

Programme MA Commercial Music Producer

Module Code ADAD7005_LON

Module Title Development

Submission Deadline

- 20/03/20 (Element 1 – Pre-production Portfolio)
- 03/04/20 (Element 2a – Instrument Artefact)
- 03/04/20 (Element 2b – Instrument Essay)
- 06/04/20 (w/c) (Element 2c – Instrument Presentation)
- 24/04/20 (Element 3 – Portfolio)

Referencing In the main body of your submission you must give credit to authors on whose research your work is based.

Append to your submission a reference list that indicates the books, articles, etc. that you have read or quoted in order to complete this assignment.
e.g. for books:
surname of author and initials, (year of publication), *title of book*, publisher:
place of publication.

Late submission will result in a late penalty mark, as follows:

Up to one week late: maximum mark of 50% for first attempts and 0% for resubmissions.

- No work will be accepted more than one week after the submission deadline

(Academic Quality Handbook 2016/17 7.5 (5))

Task Description

Element 1 – Pre-production Portfolio (20%).

15 minutes (Equivalent to 1500 words)

You are to compose, produce and submit musical artefacts that demonstrate your ability to interpret the specifications of a commercial brief.

For this assignment element, you are to submit pre-production standard tracks, that demonstrate your approach and interpretation of the briefs.

Element 2 – Instrument (40%)

- Element 2a – Instrument Artefact (*60% of 40%*)

You are to create a software instrument.

- Element 2b – Instrument Essay (*30% of 40%*)

You are to submit a 4000 word Essay that details the research, discussion, work and feedback conducted to create the instrument

- Element 2c – Instrument Presentation (*10% of 40%*)

You are to give a 10 minute online presentation that demonstrates the capabilities of your instrument.

Element 3 – Portfolio (40%)

30 minutes (Equivalent to 3000 words)

This element builds upon the work and feedback given from your Pre-Production Portfolio. You are to compose, produce and submit musical artefacts that demonstrate your ability to interpret the specifications of a commercial brief.

**Learning Outcomes tested
(from module/unit syllabus)**

- **Apply** synthesis, sampling and sound design techniques within a self-produced and composed portfolio, with an emphasis on musical creativity.
- **Demonstrate** a variety of maker skills including physical prototyping, electronics, coding and/or use of micro-controllers by designing and making an analogue, electronic and/or code-based instrument
- **Critically evaluate** a range of alternative business models and modern manufacturing techniques, and **assess** how appropriate they are for different projects.
- **Reflect** upon and **critique** musical works created for mixed media applications and relate findings to your own creative work in this field.
- **Adapt and develop** your working practice and/or stylistic approach to interpret the needs of a client when working to commercial brief.
- **Reflect critically** upon your own creative work in response to feedback from clients and consumers.

Assessment Criteria:

To achieve each outcome a student must demonstrate the ability to:

- **Apply** music mixing paradigms and techniques within hardware and software landscapes
- **Master and render** a final audio artefact
- **Evaluate and apply** Sound design, synthesis, sampling and sonic manipulation techniques and traits
- **Manipulate** graphical programming environments for sound design (e.g. Max for Live)
- **Enhance** their personal production style through development of bespoke sonic traits and sonic personality
- **Analyse** Maker and hacker culture, history and tools
- **Apply** the basic principles behind common analogue and electronic instruments
- **Design** electronic circuits
- **Use** micro-controllers and sensors
- **Program** using block and text-based code
- **Design, prototype and iterate** on a product
- **Use** new technologies and maker methodologies creatively
- **Critique** alternative business models for monetising maker projects
- Team and group **dynamic development**
- **Analyse** commercial briefs from record labels, music publishers, film and TV productions, advertising agencies, games developers, corporate audio branding, multi-media convergence events and large-scale government or local authority projects
- **Critical evaluate, analyse and reflect** on the technological and interconnectedness of modern music production and its relationship to the wider entertainment industries
- **Position** an individual canon of work against established and existing practitioners within the sector

Guidance for the students in the completion of tasks

Element 1 - Pre-production Portfolio (30 minutes)

You are to submit a 15 minute pre-production portfolio of material composed and written to commercial briefs.

The pre-production portfolio can include

- demo versions of your tracks
- elements of your work in progress
- multiple approaches taken to a brief

You can use the briefs provided to you in the course, or you can source your own briefs independently.

Your completed tracks must be produced to a suitable pre-production standard (i.e. not broadcast ready).

You will be given feedback and feed-forward on your submissions, which you can build upon in the creation of the Portfolio submission (Element 3).

Element 2a - Instrument Artefact

You are to create an instrument.

