

Module: Creation

Written Proposal Assignment

Element 2b

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Summary

This assessment will focus on the creative process of the concept E.P entitled “A Little Guide to Inhumanity” and my personal development as the artist/producer “Gabriel Leo”- who is the centre of this record.

The written essay will serve as a guide for the reviewer to be aware of each step of the project, and also what he can expect out of my future hopes and outcomes.

Based on my Personal Development Plan, I decided that the project would be mainly focused on the philosophy and the vision for the concept of the E.P. for my soft skills. For my technical skills, I decided I should improve on my vocal recording skills, and my producing/mixing techniques to apply them in my piece.

There were other areas such as Image and Branding which I have started to think about, but the ideas were still very rough, so they won't be particularly relevant in this essay.

Some of the statements which have been made on my proposal assignment will be used in this one, particularly in the **Introduction** section, to give continuity to the project and for the reviewer to have some background knowledge of my project, in case he didn't read my proposal assignment before.

Introduction

According to my proposal, I've made two plans for two different parts of the project. The first plan was to work on the creation process of making a portfolio that would include five to six songs and three interlude sections. The second plan (see in Appendix A), was the administrative process of how the content was going to be delivered.

Even though I felt that all of these goals are good and attainable, I decided that for this assignment, I should just focus on the creative part of the whole project, and the administrative process (Image, Branding and Marketing) should be delayed for later this year. The decision was based on the time frame we were given to make this project, which I felt it wouldn't be enough to complete everything. So far all I've done in relation to Image and Branding is an Electronic Press Kit (appendix B) which is just a base of what's going to be in the future once I know when to release my music.

So now the main goals are to write, compose, produce, mix and master five songs and two interludes. If this could be obtained by the end of August I will consider the creative part of the whole project completed.

I felt that this was the right decision especially after I spoke with my mentor, Sean Hargreaves, who at the time, told me to focus on making great songs first, and to worry about the rest after. When he told me this I felt that he was giving me a clearer path.

There was also one thing that has changed on the first plan which was the number of instrumentals I wanted to include in the portfolio, shortening the project to just two.

My decision was made based on two factors. The first one was the fact that the duration of this project was going to be too short to justify the needs of having three instrumentals. It thought that it would probably feel like the project was dragging by not going directly into the songs which are the most important part of the concept.

My idea for the interludes was to make *“60-90 second length songs that will feature celebrities (actors, musicians, psychiatrists) where they show their point of view of how they see this post-modern society. The idea at the moment is to sample their interviews and insert it in an instrumental, which will have a similar atmosphere as the normal tracks”* - based on what I said in my proposal.

Because I didn't want to make a full album, I decided to just make one instrumental with an interview for the E.P.'s introduction, and the other one to be an interlude that would tie in with one of the tracks.

The second reason was based on copyright and clearance issues which I've made a section in this essay just to explain the reason with more depth (*check section - “Copyright Clearance on Sampling Recording”*) .

Based on my Swot Analysis and my PDP (see in Appendix B) I concluded that I wanted to develop my knowledge and skills in areas where I felt I was unexperienced like for example - how to use philosophical ideas and beliefs in my **lyric writing**, studying certain types of **recording and production techniques** that I wanted to apply in my artistic vision, and acquiring the **mixing skills** I needed to be able to mix my songs - which was an area that I didn't have a lot of experience.

Hopefully by getting better at these skills, not only will the record sound more professional and polished, but my personal growth as a producer/songwriter and as an artist will be much bigger and denser, instead of me only focusing on producing tracks.

Conducted Research

For me to gain the skills previously mentioned, I used books, videos and other forms of online resources to help me obtain the information I need for each skill.

I began my research on the type of philosophy that was related to the message I wanted to share in this record.

This was the bird of the idea that later became the title of the E.P.

Once I got this right, I was able to decide what the direction was and what topics I wanted to mention in the songs.

1- Stoicism

Stoicism was the type of philosophy I viewed as the one that translates my way of thinking and living. It was *founded* first as a school in Athens, Greece in the early 3rd century BC, by Zeno of Citium. The philosophy became very popular, especially in Rome, due to its conjunction of personal ethics and its system of logic on the natural world.

