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Introduction

It is important to note that prior to my enrolment at Tileyard Education, I was mainly a performing musician with only a moderate amount of experience as a producer and songwriter. While completing my degree in Guitar Performance at BIMM London, I realised that I was more interested in the creative side of the music industry rather than the performing side. Consequently, as an attempt to pursue my new vocation as a producer and songwriter, I wanted to dedicate one year to focus primarily on my production and songwriting skills. Furthermore, since it would be my last year of study, another priority was to build up a list of trustworthy collaborators that I could rely on in the future to write with and produce for on a regular basis. Now that we are approaching the end of the academic year, it is safe to say that the whole experience gave me even more than what I anticipated. This whole year spent at Tileyard Education made me grow in many different aspects of my life; both on a personal and a professional level. I made a huge step forwards in terms of reaching my goals and getting closer to my ideal career. In this essay I am going to elaborate and reflect on this past year in more detail.

First of all, I will explain in detail my process when working with different collaborators/artists for the completion of my master's final project. I will talk about the challenges I have encountered as well as the solution I found to surmount them. Secondly, I will talk about my development throughout the whole academic year in terms of personal growth as well as the learning of soft and hard skills. Thirdly, I will analyse the result of my MA's final project while addressing the different points where improvements can still be made. Finally, I will display my updated personal development plan as a way to pin down the improvements that happened in the different aspects of my life between the beginning of my MA and the present moment.

Different Artists, Approaches & Experiences

Like I previously mentioned in my written proposal, my final project was segmented in two different parts. The first part consisted of doing an EP with the Swiss artist Pat Burgener, who also happens to be my brother, while the second half was focused upon creating a body of work with a few different London-based artists. The main difference between the two projects was the amount of influence I was having musically. On the project with Pat, I had just as much creative control as him, while on the other collaborations I was acting as a producer and co-writer to help the artists create songs that matches their vision.

Pat Burgener

I began to write with my brother at the beginning of the coronavirus crisis. In the first week, we were really productive as we finished one full song for the Swiss Press Awards 2020. However, when we started writing for the EP, we experienced a difficult writers' block and we struggled way more than usual in order to get a descent idea on track. Since we both strongly believe that "perspiration is stronger than inspiration" (Sculley, 2012), we managed to push through and still got started on a couple of tracks during these sessions. However, the turning point of this collaboration happened when we decided to involve a third writer in the process. It helped us to get a new perspective on the ideas and turn them into fleshed-out tracks. In terms of the general experience, I always found it to be more difficult to work with my brother than with any of the other artists. Ever since our childhood, our relationship was filled with rivalry, which is why we can be rough with one another during sessions. Whenever our egos get involved, it creates a lot of tensions between the two of us (Degges-White, 2016). Furthermore, my brother can get stubborn when deciding on the direction in which a

song should develop; when he gets an idea or concept in his mind, it is hard to change his mind. As a consequence, I feel like my creativity is hampered a lot of the time, which can get frustrating. Whenever a third person is involved, we manage to remain more objective and avoid any unnecessary conflict. This results in a better creative output.

Maella

The collaboration with Michaela was something I was really looking forward to, since I felt from very early on that we had strong songwriting chemistry. The experience was extremely smooth, pleasant and enjoyable. We wrote three tracks in total and we are both very happy with the result and are planning to release two of them in the near future. The whole process was effortless because it seems like we hear things in the same way and we have a tendency to pull in the same direction. It seems to be a similar relationship to the one that Sia's producer, Cameron Deyell, describes with his associate Jasper Leak: "We both hear things in a similar way, we always know that we're pulling in the same direction, there's not a fight; we complement each other" (Deyell, 2018).

In addition to how smooth our creative decision-making is, we both occupy a distinct role when working together, which is a key point for making successful collaborations (Trandafir, 2016). I write the music and produce, while she focuses on the lyric and top line writing. We do sometimes jump into the other person's territory but merely to help out, which creates a perfect balance and environment to write.

