

Versatility and Characteristics of a Producer: A Reflective Commentary

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Introduction

A producer's ability to be versatile is a vital part of their professional career. In conversation with Harry Leckstein, producers and songwriters at Tileyard have an average of 6 projects being worked on simultaneously (2021). As such, I considered it important to demonstrate my ability to create music and toplines to a professional standard while traversing multiple genres and styles. I will be answering the objectives I wanted to achieve for each track, outlining the production choices, the feedback received and the working relationship I had with other artists. I will also be looking back at the tracks that I have created and comparing them to the versatility of my case study Adam Young.

Track 1: Carbon Heart

This track was originally made for a Noah Cyrus brief. Columbia stated that they wanted 'sincere, emotional pop records with acoustic elements, with some tempo is good. Avoid sarcastic or bratty lyrics and songs about being sad.' (Searls, 2021) I decided to go with a piano led pop ballad over a guitar led one as this would make me stand out while being on brief. I also kept Cyrus' song *Lonely* as a reference to make sure that the final product sounded similar in theme and emotion but not identical.

Personal Opinion

Are there any changes that you would now make?

After completing the track and submitting it for the brief, I was happy with the mixing, mastering and composition from start to finish. After the feedback that I gained from peers and my mentor, my opinion of the track grew where I can happily share it with people outside of my music making 'bubble' and not be overly conscious about the track.

Would you willingly listen to this if it came on while listening to music?

I wrote the piece to be both accessible and very emotionally charged, so I believe that it is best in a playlist with similar songs that give you a cathartic release. With that said, I would happily put this song in my playlist and would regularly listen to it. I believe that having a different singer on

Page 1 of 21

the track helps massively as it allows me to get caught up in the music rather than hanging onto my own vocals.

Would you be happy to submit this as a part of your professional music portfolio?

Not only would I be happy to add this to my portfolio, but I also decided that it was exemplary enough to be one of the three songs submitted for my Ivor's Rising Star Award application. I believe that the lyrics, composition, and theming all come together into a stellar song that best represents me as a songwriter and a composer.

Opinion of Peers and Mentors

At what stage did you submit this track for feedback?

I submitted this song to peers and my mentor Sean Hargreaves at the same time. It was submitted when the track was mixed, mastered, and ready to be submitted to the brief. I wanted feedback from someone that knew the song and the brief, so I asked the vocalist Harriet Harckom for feedback as well.

Was the feedback positive, negative or a mix of both?

The feedback in general was very positive from both parties, with Sean Hargreaves saying that 'this is the best piece of music he has heard from me' (2021). Both had constructive criticism that would turn this track from good to outstanding, with Harriet focusing on the vocals and Sean focusing on the composition.

Did your peers consider this to be in line with your brand/production characteristics and why?

Both me and my peers consider this track to be in line with the rest of the music that I have produced. The use of orchestral instruments, the dynamic composition and the emotionally charged lyrics with integrated rhyming schemes are all present in this track alongside many others I have written. When given to people outside of my university group, people agreed that this was commercially viable but still contained elements of myself within.

Responding to Feedback

What was the specific feedback and who said it?

The feedback from my mentor outlined areas of the track that could be tweaked, such as the string swells being more dynamic, adding different dimensions to the bass and decluttering the first verse so that the vocals stand out with a 'less is more' approach. Harriet's main concern was the mixing of vocals being too covered in the mix, cleaning up the main frequencies and boosting the volume so it sits nicely on top of the track.

Did you take on board the changes advised to you? Why/why not?

The first point that I immediately took on board was Harriet's issue with the vocal prominence, as this is a weakness of mine that can be heard in my previous works. An improved version was then sent to Sean who commented that the vocals sat nicely in the mix, showing that taking this feedback on board was a good choice. When it came to Sean's advice, most of it was put into the final mix. The points mentioned in the previous question were all integrated into the final piece, with Sean stating that the track sounds 'immeasurably better' (2021). There were some suggestions that did not make it into the final cut. For instance, finer details such as string mixing and the reverb cut at the end proved to be good in theory, but not in practice. For the latter, the reverb cut caused problems with other instruments in the mix, therefore it was not possible to do.

