

**UNIVERSITY OF WALES TRINITY SAINT DAVID
TILEYARD EDUCATION**

2019

REFLECTIVE COMMENTARY

**AURELIEN MERZ
1808640
ADAD7004_LON
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SPECIAL THANKS TO

CIARAN ROBINSON

SEAN HARGREAVES

TAMARA WITT

SOPHIE DORRINGTON

STEFAN GRAMUNT

AMRIT SINGH

EMMA HORAN

1. Introduction	4
2. Knowledge & skills development	4
2.1.Self-teaching: Search for information	4
3. Learning outcomes	6
3.1.The role of a producer	6
3.2.Serve the music	7
3.3.Performance: Drive the artist	7
4. Critical reflection	7
4.1.Portfolio	7
4.2.Challenges	7
5. Time and Planning	8
5.1.Management	8
5.2.Improvement	9
6. Business & Entrepreneurship	9
6.1.The path to independence: Be Your Own Label	9
6.2.Building relationships	10
6.3.The Future: Personal Development Plan (PDP)	10
6.3.1.Vision	10
6.3.2.Short/Medium Term Goals (6-12 months)	10
6.3.3.Long Term Goals (2-3 years)	11
6.3.4.Personal SWOT	12
7. Conclusion	14
8. References	14
APPENDIX	15
TRACK LIST	15

1. Introduction

Being a music producer requires a certain number of skills in order to create the best piece of music possible with the tools and knowledge acquired throughout this year. The purpose of this document is to showcase the application of these skills and production principles learned throughout the Commercial Music Producer Masters program in a realistic and professional environment. This document encapsulates the overall reflection of the vision and work done throughout this final project, as well as the many learnings that were discovered throughout this process, such as the importance of mastering time management to optimise the balance between collaboration, the acquisition of new assets and the application of creative leads.

The commentary also brings up certain questions such as: What is the real role of a music producer? What is his or her purpose and what makes a good producer after all? It summarises how I have grown as a producer and music entrepreneur.

2. Knowledge & skills development

The aims of this final project were to apply the knowledge acquired during the course, and execute and expand on the skills developed by working in a practical and professional environment. Acquiring knowledge, however, does not only happen in a lecture or in a masterclass; it is something that has to be undertaken in order to progress. The following sections discuss the approach to such development.

2.1. Self-teaching: Search for information

Nowadays the internet has made the access to information easy and very fast. Platforms such as YouTube are the richest source of tutorials ever in the last decade with probably hundreds if not thousands of channels teaching anything from marketing, music production, instruments to live tips, just to name a few. While this accessibility is great and quick, it also has downsides such as the overwhelming amount of information available, whether accurate or not, making it hard to really know what makes sense and what is really useful in a certain context.

Having a network of professionals and artists is also a great source of knowledge. Other producers can help to fix mixes or advise on what the best options are in order to solve certain issues. Sharing knowledge can really improve someone's workflow and affect the quality of their music in a positive way.



Photo by Leon Bublitz on Unsplash

Here are some examples of newly acquired knowledge from the aforementioned resources:

A. Stereo vs mid/side EQ:

Equalising is an important process in order to give each instrument the right space inside the frequency spectrum. It also helps provide more clarity, punch, air and width to an individual or group of sounds. Most plug-ins have a mid/side eq feature and this can open to a whole new range of possibilities when mixing. Boosting the highs on the side will help widen a sound without needing to tweak the panning settings, for instance. Mid/side eq can also be used on the master channel in the mastering process.

B. Mixing in mono:

Most venue sound systems, mobile phones and tablets or commercial bluetooth speakers are in mono. Having that in mind, it is important to check that a mix sounds good both in stereo and in mono for an optimal result. This can be done by adding a stereo imager plugin that has a widening control knob or fade and set it to mono. Most artists will be performing their music live and consumers will listen to the music on their laptops or phones so it is important to keep that in mind.

C. Mastering:

As the final stage before releasing a track to the world, mastering has evolved quite a bit since the era of vinyls. The introduction of new mediums from the digital world with the CDs and now streaming has brought new approaches to mastering. Mastering for physical mediums such as tapes (it is coming back) and vinyls is different from streaming mastering. Brands like iTunes, for instance, has their own mastering options for “high quality” music. Mastering engineers can train to become *Mastered for iTunes* certified, for example.

