

Inside the mind of a non-musician

Sam Crawford Student number 2010911

A dissertation in the Field of Commercial Music Producer
for the Degree of Master in Commercial Music Producer Studies

Tileyard Education University of Wales Trinity Saint David

May 2021

Author's Biographical Sketch

Sam Crawford is an entrepreneur who has won awards from Barclays Bank and Coutts Bank and was named entrepreneur of the year in 2008 by Coutts Bank and the Academy of Contemporary Music. Sam has always had a passion for music and music production. Sam believes that it was music production that saved his life, he often shares his perspective about how the ACM, took him under their wing and supported him through a very difficult time. Sam has run a number of businesses and has worked for brands including MTV, BSkyB, RealNetworks, and for the last 8 years Sam has worked at Korn Ferry as a senior director, partnering with organisation's looking to transform themselves through sales and service excellence. Sam is a consistent top performer and is recognized globally for his performance and the relationships he creates with clients.

In 2019, Sam found himself back in similar circumstances to what he faced in the 2000s. Due to his ADHD and recognizing the association of patterns, Sam decided to go back to music production and invested in a small Pro Tools 8HD rig, by the start of 2020, Sam had developed a broader understanding of what he wanted to achieve and set out to create a new company focused on music production; with a commercial recording studio to enable young people who suffer from ADHD or those who have mental health and or addiction problems a safe space to develop their inner creativity. It was at this point, Street Level Music Group Limited was incorporated. A record label was created using Ditto Music RLIAB service and then registered with the PPL. With a corporate structure

in place, Sam decided it was important to earn further credibility and applied to Tileyard Education.

Dedication

This final submission is dedicated to those who throughout their lives have been told they would not succeed, they were not good enough or didn't have what it takes, this is dedicated to those who suffer from hidden disabilities, who have to battle each day with illnesses but still try to keep going, it is dedicated to those who want to see you fail. It is not only the stars that shine bright, but each and every one of us when we step into the light.

Acknowledgments

I would like to acknowledge my family for supporting me through this last twelve-month period. This marks the start of the journey rather than the destination.

Table of Contents

Author's Biographical Sketch.....	iii
Dedication	iv
Acknowledgments.....	v
Chapter I. Introduction.....	7
Chapter II. A journey of discovery.	10
Appendix 1. Seditious Mind EPK.....	24
Appendix 2.....	28
Artwork.....	28
.....	28
[Bibliography/References/Works Cited.]	35
[Bibliography/References/Works Cited.]	36

Chapter I.

Introduction

The purpose of this essay is to provide you, the reader with my reflective commentary that details and reflects upon the research, discussion, work and feedback conducted in the creation of the portfolio.

In a parallel universe perhaps in another life this essay would start off on a positive note however the truth is; life and circumstance has severely hindered my progress. I always knew prior to applying to study at Tileyard to complete an MA, that I would be starting from behind; my limited music production knowledge and skills, a lack of music theory and ability to play musical instrumentation, meant I had a mountain to climb. When you add work commitments, on-going health concerns, an ongoing battle against addiction, ADHD, limited access to resources and support needed, makes for a perfect storm but then you need to add Covid19 on top for good measure. Whilst I have always wanted to be challenged, this has taken me out of my comfort zone and held my head to the fire.

To say that the last twelve months has been a roller coaster of emotions would be an understatement, we have been through a global pandemic which has limited physical human interaction, we've seen industries shift their entire base of operations, changing infrastructure overnight, so that people can work from home. For those companies that were quick to act with; innovative solutions, products, and services, they created new ways that enabled collaboration, through tools like Zoom, Audio Movers, Teams, Adobe Connect. Technology was driving new ways in which music producers, musicians, artists,

businesses, were able to communicate, write and create new material. Social platforms provided a new way for artists to reach their fans with live streaming, older generations started using new social media platforms and it seemed at one point that everyone was watching and then recording short 20 to 30sec reels on Tik Tok.