Ofuré Alli

Working on this project with Ofuré was surprisingly complicated. She wanted to work remotely even though we were both in London and had a safe working space at our disposal. She wanted me to send her an instrumental track so she could write a

top line over it, which is something I wanted to avoid since I usually prefer to be in the same room as the artist when writing a song. However, even if we had a lot of disagreement in terms of songwriting and top line melodies, the whole process was still quite enriching because it pushed me to make a well-crafted track instrumental track while being far out of my comfort zone. Since I believe that the vocalist's performance already convey certain emotions and colours on its own, the most challenging part was to create a good instrumental without any guide vocals to help me with the direction. I also had to remind myself not to overproduce the track and leave more space for the vocal melody. Furthermore, this experience really taught me how important it was to use an appropriate reference tracks when working on instrumentals in order to get inspired by ideas and production techniques that suit the music genre (McAllister, 2019). It wasn't necessarily the most creative process, but it really helped to get the song in the right direction, and therefore please the artist.

Personal Growth & Soft Skills Development

The year I have spent studying at Tileyard Education was extremely important in my development as a songwriter/producer as well as an individual. After only the first week, we already had a songwriting camp scheduled for the week after. Prior to that, I had never attended a songwriting session as a producer due to the fact that I lacked confidence in my production skills. In other words, after the first two weeks at Tileyard, I had already overcome one of the biggest mental blocks I had in my learning. As a consequence, I spent my whole year collaborating with other students, which made me progress enormously in songwriting and production. Furthermore, I had enough time to experiment working with different artists and collaborators in order to find the persons with whom I work best for future collaborations.

The fact that I had the chance to work with so many different artists in such a short amount of time made me realise that one of the most important skill to have as a producer is adaptability. Since every artist has different needs, personalities and character traits, it is utterly important to get to know the artist and establish a relationship of trust before even starting a session (Hakim, 2019). If it is not possible to get to know the person before the session, it is important to be present and closely observe how they react to my approach as a producer in order to be able to adapt and make sure the session will flow as smoothly as possible (Beentjes, 2018). For example I did experience both artists who were sensitive to the way I gave my opinion, while others wanted my rough and direct criticism. It is vital to understand a person and know how to behave in any given situation. Quincy Jones, one of the most respected music producer that ever lived, sums it up beautifully in a famous quote saying: “You need to be a psychologist in the studio so you know when to tell the artist to take a break or to keep pushing through.” (Ramsey, 2016)

In addition to that, I learned that being familiar with an artist’s preferences and habits in the different stages of the writing and recording process will ultimately save a substantial amount of time and energy. This is something I realised after an entire day of re-recording the lead vocal for one of Michaela’s songs, only to realise that we still preferred the demo version. During a conversation with Michaela, she confessed that she had faced similar situations many times before, and that when she is still in the excitement of writing a song, she automatically performs it better. In other words; losing time could have been avoided, if we had discussed her past experiences with recording. Now I am aware that in the future I will have to challenge her more while recording the demos, since there is a great chance that we will keep the takes for the final product.

As I said earlier, this year has been crucial in terms of my career's development. However, during this period of time, I have not limited myself to the learning of skills that will serve my career only; I have changed my entire perspective on life, which has showed incredible results on my health, productivity and mental stability. The whole coronavirus crisis turned out to be a very positive experience for me. Since the whole world was on pause for more than three months, it gave me some time to reflect on my career, my life in general, and to start taking action towards my goals. As a consequence, I got back into shape, lost more than ten kilos and adopted a new routine, which happened to have a big impact on my productivity. In addition to that, I started to read self-development books everyday such as *The Power of Now* (Tolle, 2004) or the *Law of Attraction* (Hicks, 2006). I used to have a somewhat negative mind-set, and these two books helped me to get a more positive perspective on life. They taught me how to avoid getting caught up in destructive thoughts and emotions, which enhanced my ability to stay focus on a task. In addition to that, I started meditating every morning, resulting in a better productivity and a more positive mind-set during the rest of the day. This process made me realise how vital it is for my well being to have a routine. I found out that when I set aside a certain amount of time every morning to do some sport and meditate, it puts me in a good place to maximise my efficiency. I compare it to being an athlete and needing to set up the perfect environment in order to perform at my best. This is also what the professional baseball player and jazz musician Bernie Williams (*et al.*, loc. 491) illustrates in this quote: "The skill set required to be a great musician is very similar to what's required to play major league baseball at a high level". In the long run, I strongly believe that having the discipline to stick to my routine will make a huge difference on the success of my career.

