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Module Title: Creation

Element 2b – Reflective Commentary

Introduction

In the following pages, I intend to digest, discuss, and reflect on my final Tileyard MA project, which is the culmination of my entire year at TYE. I will look at my initial proposal, which outlined all of my aims for this project and how this all played out over the 3 months that followed, in order to give you an understanding of:

1. Where I was coming from
2. What ultimately became
3. Where I plan to go from here.

Beginnings – Creation Proposal

I found the Creation Proposal to be an incredibly enjoyable process and useful tool for setting out my aims for this project. It forced me to think about the nature of my creativity, my frustrations and my aspirations, and allowed me to look at other creative minds that I respect, to help guide my own path forward.

Recap of Creation Project Main Aims

1. To experiment with production styles and techniques to create an original 5-Track EP using both 'in the box' and 'out of the box' recording methods.
2. To establish my own artistic voice and production style.

From the beginning, I specifically wanted to enrich my sonic palette by using 'out of the box' recording methods and by that I mean, using real instruments as opposed to virtual ones, as I have primarily been using 'in the box' methods (synths + VSTs).

The other big goal was to continue to create original music to try to gain a better understanding of what is my own 'unique' production style and artistic 'voice'.

PART ONE: THE PROCESS

Getting Started

In order to get my bearings on this entire project, I thought it would be a good idea to first conduct a SWOT analysis to get a good overview of everything so I could plan effectively.

Strengths

1. Have a home studio with good equipment
2. Have decent internet
3. Am a sociable and easy-to-work-with person
4. Am comfortable as a musician, songwriter and producer
5. Am experienced with Pro Tools
6. Can sing and am a multi-instrumentalist

Weaknesses

1. Find it hard not to multi-task and to stick rigidly to a set role
2. Am prone to stress
3. Cannot notate musical parts for musicians
4. Tendency to take on too much work at a time
5. Do not have a clear defined genre I work in
6. Restricted to working in Pro Tools only

Opportunities

1. No geographical restrictions as I can collaborate online
2. Most people are more open to working online since the covid outbreak
3. Have access to TYE studio + engineer remotely
4. Have access to other students to play/write on project
5. Have access to lecturers + mentors for project guidance

Threats

1. Potential loss of internet connection
2. Writer's block
3. Running out of time
4. Computer failure
5. Relying on collaborators' schedules

This SWOT analysis helped inform me on what to capitalise on what to be cautious of throughout the process.

Collaboration

When it comes to writing songs, I am definitely a person who works far better in a team as opposed to on my own. I am a social person, so I find that sharing stories with other writers always creates a more meaningful and better song. This is something that I will always carry with me into the future, which isn't surprising, considering it now takes 'an average of 4.84 songwriters to pen a hit single' according to OfficialCharts.com (2018).

With this in mind, my first port of call was to begin to start reaching out to my favourite collaborators to start creating some music. One of the major challenges going into this was the fact that none of the writing could be done face-to-face and had to be all done online using Zoom.

Working Remotely

I began to research the best ways for writers to collaborate online and found a program called 'Audiomovers' which allows a producer to stream exactly what is coming out of his/her DAW so other collaborators can listen to an almost real-time, high-quality stream.

I was sceptical about remote sessions at first as I read a Billboard article entitled:

'Nashville Session Pros Use Tech During Studio Shutdown, Though 'Magic' Isn't Guaranteed' (2020).

However, it only took a few sessions to get the hang of this new remote world, and while it is by no means a substitute for the real thing, the potential benefits began to shine through. I quickly began to find the best tools to ensure all areas for collaboration were covered:

1. **Zoom** – this was used for video conferencing. It is also especially helpful for screen sharing of DAW sessions and small file sharing.
2. **Audiomovers** – this allowed almost real-time high quality audio streaming.
3. **WhatsApp** – fantastic to create a group chat to record and share voice note ideas and keep in touch specifically about the song.
4. **Google Docs** – allowed real-time editing and sharing of lyrics.

Using a combination of all of the above, I was able to quickly improve my skillset and this prevented the covid lockdown from cutting me off from collaborating, which would have been disastrous.

