

## UG Finalist Music Resit Assessments 23-24

Please select your module from the list below. It will link to the resit assessment information.

Please take note of the submission instructions for your module. If you are a student trailing the assessment from a previous academic year or having a deferred resit, you will be given access to the Canvas page so that you are able to submit your work.

If you are unsure how to submit, please refer to the guidance on the Sussex website [Submitting an assessment : University of Sussex](#). Alternatively, please contact the MAH Curriculum and Assessment team for advice ([mah-cao@sussex.ac.uk](mailto:mah-cao@sussex.ac.uk)).

**You can find your deadlines for resits on Sussex Direct**

Music Finalist Resits		
<a href="#">Advanced Composition Portfolio</a>	<a href="#">Film Music and Audiovisual Project</a>	<a href="#">Music of the 21st Century</a>
<a href="#">Arranging for Songs and Ensembles</a>	<a href="#">History and Practice of Songwriting</a>	<a href="#">Studio Composition and Production</a>
<a href="#">Advanced Performance</a>	<a href="#">Histories of Women in Music</a>	<a href="#">Studio Project</a>
<a href="#">Creative Music Technologies</a>	<a href="#">Music Dissertation</a>	
<a href="#">Creative Systems Project</a>	<a href="#">Music Innovation and Enterprise Project</a>	

Module Title	Module Code	Format & Weighting
<b>Advanced Composition Portfolio</b>	<b>W3067</b>	<b>See below</b>

### Assessment Details and Expectations

#### RESIT: PORTFOLIO (70%)

A coherent portfolio of original compositions or arrangements in any musical style employing at least three distinct live components in every piece (voices and/or instruments), demonstrating creative flair, technical excellence - plus 1000 word commentary.

Guidance:

- Portfolio – January - Canvas Online - please check the precise date and time deadline;
- A portfolio of up to 4 original compositions or arrangements in any musical style - 15 mins duration;
- At least three live components featured in every piece (e.g. voices, instruments);
- Supported by some form of notation which is clear and presented professionally and communicates your intentions effectively;
- 1000 word commentary (see guidelines below);
- Aim for coherence and purpose;
- Demonstrate creative flair, technical excellence.

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Further informal guidance:

- follow the assignment 2 guidance above;
- remember you do need to demonstrate you can engage with notation but your score doesn't have to be as full and as detailed as a classical score. Using chord charts and leads is fine. However, please provide as much detail as you can, and present it professionally, to enable your music to be interpreted correctly in the future by a group or band wishing to perform it. You are free to use whatever software you like to make the notation;
- it may help to look at a classical score to gain ideas for presentation and detail (e.g. dynamics, articulation, phrasing, ordering of instruments) – easy to download from [https://imslp.org/wiki/Main\\_PageLinks\\_to\\_an\\_external\\_site.](https://imslp.org/wiki/Main_PageLinks_to_an_external_site.); useful examples include Holst's The Planets and Debussy's La Mer;
- A commentary (1000 words max) to include a brief introduction to each score, giving a list of instrumentation (forces) used, setting out your idea/concept for the piece/portfolio and how this piece fits; any research you did; describing the process for making the piece/portfolio; highlighting points of originality/success in your work, and the most important things you learnt.

## RESIT: REPORT (30%) 1500 words

An essay on your compositional background, sources, research, case study for your portfolio. Please check the precise date and time deadline.

Guidance:

- An essay on your compositional background, sources, research, case study for your portfolio;
- Report Assignment is submitted through Turnitin;
- doc or pdf;
- Embed links to examples - Soundcloud or YouTube.

Suggested structure:

- Compositional background-a personal account – 300;
- Reflection on sources for your work – 300;
- Introduce your case study – 300;
- Analyse your case study – 300 (embed examples via links, use musical illustrations, photographs);
- Conclude – and say how your portfolio will build on this research 300;
- + Bibliography/references (say 5 including 3 scholarly references).

