

# MA

# Commercial music producer

# Tileyard Education

## CPO0123\_Creation Proposal

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### **Proposal**

Since the Covid 19 pandemic my life has changed dramatically. From chasing the dream of developing young aspiring rap artists and running my own recording label, I was forced back into the real world to make ends meet. The social distancing rules implemented by the World Health Organisation and enforced by the British government meant I could no longer trade with the general public or risk coming into close contact with my client base (BBC News 2021). In truth it was a blessing in disguise as I was struggling mentally with the pressure of running my own business without seeing any profit for the amount of time and effort I was putting in.

In the security industry I was able to establish myself,

working at various Covid 19 test centres around my region and progressed to other sites around the UK. From a financial point of view things were better than ever but as a creative individual with big dreams I felt like I had failed my mission and was not living life through my purpose. It was an itch that I could not get rid of and when my friend asked me to help him as he was planing to enter Simon Cowell's Britain's got talent contest 2023 I knew it was great opportunity to re build my confidence and maybe find another way back into my purpose.

Whilst preparing and practicing for the up and coming BGT auditions (BGT 2023). I stumbled across a Facebook advertisement by Tileyard Education offering MA Commercial Music Producer courses. After reading about it and understanding the entry criteria I Intrinsically felt that this was the course that could develop my skillset and validate my worth within the Entertainment/Music Industry.

My main motives for taking on the challenge of MA Commercial music producer were the following:

1. Complete my training as an all round musician and music producer.
2. Write and record my own body of work and be able to mix and master to a high commercial standard.
3. Improve my efficiency and creative work flow.
4. Learn how to make computer game music and understand

its technological sounds/fundamentals.

5. Become a clinical Practitioner.

6. Meet like minded individuals who are motivated and passionate about their craft.

7. Find new mentors to help mould me and guide me to where I need to be so I can make a telling contribution to Society.

8. Attempt to get rid of my creative Itch and defeat my chronic Imposter syndrome.

9. Collaborate with some established and unsigned talent.

10. Live in my Purpose.

## **Be more say less/ Infinity Link**

I have decided to call this project “Be more say less”/ “Infinity Link”. My reasons for doing so are that all my life experiences and musical exploits have led to this moment and I feel like this is the perfect opportunity to express my previous frustrations in a clinical yet artistic way.

I will be aiming to create a showreel that will last 30 minutes consisting of two UK Rap tracks and two tracks featuring

myself where I can showcase my ability to rap write and perform to a commercial audience.

The second part of the project will be based on the everlasting sound of commercial piano house. I always had the ambition of producing a commercial organ/ house record like Big Ang featuring Siobhan - Its over now (2018) and “All cried out” by British house duo Blonde (2015). I feel it is important to showcase what other qualities I can potentially bring to the table.

Last but not least I will create a piece of music for a video game or visual media I haven't quite settled on which one yet but from the previous modules I have studied throughout this course I feel it would be a good time to try my hand at one.

To create this project I plan on doing most of the production work on my laptop to keep my over heads as low as possible. Once created I will hire out one of the studios at my local pirate studios to mix the tracks down to a good standard before sending them out to the other Artists I will be collaborating with. The next stage of my process will be to record all the artists vocals over a one or two weekend period and then master all the tracks by the first two weekends in October.

The main learning outcomes from my previous projects were the following:

1. Have a clear creation plan and keep a track of all resources

used both mentally and physically.

2. Celebrate the small wins on the way to completing the finished article.

3. Do not focus the majority of my resources on things that are not fruitful like unlicensed beats or big budget music videos.

4. Do not underestimate the influence of social media both negatively and positively.

5. Dedicate up to 40% of the project budget on a solid marketing and PR campaign.

6. Agree song splits with artists whilst in the studio and the feeling is good.

7. Apply the correct meta data to all my work after the mastering phase.

8. Make sure the campaign aesthetic is visually pleasing.

## **Goals for this Project**

My intentions for this project are to showcase my abilities as a well rounded music producer/musician. My heritage is half Jamaican and Dominican so I intend to let my Caribbean roots run free throughout this body of work. Having grown up listening to American rap music and learning how to write my own rap lyrics “Be more say less” will be the name of the EP

that all my UK rap/garage projects will come under. The different styles of rap will be listener friendly and relatable to a younger target audience and nostalgic to the older folk of my generation. With the help of some old friends both young and old who are currently active on the UK music scene I hope their contributions will help the project gain traction amongst their fan bases and in return enable me to make a positive impact in an already saturated pond.

The second part of the project will be a three track EP called “Infinity link” and will be solely dedicated to commercial Piano house. If UK rap was my past then I definitely see commercial house in my future as it is mainstream friendly and if done correctly can be used over and over again by various music supervisors.

Music placements are one of my primary goals whilst in the music industry and I intend to achieve such a feat with this project. I have been learning how to play the piano since 2009 on and off and studying music theory around the same time. “Infinity link” will pay homage to the great house tracks from the 90’s like Bobby Browns “Two can play that game” (1992) all the way through to the modern era like James Hypes “More than friends” (2017).

