HOUSE OF WOKTOR



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TNDAYTONA

Evolving Too Quickly

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Who is TNDAYTONA?

I didn't know exactly who TNDaytona was when I first met him.

I knew the music and I knew there was something different about what he was creating. But meeting soeone and listening to their music are two completely different experiences.

A song can tell you what an artist wants you to hear, meeting them tells you a little more about what exists when the music stops.

My first impression of Dave was that he was just himself. There was no need to force a persona or become the person he thought I expected him to be. He was laid back, easy to talk to, and carried himself with a kind of quiet confidence.

The more time I spent around him, the more I started to realize that this same attitude existed in his music. He doesn't seem interested in making music simply because he can. There's a genuine belief behind it, a belief that if he creates something he thinks is great, eventually someone else will hear it and feel the same way.

That belief might be one of the most important things about understanding TNDaytona.

The Beginning

Every artist has a starting point, but what I find interesting about Dave's is how natural it all seems. Long before DDAY was a concept, there was just a kid making music because he enjoyed it, without necessarily knowing where it would take him.



When I was discussing with Dave the beginning of his musical journey, one moment stood out in particular to him. He tells about how he looks back on making "wockwalk" with Josh as one of those moments when things started to click.

They were just having fun and experimenting but somewhere in that process that day, Dave knew he wanted to keep going and take things to the next level.

No elaborate game plan or overnight success story, just a good session that made him want another one.


illmatic

DNA

If I had to steal one thing from my interview with Dave and put it on a billboard, it would probably be his answer to the question of how he would describe himself.

"Evolving too quickly."



It's a funny answer because it sounds like something someone would say after being asked to describe themselves at 2 a.m. But the more I thought about it, the more accurate it became.

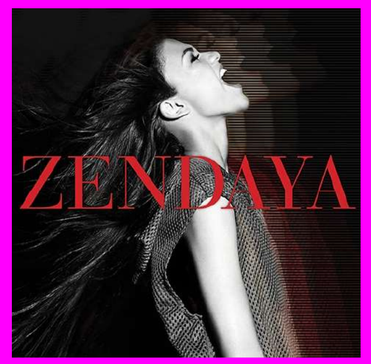
Dave doesn't seem particularly interested in staying still. His sound changes, his ideas change, and the way he approaches music changes with them. The artists he grew up listening to clearly left fingerprints on him, but he doesn't seem interested in simply recreating what he heard growing up. Their influence became a starting point, not a destination.

There's also a confidence underneath all of that experimentation. Dave says one of the things he was taught growing up was not to sell himself short for other people. That lesson seems to have followed him


MAC MILLER
STAX
GAP

DAYTONA'S FREQUENCIES

1. Butterflies - Zendaya



2. Pyramids - UntilJapan



3. Backrooms - Pz'



4. King For a Day - Pierce The Veil



1. Skins - Skaiwater





While Dave was finding his footing in music, another important connection was taking shape outside the studio. Meet Andrew Ross, better known as AR. Before music became a shared passion, the two first crossed paths playing basketball. At the time, they were simply getting to know each other, with no way of knowing how their paths would eventually connect creatively.



AR's own relationship with music had started years earlier in high school, when he began producing and learning the basics of creating sounds he liked. After stepping away from it for a while, he found his way back to producing in 2023, but this time, he was approaching it with a different level of commitment. He put more energy into refining his skillset, developing his instincts and getting creative with his production. It wasn't until a mutual friend introduced him to Dave's music that their shared interests began to take on a new dimension. What started on the basketball court gradually grew into a friendship and creative partnership, with AR becoming an important part of the story behind a career Dave is only beginning to build. Funny how some of the most important people in your journey can be right there from the beginning without either of you realizing where things are headed.