Social became another way to engage, leading to a shift in dynamics - with relationships suddenly becoming more personal and intimate. At the same time, many professions found they had to be placed on furlough and were impacted by the global pandemic, this created for many, additional time, as they could not work. Streaming platforms like Netflix saw a rise in subscriptions and music from TV shows and films suddenly saw themselves attracting greater commercial success. The music industry was hit at a catastrophic level, especially the live sector which generates £1.1bn a year for the UK Economy.

According to <http://www.ukmusic.org> via a statement made to the DCMS select committee, at least £900m will be wiped from the sector. 72% of the music industry are self-employed compared to the national average of 14.7%. The report goes on to highlight that over 52,240 people are not being reached by the government measures. It has been a year of hell for many. I am thankful that I have not been impacted by Covid19 financially and that the work that I do is in high demand.

Whilst technology aided a lot of people, it also came with its own challenges, the speed of broadband and fibre impacted collaboration, files took longer to download for some. For those of us who were working with partners, the lack of systems being mirrored created further challenges, specifically if you were using certain plugins that your partner did not have access to.

With the majority of retail stores closed, it meant that if you were having systems issues with hardware, getting these issues resolved was impossible.

Setting the tone, the mood and sharing my personal circumstances are crucial to start to fully self-reflect. As I reflect upon my own experiences, the final project is not purely based on one term of work but is the amalgamation of the journey that I have been on since 2019. It's also important to set out, that this is also the start of my journey, it's not the final destination. I am on a journey of self-discovery, self-awareness, which is continuous, asynchronous and therefore it also has to be considered as such.

Chapter II.

A journey of discovery.

Prior to studying at Tileyard, my music production experience was largely self-taught. It is fair to say that most of my experience within the music industry has been self-taught or self-realised. At the age of seven, I discovered that I was able to play the piano by ear, (when I say play, I mean a note at a time, or basic triads) identifying melodic and harmonic structures was something that I enjoyed, and it was a love of creating that led me into music. As I went through secondary school, I started to develop my own musical pallet and tastes, and like many before me, I invested in a pair of belt drive turntables and started teaching myself how to mix records. As time went by, I started playing with instrumentals and acapellas, often taking a commercial pop track and layering rap or other vocals over the top, changing the feel of the original records. I have always been fascinated by the concept of the remix. Over time, I went from belt drives to direct drives and then finally CD decks.

In 2001, Yamaha launched their Motif workstation / synthesiser, it was receiving this as birthday present that became a defining moment in my musical journey. The Yamaha Motif contained multiple banks of sounds and samples, it was polyphonic and had modes that meant you could take instrumentation and layer sounds to create soundscapes, which could then be used to write original compositions. I have never been the type of person patient enough to read a manual which meant that I continued to teach myself through trial and error.

In 2001, I had been diagnosed with ADHD, and I turned to music to help me cope with everything. Over the course of a couple of years I started writing more compositions but was not able to fully realise the true value of the Yamaha Motif.

The second defining moment for me, was going to a family friends house one afternoon, the house had a separate dwelling and inside was a commercial recording studio: console, outboard, vocal booth, live room. I remember feeling excited and amazed. It was music that I was interested in and so I looked at how I could go back into education. To start with, I had some 1:1, lessons at Point Blank, at the time, it was a smaller establishment than what it is today. Trying to learn how to use a DAW without the equipment to practice on, was a real struggle for me.

I knew what I wanted to do, and I knew that I needed to have access to equipment to learn, it was at this point in 2003, that I found the ACM in Guildford.

Like Tileyard, to receive an offer, you had to submit original music. I remember not being able to record the material myself, and through another family friend, went and recorded my demo in a day. This time the person recording my work with me was using a 16 track, all in one workstation that recorded straight to CD. My experience of recording music so far had been complete opposites. I was fortunate enough to be offered a place and spent two years studying music production earning a diploma, followed by an HND. Instead of continuing with music production, I shifted focus and instead studied a degree in music business.

During my studies I won multiple awards and setup a small commercial facility at home with a dedicated space. As time went on and I moved in different directions I moved away from music production and slowly sold off all my equipment.

