insa' EP released via Strawberry Bloom Cassettes	EXPERIENCE 2021 Producer & Mixing Engineer Collaborated with artists across genres & developed a broad knowledge of studio techniques & devices 2022 Sampled Instrument Development Created a Kontakt5 instrument with interactive GUI from an autoharp, using recording, audio editing & scripting skills 2022 Live Sound Engineer Performed a variety of duties at a range of venues, including stage setup, live engineering & technical problem fixing 2021 Music Production Tutor Remotely taught mixing, synthesis & composition skills to clients of a diverse age range, tailoring methods to suit each individual 2021 Primary School Inclusion Assistant Developed good listening skills & handled difficult situations calmly, working in a team 2019 File Composer Created two scores using primarily tape-manipulated field recordings 2019 Assistant Studio Engineer: The Bookhouse Organised equipment, catered for artists & worked on an analogue mixing desk 2019 Sound Artist Provided an immersive natural soundscape for an Artist's Open House 2018 Location Recording Engineer Captured a performance & Impulse Response in a chapel, using careful equipment choice & placement EDUCATION 2021 MA: Commercial Music Production Tileyard Education 2016 BA (Hons) Music Technology (2:1) University of Sussex 2013 Extended Diploma: Music Production (Dist.) Brighton MET College

Figure 18: Daniel Miller CV

I learnt a lot from this process, and my beginner's knowledge in HTML and CSS proved helpful, such as for the adjustment of image dimension, margins and padding.

I utilised my research and developed a website with a uniform visual theme that mirrors the sonic aesthetic present in my audio work. Using the website as a format has helped increase my overall online presence and demonstrates a varied skillset. Therefore, I feel I have succeeded in my aim of developing my artist profile.

Regarding each of the essential skills for the role of Junior Developer at Spitfire Audio (2022), I have succeeded in developing each element thoroughly, as outlined below:

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Experience using DAWs and audio processing software (e.g. Pro Tools, Logic, RX, Ableton)

I made use of Pro Tools and Logic for various tasks throughout the project, and RX to denoise the samples for my instrument.

Self-checking and methodical testing

Methodical testing was a crucial aspect of my instrument build, demonstrated during the hang drum recording session, in which a good knowledge of signal path was needed to gain the desired recording.

Detail-oriented and technical problem solving

A key example of this was shown during my discovery of a missing sample when loading files into Kontakt. I was able to locate the file easily and quickly due to the implementation of a structured file naming system.

An understanding of how sample instruments are created

For the primary task of this project, I have developed a sampled instrument, using my knowledge of recording techniques, sampling and processing within the Kontakt sampler.

Reflection upon potential improvements

Sampled Instrument Developer

Originally, I aimed to add further synthesis capabilities to SynDrum, including a rate-adjustable Low Frequency Oscillator (LFO) and loop function. However, due to the limitations of Kontakt, it is only possible to add modulation to effects present in the 'Group Insert FX' section, an area of the software notoriously difficult to call into a script.

Unfortunately, due to time constraints, I was unable to successfully troubleshoot this issue, but will be looking to implement this function in a future update.

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Additionally, I would like to add visual reactivity to the interface, such as replacing the Kontakt-native knobs with my own illustrated versions, to better match the design.

Producer

Though overall I am happy with my productions and feel I achieved my aim of developing a 'sonic signature', I am yet to fully address the process of commercial release. Discussing a strategy with my collaborators is a task I am looking forward to undertaking, post deadline.

Online Portfolio

Referring to the '12 Elements of a Career Portfolio' (Indeed, 2022), I feel my website could benefit from further work samples. However, due to time constraints, I was unable to upload all my experiences and projects, but again, will be addressing this soon.

What went wrong and what I learned

Though overall a successful project, there are a few elements that went wrong, and I am grateful to have learnt from these.

Early on, I was hindered by the magnitude of my initial project proposal. Though I had devised a clear plan, I soon discovered that a failing element would jeopardise the entire project. As a result, I developed a new plan, with each element less reliant on one another than in the previous incarnation. This has taught me the importance of having a backup plan.

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Conclusion

In this essay, I have discussed the alterations, issues, failures and successes of my project. Though changing drastically from my initial proposal, and not reaching quite the heights of functionality I had hoped for with my sampled instrument, I believe this project was a success.

I have succeeded in my aim of creating a new, unique sampled instrument, developed my production aesthetic gained a new set of skills and learnt from my mistakes along the way. I have developed an up-to-date portfolio, boosted my artist profile and showcased a variety of work to promote my employability, whilst also increasing my network of professional contacts. I will miss Tileyard very much and am hugely grateful for my experience here!

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