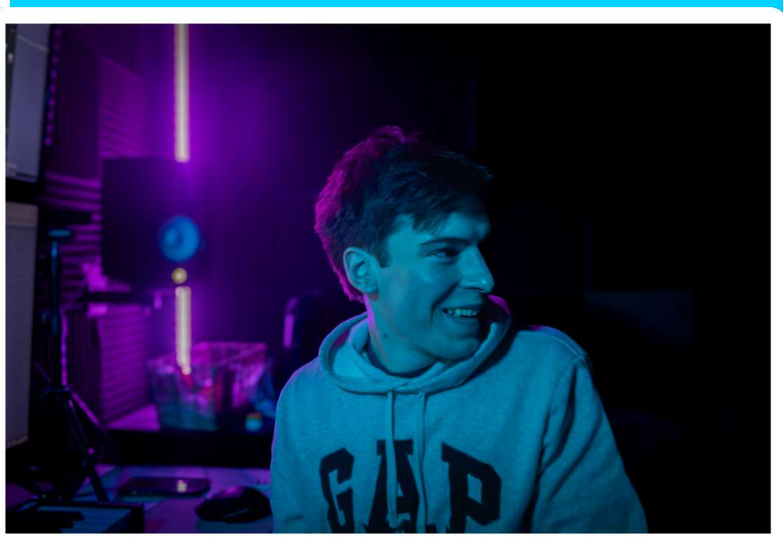
The Other Ear Pt. I

Every artist needs someone who can hear what they can't. For Dave, AR has become that other ear. From what I've seen and learned about their dynamic, Dave brings the emotion, the memories and the instinct, while AR can step back and listen from a different perspective. He's able to pick up on when something sounds slightly off or when an idea has more potential than it's currently letting on.



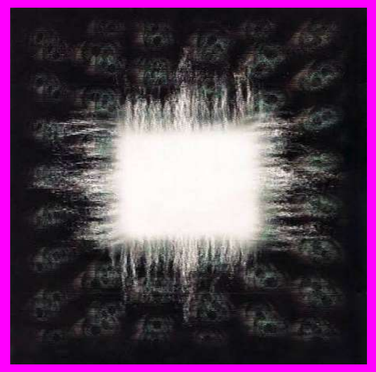
What makes their relationship work is that neither seems too attached to being right. Dave trusts AR's ear, while AR trusts Dave's instincts, leaving room for both of them to challenge each other without losing sight of the bigger picture. A producer who only agrees with an artist isn't doing much to push the music forward, and an artist who refuses to listen isn't really collaborating either. Somewhere between those two extremes is where the magic happens, and where their friendship becomes just as valuable as their work in the studio.

But AR isn't the only person helping shape the sound behind Dave's music. Another connection came through a very different route, one that began with a competition rather than a basketball court. Enter Owen Weber, better known as Rod Steez.



AR'S FREQUENCIES

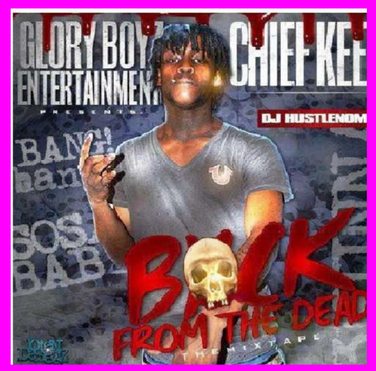
1. H. - Tool



2. Another Space Song - Failure



3. I Don't Know Them – Chief Keff



4. LIKE A TATOO - Sade



5. Rotten Apple - Alice in Chains





The Other Ear Pt. II

Rod is the name you'll hear attached to the music, and someone who has increasingly become an important to Dave's story and journey. His introduction to Dave came through Song Wars (a recurring online based competition) hosted by Oakley and Rod where artists could sign up and put their music to the test.

Dave entered his first Song Wars competition, hosted by Hitsville, and, unfortunately for everyone else, he won. But the competition was only the beginning. By then, Dave and Rod had already been exchanging ideas through Discord, building a creative connection before they ever met face to face.

It wasn't until March 2026 that they finally stepped into a studio together, turning what started as a competition entry into something much bigger:

A creative relationship that would become an increasingly important part of Daytona's journey.

Oakley Rose







Rod Steez

Owen's relationship with music started long before he met Dave. He grew up taking piano lessons but eventually stepped away from music at 15. A few years later, at 19, he found his way back to it with a new interest in creating rather than just playing. After downloading FL Studio onto the family computer, he began experimenting with beats, setting the foundation for what would eventually become his career in production.



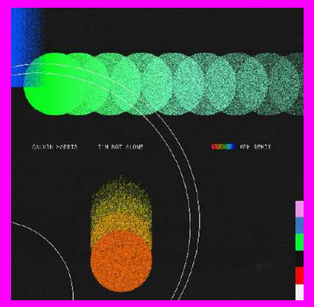
In the early days, he went by Rodfisherman, a name that would eventually evolve into Rod Steez as he began finding his identity as a producer.

Owen started by sending beats to his friend Bryden Patterson, who in turn later introduced him to producer *Oakley Rose*. What began as a simple exchange of music soon developed into a creative partnership. As Owen and Oakley continued working together, they refined their sound, expanded their network and connected with more artists, eventually establishing Hitsville City as a production duo. Over time, their work grew beyond producing, leading them into running a record label while continuing to produce and make music themselves.



