

CREATION:
Element C2b – Reflective Commentary

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Introduction

In my project proposal I laid out the methods I would employ to ensure my self-evaluation was thorough and effective. Thus, I will detail my experiences making each track USING Gibbs' Reflective Cycle and create a set of attainable and measurable goals using a Personal Development Plan (PDP). To streamline my workflow, promote good time management and efficiently problem solve, I also laid out strategies with which I would organise my project (which I will also reflect on following the track-by-track analysis). This came in the form of a comprehensive timeline/gantt chart, which I sceptically hoped would inject some order into my chaotic approach to making music by placing "one foot in what (I had) already mastered and understood and the other in what (I was) currently exploring and mastering" (Peterson, 2018).

It should be noted that there are some immediate deviations to my proposal in that some of the genres I challenged myself to produce have been modified. First and foremost, I am disappointed to admit that writing and producing a K-Pop song was too much of an undertaking, especially since I was using references from the likes of ITZY and BLACKPINK. I'm nonetheless very interesting in producing K-Pop in the future but feel that co-producing and co-writing songs would be a more achievable undertaking to begin with. In the end, I decided to explore a genre I had yet to delve into, Drum & Bass (D&B).

There were also some unexpected variations as the experimental rock song I wanted to record as a totally live performance, akin to a Steve Albini session (see *Nirvana – A Classic Album Under Review - In Utero*), could not come to fruition. This was due to a culmination of factors including studio availability, the recruitment of capable musicians and eventual schedule clashes. Albeit unfortunate, it made way for an experimental song with an equally broad range of influences.

The Songs

Static

The first track I made for my portfolio was inspired by several events: my failings in producing an experimental hip-hop song I was proud of during first semesters Foundation Assignment, beginning to work with local rappers and watching the TV series 'Dave'. I knew I needed to change my approach to producing hip-hop since in the past I had spontaneously through composed my tracks, often leaving them messy and disjunct. Watching Dave made me aware that, fictional or otherwise, hip-hop producers focused primarily on the beat since it, "drives a song along, providing a backbone for all other elements to grab onto." (Swift, 2020). This approach also makes space for the "central power of rap...the words."¹ (Pate,

¹ a view that likely stems from hip-hop as the "the voice of this culture". (Bradley & Dubois, 2010) "This" originally being the impoverished South Bronx and "a generation of creative people oppressed with the reality of lack" (KRS-One, 2003).

2009), although this contradicts the popular and generally accepted opinion that the “melody is essence of music” (Mozart, 1826).

Since I already had a simple arpeggio loop that I was happy with, I used this as a basis to produce a beat around, aiming to keep other elements in the track very minimal. I was barely halfway through completing the track when I played it at a collaborative writing session between friends. It immediately ignited the creative juices of my peers who began writing melodies and lyrics, most of which were recorded straight away. The overall positivity and momentum gained from working collaboratively made the process very enjoyable and almost effortlessly I had 90% of the song.

In this situation, the “mix-as-you-go” methodology I referred to in my project proposal was extremely useful, and arguably essential. It allowed me to continue to produce and add to the track whilst the artists involved were busy writing or rehearsing, altogether making it an effective *modus operandi*.

The only negative aspect of this project was the limited time the artists involved had to write and record their bars as the session being unplanned. This caused the lyrical content of the track to lack a cohesive motif that the artists could follow, and even if this isn't necessarily obvious from a listener's perspective, I think it diminishes how one might emotionally connect with the song. Furthermore, by rushing the recording process, finding the “perfect take” required extensive editing and there wasn't time enough to replace the vocal sample with original vocals, even though I like the extra character the sample brings.

Aside from the comping, the mixing of vocals was surprisingly simple, I often wonder whether sometimes I add excessive effects to the plugin chain that aren't necessary, in what Leslie Braithwaite calls “the comfortable thing to do”, where engineers add effects because it's habitual and not because they're actually using their ears. Following Melodyne for tuning, I only used basic equalisation and a couple layers of compression at most, layering reverb and subtle saturation in the chorus for depth and some delay and distortion to add flair in the verses.