In 2019, I decided it was time to go back to creating music, one of the main reasons was that music had, had such a positive impact on my life and had enabled me to overcome a serious drug addiction, and so my continuation of learning and developing in music resurfaced. I invested in an old Pro Tools 8HD rig and then started to purchase various outboard equipment, rebuilding what I once had. The feeling you get when you finally get sound coming from the console, computer, interface, and monitors, in a DAW like Pro Tools 8HD, with no prior experience is amazing, even if it did take 6 weeks to figure it out.

Why is all this relevant, you may be asking yourself. It is relevant because it describes my journey to date and my inexperience and lack of knowledge in using the tools required to be successful in creating commercial music and the experience that someone picks up from being an engineer.

When I studied music production back in 2003-2005, the role of the music producer, the studio engineer, mix engineer, songwriter, were clearly defined. The music producer worked with the artist to understand the emotion that they wanted to convey, they were responsible for the studio sessions, typically working on behalf of the label, or working at the artist's request. My experience as a producer, was more strategic rather than tactical. A producer would surround themselves with experts to ensure that for each stage of the recording process the right people were there. Creative ideas, recording techniques and concepts all came from the producer, it was the sound engineer that was able to create the sounds that the producer could hear. Ultimately, the engineer was

typically the person who executed, the songwriter may be involved to provide context, but ultimately, the intent of a track was interpreted by the artist and the producer.

Today, a commercial music producer is now responsible and expected to be able to fulfil all the roles involved within the recording process; they need to be able to execute, and therefore require all the knowledge, competencies, traits, and drivers of a songwriter, beat maker, engineer, arranger, mix engineer, mastering engineer, business acumen, marketing and many more skills not mentioned. I think that it is fair to say that over the last decade, these once clearly defined roles have merged into one role.

Part of the reason for this shift, is that there has been such an advancement in technology and the low-cost entry point, has enabled anyone with a computer to be able to go out and purchase an interface, a microphone and record and produce their own music for less than £500.

As you continue to read through the rest of this document, I will outline my thoughts about the skills and knowledge required to be successful. I will share examples of where I stumbled and struggled and how I overcame these challenges. I will share details about specific topics where I had to acquire additional knowledge and the subsequent skills that I learnt and, in many cases, continue to learn. I will set out my continued personal development plan, which will remain in place after the MA is complete.

In order to demonstrate specific skills and knowledge, I will be referencing tracks from my portfolio, and I will be self-evaluating and highly critical on the final outcomes.

Before I move into this, I want to breakdown some key themes that I have personally found to have a significant impact on the creative process.

Chapter III.

The Commercial Music Producer

If I had of been asked to define the role of a commercial music producer twelve months ago, my answer would have been very different from what it is today. These last twelve months have provided an incredible lens into the world of commercial music.

The competencies, traits and drivers of a commercial music producer have evolved. Given that the role has changed, I have had to ask myself, what are the key attributes that define a successful commercial music producer? How much does knowledge, experience, skill, really play in creating an album's worth of well written, original high-quality material?

As the entire country remained in lockdown, how would the lack of playing a musical instrument impact the final portfolio? What about access to singers?

I do not feel that I can honestly answer some of the questions I raised above. Music is a collaborative process, ideas come to life when you work with other people. It is the experience of others, not just their knowledge, but their life experiences that can make a track unique. In my proposal I had planned to have a vocalist record the lyrics to "Feel Good" a "Blonde" track that featured "Karen Harding", so much planning went into this, yet I was let down by multiple artists. The same can be said for a number of rappers that I had planned to work with. I put this down to Covid19. Not having access to vocalists meant that I had to change plans at the last minute, using my daughter to record small vocals that I manipulated using Autotune and other processing effects, as well as purchasing licenses to vocal samples and stems.