When I found out about it I knew it was the right philosophy, as it is a practical and clear way of thinking.

“Stoicism addressed the questions that most people are concerned with in very direct and practical ways. It tells you how you should regard death, suffering, great wealth, poverty, power over others and slavery. In the political and social context of the Hellenistic period, Stoicism provided a psychological fortress against bad fortune” (Baltzly, 2018).

In other words this can be interpreted as a way of being optimistic and trying to be consistent with it, which the Greeks used to call it Eudaimonia (a.k.a Happiness).

There's different ways of approaching the path to Eudaimonia, which were presented by a vast number of philosophers throughout time, but the stoics have their way of thinking by believing that "virtue is necessary and sufficient" for reaching happiness. There's no need for material beings for a person to reach Eudaimonia. Just by living accordingly with the experience of what happens in nature.

"The Stoics' metaphysical determinism further dictated that this cosmic Nature is identical to fate. Thus at this level, "living in agreement with nature" means conforming one's will with the sequence of events that are fated to occur in the rationally constituted universe (Stephens, 2020)"

2- "12 Rules for Life" by Jordan Peterson

While studying about the Stoics, I became very interested on the topic of self-help and how it could improve my mood and positivity. One of the books that I found to be great for me was Jordan Peterson's "12 Rules for Life", where each chapter he wrote has its own rule of enlightenment to try and find meaning in life which is correlated to the theme of Eudaimonia. While none of his rules are made out of a certain order, his foremost rule is that "You must take responsibility for your own life".

"The soul of the individual eternally hungers for the heroism of genuine Being, and that the willingness to take on that responsibility is identical to the decision to live a meaningful life" (Peterson, 2018).

This might seem obvious to most people, but in reality most of us feel like we are entitled and deserve what we want without having any suffering or hard work to get to where we see ourselves at.

Peterson doesn't say life is perfect and we shouldn't suffer. Instead he believes that to be happy in life we have to see ourselves progressing so we can feel some increase in value or some form of validation, due to humans having positive emotions with goals.

"We must have the meaning inherent in a profound system of value or the horror of existence rapidly becomes paramount. Then, nihilism beckons, with its hopelessness and despair. So: no value, no meaning" (Peterson, 2018)

The rules that I resonated the most with were :

Rule 2- *"Treat yourself like someone you are responsible for helping"*

Rule 4- *"Compare yourself to who you were yesterday, not to who someone else is today"*

Rule 8- *"Tell the truth-or, at least, don't lie"*

Rule 9- *"Assume that the person you are listening to might know something you don't"*

I found this book to be an amazing source by being an ego cleanser, but also such a real and honest opinion on postmodern society.

3- Vocal Recording / Production techniques

The research done in this section was probably the main source of inspiration for the sonics of the E.P.

- **Dimension and Size**

Some of the best advices I found online to try and make a “wall of sound” comes from Devin Townsend, who did a video on the Waves website demonstrating how he manages to make his vocal production so wide without losing depth. His main advice is to stack a numerous amount of harmonies, recording each harmony four times in unison and then he chooses two takes and puts them within the stereo field exactly opposite to each other. So for example if one take of a harmony is hard panned to the left, the other should be hard panned to the right, so that the energy stays consistent. Then the other two takes are panned the same way as the first two takes, but these have a different distance to the centre of the panorama.

He also mentions how most of the times he uses a “De-Esser” (a tool to decrease sibilance in a track) on each harmony and by leaving it on its default mode without changing any settings, as he says that is enough to catch the sibilance and transients, especially when having multiples takes of the same recording.

Another great trick to get more dimension is to use a non-synced delay.

“The effect of having a 300ms delay on the left and a 500ms on the right is that it creates an offset ping-pong delay that ultimately as a similar effect as a reverb but scattered “ (Townsend, 2018)

- **Ear Candy**

This is one of the techniques that is featured nowadays in most pop and commercial songs. It's becoming almost mandatory to have "Ear Candy" in your typical pop song.

"Ear candy is one of those vague, subjective terms that can mean anything - but you know it when you hear it! Typically, it will in some way confound your expectations, at least the first time around, and make your ears prick up and pay attention (MusicRadar, 2018)

Although it could be anything, there's been a few particular techniques used over the past decade as "Ear Candy".

