

Martin White

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MA Commercial Music

Producer

CPO Creation

C2b Reflective Commentary

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Primarily in this essay I will be giving a brief summary of my intentions towards my creation project. Referencing my proposal essay I will be discussing my aims and benchmarks for success. I will be reflecting on my project and discussing if my aims were in fact achieved, issues I encountered along the way, the options available to me to resolve these issues and the decisions I made to overcome these issues in order to progress with the project. I will be looking at my overall achievements, discussing what is good and where there is room for improvement. I will be looking forward and considering what is next with this project and how it will help my career and discussing plans I have made for personal development moving forward.

Over the years I have developed an extremely varied taste in music and can appreciate the artistic qualities in all music, even if it is something I would not necessarily choose to listen to. Certain artists and bands however have stood out from others and have definitely had more of an impact in terms of influencing the kind of music I wish to create. In this project the aim was to co write and produce an EP that showcases these influences.

It has always been a dream of mine to make a collection of songs whether an EP or a full album that can stand up to some of my biggest influences in music such as Led Zeppelin, Jimi Hendrix and Fleetwood Mac to name a few.
(White, M 2022)

Other influences I wished to harness in the creation of this project included The Beatles and Pink Floyd.

With all this in mind, as well as the music being well written, the main goal I set out to achieve was for the end results to be produced to a high, professional standard. This would be the first benchmark for success along with a high standard of musicianship. To measure the success, I planned to acquire feedback from the musicians who played on the EP, friends and family members who's ears I trust, a tutor from Tileyard Education and my Tileyard mentor, Paul Whalley.

The first song on the EP is called *I Think I Might Be in Love*. This track materialised naturally through the writing of the the other tracks. Soft rock meets pop in this track.

Soft rock had the following identifying features: (1) the rock beat and other abrasive colouring (e.g., intense electric guitar lines, harsh vocalising) were de-emphasised, and (2) song lyrics tended to be upbeat and/or introspective rather than rebellious in nature.

Soft rock is a sub genre of rock music that emphasises pop hooks, pristine studio production, and pleasing sonic aesthetics. It is typically performed by bands that feature guitar (either acoustic guitar or electric guitar) keyboards, bass guitar and a drum kit (or drum machine) (Mack, L 2019)

The basic characteristics of pop rock music are: loud drums, catchy bass lines and powerful vocal hooks. Pop rock songs are usually in a verse-chorus form and in a 4/4-time signature with heavily accentuated “on” beats.
(Ismail, A 2014)

I used a tried and tested microphone configuration on the drum kit consisting of a pair of spaced overheads (equidistant from the snare), two on the kick, two on the snare, one on each tom and one on the hi-hats. I have previously tried several configurations including X/Y overheads and the Glyn Johns method but tend to stick to what I know works well in my room. (See Appendix A) I wanted to get this track sounding as clean as possible, so I started by putting a one band EQ on every track bar the bass and cutting as much low end as possible. To get the drums sounding good I boosted the ‘kick in’ track around 100 kHz, added a bit of beef to the snare by boosting around the 350 mark, added some compression and short reverb then compression and EQ on the drum bus. I boosted the low end on the bass guitar and levelled it out with a touch of compression. The chugging acoustic guitar was captured using two condenser mics, I brightened it up with a seven band EQ, sent through a reverb and panned it slightly left of centre. The electric guitar was a Gibson Firebird and once amped through a Fender Frontman and captured by the Neumann condenser and a Shure SM57 (see Appendix B) there was little work left to do. I added a little compression and boosted the mids and highs for the solo. I set the solo central in the mix but the rest slightly to the right to avoid congestion and to mirror the acoustic guitar. Two keyboard parts were recorded directly from a Nord Electro into my interface which I compressed and added a touch of reverb to, the Hammond organ was recorded remotely for ease and once I received the file I compressed and brightened with EQ. The saxophone parts were recorded on site using my Neumann TML102. I had to automate the volume on the solo slightly and sent it through its own reverb to make it shine. The trumpet parts were recorded remotely for convenience and other than cutting the low-end I have just added some reverb to the brass bus. My vocal chain on this track consists of a one band EQ, vocal rider, D3 compressor, DeEsser, distortion, seven band EQ then dynamic delay and reverb. 1970s and 80s influences from the likes of Tom Petty and The Heartbreakers, George Harrison and Crowded House can definitely be heard. As I wrote in my proposal essay, these two decades prove to be the best for music and this theme is intentionally continuous throughout the EP as planned.

