

CRMT150 Electronic Toolkit Assessment 2 Feedback

EP with Critical Documentation (70%)

Student	Michael Freeman Holmes	FALMOUTH UNIVERSITY
Assessor	Pete Shepherd	
Course	BA(Hons) Creative Music Technology	

Learning Outcome	Assessment Criteria Detail	0-39	40-49	50-59	60-69	70-79	80-89	90+
		Fail	Satisfactory	Good	Very good	Excellent	Outstanding	Exceptional
Creativity Creative approach to synthesis and signal processing.	The tracks are indicative of significant experimentation with a range of tools and techniques.				X			
	The tracks are not over-reliant on the use of presets or existing samples.				X			
	The tracks foreground creative experimentation with tools.					X		
Critical Thinking Rationale for artistic and technical decisions.	The report gives rationale for decisions through reference to research and analysis.				X			
	The report contains a clear aim and conclusion.					X		
	The report contains a thorough evaluation of the project.				X			
Professionalism Awareness of emerging trends in electronic music.	The report evidences understanding of the tools and techniques used to create the tracks.					X		
	The report is well-written and presented.				X			
Research Technical and artistic research undertaken.	The report contains references to a range of material that has informed the practical work.				X			
Skills Competency in synthesis and signal processing and ability to integrate...	The tracks' elements are suitably complex to suggest a high level of competency with electronic music tools.				X			
	These elements have been well-combined into the compositions.				X			

Note: All marks are provisional until approved at the Assessment Board.

Overall mark

68%

Overall Comments

NB You will receive further oral feedback in your scheduled tutorial.

You set out some definite aims and objectives in your written work and these are, for the most part realised in your practical submission. I found it interesting that you chose to work against the endemic inclusion of the 303 sound in electronic music in favour of using different synths to perform a similar function, however, I felt that using other Roland emulators was a little bit conservative when other plugin manufacturers offer a slightly different timbral option. Having said that, there is obvious experimentation in that direction and the sonograms showing the difference between the Hydrogen and the 808 sound is an interesting analytical inclusion. One note about your written work, you use quotes well but in future please provide some context to the person you are quoting, for example, who are DeSantis and Brett - what is their specialist area. Without that context you are asking your reader to either be familiar with your sources or have to do their own research to discover their area. This context doesn't have to be a long explanation but does help your reader understand why you have chosen to quote. An obvious highlight of your experimentation for this project is your use of logic scripting and this could be a very exciting research angle in the future.

Your practical work is of a very good and at times excellent standard. Carbon based lifeforms follows a fairly standard EDM approach with some lovely subtle timbral changes throughout the piece. I did, however, feel that there was room for the inclusion of more overt use extra instrumentation - for example, at 1.00 I was expecting the introduction of a riff or bubbling synth line - possibly in 16ths to

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both provide contrast and drive the piece harmonically and rhythmically. I also felt that there was scope to include more impulse sounds such as bleeps and blips to provide further interest to the listener. The Gelflings of hyperspace is a much more experimental piece and is well handled in its composition, however, the whole piece is diminished by the huge reverb that swamps it. Do be careful with using blanket reverbs like this as they both detract from the composition and smear the details that you spend a lot of time working on. Also, when using any reverb, think about editing the output equalisation as at times the ess of the sounds are accentuated too heavily. In both your tracks I felt they could have benefitted from more concentration in the lower frequencies, particularly in 'Gelflings' where I felt that you could have used a slow pulsing sub to indicate the hyperspace idea.

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