

# CRMT160 Mixcraft Assessment #1:

## Online Submission of a DAW-based studio task (30%)

### Brief

#### Overview

For your first assessment, you will choose a task from 3 out of the 4 topics introduced in weeks 7-10. These tasks are designed to replicate real world scenarios, and will involve putting into practice the material covered in weeks 1-5. The topics and tasks are as follows:

Week	Topic	Task
7	Creative Vocals	Making a track from vocal recordings using creative editing and mixing techniques.
8	The Digital Mix	De-mixing a song from a stereo file into stems, then recombining the stems to create a new mix.
9	Drums Up	Creating a sample pack for use by punk/rock/hardcore producers.
10	Mastering	Apply dynamics, equalisation and other processes to create streaming-ready tracks for an EP release.

All of these tasks involve applying the principles and techniques you have learned during Weeks 1-6, as well as carrying out your own research. You will be able to complete a substantial part of each task during the weekly teaching schedule. You will also get feedback on your work in progress before submission. Briefs for each topic and the accompanying documentation are below, with further guidance in the lecture slides.

You are strongly encouraged to work as a group and do much of the work in your timetabled sessions and your own studio bookings. Your submissions will contain details of how each group member contributed to the work.

#### Week 7: Creative Vocals: Vox & Verb

Working solely with vocal recordings (which you can source or record yourself), you will use a variety of corrective and creative editing and mixing techniques to make a 3-minute piece of electronic music. We are looking for evidence of experimentation with a range of techniques rather than quality of source material or adherence to commercial norms.

#### Week 8: The Digital Mix

Choosing from a pre-approved set of tracks, you will use a variety of mixing techniques to separate, as far as possible, a stereo mix into its constituent stems. You will then recombine these stems to create a new version of the track.

## Week 9: Drums Up

You will be presented with a set of multitrack drum kit recordings. These should be edited, mixed and hits and loops exported from them to create a sample pack for use by producers. Problems such as phasing, timing, dynamic range and rogue frequencies should be corrected but the recordings should not be over-produced, as they should be suitable to be used on a range of rock/punk/hardcore projects. Your sample pack should contain a range of well-presented hits and loops possibly extended with sampler instruments and DAW templates.

## Week 10: Mastering

You will be given a set of professionally-mixed songs that need to be mastered for a release on digital service providers (e.g. streaming services like Spotify). Paying attention to industry standards for loudness levels and using reference tracks, you will apply dynamics, equalisation and stereo processing to create a release-ready EP that sounds consistent within itself and with other tracks from a similar genre.

## Documentation

In order to demonstrate critical thinking (Learning Outcome 2), you need to explain the rationale behind your creative decisions. University-level work is not just about describing what you did, it is about being able to analyse your actions in terms of:

- Communicating your project aim and objectives
- Explaining the rationale for your actions and decisions with reference to material drawn from your own research
- Drawing a suitable conclusion
- Evaluating your work in terms of strengths, weaknesses, recommendations and areas for further study

Each of the three projects should therefore be accompanied by documentation containing the above four points as well as annotated visual material and a Harvard-formatted references. This documentation can be presented in one of two ways:

- A short (500-word) write-up incorporating labelled screenshots / diagrams
- Presentation slides, accompanied by a 10-minute audio or video narration

You can create your documentation as a group or individually. The documentation should also include a breakdown of how each group member contributed to the practical work and the write-up or presentation.

## Submission

All submissions should be made as 3 separate .zip files (one for each topic) to the link on Learning Space. Each .zip file should be named with the following convention: “CRMT16\_ TopicName\_ Surname.zip”.

Please note that although you can work in groups, each group member should submit work - even if it is identical.

Please see the table below for the contents of each .zip file.

Week	Topic	Zip file contents
7	Creative Vocals	<ul style="list-style-type: none"><li>• Bounce of completed mix as a 16bit 44.1kHz .wav file</li><li>• PDF of supporting materials including details of individual contributions</li><li>• Video or audio file of your narration (if choosing this option)</li></ul>
8	The Digital Mix	<ul style="list-style-type: none"><li>• Stems of separated track elements as 16bit 44.1.kHz .wav files</li><li>• Bounce of completed mix as a 16bit 44.1kHz .wav file</li><li>• PDF of supporting materials including details of individual contributions</li><li>• Video or audio file of your narration (if choosing this option)</li></ul>
9	Drums Up	<ul style="list-style-type: none"><li>• Organised folder(s) containing single hits, loops and sampler instruments as 24bit 48kHz .wav files</li><li>• PDF of supporting materials including details of individual contributions</li><li>• Video or audio file of your narration (if choosing this option)</li></ul>
10	Mastering	<ul style="list-style-type: none"><li>• 3 mastered tracks as 16bit 44.1kHz .wav files</li><li>• Link to at least one reference track</li><li>• PDF of supporting materials including details of individual contributions</li><li>• Video or audio file of your narration (if choosing this option)</li></ul>

Please see MyFalmouth for your deadline.

## Marking criteria

Marks are awarded as follows:

Percentage	Classification	Description
90-100%	1 <sup>st</sup>	Exceptional
80-89%	1 <sup>st</sup>	Outstanding
70-79%	1 <sup>st</sup>	Excellent
60-69%	2:1	Very good
50-59%	2:2	Good
40-49%	3 <sup>rd</sup>	Satisfactory
30-39%	Fail	Poor
1-29%	Fail	Very poor

Detailed criteria for each learning outcome are given in the following table...

<b>Learning Outcome</b>	<b>Assessment Criteria</b>	<b>Assessment Detail</b>
<b>2. Critical thinking</b> <i>Think critically about concepts, contexts and practice, evaluating these through scholarship, and/or self-reflection.</i>	Demonstrate through practical and written submissions, a clear rationale for the artistic and technical decisions you have made in the development of your mixing project.	<ul style="list-style-type: none"> <li>• Documentation/narration contains clear aim and conclusion</li> <li>• Documentation/narration contains analysis as well as description</li> <li>• Documentation/narration evaluates your project in terms of strengths, weaknesses, recommendations and areas for further study</li> <li>• The audio is mixed in a genre-appropriate way that relates to your stated aim</li> </ul>
<b>4. Professionalism</b> <i>Demonstrate the application of industry standards and recognized external arbiters of best practice within your discipline, including appropriate project management.</i>	Demonstrate through practical and written submissions, an awareness of best practice, as benchmarked against industry standards, in the technical and artistic skills needed to bring about your mixing project.	<ul style="list-style-type: none"> <li>• The track or project is compared to professional standards</li> <li>• Well-designed and delivered presentation and/or written materials</li> <li>• Quality of overall submission (file naming, folder organisation)</li> </ul>
<b>6. Skills</b> <i>Demonstrate a sufficiently high-quality skill-set to realise your work.</i>	Demonstrate through practical work, competency in a range of studio mixing and production techniques.	<ul style="list-style-type: none"> <li>• A range of mixing techniques are applied</li> <li>• Quality of individual audio elements</li> <li>• Quality of overall mix</li> </ul>

## Feedback

You will receive written summative feedback against the above criteria which will be uploaded onto Learning Space. This will be discussed during the feedback tutorials at towards the end of the module. You will also be able to get formative feedback on your work before submission during taught sessions.

## Questions

Please use the Module Forum on the Learning Space or book Office Hours.