This piece came fluidly despite its lack of organisation. I think, in all likelihood, this is because I usually work without planning ahead, and thus, have naturally gotten quite proficient in a spontaneous approach. Of course, this has its downsides especially over the course of a longer project with a tight deadline where I take the genuine risk of not getting anything done if I'm not reminded it needs doing. John McLaughlin remarks, “Only in spontaneity can we be who we truly are”, which isn't a surprising opinion from the mouth of a jazz musician but rings true in this case. The artists involved took what they were experiencing and feeling at the time and used it to fuel their creativity without overanalysing it. Then personally, the spontaneity of mixing on the spot delivered fast results that exceeded my expectations.

Another interesting aspect was the teamwork that took place, even if only for a daylong session, to my mind it was a huge morale boost. Talking to my friends involved it was also motivational for them to finally work together after plans had fallen apart in the past.

Considering it was the first piece I completed, I'm glad, albeit surprised, to say that I can't think of any obvious changes that would improve how the song turned out. The potential "mistakes" I made all had significant and important upsides that made the learning process one of the most positive over the course of the portfolio.

In my PDP, one of my goals includes releasing songs I've produced onto streaming services and producing professional tracks to brief. Both of these goals will require me to expand my network, work with new artists and continue to hone my production skills, so being able to mix-as-I-go and show confident communication skills will be invaluable tools. (i.e. "building good working habits and building trust") (Rubin, 2021))

Tocsin

Listening to an interview with Sam Pura, the producer behind acts like The Story So Far and Basement, his production philosophy revolves around being a "recordist" who masters the "art of capturing audio" creatively. He also "refines his production and songwriting" by listening to "straight up pop". I tried to take both views into account when writing this melodic hardcore and emo influenced alt rock song.

Initially I was confident that the songwriting would go smoothly as I'd already discovered a strong and unique riff, but encountered difficulties due to its use of unconventional chords, pairing sus2 chords with a IV in the bass and several open strings to give harmonically rich voicings. Unfortunately, using these chords made power chords and simple major and minor chords sound out of place moving into the pre-chorus and chorus. I thought that starting the recording process and seeing everything in a DAW would help me finish the basic structure of the track, and yet, as much as I could easily add other elements to the track including lead guitar parts and a sample drum track, after several variations the other sections of the song still eluded me. Eventually, since I was striving for a poppy song structure, I took the "path of least resistance" by repeating the chords in the intro and verse riff for the chorus. H.G Wells says this is "the path of the loser", but some people like Jess Bridges are drawn to this path. Amusingly, it's not usually in my character to follow a four chord or excessively repetitive structure, so by doing so, I went outside of my comfort zone. changing the order, rhythm and adding a fourth chord.

Whilst I had already produced a rough demo of the track without vocals, I decided that I should use the TYE main studio to get the highest quality recordings of drums and vocals. For the sake of posterity, I chose to record the song again from scratch and quickly laid down a rhythm guitar guide, using the headroom of a Marshall Bluesbreaker in conjunction with a JHS Cheese Ball (fuzz/distortion pedal) to achieve a suitably harsh and grungey tone. Four microphones were used to record the guitar: a "classic setup...an SM57 about 1 inch away from the best sounding speaker" (Owsinski, 2009), a microphone at the back of the cabinet and two room microphones.

Bobby Owsinski says, "all modern pop and rock music is rhythm orientated and highly dependent upon the drums for movement", so I felt capturing a full picture of the drum kit was essential. The microphone setup recorded snare top and bottom, inside and outside kick, hi-hat, low and high tom, overhead left and right (ORTF setup), room left and right

(ORTF setup) and a “smash” mic in front of the kit going into an Empirical Labs Distressor compressor. Moreover, efforts were made to make the kit as suitable for the genre as possible by retuning the snare and toms.