One of them is pitch shifting vocals.

I learned this technique by watching youtube videos, particularly in one youtube channel called "Making Pop Music".

In one of these videos, Austin (the creator) teaches how to create background vocals by using pitch shifters. His method is to duplicate whatever the vocal we want to pitch shift, turn it up or down an octave (12 semitones) so it's the same melody in the same key, apply a doubler to widen up the sound, and also some equalisation and compression to avoid "mudding" the track by clashing frequencies with other tracks, and also to maintain the dynamics. Then send it to whatever reverb and delay we like, to blend it in the production. But this is meant to be done cautiously, as we don't want the listener to get too distracted with these effects and forget about the main vocal.

Another common example of "Ear Candy" is reversing an audio sample to create anticipation of what's happening in the next section. This is very similar to using risers but

instead of using noise we're using an instrument. This technique I learned from Marteen Vorwerk's book "Tip of The Week" where he explains it very easily that all you have to do is to reverse the sample, apply a long tail (duration) reverb on it. Then export it and reverse it back.

"Great for introducing break melodies or start offs for vocals" (Vorwerk, 2017)

- **Layering**

Most of the times whenever I would create a pad or a synth lead or even making a drum beat I felt disappointed for because they sounded too thin and would get "swallowed" by other tracks. After talking about this issue to my friends who also study production they recommended me to layer sounds. At the time I didn't understand the concept of layering because I thought no one used multiple sounds to make one sound. I thought people just used one sound for one function of the track. So for example, I would only use one clap instead of using 3 claps where one of the claps is a regular clap, the other could be a click and the third one could be a clap with a pronounced delay and reverb.

One of the best resources that taught me this type of technique was a video by "You S*ck at Producing" where he compares layers of onions to the same layers of a sound, where each layer has a particular role to play. The objective is to complement and to not compete against each other.

He mentions that we should have a "foundation" layer. The type of layer that already has some weight and can be perceived by our ears which he called a "bottom" layer. Then he added another one calling it a "top" layer, because its sound is more focused on the higher frequencies. He even adds a third layer similar to the second one but raises it an octave higher so it evens out the frequency spectrum of the layer as whole. Not only that

but he removed some of the lower frequencies from layer two and three so the first one can have more space in the frequency spectrum.

4- Approach to Mixing

As mentioned earlier I never finished a mix for a song. That was because I didn't know what I was doing most of the times.

Since I started researching on the topic of mixing I realised that in every genre of modern music there are certain elements that make a good mix. According to Bobby Owsinski's "The Mixing Engineer's Handbook" those elements are the "*Balance*" which is the volume level relationship between musical elements, the "*Frequency Range*" where the goal is to have all audible frequencies accordingly represented, "*Panorama*" where we place the track in the sound field, "*Dimension*" which is the ambience added to a musical instrument, "*Dynamics*" when we control the volume envelope of an individual track or maybe even an entire mix. He also mentions "*Interest*" by saying that the mix has to be special in its own way.

"Many mixes only have four or five of these elements, but all six must be represented for a great mix, as they are all equally important" (Owsinski, 2017).

Once I had these 6 elements in mind, there were other concerns that I had to be addressed like for example how to start a mix.

Most engineers recommend starting the mix on the "Balance" element by making sure that the mix is even from the beginning. There's a method that I researched which would help get a quick balance which is gain staging using pink noise.

The technique starts by using pink noise on the track while everything is muted. Then we unmute each track and mix it with the noise but before we bring the tracks into

the mix, we should check if there's headroom which is the amount of volume we are leaving intact so when we master our track we'll have more "headroom" to work with.

"A good mix doesn't peak above -4dB, thus leaving enough dynamic space for the final polishing. Don't worry about optimising loudness, this is part of the mastering stage" (Bektas, 2014)

The trick to mix each individual track with pink noise is to barely hear the track with the noise, so we know we're gain staging and leaving headroom for the mastering process.

A Little Guide to Inhumanity

"The concept is about modern sociology and technology, and how these two have been morphed over the last decades. The E.P will be mainly focused on the impact of social media and mental health, but it will also feature other topics such as consumerism and online relationships" (Gabriel Matos, 2020).