This could be:

- A plugin software instrument created in a programming environment such as Max MSP, Pure Data or Native Instruments Reaktor.
- An analogue electronic instrument

This does not have to be a musical instrument (for example, it could be used to create sound effects), but must be a playable, interactive instrument.

Though this can be based on an existing design or concept, your instrument must be an original creation.

Element 2b - Instrument Essay

You are to submit a 4000 word Essay that details the research, discussion, work and feedback conducted to create the instrument. This could include:

- Discussion of your approach to creating the instrument.
- An overview of the principles behind how your instrument works.
- Details of issues you encountered while creating the instrument, and how you overcame or/and adapted to these issues.
- Reflection upon the results of your instrument.
- Discussion of improvements that could be made to your instrument, and how these could be applied.
- Comparison and contrast of your instrument to existing commercial instruments.
- User feedback and beta testing of your instrument, and details on how you responded to this.

The Essay must be written in English in an appropriate academic style. It must be informed by research, which is presented using the Harvard referencing system

Research should be extensive, and should use reliable and relevant sources of information (e.g. academic books and journals that have been peer reviewed).

Guidance for the students in the completion of tasks

Element 2c – Instrument Presentation

You are to give a 10 minute presentation, that demonstrates the capabilities of your instrument. This should include:

- Demonstration of the controls and parameters of the instrument
- Demonstration of the variety of timbres possible with the instrument
- Examples of the instrument used in context (e.g. in a musical track)
- Comparison and contrast between your instrument and an existing commercial product
- Discussion of additional features that could be added to your instrument

The use of diagrams, artwork, video, charts and info graphics is expected.

Element 3 – Portfolio

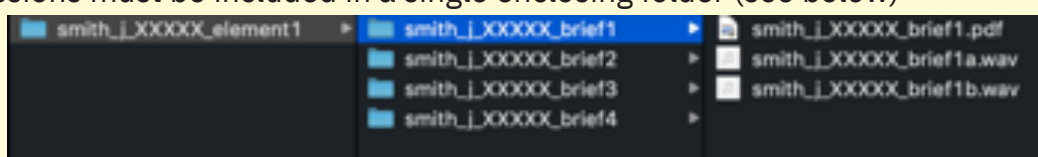
This element builds upon the work and feedback given for your Pre-Production Portfolio.

- Your portfolio must include music artefacts:
 - Writing for film/TV/broadcast/game
 - Record label brief
 - Advertising brief
- Each musical artefact must be of at least 60 seconds duration
- The portfolio can include iteration on the work submitted in Element 1 (Pre-production Portfolio), as well as original material.
- Your completed tracks must be produced to a suitable production standard (i.e. broadcast / pitch ready).

Submission Details

Element 1 – Pre-production Portfolio

- Your submission must include both audio artefacts **and the corresponding briefs**.
- All elements need to be submitted to the UWTSD Moodle VLE in the appropriate sections by 13:00 (GMT) on the day of the deadline.
- Folders and files must be named according to the format *surname_initial_module_assignmenttitle* (e.g. *smith_j_Development_Element1*)
- The portfolio must be delivered as high-quality audio files (i.e. 24 bit 48kHz wav files).
- The **briefs must be delivered as PDF documents**. It is essential to include these, as it is not possible to mark your work without them. Failure to include the briefs will result in a capped (and possibly failing) grade.
- You must organise your submissions into folders containing the brief and corresponding musical artefacts.
- All submissions must be included in a single enclosing folder (see below)



- The folder must be zipped for submission
- The folder must be named **before** it is zipped.

Element 2a – Instrument Artefact

- If you are creating an analogue electronic instrument, this must be physically submitted to before the end of office hours **before** the deadline (i.e. before 17:00 on Friday). You will be given a receipt.
- If you are creating a software instrument, this must be submitted via the UWTSD Moodle VLE.
 - This submission must be organised in a folder, along with any necessary supporting files (e.g. presets and dependent audio assets).
 - The folder and instrument must be named according to the format *surname_initial_module_assignmenttitle* (e.g. *smith_j_Development_Element2a*)
 - The folder must be zipped for submission

Element 2b – Instrument Essay

- All elements need to be submitted to TurnItIn via the UWTSD Moodle VLE in the appropriate sections by 13:00 (GMT) on the day of the deadline.
- Your submission must be a PDF, named according to the format: *surname_initial_module_assignmenttitle* (e.g. *smith_j_Development_Element2b*)
- Make sure that your Name, Student Number, Module Title and Assignment Title are clearly shown on the front page of your assignment.

Element 2c – Instrument Presentation

- A 15 minutes slot will be pre-allocated for your presentation.
- In this time, you will set up (and pack down), as well as leaving time for a short Q&A.
- The presentation will be filmed for archiving and moderation purposes.
- All presentation assets (e.g. Powerpoint files etc.) must be uploaded to Moodle on the day of the presentation.