Recording the kit went exceedingly well, and I concur with the statement that “It’s one of those instruments where the technique of the player really matters” (Linett, 2009), since the player in question could perform any suggestions I had with ease, as well as improvising intricate parts I would struggle to conceptualise, let alone play. Recording vocals was a trickier process, but this was largely due to poor communication prior to recording. This essentially meant that many of the parts began as improvisations, almost taking a shotgun approach to find the best melodies.

A quick drum comp was put together by the engineer at our session which was very helpful, nevertheless, going on to finalise and mix the drums was challenging. After some minor editing and level adjustment, I used Waves SSL E-Channel as a starting point for each track, moving to the G-Channel for “top-end crispiness” (Stent, 2021) or “hard corners and sharp boosts” (Lord-Alge, 2021). When boosting and cutting I could generally use my ears, but if I felt something significant was lacking, I consulted The Mixing Engineers Handbook. As well as the in-built compression from the SSL clones I also added some compression from the Waves dbx-160 on the snare tracks and Waves API-2500 on the kick and hi-hat tracks. Then I added some subtle saturation to the snare and kick and some reverb to the snare and finally on the drum bus used Smooth Operator Spectral EQ to tame some harsher frequencies and a final bit of compression from the G-Channel to glue everything together.

It was a long process until I was comfortable with the mix and even then, I wasn’t 100% happy. I’m obviously no adept when it comes to mixing live instruments, but this experience made me realise it’s definitely something I’d like to work on and gain experience doing in the future. With regards to the communication issues sprang up whilst recording, I think in the future I need to make sure I clarify what I want from the musicians and artists I choose to work with.

Overall, this track was the most tasking. Firstly, there were the ongoing issues with the composition of the song, where no matter how many times I tried, writer’s block persisted. But this was an almost unavoidable hurdle because without being such a perfectionist, the foundation of the song would have disappointed me, and this would extend to final product. So, although time consuming, it was a worthwhile process. Secondly, I underestimated how much scraping my demo would set me back and how much more difficult a mix becomes when you go out of your way to record live drums in as professional a manner as possible. This is down to a lack of experience both in the recording studio and as a mixing engineer.

To gain the experience I want, I hope to get work experience, an internship, or an assistant post as a recording engineer. In my PDP I’ve gone into further detail about the steps I’ll take to try and achieve this, as well as the difficulties I will inevitably encounter.

SIGNS

The indie rock song I had planned went through several variations as I had lots of written material to draw from. In the end, I was inspired to strike a balance between minimalistic

punk influenced indie and a melodic "80s dream pop" sound (Collar, 2021), referencing Cloud 9 by Beach Bunny and Honey by Swim Deep respectively. Both songs are dominated by "anxious-crush-sugar-rush conceit" (Weiss, 2020) (teenage angst) and catchy melodies, themes I was confident I could replicate both lyrically and compositionally.

Although I didn't have difficulty with the songwriting requirements of the track, I felt as though I may have hindered my own progress by delaying the production and recording. Once I recorded a basic guide the other aspects of the song quickly fell into place, so I should have prioritised this sooner instead of overthinking the planning and compositional elements involved.

To ensure the song had strong foundations I followed standard recording practices measuring a 3:1 microphone distance ratio during stereo recording, testing microphone placement to achieve different tones (especially for guitar parts) and taking notes to ensure I could recreate previous setups. However, I also experimented with recording a stereo acoustic guitar part which captured the raw acoustic, its close microphone amplified tone and a room microphone amplified tone simultaneously, and in another instance, I purposely allowed my microphone preamps to clip producing a harsh unnatural distortion.

