

Tileyard Education LTD/University of Wales - Trinity Saint David

MA Commercial Music Producer | Level 7 - 2021/2022

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Reflective Commentary Report (Creation Module | Element C2b)

Word Count (exc. Introductory Summary, Table of Contents, References, Appendices & Footnotes):
5038



Introductory Summary:

The document/article herein provides a practical and critical analysis against the body of work submitted within module 'ADAD4004_LON'. It additionally references the analytical and practical decisions made by Thomas Lewis William Magee ("Tom Lewis") (referred/referenced hereafter as: "TL") throughout the various stages in the creation process.

It is recommended that the assessor should cross-reference this document against *Creation Element - C1* ("*Written Proposal*") (referred hereafter as: "WP") in order to fully understand and comprehend the targets set within the original proposal. Whilst every effort is made to explain the points in detail - due to the word count restriction placed on this article the assessor may be able to gage additional clarity on some of the points raised by referring to the *previous* article submitted.

In summary, the body of work submitted (in response to to internal questionnaires & feedback) was found to be of industry standard and targets met. It was additionally praised by George Corton & Tashai Jackson (Mentors) of Tileyard Music & Media LTD (referred hereafter as: "TYMM").

Self-inflicted SMART targets/personal development plans (post-grad) have been included in the later stages of this article to implement the suggestions made post-feedback. I am confident those targets will be met in the coming months.

The academic validity/scrutiny of the body of work is still to be determined; with grading/feedback still in progress from Tileyard Education LTD (referred hereafter as: "TYE"). I am confident that the appraisal of the work should not differ greatly from the feedback received from the previously questioned industry-stakeholders.

My own, personal thoughts are reflected within the conclusion (found at the end of this article). This sub-section additionally references the skills gained/improved during the run of this project.

Table of Contents:

Page 4: Project Overview/Final Deliverables

Page 5: Beginning the 'Artist Development Project'

Page 6: Producing the Deliverables

Page 12: Overall working timeframes

Page 13: 'Fix it in the Mix'/Mastering

Page 14: Feedback from Industry-stakeholders

Page 15: Response to the Financial Injection Hypothesis

Page 16: Personal Reflection and short-mid term goals

Page 18: Marketing: Identifying/Investigating a need

Page 20: References

Page 23: Appendices

Project Overview/Final Deliverables

The submitted deliverables closely matched those described in the "Written Proposal". The assets delivered for marking totalled a runtime of twenty-one minutes and twenty-nine seconds (21:29) (NB: Excludes runtime of Asset: "MAGEET_ADAD4004_LON_006_DJ_MIX_SEQ_01_FROZEN"). This asset is redacted from the timing(s) as an internal target (by TMML) was set to produce a DJ mix of (circa) twenty-five to thirty minutes in duration.

The marker is encouraged to launch the project (subject to system compatibility) in order to view the programming of the submitted article.

One of the biggest changes against the original proposal was the revocation of sourcing vocalists to produce two original, bespoke records. Instead, it was recommended by my mentors to focus on remixing existing works to become accustomed to the artists on the Tileyard Music Roster. One great advantage to working directly with the management of artist(s), is their honest appraisal of content produced by those on the roster. By remixing the works of Tileyard Music, I was able to hear feedback directly from those that pitched the original.

However, one inevitable disadvantage of not producing vocal content was the limitations that the final end product had. Due to licensing and copyright, I knew already that I wouldn't be able to gain any revenue due to (primarily) the following count(s):

- "Tom Lewis" is an 'unknown' artist (outside of previous line(s) of work);
- The applicable labels/publishers likely wouldn't sanction a release from an 'unknown' artist;
- The release/remix cycle for the records in question had lapsed by over twelve months.

Due to my previous experience working in the Broadcast industry, a common comparison to my career aims and goals is DJ Joel Corry. His creative output is described as "bright, bass-heavy house tracks" (Anon, 2022); and a style that I felt I was able to match with my final deliverables.

The final results of the Artist Development project consisted of **four remixes and one DJ mix**.

Beginning the 'Artist Development Project'

The overall aim of the Artist Development Project was to produce a body of work suitable for release (i.e. commercial standard) and to please both myself, my mentors & the academic scrutiny of Tileyard Education/UWTSD. Stylistically, it made sense to 'play to my strengths' by producing Music of a Pop/Dance-esque, in order to fit the creative/artistic brand I am seeking to create for myself.

Referenced in the *WP*, the self-set briefs included producing content that '*explor(ed)/encompass(ed) the theories/musical elements of com-temporary twenty-first century popular music*'. With this in mind, I set myself the target of sourcing potential Acapellas/Stems for the records I was looking to remix.

Due to my time in the industry, I have become acquainted with several sources whom were able to provide me with Vocal Stems for: *Mabel - Don't Call Me Up*, *Joel Corry - Bed*, *Zara Larsson - Lush Life & Sigala*, *Becky Hill - Heaven On My Mind*.

The ability to access Studio Vocal Stems both greatly aided the development project as a whole; whilst also reducing the overall time to complete the project drastically.