When mastering for streaming services, it is important to keep in mind that services like Spotify, Apple Music or Tidal apply Loudness Normalisation to songs, EP or album in order to create a balanced listening experience for the consumers. Here are the different LUFS¹ (target volume) set by some popular streaming services:

- Spotify:
 - **-14 dB LUFS**
- Apple Music:
 - **-16 dB LUFS**
- YouTube:
 - **-13 dB LUFS**
- Tidal:
 - **-14 dB LUFS**

So this means that if a song is mastered at -8 dB LUFS, Spotify or Apple Music for instance will lower the track by 6 dB or 8 dB in order to match their target. Spotify suggests to keep the master level below -2 dB True Peak to avoid distortion and if the master is louder than -14 dB LUFS. This is also due to the fact that loud tracks can get distorted during the encoding process.

¹ LUFS stands for *Loudness Unit related to Full Scale* and is a loudness standard.

3. Learning outcomes

This section discusses the learning outcomes from this final project. Writing original pieces of work is a path full of different challenges that requires decisions, either artistic, musical, technical or qualitative. All of these challenges can raise some critical questions that will be analysed and discussed, such as what is the role of a producer, which decisions will result as the best piece of music and how to manage a performer.

3.1. The role of a producer

When somebody writes a song, that person express an idea or a feeling and turns it into melodies with music. Nobody can write the exact same song; it is simply a fact. Not only can this not occur from a legal point of view, given all the different copyrights that a song can be subject to, but it is simply impossible that two different people could compose a song with the exact same melodies and lyrics by pure coincidence. On the other hand, a song needs to come to life in a certain way; it needs some kind of support for people to acknowledge it and enjoy it, and to all know it as a recording. That said, there can in fact be many different recordings of a given song; a recording, to that end, is essentially the execution of a song. And how is a song executed? It is executed by a producer who could be the artist himself or another person or even a group of people.



Photo by [Tanner Boriack](#) on [Unsplash](#)

Writing music is not a one-way street where writers come to a producer and ask them to produce their song. Sometimes writers and producers work together and that process expands the number of tasks for the producer. The main question is: What is the real role of a producer? In this era where making music has become easier than ever, all sorts of people have started to become beat makers. But being a beat maker is not the same thing as being a producer because a beat maker does not turn a beat into a record; a producer does.

After attending different workshops at Tileyard Education and writing camps throughout this year, this course helped me to understand and realise that the real job of a producer is to work with an artist and try to create a piece of music that will inspire that artist and get the best out of him or her and write the best piece of music possible in that moment. By having this approach of music-making, the producer gives the artists space by avoiding over producing. Producing someone is not the easiest task, as it goes beyond just creating something; what is equally important to creation is listening; a successful producer knows how to master listening to an artist and then applying their set of skills to make a song come to life.

3.2. Serve the music

Music making is not about having the best and latest gear, the most performing plugins or computer thinking that will result in quality sounding music. Everything is about making the right decisions for the right purpose and to best serve the music. For example, having the best compressor in your hands does not mean that you have to use it. A library of amazing sounding drum kick samples is not useful in a song until the right kick is found. A lot of producers tend to use too many technical things and sometimes this can drown the song into what could be a spaghetti bowl of sounds.

3.3. Performance: Drive the artist

As mentioned in one of the previous sections, one of the roles of a producer is to make sure to capture the best performance from an artist or a band he or she is producing. Sometimes a producer can provide a neutral opinion to a song or performance.

4. Critical reflection

As an approach to this critical reflection, it makes more sense to apply a reflection on the overall project rather than doing a song by song analysis.

4.1. Portfolio

The intention of this project is to create a portfolio that would showcase my capabilities of producing a range of different musical styles whilst trying to keep a consistent and cohesive sound that aligns with a signature sound. The palette of styles include a mix of pop, electronic, R&B and Hip-hop/Rap with a variety of influences from different eras like 90's and 2000's music. The material is also influenced by artists and producers such as UK duo Snakehips, Ghost Town DJs, Canadian producer Pomo (Anderson .Paak, Mac Miller), French duo Alitta and Mura Masa to name a few.