I was lucky that I had somewhat of a baptism of fire into this new online world of writing by being hired as a producer on the Tileyard Summer Camp. Honestly, it was one of the most stressful few days I have encountered because of the fact that everything was done remotely with constant technical hitches, various internet crashes, etc. but it made me my cut my teeth, and fast.

I was able to see what processes worked and what didn't during this time, which allowed me to streamline my approach going forward and was where I learned about the combination of programs listed above.

The First Track

As I had laid out in my proposal, my main aim of this project was to find my artistic voice so I decided that the initial writing session should be with no specific creative restraints apart from the fact that all my collaborators knew that this song would be specifically for me.

I put together a little writing team, which consisted of Stephanie Rainey (my long time collaborator who I live with, so was the only person I could actually write face-to-face with) and Rebecca Lauren who chimed in via Zoom from Plymouth.

I have fantastic rapport with both of these writers so I felt it fitting to bring them in for this initial writing session, as most of the songwriting process is about that curious thing we call 'vibe'.

According to BMI A&R man, Dan Petel, the most essential ingredient for Songwriting is 'being genuine' and adds that 'everyone I know that's having success in our industry writes music that's genuinely meaningful to themselves and accessible to others' (BMI.com 2017).

With this in mind, I wanted to draw on my own experience of the 'self critic' and how this has held me back hugely in my artistic pursuits, making me question my own authenticity and smothering genuine and honest artistry. As the old saying goes 'write what you know' and thus, the first G Kaye track was to be called 'I'm Coming Up':

*'What's love if it don't break you
What's real when you've been fake you'*

This felt like a great start as the song felt authentic and real to me personally, which is exactly what I've been looking for artistically. It also showed me that establishing a clear lyrical concept or theme early on in the songwriting process can really focus the writers to home in on a particular feeling. I will definitely be keeping this in mind for future sessions.

Instrumentation / Production

With the first track written, and a positive feeling emerging, I now needed to focus on the instrumentation and production. As written in my proposal, one of my main goals was to experiment with both 'out of the box' and 'in the box' recording techniques. While 'in the box' is very familiar to me, I wanted to really push the idea of using real instruments and players for this track to bring that special human energy that VST's simply cannot emulate truly.

Getting Real Players

Having considered all options available to me, I decided to get real drums, brass and Fender Rhodes (keys), wall of which could be recorded remotely in various UK locations (Birmingham and London to be exact). One huge plus was that I could record brass and keys at Tileyard Studios with my own dedicated sound

engineer who I could instruct as to what mic's, preamps and placement I preferred, which was ideal.

Knowing that time would be of the essence for the remote sessions, I set about arranging all of the drum, brass and keys parts using virtual instruments. This would allow me to have an exact representation of what I wanted each musician to play. As the old saying goes 'time is money' and time is best spent getting as many takes as possible as opposed to being wasted trying to learn badly explained parts.

Getting Expert Advice

While the drums were relatively straightforward to get together, the brass took a lot more brainpower. One of the biggest things I've learned about production, is that if you get the arrangement of the instrumentation right in the beginning, the mixing should be far easier.

I learned this from Ralph Johnson of Earth Wind & Fire, who I contacted in the research phase of this project, and who kindly gave up 15mins of his time for a video call via Facebook messenger. On recounting the genius arrangements of Earth Wind & Fire, Ralph said:

'All of the parts, the guitar parts, the bass, the drums...all of it, it had a place within the track and that was consistent from track to track. Everything always fell where it was supposed to - everything had it's own space' (2020).

Having done my initial brass arrangement as best I could, I contacted the incredible Sean Hargreaves from TYE who has a wealth of experience in arrangement and Sean helped me to refine all brass parts. Sean showed me how to leave space for the vocal and not let the brass distract from it. The resulting arrangement was simpler but packed way more punch.

He also taught me that simple will always win when it comes to getting the best out of real players. As a producer who loves rhythmical elements, I had some complex parts, which Sean helped to simplify, and which I would reap the rewards of when it came to the actual recording.