Module Title	Module Code	Format & Weighting
<b>Advanced Performance</b>	<b>W3068</b>	<b>See below</b>

### Assessment Details and Expectations

#### RESIT: PROJECT (70%) Recital (70%) - 30 minute recital with programme notes

The recital comprises a 30-minute presentation of a number of pieces of music (or, exceptionally, a single extended piece of music) for your first study instrument/voice. It will present a coherent programme with supporting written programme notes. The recital may be given from memory if the student feels comfortable and confident about this, although it is not a requirement.

For resits, the recital should be submitted as a single take video. The performance must be delivered in one sitting, from one still camera angle. Any editing together of various takes or camera angles will void the submission.

## Assignment Guidance

### Essentials for soloists:

- High standard of preparation;
- Technical control;
- Good intonation;
- Ability to listen to yourself critically (perhaps using recording/video);
- Ability to listen to others' comments and feedback;
- Ability to find ways of setting overall balance and projection;
- Ability to shape and nuance voices and lines;
- Deep knowledge of music – not completely dependent upon score;
- Good diction (singers);
- Conveying understanding of words (singers);
- Conveying meaning of words, shared with other ensemble members (singers);
- Interpretation which displays knowledge of style;
- Clear articulation of motifs and themes, if appropriate.

### If accompanied:

- Intonation issues even more critical;
- Tempo coordination;
- Rhythmic coordination;
- Close interaction;
- Good sense of 'dialogue';
- Blending of tone;
- Evidence of thought and practical measures to resolve balance issues (e.g. piano lid, ensemble members' relative positions);
- An 'engaged' accompaniment;
- Good ensemble phrasing.

### Programme note:

Part of the convention of a professional recital is to give programme notes. These should be written in good clear English and should:

1. Set the context for your performance;
2. Explain why the recital is coherent and give an outline of the pieces, how they connect and their significance;
3. Give an outline of your research into performance styles and practice;
4. Give essential information – text translations for example;
5. Avoid platitudinous biographical notes;
6. Avoid bland descriptions of formal outline.

### RESIT: REPORT (30%)

For resits, your submission should take the form of a pre-recorded video presentation lasting 10 minutes.

The presentation should be about your end of year examination recital and might incorporate some of the following:

(NB. Don't try to cover everything! A concentrated presentation on just one or two issues is usually the best approach.)

1. Outline the programme and explain why you have chosen it and how it 'works' as an interesting recital programme (in particular you should attempt to discuss the connections between pieces, along with the principles of programming that it adheres to or confronts);
2. Present a brief summary of the technical and artistic challenges posed by your programme and (if appropriate) your strategies for dealing with them;

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3. Identify a particular performance issue or area of interest and demonstrate it in practical performance (e.g. this could be to do with questions of interpretation (presenting, for example, alternative ways of interpreting a passage and explain why you have gone for one particular approach) or technicality (e.g. alternative fingerings, vibrato, technicality etc.), or simply to identify a particular technique (e.g. double / triple tonguing, spiccato, head vs. chest voice, different amplification techniques etc.);
4. Identify any influential performers and / or recordings that have influenced your performance style or choice of repertoire and discuss how your performance style both builds on and differs from your models.

You will be assessed on your delivery as well as on the contents of your presentation.

## Assignment Guidance

10 minutes isn't long - try to develop an interesting argument that focuses on a specific idea, rather than attempting to cover everything;

Don't forget to keep the learning outcomes and grade boundaries in mind when planning the argument / angle your presentation might take. These are the goal posts!

Make sure your talk is well structured and that you articulate clearly;

Remember that your presentation should be engaging;

You may want to cut between moments of direct delivery (speaking to the camera), slides / images and video / audio examples.

Think about:

- The way you pace information;
- The framing and audio capture of the video (is your dirty laundry in shot behind you / are you silhouetted against a window / is your finger over the microphone?);
- The way different kinds of media are edited together.

You might also want to include a title card or introductory slide, as well as a concluding frame (probably your references?);

Remember to reference all cited material (including scores / audio). You are welcome to use any academically recognised bibliographic style you like, as long as it's used consistently.

