

Liam Norfolk

Student ID: 2101216

MA Commercial Music Production

Creation Module

Reflective Commentary

Code: ADAD4004_LON

Introduction

This essay will aim to discuss not only the creation of my portfolio but the accompanying methods and philosophies used throughout the process. Alongside this discussion I will also attempt to review the new found skills that I have acquired as well as use the time to critically reflect upon the process as a whole. This will be achieved in chapter breakdowns with each representing a different element in the creation process. Critical reflection can be viewed as an extension to critical thinking, it not only asks the subject to think about the practices they utilised throughout a project but to also ask insightful questions into the reasons behind such decisions (Interview Area 2022).

For my reflection process I found the Kolb method to be the most beneficial (see Appendix A) as this process is often described as an experiential model (Brown 2015). The Kolb method focuses on the experience first which can then be reviewed, analysed and evaluated. My reasons for finding this method beneficial are due to my kinaesthetic learning style. This learning style commonly struggles to process information when the body is not engaged in activity, meaning the subject usually fails to stay attentive during traditional lecture based schooling (Roell 2018).

Project Overview

The project in discussion is to create a portfolio of original music with the final product resulting in 30 to 45 minutes in length or 6 to 8 individual tracks. The submission is also required to be mixed and mastered to a high quality standard.

My submitted portfolio is a representation of my solo alias named Kaspian. It is a project which is focused on the underground music scene which exists in the UK with a focus on Liquid Funk and Minimal Drum and Bass. Liquid Funk is a sub genre of Drum and Bass which draws inspiration from the harmonies and atmospheres of Jazz, Breakbeat and Funk (MasterClass 2021), while Minimal Drum and Bass shares a few common inspirations with Liquid Funk, most notably the atmospheres used in Breakbeat it instead primarily focuses on stripping the sound of the genre as far as it can go without ceasing to Drum and Bass at all (TheScientist 2019).

To focus my efforts and to help with building my profile as an artist I felt it was important to build a personal development plan. The benefits of a personal development plan can be described as detailing your future goals with clear benchmarks for success (Rosser 2021). Using this information I took it upon myself to build a development plan which details short, medium and long term goals, my planned strategies to achieve them, the resources viable to me and how I will measure this success (see Appendix B). The development plan would help me focus the direction of my project and inspire some choices which I would not have entertained prior to its creation

Project Creation

The initial idea for the project started as a planned new collaborative alias consisting of myself and Elliot Alexson. Since I have worked by myself for a large majority of my life as a producer I was looking forward to the idea of a collaborative project and was eager to throw myself in the deep end with it. The new act would aim to focus on the UK Garage sound and more specifically the sound which was popularised in the late 90s and early 2000s (Garratt-Stanley 2019). Since the project was going to be a collaboration it was important to study why collaborations can be successful and what you should do as an individual to make the most out of the process. In an article dedicated to the methodology behind collaboration, Harry Levin states that *“Collaborating with like-minded creatives with different skills or experience is beneficial. The music industry comprises people with innumerable skillsets and trades”* (Levin 2019). This was important to study when planning our collaboration and it was insightful to look at an act which took similar roles in its collaborative process to what myself and Elliot wanted to achieve. We looked at an act named Koven which consisted of producer Max Rowat and singer / songwriter Katie Geraghty. In an interview with UKF the duo discuss how their collaborative process works with Katie stating *“I write the lyrics and then work on them with Max to finalise them properly, I try and help out with melodies but as far as production goes I’ll leave that to Max”* (Jenkins 2014). Myself and Elliot wanted to see if a more immersive collaboration could work and so we aimed to experiment with different writing techniques to see how best we could work together.

In preparation for the collaboration it was also important to look at my own strengths and weaknesses so I could understand exactly the areas in which I could lend my talents and learn when to take a backseat to allow Elliot to take lead on the project. To analyse this effectively I looked into creating a SWOT analysis board as this would help me summarise all aspects of my creativity and personality so I could more effectively use my strengths and be able to identify my weaknesses in the collaboration (Molinsky 2017). When completing and reflecting on my SWOT analysis (see Appendix C) it was evident that working in a collaborative environment could be beneficial towards helping me work through my weaknesses of working independently. Alongside this it was evident that my knowledge in the modern underground music landscape

and skills in sound design could lend to the project well and fill out in areas which Elliot has little to no prior knowledge.

In an interview with David Bowie, he stated that *“The only art I’ll ever study is stuff that I can steal from”* (Kleon 2012). Myself and Elliot used this mentality to assist us in the writing process, we compiled a playlist which contained songs that we found were influential to us, especially in the UK Garage genre (see Appendix D). The reason for creating a playlist of reference tracks was so we could benchmark the music we were planning to make and to make sure the sounds we ended up with were authentic to the time and genre. We understood what our influences were and wanted to expand on those with our own interpretations and personality. The Artist Adam J. Kurtz explained that *“Imitation is laziness or refusal to accept your influences. Inspiration is recognising that influence and turning it into something new”* (Douglass 2017) which was the methodology in which myself and Elliot aspired to adopt in the creation of the EP.

In order to kickstart the collaboration, myself and Elliot agreed it would be an interesting experiment and equally beneficial to organise our own songwriting camp. We travelled to Hampshire and used the time to write music without interruption for a week. An article written by Steve Knopper describes the benefits and also details multiple success stories of songwriting camps, all of which comment on the fertility of cross pollinating musicians with different backgrounds (Knopper 2018). This methodology was applicable to myself and Elliot as our backgrounds in music were drastically different but we shared a few common interests in which we could blend our prior influences.