Challenges Of Using Real Players

1. DRUMS

While there is no contest that a well-performed part played by a real player cannot be truly replicated by a virtual instrument, it's not without it's challenges.

Session Setup

As I was pulling in a favour from Marcus with the drums, and he was pulling in a favour from his local church for use of a recording space, the room was by no means an ideal recording environment for a drum kit. There was no proper sound treatment and Marcus didn't have the hugely expensive microphone collection that a commercial studio would have. What we lacked in equipment

and space, we definitely made up for with Marcus' ability, but it did impact the overall sound quality.

Overcoming Obstacles

My thorough organisation of the drum parts allowed me to avoid a potential disaster as our online drum session clashed with some online teaching I was doing so I only had about 15mins at the start to go through everything with Marcus. We also couldn't get the Audiomovers app to work for some reason so I had to monitor via Zoom, which was not ideal but we made it work. The culmination of Marcus' ability and my organisation meant that he could put the rest of the parts down without me being there and I received plenty of takes for what I wanted which was a big success.

Session Is Done – What Next?

The other downside of using real drums is the increase in workload and time consumption. I had to first write all the parts and program them into my DAW using MIDI, then we did our Zoom session, then Marcus sent me stems which I had to ingest into Pro Tools as he uses Logic. This is one of the weaknesses I identified in my SWOT analysis – the fact that I only use Pro Tools; otherwise I could have simply gotten the Logic session sent over.

I was also made aware, by Ciaran Robinson (one of my tutors), of a file format called 'AAF' which can be opened by both Pro Tools and Logic. This would have saved me a lot of time but at least I know it for the future sessions.

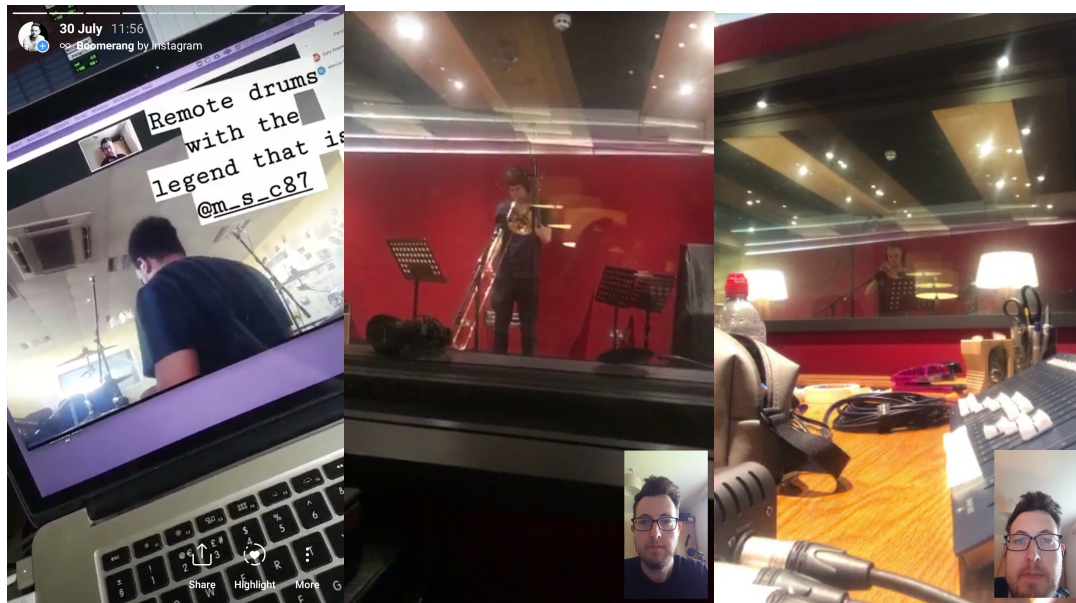
Finer Details

The drums then needed to be comped and as a drummer myself, I was very specific about the groove I wanted for this song - the kick and snare were always slightly behind the meter. However, Marcus plays slightly ahead of the meter so the groove felt wrong as the rest of the instruments played slightly behind also. From here, I meticulously went through each drum hit on the real drums and matched them to the feel of the MIDI drums using the 'groove extraction' on 'beat detective' in Pro Tools.