Hard Skills Development

In terms of technical skills development, I made tremendous progress in production and mixing in general. First of all, I learned to use equalisation in a much more effective way than how I used to. During one of the lessons at Tileyard, Jon Kelly (2020), who worked with the likes of Kate Bush and Paul McCartney, highly recommended that we try mixing a song with aggressive equalisation, suggesting that we would probably be surprised by the result. That was a turning point in my mixing and production practice. Before this lecture, I used to believe that if I had to use extreme processing or equalisation to get the sound I was looking for, I must have done something wrong along the way. However, I finally realised that I should not be afraid of following my instinct and ears even if it means being radical when equalising. It actually changed my whole mind-set when it comes to mixing and production. Furthermore, this approach really helped me to understand how to create some space for each instrument to breathe in a mix, which drastically improved the quality of my tracks.

Another concept that I learned from the producer Tom Fuller (2020), who also happens to be my mentor, was to restrict myself to a small number of tracks when producing a song. I now understand that it is much more effective to use only a few elements and make sure that each part has a specific role in the song, rather than overcrowd the production with too many tracks, which will most likely hinder the song's message. The English producer Michael Anthony Wright, better known by his stage name Brassica, illustrates this idea very well by comparing music producers to cinematographers:

"We have a limited amount of space on the soundstage in the same way a cameraman has a finite amount of screen space. The cameraman can obviously move further afield from the subject in order to

accommodate for more visual objects but what happens? Things get smaller; you can no longer see the actor's eyes. The same laws tend to apply to sound.“ (Arblaster, 2020)

In addition to that, Tom Fuller (2020) taught me that good productions and arrangements greatly facilitate the mixing because all the parts will be designed to leave some room for each other to breathe. To illustrate his thinking, he said something that really left a mark on me: “A well produced track barely needs to be mixed” (Fuller, 2020).

One of the most important techniques that I have learned during my MA is the development of my own mastering chain, which has been a really big factor in raising the quality of my songs. In the past, I used to think that using a limiter in order to get the loudest possible volume was enough to get my songs to a professional standard. I understood that I was wrong during a listening session at Tileyard, when a Grammy winning songwriter told me that my song sounded unprofessional. Shortly after, I luckily got a lesson on mastering with the producer Paul Whalley (2020). I managed to get a solid foundation to create my own mastering chain and since then, I had a lot of positive feedback in regards of the quality of the songs I am producing. However, I am aware that even though having a good mastering chain is crucial when attending listening sessions with panels or sending my work to individuals in the music industry, it will never replace the work of a proper mastering engineer.

Result & Future Improvements

Even though I am happy with the overall quality of my MA's final project, I have identified different points where improvements could still be made.

First of all, I have come to realise that I am still struggling when it comes to emulate production ideas from a reference track. While it might prevent me from

compromising originality, it can be problematic when the artist is really specific in what he/she is after. As an example, my song *Dollar* had *Stolen Dance* by Milky Chance as a reference. My brother and I wanted to replicate the reggae feel of the reference while keeping a more acoustic vibe that matches Pat's vocal. After trying many ideas and variations, I finally found an interesting sound that worked well but unfortunately did not quite match our first intend of keeping the chore of the song acoustic. I believe that there are still improvements to be made in terms of capturing the overall feel of my references while keeping my tracks authentic.