Ever since social media has been introduced, people have become more distant to reality. We've also become addicted to our phones and to notifications which increases procrastination.

"As technologies advances, mobile phones, especially smartphones become increasingly dispensable for young adults, it is particularly prevalent among universities students. But the tools negatively affect the users' physical and mental health who spend more time on it, such as interpersonal communication problems poor sleep quality, and academic failure" (Liu, Yue and Cheng, 2018).

I wanted this project to be used as a reflection of where our society is currently at and to hopefully alert people some of the issues that are mentioned in these songs and interludes, so they can find a more balanced life with technology.

On my proposal, I mentioned how relatable I wanted to be with the audience and how “I will need to write about topics and trends that are relevant in this digital age” which was exactly I tried to do.

This concept is meant to be taken with a pinch of salt as it is not trying to offend anyone in particular. In fact, the way I would like to present the visual aspect of some of these songs would be with a satirical touch. The same way the TV show “South Park” uses satire as a path to make their opinions come across more effectively, I want to use that type of delivery in my songs.

“It’s probably one of the only television shows in history to consciously tackle the major areas of western philosophy, from metaphysical questions to ethical issues” (Arp, 2018)

In an age where everybody is connected to the world and can say or do whatever they want to do without having any backlash (in theory), I think it has never been more crucial to advise people of how their actions can have a certain backlash.

“A beef-only thinker is someone you cannot simply talk to. Anything that is not an expression of pure, unqualified support for whatever they are doing or saying is received as a mark of disrespect, and a provocation to conflict. If you participate in online public life, you cannot entirely avoid the Internet of Beefs. It is too big, too ubiquitous, and too widely distributed and connected across platforms.”(Rao, 2020)

Even though we might share different opinions, we should know how to present it with an informative and balanced approach and respect the opinions that others might have.

The Songs

The first piece is called “*Affirmation*” and is one of the instrumentals that I’ve mentioned earlier. In this one there are two people talking about the “new” generation saying how they have different values compared to previous generations. Then the conversation switches up when they mention the difficulty of how to have a real connection because of the devices we use. They also mention how exposed a woman has to be on social media just so she can get a positive affirmation and the ones who don’t, especially young girls would harm themselves as a reaction to this.

The second piece is called “*Why Don’t?*” and is about consumerism and instant gratification which ties in with the third piece which is “Okay Okay” where the message is “I’m fine this with this much that I have”. It’s not meant to be specific on anything. Is more of a thought that sometimes we shouldn’t exaggerate on consuming or doing a certain type of activity. We must know when to stop and find a balance.

Then the fourth one is “Swipe Me Right” and like the title indicates is about online relationships and how we perceive themselves in it. Again this will tie in with the next track which is called “Vapor” which is a response to the previous track. It’s another instrumental with a woman stating that online presence is just vapor and that there are many different things in life that are way more important and valuable.

The whole idea of social media ends on the sixth piece “Blue Light” which is a reference to the blue light we have on our devices. The song is about technology dependency, and again like “Why Don’t?” is also about instant gratification.

The E.P. ends on a positive idea with the seventh and final piece entitled “Another Day To Achieve”. This one is about having the mindset that even though the present day might not look too positive, there’s always a tomorrow to conquer. And while we’re trying to

conquer whatever it is we might be looking for, we should always try to enjoy the journey because that is just as important as the final goal.

Project Activities

For me to finish all my creative tasks, I knew I had to plan out each step and give it a time of completion. Otherwise, I probably wouldn't finish most of the tasks on time.

Some of the songs were produced by myself and others were made with the help of my friends from the production and songwriting course. Almost all the sessions were done remotely using Zoom due to some of us not being in London because of what happened in March when England announced the Covid-19 lockdown.

Even though it was a great experience to create music, learn from them and to share our knowledge with each other, I felt that working remotely is very impractical. Most of the times it would be hard to get in touch with my colleagues. Whenever we would work together the connection would often fail, which slowed the process. Of course, we had to work this way under the circumstances we were given, but if I had the choice I would prefer working face to face in the same room.