After Thoughts

The result was workable although extremely time consuming but you cannot cut corners in these processes. In the future I would prefer to be in the studio with the drummer so I could instruct them to play slightly behind the beat. This demonstrates one of the major downsides of remote recording.

The plus side is that the drums recorded have a human feel. I didn't feel like the recorded drums were strong enough to stand up on their own sonically so I beefed them up with extra samples. This hybrid approach worked extremely well I feel.



Remote Recording Sessions: L to R – Drums, Trombone, Trumpet

2. BRASS

This was an element that I was both hesitant and excited about. Brass players in my experience can vary in ability and a weak brass player can have both tuning and timing issues but I knew that real brass would make this track come alive so I took the risk.

Again, my organisation skills, coupled with Sean's arrangement advice stood to me on the day and all recording went off without a hitch. It was quite a futuristic experience to direct a brass player in London, in a professional studio captured by a beautiful Coles ribbon mic while I sit at home in Cork Ireland.

Initial Concerns

One of my concerns with this was the fact that I am unable to read or notate music beyond a foundational level. However, the musicians were good enough that just having the MIDI parts played to them was enough for them to learn each part by ear and Alex the engineer was kind enough to write out the parts for the trumpet session. This was a big learning curve for me and down the road, I would definitely factor in an arranger when pricing up a production budget for a client as they make the process far less time consuming for session players coming in.

First Impressions Of Stems

Again, the work-intensive nature of recording out of the box became apparent as I was sent 204 brass stems. What struck me first was the fact that real brass doesn't necessarily always stay in tune, and parts are not always doubled in exactly the same way so I leaned on my production experience of tightening up vocals for years. Using a combination of Antares Auto-Tune, Vocalign Pro and eyeball editing, I was able to get all brass parts sounding uniform, in-tune and realistic.

Session Streamlining – Making Decisions Early

The next problem I encountered was the track limit in Pro Tools, which maxes out at 128 stems. This forced me to bounce down parts and levels at an earlier stage than I usually feel comfortable doing but I actually found this extremely helpful and it kept parts less visually daunting in the session. 40+ brass tracks were distilled down to 8 core tracks. Making decisions early and moving on (as they would have had to in the days of analogue tape) is a favourable approach as you can be at risk of what Quincy Jones calls 'paralysis by analysis' (PBS.org 2019).

The downside of this is that if you decide you want to change the balance or 'blend' of the instruments, you will need to backtrack to previous session saves but I didn't find myself needing to do this and I will be committing as early as I can in this manner in all future sessions.

Overall, the use of real instruments has been a real learning curve for me and knowing that it can now be done remotely opens up huge possibilities for future projects going forward.

PART 2: REFLECTION ON THE JOURNEY

The great thing about making a project proposal is the ability to look back at my initial aims and intentions and see what worked out and what didn't. As the saying goes – 'you win or you learn' and while I didn't exactly hit my outcome of a complete 5-track solo artist EP (something which I would release entirely on my own), I have been able to work on the following:

1. Tracks that I will release completely as a solo artist with my own vocals
2. Collaboration tracks to release as a producer/artist with featured vocalists
3. Tracks for other artists to release (working purely as songwriter and producer)

In doing the above, I have also definitely moved closer to achieving my second aim of 'establishing my artistic voice and style' which I feel will be an on-going process for the rest of my life hopefully.

CHALLENGES

So why did I not hit my first outcome and create a 5-track solo EP? There are various reasons for this - some simple and some complex.

1. Time

The covid pandemic had a lot to do with this. The upset to our normal plan of being on-campus and collaborating with people in person meant that everything had to move to online sessions which took much longer, especially when working with vocalists who didn't have much experience using recording software which made the recording process slow.

I had to guide vocalists a lot on how to record / export stems etc. If we were in a studio together with my own gear the process would be far swifter. This meant that fewer tracks could be worked on leaving less time for tracks that were purely my own.

