

DROPOUT FINN

BIG SHARK, NOT NO LIL' FISH

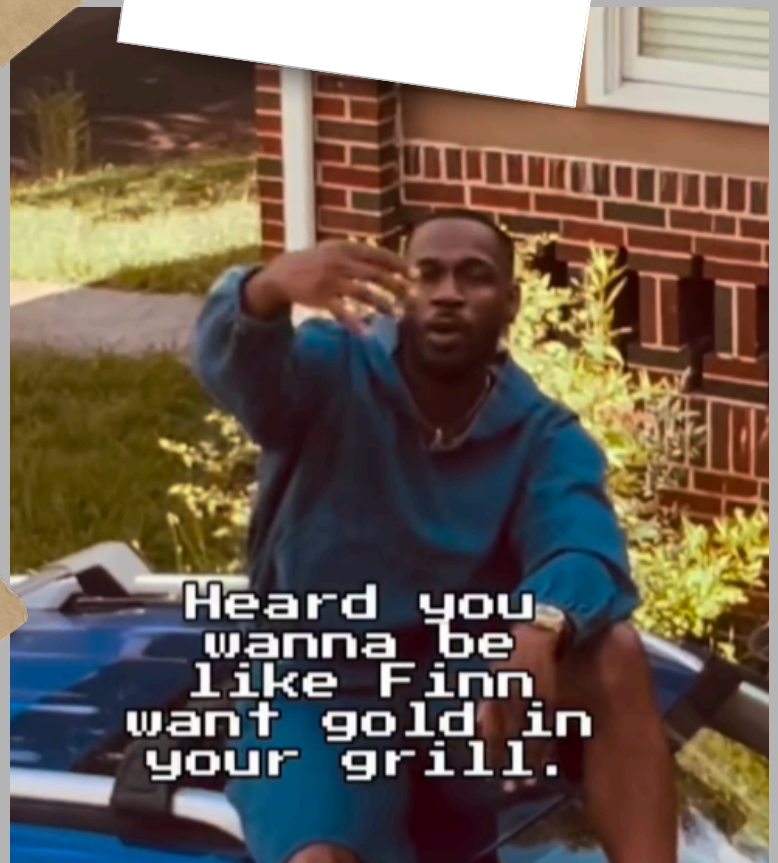
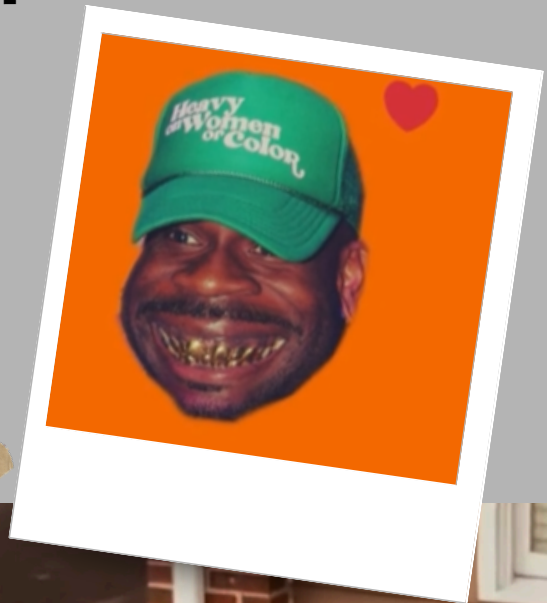
Dropout Finn describes himself in straightforward terms.

Outside of music and culinary work, he identifies first as a father, then as a creative. His sense of identity is not built around performance or status, but around how he moves day to day.

He refers to himself as someone who operates outside of expectation. Rather than aiming for a larger-than-life persona, he focuses on making ordinary experiences feel intentional.

That perspective carries into how he spends his time.

He frequently visits restaurants, particularly those that pair food with music in a way that feels cohesive. His interest in food extends beyond preference into observation how different cultures approach meals, how environments shape the experience, and how taste connects to mood.



“Outside of being a chef and a rapper, I’m pops... a regular guy trying to find the cool in being regular.”



His introduction to cooking began early, through observation rather than formal training.

He recalls a family reunion where his uncle prepared food for a large group—an experience that left an impression not because of technique, but scale.

“He cooked for like 200 people... I was amazed at how much he made.”

That moment translated into a more structured interest in high school, when he selected culinary arts as an elective. What began as exposure to different foods developed into a broader curiosity about how culture shapes taste.

His preferences reflect that range, with an emphasis on Asian, fusion, Southern, Indian, and Cuban influences. At the same time, his dislikes are specific—he avoids Italian food entirely, describing it in practical terms rather than preference.

MUSIC AS FOUNDATION

Music, however, predates everything else.

He began recording at a young age, building his early experience through group collaboration and repetition. Weekends were spent recording and developing ideas rather than participating in typical extracurricular activities.

“I recorded my first song when I was 9.”

That consistency shaped his approach. While his sound has evolved, the foundation remains tied to early exposure and sustained practice.

Finn describes his current music as more direct than his earlier work. Rather than focusing outward, he frames his lyrics as internal—statements directed toward himself rather than an audience.

DropOutFinn: Big Shark, Not No Lil' Fish

This shift reflects a broader realization about how he measures success. Achievements, in his view, are not dependent on outside validation. They exist regardless of recognition.

“Everything I’ve done... that was for me. I had to learn to clap for myself.”

Within that framework, his music adopts a tone that aligns with traditional rap confidence, but with a different point of reference. It functions less as projection and more as reinforcement.

CREATIVE STRUCTURE AND SOUND SELECTION

His approach to building projects is consistent across releases.

He organizes songs based on feeling, moving through a sequence that includes uplifting tracks, more relaxed or “fun” records, direct, lyric-focused songs.

“I want hard 808s, hard bass... something that feel like it slap.”

Production plays a key role in determining direction. He notes that, in some cases, the beat itself dictates the concept before writing begins.

Despite similarities between music and cooking, he approaches each differently. Cooking is used as a way to shift his mood, while music depends more on emotional alignment.

His long-term vision is tied to a specific type of cultural environment—one that blends music, skating, and social spaces without strict boundaries.

He references earlier eras of music that emphasized accessibility and energy, rather than singular themes or extremes.

“I want it to feel like an era... where the music was just fun.”

Rather than aiming for a fixed category, he describes a range that avoids both extremes: not overly aggressive, but not overly commercial.

Finn’s understanding of support is tied to accountability rather than encouragement alone.

He describes his circle as people who maintain expectations for how he carries himself, both personally and professionally.

“They hold me to a standard... you can do what you want, just don’t go below it.”

In terms of mentorship, his approach is practical. He acknowledges that all guidance comes from individuals with their own perspectives and limitations. Trust is built through consistency and proof rather than title or position.

ROUTINE AND RESET

Outside of structured work, his reset process is simple and repetitive.

Workout routines, food, and time away from communication all play a role in maintaining balance.

“Cut the phone off... just be.”

When asked about advice, his response centers on self-awareness.

“Surround yourself with people who treat you like who you are... but that starts with knowing who you are first.”

Finn’s approach does not rely on a singular identity.

Instead, it reflects a combination of roles—creative, parent, and practitioner—operating within a framework defined by personal standards rather than external expectations.

His work follows the same pattern.

Consistent, self-referential, and shaped by experience rather than presentation.

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