In hindsight, do you think the other version was better and why?

There is very little difference between the two, and almost all the changes have improved the song. I wished that I could keep the original pizzicato violins during the first verse but the decision to reduce them was for the best.

Better Integration of Orchestral Instruments

How much of the overall track consisted of orchestral elements?

Most of the instrumental is made up of orchestral instruments, which includes a string ensemble, a brass section, and a choir.

Would you consider every element necessary? Could they have been replaced by an electronic substitute?

I personally believe that every orchestral part of the final track added to the overall product. Between the original track and the final submission, some elements were substituted to make the track more poppy, such as the rolling cymbal turning into a reverse cymbal and the kick in verse 2 sounding more like an artificial heartbeat rather than a natural drum. I also made sure that the piano tracks stood out from the rest of the instrumental so that the orchestral sound does not dominate the whole track.

Did you experiment with orchestral elements to create a new/interesting sound?

Instead of having a sample-based choir in the background, I decided to create a one-man choir based on the method used by Make Pop Music. This meant I could layer up the main vocals with a choir singing the same lines while still being on brief. This decision later influenced the creation of the 'Mizu's One Man Choir' sample pack.

Do you think this adds to the overall cohesion of your production style?

The willingness to hold the orchestral elements back on complexity and volume enhanced the focus of the overall track. This, combined with the new technique of creating a whole choir on my own has given me new ways to approach similar songs in the future.

Being Good to Work With in Collaborations

Whilst this track was written and composed solely by myself, I did work with the vocalist Harriet Harckom to work out the best way to approach the vocals for this brief. I made sure that I was open to changes so that it suited Harriet, such as raising the verses an octave so that she could sing it. Being open to changes from peers really helped in the long run, as it shaped the final track into something that it easier to pitch and easier to listen to.

Track 2a and 2b: Feel Like Home (Original and Remastered Version)

This track was made for a Columbia Records brief, specifically for the producer Kina. They were looking for 'Moody songs/hooks with deep emotion. Also looking for big artist features.' (Searls, 2021) This was written on a songwriting camp, with me being the main producer and with Kunwar Sebhi and Lea Frances being co-writers. For 2a, we used tracks previously released by Kina as references, while 2b is the track as a standalone piece after the feedback given by Sean Hargreaves.

Personal Opinion

Are there any changes that you would now make?

I believe that we wrote the best track we could have when we sent it in for the brief, with the track sounding exactly like a song that Kina would produce. With track 2b, I believe that this song could have uses elsewhere, in either sync opportunities or for a similar artist. Therefore, I am content with how it turned out.

Would you willingly listen to this if it came on while listening to music?

Like *Carbon Heart*, I would put this song on in a playlist that suited my current mood.

Would you be happy to submit this as a part of your professional music portfolio?

I would certainly be happy to submit this as a demonstration of my producing for commercial brief, but not necessarily for my artist alias as it does not fully represent my brand image.

Opinion of Peers and Mentors

At what stage did you submit this track for feedback?

I submitted this song for feedback for the songwriting camp listening party as well as giving it to Sean Hargreaves to listen to. I then gave the second version of the track to peers to gauge their opinion.

Was the feedback positive, negative or a mix of both?

The feedback from the songwriting camp listening party was overwhelmingly positive. The reaction from peers was consistent and praised the lo-fi production and vocal performance. The A&R member present, Giovanni Damiani, simply stated that he had no feedback other than it was very good, which was a rare response in that feedback session. Sean Hargreaves, despite giving me an extensive list of tweaks and improvements I could do, also praised the production, once again stating that it was some of the best he has heard from me.

Did your peers consider this to be in line with your brand/production characteristics and why?

This is one of the only songs within this portfolio that does not fit my brand as an artist, nor is it what the public would consider my type of track. In a conversation with a fellow artist, he commented that this track 'is so not Mizu' and 'I've never heard anything like this'. This is one of the first times I saw myself going out of my comfort zone in terms of genre and production. With that said, however, this was a ghost production, so whether it would fit my brand is not fully relevant as it would not be released under my alias.