2. Artist vs. Producer

It became clear as I moved forward in this process that my personality type simply lends itself more towards being a producer/collaborator than a straight solo artist. It ultimately boils down to this personal statement – 'I find it easier to know who you are as an artist than who I am as an artist.'

I cannot fully explain why this is, but I can sit in a room with an artist and take their vision, process it, and easily find tools to amplify it. I am a person who can hold a mirror up to an artist with a clearer picture in it for them. When it comes to trying to do that for myself, it feels like holding a mirror up to another mirror. I found myself agonizing far more over the track 'I'm Coming Up' which was 100% 'for myself' than I did for other tracks featuring vocalists. I think acceptance is key here and

trusting my gut. I find it more fun to collaborate with vocalists and find my role far easier. This process helped to solidify that.

While these were the core reasons in me not achieving what I set out to do specifically, what did come out of this process was, in my eyes, far better and more enjoyable.

YOU WIN OR YOU LEARN

Having put so much pressure on 'my own' track – 'I'm Coming Up', I decided to relax into my other role as producer, songwriter and collaborator with other artists. In the following paragraphs I'd like to outline some of the things I experienced and learned throughout this process.

1. Follow The Energy

One of the tracks 'Good Life' started as an instrumental video I put up on Instagram. The artist 'Arieleno' quickly DM'd me and was extremely excited about the track and asked if he could collaborate on it. I could tell that this track was resonating with him and inspiring him so I sent him the instrumental there and then and we wrote the song over WhatsApp.

I didn't have to try to 'sell' him the track. He was already excited and we went from there – constantly pushing each other in the process. That 'energy' is on my radar now and I'll be on high alert for it in the future considering we got a fantastic track out of it.

2. Understand The Artist First

The track 'FAYE' came from working with the artist 'Ronniee'. On our first session we had a long chat and I completely understood her creative vision as an artist. She is 100% her authentic self in the art she wants to create and I was able to 'get' that completely. The track we created flowed very naturally and almost effortlessly because we had that strong artistic foundation to build from.

Her management has said that the track I produced for her was the 'most accurate representation' they've heard of her as an artist so far and they want to put it out as her next single. This was a big learning curve for me in understanding the power of the producer/artist creative relationship.

3. Team Work Makes The Dream Work

I cannot stress enough the importance of establishing a team of talented people to work with and equally, the need to understand each person's unique skill set so you know who to call on for what, and when. This was particularly evident in the track 'I GOT U'. We were hitting a dead end - one of the artists on the track had written a chorus and I knew in my gut that it just wasn't working, neither was the second verse and I was beginning to lose perspective. Rather than let the track go cold or settle

with sections I knew weren't 100%, I decided to call a songwriter called Natalie Lindi who I had just met the week previously at an online Songwriting camp.

I had no idea if it would work but I trusted Natalie's ability as a songwriter. I also knew exactly what *wasn't* working in the track and was able to clearly explain this to her. Natalie absolutely transformed the track and with her new ideas, she and I were able to finish the parts and give the track the new melodic and lyrical life it needed - all done remotely via WhatsApp I might add.

4. Simplicity – Refine, Refine, Refine

As part of my research for this project, I met with Grammy and Ivor Novello Award-winning producer Steve Mac (who co-wrote and produced the most streamed song of all time 'Shape Of You'). One of the things he said to me was about simplicity in track instrumentation:

'Pare everything back to the absolute essentials. I almost make it a challenge to see how much stuff I can take out of a track' - Steve Mac, 2020

Putting this into practice has been a huge step in my development as a producer and writer. 'Space' as we call it. In the track 'Good Life' for instance, in the second pre-chorus, the track was feeling a little 'copy + paste' so I took everything out of that pre except for vocals and guitar and that sudden drop in instrumentation created a real moment for the listener and builds huge anticipation for the chorus that follows – like a tension/release thing.