The recording process was done at TYE Studios where I was fortunate to have the TYE staff to help me, not only recording but also giving tips and creative ideas to implement in my songs. I felt very happy with the job I had done, particularly because I had limited sessions due to the fact of me leaving the UK in July and going back at home where I would continue the project.

The mixing process started around the beginning of August. My mentor advised me to finish all the songs by the end of July so I would only focus on mixing the month after.

At the beginning of this process, I felt like I wouldn't be able to finish. I had that same fear of not being able to make a good mix as in previous songs. Then as I was practising this skill and the more I was doing it and researching about it, I felt more comfortable and stopped being so critical about the move I made. If I had to be honest I would say that I am very pleased with my mixes. Even though I know they can always be improved, for someone who had barely any experience in mixing I would say that I've done well. My mentor was also a critical influence in this journey, as he guided and warned me of little things that were off. But generally, he was very happy and actually surprised that I've managed to pick up this skill in a short time.

Copyright Clearance on Sampling Recording

"Copyright of speech given during an interview relies heavily on the "fixation" element of copyright law. When a work is fixed in a copy or recording, the work is created. This gives the work its copyright. Therefore, when an interview is physically recorded it becomes copyrighted" (Vaughan, 2017).

This factor was brought up in my proposal assignment feedback, which made me dive into this and make it a relevant concern for this project as a whole piece, as it can damage its presentation by not including these recordings, making the project incomplete and less valuable.

According to the website "Copyright User", the Copyright, Designs and Patents Act 1988 (the CDPA) states that an audio recording of an interview will be protected as a "sound recording"- which is the case of my two interludes as they are both interviews.

For this assignment, I have no legal problems in using their recordings as it is being used for academic purposes and not for commercial reasons, although I do intend to release these to the public. In which case, I'll need their permission to use their interviews.

So far, I've emailed the owner of the podcasts (Joe Rogan and UpRoxx) where I've taken the recordings from and both of them have not replied me yet. (see in Appendix D)

This is an issue which might never be resolved. If that's the case, I have a few alternatives. One is to get new recordings and contact the owner of the copyright in order to get them, and the other one is to make my own interpretation (or ask somebody to do it) and deliver the same message by using different words.

Conclusion

This project has been an amazing experience. Even though I haven't released anything yet, I'm happy with results that I have up until this point. Not only I've managed to finish the recordings and the production for my songs but I've also managed to mix them.

I feel like my songs and the project as a whole piece is getting very close to the songs that a random listener would listen in his car (in terms of quality and polish).

I truly believe that the concept is meaningful enough to touch an audience that has the same thoughts and feelings as the ones expressed in this E.P.

Personally, I feel like I'm becoming an all-rounded professional. I started at Tileyard Education back in October with a small foundation in music production, and with this project and throughout the year I kept getting better and better. This project is a culmination of everything I had to gather up until April/May. The skills I had started to learn, the people who I had worked with and the tutors who taught me through this year all had an impact on this project. Without these people, I wouldn't have achieved this.

I feel like I was blessed to learn so much from everyone at Tileyard including the students the tutors and the staff. My mentor, who I am very thankful to, guided me not only

in music but also gave me life advice which sometimes those are more valuable than teaching a certain skill.

At the moment I'm going to put the project on hold for the next few months because I decided to participate on a notorious TV show called The Voice, where I'm going to be one of the contestants. I decided to do this so I could get some exposure in my home country. Even if I don't win, it is still an amazing opportunity given to me to show my voice and my personality, and hopefully, the audience will engage with me, and ultimately with my music. The project is going to be paused not because of the show directly, but because of an exclusive contract where one of the clauses is to not release any music during the time that the show is being aired. Although this is slowing down the pace of the project, there is also a positive side which is that if the label that awards the winner of the contest (Universal Music) sees the potential in other contestants they can sign them as an artist and/or as a songwriter which is one of the goals that I'm trying to get from this show as well as getting contacts in the music industry.

Overall I can say that I'm very pleased with my experience at Tileyard even though of what happened in March when the university had to be closed due to the coronavirus.