Module Title	Module Code	Format & Weighting
<b>Creative Music Technologies</b>	<b>W3077</b>	<b>See below</b>

## Assessment Details and Expectations

### RESIT: PORTFOLIO (30%)

This first assessment is designed to support your Max/MSP skills as they develop. You will submit a Max/MSP patch, along with three powerpoint slides.

- **The Max/MSP patch** will demonstrate the Max/MSP skills that you have acquired so far this term, and will also be a proof-of-concept experiment for an idea that will contribute to your creative project assessment. Good submissions will show
- examples of all the skills/techniques covered so far in the term
- work that goes beyond skills demonstrated in workshops (showing independent research e.g. using new objects)
- excellent documentation through comments in the patch, to show your understanding of how

it works

- **Slide 1: Concept** will explain what your patch does
- **Slide 2: Artistic Context** will show the aesthetic influences on your work
- **Slide 3: Research Context** will identify and comment on academic sources relevant to your work

## RESIT: PROJECT (70%)

The second assessment is by 'Creative Project' Portfolio. The portfolio should consist of four things:

1. **an original composition, instrument or generative system** 3-5 minutes in length, submitted as an audio file or audio-visual demonstration, depending on the nature of your project. If you have made a generative system, try to show off a range of settings, if an instrument, then show of it's possibilities.
2. **the fully working Max/MSP patch** used to create the composition. The work could also be an instrument or a generative music patch.
3. **a short critical introduction** (1000 words) describing the aims and objectives of the composition, highlighting areas of creativity, the process of composition, and giving brief contextual descriptions of the techniques employed
4. **a project journal** (log book of any length) this could be a notebook or an electronic file where you note down your thoughts every week on the matters of study, your experiments and the development of your final project. This is a good artistic practice.

## Assignment Guidance

In this type of portfolio, the critical introduction would typically clearly set out i) the aims of the project, ii) the context of the work (this will typically include historical or contemporary references to techniques (e.g. FM synthesis, granular synthesis), or artists or communities of practice of note who have worked with these techniques) iii) the musical research conducted and a description of the process (what did you build, how did you go about exploring it, how did you change it), iv) critical evaluation of the work. A good critical introduction will take the trouble to define the project's key terms clearly, including briefly outlining any relevant historical or contextual information.

The quality of the submitted electronic composition is absolutely crucial of course, but the critical introduction can be a significant help in highlighting to the examiners the extent to which the student has engaged creatively and thoughtfully with technology, in order to produce a consistently imaginative and properly produced composition.

You will upload a zip file containing i) The 5 minute recording of the patch, ii) The max patch and all dependencies iii) the critical introduction iv) your project log to canvas. Remember that if parts of your patch re-uses other people's code (which is fine), you have to reference the source and acknowledge the author. You are free to use other people's work as *elements* in your own work, but your work has to be original and unique to your own thinking.

*You are strongly advised to read the [Assessment Criteria for Creative Projects](#) when you plan, write up and before you submit your project*

Module Title	Module Code	Format & Weighting
<b>Film Music and Audiovisual Project</b>	<b>W3069</b>	<b>See below</b>

## Assessment Details and Expectations

### RESIT: PORTFOLIO (70%)

- A portfolio of film music / audiovisual compositions, with a total music duration of 8-10 minutes.
- A reflective critical commentary of 2000 words, explaining research context, aims, and objectives and giving an evaluation.
- OPTIONAL: If relevant, you may provide a graphic or conventionally notated score as an

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appendix, if you feel this would help the examiner understand your project. This could include synch points to show planning and relationships between music and picture. Discuss this with your tutor if you are unsure.

You should discuss all of this in advance with your tutor.