Responding to Feedback

What was the specific feedback and who said it?

In a conversation with Sean Hargreaves, he gave me a list of things he thought could be improved and ways to rectify the issues. Appendix 1 shows this list alongside which changes I fully or partially implemented, as well as elements that I did not implement.

Did you take on board the changes advised to you? Why/why not?

As seen in Appendix 1, I took on most of the notes given to me. Originally, I did not consider many of them as they did not fit the brief or the artist's style, however with the freedom of creating a

different version for future opportunities allowed me to expand the instrumentation and layers to the song. Some, however, still did not get implemented. For instance, the idea for a spin down effect at 2:21 was put in, but then removed since it felt it had the same purpose as the silent beats. Instead, I inserted a string part which kept the momentum of the chorus going instead of stopping and starting like the previous one.

In hindsight, do you think the other version was better and why?

I believe that each version is well suited for their purpose. This is a unique case where both versions are applicable and neither cancels out the other.

Better Integration of Orchestral Instruments

How much of the overall track consisted of orchestral elements?

Very little of the original track consisted of orchestral instruments as that did not fit the brief, nor did it fit the producer's style. However, the second version contains a string quartet part during the second half of the second chorus, which could be done since this version had a lot more creative freedom.

Would you consider every element necessary? Could they have been replaced by an electronic substitute?

I believe the addition of the strings fit the overall vintage feel of the track. There may have been a possibility to recreate it using electronic substitutes, such as a mellotron strings instrument, but I felt that the real strings gave me more freedom to manipulate the sound, so it fits perfectly in that small gap of silence.

Did you experiment with orchestral elements to create a new/interesting sound?

I heavily processed the string bus with subtractive EQ and vinyl effects, creating an uneven, distorted tone. I replicated the processing used on the piano part so that the two could mesh well in the final mix.

Do you think this adds to the overall cohesion of your production style?

The addition of the strings is the only part that links back to the rest of my tracks. However, the manipulation of vocals alongside the tight electronic production is something I would like to integrate more into future tracks, making it a new characteristic.

Being Good to Work With in Collaborations

I was very fortunate to work with people that I both previously knew and have similar interests. I was also fortunate that they were happy to work together on lyrics while I created the track alongside, which is my preferable way to work when in songwriting camps. I made sure that I kept my group updated on the track after the camp had finished and asked for their feedback before submitting the track for the brief. I have learnt that small gestures like that are the actions that people remember, which then will make people more inclined to work with you again.

Track 3: In The Dust

This track was a paid commission for the end credits of a YouTube Halo movie produced by HaloFollower (Ron Ducats). The brief was to write an orchestral pop song about 'moving on from the past', similar to the end credits songs in *How To Train Your Dragon*. Linked is a playlist outlining the tracks that I based the sound off of, including the end credits song *Where No One Goes* by Jónsi:

<https://open.spotify.com/playlist/3Lq9kzsD86geSGU7cqV2CE?si=xLk35NITRgm1kc0cw9-kJQ>

Personal Opinion

Are there any changes that you would now make?

This track was very difficult to put down, as so much happens in the span of 3 minutes. In the end, the only things I would change are negligible issues that are primarily opinion. When listening to previous iterations of the track, it was clear that mixing and mastering issues were properly dealt with in the final version.

Would you willingly listen to this if it came on while listening to music?

During the final stage of the song's creation, I played it regularly through different speaker systems. I willingly replayed it not just because I wanted to hear the mixing, but because I find it an enjoyable listen. Once fully released, I plan to add it to my regular music playlist.

Would you be happy to submit this as a part of your professional music portfolio?

In The Dust is a track that I will add not only to my producing portfolio, but also my artist alias portfolio, as it perfectly encapsulates my abilities at performing and composing.

Opinion of Peers and Mentors

At what stage did you submit this track for feedback?

I submitted this song for feedback once the track was fully written and during mastering. I submitted this song to several musical peers, a feedback session as well as the commissioner himself. As this is a song to be released under my alias and not as a brief submission, the opinion of my current fans holds more weight than usual.