Even after taking precautions and evaluating the best way to record, the biggest hurdle I encountered during the process was the mixing of live instruments, with my difficulties primarily stemming from a lack of experience. Even though I know what I'm trying to achieve and how to implement the changes I want to make, I haven't got to the stage where the process is truly fluid and efficient. Furthermore, the mixing was complicated by certain unavoidable factors. For instance, the electric guitar I used, a vintage Fender Jaguar which can produce beautiful characterful tones also has notorious design flaws causing pitch inaccuracy and pickup feedback.

In a similar vein, I only have several microphones at my disposal and no dedicated external preamplifier. To solve this issue, I had organised to record vocals and percussion in the TYE main studio, a process that went smoothly. All I needed from the drummer was a generic indie rock beat and some driving low tom parts. Similarly to the previous track I mentioned, Tocsin, there were again some hiccups with recording vocals. This was because I had written lyrics and a melody for most of the track which the vocalist wasn't quite replicating, thus requiring us to loop parts of the track for them to practice. In scenarios like this, I feel as though my perfectionism may be a hindrance to developing. Some artists are "always chasing perfectionism in what they're trying to create" (Baker, 2014) where some are cautious that it's an "endless chase that will only end in disappointment" (Cerullo, 2016). Luckily, I'm aware that sometimes my expectations of myself are too high and that you can only do your best.

I thought mixing the vocals would be a very time-consuming endeavour, but once I had powered through the comping, which was extensive due to the large number of takes, all the vocal mixing I'd been doing in the recent weeks seemed to have paid off as I got the results I was hoping for in a reasonable time.

Out of all the songs that focused more on live and acoustic instrumentation I was most pleased with this song. I was particularly thrilled when what I thought was a mediocre mix was praised by Sean Hargreaves, which gave me a much needed motivational and confidence boost. With that being said, I still feel my experience with live instrumentation and studio recording needs to grow further if I'm to improve the quality of my production and engineering skills. To implement these improvements, I've added a section to my PDP that specifically focuses on becoming a better mixing engineer, having already taken on some projects in which I'm exclusively mixing.

Bopatron Wackimus

Only recently delving into the world of dark trap and horrorcore flavoured hip-hop, I found the genres captured a wild blend of tropes, like cliché 80s horror movie scores and deeply angsty emo lyricism or hardcore style vocals on a foundation of industrial percussion. Becoming veritably obsessed with the mainstream appeal² of such extreme and experimental sounds, my portfolio actually contains two songs inspired by similar root. This could be perceived as contradictory to my proposal to produce "tracks from a diverse range of genres", yet the two tracks in question sound totally different so I think that this is acceptable.

When I began producing this song, I was still in two minds about how best to approach making experiential hip-hop, whether to focus on a solid beat first, find a catchy melody or merely go with the flow. So, after finding an Omnisphere patch that conjured in me nostalgic Travis Scott vibes, I laid down a simple melody, but opposed to adding trap or drill samples I felt the overwhelming need to introduce live drum samples that might be used in hardcore or metal songs. I continued by adding distorted guitars and atmospheric pads until the drop, where I felt the song called for dubstep and D&B like electronic parts. As the traces of hip-hop influence became less apparent, I was concerned that the mix of genres would be too eccentric, but I've also heard producers express that "with music, you can't be afraid to take risks" (Blacksmith 2020).

Going forward, I felt the song needed vocals to hold it all together. Most of the vocalists I work with are foremost my friends but nonetheless approach recording with professionalism. Generally, this makes recording vocals a very smooth and pleasant process. Be that as it may, I was having difficulty deciding what type of vocals the song called for. My initial thought was that a coloration between a rapper and hardcore vocalist would be most suitable. After sending an early demo to a few vocalists I thought would be suitable, one stood out by quickly penning some deeply poetic, if not particularly edgy, lyrics. The outcome was phenomenal as he applied false chord and death growls with ease, creating a darker and more extreme mood than I could have imagined. In one instance, I unintentionally caused the preamps to clip resulting in a fantastically abrasive distortion.