This goes to show that older styles of music are still popular today. After all, according to a poll by YouGov, 1970s and 1980s prove to be the best decades for music. (Ballard.J 2021) (White, M 2022)

The second song on the EP is called *I Need More Books*. The chief inspiration for this song was early Beatles recordings, particularly around the era of *Please Please Me*. Other groups that provided inspiration for the writing of this song include The Searchers, The Fortunes and The Yardbirds – all successful charting bands of the 1960's. I double tracked the vocals and set them fairly forward in the mix. The call and response vocals at the back end of *I Need More Books* are quite typical of this genre during this period in popular music, and the backing 'Ooo's' and 'Ahh's' are also typical of Lennon & McCartney. Placing these backing vocals further back in the mix gives the song quite a spacious and reflective feel, particularly during the instrumental break.

Whilst recording *I Need More Books* the spontaneous idea to use horns, saxophone and trumpet occurred. They certainly add a soulful flavour that took the track in a slightly more upbeat and emphatic direction. Effectively, the addition of the brass brought the track forward a decade in some senses, but this was a progression that I was happy with since it added new dimensions to the sound. The flugelhorn solo was yet another departure because it adds a mystical and dreamy element to the song, which emulated recordings from the likes of The Byrds and The Mamas & Papas, who pioneered that Laurel Canyon sound that would turn American harmony groups of the 60's into a global force, and ultimately very popular. Wanting to make the most of this amazing flugelhorn solo, I cleaned out the low end, compressed it and added reverb. I placed it front and centre in the mix to ensure it stands out.

In the late 1960s and early '70s, a collection of musicians from around the U.S. flocked to the woodsy Laurel Canyon—a neighbourhood that has become one of rock 'n' roll's most mythologized and romanticized locations. High above the city of Los Angeles, tucked behind Sunset Boulevard in the Hollywood hills, Laurel Canyon became home to Joni Mitchell; Neil Young; Crosby, Stills and Nash; The Beach Boys; The Mamas and Papas; The Byrds and many more artists. It's where Jim Morrison wrote "Love Street," where Mitchell recorded "Ladies of the Canyon" and served as inspiration for the Mamas and Papas "Twelve thirty (young girls are coming to the canyon)." (Sic) The music produced there has often been labelled as folk or soft rock for its mellow sound, but the canyon was a melting pot, cross breeding the genres of folk, psychedelia, pop, blues, country and rock. Laurel Canyon bloomed with melodic, atmospheric and politicized songs that defined the moment, mad by artists who defined a generation. (Burt, O 2020)

To aid that classic 60's sound, I added a particularly melodic bass line, which was typical of the likes of Paul McCartney and John Entwistle of The Who. I added compression and that was all the processing I did to the bass. The drums were recorded in the same fashion as the first track however trying to emulate more of a '60s sound I used more of the mic underneath the snare drum and used a little more reverb on it than I usually would. Two acoustic guitars are present in this track, one of which is more picky whilst the other more strummy. I split them up, one left and one right, closer to centre than hard planned though as there was lots more to accommodate in the sonic spectrum. One being a classic Wurlitzer piano typical of something Billy Preston would provide on a Beatles track. I just cleaned out some low end on this instrument with a one band EQ, I felt it sounded great without further processing. Each vocal on this track has been doubled and I used EMT140 plate reverb emulation along side a short delay to try and get that classic '60s sound. I'm really pleased with how this track turned out.

