



Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

MA Commercial Music Producer

Creation Assessment Brief (JACS CODE: W374)

Assessment methods

This indicates the type and weighting of assessment elements and sub-elements in the module

Element Number	Weighting	Type	Description & sub-elements
1	15%	Written Proposal	2500 word final project proposal
2	85%	Portfolio	A final creative music portfolio containing: a. Approximately 30-45 mins of original musical work (80% of 85%) b. A 5000 word reflective commentary which supports the theoretical framework of your compositional work (20% of 85%)

Submission Deadlines

Written Proposal	<i>before 02/06/19 at 23:59</i>
Portfolio - original musical work	<i>before 21/07/19 at 23:59</i>
Portfolio - reflective commentary	<i>before 21/07/19 at 23:59</i>

Please note the following: You will need to submit assessment elements 1 and 2b to the UWTSD Moodle Turnitin by the submission dates and times specified above.

Please ensure that you use the Harvard referencing system for all your work.

Task Description

The final stage module is the culmination of your studies on the course. Throughout this module you will work on a practice-based research project that will culminate in the creation of a body of commercial work. You will agree the focus of your final project with academic staff before being assigned an industry mentor.

Throughout the module there will be a number of taught sessions focussing on practice-based research in the creative sector, followed by regular review points ahead of the presentation of your work to a panel of music industry professionals at a final showcase event.

The aim of this module is to allow you to develop a signature body of commercial work that is borne out of a solid foundation of research in your chosen genre/field of study.

Guidance: Written Proposal

Conduct a range of research from both academic industry sources to deliver a 2500 word report that focuses on the theory underpinning your final project.

Students must display an understanding of the contemporary music production industry and the context of their project within it. This must include external research and reflection.

In addition to drawing on the work of music industry journalists, analysts and academics, you can include case studies of practitioners attempting to solve similar problems. This research can provide a theoretical framework with which to evaluate your project proposal.

Your proposal must have clear, obtainable and measurable aims. These will be examined in the PDP section of your Reflective Commentary (Element 2c).

Guidance: Music Portfolio

Suggested artefact guidance for 30-45 minutes of original music:

- 6-8 tracks of original music written, composed, arranged, produced, recorded, mixed and mastered to a “high quality” standard.
- 30 minutes of original music for moving image, produced, recorded, and mixed to a high quality standard.
- Radio edits and remixes can be included.
- Your submission is marked on the quality of the production.
- If you wish to submit mastered media, this is allowed. However, this is not expected (and it is not recommended practice that you master your own production).

The portfolio must be delivered as high quality audio files (i.e. 24 bit 48kHz wav files).

Collaboration

You may collaborate with artists and songwriters in your portfolio (from within TYe and externally), or produce your own material.

The extent of any planned collaboration should be stated in the Written Proposal, and the results must be discussed in your Reflective Commentary.

Guidance: Reflective Commentary

- Your commentary must include external research sources. Sources can include a wide range of media in addition to written material. It is strongly advised you conduct a diverse spread of research.
- Harvard Referencing of sources is **essential**
- Your commentary **must** include a personal development plan (PDP).
- Your commentary should document your development in terms of knowledge and skill. For example, a student may have researched a particular method of recording an instrument (knowledge). This research should be cited and the results of the recording evaluated (skill). ‘Soft’ skills, such as personal interaction and organisation should be addressed as well as ‘hard’ technical skills.
- Diagrams, visuals and plans, industry tools (such as EPKs and links to musical research) **can** be included as appendices (where appropriate).
- Document and evaluate any changes from the Written Proposal that occurred during the completion of the project.
- You **must** evaluate your work against industry practitioners

Aims:

- To develop in the student the ability to execute and deliver high order music production artefacts realised by modern industry practices and underpinned by appropriate theoretical research.
- To empower the student to provide a high quality body of work that exhibits a strong sense of individualistic praxis and sonic personality appropriate for the modern music sector.
- To heighten the student's ability to utilise appropriate academic research techniques to develop a meta-cognitive approach to their industry practice.

Learning outcomes

Learning outcomes describe what you should know and be able to do by the end of the module

Upon the successful completion of this module, the student should be able to:

- Synthesise a range of academic research materials in order to formulate and justify an effective research topic and theoretical framework for your final major project.
- Discuss the appropriateness of your research methodology and your approach to ethics within your research.
- Systematically gather, interpret and analyse a range of valid primary and secondary data in line with your research topic, examining the scope and reliability of the data.
- Reflect critically on the development of your practical work and research within the context of the current international commercial music industry.
- Apply highly developed musical skill to formulate a distinctive body of compositional work that is linked to the theoretical framework of your research.
- Demonstrate an expressive and individualistic musical personality through your production work.
- Effectively communicate the intentions of your production work to a panel of experts.
- Expertly manage a range of competing priorities to successfully deliver a significant body of production work.

Indicative Content:

- Research methods for the music/creative industries
- Research data collation, interpretation and analysis
- Critical reflection
- Time and organisational management
- Creative project management
- Entrepreneurial skills
- Presentation skills

Suggested Reading

Essential

- Davies, M. (2007) *Doing a Successful Research Project: Using Qualitative or Quantitative Methods*. London: Palgrave Macmillan.
- Pears, R. and Shields, G. (2010) *Cite them right: the essential referencing guide*. 8th ed. Basingstoke: Palgrave Macmillan.

Further

- Amabile, T.M. (1983), *The Social Psychology of Creativity*, New York: Springer-Verlag.
- Amabile, T. M. (1996), *Creativity in Context*, Boulder, CO: Westview Press
- Barker, S.; Cole, R. (2009) *Brilliant Project Management (Revised Edition): what the best project managers know, do and say*, London: Prentice Hall.
- Billingham, V. (2008) *Project Management: Planning and Delivering a Successful Project*, UK: Studymates Ltd.
- Reiss, G. (2007) *Project Management Demystified*, London: Routledge
- Kotler, P.; Armstrong, G. Wong, V.; Saunders, J.; (2014) *Principles of Marketing*, 14th Ed. London: Financial Times
- Thomas G (2013), *How to do your Research Project*, Sage Publications Ltd; 2 edition
- Bryman A, Bell E (2011) *Business Research Methods*, OUP Oxford; 3 edition