Furthermore, I realised that I can still improve my ability to give progression and excitement to my tracks without necessarily having to add elements. As an example, when I produced *Melting Butter*, I tried to be mindful of each element that I added to the song in order to keep the track's arrangement as simple as possible. As a consequence, when I felt like the track needed an extra lift in the last chorus, I used some parallel distortion on the drums in order to raise the intensity level. Even though this trick was effective, the dynamic lift did not feel big enough to me. In the future, I believe that it would be of great benefit if I can deepen my knowledge on mixing techniques in order to develop an array of tools that will help me overcome similar situations. I have already spotted an interesting book called "Mixing Secret for the Small Studios" (Senior, 2018) that will most probably help me develop new techniques.

One of the biggest obstacles that I have faced during the completion of the project arose on my tracks with Ofuré Alli. Since I do not have a lot of experience in producing R&B music, I struggled to achieve a modern and relevant aesthetic while capturing the artist's authenticity. Consequently, even though I have listened to a lot of references and tried a couple of vocal chains, I did not quite get the sound she was after when she asked me to make the vocals sound "cleaner". However, the whole

process was very informative since I had the opportunity to research techniques that I have never tried before, such as using an 808's kick as a bass line (Masterclass, 2020).

Personal Development Plan – August 2020

Note: Updated information between Personal Development Plan 2019 and 2020 are highlighted in yellow

Vision and Goals

My Vision
Become an in-demand music producer with a regular work schedule (at least 3 production/writing sessions per week) with successful commercial artists by the end of 2022.
Short/Medium Term Goals (next 6/12 months)
• Release the next two singles of the London based artist Maella, which I co-wrote and produced. • Record and release Pat Burgener's 4th EP that I co-wrote and co-produced. • Learn more about mixing in order to make simpler productions sound better. • Develop new technics on Logic Pro X in order to enhance my workflow when producing in the context of a writing session. • Improve my social skills in order to approach people more easily, which will be even more valuable now that I get into the working life. • Starting to work on some original material for my own personal project in order to have a body of work to present to artists/producers that might join me on this project (I am looking to form a duo). • Produce at least 4 singles to release by the summer 2021 for Pat Burgener's project (currently my main project). • Get an internship in a studio for 2 to 3 days per week • Improve in lyric writing. • Improve in piano playing. • Improve my singing skills.
Long Term Goals (2-3 years)
Become an established music producer in London, being able to charge a reasonable fee in order to make a living and potentially negotiate a publishing deal with a publishing company as a producer/songwriter. Become the main producer of Pat Burgener's project as well as potentially developing my own career as an artist.