While on the camp we took it upon ourselves to experiment with different writing techniques to see what would be the best way for us to work. A blog post by Anara Publishing discusses the benefits of experimenting with different techniques and how they can be used to inspire ideas which are far from your comfort zone and even help overcome writers block (Anara 2018). We tried many methods to songwriting and found that not only did they all seem to work but ended up expanding our project outside of UK Garage and into R&B and Drum and Bass territory. This approach to songwriting made us reevaluate the scope of the project as we began to write songs outside of our original targeted genre. We

returned from the camp with 7 tracks which we could work on for the duration of the third term.

Project Revisions

I found my project undergo many revisions during the third term, this was due to multiple factors and events all of which made me reevaluate and adjust my goals within the project. After having an MD session with Sean Hargreaves I was recommended to narrow down the tracks I submit from the 7 collaborations to 3 or 4 tracks as this would help myself and Elliot focus our creativity into crafting a higher quality EP, he recommended that I submit tracks that I have made prior to this unit to fill up the space in my portfolio and help showcase the diversity of my productions. The feedback from Sean was insightful and helped myself and Elliot streamline our work as we could now discuss the possibility of narrowing down the 7 tracks we made into 3 which we felt were the strongest and best represented our vision going forward. This allowed us to spend more time making sure the tracks we did submit were of a higher quality (Adams 2021).

After reflecting upon the feedback from Sean it was important to view the current state of my project as a first draft. Myself and Elliot took it upon ourselves to reflect on the work we had completed thus far and see if we were happy with the direction the project was taking. Anne Lamott states in her book titled Bird By Bird that *“The first draft is the child’s draft, where you let it all pour out and then let it romp all over the place, knowing that no one is going to see it and that you can shape it later”* (Lamott 1994, p.528). With this in mind it was beneficial to view the project as such.

Approaching the project as a first draft allowed us to streamline our workload, we were to choose the best tracks upon which we both agreed and began to refine our project. An article which details the importance of streamlining your work details that *“Overwork has been linked to everything from poor communication skills and decreased productivity to impaired sleep and depression”* (Mackay 2019). This was something we wanted to avoid so we decided it was best to heed Sean’s advice for the project.

Streamlining our work allowed us to focus on our time management and plan out what we wanted to achieve week by week. To help keep on schedule I made myself a weekly plan which detailed what I would need done by each week to keep the collaboration moving (see Appendix E).

Giving myself this weekly breakdown allowed me to keep on schedule with all tasks and even freed up my schedule which in return allowed me to allocate some free time to work on solo productions to help build up my portfolio. The schedule also promoted myself and Elliot to remain in consistent contact throughout the process and we found this method to be beneficial towards our work ethic. In an article for Forbes Pat Brans discusses 10 challenges towards your time management with one challenge stating the feeling of being overwhelmed by the amount of work you have. He discusses that you should breakdown your work into day by day loads and also to remember when you are working in a team there is always work to be distributed (Brans 2013). This matches up with my methodology to streamline the work into fewer but higher quality selection of tracks which would be worked on by a weekly basis.

My work ethic was not the only thing which found itself change throughout the development of the project. As I found myself working more in Drum and Bass I discovered throughout that time to be sampling a lot more. Due to the nature of Drum and Bass and its foundations existing in the use of samples it was important to work on my ability to blend loops and samples together to form drum breaks for use in my tracks. We need not look any further than the use of the Amen break to understand the importance of sampling in Drum and Bass, with an article on UKF stating that *“it’s stifling to imagine that if this immortal sample had been controlled, D&B, hip-hop and countless other sample based genres of music would not exist in the same sense that they do today”* (Lee 2015).

The revisions to the project and changes in production techniques pushed myself and Elliot to discuss the future of the collaboration and we both felt it would be more beneficial for our career paths if we collaborate as consistent features on each others music rather than a new act in itself. Since the Drum and Bass genre thrives from the relationship between a DJ and MC it made more sense for us to be credited individually on any tracks we collaborate but continue our working relationship to achieve a symbiotic artist profile. This artist profile is not uncommon in music, especially in Drum and Bass as there exists some acts which maintain the same style of artistic profiles, most notably two artists named Dub Phizix and Strategy, a DJ and MC duo whose careers have been built off multiple collaborations and where it’s now expected to find them perform together at any given event (UKF

2015). This developing relationship between DJs and MCs has pushed the art of the MC in a new direction as more MCs are getting directly involved in the creation process. Shogun Audio conducted an interview with a renown MC named Linguistics where he details the development of MC culture in Drum and Bass and its direction in the scene going forward. Linguistics states that *“you need to be releasing music. It’s hard to have a career as an MC just doing live shows. You need to be getting on tunes”* (Shogun 2021). This statement details the current paradigm shift in the scene which is why myself and Elliot are playing close attention to how we plan to organise our collaborative process.

While working in a collaborative environment was extremely beneficial I did find my portfolio needed more music to reach the submission goal. I wanted to showcase my diversity as an artist and my ability to work creatively either in a team or independently. This resulted in the production of 4 more tracks that I could submit for my project. This tracks ranged from House, Breakbeat, Liquid Funk and Minimal Drum and Bass. I found that working independently in between the collaborative project pushed me to innovate on my productions more. I ended up trying things I normally would have avoided but due to the newfound skills and techniques learned through collaboration I tackled any new challenges with ease (Dalley 2022).