Hopefully, I can succeed in this business as it is all I've ever wanted since I started studying music when I was eleven. Being now twenty-two years old I feel like I have enough tools to become one of the leading songwriter/producers in the world.

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Appendices

Appendix A- Original Administrative goals set in Proposal Assignment

So, for now, these are going to be the goals that I want to set for this project:

- *Reach 10k plays at least in one of the tracks on Spotify;*
- *Make at least one music video;*
- *Make a lyric video for each single;*
- *Reach at least 3 big Spotify Playlists*

Appendix B- Electronic Press Kit

GABRIEL LEO

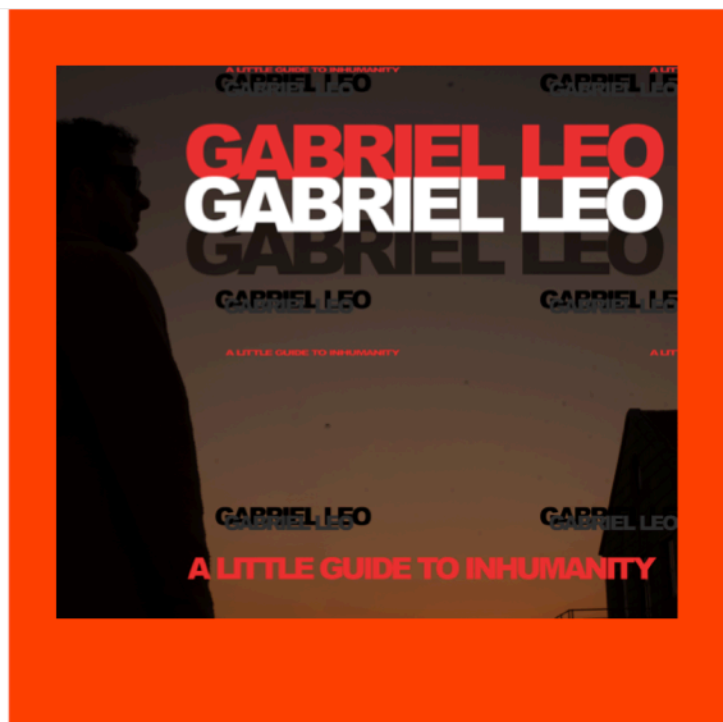
- London based singer/ songwriter entering the British R&B scene
- Gabriel's music is a well blended mix of genres such as Soul, Jazz and Hip-Hop
- Introducing his debut album **A LITTLE GUIDE TO INHUMANITY**, to be released this summer





INTRODUCING A LITTLE GUIDE TO INHUMANITY

- 2020 is the year of Gabriel Leo's debut
- Releasing Independently on July 10th 2020
- Lyrical content of the album explores the need for reflection on extreme reliance on technology and all its consequences
- Musically it is a well developed combination of genres such as Soul, Jazz, and Hip-hop



Appendix C - My Personal Development Plan

Tileyard Education Template		MA Personal Development Plan	
Name: Gabriel Matos		Course: Music Production	
Vision and Goals			
My Vision			
To become one of the leading artists/producers in Rnb/Soul music within the next 5 years.			
Short/Medium Term Goals (next 6/12 months)			
Release 1 EP or album in which the main concept is about the lack of real connection amongst people, even though we're more connected than ever thanks to the Internet.			
Long-Term Goals (2-3 years)			
• To work on big projects like full albums (either for my own personal use or for other artists) • To be sign by a Music Label so I can focus and devote myself to music full time, while getting an active income. • To be gigging around the world so I can show my music directly to consumers and interact with them.			

