

Reflective Commentary

Element 2b

Creation Module (ADAD7004_LON)

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1. Introduction

This essay will assess how the submitted body of work compares to the goals set in the written proposal. It will evaluate developed skills and lessons learnt during this project so as to elucidate progress, missteps, and areas of development, including the research that aided the improvements. It will also outline the research behind, and the creation of, the submitted tracks. Furthermore, this paper will include a personal development plan and outline long- and short-term goals for my career.

2. Aims of the Written Proposal

This paper was preceded by the written proposal which centred on developing my artist project titled 'Ree'. This meant that the proposal was focussed on creating music that has the potential to be released as part of the artist project' (Singh, 2019: p.13). Having had consistent releases with TGR Music Group, a sub-label of Sony Music Sweden, has led to over 960'000 streams on Spotify since October 2018 making it a promising opportunity (Spotify for Artists, 2019). Additionally, my own label "H6M Records" has been showing some signs of success as well. One of the latest releases made with co-owner and rap artist "LexBlaze" titled "90s" was featured on New Music Friday UK, Rap UK and Who We Be, which collectively have over 1.7 million followers (Spotify, 2019). The release has been streamed over 130'000 times in ten days (Spotify for Artists, 2019). Getting this amount of exposure without the backing, promotion and financial power of a major label like Sony is a promising sign for my artist project and label.

The proposal also included an analysis of Ree's musical style which showed that despite being mostly electronic it does not conform to a specific genre, varying between Electronic Dance Music (EDM), House, Garage, Hip Hop, Trap, Dancehall and Moombahton.

It does however, include certain reoccurring characteristics, such as 808 bass sounds, vocal chops, flutes, heavily-compressed electronic drums, tropical sounds, energetic drops and use of white noise (Singh, 2019: p.3). My sound aims to blend genres and combine different practices from different styles of music. Another goal was wanting to be more involved in the writing process so as to have an input over the lyrical content of my songs. Furthermore, as I incorporate a lot of flutes into my productions recording a flautist was another goal of this project.

Summarising, the aim of this portfolio is to create 6-8 singles that showcase the key characteristics of my sound and production skills in various genres of EDM, Trap, Hip Hop, Dancehall and Pop, suitable for release on TGR or H6M Records.

3. Development

This chapter will provide an overview of my development in production, songwriting, interpersonal skills, time-management, and planning.

3.1 Production and Songwriting

The main, and arguably most important, area of my development is production.

Over the past year I have been part of four writing camps, I have completed over 40 sessions, and I have worked on over 60 productions including composition, engineering, mixing, mastering and writing. This year has been especially useful in gaining experience in collaboration. Prior to this course I predominately worked on my own, rarely collaborating with other musicians in the same room. Starting sessions with up to four people was quite challenging at the beginning because of my lack of experience. Most sessions revolved around briefs for pop artists. This was new territory as I mostly produced EDM and Trap music at the time. Initially, I struggled with speed: having to spend a lot of time searching for the right sounds and samples can massively hinder the creative process. Methods such as having an organised sample library, quick access to presets, and saving effect chains can save a lot of time (Van Wensem, 2017). Upon determining which samples and plugins I used repeatedly, I set up my DAW in a template with several FX and instrument chains available at the click of a button. For instance, creating a vocal processing chain has been very useful for creating quick demos. Even while recording it is useful to have reliable plugins on the chain as some vocalists prefer to record with compression or reverb. Sounds, samples, and plugins can always be replaced later on in the process while having go-to tools increases the speed. Additionally, the use of buses has also helped as I tend to automate a lot of parameters like the cut-off on a filter plugin or the amount of sidechain applied. As my productions include around 70 individual tracks on average, using buses can also save CPU power.

For example, instead of using a reverb plugin on every channel they can be sent to a bus, which also saves time (Nichols, 2017). In a session, Giovanni Damiani from Tileyard Music has also pointed out that organised producers make a professional impression, which aids in gaining new collaborators, clients, getting rehired and recommended. Despite these techniques, producing several genres such as R&B, Soul, Lo-fi and learning tricks from collaborators has been useful as it has given me more possibilities for creating songs that stand out for my artist project.