Project Production

My submitted portfolio consists of 7 tracks which span the genres of drum and bass, house, garage and breakbeat. Upon the creation of these tracks I have found myself adapting my production methods as well as my work ethic to keep things organised and moving.

To keep myself on task alongside my previously mentioned week by week breakdown I also found it was important to keep my project files as organised as possible. This was achieved through grouping instruments, drums, noise and FX which were all colour coded and labelled with relative information retaining all mix channel properties. I also took it upon myself to label each section of the track in an attempt to alleviate myself from any potential writers block (see Appendix F). I found immediate benefits of organising my projects as I found myself to feel less cluttered creatively and was able to more effectively produce music even going as far as creating the track titled “Dancing To Her Vinyls” from start to finish including the mix in 24 hours. An article with the productivity experts discusses the benefits of organisation and how it can effect your productivity for the better with one of the benefits of organisation stating that *“In a disorganized environment, the stresses of lost or hard-to-find items short-circuits our creativity”* (Sexton 2016). It was this mentality as well as discussing with my peers why they keep their projects organised which spurred me to follow suit.

While creating my portfolio I also got into the habit of saving my projects in different save states in case anything went wrong with my project files. This allowed me to return to previous iterations if I got carried away with something and ended up disliking the direction it went or if my DAW crashed I would have access to backups which I could work from (see Appendix G).

Organisational skills were not the only new techniques I adopted when producing this project. Sampling is a technique I have avoided for many years due to my own arrogance as a producer to be as self sufficient as possible. Since the art of sampling was relatively new to me I felt it was important to conduct my own research into the best possible ways in which I could acclimate this technique into my current skillset. This started with analysing breakdowns of various Drum and Bass producers and studying how they blend samples into their tracks (see Appendix H).

This starting point allowed me to venture more deeply into research about crafting drum breaks which brought me to an article which discusses some techniques to enhance drum loops. The article by Future Music recommends that you should apply the use of multi band compression to isolate problem frequency ranges while allowing the kick and snare transients to remain prominent (Future Music 2015). I have applied this to my own productions using OTT as my tool to enact the multi band compression (see Appendix G1) although I have not actively used this technique as intensely as recommended due to how I like my breaks to sound. I have also applied some saturation to add some texture to my breaks which is a technique also recommended by Future Music (see Appendix G2). To help make your breaks more unique and to give them more punch they also recommend that you should be layering your breaks with other loops and one shot samples which follow the original samples pattern (see Appendix G3) I have applied this towards my production, laying my breaks with multiple loops which help blend the break together. The research I conducted has helped me quickly adjust to the art of sampling and helped me transition my productions smoothly towards the Drum and Bass scene.

The tracks myself and Elliot made during this term resulted in a reliance of modal scales (Clark 2021). Since I am not educated with music theory it was interesting and incredibly insightful to be thrust into making a whole EP which makes use of this technique. This was down to Elliot's input and skillset, coming from a Jazz and Soul background he found it easy to create progressions which sounded smooth and fit perfectly within the Liquid Funk sub genre.

Due to time constraints as well as scheduling conflicts Elliot and I agreed to record the vocals separate from each other, Elliot took care of the recording process and when completed sent me the stems which he had comped ready to mix into the track. I used standard mixing techniques when mixing the vocals such as gain staging, volume riding EQ, de-essing, series compression and parallel compression. Since working with vocals is far from my strongest skillset I found it important to follow suit of tutorials and masterclasses to make sure I understood the what and why of each step in the vocal chain with an article and step by step breakdown from Waves being a good reference in honing my process (Waves Audio 2021).

Mastering the EP happened very late in the process due to issues with my hardware. This left me with little options for mastering and after multiple conversations with peers and mentors as well as reading online reviews I decided to make use of LANDR (Ellis 2019). The ability to bulk upload my tracks and receive balanced masters was extremely helpful with maintaining a consistent sound across the EP.

Project Troubleshooting

While I would be grateful to say the project remained problem free throughout the third term I unfortunately did find myself having to troubleshoot urgently for a short period of time. Most notably two incidents occurring during the week following the songwriting camp. I unfortunately broke my iMac with the screen being rendered useless after my office table collapsed under itself due to one of the legs not being secured properly (see Figure 1). While this was an issue as I had lost my main workhorse I could still work on the project as a whole as I kept all my files on a separate hard drive which allowed me to work the project with my MacBook.



Figure 1.

My iMac screen was damaged in the fall rendering the entire screen useless. Since the iMac was an old model it would cost more to replace the screen than what the iMac was worth itself.

Unfortunately this was not the only thing which was damaged as a few days later while on the train home I clipped my MacBook on a fold up tray on the train home. When I got home I opened my laptop to find the speaker rendered useless and the screen fluttering. I informed Elliot of the issues and I began trying to figure out ways to remedy this problem. This began with myself and Elliot moving our project deadlines and figuring out what tasks we could complete that did not require my gear. We worked on the vocals and structure, planning all harmonies, backing

vocals and ad-libs we would need so when I could work again I could get back to it efficiently.

Luckily during term 3 I was awarded the Pioneer bursary from Tileyard, I was given a cash prize of £3000 and with this I could afford to invest in a new computer. I bought myself a new MacBook with an M1 chip as I felt this was the most cost effective and future proof way to spend the money. With this it was a matter of time to install all tools I would need to get back to work and finish the project.