Was the feedback positive, negative or a mix of both?

The feedback was generally positive, with people commenting on its complexity and theming. The constructive criticism given during the feedback session was primarily about the mixing rather than the song.

Did your peers consider this to be in line with your brand/production characteristics and why?

As I have produced several songs in a similar style to this before, this objective was a low priority. This is because I was selected to do this brief based off my previous work and how it perfectly fit with the creator's vision. Nevertheless, this was confirmed to me by my peers when receiving feedback.

Responding to Feedback

What was the specific feedback and who said it?

The feedback from the session hosted by Creative England and Tileyard Education came from Ed Heaton and David Rowell. They both stated that the track sounded 'fun and absolutely bonkers which I love' (2021) and was impressed by the theatricality of the vocal melody and performance. The main critique from them both was that the vocals started off sounding too polite and apologetic, with it then growing into a more suited performance as the verse progressed. They also commented that the low-mid area is too prominent in the mix and it might be worth experimenting with taking elements out early on as they thought that 'the production is slightly fighting with the vocals.' (Heaton, 2021)

Did you take on board the changes advised to you? Why/why not?

One technique that I taught myself during this assignment is to try out every suggestion rather than dismissing them after seeing that it might not work on paper. For instance, the comment about the vocals being too apologetic in the beginning was something I never considered, but instead of moving on I tried a take with more power to the vocals. Despite this, I still defaulted to the other version due to the new vocals completely overpowering the quieter instrumental. Also, in hindsight, it would make sense that the first lines were sung less confidently as they tell the story about how the character has always been controlled by someone else. This adds to the musical theatre characteristic previously mentioned in the feedback. As for the low-mid muddiness, this comes with using a primarily orchestral instrumental. Orchestral music typically has a higher peak than pop songs in terms of frequency, as seen in Appendix 2. However, when you start to subtract that frequency, you start to lose the orchestral parts in the mix. This is a regular problem that arises with these types of songs, hence why I went back to it and changed the EQ. It is interesting to note that two of the songs I used for inspiration, *Maps* and *Where No One Goes*, have notable problems when it comes to vocal clarity. Because of this, I made sure that the vocals stand out more than those tracks, but not to the point where it overpowers the whole song.

In hindsight, do you think the other version was better and why?

All the changes were to do with improving the mix, with the overall song staying intact, meaning the differences between the two are very negligible. Since the newer version sounds cleaner, I prefer the version submitted.

Better Integration of Orchestral Instruments

How much of the overall track consisted of orchestral elements?

The track was primarily based off Jónsi's *Where No One Goes*, a driving track with orchestral backing from John Powell. As such, most of the track is made up of orchestral instruments, including percussion and choir parts.

Would you consider every element necessary? Could they have been replaced by an electronic substitute?

As the brief emphasised the use of orchestral instruments, as well as the fact that I was selected due to my experience with orchestral composition, I believe that every element was necessary to meet the brief.

Did you experiment with orchestral elements to create a new/interesting sound?

I once again experimented with my one-man choir, with full SATB arrangement. In this track, however, I was more adventurous and complex with the choir parts due to how successful it was in other tracks.

Do you think this adds to the overall cohesion of your production style?

This track is a good example of style and songwriting from outside the course being combined with production techniques that have been learnt during the course. As such, this track is a perfect fit for the evolution of my brand and music discography.

Being Good to Work With in Collaborations

Working with Ducats was very easy thanks to his friendly and clear tone and enthusiasm for my work. We also forgiving for our unforeseen circumstances during the writing process, with time constraints on my end and financial constraints on his. Even when responses were sparse during the song's completion, I made sure to keep a friendly tone and space out messages so that he was informed but not pressured.

Track 4 & 5: Toplines for Spag Heddy (Breathe In, Breathe Out and Godlike)

These topline were submitted to a brief for the dubstep artist Spag Heddy. The brief description is as follows: “4 tracks for Spag Heddy's upcoming album. All are a bit away from his regular Dubstep tracks. Looking for out of the box topline as well” (Searls, 2021). Please note that I only created, processed and mixed the vocal layers for these two tracks.