Submission Details (continued)

Element 3 – Portfolio

- Your submission must include both audio artefacts **and the corresponding briefs**.
- All elements need to be submitted to the UWTSD Moodle VLE in the appropriate sections by 13:00 (GMT) on the day of the deadline.
- Folders and files must be named according to the format surname_initial_module_assignmenttitle (e.g. smith_j_Development_Element3)
- The portfolio must be delivered as high-quality audio files (i.e. 24 bit 48kHz wav files).
- The briefs **must be delivered as PDF documents**. It is essential to include these, as it is not possible to mark your work without them. Failure to include the briefs will result in a capped (and possibly failing) grade.
- You must organise your submissions into folders containing the brief and corresponding musical artefacts.
- All submissions must be included in a single enclosing folder (see below)
- The folder must be zipped for submission
- The folder must be named **before** it is zipped.

DO NOT put this form into TurnItIn or it will match many similarities with other students' submissions

Marking Criteria and Student Feedback

- This section details the assessment criteria.
- The extent to which these are demonstrated by you determines your mark.
- The marks available for each criterion for each Assignment Element is shown.
- Markers will use the space provided in the marksheet to comment on the achievement of the task(s), including those areas in which you have performed well and areas that would benefit from development/improvement.

Assessment Criteria

Assessment Criteria	Element Weighting
1. Research-informed Literature Extent of research and/or own reading, selection of credible sources, application of appropriate referencing conventions.	E1 (10%) E2b (25%) E2c (20%) E3 (10%)
2. Knowledge and Understanding of Subject Extent of knowledge and understanding of concepts and underlying principles associated with the discipline.	E1 (20%) E2a (20%) E2b (25%) E2c (20%) E3 (20%)
3. Analysis Analysis, evaluation and synthesis; logic, argument and judgement; analytical reflection; organisation of ideas and evidence	E1 (20%) E2b (30%) E2c (20%) E3 (20%)
4. Practical Application and Deployment Deployment of methods, materials, tools and techniques; application of concepts; formulation of innovative and creative solutions to solve problems.	E1 (30%) E2a (70%) E2b (10%) E2c (20%) E3 (30%)
5. Skills for Professional Practice Attributes in professional practice: individual and collaborative working; deployment of appropriate media; presentation and organisation.	E1 (20%) E2a (10%) E2b (10%) E2c (20%) E3 (20%)

PG Common Assessment and Marking Criteria

Assessment Criteria	Outright Fail (0%-29%)	Fail (30%-39%)	Unsatisfactory (40%-49%)	Satisfactory (50%-59%)	Good (60%-69%)	Excellent (70%-79%)	Exceptional (80%-100%)
1. Research-in-formed Literature Extent of research and/or own reading, selection of credible sources, application of appropriate referencing conventions	Little or no evidence of reading. Views and findings unsupported and non-authoritative. Referencing conventions largely ignored.	Poor evidence of reading and/or of reliance on inappropriate sources, and/or indiscriminate use of sources. Referencing conventions used inconsistently.	References to a limited range of mostly relevant sources. Referencing conventions not always applied consistently.	Inclusion of research-informed literature, including sources retrieved independently. Some omissions and minor errors. Referencing conventions mostly consistently applied.	Inclusion of a wide range of research-informed literature, including sources retrieved independently. Selection of relevant and credible sources. Very good use of referencing conventions, consistently applied.	A comprehensive range of research informed literature embedded in the work. Excellent selection of relevant and credible sources. High-level referencing skills, consistently applied.	Outstanding knowledge of research-informed literature embedded in the work. Outstanding selection of relevant and credible sources. High-level referencing skills consistently and professionally applied
2. Knowledge and Understanding of Subject Extent of systematic knowledge, understanding and critical awareness of concepts and underlying principles associated with the discipline.	Major gaps in knowledge and understanding of material at this level. Substantial inaccuracies	Gaps in knowledge, with only superficial understanding. Some significant inaccuracies.	Some evidence of knowledge and understanding of current and relevant concepts and underlying principles but with gaps or errors.	Knowledge is generally accurate with a satisfactory understanding of the field of study.	Knowledge is extensive. Exhibits understanding of the breadth and depth of established and contemporary views.	Excellent mastery of a complex and specialised area of knowledge and skills, with an excellent critical awareness of current problems and/or new insights at the forefront of the field. Clear awareness of challenges to established views and the limitations of the knowledge base.	Exceptional mastery of a complex and specialised area of knowledge and skills, with an exceptional critical awareness of current problems and/or new insights at the forefront of the field. A critical awareness of the ambiguities and limitations of knowledge.
3. Analysis Analysis, evaluation and synthesis; logic, argument and judgement; analytical reflection; organisation of ideas and evidence	Unsubstantiated generalisations, made without use of any credible evidence. Lack of logic, leading to unsupportable/ missing conclusions. Lack of any attempt to analyse, synthesise or evaluate	Some evidence of analytical intellectual skills, but for the most part descriptive. Ideas/ findings sometimes illogical and contradictory. Generalised statements made with scant evidence. Conclusions lack relevance	Evidence of some logical, critical thinking and some attempts to synthesise, albeit with weaknesses. Some evidence to support findings/ views, but evidence not consistently interpreted. Some relevant conclusions and recommendations, but not always well linked to other material.	Evidence of some logical, analytical, critical thinking and synthesis. Can analyse new and/ or complex data and situations without guidance. An emerging awareness of different stances and ability to use evidence to support the argument. Some conclusions and recommendations, where relevant	Evaluates methodologies, current research and ideas critically and, where appropriate, proposes new hypotheses/ideas. Evaluates and synthesises complex issues both systematically and creatively. Makes sound judgements and proposes convincing arguments in the absence of complete data. Sound, convincing conclusions / recommendations.	Excellent critical evaluation of methodologies, current research and ideas and, where appropriate, proposes new hypotheses/ ideas. Evaluates and synthesises complex issues systematically and creatively. Makes excellent judgements and proposes convincing arguments in the absence of complete data. Strong, persuasive, conclusions, justifiable recommendations. Work is of conference publishable quality.	Exceptional critical evaluation of methodologies, current research and ideas and, where appropriate, proposes new hypotheses/ ideas. Evaluates and synthesises complex issues at a high level of mastery. Makes outstanding judgements and proposes highly convincing arguments in the absence of complete data. Highly persuasive conclusions. Work is of journal publishable quality.