² Mercury: Retrograde by Ghostemane nearly 150 million Spotify streams, Kill Yourself (Part III) by \$uicideboys\$ nearly 285 million Spotify streams

The only hitch with pursuing a hardcore vocalist was that I had never mixed hardcore vocals before. Fortunately, the process is very similar to mixing any other kind of vocals and so I wasn't at a huge disadvantage. The biggest difference was, unsurprisingly, due to the harshness of certain syllables.

This whole track was an expedition into the unknown. I'd never produced metal or dubstep before and they ended up being two of the most notable genres in this track, nor have I ever relied so heavily on samples to bring a song together. Either way, the outcome is more than I could have hoped for, even if I can see room for improvement. An example of which includes the chaotic structure which I wouldn't know how to label myself.

There are numerous positives and negatives I can draw from working on this experimental venture. On the positive side, I think it's clear that my creativity is starting to show more than ever before, even if I do go a bit overboard and my ability to adapt to new situations and problem solve is being pushed to the brink. I think to really challenge myself, I need to look at making more obviously commercial records, for as much as I enjoy the avant-garde, I also need to think about how I'm going to make a living in this industry. As such, the addition to my PDP that this song brought about will prioritise the songwriting and production of purely Pop and EDM tracks.

Serrated Steel

Beginning as partial commission and partial collaboration, this song is the second song inspired by horrorcore and emo rap. Be that as it may, the track takes a less extreme approach than Bopatron Wackimus. For instance, the main melodic component comes from lo-fi style detuned piano and atmospheric pads, reminiscent of songs like goosebumps by Travis Scott or Inflammation by 4ria. I feel like this approach is a more subtle route to creating a dark, nostalgic mood than using dominating timbres like heavy guitars and distorted synthesizers. The goal for the production here is similar to Static, let the vocal dominate the song, allowing the emotion and, in this scenario, angst of the lyrics to shine.

Since it was the most recent hip-hop inspired song I'd made, it seems like I'd subconsciously learnt from the previous projects, finding the right balance between focusing on the artists vision, experimenting but staying within the genre and following a more structured workflow. Thus, the foundation of the beat developed very quickly.

The difficulties began when consulting with the artist. Since the majority of the beat is in 3/4 he had some issues with the lyrical flow, which was solved by drastically increasing the tempo. This required some resourcefulness on my part, adjusting aspects of the beat and background effects to better suit the beats per minute. Apart from this minor issue, recording itself went very well, with both myself and the artist being pleased with the initial results.

Generally mixing vocals tends to be the most challenging part of producing for me, and this song was no exception. Once I'd completed some rudimentary comping and editing, I fell back on notes I had made about how other producers mix rap vocals. This included sources

like Lu Diaz, Leslie Braithwaite and Reid Stefan. After some experimentation, I found that the chain that worked best for me was closest to Reid Stefan's, employing an R-Vox, CLA-1176 and MV2 in terms of compression. It was difficult to tame the vocals harshness and 'esses', but MV2 was particularly helpful in this regard working simultaneous upward and downward compression on the quietest and loudest parts of the track. To bring a strong lo-fi ambience to the track I heavily compressed the backing vocals adding delay to one side and saturation to the other, then for certain lyrics applied an octave down effect or longer prominent delays.

I am very proud of this track because I feel I've balanced the specifications the artist wanted and my own creative input almost perfectly. Sometimes the mix seems cluttered, there's often a lot going on, but I think this is necessary to keep the listeners attention seeing as the flow of the bars stays very consistent. Which brings me onto one of the main downfalls of this track, it's lack of a hook. Regrettably, the artist was too self-conscious to sing or write a hook, which I was very empathetic of given my own lack of confidence as a vocalist.