In reflection to Article 0.1 (viewable in 'Appendices') - I draw reference to Pre-Production/Recording Production Week Item(s) 3-7. These items were revoked in favour of beginning production & obtaining the Vocal stems from the aforementioned sources.

The new, updated model is referenced in Article 1 (viewable in 'Appendices').

Depicting the data from the Gantt Chart, **the project planning stage began on Monday 16th May 2022** before production later began fully later that day with original ideas. **The project was completed on Monday 20th June 2022.** [NB: The modification dates on the files delivered for submission will not match this statement. This is addressed further on in the article.]

Producing the Deliverables

As referenced above, the Artist Development Project aimed to produce a body of work encompassing current musical genres. However, first-hand I was aware that stylistically, being 'capable' of producing only one genre of Music greatly hinders an Artist/Producer's overall development. With this foresight in mind, I aimed to diversify the portfolio somewhat by also including a more 'open-ended' take on contemporary, popular music with a remix of Zara Larsson.

I opted to use Logic Pro to produce the final deliverables (a change from my 'native' DAW, (Avid's "*Pro Tools*") as I once again wished to stretch my creativity by doing something out of my comfort zone. Whilst it is unarguable that Pro Tools is still the 'industry standard' ("According to [Recording Connection](#), Pro Tools is the industry standard used in most recording studios today. It offers all the features you'd need to process signals, mix tracks, edit, and record audio." - Anon, 2021)

One of the 'clear' advantages of using Logic Pro to produce Electronic Dance Music are small in-built features such as the Arpeggiator. Heard in both 'Bed' and 'Heaven On My Mind' - these additional 'ear-candy' samples were able to be made much quicker versus having to commit/re-import into Pro Tools.

I was overall surprised how intuitive and quick-to-learn *Logic Pro* was in-comparison to my native DAW. I had always previously viewed it as a 'Prosumer' application rather than being something fully-fledged.

In regards to session setup, I opted to create several busses in order to organise and segment my sounds. Within Pro Tools, I always historically used a self-made session template with a routing order similar to the SSL Consoles I had used in the past. Again, it was surprisingly easy to create 'Track Stacks' (Avid's equivalent of a "Routing Folder" in newer versions of Pro Tools) to organise my sends and quickly isolate sections of the records I was producing.

Once again, referencing Article 1 it is clear how quickly I was able to produce the required deliverables and arrange to seek feedback from both my mentors and the stakeholders I had contacted to seek feedback from. The production aspect spanned only fourteen days (inc. weekends).

The production/stylistic elements of the produced records are discussed below:

Submission #1: Mabel Remix:

The idea of a future-house remix stemmed from me listing back to previous iTunes playlists dating from 2015. I recalled a favourite artist of mine, *Tchami* releasing a record the year before ("*Promesses*") (NB: Misspelling quoted from release title).

I became fond of the (almost) metallic sound with the Synthesisers and began exploring the Genre in more detail. Around this time, Martin Garrix played a 'Tomorrowland' set featuring a remix of 'Work from Home' by artist *Brooks*. "*Dutch DJ and music producer, known for chart toppers such as "Byte" (with Martin Garrix), "Like I Do" (with David Guetta and Martin Garrix), and "Better When You're Gone" (with David Guetta featuring Loote).*" (Anon, 2021). I aimed to replicate this style in the production submitted as part of Submission #1:

My self-appraisal of this record is that it is of exceptionally high standard. It bears strong reference to the aforementioned credits of *Brooks*, with stylistic elements such as Synth Leads & Basslines being a prominent comparison.

I do, however feel that additional leverage in the overall production standard would benefit from the inclusion of additional FX & drum selection/fills.

One commonality with all of *Brooks*' releases is the large array of various fills & FX audible in the overall mix "I use a vast array of synths on this Acer laptop. It's about 10 years old; but it still does the job" [Brooks, 2017]. The referenced video was also my starting point in becoming further acquainted with *Brooks*' production style and selection of Leads within both plugin's *Serum* & *Sylenth1*.

Out of all the content produced for the ADP, this remix took the longest to produce. However, as-per the aforementioned listening order - I wished for this record to be the 'title' track, as it's the one I'm most proud of.

I believe it is an authentic-sounding 'Future-House' track and suitable for release (instrumental-wise) on a label.

Submission #2: Joel Corry Remix [VIP]:**NB: VIP in this instance stands for 'Variation in Production'**

The idea for this remix came from Joel's recent catalogue of Tech House-esque remixes. As per his Capital Summertime Ball Set, the track-list consisted of similar style'd releases. In order to adhere to my artistic goal of having similar credibility, reputation and social status (online) as Joel - producing a remix in similar style to his (current) creative output deemed to be a logical choice.

The track was quite bass-heavy. Due to Joel's heavy touring schedule, it is (almost) common knowledge that his productions are outsourced to producers such as Lewis Thompson and Neave Applebaum.

Often found within Tileyard's array of Studios - it is common for Joel to release a remix (of sorts) every month. As to why this is pertinent to the creative explanation - it is common for DJ's to remain 'relevant' as much as possible; so by releasing remixes regularly (and in-keeping) with current stylistic trends proves to be a popular tactic.