PG Common Assessment and Marking Criteria

Assessment Criteria	Outright Fail (0%-29%)	Fail (30%-39%)	Unsatisfactory (40%-49%)	Satisfactory (50%-59%)	Good (60%-69%)	Excellent (70%-79%)	Exceptional (80%-100%)
4. Practical Application and Deployment Effective deployment of appropriate methods, materials, tools and techniques; extent of skill demonstrated in the application of concepts to a variety of processes and/or contexts; formulation of innovative, original and creative solutions to solve problems	Limited or no use of methods, materials, tools and/or techniques. Little or no appreciation of the context of the application.	Rudimentary application of methods, materials, tools and/or techniques but without consideration and competence. Flawed appreciation of the context of the application..	Some awareness and mostly appropriate application of well-established methods, materials, tools and/or techniques. Some appreciation of the context of the application.	A satisfactory and appropriate application of standard methods, materials, tools and/or techniques. Satisfactory appreciation of the context of the application, with some use of examples, where relevant.	A very good application of a range of methods, materials, tools and/or techniques. Very good consideration of the context of the application, with perceptive use of examples, where relevant. Evidence of some originality, innovation and creativity.	An advanced application of a range of methods, materials, tools and/or techniques. The context of the application is well considered, with extensive use of relevant examples. Application and deployment extend beyond established conventions. Originality, innovation and/or creativity evident throughout.	Outstanding levels of application and deployment skills. Assimilation and development of cutting edge processes and techniques.
5. Skills for Professional Practice Demonstrates attributes expected in professional practice including: individual initiative and collaborative working; deployment of appropriate media to communicate (including written and oral); clarity and effectiveness in presentation and organisation.	Communication media is inappropriate or misapplied. Little or no evidence of autonomy in the completion of tasks. Work is poorly structured and/or largely incoherent.	Media is poorly designed and/or not suitable for the audience. Poor independent or collaborative initiative. Work lacks structure, organisation, and/or coherence	Communication is not clear. Limited independent work and limited involvement in group activities. Work lacks coherence in places and is in need of amendments to the structure.	Can communicate effectively in a suitable format, but may have minor errors. Can work effectively autonomously and as part of a team, with some involvement in group activities. Mostly coherent work and is in a suitable structure.	Can communicate well, confidently and consistently in a suitable format. Can work very well autonomously and as part of a team, with very good contribution to group activities. Work is coherent and fluent and is well structured and organised.	Can communicate professionally and, confidently in a suitable format. Can work professionally autonomously and within a team, showing leadership skills as appropriate, managing conflict and meeting obligations. Work is coherent, very fluent and is presented professionally.	Can communicate with an exceptionally high level of professionalism. Can work exceptionally well and professionally autonomously and within a team, showing advanced leadership skills. Work is exceptionally coherent, very fluent and is presented professionally.