In overall, the areas where I was struggling the most were finding the right balance and consistency. It is hard to make sure the song sounds as good as possible on the radio and also in club sound systems. The tracks in this portfolio have different master levels and this is a problem to me, the impression it gives is that it does not sound fully finished. The span of attention of consumer being relatively short, some songs need more polishing and additional production in order to get to a fully professional sounding product and without getting the listener bored.

In terms of recording, it was hard to have full control over the quality as some vocal recordings were made outside the UK by third party people.

4.2. Challenges

The creation of a portfolio containing thirty to forty minutes of original music is a task where any music producer will meet an array of challenges. This section discuss two of the main challenges I believe a producer needs to face which are: *Making decisions* and *delivery*.

Making decisions on what makes most sense for a song and what will make this piece of work the best it could possibly be, is a consistent battle in a producer's journey. This challenge is a stack of little things such as making sure that the performance of a musician or a singer is well executed and serves the song, for example. It is hard to find the right balance between the technical capabilities of a singer or musician and what the song really needs. Conflicting egos is also an obstacle a producer need to temper. The choice of instrumentation is also part of the decisions to be taken: Does it make sense to stack multiple layers of different synths playing in the same frequency range? Are these guitar parts in the way of the vocals?

The second main challenge for most producers, and probably the most important one, is meeting deadlines. For this project, the deadlines is obviously to submit the portfolio and the reflective commentary and this will have an impact on his or her academic results. But nowadays in the professional world, producers have several and bigger responsibilities than ever and their actions can have major consequences and here are the reasons why: In order to put out a release, labels need a certain number of information based on their requirement such as label copies, credits, publishing, lyrics and obviously the music in multiple formats like the multitrack session, the instrumental, a capella, etc. All these requirements are down to the producer's responsibility and for two important reasons:

- 1) The label pays the producer that the artist hired
- 2) The creative decisions the producer makes will end up as a result on the label's documents

Fault to provide all the precious information requested by the label can have huge and expensive repercussions for the label such as losing revenue opportunities, missed deadlines and many more. Sometimes labels have to threaten not to pay the producers in order to meet the deadlines. So it is very important to understand how the industry works and what recording contracts imply.

5. Time and Planning

5.1. Management

In order to keep track of the progress of the portfolio, the use of task spreadsheets was necessary. The portfolio was split into a list of tasks to accomplish for each song and were categorised as such:

- **Top lines:** This section tracks the progress of melodies and lyrics.
- **Recordings:** These were mostly vocals
- **Arrangement:** Mainly the structure of the song
- **Production:** Sound design, effects and making sure everything needed was recorded
- **Mixed**
- **Mastered**

The spreadsheet had tick boxes that tracked the overall progress and helped to visualise what tasks were still pending completion.

SONG MANAGEMENT							
A	B	C	D	E	F	G	H
SONG MANAGEMENT	1/11 completed	OVERALL COMPLETION	62.12%				
Title	Topline	Vocals Recorded	Arrangement	Production	Mixed	Mastered	
The Game (feat. Dr. Koul)	☒	☒	☒	☐	☐	☐	
Same Thing (feat. Emma Horan)	☒	☒	☒	☒	☒	☒	
Falling Into You (feat. Milo Merah)	☒	☒	☒	☒	☒	☐	
Got You (feat. Camden & Taylor)	☒	☒	☒	☒	☒	☐	
1B4WeGo (feat. Lucan Mills)	☒	☒	☒	☒	☐	☐	
You (feat. xx & IAGO)	☒	☐	☒	☐	☐	☐	
One Night (feat. Danny Dearden)	☒	☒	☒	☒	☐	☐	
Get Back (feat. Mr. J Medeiros)	☒	☒	☒	☐	☐	☐	
On My Mind x Rees	☒	☒	☒	☐	☐	☐	
Maybe	☒	☒	☒	☐	☐	☐	
Tension	☒	☒	☒	☐	☐	☐	

Management spreadsheet

Managing time in the studio can also be something challenging especially when the time frame available is limited. A crucial task is to make sure that everything is prepared in advance, from the project session in the chosen DAW to having the instrumental or stems ready. The musicians or singers need to be ready as well, knowing their parts and how they are going to execute their parts.

5.2. Improvement

The only downside of using the previous spreadsheet is that it does not contain any timeline. This made it hard to visualise the progression precisely and keep track. A good solution to that problem would have been the use of a Gantt chart with weekly target deadlines.