Furthermore, my skills as a writer have improved. During the initial sessions I was struggling with formulating my ideas properly. In the past year, I have come up with several concepts and ideas that turned into the foundation for the lyrical content. An example of this is one of the submitted tracks called "CTRL ALT DELETE", which is explained in more detail in chapter 4.1. I am also more experienced in putting the lyrics and vocal melodies in context with the instrumental during sessions and guiding writers. As I rarely collaborated with vocalists before this course and mostly produced EDM, I used samples and treated them like any other instrument, which works in EDM where the focus lies on mostly instrumental drops (Sayre, 2014). However, in Pop music the vocal needs to stand out in most cases (Mayzes, 2019). The experience gained has been extremely useful as I aspired to have more creative input on the vocals of my songs. This is an area that I will continue to grow. Examples of the attained knowledge and skills will be addressed in chapter 4.

3.2 Interpersonal Skills

I have also improved interpersonal skills such as communication, networking, guidance, and assistance. The experience I have gained from sessions including creating different styles of music and becoming quicker, has led to me feeling more confident in working with other people and in sharing my ideas appropriately. A major aspect of this is communication. Sometimes it is difficult to decide between two ideas and certain writers might get offended if their idea is not pursued. I have learnt never to dismiss an idea and always to acknowledge collaborators as ideas can be developed and repurposed. Studies conducted by Gallup, an American management analytics firm, have shown that acknowledgement in the workplace helps boost morale (Mann and Dvorak, 2016). Forbes magazine argues that good morale of co-workers leads to more productivity, better teamwork and ultimately better results (Craig, 2017). My experience over the past year generally confirms this statement. Especially, when it comes to recording an instrument or a vocal, getting the best delivery possible is key. Conducting a session where all members felt comfortable generally led to better results in my experience. There have been cases where the vocalist was not feeling confident which was noticeable in the delivery. I have consulted producer Sean Hargreaves from Tileyard Music on dealing accordingly with this situation. He recommended taking breaks to not rush the vocalist and reassuring them during the recording process to boost their confidence. Applying these tips have helped me guide singers better.

For instance, on “Down Every Road” (chapter 4.2) the singer was feeling slightly anxious in the session and even after many takes the performance did not fit the song. I asked her to record a demo vocal by herself in the comfort of her own home and the delivery was near-perfect. I ended up using most of the that recording in the final version. As a producer it is my goal to get the best out of all members in a session and making sure that everyone feels comfortable and gets their opinions heard to end up with the best result possible.

I have also gained experience in networking. From a young age I have felt comfortable socialising with new people. Growing up bicultural as half-Swiss and half-Indian has helped in learning how to converse appropriately with people of different backgrounds and age groups. Over the past year I have managed to attend several networking events such as the Notting Hill events at Tileyard which have helped me meeting more collaborators and led to an invitation for a writing camp in Scotland by Karma Artists and Seasac in November 2018. Through the Tileyard community I have managed to start working with Giovanni Damiani from Tileyard Music; producing for one of his artists called “MOLOW”. Thanks to fellow student Will Nias, I have been introduced to and started working with Josh Wilkinson. He has written and produced for James Blunt, 5 Seconds of Summer, Galantis, Tiësto and more (Triptik Management, 2019). Our first collaboration has already been pitched to one of the artists mentioned above and is currently being developed. Due to contractual obligation

I am not allowed to disclose the artist until the song is definitively set up for release. If it goes through it would be momentous for my career. Additionally, on Monday the 15th of July I received a brief for Tiësto's festival performances this Summer. I created a song and Tiësto accepted it and performed it at Tomorrowland in Belgium on Friday the 19th of July, the track was played at 33:00 during his live set which is available to watch on YouTube (Tiësto, 2019). This is a major step for my career since Tiësto is one of the most popular EDM artists (Arblaster, 2018)

I hope to continue working with Josh because of his network, advice and expertise. Working for and getting in touch with major EDM artists such as Galantis and Tiësto is a major step for my network and ultimately benefits my artist project, which is my main goal.

3.3 Time Management and Planning

The past year has contributed to improving my time management and developing long-term strategies. Studying and graduating with two different diplomas in high school has taught me a lot about time management. Sticking to deadlines has never been a problem for me. However, this year included much more work. Balancing two jobs, writing sessions, university deadlines, release deadlines and managing my own label has created a lot of stress which I did anticipate. Nonetheless, a big problem I faced was saying “no” to sessions. I wanted to work with as many people as possible to improve my production and writing skills. but the amount of sessions resulted in varying quality and heavily affected the output for my artist project.