Project Feedback

As my project has gone through many revisions throughout its creation I found myself being in a position to receive feedback and constructive criticism on my work consistently. The importance of receiving feedback cannot be understated and even more so the ability to act on the feedback subjectively to improve your product and your approach to work in the future with a blog post on BetterUp detailing the importance of feedback on your work stating that *“Receiving feedback is the most effective way to gain awareness of one’s skills, including strengths, weaknesses, and blind spots”* (Vanhoutte 2021).

Since I worked so closely with Elliot on this project it was important to gain feedback from someone outside of the bubble we had created. Luckily I had a contact to send my music to for critical feedback, an up and coming Drum and Bass artist named Vertigo was kind enough to preview my work and give me notes and direction on how I should go about improving. Vertigo is a producer who is deeply integrated into the scene and has substantial knowledge about composition and mixing for Drum and Bass (see Figure 2).

The feedback given was incredibly insightful in how I should approach revising these tracks. His comments and criticism mostly focus on compositional choices. This information was beneficial for myself going forward as I now knew these were elements I could focus my time revising. His comments about the track Vintage were insightful and interesting, as I have since revised that track and now collaborated on it with Elliot with his vocals being the main focus definitely given the track its identity.

It is interesting to note how the feedback for the different tracks focus on different elements and production techniques. For instance how his feedback on “Dancing In The Dark” discusses the psycho acoustics and atmosphere while “Yaduna” discusses the minimalism / punch of the drums. I felt this was a positive outlook towards my music as my main focus on this project was to be as diverse as possible within the guidelines of Drum and Bass.

Figure 2.

*Feedback from Adam (Vertigo) which details
mixing, composition and creative criticism*

Feedback for Kaspian EP (Liam Norfolk Master's Project) Inbox x  

 **adam long** <adam.long.1996@hotmail.com> 9:54 AM (21 minutes ago)   

to me ▾

Dancing in the Dark:

The song is excellently produced, there seems to be plenty of old&new production techniques used throughout. For example the use of breaks in conjunction with singular precise drum hits really help bring energy and flow to the composition whilst also retaining modern day 'punch'.

The psychoacoustic elements and fills really help keep the track from sounding repetitive and adds a lot of depth and atmosphere (all mixed very well). I was a personal fan of the way that the drum loop switches to reverse between sections.

When the new drum pattern introduces on the second drop I thought it works really well, and if I had one critique, it would be to let this new pattern/style continue for the rest of the track from the point it introduces (it seems like it is only brief)

I would love to hear this track on a club system & also think that one day it may even benefit from a vocal mix because there's a-lot of space for a singer to work with this track without the overall mix sounding crowded. I also think due to flow and feel of this song that it would let itself to a variety of singers' vocal styles.

Excellent work.

Yaduna:

Yaduna is an interesting manoeuvre away from the previous song I looked at. This track definitely falls within line to a lot of minimal drum and bass currently on the scene. The warm bass sits really nicely within the mix and once again I would love to hear this on a club system to feel it in my chest.

I like the way that the 'Yaduna' vocal sample is a constant theme throughout the whole track and helps the whole composition drive forward.

It's evident that the track is trying to keep minimal so of course it's hard to not go overboard with adding additional elements. However, If I had one criticism of this track is that I don't think Kaspian (Liam) as employed as many psychoacoustic elements within this piece. I think this would be a good way of keeping the track minimal but also feeling full sonically at the same time. He does really well at trying to do this with drum hats and placement of the vocals but I think it would benefit from more atmospheric variety (every sorta 16 bars)

Having said that, the elements that are within this piece are mixed extremely well and you certainly feel the 'punch' of each individual drum hit.

Great Job.

Vintage:

'Vintage' definitely embodies its name. The looping reversed pad sound that drives the song is very reminiscent of early sampling and even early hip-hop production.

There is an intentional yet distinctive lo-fi and airy feel to the entire piece. This gives the listener a sense of escape and an opportunity to almost get lost in the music as it continues through.

On the second drop, the track fills up with some 'weighty' bass sounds. These really help fill up the song and aren't over powering or dominating.

If I was to make a suggestion about this track, It would be to maybe clearly define its identity just a little bit more. For example, Having the newly introduced bass sounds there from the get-go on drop one. Alternatively, leaning fully into the airy/euphoric nature of the piece and using the second drop to perhaps open up even further with some interesting atmospheric sounds or different harmonics. I think in it's current state, The reversed pad and old school sample sounds can sound bit repetitive, especially in the main breaking (3minute mark). He would benefit for some more variation at these points.

Overall though, great work again and a cool listen.

Headphones (Feat. EARM)

Out of all the tracks, this is the song where Liam (Kaspian) fully unleashes his songwriting capabilities. The chords, melodies and backing atmospherics are layered brilliantly and create a very warm feeling throughout.

Ofcourse, a huge element of this track is the vocal additions. Both the rap and singing elements are recorded and positioned in a way that fully compliments the production elements. I am a personal fan of the singing vocals and think they suit the track perfectly.

If I had one critique of this song it would be just to have a slight boost on the drums within the mix. It's only subtle but I think it would help retain the soul of the piece whilst adding that needed bit of punch. Maybe could do with adding a few more breaks and focusing a little bit more on filling out the high end.

Otherwise though, amazing track, my favourite of the four.

...

Project Release

Because my project had undergone many iterations throughout the third term I found it difficult to plan any sort of release strategy to go along side the EP. I therefore instead focused on creating a mood board which would help guide the direction of the visual style when we did market the EP. A guest lecture with Girlfriend Creative was the inspiration to plan the visual element for the release. A mood board is a visual tool which communicates the concepts and ideas of a project, it usually consists of images and buzz words to help invoke the intended vision (interiorstylehunter 2022).