All In A Dream features next on the EP. To be quite honest this track somewhat deviates from the 1970s and '80s characteristics and definitely serves up more of a 1990s feel, something you may expect from Jack Johnson or Jason Mraz. With that being said the track does maintain elements representative of the earlier decades such as the call and response vocals in the verses and again a very melodic bass line composed with early Beatles music in mind, I always intended to have an eclectic collection of songs for the EP and this track does a nice job of slowing things down and gave me the chance to incorporate multiple percussion instruments including tambourines, plastic blocks, claves, a shaker and even a triangle. The percussion was recorded live with the TML102 once again proving itself in my live room. Other than cutting the low end I added some reverb to the triangle and used a seven band EQ on the percussion bus to brighten everything up and add more sparkle. More space for the percussion was created by using brushes on the drums instead of sticks. I used the same reliable microphone configuration as on the previous tracks. The words 'happy' and 'dream' are repeated throughout the song inspiring a happy and dreamy production. To help achieve this at the bridge I introduced double tracked vocals to which I applied some delay and a fair amount of a long reverb. Combined with the introduction of the strings at this point I feel this uplifting section of the track was emphasised. I was hoping for a track on the EP that could host a nice string ensemble and found this track most suitable. Unfortunately, due to availability and funding a live string section was unattainable so the keyboard player covered it with his Nord Electro. I'm not too dissatisfied however, as for virtual strings they do sound very authentic but perhaps I will revisit the track in the future when live strings are available. The vocal harmony run down closes the 'dreamy' track nicely. I used similar vocal chains as the previous track just adding more reverb to the vocals. It would have

been rude not to add female backing vocals as the ideal candidate was present for other purposes.

In order to keep the EP eclectic, I intend to have a country sounding song. My intentions for this track are to go all out and find a competent pedal steel player as I feel this will really be the making of the track. (White, M 2022)

And so, the next track on the EP materialised, *Winter*. Dripping with country music's characteristics such as pedal steel and a 'honky tonk' style walking bass line, this track could be mistaken for a John Denver or Eagles record or even recent country songs from the likes of Taylor Swift and Lady Antebellum. The track settles down into the traditional country groove I was hoping to create. Having considered using brushes on the drums the decision to use sticks was made to play an almost marching kind of beat that drives the track nicely. Pedal steel and a classic clean Fender Telecaster tone compliment each other throughout the track. Through a Fender Frontman amp I captured the Telecaster with a combination of a Neumann condenser mic and a trusty Shure SM57 which I blended together. I went on to cut the low end with a high pass filter and chose to keep it quite dry. The pedal steel was electric and plugged directly into my Focusrite interface. Other than again cutting the low end out I let the instrument speak for itself. Many country songs feature an organ, I particularly like the organ in *Like a Rolling Stone* by Bob Dylan although this track is a touch more folk than country but still lead me work towards a similar feel and I think the outcome suits the track well and does the genre justice. In this case the organ player recorded his Hammond remotely and sent me the file. The pedal steel and the electric guitar parts were played by the same musician. He gave me three takes of each instrument which was fantastic, but each take had its fair share of unusable content as well as the very usable and this resulted in a great deal of time spent comping the two instrument parts together. I left the vocals quite dry on this track but orchestrated some nice backing vocals. I felt a fade out was the appropriate way to finish this track.

The next track on the EP is titled *The Waiting Game*. From the off, the Fleetwood Mac influences shine through in this track.

In fact, although known as a ferocious rock band, their most enduring hits tend to scan as romantic soft-pop – couching fiery, passionate lyrics in gauzy keyboards, honeyed guitars and soothing grooves. (Zaleski, A 2020)

Whilst researching how to recreate the sound of Fleetwood Macs drums, I stumbled upon a Sound on Sound forum.

It's tuned quite loose and quite damped. There are not a lot of mics. It's a dry environment. If you get those elements right you will get close to what you hear on that sort of record. (Ruston, J 2017)

I built my own recording studio and I chose to quite heavily treat the live room which has resulted in a very dry environment in which drums sound quite good naturally. Whilst mixing this song it occurred to me that this track may have some of the best sounding drums produced in my studio. Immediately I looked at the processing I had applied to thinking I could save my plugin selections and settings for future use. I was actually surprised at how little processing I had done. Although the above quote mentions there was not a lot of mics, I did use a nine-mic set up with a spaced pair of overheads equidistant from the snare, two SM57s on the snare, one mic inside the kick and one outside capturing more of the head and some bleed off the rest of the kit, chose mics on both of the toms and a small condenser on the hi hats. As for processing, I cut the low end off each of the nine drum tracks with a one band EQ with a high pass filter, I didn't compress the kick or snare, just added a little compression to the drum bus along with a seven band EQ which I used to brighten the cymbals and add a bit of low end back. I then added a touch of short reverb to the snare.