## RESIT: PORTFOLIO (30%)

1. 1.5 - 3 minute film clip with original score;
2. 5 - 7 slides, including intro slide and references slide with material contextualising the clip, summarising the main research questions and compositional approach. The slides should contain concise bullet points outlining your approach and ideas.
3. OPTIONAL: You may wish to record yourself speaking to the slides. If you do this, the total maximum time, including clip time, should not exceed 10 minutes. Alternatively, you could use the 'notes' section of Power Point (or similar) to expand on the bullet point slides.

Module Title	Module Code	Format & Weighting
<b>Creative Systems Project</b>	<b>W3093</b>	<b>Portfolio (100%)</b>

## Assessment Details and Expectations

You will build a new musical instrument. The term instrument here is used in the broadest sense, denoting any system that is (to some degree) interactive and produces sound or music. This might include software instruments, hybrid acoustic/digital instruments, acoustic instruments, instruments with multiple modalities (audiovisual/haptic), instruments that are distributed at different scales (networked instruments, installations), instruments that use machine learning and AI, musical robotics, semi-generative systems, feedback and multistable instruments, analogue/synth hardware and more. Your instrument should respond to one or more research questions based on recent developments related to the NIME field, and explore this question through creative practice. You can use any relevant tools and technologies, from wood and glue, to microcontrollers and wires, to AI and cloud servers, in any useful combination.

Your design ideas will be developed with feedback from other students in the class, and from the tutor in tutorials and workshops.

### Assessment format:

1. Critical Commentary (2000 words) describing the aims and objectives of the project, the research undertaken, the context or background, project development and an evaluation of the final outcome. Include pictures or diagrams where you see fit. The commentary should conclude with summary remarks on what has been achieved and learnt, and how your project positions you for further development in the field of creative music technologies. The report should be divided up into named sections and include a bibliography and (if relevant) a discography or a collection of web links.

The quality of the practical project is of key importance. However, the report can demonstrate to the examiners how you have engaged creatively and thoughtfully with technology, in order to produce a consistently imaginative and properly produced project.

2. A project journal or progress book. This document should show the process of your project development from the beginning of the term. It would be good to start writing your thoughts immediately in week 1 (electronic or not – you could scan and submit a hand-written note book). The journal/progress book will demonstrate how your idea developed and the process of technical development. Pictures can be included. There is no word count for the journal, but it needs to be included as an appendix to the submission.

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3. Video documentation. Make a video of around 5 minutes that clearly demonstrates all the features of your project.

4. Supplemental materials. You should submit technical files related to your project, where relevant - patches, source code, schematics, layouts, audio files, DAW projects etc

Word count / duration / size of assessment: Commentary: 2000 words. Video documentation: 5 minutes

Module Title	Module Code	Format & Weighting
<b>Histories of Women in Music</b>	<b>W3111</b>	<b>See below</b>

## Assessment Details and Expectations

### RESIT: ESSAY (70%)

The essay should comprise a substantial piece of written work reporting the results of a research project on a topic of your choice drawing ideas from the module. The essay will present a coherent argument about the topic addressed, and will aim to incorporate originality in terms of argument and/or the evidence used in support of your argument. Divide your essay into titled sections. You need to have a logical structure and follow a clear argument/thesis. You may wish to devise your own title based on the weekly topics and readings, e.g. Girlhood, Jazz, Electronics, Hip-Hop, Women and the Stage, etc., or you might want to combine these topics to analyse a particular artist or genre.

The essay should be 4,000 words. Please write as closely to the word count as you can. The bibliography does not count towards your word count but in-text citations and footnotes do.

### RESIT: REPORT (30%)

**Assessment and weighting:** Song analysis presentation, 30%

**Assessment aims:** This assessment is designed so that you can apply what you've learned in a creative way. You will be asked to analyse a song (or piece of music) of your choice and present the analysis to class (in a format of your choice, e.g. on video, with handouts, in person). Your analysis will be dictated by a seemingly fairly narrow parameter (see details below) but this is intended to be a frame within which you can experiment and explore. It also comes directly from McClary's instruction to work with what she calls unorthodox language. Your presentation need not be long (maximum 10 minutes) but should have some substantive creative claims or arguments.