In the future when an artist commissions the production of a track I need to check in with them more regularly, ensuring they are happy with the direction I'm taking the project. This would negate the need to edit the track at short notice. I think an argument could also be made that sometimes I need to push artists outside their comfort zone. But Pharrell says, "The more I can make a person comfortable in their environment by taking my ego's hat off and leaving it at the door, then they can dive deep within themselves and we can pull out something interesting that people have never heard before." So evidently, it's always about straightforward as making an artist try something new, but if you're good terms with an artist I think you should make every effort to help them realise their full potential.

My PDP will help me make improvements in the way I work and communicate with artists as I move on to producing in a more professional capacity and with any luck, play an active role in the day-to-day events of a studio.

[Moon Song](#)

I only felt I had finished this song several months ago, even though the writing process began back as far as 2018. This was prior to having begun my journey into the world of music production and, as of such, I was primarily a guitarist and songwriter, so much so, that I'm acutely aware of all the influences I'd drawn on to write this song.

Firstly, my discovery of C/G and it subsequently becoming my favourite chord was an important factor. The "frequency illusion" occurred forthwith and C/G appeared in the songs I was learning at the time, Flume by Bon Iver, a song I referenced heavily in terms of production, and an acoustic cover of Sex by The 1975. Importantly the chord enabled me to use a rundown that was slightly less generic than usual, leading eventually to a I-iii-vii-II-vi progression. Then for the chorus, I took inspiration from Car Seat Headrest songs like Sober To Death and Drunk Drivers/Killer Whales, where during the outros one line is repeated throughout the whole section.

The most important part of this song for me is the lyrical content. Nikki Giovanni says, "Poetry and music are very good friends", whereas Earl Sweatshirt says associating poetry

and rap is "corny". Now with specific reference to poetry and rap, I can understand why conflating the two ideas might take away from the uniqueness of each. But with that in mind, brilliant lyricists from John Lennon to Tupac Shakur wrote poetry and I wholeheartedly believe there is a very close connection between poetry and music. The lyrics in this song originated from a much more poetic influenced standpoint.

Originally, I considered just recording guitar and vocals via a simple live setup, which would make the vocals the centre of attention. Although I was undecided whether this would be best as I don't see myself as a talented singer. This lack of self-esteem is completely founded since it's not something I've consistently practiced or worked to get better at, but recently someone gave me the advice that if you write a song, who's to say whether you're signing it correctly or not. In the end, my mind was made up as ideas for backing vocals, lead guitar and percussion came so instinctively that it seemed a shame not to produce a more fully fledged song.

Be that as it may, most of the parts still retain a live and lo-fi vibe. Examples of which include the heavily reverberated foley before the first verse and then chorus naturally straying from the general tempo of the song. These are all cues I took from Bon Iver's album "For Emma, Forever Ago", where you can hear the microphone start recording and occasional ambient harmonics ring out on acoustic guitar. There's something about this intentional use of background noise that makes me feel sappy and nostalgic, almost like watching a old vhs or home movie, which would make sense seeing Bon Iver says the album is a summation of topics ranging from "lost love and longing" to mediocrity.

Seeing as this song thrived on minimalism, the production demands weren't particularly extensive, therefore I feel the intricacies of the mixing process can be ignored. Outside of this, I feel that improving my proficiency as a singer would benefit me greatly. I think the best way to better myself in this regard would be attending a regular open mic, thereby forcing myself to practice my vocal technique, a goal I have set myself in my PDP. There's also the question of developing my artistic voice and a unique selling point of my production which I felt that this track lacked. This has been reflected in my goal to develop my reputation as a freelance producer.

Directional

For a long time, I couldn't understand people's obsession with D&B, even the pioneering Andy C admits that D&B "has not always been universally accepted", but after hearing it being played at nearly every social gathering I went to and being dragged to numerous D&B shows by my friends, I grew to appreciate it. The prolonged build up, the subtly of varied percussion, a developing atmosphere, and the anticipation of the drop, not to mention the drop itself, all make for an uncommonly exciting listen.