Research lead to discovering the Eisenhower matrix, which is an effective tool to prioritise the urgency of tasks (Silvestre, 2019). It led me to reconsider the urgency and importance of the tasks I was working on and revealed that I was taking on too many sessions with co-students and not prioritising my own songs. As previously assessed, the sessions were great practice but rarely lead anywhere in terms of being pitched or getting cuts. I realised that I felt uncomfortable saying "no" to people as I feared disappointing the person asking. Around May 2019, I started accepting fewer sessions so I had enough energy to put the right amount into all of my projects and to increase the quality of my output. This also benefited my collaborators. I have managed to dedicate more time to my artist project and label: being able to say "no" strengthened rather than weakened my work.

Summarising, the course has taught me a lot and lead to a major development in my production skills. I now feel confident in managing sessions and collaborating. Learning from professionals such as Giovanni, Sean and Josh is a once in a lifetime opportunity. Particularly, Sean's recommendation of taking enough breaks while recording has had a significant impact on my sessions. There are constantly new skills and techniques to learn. I strive to always remain receptive to any suggestions and feedback. I am dedicated to the continuation of my own musical development.

4. Submitted Work

This chapter will outline the submitted work and clarify where the developed skills have been applied. The submission includes nine songs called “CTRL ALT DELETE”, “Down Every Road”, “Script”, “CUBA”, “Stereo Sinatra”, “For You”, “Easy On Me” and “Tomorrow”. The first six are productions for my artist project and the last three have been produced for briefs. This chapter will assess the songs made for TGR, H6M Records and for briefs, and will outline how recording a flautist affected my productions.

4.1 Singles for TGR

I have submitted three tracks that were intended for release on TGR. Namely, “CTRL ALT DELETE”, “Down Every Road” and “Sunset”. They have all been accepted by the label.

“CTRL ALT DELETE” was the first production made for the final portfolio. The song was well received by the label manager of TGR and was fast tracked. It is going to be released on the 19th of July, only a month after completion (artwork in Appendix 8.1). The idea for the track came from the plane-ride to a writing camp on the 12th May in Copenhagen with Tileyard Music and GL Music Entertainment, a Danish label and publisher who represent some of the most prominent artists in Scandinavia (GL Music, 2019). The brief of the second day of the camp was for Danish House and Pop artists “Zookeepers”, who were looking for a follow up to their House single “Can’t Fall Asleep”, similar to “One Kiss” by Calvin Harris and Dua Lipa.

Both these songs have a 90s feel by using 909 drum sounds, retro-synths and pianos like the Korg M-1, which was a popular tool of 90s House music (KVR Audio, 2019). With the worldwide success of "One Kiss" and it becoming the "biggest selling single" in the UK in 2018 (White, 2019), 90s-inspired House has resurged with several artists drawing inspiration from "One Kiss" such as the aforementioned "Can't Fall Asleep" or the latest David Guetta single featuring Raye called "Don't Go Away (Stay)". As mentioned in the previous chapter I have produced Hip Hop and Trap Music as well. A major characteristic of my sound is the goal of combining production techniques from different genres. The resurgence of 90s-inspired House Music led to researching 90s Hip Hop, which is known for sampling records and combining them with a beat (Zabowski, 2019). For instance, "The Next Episode" by Dr.Dre and Snoop Dogg is based on the first 15 seconds of "The Edge" by David Callum (WhoSampled, 2019). Initially, the sample used for "CTRL ALT DELETE" was intended for a Hip Hop song, but inspired by Calvin Harris I tried to combine it with a modern structure and newer elements to create a commercial House song. The demo from the plane seemed to fit the brief as it had a 90s feeling. The song was written together with Italian singer and songwriter Francesca Di Biasi aka "Maki Flow" and Danish rapper Jacob Jørgensen aka "J-spliff". Regarding the lyrics, representatives of GL Music and Tileyard Music advised to build them around a concept that is well-known. A&R and manager Giovanni Damiani from Tileyard Music mentioned a song from one of his artists called "I Love You Like Kanye Loves Kanye" that received multiple offers instantly because of its concept.

The title refers to a statement of US rapper Kanye West in his song "I Love Kanye". Drawing inspiration from the retro feeling I thought of the key command "CTRL ALT DELETE". This concept led to the initial version. It was one of my aims to have more input on the lyrical content of my songs. This song supported that. The song received a lot of positive feedback from members of the writing camp and Gio from Tileyard Music wanted to use the song for one of his artists called "Molow", however the song had already been signed to TGR. This song was a great start to the project as it quickly managed to fulfil several aims of this project, such as combining genres and getting it released on TGR. Using a sample intended for a Hip Hop beat and turning it into a House song with modern elements, such as the distorted bassline in the drop or the wobble stab at 00:56, has been well received so far. This is definitely not the first time it has been done as sampling is used in House music as well, e.g. "Boss" by Mercer. However, building on the concept of a 90s Hip Hop and House hybrid with modern elements could lead to more productions potentially becoming a new signature for my artist project.