6. Business & Entrepreneurship

As up and coming professional music producers, it is important to educate ourselves about how the music industry exactly works. The music business is a complex and blurry industry that can sometimes hide good or bad surprises depending on how much knowledge an artist or music producer has. Knowing which types of copyrights exist, how publishing and master rights and royalties work, what sorts of services a record label can provide to an artist, producer or songwriter, and how to negotiate deals is crucial in order to protect oneself. The following subsections discuss some approaches to the entrepreneurial skills to develop as a music industry professional.

6.1. The path to independence: Be Your Own Label

Back in the days, most artists and bands needed a record label to help them break out and get their music on the market. It was also hard to access big studios because they were expensive and sometimes only bigger acts could use them from the help of their record label.

Nowadays the model has changed drastically since the internet bulldozed the way music was consumed with the era of digital downloads and streaming services. Today any musician, band, producer or Dj can create music and build a brand around themselves straight from their bedroom and mainly have the freedom and possibility to upload their music to giants governing the market.

Online distribution services such as AWAL, Ditto or TuneCore help independent artists become their own entity, their “own label”.



AWAL Logo. © AWAL

Building a structure around a project allows building credibility to that project. It is not an uncommon question to be asked about being independent and having one's own label. Creating a limited company is a good option for that, hence why ELEVNS have their own label known as Deja-New Records, with which all their previous releases went through and where all futures ones will as well. This is considered as entrepreneurship if someone is serious about their music and is genuinely planning a long term career in this business. Being able to be the rights holder of your own music is an opportunity that artists should think about more rather than hoping to get signed by a major label. Nowadays major labels are more keen to sign acts that have already developed anyways rather than developing them from scratch because it is too much of a risk. Some people will argue that major labels have all the resources and contacts to break out an up and coming act, but being able to meet professionals in places like Tileyard or during network events is more powerful than what's believed. This brings to the next section, building relationships.

6.2. Building relationships

The music industry is known to be a people's industry, so as music entrepreneurs, building and maintaining professional relationships are important for the success of a project in the long run. Places like Tileyard are great for making good connections, for example. The mentorship organised by Tileyard Education was a great opportunity to meet and learn from my mentors. Their advice and professionalism helped reinforcing the basis of the project and gave new visions to where the project could go. It is also important to create online relationships with independent playlist curators for future releases, for example.

6.3. The Future: Personal Development Plan (PDP)

The portfolio created for this final project contains material that is already planned for release for some of the songs. This material will benefit the project ELEVNS and its development as a band. The following section describes which targets are for the project, where it should go and also a personal development plan.

6.3.1. Vision

In order to get a project to success, having a vision is a necessity. Without a clear vision, it is really difficult to plan where a project needs to go to become successful. This applies not only to musical projects but also to any other industry. This section describes the vision and ambitions around the ELEVNS project.

The vision, as wide as it could be, consists of a list of goals that defines the success of the project:

The two main goals are: Establish the ELEVNS project as a national and internationally known band on the current electro-pop / R&B / Hip-Hop market and also establish and expand Deja-New Records as a professional and known record label in the industry for its artists, music and innovation. Deja-New Records is a limited company created by ELEVNS' members back in 2016. ELEVNS also aspires to establish itself as a producer duo able to work with and for other artists.

From these two aforementioned goals derives the actual benefits such as making a living from music by generating profits from different revenues streams such as streaming/downloads, merchandising, synching and live ticket sales. These assets will help in becoming music entrepreneurs in the long term.

An important aspect of having a vision is also to see if the desired goals are achievable and reasonable considering the current location of the project, the network of people and also the funding.

6.3.2. Short/Medium Term Goals (6-12 months)

The short/medium term goals reside in a time frame of six to twelve months and consists of the following: One of the main goals to get the project going is releasing music. If there is no music, there's no product to offer and then no growth of following. The project has already released a few singles and an EP via Deja-New Records but needs to keep releasing in order to keep the momentum. The original material created for the final portfolio consists of a set of future releases that will be determined.

The next step is to organise some local, national and international (EU/USA) tours. Playing live shows remains as the main tool for emerging bands and artists to be heard and to have the word spread about their work. Performing at major festivals or some showcases like The Great Escape in Brighton or SXSW in Austin, TX, offer great exposure.