ROD'S FREQUENCIES

1. I'm not alone MPH Remix – Calvin Harris



2. Blue Devil - Key Glock



3. Skrilla – Kodak Black



4. Murda - Jackboy Feat. Casanova



5. True Love - Ye & XXXTENTACION



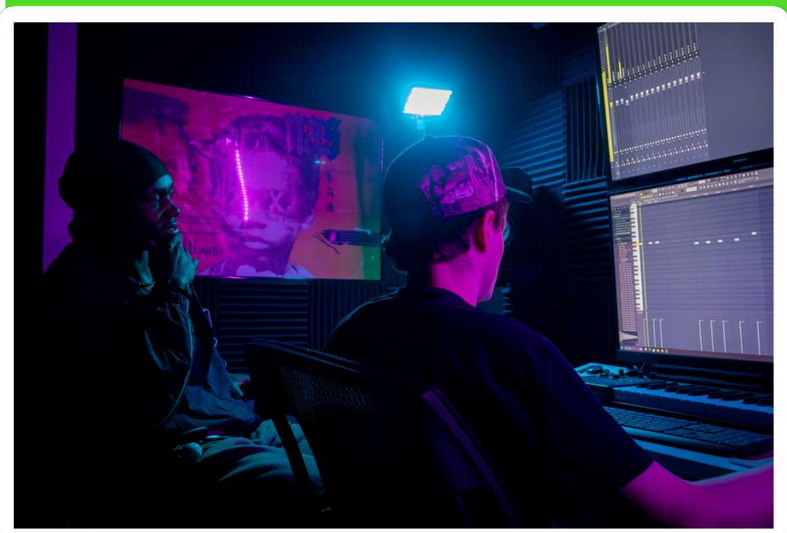


First Connections

When Owen first heard Dave during Song Wars, something immediately stood out. Having already worked with different artists, he had a pretty good idea of what he expected to hear. However, Dave didn't quite fit that expectation for Owen.

Owen describes his first encounter with Dave as refreshing, largely because Dave wasn't trying to manufacture a character or become whatever he thought an artist was supposed to look like. He was simply being himself. That authenticity caught Owen's attention early but so did something else.





Dave's willingness to listen. Owen saw potential in him almost immediately, particularly in the way Dave responded to criticism. Rather than taking corrections personally or letting a difference in opinion end a working relationship, Dave would take the information, think about it, and use it to improve.

For Owen, that humility is just as important as talent. There are plenty of artists who can make something good, but being willing to hear how it could become better is a different skill entirely.



DDAY

Every project has a starting point, but not every project begins with the intention of becoming something bigger. For Dave, this album started with a beat that felt different, one that sparked an idea and eventually grew into something more than a collection of songs.

When I asked Dave about the title, he described it as a beginning, a special day, and a chance to bring a different energy to the Canadian music scene. It was also a name that he thought best showcased his arrival to the music scene.

Rather than trying to fit into a sound that was already familiar, Dave wanted to make something that reflected where he was



There's a sense that he's still figuring things out as he goes, but never at the expense of moving forward. And honestly, isn't that a part of the beauty of growth? Not every artist needs to have the entire map figured out before deciding to take the trip.

Perhaps that's why “Oppenheimer” stood out as Dave’s favourite track after he finished recording the album. There's something fitting about choosing to name a song after someone whose name brings to mind power, destruction, and the kind of impact that has the ability to change the world.




nas

The Process

At this point I've spent quite some time around Dave when he is creating. From what I've seen in the studio and what Dave has shared with me, his creative process doesn't seem to start with a perfectly mapped out plan. More often than not, it starts with the beat, and from there, he lets things take their own shape. Watching that process unfold, you get the sense that he's not necessarily trying to force a song into existence but allowing the music to tell him where to go next.





When I asked Dave about it, he described his approach as a mix of emotion, experience and imagination, which makes a lot of sense when you see how naturally his ideas can lead to another. A beat might bring out a certain feeling, that feeling might take him back to an experience, and before you know it, there's a song taking shape. Other times, he might follow an idea that comes out of nowhere. There doesn't seem to be one formula he relies on, and maybe that's his biggest strength.

After all, if making music came down to following a set of instructions, we'd probably all have a platinum record by now.