SWOT – Personal Analysis

Strengths	Weaknesses
• Have a solid background as a performing guitarist and did a degree in the field. I consequently have good knowledge of harmony and arrangement, which I believe is really helpful for songwriting. • I am part of a fast growing band and I already worked with world-class producers/sound engineers from LA (Jasper Leak: Sia, Quincy Jones) and New York (John Agnello: Sonic Youth, Kurt Vile), which gave me valuable knowledge and experience on how to work as a producer in the music industry. • Have a good hear for top lines and gained experience through Pat Burgener's project in directing singers when writing and recording. • Have a good sense of rhythm and usually find interesting chord progression thanks to the wide repertoire I had to learn when I was a performing musician. • Able to sing, which is really handy to demonstrate top lines to singers. • Have a healthy and balanced lifestyle, allocating time everyday to workout, meditate and eat healthy.	• Need to improve my lyric writing since I am currently barely contributing when writing words during sessions. This will be crucial for the success of my own project as well. • Need to improve my singing skill in order to record BVs or lead vocals for ideas much quicker. It will also be fundamental for my own project since I might be the lead singer. • I have poor social skills and I used to be anxious when working with individuals that I do not know. However, this whole year at Tileyard Education helped me to build the confidence I needed as a songwriter and producer. • Need to improve my workflow as a producer in order to build up a track quicker when I am under pressure. I am planning to do an internship as a studio assistant as well as investigate further on Internet to find some answer to improve my efficiency. • Need to improve my piano playing. It would make me a much better producer if I have the flexibility to write piano based songs.
Opportunities	Threats
• Being part of the Tileyard community was one of the biggest opportunities I came across. In the whole year, I was able to work with more than 20 producers/songwriters and I have built strong relationships with the different individuals I want to collaborate with in the future. In addition to that, I have started to work with Robert Horsfall and Tom Fuller, whom are both well-known individuals in the Tileyard community and the British music scene. • Living in London is a big opportunity as a songwriter/producer. I am already working on a regular basis with different songwriters/artists as well as a few London based producers. • The technology we have access today allow us songwriters and producers, to create some high quality products in a home studio setting. We are probably living in the golden era of the DIY approach. • Pat Burgener's project helped me to create a solid contact list of experienced producers, songwriters and mixing engineers in the UK and the US.	• I am aware that there are so many great producers in London. I will have to work hard and develop my own approach and sound in order to set myself apart. Furthermore, since London is a very expensive city to live in, it will be even more challenging for me to get enough work in order to generate a decent income (Zadeh, 2015). • The progress of technology is a big threat since there are already some computers capable of programing music for advertisings, which can eventually lead to a big loss of profit for songwriters and producers in the future. (Tweed, 2020) • Nowadays, the different streaming platforms are the leaders of music consumption and unfortunately they do not pay much to songwriters and producers (Ingham, 2019). I might need to look into music synch to make most of my profit.

Plan of Action

What do I need to learn?	What do I have to do?	What support and resources will I need?	How will I measure success? – What does good look like?	Target date for review?
Improve my Singing (Weakness/Skills)	Dedicate at least 20 min everyday to singing practice in order to reach a certain level of ease when it comes to vocal tone and breathing technique, as well as building my confidence.	I am planning to embark on an online program that my brother recommended me to do.	Recording my vocal on one of my song and being satisfied with the result. Having some positive feedbacks from musicians and fellow singers that I trust.	6 months' time with musicians that I trust
Increase my Workflow as a Producer (Weakness/Tech Skill)	Actively research on the internet for tutorials on how to increase my workflow as a producer. Attend as many online production's master classes as possible. Try to not only collaborate with songwriters/singers but also with some producers in order to watch their approach on keeping their efficiency as high as possible. Watch carefully the process when getting the opportunity to work with veteran producers via Pat Burgener's project	My mentor is Tom Fuller, he has years of experience as a producer which is really helpful since he is a trustworthy person to whom I can regularly show my latest work.	Conclude every session with a well-produced demo that features many different elements and that sounds already quite advanced in the production process.	Review in 3 months with my mentor
Improve my Lyric Writing (Weakness/Skills)	Read more books in English, especially poems, to see how great lyricists manipulate words and rhymes. Push myself to throw some lyric ideas to the songwriters I am working with since I believe that my lack of confidence is clearly one of my biggest issue. Discuss with lyricists and fellow songwriters on some tips to improve my lyric writing as well as watching some master classes of respected songwriters in order to try some of their tips and tricks. Write lyrics everyday even if I do not feel like it.	Asking some support to experienced lyricists (fellow students or outsiders) to work on my own material. I want to do the music and melody on my own and just get assistance to work on the lyrics. I feel like this approach is going to teach me a lot in lyric writing.	Get positive feedbacks from fellow lyricists regarding the lyrics of my own material and starting to contribute actively on the lyrics with my co-writers when doing songwriting sessions.	Review in 9 months with lyricists I respect
Improve my piano playing (Weakness/Skills)	Buy a proper keyboard and practice at least 20min everyday.	Find a good piano teacher.	When needed, use the piano as the chore instrument when writing with artists	Review in 6 months with my teacher

Better networking in order to collaborate even more (Soft Skills and Attitude)	Attend networking events all by myself in order to practice my social approach and get out of my comfort zone.	I will take every networking opportunities I come across in the future, even if it implies attending events on my own	Lose this awkward feeling I always have when approaching strangers and gain the confidence to expose my real personality in all circumstances.	Review in 6 months
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Conclusion