The mood board which I created was inspired by the liquid funk tracks we had for the EP (see Figure 3). From this mood board we gathered the ideas to work with polaroids to help promote the EP with a Vintage / Jazz feel. A Blog post by Parma Records states that *"The purpose of album artwork is to capture the identity of the music within"* (Parma Recordings 2022). With this mentality and reflecting on the EP we felt that our music was best represented by the mood board being discussed.

Figure 3.

Mood board for the EP.



Conclusion

Reflecting on my time spent with this project is insightful when viewing the various changes to not only my workflow but the knowledge in which I have acquired to help push my productions further. The various successes and failures have all helped me refine my music as an artist with the final result being a product I can personally call a success. I have stepped out of my comfort zone consistently to try new things and have acclimated any lessons learned into my current workflow which has left me more confident in my abilities than before.

The collaboration process has shook my reliance on being as independent as possible and has left me re evaluating the creation process of music for the better. I now find myself eager to work with other musicians in the future in any capacity as well as allowing others to experiment with any ideas when they hear something which can elevate the track to levels I could not achieve on my own.

My true benchmark for success was creating a diverse portfolio which engaged the listener in various ways. With the feedback reviewed I feel this is something I have achieved as each track was complimented for showcasing a different style and production skillset which I had learned or developed through out the process.

Bibliography

Adams, M. (2021). *5 Useful Tips for Streamlining Your Processes and Workflows*. [online] Workflow Management Software by Integrify. Available at: <https://www.integrify.com/blog/posts/streamlining-your-processes-and-workflows/#:~:text=Getting%20rid%20of%20unnecessary%20work> [Accessed 7 Aug. 2022].

Anara (2018). *Songwriting Habits: The Good and Bad*. [online] Anara Publishing. Available at: <https://www.anarapublishing.com/songwriting-habits-the-good-and-bad/> [Accessed 7 Aug. 2022].

Blackwell, A. (2019). *Critical reflection: how to develop it in your practice - Community Care*. [online] Community Care. Available at: <https://www.communitycare.co.uk/2019/11/19/critical-reflection-develop-practice/> [Accessed 9 Aug. 2022].

Brans, P. (2013). *The Top Ten Challenges in Time Management*. [online] Forbes. Available at: <https://www.forbes.com/sites/patbrans/2013/02/19/the-top-ten-challenges-in-time-management/?sh=1190c2c51d36> [Accessed 8 Aug. 2022].

Brown, N. (2015). *Reflective Model according to Kolb*. [online] Dr Nicole Brown. Available at: <https://www.nicole-brown.co.uk/reflective-model-according-to-kolb/>. [Accessed 9 Aug. 2022]

Clark, B. (2021). *What's the Difference Between Modal Music and Tonal Music?* [online] Musician Wave. Available at: <https://www.musicianwave.com/modal-music-vs-tonal-music/> [Accessed 10 Aug. 2022].

Dalley, M. (2022). *The Pros and Cons of Working Independently*. [online] CareerAddict. Available at: <https://www.careeraddict.com/working-independently> [Accessed 10 Aug. 2022].

Douglas, N. (2017). *An Artist Explains What 'Great Artists Steal' Really Means*. [online] Lifehacker. Available at: <https://lifehacker.com/an-artist-explains-what-great-artists-steal-really-me-1818808264>. [Accessed 8 Aug. 2022].

Ellis, J. (2019). *The Best Online Mastering Services Reviewed 2020*. [online] Music Gateway. Available at: <https://www.musicgateway.com/blog/how-to/best-online-mastering-services> [Accessed 10 Aug. 2022].

Future Music (2015). *How to clean up and enhance a sampled breakbeat*. [online] MusicRadar. Available at: <https://www.musicradar.com/tuition/tech/how-to-clean-up-and-enhance-a-sampled-breakbeat-621106>. [Accessed 8 Aug. 2022].

Garratt-Stanley, F. (2019). *The best UK garage tracks of all time*. [online] NME | Music, Film, TV, Gaming & Pop Culture News. Available at: <https://www.nme.com/features/best-uk-garage-tracks-songs-2547972>. [Accessed 9 Aug. 2022].

interiorstylehunter (2022). *What is a moodboard and how to create one?* [online] Interior Style Hunter - Luxury Interior Design Blog. Available at: <https://interiorstylehunter.com/what-is-a-moodboard-and-how-to-create-one/> [Accessed 10 Aug. 2022].

Interview Area (2022). *Why is critical reflection important in education?* [online] www.interviewarea.com. Available at: <https://www.interviewarea.com/faq/why-is-critical-reflection-important-in-education> [Accessed 9 Aug. 2022].

Jenkins, D. (2014). *Koven: Two's Company*. UK bass act explain how life got better as a duo. [online] UKF. Available at: <https://ukf.com/words/koven-twos-company/5118> [Accessed 7 Aug. 2022].

Kleon, A. (2012). *The steal like an artist journal : a notebook for creative kleptomaniacs*. New York: Workman Publishing Co., Inc. [Accessed 7 Aug. 2022].

Knopper, S. (2018). *The Songwriting Camps Where Pop's Biggest Hits (and Personalities) Get Crafted*. [online] Vulture. Available at: <https://www.vulture.com/2018/08/the-songwriting-camps-where-pops-biggest-hits-get-crafted.html>. [Accessed 7 Aug. 2022].