As a bonus feature I will create an instrumental that can be compatible with various formats of visual media and video games. Elements from the Temple of time song in the Legend of Zelda Ocarina of time (1998) Cells theme from Dragon ball Z (1992), Solid snakes theme from Metal Gear solid (1998) and the main theme song from the 90’s action film “Speed” starring Keanu Reeves (1994) will be the reference tracks I

will use to forge my own sound. I intend on this piece being user friendly to music supervisors within the industry so I will need to be diligent with my approach.

## Concept behind “Be more say less/Infinity Link”

This body of work will be a timeline of my journey as an aspiring musician. Each track will tell its own story and will be relatable to the trials and tribulations I have had to overcome similar to an audio journal. From positive to negative, light too dark and happy too sad I intent to express all my emotions sonically so the listeners can envisage what I was feeling in that particular moment. I see this opportunity as a celebration of life and the beautiful things that can come from dark places like Tim Grover stated ( Fenster.J 2023).

## Inspiration and Genre

Based on my heritage I would describe my self as an urban styled producer born and raised In Bradford West Yorkshire who has been heavily influenced by commercial dance music and speed garage. Whilst working on this project I have been listening to a vast array of Artists from Bugzy Malone, Jay - Z, Kanye West and Fredo to Calvin Harris, Years and years,

Dukedumont, Hans Zimmer and Lonnie Liston.

I have decided to split this project into three sections because of the following:

**1. Live Audience Feedback:** Having reached BGT (2023) quarter finals I realised that I do enjoy performing on stage and that the crowd respond better to songs that are simple yet effective. Remixes of old classics or familiar rifts help break the ice between the artists and the audience.

**2. Industry Feedback:** Having spoken to my course tutors Ciaran Robinson and Katia from Tileyard Education they both advised me to play to my strengths and be intentional with the style I am trying to create. I have also been advised by BBC 1xtra's DJ Target that my house production was strong but I needed to improve on my vocal recordings back in 2015.

**3. Online Audience Analysis:** From looking at my online portfolio I have amassed over 3.35 million views on Youtube (KODH TV 2016, 2017, 2018.2019) and (BGT 2023) I plan to use this success as foundation to build upon and aim to get my work play listed and used by music supervisors in the near future. With the correct use of key words hashtags and meta data I will place my tracks in the right places to gain passing traffic and positive attention.

# Tracks

1. **Past times.** This track will be where I introduce myself to the audience and pay homage to God for helping me out of mental depression and emotional heart break. The chord progression is based off an old school 90's RnB track called "Age aint nothing but a number" by Aaliyah (2010) but will be sped up and produced in the style of old school 90's rap style similar to "dead presidents" by Jay - Z (2019).

2. **No Lies.** The second Track will feature three of the young Artists I have worked with prior to this course. The track was never finished nor released in the past due to unforeseen circumstances. The soundscape is a mixture between Arianna Grande's song Boyfriend (2019) and TLC's Red light special (2010). 2024

3. **Angels.** This song is another collaboration that was unreleased and needed tweaking up to industry standards. It features three unsigned artists who express how the not so positive side of life has tried to stop their quest for success. This track has a heavy UK rap influence with a skippy drum pattern, gritty bassline and angelic vocal loops that symbolise cries for help and inner conflict.

4. **Top G.** The last track on "Be more say less" will be a celebration about overcoming the past trials and tribulations displayed on the previous tracks. This track will represent change and self belief whilst maintaining the feel good factor that is often associated with UK garage. The fundamentals of this song will be a remix of the popular UK garage anthem "Im Sorry (Diggy. L 2013) and the modern day house version by Joel Corry (Selected 2019).

5. **Seen it all.** The first track on "Infinity link" will be a remake of a song I made with Honey Shaazad (BGT 2012) back in 2015. Unfortunately I was not skilled enough at the time to produce the record to the standard that I wanted and have been advised on several

occasions that if I perfected my craft I could have a solid house track on my hands. The commercial house song featuring Alex Newell (Blonde 2015) was the main source of inspiration behind this.

**6. Love me.** I made this track with an old friend back in 2017. Originally it was made in the style of UK Afro swing at 94bpm and I performed it at my friends wedding in 2018. I have always loved the lyrics that K13 made for it and recently became curious to see how it would sound with a 2023 remix in the style of 90's commercial house. I know this will not be an easy task but I feel more confident about rising to the challenge. The original song came from the chords of walking away (Craig David 2017). I then transposed the chord progression to the key signature of G minor for K13 (Bfd tv 2022).

**7.Untiled.** I have two options in mind for this track. The first one is to collaborate with one of my fellow Tileyard students Aaron Lewis-Welch. My intention is to make him a house track that is a mix between "Touching my body" by Mas tiempo (Skeptak 2023) and "Don't forget my love" by Diplo and Miguel (Diplo 2022). If Aaron is unable to vocal the track before my hand in deadline then I will remix (Ballard. A 2019) Hottie in the style of Jennifer Hudson's track spotlight (Connected 2019).