Relating back to his 'Summertime ball' set - Joel chose to play out the VIP versions of his commercial records in order to entertain (as close to) a 'Club' crowd as possible. Rather than remixing the works of Corry to a 'Piano House' (self-set) brief, working on something more bass-heavy and groovy was, again a logical step for me.

The production of this remix proved to be more difficult than expected, purely due to the Studio Monitor change (referenced later on within this article). Going from 7" drivers down to 5" removed my ability to accurately monitor the bass frequencies within this record. To combat this, I utilised a plugin from **iZotope** - "**Total Balance Control**". By selecting one of Joel's other 'VIP' releases, I was able to monitor my levels against the mastered version. This allowed me to control the levels to a point whereby it was indistinguishable against other releases mixed on bigger monitors.

The questionnaire referenced later on in this article posed a question to stakeholders regarding the mix-down. **No criticisms were made from any of those questioned in relation to the overall mixdown.**

Submission #3: Zara Larsson Remix:

Discussed in earlier sub-sections, I opted to create this remix to provide a slight differentiation to my overall ADP submission. I referenced Joel Corry's catalogue of releases (accessible at: <https://www.discogs.com/artist/4752854-Joel-Corry>) and concluded that (most) of them were of an 'EDM' nature. There was no releases that (directly) featured 'real' instruments that were audible as a signature sound within the mix.

To provide contrast and to showcase my musicality overall, I decided to embark on a challenge to create something different and more 'billboard-esque'.

My favourite feature of this remix is the Piano chords heard during the break of the sections of the track. I enjoyed alternating from the 'standard' chords found in pop Music...

"C major and G major, along with their relative minor counterparts A minor and E minor, are often considered the best key and scales for Pop music. You can use Major or Minor scales. However, if you want the song to have a happy or upbeat feeling, then the Major scale is best. Alternatively, if you are planning a more somber vibe, for your Pop song, then a minor key would be the first choice." [Anon, 2021]

The criticisms/feedback from those questioned were mainly along the lines of there being (some) degree of repetition in rhythm and melodic contents. I uphold their remarks as it was quite difficult (personally) to translate my production techniques from records that are extremely 'tight' in programming & rhythm, to something more free flowing. This is something that will be remedied in the months/years to come.

This is additionally referenced in more detail (as a SMART target) in the summary at the end of the article.

Submission #4: Sigala x Becky Hill Remix:

Out of Tileyard Music's roster, Producer-wise, I have the most admiration for Sigala. Bruce has true musicianship, an excellent ear and strongly captivates emotion and 'danceability' in all of his records. Bruce's catalogue translates from both Radio to Club Play seamlessly and his level of production is something I aspire to one day match.

Heaven On My Mind is a somewhat special record to me. It signifies a time in my life whereby I became reacquainted with Becky 1:1 via Instagram (after losing touch a few years ago due to me deleting a previous account & making a new one). It was the first time (since leaving my previous role as a Ghost Producer and becoming an independent artist) whereby my work became noticed by a mainstream, A-List artist.

In light of this (and wishing to do the original track justice), the collaboration between my mentorship and admiration for both Bruce and Becky made 'Heaven On My Mind' an obvious choice to remix.

I chose 'Piano-house' as a suitable style to focus around as I felt that anything 'Tech-house' orientated (as emphasised in 'Bed') would play foul against Becky's vocals. Stylistically, I have found (purely by listening) that often the Vocal elements are often heavily edited/removed to include only small phrases.

Given that a 'Remix' EP for 'Heaven On My Mind' had also previously been released, throughout the various stages of the production process I sought to self-appraise the quality of those remixes against my own. I strongly believe my remix stands much stronger than the remix produced by artist Chloe Wilson (NB: Link to Remixes EP in **'References'**)

Submission #5: DJ Mix

The DJ Mix was recorded directly into my iPhone (via the aid of an iRig Stream device). I had setup my Mixer (Pioneer DJM 900 NXS2) to use the "MASTER 2" output (via an RCA Connection) in order to deliver the audio to my telephone. This output configuration was selected due to me wishing to emulate 'what the crowd hears' (i.e if I was performing live in a Club, "what would the audience hear?").

The total runtime of the DJ Mix was (circa) 25-minutes. However, for submission - a cut-down/'best of' version was selected. The aim of the DJ Mix was to both produce something different (sources within Tileyard Education concluded that nobody had previously submitted a DJ mix for final-term projects) and also to produce something that was interesting and engaging (matched with a VT).

One of my many 'gripes' with the DJ'ing/performance industry is (in my opinion) the blatant disregard towards the laws and principles of mixing *harmonically*. The DJ Mix I have submitted is an *harmonic* mix (with all elements being in/around the same Musical key).

An advantage of doing such is the overall coherency of the performance. I pride myself with being an articulate and natural Musician. This has always provided me with a high degree of leverage against other DJ's and Producers given my Musical background.