Lamott, A. (1994). *Bird by bird: Some instructions on writing and life*. New York: Anchor Books, p.528. [Accessed 8 Aug. 2022].

Lee, A. (2015). *10 Things You Need To Know About: The Amen Break*. UKF. [online] 2 Mar. Available at: <https://ukf.com/words/10-things-you-need-to-know-about-the-amen-break/10555>. [Accessed 10 Aug. 2022].

Levin, H. (2019). *5 Reasons Why Music Collaboration is Necessary* | Icon Collective. [online] Icon Collective College of Music. Available at: <https://iconcollective.edu/music-collaboration-tips/>. [Accessed 10 Aug. 2022].

Mackay, J. (2019). *Why Working Less Is More Productive For You Sometimes*. [online] www.bamboohr.com. Available at: <https://www.bamboohr.com/blog/working-less-more-productive> [Accessed 8 Aug. 2022].

MasterClass (2021). *Liquid Funk Music Guide: History and Sounds of Liquid Funk*. [online] MasterClass. Available at: <https://www.masterclass.com/articles/liquid-drum-and-bass-guide> [Accessed 9 Aug. 2022].

Molinsky, A. (2017). *How to Do a Swot Analysis on Yourself (and Why You Need One)* | Psychology Today United Kingdom. [online] www.psychologytoday.com. Available at: <https://www.psychologytoday.com/gb/blog/adaptation/201707/how-do-swot-analysis-yourself-and-why-you-need-one> [Accessed 6 Aug. 2022].

Murray, R. (2015). *Watch: Dub Phizix & Strategy - Well Good Things*. [online] UKF. Available at: <https://ukf.com/words/dub-phizix-strategy-well-good-things/12998> [Accessed 9 Aug. 2022].

Parma Recordings (2022). *The Musician's Canvas: The Importance of Album Art in the Modern Day*. [online] PARMA Recordings. Available at: <https://www.parmarecordings.com/the-musicians-canvas-the-importance-of-album-art-in-the-modern-day/> [Accessed 10 Aug. 2022].

Roell, K. (2018). *Study Strategies for the Kinesthetic Learning Style*. [online] ThoughtCo. Available at: <https://www.thoughtco.com/the-kinesthetic-learning-style-3212046> [Accessed 9 Aug. 2022].

Rosser, J. (2021). *11 Benefits of Personal Development and Creating a Plan* | Success Stream. [online] <https://www.success-stream.co.uk/>. Available at: <https://www.success-stream.co.uk/11-benefits-personal-development-and-plan/> [Accessed 10 Aug. 2022].

Sexton, C. (2016). *7 Reasons Why Being Organized Boosts Productivity - The Productivity Experts*. [online] The Productivity Experts. Available at: <https://theproductivityexperts.com/7-reasons-why-being-organized-boosts-productivity/>. [Accessed 10 Aug. 2022].

Shogun (2021). *Exploring Linguistics' new chapter as a drum and bass artist*. [online] Shogun Audio. Available at: <https://www.shogunaudio.co.uk/blogs/news/exploring-linguistics-new-chapter-as-a-drum-and-bass-artist> [Accessed 8 Aug. 2022].

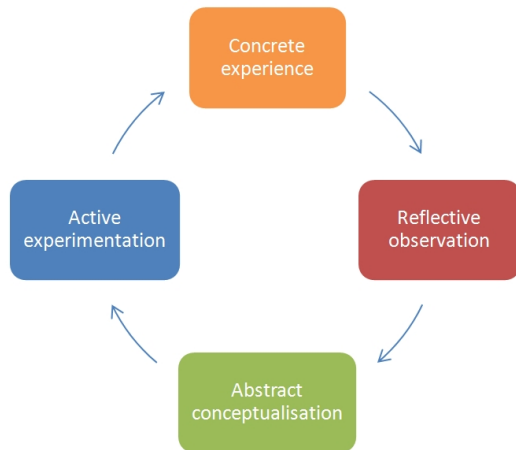
TheScientist (2019). *Minimal Drum and Bass - Music genre - RYM/Sonemic*. [online] Rate Your Music. Available at: <https://rateyourmusic.com/list/TheScientist/rym-ultimate-box-set-minimal-drum-and-bass-autonomic-microfunk/> [Accessed 9 Aug. 2022].

Vanhoutte, M. (2021). *Receiving Feedback like a Boss and Making the Most Out of It*. [online] www.betterup.com. Available at: <https://www.betterup.com/blog/receiving-feedback#:~:text=Self%2Dawareness%20is%20not%20only> [Accessed 9 Aug. 2022].

Waves Audio (2018). *12 Essential Steps to Mixing Lead Vocals*. [online] waves.com. Available at: <https://www.waves.com/essential-steps-for-mixing-lead-vocals> [Accessed 9 Aug. 2022].

Appendices

Appendix A: Kolb Method



Appendix B: Personal Development Plan

SMART GOALS

Short Term (up to 1 year)	Medium Term (1 - 2 years)	Long Term (3 - 5 years)
- Release EP - Remix an artists track - Build my following	- Multiple releases - Radio support - DJ support - Perform DJ sets at events - Have a feature on UKF / Skank & Bass	- Signed to a popular indie label - Consistent remixer - Festival billing

Strategies

Short Term (up to 1 year)	Medium Term (1 - 2 years)	Long Term (3 - 5 years)
- Push myself into a routine to help build consistency - Network myself as a remixer - Routinely post on socials and interact with other artists	- Continuously promote my music to various DJs and Radio Hosts alike - Network with promoters and build up fanbase - Routinely send press kits and promos to UKF / Skank & Bass	- Network with labels - Have a proven track record of high quality releases - Consistently produce high quality remixes for other artists - Look into acquiring a booking agent.