SWOT - Personal Analysis

Strengths	Development Areas
• I like to think that I'm a competent Singer, Songwriter and Musician. I've been working in these areas since I'm 11 playing at pubs, festivals, etc. I've also had the experience of releasing music, which increased my knowledge of presenting a product to a listener. • I'm very good with working with other people as I'm a very calm and correct person. Whenever I work with someone my main objective is not to be nice to people and agree with everything they say, but to be honest and productive in a respectful way in order to serve the main propose. By having this mentality I feel that I bring the best out of everybody and they do the same with me. • Even though I'm bad with my time management, I like to finish things, especially if I have a deadline, because I see this as a challenge that has to be delivered on the issue day no matter how good or bad it is.	• I feel like for the past few years I've been studying a lot of music production in order to become a competent producer, but there are still a few areas in which I know I have to work on such as Sound Design, Mixing and Mastering, and Synthesis. • Even though I like the idea of having routines in my life, I find it really hard to stick to them. I need to find a method to stick to my routines. • Another area that I want to improve is my resources with people. I feel that I need to know everybody, especially at Tileyard, not only to build a relationship with these people, but also for my name to be spread around the campus. • The last key area that I have to improve 100% is my exposure within the Social Media platforms. This is something that I don't like to do very often because I genuinely dislike it, but I know it's crucial nowadays to have good appeal in these platforms. My goal would be to find a person who can help me run my Socials whilst I'm learning about it. • Procrastination is definitely an issue that I've had for a while, but I'm keen in learning how to stay focused for long periods of time and to be more efficient with task/time management. • I also need to study certain topics to give me content for my album. (eg. Philosophy)
Opportunities	Threats
• Being in London and at Tileyard will allow me to get more contacts and support. • I want to work with people that have more knowledge than me so I can learn from them. • Collaborate with people that are associated with the music I like to make	• Competition amongst the students which might deprive me from getting where I want to be (which is also a good thing because it's another challenge) • Not being able to find the right people, which I doubt it would happen

Name: Gabriel Matos

Course: Music Production

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?
Vocal Recording/ Production and Mixing and Techniques (Tech Skill/ Knowledge)	Study about these topics	Books, videos, tutorials, lessons at Tileyard and help from my classmates	Good would be to have a good understanding about these topics and being able to apply them in a correct context	Review in 6 months
• Philosophy • Minimalism • Social Anxiety • Consumerism (Knowledge)		Books, videos, talking to people that have experience/ knowledge in these areas	Apply all the gathered knowledge and concepts in my songs to make the album a coherent piece of work	Review in 3 months
Getting better at non-procrastination (Attitude)	Find a method to use to avoid Procrastination	Books, videos, talking to people that have experience/ knowledge in these areas	To be able to resist the temptations of procrastination and to focus more effectively when doing a task. Even if I do get distracted, at least I want to be aware that I'm getting distracted. I always felt that once I'm aware of something, it becomes easier to control it- which is what I want to this with this topic	Review in 3 months
How to work with a group and be a leader (Communication Skills)	Finding a band and a manager and work with them	Find musicians in London and also at Tileyard Find a manager through networking events, live performances, Social Media	To have a tight band and being able to play shows in London as soon as we have enough material to show. Having musicians that I see as friends more than coworkers. Having a manager that really believes in my vision and my talent	Review in 9 months

Appendix D- Email to UpRoxx

Permission to use a recording w/ Yvette Nicole Brown

Traduzir a mensagem para: Português (Brasil) | Nunca traduzir do: Inglês



Gabriel Araújo
Sáb, 22/08/2020 16:42
Para: uproxvideo@uproxx.com

Hi there - hope you're having a great weekend !

I'm Gabriel and I'm currently doing a Masters Degree in music production at Tileyard Education in London.

I'm about to complete my Masters this August but before that I have to submit a portfolio based project which I entitled " A Little Guide to Inhumanity". It's an E.P. that talks about modern sociology by addressing certain issues like fame, consumerism, overconsumption of social media, etc.

I saw the interview you did w/ Yvette Nicole Brown and absolutely loved it, hence why I'm emailing you.

<https://www.youtube.com/watch?v=maOmlcAQguE&t=139s>

I would like to know if I could have your permission to use 1 min of your conversation with Yvette and use it for my E.P. ? I would like to not only use it for my final essay but also to release it as one part of the whole vision for the E.P.

The interview wouldn't be featured in a normal song, it would only be used as part of an interlude track for the project :

<https://soundcloud.com/gabriel-leo-music/vapor/s-9D5dGDNUZuw>



Vapor
Listen to Vapor by Gabriel Leo #np on #SoundCloud
soundcloud.com

If you can have a quick listen to this SoundCloud link you will understand what I mean !

Hope this isn't a problem.

Thanks for your content and time!

Regards

Gabriel Matos