With regards to self-reflection to this element, I was disappointed how one (partial) element did appear to be off-key. This is audible in the remix of 'Vossi-bop' (James Hype Remix). Whilst the Vox is clearly in-key, other Musical elements were included that were not true-to-key. This is no fault of my own; however highlights the negligence in production and a 'rush' for many DJ's to produce a 'slap-bang' edit in quick-time to play in a performance setting.

With the above said, I am, however *exceptionally* proud of the DJ Mix as it incorporates quick-fire mix techniques similar to Artist 'James Hype' "Hype is the UK's undisputed breakout DJ/ Artist, from his bootlegs and remixes forming the cornerstone of most UK and international dance floors, to his debut single being accredited Platinum record sales in the UK, Gold in Germany, Belgium and The Netherlands with a strong base of over 215 million streams worldwide" [Anon, 2021]

Performance DJ'ing has proved to be especially popular since the rise of 'TikTok' "*I've always just loved music*", says Cian Drinan, who boasts 50,000 followers on the app. "*I started on my phone, and then got my first set of decks when I was 17 or 18, and practiced away from there.*" The multi-genre DJ shares a similar story to many DJs regarding their route into the industry. Amy - who goes by Amy Os - didn't begin DJing until the beginning of 2020, but at the age of 19, has plenty of years left in the tank. "*I've always had such a wide variety of music around me, and influence from my parents, from my siblings, from my friends - it was everything or nothing for me, I desperately wanted to learn.*" [Drinan, C/(Article written by Ingram, N)]

I aim to harvest the recorded content into further 'best bits' to utilise against social output. I anticipate these would fare well against the (current) competition of DJ's on the platform.

Overall working timeframes:

I did not work eight-hour days during the times depicted within the Gantt Chart. I opted to work 'little and often' by working approximately 4-5 hours a day (with regular breaks) in order to ensure my hearing was kept in optimum condition.

Regular communication with mentors (within *TMML*) was kept consistent throughout the various stages of the creation process. **Some examples of E-Mails are attached as an appendix.**

Previously referenced within this article was a (possible) marketing discrepancy relating to the modification dates of the files submitted for marking against the provided Gantt chart.

The modification date(s) of 12th August 2022 were due to me having to re-render/compress the files in order to be of a reasonable file size. Proof/copies of original render dates/files are available on request.

'Fix it in the Mix'/Mastering

As previously discussed, I opted to do an 'in-the-box' mixdown for my records.

During the run of the project I was fortunate to upgrade my Studio Reference Monitors to Genelec 8330A's & Yamaha NS-10M's. The combination of the two provided a much needed upgrade against my previous set of monitors.

The research I had underpinned for this project (within the *WP*) references my exploration of overall loudness levels. I was able to digest this research in setting my levels correctly before beginning my mastering session.

Stylistically, dance Music has always been bass-heavy; with producers dedicating many hours mixing bass frequencies in order get the 'thump' desired on Club Systems. "Keep your power elements central – parts such as the kick, snare/clap, lead vocal and bass are best kept in the centre of the mix where their energy can be equally distributed between the two speaker cones for maximum power and effect. This also keeps the stereo image nicely balanced." [Studio Slave, 2017]

The mastering session was completed in *Pro Tools*. I had previously conducted research into the benefits/disadvantages of using such software to master audio. The general consensus was that it was 'good enough'. However, the 'industry standard' for such operation was **WaveLab**.

"Mastering is one of the most important parts of the music production process. It is a unique art and, for 25 years, WaveLab has been the number one choice for mastering professionals. WaveLab is a complete mastering solution, with every tool that you will ever need to cover your workflow from start to finish." [Steinberg, 2018]

Not wishing to invest in such software, I opted to combine Pro Tools with iZotope's 'Ozone' software and SSL's Native G-Buss Compressor (Native, Emulation) (from OEM). The combination of the two allowed for a 'loud' master and one that was suitable for pitch/feedback from Tileyard Music (as part of second feedback session).

The overall master peaked at 0dB. This was **intentional** as none of the content produced was going to be distributed on Streaming Services. As per the quotation: "You should master your music so it sounds great to you! These figures aren't 'targets', but it's worth remembering that: 1. Louder music can appear to sound 'better', so be sure to level-match your master when referencing your (favourite) (NB: Corrected int. spelling) mixes in the studio (we have an awesome plugin for that called REFERENCE, check it out!)" [Frampton, T, 2016].

Additional preparatory research into loudness levels has been referenced previously within the *WP* article.

Feedback from Industry-stakeholders

Throughout the process, it was pertinent to obtain feedback from other industry stakeholders in order to gain critique and suggestions for improvement to maximise the success of the project.