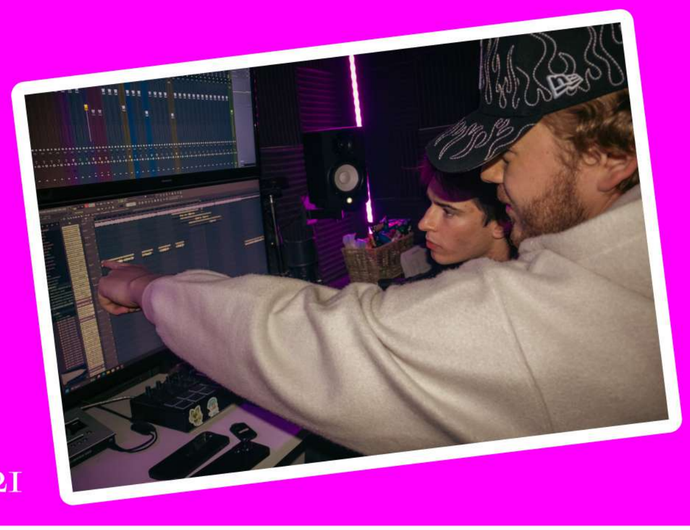


When it clicks Pt. I

Every creative partnership has those moments when something suddenly works. For AR, "WAKEUP" was one of them. The song came together in around thirty minutes, with Dave completely locked in. No unnecessary overthinking, just the beat, the vocals and that feeling that something had clicked.

Those moments are probably what every artist is chasing, but they're not something you can schedule or force. Sometimes you just know when they happen.





From what I've observed, I think that's part of what makes Dave and AR work so well together is the fact they've spent enough time around each other to recognize when an idea is worth following. Dave knows when to trust his instincts, and AR knows when to build around them. When both happen at the same time, the song almost seems to make itself. Almost.

However as I came to find that feeling isn't exclusive to only to the chemistry they share. When I spoke to Owen about his favourite session with Dave, a similar story came up, although this time, the track was "OG."

When it clicks Pt. II

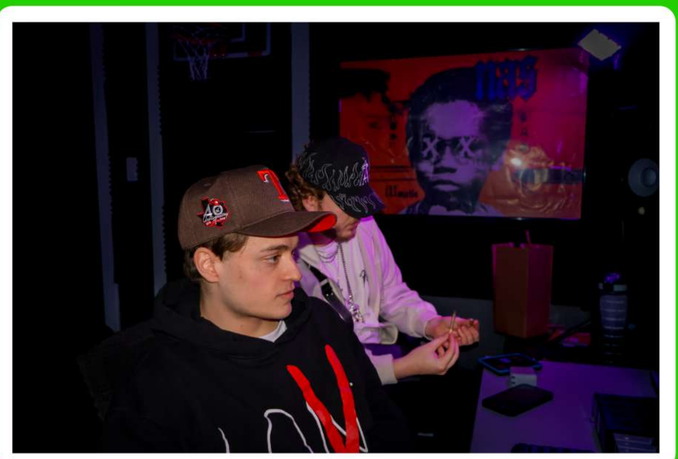
Unlike many of their studio sessions, on this particular day it was just Owen and Dave in the recording that day. Owen had already finished the beat before Dave arrived, and when he played it for him, Dave asked to hear it again. After making a few adjustments, something clicked, and Dave fell in love with the track.

What Owen remembers most is how naturally everything came together. There was no need for a large group or an overly complicated process. Just the two of them, a beat and an idea that kept getting better as they worked

It's interesting to hear how both AR and Owen describe these moments in similar ways, despite their different relationships with Dave. The details might change, but the feeling seems to be the same: when the right people are in the room and the idea is there, the music can take on a life of its own.

Those are the sessions that tend to stick with you. Not necessarily because they were the biggest or most elaborate, but because, for a moment, everything simply clicked.








DRILLING

Strength in Numbers

Having spent time around Dave, I've come to see that, outside of music, he's a pretty easy going guy. Between being a UFC fan and spending time with his girlfriend, he's living a life that feels refreshingly normal compared to the artists try to build and portray.

Getting to know more about his journey has made me realize that, while the music may come from him, the story behind it has never been entirely his own.

As I sat down for my interview with Dave there were a few names that just kept coming up as we spoke, such as; Tari, Josh, Jaxon, Jack, AR, Owen and Sarkis, along with the wider circle of people who've helped shape the environment around him.

Of all those relationships, AR's stands out to me. What began as a friendship eventually developed into a creative partnership, but the friendship itself never got lost in the process.

Not every session has to turn into some groundbreaking musical moment. Sometimes, they're just two friends hanging out, making something cool and seeing where it goes. And if something great comes out of it, that's a pretty good bonus.







The Next Chapter

The strange thing about writing about someone who is still coming up is that there isn't really a conclusion.

I could probably write 100 more pages about where Dave has been. I could tell you more about the music that has influenced him, the moments that pushed him towards making music, and the people who have helped him along the way.

However what I cannot tell you is exactly where he's going.

Neither can he.



And I think that's what makes DDAY feel like the beginning rather than the end.

Dave's music has always been tied to the moment, from the artists he listened to walking home from school, to the first songs he made for fun, to the people he met along the way, to the project now sitting in front of us.

He's still evolving.

Probably too quickly, if you ask me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