It is certainly true that without live musicians and with go to resources busy on their own projects, my lack of being able to play a musical instrument would have an impact on the final project. Instead of giving up, I became even more determined to use midi to create my melodies. In the track Cinematic, you can hear the strings, piano and pads, these are all created using midi. I experimented by placing arpeggiators on the strings to try and create a more realistic sound. Whilst I recognise that I did not achieve the same result that a live orchestra would have had, using sound libraries from Spitfire made it sound a lot better than what it could have sounded like. You will hear that I have used the same midi data throughout but tried to capture the dynamic tension that you would hear from a real orchestra, with different parts coming in and out using different sounds from the orchestra, cellos, violins, high strings, low strings. To create additional dynamics, I manipulated the pitch of the vocals to provide different textures. I watched a number of tutorials on Groove 3 about midi and orchestration.

It was whilst writing that track, that I understood that in order to identify areas of development and to focus on specific areas of knowledge, I would need to create a detailed planner detailing out the various components and stages required, including song-writing, pre-production, post-production. I created a master excel spreadsheet with multiple tabs, one tab detailed out all of the activities involved at each stage, the next tab was a timeline, the next tab was a list of resources, the following tab was a list of skills. This document was going to act as my guide and tracker. It allowed me to identify where there were gaps in my knowledge and enabled me to break down each section into smaller tasks.

Although the intent was there, it unfortunately highlighted how much I didn't understand and how much I had to learn, how far behind I was, and how inexperienced I was.

I found myself struck with paralysis analysis. There was so much to think about, to learn, to setup, it became a detractor for me, and the creative process stalled. I had started with such high hopes, big aspirations, and full of confidence and very quickly, I lost all of the confidence and self-belief, I doubted myself and found myself falling into a dark place. As I look back, I am able to identify what the triggers were.

The first was the environment. My environment is not setup for success, there is not enough room for the equipment, which meant that the space was in a constant mess. I quickly discovered that I cannot be creative in these conditions. I had an image in my mind of what I wanted my environment to look like. I wanted to have a dedicated space, that had a control room, a small live room and a vocal booth. I needed to have lighting in place to change the mood and the ambience. My monitors were in a poor position, and I had to come up with solutions that were far from optimal. The sub-woofer was further forward than the main studio monitors meaning that I was hearing inaccurate representations on my tracks, especially the low end.

My equipment kept failing and yet there was nothing that I could do to resolve it, my 2019 Macbook Pro, still today keeps crashing, Logic Pro X kept crashing, Pro Tools ultimate kept crashing, often providing messages that there was not enough RAM, even though the machine has 32gb of RAM available. I tried using my older Pro Tools 8HD rig, but then my analogue console PSU went and needed servicing. There seemed to be problem after problem, so much so that at one point, making music had become

something that I actually did not enjoy anymore. I had lost the frame of mind and lost sight of the why. My ADHD took over and all I could focus on was the negatives, it made me realise that the tools I have were not fit for purpose in their current state.

As sessions kept crashing, I stopped naming files, and this had a knock-on effect. This would come back to haunt me later, when I had to do a complete wipe and reinstall, as files had gone, I would then spend hours looking for them. All of these issues impacted the creative process.

I tried to switch tact and started watching tutorials online, but I quickly realised that I personally do not learn this way. I need to be shown and follow along at the same time. It was at this point that I decided it was time to take a step back.

I started to pull together mood boards of studios that I liked, how were they laid out, what equipment did they have? I then started to research various options of how I could convert a double garage into a dedicated space. Whilst I knew that all of this would take time, I needed to find myself and my passion again. As I mentioned at the start of this document, I had been battling a serious drug addiction and I had lost myself.

I spent time researching the role of the music producer, listening to music, watching webinars, documentaries, reading books and talking to friends who work as full-time commercial music producers.

A conversation with Cliff Randall 10th March 2021, helped me to realise that it takes years to develop the skills needed, there are no shortcuts, but you can help yourself by putting in place the processes, systems and tools to aid your creativity. Everyone goes through system failures, and that “we can all lose our confidence, it is how we get back up and how we move forward, that counts”. (Cliff Randall – personal discussion)

Talking with others, I started to break everything down in to bite size chunks.

First, I set out to ask a small sample group, what they felt were the key skills of a commercial music producer:

Building a repour, creating and maintaining relationships, working with others – these are all attributes that I do well.