In response to the academic feedback received from the *WP*, suggestions were cast to include more of a variety of sources for feedback (e.g diversified across industries and 'regular listeners' alike). Thus, a broad questionnaire was pitched to five selected individuals in order to gauge feedback. The questionnaire was submitted on **Monday 6th June 2022**. It was pre-arranged that feedback would be received quickly (*within 24-hours*)

Those questioned were as follows:

- I. Benjamin Potts - Producer (Warner Music Sweden) | The Avicii Tribute Concert (Producer/"Re-maker")
- II. Ileki Scarlett ("Mr Mennie") - Producer/Mix Engineer (Credits inc. Popsmoke, Dave, Fredo, Central Cee)
- III. George Corton - Tileyard Music & Media LTD
- IV. Tashai Jackson - Tileyard Music & Media LTD
- V. Thomas Bond - Social Media Manager/Musician
- VI. Harrison Legge - Business Management Consultant

The aim to satisfy a diverse 'sample' of individuals was satisfied (as was the target(s) specified within the *WP*, section: "Benchmarking/Evaluation Metrics")

The questionnaire is visible as within the appendix/Art. 2:

A randomly selected written response is recorded as appendix Art. 3:

The feedback referenced in Art. 2 & 3 was encouraging and allowed me to begin the edits suggested by (primarily) Tileyard Music between Tuesday & Wednesday the same week. Production concluded on **Wednesday 8th June 2022**.

Response to the Financial Injection Hypothesis

As discussed in the *WP*, financial provisions were made on counts such as the:

- *Hiring/commissioning of Singer/Songwriters/Sample Replay Services;*
- *Hiring/commissioning of engineers to master the audio*
- *Any applicable legal fees*

Due to the drastic change in project deliverables (by using already mixed Vocals etc), the need for the above financial injection was depreciated in-favour of taking the time to mix/master the audio myself.

The financial injection budget will be carried forward to fund any applicable costs to my first single.

Personal Reflection and short-mid term goals:

Overall, I believe the project has satisfied (and hopefully excelled) the requirements of my mentors, those of Tileyard Education/UWTSD and additionally myself. The experience as a whole has given me some revised practice over working within the industry.

I will take forward all of the industry know-how, production skills and 'tips 'n' tricks' I have learned in order to progress with my overall career path as a commercial producer.

The ADP would have not been as much of a success had I had not had mentors & lecturers whom have supported me and offered their own personal time to aid my development. I wish to express my thanks to all those involved and look forward to continuing a (hopeful!) positive working relationship within the Tileyard community in the future.

Since beginning the project, some of my external business ventures have additionally taken off. Thus, I will be temporarily parking my overall artistic development until the beginning of next year.

Due to the positive working relationship I have built with Tileyard Music, I will be once again visiting my mentors to plan a release campaign for my first single in the first quarter of next year. I will likely be in a much stronger position financially to inject ample funds into the project by such time to guarantee a higher degree of success with my first single.

Great things can be built when *"made with love + money"* (Tileyard, 2020) and I am confident that with the two at my disposal, there is a place for me within the wider industry. Whilst talent is undisputedly the main merit for success, I believe that many of the best musicians are still left undiscovered due to lack of exposure (and the funds required to alleviate that burden).

I will also continue to play to my strengths with building up my Broadcast Portfolio and online presence in order to maximise my exposure.

Due to my Broadcast portfolio being endorsed by Tileyard Music, my online exposure is (proposed) to be aided in September by a visit to Ibiza to interview Joel Corry in reference to '10 Years of Tileyard'. Such project has been endorsed by Arme, C (Dir.) & will (likely) be prompted across all of Tileyard's social media channels.

This is a positive move already given Tileyard Music's stake holding in the wider industry. Exposure/endorsement via their social media channels would strongly aid my credibility as a Broadcaster.

There is evidently still room for improvement with my creative output, referenced specifically by the response to the questionnaire appraising the submitted material. All commonalities pointed to a need to improve on my contemporary pop production techniques (dubbed: the "Zara Remix").

I have (since producing the material) referred to & appraised the works of Max Martin (Referenced). His works provide variety in production, whilst still maintaining the 'free-flowing' nature of contemporary pop

tracks. One stylistic element that stood out to me was Martin's 'all against' approach with using Quantisation. I find this to be especially interesting given that we're in an age whereby (most) commercial content is produced using a DAW with time stretching, sample replacement and MIDI technologies (especially with software instruments).

The referenced article (both above & in 'References') does not denote specifically if Martin provides any sort of ratio in production tools (i.e if he uses many Software instruments or if he records most input in as audio). The latter would be the more logical explanation; yet comes with the additional expense of needing both performers and the instruments to hand. A luxury in which I'm yet to discover!

The proposed plan for my first single is (currently) as follows:

- Production: November-December 2022
- Mixing: December-January 2023
- Mastering: January 2023
- Meeting w/ Tileyard Music: January-February 2023
- Commissioning of Digital Assets (i.e Photographs & Vector artwork): February 2023
- Pre-save campaign launch: 2nd Quarter of February 2023:
- Release: March 2023

NB: Tileyard Music's involvement would span from January to March 2023 (1 session per-month).