4.2 Down Every Road

This song was written in collaboration with Hannah Beighton, a student in the songwriting course at Tileyard Education. This song was an attempt to make a Deep House song in line with current trends of the commercial EDM scene. In recent years, its underground styles such as Tech House, Deep House, Bass House, Bassline etc. have seen increasing popularity (John Flynn, 2018).

Songs like "In My Mind" by Dynoro with over 600 million streams, or the more recent "Peace Of Your Heart" by MEDUZA with over 160 million streams are two key examples of the new trend (Spotify, 2019).

The songs have more prominent bass sounds and a darker tone in comparison to commercial EDM songs from 2018, like "Happier" by Marshmello or "Say My Name" by David Guetta who had similar streaming numbers (Spotify, 2019). Inspired by these songs I tried to create my own iteration with some of the characteristics of my sound. One of them is incorporating tropical sounds and big drops, however in this instance the drop could not be too overpowering. The drops of "In My Mind" and "Peace Of Your Heart" are energetic but can be played in clubs and the radio. It is challenging to strike the right balance of energy. This is a skill I wanted to improve with this song. I decided to ask people in and outside of the music industry for feedback, to get different opinions on the song. Using WhatsApp, the demo version was sent to 10 different people. They were asked if they liked the song overall and whether the drop is too energetic for their taste. There is no guarantee to eliminate biases but comparing the response of several people and finding similarities can reveal a general trend (Wolters, 2016). Comparing the feedback from my friends and peers with that of industry professionals such as LexBlaze from H6M Records and Rory Gilbert from Trance label Anjunabeats has concluded in a very positive result: it was liked by most people and seemed to strike the right balance of energy.

In order to obtain a more diverse reaction, I am considering organising short-surveys on future songs similar to a focus group, which is defined as “a group of people brought together to discuss what they think about a particular product, advertisement, or subject, as part of a company's market research” (Cambridge Dictionary, 2019). This could be beneficial to find the right balance between Pop and EDM. The song's target audience is Spotify-users, a platform which has arguably altered the behaviour of the average consumer. The streaming market is competitive and attention spans are decreasing (Owsinsky, 2018). That is why I chose to have three slightly different drops in this song with a gradual flow to keep the listener interested.

“Down Every Road” reaches several aims of this project. It includes several key elements of my sound, such as the tropical plucks and the flute sounds while being on par with the current trends of commercial EDM. The track is heavily-processed and the drop has an energetic feeling, however it is not too overpowering, which makes it suitable to release and TGR Music have already accepted it. A release date will be set by the end of July. This track has greatly improved my experience in finding the right balance. It has shown that analysing feedback from people with different preferences can make a significant difference. Additionally, looking at the streaming data after the song is released constitutes another form of feedback and will ultimately show how it is perceived.

4.3 LexBlaze Collaborations

I have produced three collaborations for rap artist LexBlaze; "Script", "Stereo Sinatra" and "CUBA". With the positive feedback from "CTRL ALT DELETE" and its vintage flair I decided to make two Trap productions with a similar vibe. Taking rhythmical inspiration from songs like "ZEZE" by Kodak Black or "Taste" by Tyga lead to the creation. Both of these songs have an interesting tempo as Trap music is often around 140 BPM (Theylife, 2017). Whereas these songs are between 97-105 bpm. This is a recent trend mainly cultivated by Trap producer "D.A. Doman" who has produced both of the above-mentioned songs (Spotify, 2019). Using familiar Trap drums and 808s and coupling them with vintage samples inspired by 90s Hip Hop seemed like an interesting idea and it resulted in the creation of "Script". These tracks are the inversion of "CTRL ALT DELETE" by using common EDM techniques in Hip Hop songs, such as adding risers and white noise FX to aid the flow and emphasis (Dixon, 2017). For instance, adding a white noise exhaust sample in the chorus gives it a more explosive feel when the drums and the bass come in. The white noise plays back at very low volume and is almost imperceptible, but makes a palpable difference.

"Stereo Sinatra" is a similar type of production and includes a flute, a key element of my sound. Trap music has been dominating the Billboard charts in recent years and is one of the most popular genres on Spotify (Rutheford, 2018). As mentioned previously, the competitive streaming market has massively affected the structure of songs.