Being able to listen, to articulate ideas, being open to new ways of working, encouraging others, bringing the best out of someone, making them feel relaxed and able to open up. These are all of the softer skills required. As I looked at this, I recognised that these are skills that I use every day in my full-time role outside of music.

Then we looked at the more competency-based attributes, working to a process, being organised, having systems and tools in place. Song writing, sound design, recording techniques, music theory, harmonics, melody, rhythm, lyrics. Creating ideas and capturing them, writing melody, recording, using midi, programming, creating a pallet of sounds to work from. Being able to manipulate sounds, editing, processing, arranging ideas. Using effects, compression, reverb, delay, EQ, limiting, De-Essing. Creating templates in a DAW, mixing templates, defining your workflow. Understanding how to really use a DAW not just the basics. These are skills and competencies that I recognised that I need to really spend time developing, and that I would become more proficient over time.

Then we looked at postproduction, how to mix and master a record, the need to work within a budget, or within a set timeframe, the different audio formats, meta data, ISRC codes, imagery, branding and marketing, creating a website, EPK, social media, PR. A lot of the latter competencies I had sufficient knowledge and skills in.

The more information I gained, the more I realised that much of the skills required I had some experience in, even if they were at a basic level. I started to understand that if I wanted to become a commercial music producer and generate an income from music, then I would need to start to read manuals, I would need to partner and collaborate with others and I would need to invest more time in my own personal development.

I had already been working with Steve Phillips since term two, and between us we had complimentary skills. I completed a 360degree honest review of myself and scored myself out of 10 on each of the competencies, skills, traits, drivers listed above. I have many gaps in my knowledge and where I lack experience, I make up in passion and a desire to learn and succeed.

I had finally come out of the dark place and had started rebuilding my confidence. The next track I wrote was Summer Fail, I had been building a large midi database and I went back to basics, I found a simple chord progression that had a dance / house feel to it. One of the video tutorials I had been watching was the Slate Digital All Access Pass, in there they breakdown how to create a dance / EDM track, I used a filter on the piano to create the sound that you hear in the introduction of “Summer Fail” my experience with rhythm to date has not been great, recognising that this was an area of development, I used tools like Loop Cloud, instead of finding a full drum loop, I identified the types of high hats and percussion elements I wanted, and then once I was happy, I then created a kick pattern myself. Defining the key at the start of the writing process, meant that it was easier to find vocals to use within my track.

Steve and I spent a number of days together and it was interesting to watch each other work, I had been used to identifying all of my sounds, creating a pallet and then arranging the track, whereas Steve worked in sections. He showed me how he did this, and although it took me some time to change the way I work, I soon realised that this was a much better process when it came to song writing and arranging. One of the challenges that I then had, was because I had been used to working down not across within the DAW, my mixes and arrangements were all over the place. So at the last minute I took a piece of advice that Harry Leckstein had shared with me during a personal mentoring session in December of 2020 and that was to delete everything and start again. The track “Find A Place” followed the new process that I learnt from Steve, I worked in sections, I kept it simple, I didn’t clutter the track with too many instruments that cut over each other. It was at this point that I started to create my own sound by experimenting with different effects and processing. I created the melody, and then added the drums, before finally adding the vocals, however when it came to mixing the track, I decided to send each sub mix out of Logic Pro X via an SSL 2+ into my custom DDA D series, using the old Mac Pro as a tape recorder, this enabled me to use the DDA’s EQ’s and my other outboard gear, all of a sudden I could hear the different frequencies and could tangibly play with compression and reverbs, delays. I mixed each subgroup down until I had a backing track and then sent that back into Pro Tools Ultimate on my laptop and mixed the vocal stems in that way. Finally, I felt like I had achieved a good mix. I removed the subwoofer as that was interfering in my mixing process. As I continued to write, record and mix, I was now using the console and sending each track to busses and groups and

re-recording them in. Whilst this was time consuming, I found that I had started defining a process that was working for me.

I stopped using template and track chains, and instead started to use my ears and only add effects when needed.

