


Student	Michael Freeman	FALMOUTH UNIVERSITY  Academy of Music & Theatre Arts
Assessors	Will Parker & Dr Adem Hilmi	
Course	BA (Hons) Creative Music Technology	
Module	MSI340 Professional Portfolio	
Assignment	Professional Portfolio (70%)	

Learning Outcome	Assessment Criteria	0-39	40-49	50-59	60-69	70-79	80-89	90-100
		Fail	Satisfactory	Good	Very Good	Excellent	Outstanding	Exceptional
Creativity Demonstrate a creative and innovative approach to ideas, materials, and methods.	Demonstrate a sustained creative engagement with your submission materials, working processes and presentation of work.			X	X			
Entrepreneurship Demonstrate awareness of emerging trends in your discipline, proactively seeking and creating networks and opportunities that benefit your work.	Develop an informed professionalisation strategy, evidencing sector awareness and active networking with relevant professional contacts.					X		
Professionalism Demonstrate the application of industry standards and recognised external arbiters of best practice within your discipline, including appropriate project management.	Develop and present work effectively, efficiently and in a professional manner. Either collaboratively or individually, manage a sustained working process, from a creative idea through to project realisation.			X				
Research Produce informed work through the use of appropriate research methods.	Research, develop and activate production and devising strategies appropriate to your project and developing professional practice.				X			
Skills Demonstrate a sufficiently high-quality skill set to realise your work.	Identify, acquire and articulate the specialist skills requires to realise your professional portfolio project and advance your practice beyond undergraduate study.			X	X			

NOTE: All marks are provisional until approved at the Assessment Board. The mark shown does not take into account adjustments for issues such as late submission, extenuating circumstances, and academic misconduct. If you have a query about how your mark may be adjusted, please contact the Student Programmes and Achievements team.	OVERALL MARK	60
--	---------------------	-----------

Michael, it's clear from both your project that you've developed a highly distinctive and innovative approach over the course of your degree. Your framing statement is very well presented, with excellent organisation and referencing. You make strong use of your experience in San Francisco, though – as we discussed – it takes up slightly too much space in the value proposition. While it's useful for contextualising your work, more of that space could be used to explain why you made this project and how it serves your future practice. Your writing on MIDI and scratching is especially interesting and could definitely be expanded.

In terms of creativity, there's room for a clearer sense of process. You've done impressive work producing Python code and engaging with innovation, but a little more detail about how the system works and what it enables creatively would strengthen it. A guiding narrative for you many materials would help the assessors. The Arduino films are a fascinating documentation of your technical process, but could benefit from a stronger connection to your artistic outcomes. The "Magnetic DJ Python: Successful Generation of DVS Audio WITHOUT Arduino Input" video does a much better job of showing how the technology relates to your practice – it's a direction worth building on. You've also demonstrated a good understanding of professional benchmarks and made a clear effort to identify the steps needed to close the gap – this reflects real maturity in your thinking.

Your set included some great ideas – the use of Foley as a connective tissue between musical elements was particularly effective. There's definite innovation in your setup, using Serato and your own Arduino-based system. However, there's room for a more expressive, embodied performance. For example, placing your laptop to the side would improve audience visibility, and a greater physical engagement with the music would help make the performance more impactful. Look to performers like Q-Bert or Mix Master Mike – their musical gestures are often exaggerated and become part of the show. You might experiment with ways to make your movements more musical and expressive.

While your technological integration is impressive, the creative possibilities could be pushed further. There were moments where the tracks felt unchanged from their original form. More intervention – effects, transitions, or real-time processing – would have shown greater control and transformation of your source material. You might consider tools like Traktor or Ableton to expand your live manipulation options.

The pacing of your set could also be refined. There were significant shifts in tempo and energy between tracks (especially between tracks 1 and 2, and again between 3 and 4), which disrupted the flow. Track 2 might have worked better as an opener, or you could use a longer transitional section to smooth the tempo change. A more considered energy arc – gradually building intensity over time – would strengthen the overall experience. Your use of scratching was creative but lacked precision in timing and technique. The backwards scratch, in particular, would benefit from more practice and sensitivity. I'd suggest studying a few key techniques and working through them methodically – you clearly have the creative drive to push this further. The use of the index finger for scratching is unconventional, and refining your technique will help with musicality and control. Visually, the performance could have a clearer focus. If you are the visual focal point, then performance presence becomes more important – sitting down and drinking mid-set disrupted that sense of control. If you're not the main visual focus, consider adding visuals, projections, or other performance elements to hold the audience's attention.

There were some great moments of sound design, and the connection with the audience (e.g., when you looked out) added warmth and personality. These moments are important – try to build on them. I also noticed the absence of DJ headphones – how are you cueing? This would be worth clarifying or reconsidering in terms of professional practice.

There were a few gaps in the set – potentially missed samples – and several transitions could be made more fluid. The use of repeated backward-scratching transitions started to feel overused. You have the creativity to develop many more ways to move between tracks, and I encourage you to experiment with those.

There was a fantastic beat match at around 28 minutes – this worked really well and should be a model for future transitions. Similarly, around 30 minutes, you introduced some excellent interjections, cutting between tracks in interesting ways – more of this would elevate the performance. The transition into the acid lead ("It gets me high") was especially strong – those rhythmic punch-ins are really effective and worth developing further. However, after 35 minutes, the tempo dropped again and the energy was lost somewhat – even though the transition itself was well handled. Thinking more strategically about the energy contour of your set will help you guide your audience through a more cohesive experience.

Your set was hugely stylistically diverse – spanning hip hop, found sound, Detroit techno, acid, drum & bass, and house. It would be helpful to think more about the unifying theme: is it voice, rhythm, bricolage, genre-crossing? Clarifying that intention will help you shape your material more effectively. Around 38 minutes, there was a piercing industrial noise that felt out of place – be mindful of sonic choices that may not align with the rest of your aesthetic.

Finally, the ending felt a little abrupt. You might consider composing something more conclusive or resolving – something that gives your audience a sense of closure.

Michael, you've clearly developed a highly individual and experimental practice. Your technical curiosity, your willingness to combine coding and performance, and your engagement with professional standards are all strengths. There's a lot of promise in what you're building – now it's about refining the flow of your set, deepening the creative use of your tools, and finding more ways to connect with your audience. Keep pushing, and keep experimenting – there's a lot of potential in your work. Well done.