### This assessment measures the following module learning outcomes:

1. Understand music's relationship to gender across a variety of genres and historical epochs
2. Engage in and perform experimental praxis and reflection
3. Gain familiarity with some critical theoretical approaches to gender and the arts more broadly

### Assessment details:

For this presentation I would like you to analyse a song or piece of music of your choice (from any genre) according to **one** of the following parameters, each of which is drawn from the academic reading on the module:

- Embroidery (see Björk's interview with Jessica Hopper)
- Glue (see Björk's interview with Jessica Hopper)
- Tinkering (see Tara Rodgers)
- Midwifery (see Boden Sandstrom)
- Double Dutch (see Kyra Gaunt)

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- Memoir (see Francesca Royster)
- The Seventh Door (Susan McClary)

I am happy for you to choose a metaphor of your own drawn from the module literature but please make sure I approve your metaphor and/or method before you get started. The song/piece you choose can also be an example from your own musical practice.

**Assessment format:** This is a submit to tutor assessment, so your presentation can be submitted in a format that works best for you. For example, you might want to give a presentation in person or submit a video. Your presentation must be accompanied by a commentary of 800-1000 words. The commentary should connect your presentation back to the academic literature and explain your rationale. Please submit your commentary as a word document with a title, size 12 font, double spaced, and Time New Roman.

**Word count / duration / size of assessment:**

Presentation duration: roughly 10 minutes  
 Commentary word count: 800-1000 words

**Referencing style:** I do not mind which academic referencing style you use. Just please make sure you're consistent. If you need further information about academic referencing styles, please visit the [Skills Hub](#).

**Additional Information:** Please do not hesitate to contact me if you need further information.

Module Title	Module Code	Format & Weighting
<b>History and Practice of Songwriting</b>	<b>W3097</b>	<b>See below</b>

## Assessment Details and Expectations

**RESIT: PORTFOLIO (50%)**

Write an **original song** between 2'30" and 4'30" in length. You can submit this in a variety of forms (see below), but there should be at least one recorded version of the song. However you record it, the recording should feature vocals. Vocals would typically sing the lyrics and melody, but there are other approaches (rapping, declaiming (see 'Once In A Lifetime' verse or most songs by The Fall), etc.). The vocal on the recording does not have to be your own (give credit if you go down this route)

- The song must be **recognisable as a song** and must include **lyrics/the voice**
- Submit an accompanying 1000-word **commentary** detailing:
  - any important information concerning the structure or meaning of the song
  - how you wrote it
  - some artistic context (songwriters/songs you were inspired by, or drew from)
  - and any credits necessary (e.g. other musicians involved in the recording)
- Your song must have a **title**
- Your song must be **finished** (ready to release into the world)

- The submission must include a **recorded version**. Typically this will be some form of **demo** that would allow another band/artist to perform/record the song. The recording could also be a live recording from a performance, such as an open mic night (feel free to submit this as video). Note that if you do include a 'releasable' recorded version in the submission, you will not be judged on 'production values' or the quality of the recording – this assessment is about the song, not the



recording. **You will get no credit for production/programming/skills with a DAW.** Spend your time on songwriting, not on production. One useful question to ask yourself: is this song coverable? E.g. could another artist do their own version based on your demo/recording?

- The submission should also **notate** some element/s of the song: e.g. lead sheet, lyric sheet with chords, traditional notated version, etc.

- You are advised to **document** the process of writing (brief notes scribbled at the end of a writing session may well be sufficient). Try to note songwriting problems that you had and how you overcame them (e.g. "Going verse-chorus works well but chorus-verse doesn't. Came up with new two bar extension to chorus – makes transition work better."). Such documentation will make the writing of the commentary easy.

**Assessment format:** The demo recording can be in any standard audio format (WAV, AIFF, MP3). The commentary should be properly formatted, with citations (e.g. to songs/songwriters that have inspired you) should be in a recognisable reference format) and in a standard readable text format (pdf, Word doc).