Conclusion

This process has taught me a lot about myself. Given that I have ADHD, I recognise that I need to work twice as hard as everyone else. I underestimated the amount of planning that is required to create music and I truly underestimated the need for a producer to experiment and find their own way of working. What works for someone else, doesn't necessary work for me. I have realised that I prefer to work outside of the box and I prefer to physically touch the controllers faders and knobs. Writing and producing music can be very emotional and draining but it is how you channel that energy and turn a negative charge into a positive charge.

There are always going to be setbacks and rejection comes with the role. I feel that I still have many areas to focus on and that I need to further define my own processes, in order to be successful. As I move forward, the partnership I have created with Steve will continue as we come together to focus on developing Street Level Music Group as a production company.

Whilst many of the roles that were once made up of multiple people have merged, it doesn't mean that you have to work in a silo. I am disappointed that I have not been able to fully take advantage of the Tileyard experience due to personal reasons, however I

now have a plan in place in order for me to maximise these opportunities as I become an alumnus. One of the core areas that I have to consider is limiting distractions, there is always going to be another shiny plugin or another piece of equipment but is working with what you have and fully understanding how to use that first. This experience has provided me with some real insight into the way I learn, how I work when under stress and I am proud of my final submission, especially given everything I have been through in the last year. Are all of the tracks perfect? No, does each song follow a defined structure? No. However as someone who doesn't read music, who is new to music production, I am pleased with the final outcome. There will always be areas of improvement, music is subjective.

As part of my research, I sent out my tracks to a group of music professionals and the feedback was really positive. On the whole, the majority of the tracks are well balanced, and mastered to a high quality. Some of the mixes, for example Stars is a little muddy, but this was a learning curve. As I plan for the future, I will be creating a dedicated space for me to work in, so much can be said for being in the right environment. (The studies surrounding the creative person have been focusing, especially, on the research about the personality characteristics of creative individuals. On a simple literature analysis we can find the mention of characteristics, such as: (a) fluency; (b) flexibility; (c) elaboration; (d) originality; (e) curiosity; (f) self-esteem; (g) an "open mind"; (h) independence; (i) confidence; (j) motivation; (k) imagination; (l) persistence, among others (Carson, 1999; Davis, 1999; Harrington, 1999; Plucker & Renzulli, 2009; Wechsler, 2008).

What would I have done differently; you may be thinking? Well, if circumstances had of been different, I would have attended on site. The way that the lectures are

released and the fact that I joined the programme late, meant that I never caught up. I was always on the backfoot. In hindsight, I would have analysed my production skills at the very start and created a learning path that would have enabled me to focus on specific areas rather than across everything.

As Steve and I move forward, the fact that we have mirrored our systems and are defining our own methodology and processes will pay off in the future. As an online student, you are on the outside peering in and at times I felt like an outsider. It is a shame that the core focus is on those who are on site, as whilst an MA is self-study, having access to more practical support would have been very beneficial for me personally.

I do now have so much admiration and respect whilst recognizing how difficult it is to make a living from commercial music. I would now define a commercial producer as someone who earns a living from doing what they love and for the love of music.

Appendix 1.

Seditious Mind EPK

Seditious Mind



Listen here:

[Apple Music](#)

[Spotify](#)

[Soundcloud](#)

Biography

Seditious Mind is a production duo from the UK created by Sam Crawford, a music producer, songwriter, creative entrepreneur and strategist and Steve Phillips an experienced session player, multi-instrumentalist and seasoned producer and engineer.

The two met whilst they were both studying an MA at the world class Tileyard Education.

Influenced by an eclectic mix of genres, they quickly discovered that their individuality when combined created an interesting sound.

With a focus on writing, producing music for film, tv and other broadcast media, alongside their passion for commercial music, including Pop, Dance, RnB, Hip Hop. Rap, Soul, Funk, Jazz, EDM, and the more traditional singer songwriter.

Online

[WEBSITE](#)

//

[FACEBOOK](#)

//

[INSTAGRAM](#)

Promo Images



Press Quotes

"A fantastic summer sound and our track of the week"

Dean Midas

Contact

Sam Crawford

Sam@SeditiousMind.com

07485756441

Appendix 2.

Artwork



Appendix 3.