In summary, the SMART targets for my artistic development moving forward are as follows:

Specific	Parties: Tom Lewis Creative LTD, Tileyard Music & Media LTD TL to produce a single & arrange for mixing/mastering to industry standard. Achieved by November-December 2022. Imperative for success of ADP & attempt to secure live DJ'ing opportunities throughout 2023
Measurable	Progress measured by communication between TMML, iterations sent back and forth. Utilisation of Gantt chart to map/monitor progress. Self-criticism against wishing to get release out in 'good time'.
Achievable	Necessity to release record within Q1 of 2023. Festival bookings/international gigs take place within March/April. In order to orchestrate pre-release campaign & content-branded partnerships, release needs to be ready by February-March.
Relevant	Imperative to success of ADP in order to maximise summer opportunities. Additionally important to grow Social Media platforms to generate interaction.
Time-bound	Timeframe discussed above mapping out requirements

I additionally aim to record 1x DJ Mix per-week to upload to DSP's such as SoundCloud & MixCloud/Apple Podcasts. Similar to 'Sounds of Sigala' (Referenced). The overall aim of this is to gradually migrate over to a full radio-show e.g Joel Corry on KISS: "This Saturday will be my final show on KISS... When I joined KISS 4 years ago it was a pivotal moment in my life..." [Corry, J - 2022]

The proposed release plan replaces that found in article 0.1. However, the previous underpinned research still stands. This is discussed below:

Marketing: Identifying/Investigating a need:

The need to identify a target demographic for both advertisements and listening audience has never before been more pertinent. Gone are the days whereby only purchases/downloads count against chart placements and we're now in a time whereby stream counts contribute to overall chart performance.

These new performance metrics have entailed artists needing to focus more on online versus physical marketing in order to promote streams & sales of content.

The DNA of an 'ideal' listener

An 'ideal' listener is somebody whom engages with an artist actively via Social Media, streams the artists' creative output whilst also contributing to financial injection further by downloading the material.

With these factors in mind, our aim is to turn a 'listener' into a 'fan'.

In order to compartmentalise the strategic manoeuvres needed to facilitate this translation/transfer, the exploration into iAds/Meta/TikTok ads needs to be explored and understood:

"52% of users claimed that TikTok ads were fun and engaging, while 66% had a positive perception of TikTok advertising. " [Anon, 2022]. In recent years, TikTok has become one of the most effective ways to deliver content. Often as 'authentic' ads in addition to commercial partnerships (often denoted by "#Ad") within the caption.

Furthermore, due to the rise of TikTok - many Instagram users are moving away from Instagram, in favour of TikTok - "The social media platform was once a favourite of artists and photographers, but a shift towards TikTok-type videos and shopping could leave them looking for a new home online" [Tait, M, 2022].

Upon consulting these metrics with Tileyard Music, Mentor George Corton commented (in reference to Joel Corry's social media interaction: "*Joel's interaction on TikTok is easily over 10%. His last few videos have got over one million views each! A lot more than Instagram. We've got a new guy in to do his TikTok though; so that may be why...*" [Corton, G - 2022]

This quotation begs an interesting question - is it the content that's being posted, or the technical/operational skills of the marketer?

My personal opinion on the above question is that it is a combination of **both**. Content needs to be **both engaging and captivating**. However, millions of businesses are built upon the model of utilising and increasing social media marketing strategies in order to increase content reach. One such consultancy business is Tileyard Music itself: "We are experts in A&R, Marketing and Brand Consultancy having worked with major brands such as Armani, Nike, Fiat, Maybelline, Clinique, Samsung and many more." [Anon, 2020]

My conclusion to building the DNA of an ideal 'listener' > 'fan' is to continually post engaging content to viewers. Musicians are no longer 'just' a Musician. To succeed in today's market, you *need* to be a Social Media marketer just as much as a skilled Musician.

My previous commercial background (referenced in WP) has discussed various commercial partnerships (dubbed "zero-cost promotion") I currently hold with Influencers with 1 million+ followers. My ability to showcase my creative output in addition to having the support of a large array of potential listeners is an excellent starting point compared to most emerging artists.

References:

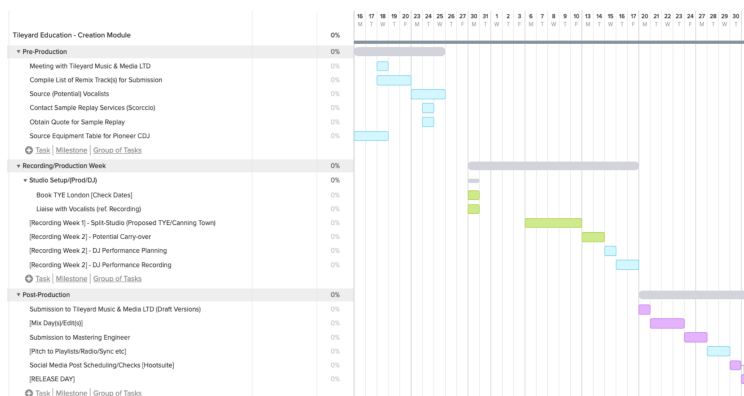
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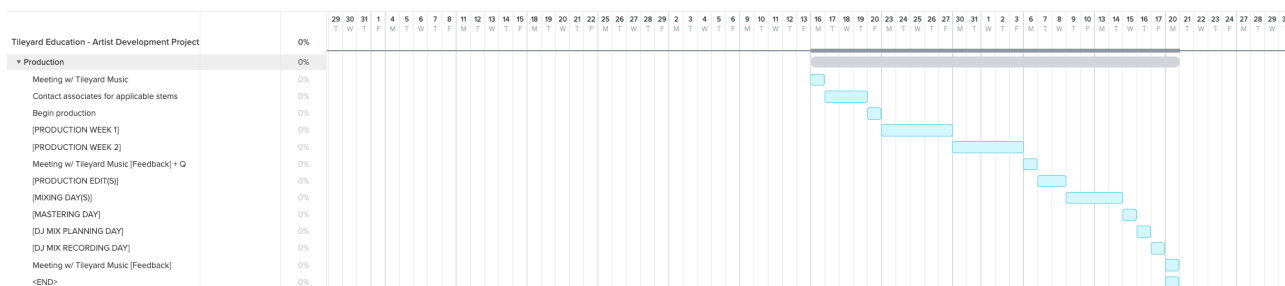
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Appendices:

Art. 0.1:



Art. 1:



Art. 2: "Note: You have just listened to four musical works spanning various genres. You are now going to be asked a series of questions relating to works 1-4.

Question 1: Out of the four works, which was your favourite?;

Question 2: Are these works something that you would listen to voluntarily; OR would you change stations if you heard any of the works on the radio?;

Question 3: The four works span across different genres. In your own words, please describe the 'feeling' (or Genre (if Musically literate) the works give you.;

Question 4: Do you feel that all four works are suitable candidates for either radio play or DJ selection in a Club/Event?;

Question 5: Do you feel that all four works are suitable candidates for either TV/Film ("Sync placement")?

== Answer the below questions if you are a stakeholder/professional in the Music industry:==

[NB: Questions partially lifted from 'WP']

Question 6: Does the produced works sound musically coherent (i.e could be released as an EP or 'Mini-album'?)

Question 7: Is there variation/versatility throughout the submitted work(s);

Question 8: Is the track well-mixed?

Question 9: Does the vocal ("vox") fit the track?

Question 10: Would (you) feel comfortable pitching these to a record label (had you produced them yourself)?

Art.3:

Question 1: Out of the four works, which was your favourite?;

"A: Track number 1. I liked the 'future house' elements within the track. Strong resemblance to Brooks' style & some earlier Martin Garrix material."

Question 2: Are these works something that you would listen to voluntarily; OR would you change stations if you heard any of the works on the radio?;

"A: Yes. The tracks are suitable for placement on Radio playlists. I think they'd suit the overall vibe of either Radio 1, KISS or Capital."

Question 3: The four works span across different genres. In your own words, please describe the 'feeling' (or Genre (if Musically literate) the works give you.;

"A: I think track 1 is definitely 'future house'. I've mentioned that I think it has a strong Brooks/Martin Garrix-esque vibe to it. Track 2 is more-or-less Tech House. Track 3 is contemporary, modern pop music definitely. Track 4 is an interesting one. I think it's likely Piano House, but has a strong EDM element to it too."

Question 4: Do you feel that all four works are suitable candidates for either radio play or DJ selection in a Club/Event?;

"A: Yes. I've again mentioned this above. Radio play, definitely. DJ sets. Well, it depends on the DJ! I think overall it would suit Creamfields as a festival event and perhaps PRYZM/various "indy venues" that play that sort of music."

Question 5: Do you feel that all four works are suitable candidates for either TV/Film ("Sync placement")?

"A: I don't think the 'Bed' remix would suit primetime shows. It's too heavy and perhaps correctly referred to as a "VIP" mix. I think the original version of "Bed" is more suitable in this case. Everything else, definitely."

Question 6: Does the produced works sound musically coherent (i.e could be released as an EP or 'Mini-album'?)

"A: I don't think there's enough overall content for a mini-album. An EP is more of a realistic goal here. If you're trying to make it as an artist vs a producer, there's perhaps further consideration you should make in unifying your choice of creative output. The Zara track is too far-afield compared to the genres of the other

records. It'd make an interesting album though if you included a few more records!"

Question 7: Is there variation/versatility throughout the submitted work(s);

"A: I have discussed this in the above answer. Yes. Definitely. Lots of variety here."

Question 8: Is the track well-mixed?

"A: Yes. Incredibly well mixed and mastered. There's some subtle changes that I'd have made. However, everyone mixes stylistically (despite there being 'standards' within the industry). Overall, a great job."