Social media is crucial for artists wanting to promote their art. Growing a fan base requires time and dedication to keep the engagement with people and brands. Instagram has become one of the most, if not the most influential platform nowadays and having a strong presence will help the growth.

6.3.3.Long Term Goals (2-3 years)

This section describes the long term goals for ELEVNS and for Deja-New Records for the next two to three years:

1. Achieve both regional and national media coverage
2. Build up a strong social media presence on mostly Instagram (but also Twitter and Facebook) with a minimum of 10k followers.
3. Release a series of singles, EPs and albums
4. Increase Spotify and Apple Music streams, YouTube video views and iTunes downloads
5. Organise successful UK tours and international gigs.

Key Performance Indicators (**KPIs**):

- Secure at least 3 high-profile press stories
- Reach a combined total of 1,000,000 streams and downloads
- Generate profit from event ticket sales
- Generate profit from merchandise and online products such as sample packs
- Reach 10k or higher followers on Instagram
- Reach 10k likes on Facebook
- Reach 5000 followers on Twitter
- Reach 8000 subscribers on the newsletter
- Reach 10k or more subscribers on the Youtube channel
- Secure synchs in commercials or movies

The goals for the label are the following:

- Expand the label and make it grow as a company, make a sustainable income from music placements, merchandise, streaming and digital download.
- Having a small roster of artists to develop and break out is also down the pipeline.
- Making partnerships with other companies from different industries like tech companies to develop new products or collaborations like Future Classic x Dropbox with their creative space for artists in Los Angeles.

6.3.4. Personal SWOT

This next section is an up-to-date personal SWOT analysis, which sets some short term goals.

Strengths	Development Areas
I am a very social and self-driven/proactive person with a massive passion for music. Being a team player is one of my biggest assets and I really enjoy working with others but can also work very well on my own. The fact that I can speak several languages also allows me to expand the number of people I can collaborate with. I am also very open-minded. I work very efficiently and in a structured way. I love to plan things and I am able to project myself ahead. That allows me to meet deadlines and achieve things. Patience is one of my qualities. I also have basic knowledge in marketing and communication which is always useful. Filming and video editing is also one of my favourite things to do. Flexibility: I am able to adapt myself to ever-changing situations. Self-contained: I am able to make the most out of my music, content and marketing. Motivation: I am always thinking outside of the box and trying to fix new goals over time. Creativity: I am very creative and open. I get inspired easily and I can create the base of a song very quickly. I am very experienced in live gigs and touring with different bands.	I have a lack of music theory that sometimes slows my creative process. I know some of the basics but I need to know more about harmony as I predominantly learnt rhythmical theory as a drummer. I have little or poor knowledge of music law and economics which is important to have in order to make good business with others and to avoid getting into trouble with deals and sales. There is room for improvement in terms of marketing and communication. I also want to develop and improve my technical skills in mixing and mastering such that I can do all these things by myself and add these features to my skills set. I may need some mentorship to expand my management knowledge and improve my planning skills. Lastly, I would love to learn piano more and be able to play on a level that helps me write quicker.
Opportunities	Threats
Being surrounded and learning from heaps of experienced professionals at Tileyard. Making a load of new connections of teachers, students, engineers, PR agents and lawyers at Tileyard. The internet: Easier to propagate and build a presence and brand awareness for my projects and label via social media, newsletter and online distributors such as AWAL. Large number of talented musicians to collaborate with.	Sometimes I tend to take too much work and feel overloaded with tasks. I sometimes stress about not meeting the deadlines and this can affect my productivity. In these times I don't pay too much attention to my health and don't sleep enough for instance. Internet: Big amount of concurrence. Instability of market, the incertitude and not having a regular income causes some stress and worries.