In order to recreate the 'gauzy' keyboards a Fender Rhodes was used to which I added a touch of phaser to make it a bit more airy and ethereal. I used a Protools plugin (Xpand!2) for the synth lead sound that pops up a couple of times. Having briefed the lead guitarist to channel his inner Lindsey Buckingham, he dialled in a sweet tone on his Gibson Firebird and hit the nail on the head. I sat the acoustic guitar quite forward and brightened it.

As for vocal processing on this track, a bit more took place than on most of the others. On the lead vocal after cutting the low end I used a vocal rider plugin to even it out a little before gently compressing with the D3 compressor (Protools). I then used a seven band EQ to enhance the hi-mid frequencies and then ran through the BF76 compressor. I love the sound of the BF76 and felt it was the appropriate choice for the track. I then sent the vocal through a dynamic delay and a long reverb. During the middle eight section the drums drop out and as they start to build I chose to add some effects to the vocal. I used a different track for this and applied some distortion, a roto speaker plugin, some tape echo and then delay. I did this simply to add a bit of interest and also to assist the build for a bigger impact when it kicks back in. I'm pleased with the results. I guess the inspiration behind this was more down to George Martin and the distorted vocals on *I Am The Walrus*. Adding the backing vocals at this point contribute to making the track sound bigger before sound effects were used to close the track and also prepare the listener for what is still to come on the EP.

The penultimate track on the EP is a Psychedelic rock song called *White Noise* inspired by the likes of Jimi Hendrix album *Electric Ladyland* and Pink Floyd's *Dark Side of The Moon*.

I am planning to write an epic rock song for the EP harnessing my influences of Jimi Hendrix and Led Zeppelin. Im hoping for a psychedelic mid section where I will try and incorporate some Pink Floyd influences and I'll be looking for a strong female vocal that would give Floyd's 'Great Gig in The Sky' a run for its money. I plan to make this one around eight minutes like the great 'Stairway To Heaven'. (White, M 2022)

An inner core of the psychedelic style of rock that came to public attention in 1966-67 can be recognized by characteristic features such as modal melodies, esoteric lyrics, often describing dreams, visions or hallucinations, and longer songs and lengthy instrumental solos. A major feature of psychedelic music is its elaborate production, often using the latest multitrack tape recorders, and its heavily reliance on "trippy" electronic effects such as distortion, reverb, and reversed, delayed, and/or shifting phase sounds. Other common effects include the use of extreme guitar sounds. These trebly, Jangly tones (often using 12-string guitars) or highly distorted "fuzztone" sounds were much in vogue during the height of the style. Many psychedelic recordings also made extensive use of pre-recorded sounds and sound effects. Other production techniques that are often used on psychedelic rock records include the filtering of vocals and instruments. (Shulka, A 2014)

Considering the genre and feel of this track I felt inclined to not be over clinical with the production and leave some of the imperfections unedited to leave some rawness in the mix. An example of this is the female vocal breaking around the six and a half minute mark. With Hendrix in mind the lead guitarist used his original 1960s Fender Stratocaster. The Strat was ideal and with a combination of pedals including delay, distortion and wah, I recorded two amazing takes and used the majority of both takes hard panned opposite each other and sat a bright acoustic guitar in the centre above the bass. I positioned the Hammond slightly to the left, this was recorded remotely for me and I gently compressed it and brightened slightly with a seven band EQ. I ran the bass through a compressor and cut some high frequencies. Around two minutes into the track the drums drop out and the psychedelia gets into full swing. Spread over three tracks using Waves Element 2 synth plugin (see Appendix C). I added an arpeggiator, some sweep and swish sound effects and even some white noise paying homage to the track title. This created the real psychedelic flavour I was aiming for and to add to this I struck a live vibraslap which I saturated with reverb and used a roto speaker plugin to cause a bit more chaos. A random triangle was inserted just to fill a little gap for listener interest. I took some dialect from 1987 film *Bigfoot*

And The Hendersons. I left the drums slightly loose and added an extra tom to the kit as I really wanted the drummer to do some long fills around the entire kit and I spread them out wide in the stereo image imagining I was watching the drummer play. I enjoyed playing air drums through the window encouraging him get round the kit some more. I used the same microphone configuration as on the rest of the EP, just adding an extra dynamic mic for the extra tom. I cut the low end on each of the drum tracks, compressed the snare and frugally added a short reverb to it. I compressed again on the drum bus and used a Seven band EQ to add sparkle to the cymbals and more punch to the kick.