Personal Opinion

Are there any changes that you would now make?

As these briefs often need to be completed soon to get a better chance of being pitched and chosen, I believe I hit the brief, offering the type of vocal they were looking for. I particularly believe that my vocals for *Godlike* were ‘out of the box’ as they were pitched up, distorted, and heavily tuned, a style often seen in hyperpop that I thought would work well with that instrumental. I enjoy that even within the same brief, I have demonstrated the versatility that I have aimed for at the beginning of this process. It also shows the different interpretations people can have over the same brief.

Would you willingly listen to this if it came on while listening to music?

This type of music is something that I would generally listen to and considering that I only provide the vocals for the track, I can enjoy it more than something I fully produced.

Would you be happy to submit this as a part of your professional music portfolio?

In future topline applications to producers within my network, I will provide these tracks as an example of my range, both as a singer and as a producer. With that said, I would only use these publicly if I secured the briefs.

Opinion of Peers and Mentors

At what stage did you submit this track for feedback?

I submitted this track when it was fully written and mixed with the instrumental given.

Was the feedback positive, negative or a mix of both?

The feedback given was generally positive, with a general sense of confusion and intrigue over the vocals in *Godlike*. Once I clarified the reason behind it by showing them the brief specifications, they understood.

Did your peers consider this to be in line with your brand/production characteristics and why?

As I have released songs with my alias in both styles, I believe it fits with my public brand.

Responding to Feedback

What was the specific feedback and who said it?

As I used a similar vocal processing technique in *Breathe In, Breathe Out* to my previous tracks, none of the constructive feedback was about that song. *Godlike*, however, had some issues that were pointed out by peers and artists, such as the harshness in the higher frequencies and the clarity of the lyrics. These were caused by the stylistic, hyperpop inspired vocal processing.

Did you take on board the changes advised to you? Why/why not?

As these were areas that would affect my likelihood of success, I had no choice but to rectify the issues. It was difficult to achieve both fully as bringing the EQ down on the higher frequencies drastically affected the clarity of the lyrics. I managed to achieve these improvements to the best of my abilities by changing multiple parameters in the vocal processing effects rack, such as the EQ, distortion colour and reverb percentage.

In hindsight, do you think the other version was better and why?

I consider all the changes made to be necessary so that the listener can have a better experience overall. Therefore, I consider the version submitted the superior one.

Better Integration of Orchestral Instruments

As the submission consists of toplines on top of electronic based tracks, this section has been omitted.

Being Good to Work With in Collaborations

As I made these toplines alone, this section has been omitted.

Track 6: 'Mizu's One Man Choir' Sample Pack

At the time of the assignment, Adam Audio were running a sample pack contest in association with Miloco Sounds and Drumdrop. I considered this to be a perfect situation to create samples using my one-man choir method seen in tracks 1 and 3. As well as various choir samples, I included some extra vocal phrases and short toplines to the pack to increase the overall sample quantity and gain more of an appeal from the EDM market. As previously mentioned, this was inspired by the way Make Pop Music developed his backing vocals, with adaptations to suit the genre better. For instance, I did two takes of me singing normally, singing with a breathy tone, singing operatically, and singing nasally, all with different individual personality to them.

Personal Opinion

Are there any changes that you would now make?

If time constraints were no longer an issue, I would probably increase the variety of samples in the pack, including adding staccato chords and even some experimental samples using the one-man choir technique. I plan to do this in the future as an updated version or a free add-on to the pack. There was also a conscious decision not to pitch correct any of the samples so that they sound

close to an actual choir. However, when separating the parts into individual sections, it was clear that some could have used pitch correcting or some takes redone, as they sounded overall on key, but not perfect. In future iterations I will experiment with tuning for a whole choir.

Would you willingly listen to this if it came on while listening to music?

This question is not relevant to the specific track; however, I would be happy to use my own samples in a future track if they would work well. I would also be very happy to see other artists utilise the samples in any genre.

Would you be happy to submit this as a part of your professional music portfolio?