	1 to 10 Score
Song writing	3
Melody	6
Rhythm	2
Structure	3
Orchestration	4
Midi	4
Dynamics	4
Working within Logic Pro X	3
Production Techniques	4
Recording	5
Sound Design	4
Arranging	4
Mixing	6
Mastering	6

Skills of a music producer from research.

- Working with others
- Building relationships
- Building repour
- Soft skills
- Listening
- Ability to articulate ideas
- Openness to other ways of working and ideas

- Sharing
 - Transferable skills
 - Hidden Meaning
 - Interpretation
 - Processes
 - Methodologies
 - Organisation
 - efficiencies
 - Systems
 - Tools
 - Systems & tools
 - Mac
 - Software
 - Hardware
 - Interface
 - Monitors
 - Range of monitors
 - Microphones
 - Environment
 - Lighting
 - Ambience
 - Tone
-
- Song writing
 - Sound design
 - Techniques
 - Music Theory
 - Harmonics
 - Melody
 - Rhythm
 - Musicality
 - Lyrics
 - Idea creation
 - Scoring idea

- Writing melody
- Recording
- Midi
- Programming
- Creating a pallet
- Manipulation of sounds
- editing
- processing
- Arranging
- FX
- Compression
- Reverb
- Eq
- Limiting
- De-essing
- Delay
- Mixing
- Templates
- Speed
- Workflow
- Mastering
- Coding
- ISRC codes
- Finished deliverable
- Timeframe
- Budgets
- Format
- Length
- bit rat
- Platform
- Asset
- Imagery
- Branding

- Marketing
- Website
- EPK
- Social Media
- PR
- Monetization
- TV
- Film
- Record Label
- Publishing
- Radio
- Streaming
- Gaming
- Advertising
- Library music
- Sync
- Merchandising

Planning

[illegible]

Mastering
Vocalist Recording
Production
Writing / Production

Find a singer to re-sing that track

Find a singer to re-sing that track

- Files
 - New EDM HOOK
 - Idea Panio Part
 - Falling Over

[Bibliography/References/Works Cited.]

Groove 3	https://www.groove3.com/browse
Radium	https://organicspotifytraffic.onepager.app/?i=287249277454909960
Radium song creation formula	https://www.youtube.com/playlist?list=PL4-OwvzNHw9ZKIJfu0K4Cx7c3YAzmd8fq
Radium Mastering	https://www.youtube.com/playlist?list=PL4-OwvzNHw9bO_UgwRLh4P6jABhXW22Vw
Radium 100 Logic Presets	https://www.dropbox.com/sh/da5loqzznlh5rxg/AABb-G5ILvxTU3IUdEBLKIEFa?dl=0
Radium Presets + Bonus	https://www.dropbox.com/sh/cckcldvkdydz46/AABzW9GxB2gUipeGax3lyMnva?dl=0
Modern Producers Platinum Bundle	https://www.producerbundles.com/download-bundle23043261
Modern Producers Elite Upgrade	https://www.mediafire.com/folder/5iangftww62ht/Elite+Producer+Upgrade
Modern Producers Top 40 Kits	https://www.producerbundles.com/download-top4043823473
Unison Chord Pack	https://unisonaudio.acemlna.com/lt.php?s=a061a462c45a558e7e57620217827aa4&i
Unison Melody Bundle	https://unisonaudio.acemlna.com/lt.php?s=a061a462c45a558e7e57620217827aa4&i
Unison Blueprint	https://unisonaudio.acemlna.com/lt.php?s=a061a462c45a558e7e57620217827aa4&i
Radium Below 0 Samples	https://sampletoolsbycr2.com/my-account/members-area/1207/my-membership-cor https://www.dropbox.com/sh/822gp3auxc5n3d5/AAC-4n5DfBA1ZRPpiFF227CNa?dl=0

[Bibliography/References/Works Cited.]

Leckstein, Harry (2020). *Mentoring Session*.

Randall, Cliff – *Personal discussion*. March 2021.

Slate Digital – Website All access pass www.slatedigital.com April 2021

<http://www.ukmusic.org> DCMS Report May 6th 2021