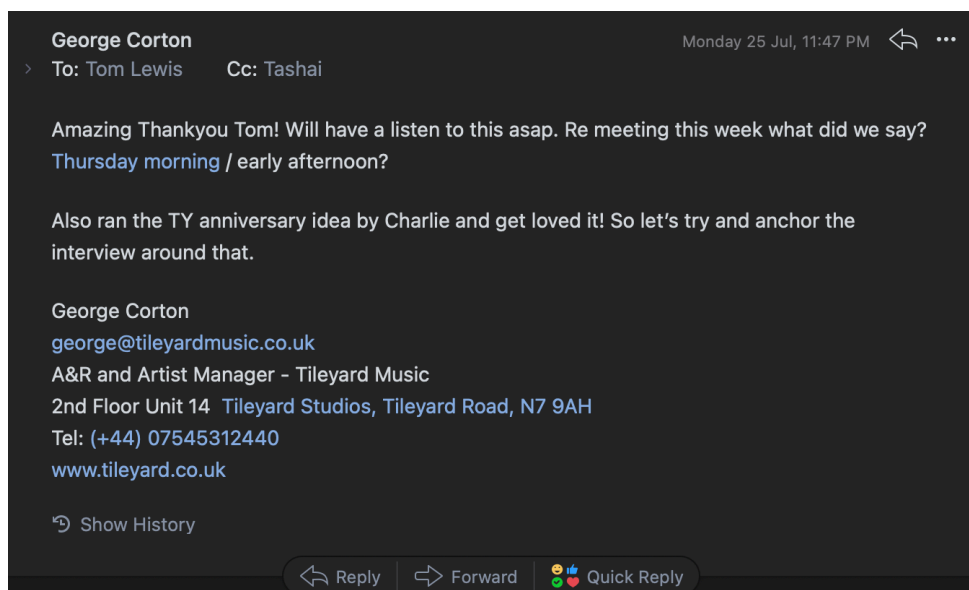
Question 9: Does the vocal ("vox") fit the track?

"A: I took the time to listen to the originals. I think the Zara remix may benefit from a bit more vocal manipulation. However, it was very far-afeld from the other records you sent me. It's clear you're focusing on Pop/Dance Music (production wise). However, your musicality (especially in chord selection) was made clear here. It accompanied the vox well overall and would be suitable for a remix EP of the original track."

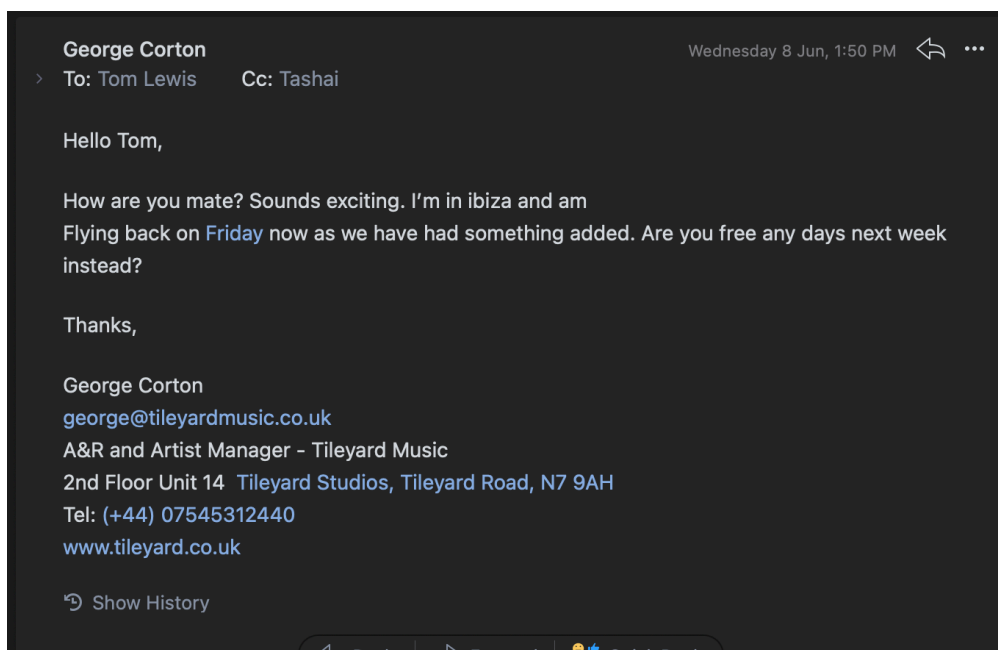
Question 10: Would you feel comfortable pitching these to a record label (had you produced them yourself)?

"A: Great question! I think I'd be very happy in pitching these had I produced them myself. If I was you, I'd just keep the project but remove the Vox. Then, wait until a similar track comes out & pitch it with a new vocal. A great job overall though. Certainly of industry standard!"

Art. 4:



Art. 5:



Art. 6:

LOUDNESS TARGETS FOR STREAMING PLATFORMS CHART

Platform	Peak	Loudness	Dynamic Range
Spotify	-1.0 dBTP	-14 LUFS	>9DR
Apple Music	-1.0 dBTP	-16 LUFS (± 1.0 LU)	>9DR
Apple Podcast	-1.0 dBTP	-16 LUFS (± 1.0 LU)	>9DR
Amazon Music	-2.0 dBTP	-9 to -13 LUFS	>9DR
Spotify Loud	-2.0 dBTP	-11 LUFS	>9DR
YouTube	-1.0 dBTP	-13 to -15 LUFS	>9DR
Deezer	-1.0 dBTP	-14 to -16 LUFS	>9DR
CD	-0.1 dBTP	> -9 LUFS	>9DR
Club Play	-0.1 dBTP	-6 to -9 LUFS	>8DR
SoundCloud	-1.0 dBTP	-8 to -13 LUFS	>9DR

[Table Updated December 2020]