The aforementioned "Taste" is a great example of intros being short to grab the attention of the listener. The beat and bass come in at 0:02, almost instantly. Looking at other songs like "ZEZE" or "Money In The Grave" by Drake, the intro ends at around 0:10 – 0:20 seconds (Spotify, 2019).

Additionally, the length is usually below three minutes. Looking at "Rap Caviar", one of Spotify's most popular Trap playlists with over 11 million followers, it mostly contains songs below three minutes. That is a stark contrast to the average length of a song in the Billboard Top 100 of 2000 being over four minutes (Hassan and Kopf, 2018). A reason for this is to generate more streams. Spotify counts a stream after a song is listened to for 30 seconds or more (Spotify for Artists, 2019). Shorter songs can therefore be listened to more often, potentially generating more revenue. "Panini" by Lil Nas X is under two minutes (Spotify, 2019). Hence, our productions have a similar length and constantly introduce new elements to keep the listener interested. For instance, "Script" continuously alternates between a Reggaeton and Trap rhythm and is very short and "Stereo Sinatra" incorporates Dancehall and Trap beats. This was included on purpose to make the track more interesting. Apart from the production the rap over the instrumental has to be interesting as well. I have been working with LexBlaze for over three years and highly respect his delivery which suits these tracks.

The third production is "CUBA". It is a commercial dancehall song and a follow up to a previous single with LexBlaze called "Late Night". It was our first release together in 2017 and our most popular at the time. "CUBA" has a similar structure but also showcases my development as a producer. It contains more effective elements and has a higher quality of sound. It includes a lot of atmospheric samples at a low volume to establish a mood for the song and it includes flutes that were recorded at Tileyard Education. Adding the recorded flutes and blending them with the digital flute melody has elevated the quality of this song and given it more realism and character. I have asked "Archie XN Trick" to improvise over several of my tracks under my direction and I made my own personal sample pack out of the best takes. I will continue to use these samples in my future productions and I will also try to record more instruments under my direction so as to have an exclusive sample library.

Summarising, these Trap and Dancehall songs are a great continuation of my sound. The quality has improved and the analysis of current trends will hopefully lead to success on Spotify. Despite being inspired by previous Trap songs they differentiate themselves by their slight vintage tone whose uniqueness is strengthened by the recorded flutes.

These songs will be released on H6M Records on a weekly basis, starting with "CUBA" on the 23rd of August 2019.

4.4 Production for Maki Flow

Despite my focus being on creating releases for my own artist project I also participated in several sessions for other artists. To demonstrate my diversity as an artist I have included two productions I created for Maki Flow. I was asked to produce a three track EP. Maki's brief included a commercial EDM song in the Future Bass sub-genre. Maki's main reference track was "Breath 2.0" by Vincent, leading to the creation of "For You".

"The song sounds exactly how I wanted it to sound and it's the one that represents me best as an artist. It combines the sweetness of my voice and the aggressiveness of the saws and all the vocals intertwine perfectly with the instrumentation. They become an instrument themselves and that's exactly what I wanted to achieve."

(Maki Flow, Appendix 8.2, 2019)

Further, Maki was looking to create a song that would help her stand out from the crowd. The song initially began as a modern R&B song similar to Ariana Grande's "thank u, next". The song sounded too similar at the beginning so I suggested a different direction. The goal of the track was to stand out so I decided to add a typical Garage beat with the result being it sounded much better. Jorja Smith's "On My Mind" which has over 71 million streams, inspired this song. It is a successful commercial Garage song and quite unique. Currently, "Ladbroke Grove" by AJ Tracey is the only Garage track in the UK Top 50 Charts (Spotify, 2019). It might be less competitive than Trap or R&B. Maki Flow was unsure at first, but as the song developed it worked really well and she was pleased.

"I am proud of the result and this is also one of the songs that usually receive the best feedback"

(Maki Flow, Appendix 8.2, 2019)

The song is very specific to the UK as the genre is commonly referred to as "UK Garage (Lexis, 2019). As Maki Flow does most of her gigs in London it could work quite well and she could start developing a core UK following through this song. She is currently searching for the right label to release the song. I will most certainly be analysing the feedback once it is released and see whether taking this approach pays off.

Overall, I am very pleased with the outcome of the submitted tracks. Musically, all my aims set out in the proposal have been achieved. I have managed to create songs to be released on TGR and my own label which was my main focus. Flutes were recorded and have elevated my productions. The songs produced with LexBlaze especially, show the combination of styles that I am looking for and they are still based on a commercial structure on par with current trends. Managing my time has allowed me to work for other people as well which could benefit my artist career as well.