I would be happy to promote this on social platforms as well as have a dedicated section for it on my website. It would also be a defining point in my musical career, which gives me more reason to celebrate its existence.

Opinion of Peers and Mentors

At what stage did you submit this track for feedback?

I submitted this track for feedback when I had enough of a variety of samples to give the listener a good idea of what the sample pack will be like. As time was limited, I submitted this pack to mutual producers that could give me a quick response. I also submitted it to the competition for potential feedback from Miloco Sound, but this is due to happen after the deadline date for this assignment.

Was the feedback positive, negative or a mix of both?

The feedback that I received was interesting. On a call with several of my friends, with some being producers, the feedback was mostly positive with several people stating how impressive and difficult the process must have been.

Did your peers consider this to be in line with your brand/production characteristics and why?

As I have previously used choir samples in my earlier works under my artist alias, as well as publicly talking about making a choir using only my voice (Mizu, 2021), I consider this to be in line with my brand and production style. It also demonstrates the natural evolution of my professional work, as it has turned from a concept into a technique used in brief work, then into a full professional sample pack.

Responding to Feedback

What was the specific feedback and who said it?

One member of the group I played the samples back to had an adverse reaction to some of the sounds, stating that the mouth noises made in the FX samples made him uncomfortable and had to leave the call momentarily. This is an effect that I did not intend to make, nor did I consider when creating the pack.

Did you take on board the changes advised to you? Why/why not?

I considered various ways to solve this solution, including putting a warning in the accompanying document and even not putting those samples into the pack at all. In the end I decided that the overwhelming majority of the people using the sample pack will not have a problem with those sounds, so I did not omit the samples in question.

In hindsight, do you think the other version was better and why?

As any changes were rectified, this question does not apply.

Better Integration of Orchestral Instruments

As the sample pack is entirely made up of vocal recordings, this section of questions has been omitted.

Being Good to Work With in Collaborations

As the sample pack was created entirely by me, this section has also been omitted.

Case Study: Comparison between Adam Young and Myself

As previously stated in my proposal, Adam Young is a perfect pick for my case study for various reasons. Not only is he my primary source of inspiration, but he also has credits in various forms of music media across a range of genres. When looking back at my portfolio, I have discovered that I have followed in his footsteps more than I originally planned. For example, when starting the portfolio of work, I did not think that I would have a direct comparison for his work on Apple ringtones. However, with the development of my sample pack, I believe I have done something similar as they are both samples of sounds that are not considered to be regular music but will be used by third parties. Another comparison is the similarities in topline work. We both gravitate to toplines in the EDM genre and tend to stick to one sub-genre. For instance, Young has been a frequent feature for trance artists such as Armin van Buuren, Ørjan Nielsen and Paul van Dyk. Whereas I have sung more for the dubstep scene, working with, or submitting briefs for artists like Skybreak, Spag Heddy and Rob Gasser. Furthermore, I believe that I balanced my work as a producer and as an artist well, like how Young has done in his career.

Conclusion

With this portfolio in place and the objectives covered, I believe that this collection of work perfectly outlines my ability, versatility, and approachability as a producer. It has also shaped the future ahead as shown in my personal development plan. Some of the goals, such as the sample pack completion, were not even considered a goal at all at the start of this journey. Furthermore, I managed to expand my knowledge and approach to musical briefs beyond what I thought would be possible in the beginning. With this portfolio and developed production characteristics, my personal development plan below shows the journey that I want to take both as an artist and as a producer. The goals consist of both short-term and long-term plans, ranging from very achievable to some that will take a lot of work to achieve. Whilst the journey through these tracks changed several times over the months, I am very happy with the portfolio I have submitted and the diversity of production that I have demonstrated.