Resources

Short Term (up to 1 year)

- all independent

Medium Term (1 - 2 years)

- Employ the use of a plugger to help get this support

Long Term (3 - 5 years)

- Look into employing a music manager
- Look into acquiring a booking agent.

Measures or Success

Short Term (up to 1 year)

- EP is released
- I am offered opportunities to remix
- Consistent engagement and growth on social media

Medium Term (1 - 2 years)

- Music is released consistently
- Radio plays result in growth
- DJ plays result in ID culture interest
- I am offered support slots for events
- Artist feature on UKF / Skank & Bass

Long Term (3 - 5 years)

- Signed contract with a Label (Hospitality, Critical, Exit, Shogun)
- Successful remixes lead into original collaborations
- To see my artist profile on a festival bill

Appendix C: SWOT Analysis

SWOT Analysis

Strengths

- Sound designer
- Extensive knowledge in underground music
- Skilled DJ
- Good at networking
- Honest in collaborative scenarios

Weaknesses

- Very self critical
- Lack of confidence in my own music
- Not confident in my technical knowledge
- Easily distracted
- Too reliant on myself to do things

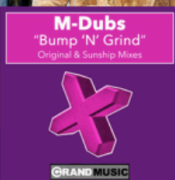
Opportunities

- DJ set opportunities
- Underground music remixes for pop focused artists
- Lend sound design expertise to other artists for sessions
- Work with Pioneer
- Various contacts to labels which align with my music

Threats

- Unknown artist
- Competitive scene
- Niche skillset and genre knowledge
- Income reliant on ability to get gigs and remix opportunities