4.5 Song for Tiësto

As mentioned in chapter 3 this track was made at the beginning of the week of the deadline of this submission. Through Josh Wilkinson I received a brief from Tiësto on the 15th of July 2019. He was looking for a festival orientated EDM song similar to “Tremor” by Martin Garrix. Throughout the week several versions were created with constant feedback from Tiësto. He was happy with latest version and played it Tomorrowland (YouTube, 2019). Two different versions are included in the portfolio. One of them includes a change in tempo for the second drop. This is arguably the most important track of the portfolio in terms of exposure.

5. Personal Development Plan

This penultimate chapter includes a personal SWOT analysis and long- and short-term goals to outline future steps of my career in the music industry.

5.1 SWOT Analysis

Strengths	Weaknesses (Areas of Development)
• Signed to Sony Sweden • Promising Spotify statistics • Working with Josh Wilkinson and Gio Damiani from Tileyard Music • Strong work ethic • Focus on current trends and quality over quantity • Network of songwriters • Realistic expectations	• Taking on too many projects • Intensive workload running the label and social media • Inexperienced in recording acoustic instruments • Creating income through music
Opportunities	Threats
• Search for a manager • Building a team behind H6M Records • Finding a job in the music industry around Tileyard • Recording more acoustic instruments • Continuing networking	• Saturated streaming market • Competition of upcoming producers and songwriters • Lacking time to create music due to finances • Being taken advantage of or false promises by established professionals and friends

A SWOT analysis is a popular strategy analysis tool (NIBusiness, 2019). It shows promising signs for my future as my streams are going up and my network is growing. It is a very competitive industry, which requires consistency and quality. I am currently spending a lot of time on graphic design, video editing and social media marketing for myself and my label.

Additionally, drawing up contracts for all the releases takes a lot of time. Building a team behind me could help me to spend more time on making music. As an upcoming producer I need to be wary. I have done several productions for artists and labels that started with lucrative promises and concluded disappointingly. Through experience I have learnt to keep realistic expectations, as many potential projects can fall through. Establishing clearly written agreements at the beginning of projects would provide transparency and security for every party involved. After this course I will have to start paying my own rent and living expenses as I have been supported by my parents thus far. Therefore, finding a job and budgeting my expenses is a major priority for the next few months. While the strength of my increased professional skills and networks is providing me with more opportunities, my new pecuniary needs could be a threat due to how time-consuming their satisfaction could be.

5.2 Short-Term Goals

Based on the SWOT analysis my short-term goals are to find a job to pay my expenses, creating songs for my artist project, working with Josh and Giovanni, and looking for a manager.

Currently the main priority is to find a job. I have already updated my CV and have asked around Tileyard for work (CV in Appendix 8.3). With London being a hub for the music industry it would be a great place to stay for important contacts and continuing the development of my network.

I have also looked at other companies in the music industry such as radio stations, playlist curation and artist management. All of these areas could potentially increase my network and ultimately aid my artist project, which is my major long-term goal. I will also try to do more collaborations with similar EDM artists to build my following. Regarding the manager position I have already reached out to Josh and Giovanni, who have both recently promised to introduce me to some suitable candidates. I will make sure to follow up on this regularly and appropriately over the next weeks.

5.3 Long-Term Goals

My long-term goals are the continuation of my artist project and my label. I want to keep releasing music consistently and grow my brand "Ree". Building a team around me including a manager, graphic designer, video editor and marketing specialist are very important for the long-term. Due to financial reasons I am currently doing most of these jobs myself. It is manageable but with my releases starting to generate more revenue through streams I could potentially invest in hiring other people to help reduce the workload and focus on creating music. Through my network I am continuously trying to find upcoming professionals in the aforementioned areas who believe in my artist project and are willing to invest the time. Additionally, my label could become a second revenue stream in the long-term by finding other artists with similar styles. Nonetheless, for the near-future I will be focusing on my own brand and the current artist LexBlaze.