Feel like home notes

- ≡ ○ Crank first phrase and roll off treble, rectify at 30 secs ✓
- ≡ ○ Be less polite in risers ✓
- ≡ ○ Go to nothing after chorus (1-2 beats before verse 2) ✗
- ≡ ○ Add vocoder in verse 2 ✓
- ≡ ○ Remove stop in last chorus ✓
- ≡ ○ Compress and fatten bass (heft!) ✓
- ≡ ○ Harmonies in chorus (3rds and stuff) ✓
- ≡ ○ 2:21 spindown ✗
- ≡ ○ More you feel like home to me in the last bit of chorus ✗
- ≡ ○ Sounding a bit narrow, add more to the stereo field ✓
- ≡ ○ Automate static (level and/or EQ) mainly choruses ✓
- ≡ ○ 0.5 db 10-14k ✓
- ≡ ○ Soundtoys decapitator? ✗
- ≡ ○ Check vocal quantization (too early) ✓
- ≡ ○ Half or remove gap after 1st chorus ✗
- ≡ ○
- ≡ ○ Always give audience something to latch onto ✓
- ≡ ○ Keep doing what you're doing but more ✓

Appendix 1



Appendix 2

What are my big goals?	Which goals need to happen first?	When do I want to achieve this?	What obstacles might get in my way?	How can I improve my chances of meeting my goal?	Where can I go for support?	How am I doing?
Complete an EP for my artist alias	- Complete Master's work - Outline and finalise EP structure - Reach out to labels and industry associates for advice and possible 3rd party release for the EP	If there are no delays in talks or agreements, end of 2021	- Employment responsibilities - General pressure of staying relevant and productive in the music world - Delays due to more pressing deadlines from other projects	- Allow myself to be more lenient (do not consider it a failure if it is not 100% done by the deadline) - Come up with a more detailed plan for each step of the process - Prioritise appropriately as projects come up, but keep gradually working on the EP	- Mutual artists that have released EP's recently - Mentor for professional opinion and unbiased feedback - Non-musical peers to get feedback from a listener's point of view	
Publish my sample pack 'Mizu's One Man Choir'	- Complete the pack fully - Receive commissioned artwork for the pack - Submit into the Adam Audio sample pack competition - If unsuccessful, arrange to release the pack via Splice or independently via PayHip	- Competition deadline: June 7th - If unsuccessful: release independently in Summer 2021	- Limited amount of time before 1st and 2nd deadlines - Time restraints may affect overall quality of submission	- Prioritise the sample pack until completed and considered finished by more than one source - Aim to get as much done by the first deadline (May 5th), then work on improvements and refining the pack for the final deadline	- Artist peers for feedback - Mentor for industry feedback - Artist friends that have released artist packs before (Foxwood, imagiRO, Circuit Hour etc.)	
Create a live show and play it either live or digitally	- Complete Master's degree - Collate and finalise EP tracks - Collate and finalise ideas for live show concept, including budget and technical specifications	By Summer 2022	- Delays in previous goals - Struggles with budget - Delays due to more pressing deadlines from other projects	- Allowed more time in the deadline to account for unforeseen delays - Reserve money over the creation period to garner a big enough budget - Willingness to adapt plans to new situations - Prioritise appropriately as projects come up, but	- Fellow performers that have experience in live/digital shows - Fellow technically knowledgeable peers and colleagues	

				keep gradually working towards the live show		
Be successful in a brief submission	- Complete Master's degree - Continue to apply for live brief opportunities - Look out for new opportunities from external sources	By the end of 2021	- Delays in previous goals - Delays that are beyond my control - Delays due to more pressing deadlines from other projects	- Allow myself some leniency, especially with situations out of my control - Apply to briefs in good time, with good understanding of the requirements - Learn to work on things as a group rather than alone	- Jamie Searls for A&R surgeries - Fellow peers and songwriters working on the same brief	
Become professionally employed in the music industry	- Complete Master's degree - Gain and maintain contacts from Tileyard - Be involved as much as possible in the start of Tileyard North - Maintain and grow network of connections - Complete all previous big goals	Within 5 years (Estimated Summer 2026)	- Employment responsibilities - Maintaining regular work within the industry - Unforeseeable delays and issues	- Maintain current employment until the change can be made - Allow leniency on what a completed objective can be - Keep applying for work and opportunities through Tileyard and beyond	- Mentor and lecturers within the industry - Members of Tileyard like Harry Leckstein and Nick Keynes on the development of Tileyard North - Alumni and current students for more support	

Personal Development Plan

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