From dreaming of becoming a session guitarist to actually pursue a career as a producer and songwriter, I have gone through many different experiences before getting a clear picture of where I want to be as a musician. As we have seen in this essay, completing an MA at Tileyard Education was one of the most valuable and fulfilling experiences of my life. The whole process of studying at Tileyard and completing a final project of this magnitude gave me considerable knowledge in songwriting, collaborations, human interactions, as well as many technical aspects of mixing and production. However, the past year did not only make me grow as a professional, it made me grow as a human being in the broader sense of the term. To me, the corona virus crisis was an eye-opening experience as it shifted my mind to a more positive place. I have learned how a healthy routine, comprising exercises and mediation, can drastically improve my productivity, creativity, well-being, and mental health in a way I have never felt before. But more importantly, the whole experience made me realise that the only way to keep growing as a professional and individual is to get out of my comfort zone. As a consequence, I now understand that no matter how difficult my future challenges will be and no matter how many mistakes I will make, the most important thing is to keep pushing myself, be resilient and have a positive mind-set at all times. As the great jazz musician Coleman Hawkins once said: "If you don't make any mistakes, you aren't really trying". (BrainyQuote, 2020)

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Appendix

Fig.1: Personal Development Plan – November 2019

Vision and Goals

My Vision
Become a skilled music producer and building a regular work schedule (at least 2 production/writing sessions per week) with artists/producers I've met at Tileyard or outside of Tileyard by the end of my MA.
Short/Medium Term Goals (next 6/12 months)
• Learn more about Logic Pro X in order to enhance my workflow when producing in the context of a writing session. • Improve my social skills in order to approach people more easily, which is a key skill to have for collaborations in the music industry. • Starting to work on some original material for my own personal project in order to have a body of work to present to artists/producers that might join me on this project (I am looking to form a duo). • Produce at least 6 songs for Pat Burgener's project (currently my main project that I have alongside my brother). • Improve in lyric writing. • Get back in a healthier routine (eating healthier and do sport more regularly).
Long Term Goals (2-3 years)
Become an established music producer in London, being able to charge a reasonable fee in order to make a living and potentially negotiate a publishing deal with a publishing company as a producer/songwriter. Become the main producer of Pat Burgener's project as well as developing my own career as an artist.

Fig.2: SWOT – Personal Analysis – November 2019

Strengths	Weaknesses
• Have a solid background as a performing guitarist and did a degree in the field. I consequently have good knowledge of harmony and arrangement, which I believe is really handy for songwriting. • I am part of a fast growing band and I already worked with world-class producers/sound engineers from LA (Jasper Leak: Sia, Quincy Jones) and New York (John Agnello: Sonic Youth, Kurt Vile), which gave me valuable knowledge and experience on how to work as a producer in the music industry. • Have a good hear for top lines and gained experience through Pat Burgener's project in directing singers when writing and recording.	• Need to improve my lyric writing since I am currently unable to contribute when writing lyrics during session. This will be crucial for the success of my own project as well. • Need to improve my singing skill since it will be greatly beneficial for communicating ideas to singers and finding top lines during writing sessions. It will also be fundamental for my own project since I want to perform as the lead singer. • I have poor social skills and I tend to develop some anxiety when I am about to work with individuals that I do not know. However, since the beginning of my MA, I feel like I already made huge improvement in the field. Due to the songwriting camp, I finally gained some confidence when working with strangers. • I need to improve my workflow as a producer in order to build up a track quicker when I am under pressure. I am planning to ask my tutors about some technical difficulties I am currently facing and I will investigate further on Internet to find some answer to improve my efficiency.
Opportunities	Threats
• Being part of the Tileyard community is currently one of the biggest opportunities I came across. In only three weeks I was able to work with more than 12 different producers/songwriters and I have already spotted the different individuals I want to collaborate with on a regular basis. In addition to that, I am aware that the Tileyard community is full of established personalities that might be able to help me in my development and guide me through delicate decision we are currently facing with my brother (Pat Burgener's project) • Living in London is a big opportunity as a musician/producer. I am already working on a regular basis with a London based producer and I know personally a few producers that I am planning to work with in the future. • The technology we have access today allow us songwriters and producers, to create some high quality products in a home studio setting. We are probably living in the golden era of the DIY approach. • Pat Burgener's project helped me to create a solid contact list of experienced producers in the UK and the United States.	• I need to make sure to eat as healthy as possible and dedicate some times everyday for sport. I usually have some periods when I am in good shape but I struggle to keep it on the long term, especially when my schedule gets busier. • I am aware that there are so many great producers in London. I will have to work hard and develop my own production approach in order to set myself apart. • The progress of technology is a big threat since there are already some computers capable of programing music for advertisings, which can eventually lead to a big loss of profit for songwriters and producers in the future.