The vocals on this track were captured with my Neumann TML102 as were all the vocals on the EP. The male vocals in the first part of the track were doubled with one very low in the mix and left completely untreated whilst the predominant one has been compressed and has delay which I have automated throughout the section and quite a long reverb. The backing vocals here have been doubled and I have gone heavy on the delay and reverb to suit the genre. The female vocals have had much more processing. I recorded eight takes and used seven simultaneously. I first cleaned out the low end with a one band EQ, then used some subtle auto tuning before the vocal rider plugin, the D3 compressor and then the BF76 compressor. Again, I applied a good amount of delay and reverb and spread the separate tracks out quite wide before cut and pasting the final note together and deliberately not smoothing all the joins out creating an almost ringing effect. I recorded the female singer doing a track of ad libs but I decided against using them. I also experimented with some reversed lead guitar parts but they never made it to the final mix either.

American band Vulfpeck and Australian band Parcels display a heavy 1970s influence, and both use key instruments from that era such as the Fender Rhodes electric piano, Hammond organs and brass sections. Both bands demonstrate classic 1970s funk with a modern twist. One track for the EP I am planning to make will definitely have a funky disco-esque vibe and as well as oozing with influences from the 1970s such as Average White Band and Earth Wind And Fire will also emulate to a degree these two current bands Vulfpeck and Parcels. (White, M 2022)

The final track is titled *Flaxon Gemini* and brings a funky, dancy end to the EP. I had a look at what is essential in the production of a good funk/disco record.

In the early 1970s funk became the musical standard for bands such as the Ohio Players and Kool and the Gang and soul singers such as the Temptations and Stevie Wonder, its driving beat accompanied by lush, melodic arrangements and potent, thoughtful lyrics. Parliament-Funkadelic and other bands sang the praises of funk as a means of self-development and personal liberation, while

established jazz artists such as Miles Davis and Herbie Hancock adapted and explored the funk groove. The disco music of the late 1970s evolved from the rhythmic and social foundation of funk. (Vincent, R 2022)

The disco genre returned dancing to the centre of pop music. The disco sound is a mixture of a steady four-on-the-floor beat a 16th note hi-hat pattern with a prominent electric bass line and an eighth note quiver. The background music is usually made of string sections, horns, electric piano and rhythm guitar. Sometimes instruments like the flute and lead guitars are used. (Kimutai, K 2017)

I used the same ten mic set up on the drums as the previous track on the EP however this time I added a little more compression to the kick and the snare before the drum bus where I again compressed a little more and used a seven band EQ pushing the high end for extra sparkle on the hi-hats and the low end for more thump on the kick. I ran into a problem with the snare on this track. For some reason, maybe the 57 on the top of the snare somehow moved resulting in a lot of bleed from the hi-hats. This made it difficult for me to get a snare sound I was happy with. Ideally, I would re-record the drums on this track for that reason but unfortunately time was too limited to do so. I spent time experimenting with a midi snare but ended up deciding it was better left out and I tried to get the existing snare sound as good as possible. I used much more of the mic from underneath the snare as I usually would in an attempt to compensate. There's an acoustic guitar present but quite back in the mix, recorded using a combination of two condenser mics, I blended the two tracks together, sent to a bus, cleaned the low end, added some brightness with a seven band EQ and a touch of reverb. I panned this slightly off centre where it occupies some space in the breaks nicely. I wanted a nice electric rhythm guitar sound playing throughout this track, palm muted. A different musician played the lead guitar on this track and although he wasn't happy with his performance on the day I managed to comp a nice solo together and also made a couple of loops out of some bad takes which I used side by side after the break around the three minute mark. I was quite pleased with how this sounded and just cleaned the low end out, added some reverb and a touch of compression on the solo. The drive you can hear was set on the Fender amp that was captured with the combination of the Neumann TML102 and an SM57. The bass guitar was compressed and then boosted around 1k for a bit more of a funk twang. I ran it through a TC Electronic amp and used the DI rather than a mic. The Rhodes and Hammond were recorded remotely and sent to me and after cutting the low end I added Protool's Orange Phaser with quite a high rate set to the Rhodes and pulled a bit more low end out whilst boosting some higher frequencies on the organ. On this track the brass was also recorded remotely for convenience and I was sent two saxophone parts, baritone and tenor and five trumpet parts. I