This track started as a joke to see if I could make a genuine D&B track, but I quickly became enthralled with all the unique sounds and timbres I'd never played with before. So, what started as a simple loop began to evolve as I felt a freedom to layer textures without the worry of where vocals might fit in amongst the chaos. That didn't mean I took the task at

hand likely, but that it suited the way in which I operate a session much more than I expected.

Admittedly, it wasn't all pure creativity since I did fall back on several big D&B tropes, what you might call a "womp" bass sound and the generic snare build up. But seeing as it was my first foray into the genre, I didn't want to go too far into the unknown. With that in mind, I discovered that a lot of the sounds I was drawn to were actually from other bass-centric genres like jungle and bassline, which made me aware of how little I knew about D&B.

Thinking it was never too late to do some more research I picked out a couple of reference tracks that stood out to me. Unfortunately, if anything, this made the genre more of an enigma in my eyes since each reference track, whilst awesome, sounded totally unique past the 2-kick variation that's present in the majority of D&B tracks. The references I looked at were LSD by Document One and Body Rock by Shimon & Andy C.

LSD was helpful because it gave me the idea to pan parts of the bass in the drop from left to right and back again, even though much of the pre drop material was so well down that it wasn't something I could expect to recreate. The same goes for Body Rock which demonstrates a variety of unique timbres and layers. It also uses dynamics and filtering to great effect which I was able to implement in my own piece.

Eventually I chose to chop up some vocal samples as I was stuck on how to further the piece, which although effective, especially as part of the build up to the second drop, sounded slightly out of place so I felt I had to back track and add vocal elements discretely at earlier points in the track.

It's difficult to reflect on this piece because it was so simple to put together, making me think I should have challenged myself further or stuck to my original plan to produce a K-Pop track. To some degree it's been useful to know that I can work in D&B fairly easily which I'm sure will be an asset in some point in the future. However, in terms of giving myself a goal to work towards as part of my PDP, I think the takeaway is to do more in depth research prior to production and generally have a greater understanding of a wider range of genres.

Conclusion

Organising this project in a thorough manner really benefitted me, allowing me to manage my time effectively. Working on a PDP has given me achievable goals to reach after I finish my masters. Both practices will help me to develop my skills as an audio engineer and music producer as I look for work in the music industry.

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Appendices

Alexander Love - Personal Development Plan

What are my big goals?	Which goals need to happen first?	When do I want to achieve this?	What obstacles might get in my way?	How can I improve my chances of meeting my goal?
Get a job/experience as a recording engineer	1. Finish CV 2. Search and apply for 30 different jobs	10/08/2021	• Lack of suitable jobs available • Procrastination • University work • Location	• Use job searching tools to create alerts for appropriate roles • Add job finding process to my schedule on Click Up • Read guides on writing a professional CV
Get gigs as a mixing engineer	1. Complete portfolio of mixed tracks 2. Actively market myself as a mixing engineer	Mix 3 projects by 01/01/2022	• Poor time management • Procrastination • Job commitments • Getting gigs	• Research good technique • Continue to mix own tracks • Offer to mix friends tracks for practice

What are my big goals?	Which goals need to happen first?	When do I want to achieve this?	What obstacles might get in my way?	How can I improve my chances of meeting my goal?
Develop skills and reputation as a freelance producer:	1. Develop capabilities in Pro Tools 2. Connect with artists in person and via online services 3. Continue to self-produce to hone craft and artistic voice	Produce 10 songs that are either sent to brief or released by 01/01/2022	• Job commitments • Finding my production niche • Lack of motivation to achieve goal •	• Start my own website, fb page • Market my services on social media • Organise working week and free time •
Become a more confident and proficient vocalist	1. Create a playlist of songs to learn and practice 2. Begin attending a regular open mic	01/09/2021	• Job commitments • Production commitments • Self esteem issues	• Work with other vocalists • Practice regularly • Produce my own music with my own vocals