Appendix D: Collaborative Reference Playlist







They All Bang

 Ronnie Maurice and Kaspian • 1 like • 175 songs, 12 hr 30 min

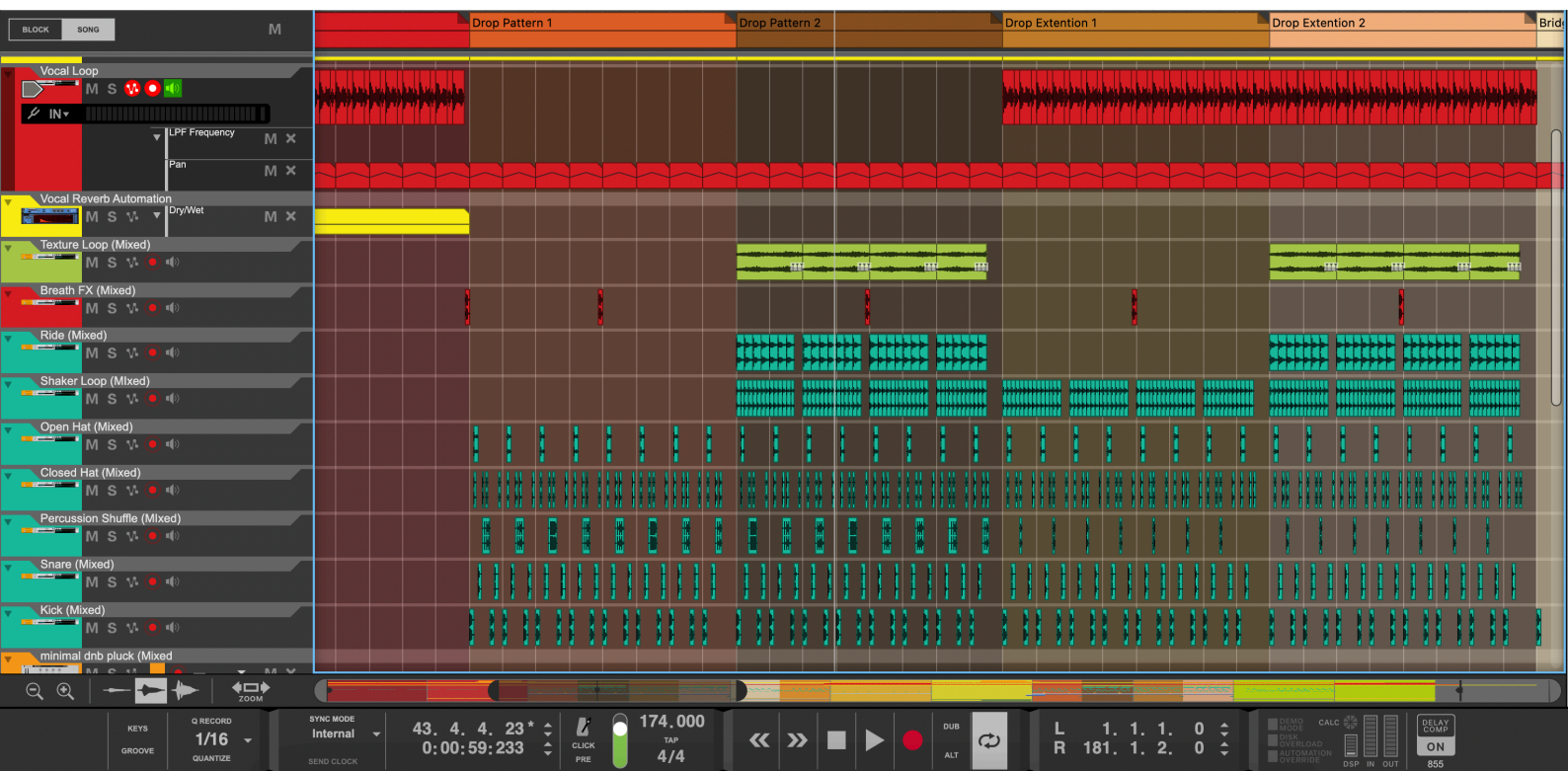


#	TITLE	ALBUM	ADDED BY
1	 New Day TQD, Royal-T, DJ Q, Flava D, Swindle, S...	UKG	 Kaspian
2	 You Wot! (feat. MC Bonez) - Radio ... DJ Q, MC Bonez	You Wot! (feat. MC Bonez) [Radio...	 Ronnie Maurice
3	 In The Morning (Let Your Love Com... Egypt	In The Morning (Let Your Love Co...	 Ronnie Maurice
4	 FOUND LOVE (feat. Carrie Baxter) NOTION, Carrie Baxter	FOUND LOVE (feat. Carrie Baxter)	 Kaspian
5	 Babycakes 3 Of A Kind	Babycakes	 Ronnie Maurice
III.	 Waiting Wax Motif	House of Wax	 Kaspian

Appendix E: Weekly Workload Breakdown

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8
Headphones	Finish Structure	Send to Elliot	-	Record Vocals	Mix	-	-	Master
Mellow Drama	-	Finish Structure	Send to Elliot	-	Record Vocals	Mix	-	Master
Vintage	-	-	Finish Structure	Send to Elliot	-	Record Vocals	Mix	Master

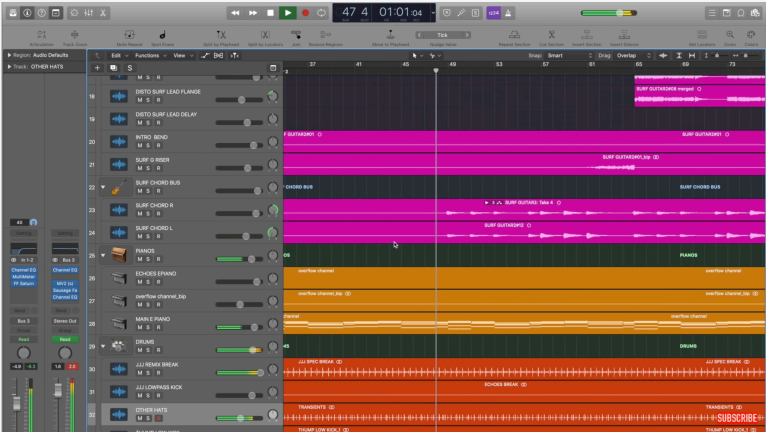
Appendix F: Project Organisation



Appendix G: Save States

	Dancing To Her Vinyls 1.reason	28 Jul 2022 at 22:31	93.3 MB	Reason...ng File
	Dancing To Her Vinyls 2.reason	28 Jul 2022 at 22:33	68.7 MB	Reason...ng File
	Dancing To Her Vinyls 3.reason	29 Jul 2022 at 01:23	69.2 MB	Reason...ng File
	Dancing To Her Vinyls 4.reason	29 Jul 2022 at 01:35	47.4 MB	Reason...ng File
	Dancing To Her Vinyls 5.reason	29 Jul 2022 at 01:46	48.2 MB	Reason...ng File
	Dancing To Her Vinyls 6.reason	29 Jul 2022 at 01:52	47.4 MB	Reason...ng File
	Dancing To Her Vinyls 7.reason	29 Jul 2022 at 02:02	47.4 MB	Reason...ng File
	Dancing To Her Vinyls 8.reason	29 Jul 2022 at 02:19	48.2 MB	Reason...ng File
	Dancing To Her Vinyls 9.reason	29 Jul 2022 at 02:31	49 MB	Reason...ng File
	Dancing To Her Vinyls 10.reason	29 Jul 2022 at 02:31	47.4 MB	Reason...ng File
	Dancing To Her Vinyls 11.reason	29 Jul 2022 at 13:10	48.5 MB	Reason...ng File
	Dancing To Her Vinyls 12.reason	29 Jul 2022 at 13:23	47.7 MB	Reason...ng File
	Dancing To Her Vinyls 13.reason	29 Jul 2022 at 13:38	49.3 MB	Reason...ng File
	Dancing To Her Vinyls 14.reason	29 Jul 2022 at 15:29	49.3 MB	Reason...ng File
	Dancing To Her Vinyls 15.reason	29 Jul 2022 at 16:01	49.3 MB	Reason...ng File
	Dancing To Her Vinyls 16.reason	29 Jul 2022 at 16:03	49.3 MB	Reason...ng File
	Dancing To Her Vinyls 17.reason	29 Jul 2022 at 16:26	48 MB	Reason...ng File

Appendix H: Track Breakdowns and Tutorials



Kove - 'Echoes' DnB Masterclass

28,988 views • Jun 14, 2019

908 12 SHARE DOWNLOAD CLIP SAVE ...



How to write a DnB track like Danny Byrd

8,605 views • Dec 21, 2021

302 5 SHARE DOWNLOAD CLIP SAVE ...

Appendix G1: Multi-band compression to adjust the dynamics of the break



Appendix G2: Saturation subtle added to the original break



Appendix G3: Layering the Lyn Collins “Think” Break