5. Keeping Perspective + Ear Fatigue

I remember Greg Wells saying at a Mix With The Masters Seminar last year that:

'After listening to the same thing over and over again for hours, its easy for problems to begin to sound normal. That's called losing perspective' (2019).

His combat for this was a combination of regular breaks, making Spotify playlists of your favourite tracks to help re-focus your ears, and honouring that fact that the first mix listen of the day after a nights sleep is *'THE most important listen of the day'* (2019).

This was a battle that I found myself in on many occasions but I found that being able to work on various tracks throughout the day kept my ears fresh as opposed to solely focusing on one for the entire day. One extreme measure I took was to use an 'EQ Match' feature on a plugin to match the overall EQ of a track I love in comparison to mine. It was very useful to help me see the big picture and something I only started doing during this project but will continue to do so in the future.

6. You Can't Win 'Em All

It's not always roses, and overcoming one issue doesn't mean that you won't face more around the corner. As I mentioned in point 3 above, the track 'I GOT U' has been through quite a metamorphosis but the last thorn in my side is finding the correct key for both the vocalist and the rapper on the track.

One key really suits the rapper and is far too high for the vocalist and the other is the opposite way round which is a little frustrating as one element will ultimately have to suffer when finalising the right key. I keep having to remind myself that ultimately, the listener won't have heard any previous versions so finding the best key for everyone throughout is an necessary compromise. I'll use vocal layering to help beef up sections that are vocally too low (even something like Little Altar Boy, which can change vocal pitch and formant, could prove useful).

SOFT SKILLS & HARD SKILLS

For this entire journey I've had to rely on both sets of skills. Soft skills were needed more than ever due to the collaborative nature of my project – organising zoom meetings, directing musicians, liaising with Studio Management in Tileyard as well as encouraging vocalists during remote sessions to get the best out of them via a laptop screen. The biggest thing I try to remember as a producer is this – 'you have two ears and one mouth, use them proportionately'.

Hard skills were employed in all of the recording, stem exporting/importing, producing and mixing. I also learned a lot of new hard skills like how to export stems from Logic sessions sent to me from vocalists as well as countless other production and mixing techniques, and a new foray into the world of sampling using Serato Sampler (used specifically in the track 'Good Life').

PART 3: THE BIG PICTURE + FUTURE PLANS

COMPARISON WITH INDUSTRY PRACTITIONERS

So how does it all stand up against my competitors - the industry professional producers + writers who I look up to but also need to eventually stand beside.

I suppose this a tricky question caught in the twilight between subjectivity and objectivity. What is a bad song? What is a good production? I hate this song, but you love it. Why?

To avoid this potential philosophical maze, a comparison is the easiest way forward. Did I match the vibe, production value and writing standard of the professionals I look up to?

In some ways I did, and in other ways, I didn't. For instance, the track 'I'm Coming Up' is such a dense recording, that mixing it drove me out of my comfort zone. The records I was trying to emulate were of a different time, both technologically and culturally, so my hybrid approach of real and virtual instruments only came so far to recreating that entirely 'raw' sound I love so much - as Quincy Jones so eloquently put it:

'Always leave enough space for God to walk into the room'
(AudioMasterClass.com 2011).

He's alluding to the magic created when real people play music together in a room, something that cannot be recreated remotely in the same way. After this project I aim to hire a professional mixer with fresh ears to mix this track for me.

However, for the songs 'Faye', 'Remember Who Your Friends Are' and 'Good Life', I feel I have done an entirely successful job in capturing the songs in their best light with instrumentation, arrangement and production, which are of the highest standard I have created so far, particularly when I listen to them side-by-side with the tracks I used for inspiration and tried to emulate in terms of sonic quality.

PERSONAL DEVELOPMENT PLAN (PDP)

As I made a 'template' PDP at the start of the year, I've opted to make a text-based PDP for the purpose of this essay in keeping with the format I've opted for so far.

So, now that all my tracks are done, the big question is obviously - 'What now?' As I haven't opted for a standard 5-track EP as outlined in my proposal the path forward is a two pronged one, as I'll outline below.