6. Conclusion

This essay outlined the aims set up by the written proposal and assessed the execution of those aims, while reflecting on and analysing my personal development in production, songwriting, interpersonal skills and time-management. The main aim was to develop my sound and blend genres while retaining signature characteristics of my sound for my artist project. The submitted work includes various genres and combinations of Pop, EDM, Trap, Hip Hop and Dancehall partially inspired by the analysis of current trends and the streaming market. All of the productions for my artist project are going to be released on either TGR Music Group or H6M Records, which was another aim. I am now able to release consistently until the end of 2019. This project has pushed my production ability to a new standard and sparked my interest in recording acoustic instruments to further elevate my sound. Further, it has also analysed my long- and short-term goals and outlined the steps that will be taken to achieve those goals.

I am very pleased with the outcome of this project and my overall development over the year. I have successfully managed to fulfil my aims and have created a portfolio of a commendable standard. Most importantly, this project has revealed promising signs for my future as an artist and producer, especially the production for Tiësto. This is only the beginning. I will continue to reflect upon my work and strategy so as to fully realise my long-term goals.

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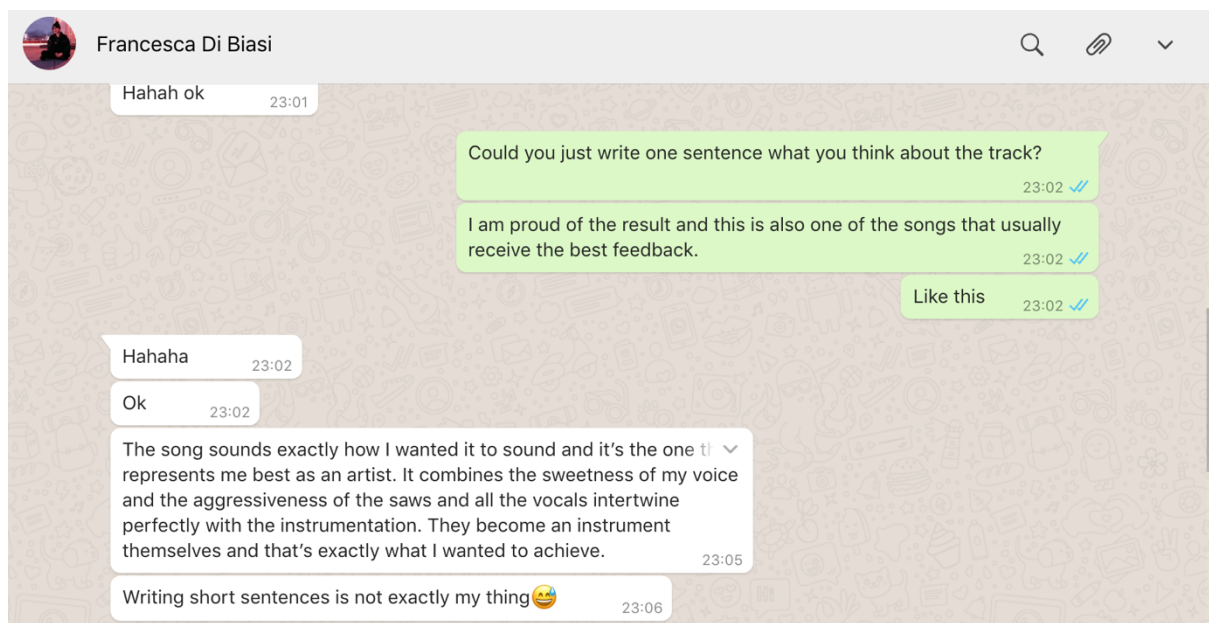
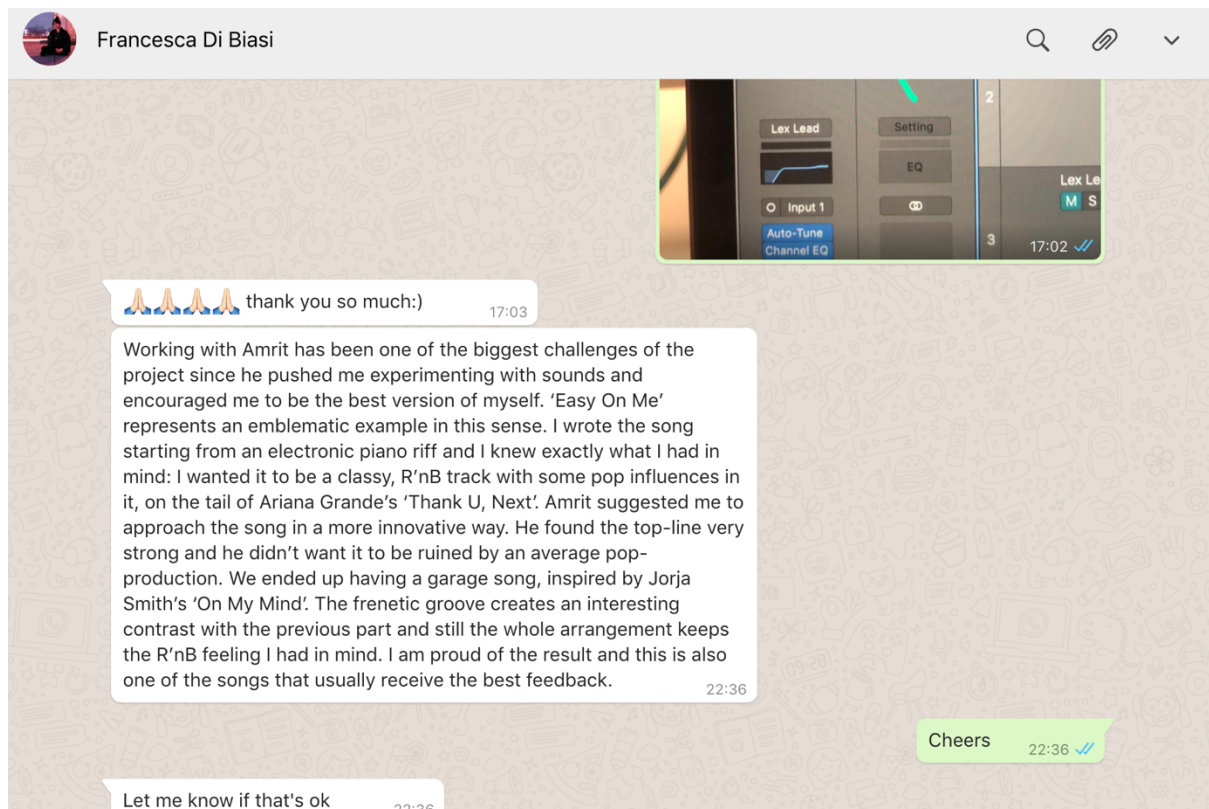
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8. Appendix

