CRMT250 Immersive Audio Feedback Form 2023-24

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Course	BA(Hons) Creative Music Technology

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Assessment	**Learning Outcome / Assessment Criteria**	0-39 Fail	40-49 Satisfactory	50-59 Good	60-69 Very good	70-79 Excellent	80-89 Outstanding	90+ Exceptional
1. Audio Stems (50%)	**Creativity**: Creativity and innovation in your stems			X				
	Critical thinking: rationale for creative decisions			X				
	Research: evidence of research (both technical and artistic) into composition/aesthetic techniques used			X				
2. Spatial Audio Project (30%)	**Critical thinking**: rationale for creative decisions				X			
	Professionalism: understanding of workflow and production of an immersive audio experience				X			
	Research: research (both technical and artistic) into the immersive audio production technique used					X		
	Skills: evidencing skills acquired and developed throughout the module					X		
3. Critical Documentation (20%)	**Creativity**: description of creative approach including practical and aesthetic decisions				X			
	Critical thinking: rationale for artistic and technical decisions made and project evaluation			X				
	Research: evidencing and referencing technical and artistic research					X		
	Skills: description of the skills acquired and deployed in your project				X			

Note: All marks are provisional until approved at the Assessment Board. T	Assessment 1 mark	56%
	Assessment 2 mark	72%
	Assessment 3 mark	63%

Learning Outcome	**Feedback**
1 Creativity	***Stems***: ***Report***: *Your individual audio stems are of a good quality and in the appropriate format, however, I would have liked to have heard a .Wav version of the whole track in action and more innovation in the sounds themselves. Your report reflects well on the creative elements of the build but falls down on reflection of the sounds and samples used.*
2 Critical Thinking	***Stems***: ***Project***: ***Report***: *Whilst your stems are of good quality, in terms of critical thought I felt there could have been more experimentation away from 'standard sounds' such as the Roland drum suite. , There is an opportunity here to use your build processes to push your audio composition into more experimental areas – possibly using the sensors to work more along timbral rather than trigger-based ideas. I would have also liked to have read more critical thought about where such an installation might work – is it a gallery piece or could it be implemented in a club situation. If so, how would you deal with multiple bodies in the room?.*
4 Professionalism	***Project***: *Your project is well presented but it would have been useful to have you talk through what is happening with the sensors and what sounds they are triggering.*
5 Research	***Stems & Project***: ***Report***: *There is obviously a lot of practical research involved in your project and its pleasing to see you developing both line coding and Arduino skills to push your project forward. As stated elsewhere I would have liked to have seen more research and creativity on the sonic side of the project. Your report contains some very good research and is well referenced throughout, however, do be careful when adding quotes to ensure they are relevant to the subject you are*

	discussing at the time (particularly the Stockhausen/Aphex twin discussion that doesn't really relate to breaking the 4th wall)
6 Skills	***Project***: ***Report***: *Your project works excellently as a proof of concept and it's a shame that it wasn't able to be used by more people. I look forward to seeing how these ideas develop in the future. You do describe the technical aspects of the project well, however, more concentration could be applied to the aesthetics of the output*
OVERALL	Overall I feel this is a great project in terms of proving a concept. The sensors work well in regard of their triggering actions but could reflect timbral/oscillator changes more. Possibly consider making the filter effects more obvious. In future I would like to see more consideration of the actual audio output. Its very easy to get bogged down in the technicalities of the build rather than thinking more about what musical or sonic picture it's going to paint. Whilst I recognise that the 'Roland sound' is a mainstay of dance music, I would like to hear more experimentation and divergence from this somewhat dogmatic sound palette. I believe that this will compliment your experimental development more. Remember, the triggers themselves only serve to generate numbers, scaling these numbers after you decode them can mean that multiple actions are possible from a single data set.