1. Artist/Producer Project

While not all my tracks are for my own artist project, there are 2 or three tracks that I would like to put out under my own artist/producer alias 'G

KAYE'. The first step is to shop these tracks around to a few Irish and UK labels and publishers to see if I can garner some interest and secure a deal to get these tracks released on a label.

In trying to get some perspective and help categorize the 'sound' of my music, I contacted my mentor (and founding member of The Human League) Martyn Ware and he offered me the following words:

Gospel Flavours
Nu Old Skool
Club Friendly
Feel-Good Funky
Epic Pop & Hip Hop Flavours

This list will help me target relevant labels who are in the urban/hip hop and pop markets to give me the best possibility of landing a deal. Suitable labels include – Columbia, Parlophone and Tileyard Music, from looking at their respective rosters.

As my tracks have featured artists, I aim to leverage their fan-bases and vice-versa. I'll also be collaborating with Spitfire Audio and Yamaha, both of whom awarded me scholarships for this year, to help promote the music also as well as a Spotify targeting strategy. A full promo plan and marketing schedule will be put in place for this as well as a full social strategy.

2. Producer/Writer

Many of the tracks will also be released by other artists with me purely acting as a producer/writer. One major focus in helping me to build my production career is finding a suitable London-based manager who will help me secure higher fees and access to more desirable work. I'm looking at agencies such as Sound Collective and Karma Artists whose rosters are primarily producers. I will also be targeting publishers with my portfolio in the hope of securing a publishing deal, which could provide some financial security and access to bigger artists and songwriters.

Short Term Goals

1. Compile Portfolio of Strongest Material and Target Managers, A&R and Publishers
2. Write/Produce 5 Tracks for Artists on Major Labels
3. Secure a London Based Studio Space
4. Secure Management

Medium Term Goals

1. Publishing Deal
2. Record Deal
3. Chart in UK Top 20 Singles Chart
4. Own My Own House/Studio
5. 100% of Income from Original Music

Long Term Goals

1. UK No.1 Single
2. US Deal
3. US No.1 Single

End Goal

1. A Grammy

CONCLUSION

Overall, I have to say that I am happy with the results of this project. The deadline made me focus so I had a spike in productivity and my collaborators understood I was on a deadline, which also helped a lot.

This project and indeed this entire year have been an incredible journey. This time last year I was in Ireland, trying to decide if I should uproot my life and move to London to focus 100% on music production for a year, and while covid certainly changed the course of this, technology has allowed me to meet artists and songwriters who I will call friends for life and have only began my journey with.

This essay is a small postcard from the entire year. The skills I have learned throughout this process have made me a sharper, more focused and professional individual with a greater understanding of myself as a producer and a person. The greatest thing I've learned from all this? People first, and trust your gut.

Thanks for reading.

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Other Links

Interview with Ralph Johnson of Earth, Wind & Fire
May 4th 2020 – Facebook Messenger Video Call – Ireland/Los Angeles
https://www.instagram.com/tv/B_5sYHNAwXw/?utm_source=ig_web_button_share_sheet

Trombone Remote Recording Session Video
August 7th 2020 - Tileyard, London
https://www.instagram.com/tv/CDnr_ewpxXS/?utm_source=ig_web_copy_link

APPENDIX

Collaborators

MY COLLABORATORS

		
STEPHANIE RAINEY SINGER/SONGWRITER	NATALIE LINDI SINGER/SONGWRITER	RONNIEE SINGER/SONGWRITER
		
IVYxM SINGER/RAPPER	LINK FWD RAPPER	MARCUS COPELAND DRUMS
		
ARLENO SINGER/SONGWRITER	SEAN HARGREAVES ARRANGER/KEYS	TEE PETERS RAPPER
		
HENRY SPENSER TRUMPET	HARRY WHITTY TROMBONE	JAX DELAMARE PRODUCER/PROGRAMMER



G KAYE

PORTFOLIO 2020

GOOD LIFE

FAYE

REMEMBER WHO YOUR
FRIENDS ARE

I'M COMING UP

I GOT U

LOVE LETTER

BLESSED

SURRENDER