**8.Bonus (untitled)** The main aim of this track is to have fun and express myself creatively as it will open doors for me that I have never considering going through prior to this course. Hans Zimmer (Cinemavore 2014) and John Williams (HD Films 2016) are two of my all favourite film composers and I will be looking to emulate parts of their work in this composition.

## **Recording process.**

I will look to spend up to 60% of my overall budget on my brand and studio time with 12 four hour sessions penciled in every weekend leading up to my hand in deadline. This period

will start from the 16th September 2023 and end on the 22nd October 2023. In between these sessions I will be working on my reflective commentary assignment whilst sequencing and fine tuning any elements of the tracks that can be improved upon outside of a studio. Having taken inspiration from Norbert Schwarz quote that “When you make it difficult for people to process information, it becomes less credible,” (Gersema. E 2018) consumers are 30% more likely to listen to my project if it has good sound quality so I will be focusing a lot of my energy on nailing these concepts. Tileyard tutor Michael Dann Joesph also quoted that “spending more money does not guarantee buying customers” hence the reason why I intend to spend more on studio time instead of music videos and online gimmicks.

I have been heavily reliant on the traffic light model inherited from Tileyard Education when organising my goals and targets. It has allowed me the head space to think and have a clearer mind when tackling big tasks. I have also used Porters Five forces (2020) and SWOT analysis (2020) in a bid to be clinical with my intentions. 2702

## **FINANCE**

The budget for this project will be £1,000 pounds with an emergency fund of £500 if I encounter any problems along the way. I will keep my costings down as much I as can by hiring out the DIY studios at Pirate studios Bradford. Here I will have contact with all the contributing artists on the project

whilst covering the costs comfortably.

I plan to subsidise the project out of my own pocket. Each session will cost £40 for 4 hours and I plan to book 12 which will set me back around £480.

I am yet to find out the exact costings for my artwork press shots and video visualisers but each facet will have to fall into my campaign budget of 40% a formula I learned from Mark Adams. (Blinding talent).

## **SWOT Analysis**

### **Strengths**

- Strong willed and very determined.
- Can perform live on stage in front of someone famous or and average fan.
- Very good at writing songs as an individual or part of a group.
- Highly conscious about engaging with the audience.
- Solid understanding of music theory and harmony.
- A lot of experience in recording artists and improving their tracks.

### **Weaknesses.**

- Can suffer from imposter syndrome.
- Need to invest in some VST's
- Not the best at managing my time.
- Need to be more confident.
- Plan and research before starting a track
- Finishing what I start.
- Working on one thing then moving on to the next.

#### Opportunity.

- Expand my horizons and professional net worth.
- Collaboration as a producer, rapper or composer.
- Find myself.
- Find my tribe.
- Create a name for myself within the industry.

#### Threats.

- Not sticking to the game plan.
- Getting side tracked
- Following friends

- Substance abuse
- Telling competitors what I plan to achieve before I have achieved it.
- Loss of motivation when things are not going my way.
- Lack of visibility
- Limited time
- Limited resources.

## **Marketing and promotion.**

My main goal for this marketing campaign will be to create a working relationship between myself my audience and my products. To achieve this I will need to meet my audiences needs without losing sense of my own core values. Maslows hierarchy of needs (Sprouts 2017) and the Four p's marketing model (Coursera 2023) will help me attract engage and build interest in my products/sound. In return I hope to earn my audiences loyalty by giving them good content to discover, evaluate and decide upon.

To raise awareness I will work closely with algorithms that appeal to modern day social media trends like podcasts, Tiktok live performances and behind the scenes photos. This is fundamental for success as Cannon.J (2023 02:53) states todays algorithms are based on human attention span and the way that we consume things. I will release one single from

each project through the digital service platform Ditto music and pay extra to have them released on a pre order. By doing this I will be able to take more things into consideration and build momentum in the lead up to the singles release. If successful I plan to convert the traction and attention gained into pre saves where my audience can add the tracks to their playlists and I can attempted to drive their attention to my own social media link tree where I can mobilise, learn and retain their attention.

Cannon.J (2023) States that 80 - 85% of digital audio is consumed via Spotify with the other 15 - 20% coming from streaming services like Apple music, Deezer and Tidal. With that being said I feel it is vital that I focus my efforts around Spotify using the 4 p's model (courser 2023) as a guideline to success. I will be looking to place my singles on Spotify's editorial playlists 6 - 8 weeks before the official release date. This should be enough time to generate interest in my product on various other social media platforms like Tiktok and Instagram where content consumption is high and very interactive.

## **Conclusion**

The level of focus needed to complete this project will be very demanding and time consuming. In the end I expect to submit a high quality body work regardless of the small budget and time constraints. My past life experiences and recent

teachings will enable me raise my game to the next level and in return earn me the recognition both personally and professionally that I desire. It's not everyday you get the opportunity to hone your skills and master your craft so I will make the most of this opportunity. Tim Grover ( The victory mindset 2021, 16:27) mentions that the most successful people are the easiest to coach and I intent to follow suit.

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