Fig.3: Table of Action – November 2019

What do I need to learn?	What do I have to do?	What support and resources will I need?	How will I measure success? – What does good look like?	Target date for review?
Improve my Singing (Weakness/Skills)	Dedicate at least 20 min everyday to singing practice in order to reach a certain level of ease when it comes to vocal tone and breathing technique, as well as building my confidence.	I am planning to get one singing lesson per week with a vocal coach. I already found one student in Tileyard who is willing to give me vocal coaching.	Recording my vocal on one of my song and being satisfied with the result. Having some positive feedbacks from my vocal coach and fellow singers.	6 months' time with my vocal coach
Increase my Workflow as a Producer (Weakness/Tech Skill)	Actively research on the internet for tutorials on how to increase my workflow as a producer. Attend as many production's master classes as possible. Try to not only collaborate with songwriters/singers but also with some producers so I can watch their approach on keeping their efficiency as high as possible.	I already have specific questions to ask my production tutors in order to improve my workflow. I am planning to choose a mentor who has a big experience in music production in order to have a trustworthy and regular person to whom I can regularly show my latest work.	Feeling more confident in songwriting sessions and conclude every session with a well produce demo that features many different elements and that sounds already quite advanced in the production process.	Review in 3 months with my mentor
Improve my Lyric Writing (Weakness/Skills)	Read more books in English, especially poems, to see how great lyricists manipulate words and rhymes. Push myself to throw some lyric ideas to the songwriters I am working with since I believe that my lack of confidence is clearly one of my biggest issue. Discuss with lyricists and fellow songwriters on some tips to improve my lyric writing as well as watching some master classes of respected songwriters to try some of their tips and tricks. Write lyrics everyday even if I do not feel like it.	I am thinking of asking some support to experience lyricists (fellow students or outsiders) to work on my own material. I want to do the music and melody on my own and just get assistance to work on the lyrics. I feel like this approach is going to teach me a lot in lyric writing as well as creating a much better product overall.	Get positive feedbacks of fellow lyricists regarding the lyrics of my own material and starting to contribute actively on the lyrics with my cowriters when doing songwriting sessions.	Review in 9 months with lyricists I respect

Improve my life style and wellbeing (Knowledge and Attitudes)	Allocate one hour every evening for workout. That could imply running, just doing exercises at home or go to a climbing block but it needs to vary in order to keep myself excited and motivated.	My brother is an Olympic snowboarder. I already asked him to give me some of his physical program in order to build up a regular training routine.	Being more grounded and balanced. Experiencing higher sleep quality and lower stress level.	Review in 3 months
Better networking in order to collaborate even more (Soft Skills and Attitude)	Attend new networking events all by myself in order to practice my social approach and get out of my comfort zone.	I will take every networking opportunities Tileyard Education gives me, even though it implies attending events on my own	Lose this awkward feeling I always have when approaching strangers and gain the confidence to expose my real personality in all circumstances.	Review in 6 months