cleaned out the low end on all the tracks and keeping the trumpet solo separate sent the rest to a bus where I added reverb. The tracks with the solo on took some compression and a little more reverb than the rest of the brass and I also spent time automating the volume on the solo to keep it a little more consistent. The vocals were again captured with the Neumann TML102 and I used a similar chain to the rest of the EP, cutting the lows, applying the vocal rider, one compressor and boosting around 4k to brighten them up a touch. I also used a DeEsser plugin on this track. All the vocals were sent through the same dynamic delay which I automated at times for effect and quite a long reverb. In an attempt to modernise the track I added some sound effects using the Element 2 synth plugin in and around the breakdown and build. Overall, I was happy with the outcome of this track and feel I achieved my goal. The snare sound may bother me each time I hear it though.

I managed to follow my Gantt chart fairly closely. I deviated by starting to record guide tracks earlier than planned and some mixing was started early whilst some went over my allocated time. Some brass parts were recorded elsewhere, and I didn't record any string instruments unfortunately. (Other than guitars.)

Generally I am very pleased with how the EP has turned out, I believe I achieved what I set out to do and Ive received some positive feedback. I played the first track to the musician responsible for all the keyboard and sax parts. Having listened to his input, I lowered the sax parts and brought the trumpets forward a little. Other than that all further comments on my mixes from the musicians involved were complimentary. I played *I need More Books* to one of my tutors from Tileyard Education. He stated that the drums felt like they were spread too wide and would be better more central. I realised this was caused by a stereo widening plugin on my instrument bus so altered the routing on my drum bus to avoid said plugin and made sure the issue was not present on the other tracks. He did however agree that the track was produced to a professional standard so I took that as success. I sent two tracks to my mentor for feedback but Im still waiting for a response.

To date this is probably my best work and Ive found that as I leak clips on social media and to bands using my studio, recording bookings are being made. The EP will continue to develop into a full album and several tracks will be released as singles along the way. In my personal development plan, (see Appendix D) I have several targets mainly towards my main goal of making a comfortable living from making music. I have started re-learning music theory and have contacted local press resulting in a write up on my studio being published soon and I plan to speak to local radio stations some of which have played my music already. I have also set the target of releasing two new tracks

on all the major platforms by the end of October. Im taken back by the progress I have made since beginning my MA and looking forward to continuing my development in music production.

Appendix.

A.



B.



C.



D.

NAME:	Martin White	DATE:	21/09/22
PROFESSIONAL GOALS AND MOTIVATIONS:			
What are my personal growth or career aspirations?			
To make a full time living working as a recording engineer/producer			
Developing my own artist style/profile			
AREAS OF STRENGTH:			
What skills, attributes and qualifications do I already have that will help me achieve my goals?			
<u>Experience</u>			
Played in bands			
Sound teching			
Recording bands/solo artists			
Audiobook/meditation			
Built my own studio			
<u>Attributes</u>			
Good ear			
Technical skills and knowledge			
Proficient in protocols			
Patience and good with people/people skills			
Knowledge of music			
AREAS FOR DEVELOPMENT:			
What skills and knowledge and qualifications do I need to enhance?			
Music theory			
Keys			
MA commercial music producer			
Protocols knowledge upgrade			
Motivation			
NETWORK AND RESOURCES:			
Who do I know that can help me? Who do I need to know?			
<u>Know</u>			
Ciaran Robinson			
Paul Whalley			
Lee Lineker			
<u>Need to know</u>			
Clients			
Publishers			
Promoters			
FOCUSED OBJECTIVES WITH ACTION STEPS:			
What steps will move me towards achieving my development goals in the next month? 6 months? 1 year?			
What SMART targets will I set to help me manifest these steps? (Specific, measurable, achievable, realistic, time-based)			
- By the end of September, arrange and prepare for a mentorship meeting with Paul. Including writing up and emailing him an agenda - By the end of September, reach out to local radio contacts to arrange a plug/interview on a relevant show. - By the end of October contact and discuss with Martin Hovden the possibility of a write up about my studio and facilities. - Read Music theory grade 1 book by the end of October with a view to developing my music theory knowledge - Produce and release two new tracks on all major streaming platforms by the end of October			
ACTIONS FOR PASTORAL LEAD:			
N/A			
REVIEW DATE:	November 2022	oli@tileyardeducation.co.uk	

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