What do I need to learn?	What do I have to do?	What support and resources will I need?	How will I measure success? - What does good look like?	Target date for review?
Music theory	Allocate some time to take theory lesson from scratch. Find a book and a teacher.	Ask my musician friends to teach me or recommend a good teacher and setting some targets.	Being able to find the key of a song quickly, play more interesting chords and progressions and adding great voicing.	2 months
Improve my Mixing & Mastering skills.	Find a good mixing engineer to teach me about EQ, compression and how to record properly. Same thing for mastering. Follow some online tutorials on youtube.	Find an experienced mixing engineer at Tileyard or wherever to teach me in an sound proofed environment.	Being able to mix and master a track to a professional level so the track can sound good on any audio devices such as speakers, smartphones and laptops.	12 months
Learn Marketing	Read books and analyse marketing campaigns from other artists and labels.	Find a mentor and recommendation online. Advice from friends or coworkers.	Successful marketing campaign for an EP release	6 months
Learn about project management	Find books about AGILE management.	Recommendations and feedback from experienced managers or company directors.	Being able to splits big amounts of work into smaller tasks and being able to finish them quickly. Improve my planning skills.	12 months
Improve public speech	Find groups to practice. Prepare structured speeches and improve self-confidence. Practice in front of people or in front of the mirror.	Ask some friends how they deal with it and feedbacks from some groups practice.	Being able to speech in front of an audience without hesitation and being able to react properly to questions or critics.	6 months
Improve my knowledge of music industry	Finding a mentor to explain me the things I don't understand yet. Find books about modern music industry.	Reach out to my tutors experts in this field. Ask recommendation for some lawyers.	Being able to understand completely how royalties calculations and payments work. Knowing perfectly how synching works. Knowledge of legal side of contracts and use of masters.	3 months
Learn more about digital sales and online marketing	Find some online lessons. Read a lot about it.	Analyse how modern musicians, labels and companies do. Ask professional how they do it.	Good understanding on how digital sales work and complete a successful online marketing campaign.	6 months
Improve my wellbeing	Subscribe to a fitness membership and setting myself some goals and days when I'll go to the gym. Allocate some time in the evening or morning to attend fitness classes.	Look for cheap, good and close gym in my area.	Reduced stress level and better sleep quality. Physical capacities.	12 months
Learn piano	Find a good teacher or follow online lessons.	Ask for recommendations and seek for teachers.	Being able to play piano smoothly and jam with other musicians.	6 months

Company & Taxes	Understand how a LTD works and to fill tax returns correctly.	Seek information from Companies House and HMRC for taxes. Get an accountant in music industry.	Fill tax returns correctly and make the company sustain and clean.	12 months
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7. Conclusion

In general, making a reflective commentary on a project status or a piece of work is a great way to measure the progress towards some specific goals and to acknowledge whether some of these goals have been reached or not. Based on the results and the reflection, it is easier to plan the future targets using the learnt outcomes and the mistakes encountered during the journey.

This document represents a snapshot of the skills, whether technical or not, that have been acquired during this course and also a broad vision on how I grew as a producer throughout the whole year. Collaborating is an important and crucial part of growing as an up and coming producer and also on a more personal aspect, developing relationships and learning how to healthily maintain them. The music industry is known to be a peoples industry so the technical and creative aspects are not always the keys to a successful career.

The main outcome from this final project was to learn how to listen to people, artists, managers, label owners, publishers and so on, and to blend their feedback into something that would make sense and serve a specific project. Producing an artist and getting the best out of her or him is a job that requires patience and understanding of where that person wants to go and be.

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APPENDIX

TRACK LIST

TRACK NAME	ARTIST	RECORDING COUNTRY	(32:08)
FALLING INTO YOU	ELEVNS, Milo Merah	Tileyard, London	(3:06)
GET BACK	ELEVNS, Mr J Medeiros	Tileyard, London / Paris, FR	(2:55)
GOT YOU	ELEVNS, Camden, Taylor Noelle	Tileyard, London / Nashville, TN	(3:05)
MAYBE	ELEVNS, Blake Densmore, Heavn	Tileyard, London / Nashville, TN	(2:55)
ON MY MIND	ELEVNS, Rees	Tileyard, London	(2:23)
ONE BEFORE WE GO	ELEVNS, Lucan Mills	Tileyard, London	(2:34)
ONE NIGHT	ELEVNS, Danny Dearden, Lucan Mills	Tileyard, London	(2:34)
SAME THING	Emma Horan	Tileyard, London	(3:12)
TENSION	ELEVNS, Lisa Goe	Tileyard, London / Nashville, TN	(2:47)
THE GAME	ELEVNS, Dr. Koul	Tileyard, London	(3:35)
YOU	ELEVNS, Lucan Mills, IAGO	Tileyard, London	(3:02)