8.1 Artwork for CTRL ALT DELETE



8.2 Testimonials from Francesca Di Biasi aka "Maki Flow"



BHAWJOT AMRIT SINGH

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SUMMARY

Signed Music Producer and Resident DJ with 7 years experience in composition, production, performance and brand development. Skilfully balances maintaining discipline with managing two artists and a label. Composes, performs and curates mixes and playlists in several genres with a focus on Electronic Dance Music, Pop and Hip Hop.

SKILLS

- Fluent in English, German, Hindi and Punjabi
- Confident communicator in various social situations through bicultural upbringing.
- Adaptable to dynamic work environment
- Able to function under high-pressure
- Reliable team-player
- Experienced in long-term brand development
- Professionally trained in music recording and production
- Proficient in photo and video editing

EDUCATION

2018-Present, Tileyard Education

MA Commercial Music Production, Current Average of 82%

- Currently working on the final dissertation in the last term
- Studied Contemporary Music Production, Songwriting and Recording and Level 6 Marketing and Business with a focus on Brand Development
- Successfully delivered songs to professional briefs

2015-2018, University of Central Lancashire

BA Music Production & Performance, First Class Honours

- Studied a broad range of Electronic Music Production in Logic Pro X, Pro Tools and Ableton Live alongside Business and Marketing of brands inside the creative professional industry
- Successfully created and presented live audio-visual performances of original work to an audience of industry professionals

EXPERIENCE

2017 -Present

Ree | Artist, Songwriter and Producer

- Signed a record deal with TGR Music Group / Sony Music Sweden AB in 2018
- Over 860'000 streams on Spotify
- Apple Certified in Logic Pro
- Synced on ITV4

2016 -Present

The Pink Chihuahua and GymBox | Resident DJ

- Selected and mixed music for a broad audience on a biweekly basis
- Created balanced sets including a wide range of genres including Pop, Trap, HipHop, Dancehall, Reggaeton, House, Garage etc.

Jan - May 2017

Enhanced Music | Intern

- Led marketing campaigns for Digital Society Records (sub-label)
- Selected and mixed music for podcasts and compilations
- Cultivated and managed relationships with artists

2010 - 2015

Youth Centre Moehlin | Assistant Organiser

- Organised and promoted events in local clubs
- Instructed courses in electronic music composition and production for beginners
- Organised 10 day camps for up to 40 people
- Planned and supervised weekly events for children between 6 and 15

REFERENCES

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