**Word count / duration / size of assessment:** Song between 2'30" and 4'30". Commentary 1000 words.

**Referencing style:** Any recognised academic referencing format may be used, but do be consistent with it.

## **RESIT: ESSAY (50%)**

Mid-term essay, 2000 words, 50% weighting, due week 9 of Autumn term. Write a 2000 word essay on one of the following set essay titles:

1. Critically compare and contrast these two very different approaches to the analysis of the Beatles' music: Episode 5 of Howard Goodall's 2004 series, Twentieth Century Greats and Jon Fitzgerald's 1995 journal article titled, "When the Brill Building met Lennon-McCartney." Both resources are available as topic/week 2 material.
2. Michael Jackson's "Billie Jean" (1983) could be considered a watershed moment in the ontology of popular song. Discuss. Your essay must refer to essential reading from topic/week 2.
3. Choose two songs from any genre and discuss the extent to which they might be considered "confessional." Your essay must refer to essential reading from topic/week 4.
4. Choose two cover versions and analyse the extent to which the new performances shed new light on the song's meaning. You can choose multiple versions of the same song or two different songs and their covers. Your essay must refer to essential reading from topic/week 6.
5. In the context of popular song, does "the death of the author" entail "the birth of the reader"? Your essay must refer to Roland Barthes' famous essay titled, "The Death of the Author."

Module Title	Module Code	Format & Weighting
<b>Arranging for Songs and Ensembles</b>	<b>W3076</b>	<b>See below</b>

## Assessment Details and Expectations

### **RESIT: PORTFOLIO (70%)**

Submit an original arrangement of an existing song or composition for an ensemble of your choosing (duration between 3 and 4 minutes).

This must be a new project (i.e. *not* a resubmission of any previous exercises), carefully researched by you, and show evidence of original development and transformation, as well as skill and craft. For example, you might:

- arrange a rock piece for a Classical combination
- arrange a Classical instrumental piece for a vocal combination
- arrange a Jazz standard for a contemporary mixed ensemble
- arrange a Classical piece for a Rock ensemble

You can use any voices or instruments (e.g. acoustic, amplified, electric or electronic) but they must be conceived for live performance (i.e. live human musicians on a stage). You should write for at least three separate musicians performing together live on a stage. There is no maximum number of instruments, although effective projects often write for ensembles with established line-ups (e.g. string quartet, chamber orchestra, Rock band, big band).

A recording should be provided. Recording of live elements is welcome, but playback recordings (e.g. mp3s from Logic or Sibelius) are acceptable. You will not be judged on the quality of your audio production, but quality of imagination, craft and communication will be assessed.

Write a brief report on the original piece and its structure, orchestration and harmony, and what you learnt through your arrangement. Max 1000 words excluding bibliography.

### **WHAT SHOULD BE IN YOUR PORTFOLIO?**

- A playable MP3 recording of your arrangement;
- A PDF of your score;
- A 1000 word report covering:
  - (a) context of the original piece - year of composition, who wrote/made it, how it was first performed, shared, who played it, critical reception, anything about the ways in which it was used/reinterpreted (400);
  - (b) a brief description of the original harmony, structure and orchestration (300);
  - (c) a brief description of your process - how you changed and elaborated the original, why you made decisions e.g. what to leave out, include and change, anything you wish to highlight that you see as original and/or successful in your work (300);
  - (d) a brief bibliography - e.g. three relevant academic references that you have quote from in your report ("in-text citation") and the source for the song or composition you chose to arrange (e.g. CD, YouTube, Spotify, published score etc).

### **RESIT: REPORT (30%) 1000 words**

- Write a detailed comparative analysis of two different arrangements of the same piece of music;
- Max 1000 words excluding bibliography.
- **YOU CAN'T WRITE ABOUT THE EXAMPLES USED IN THE WK6 CLASS!**

### **ASSIGNMENT GUIDANCE**

You might consider exploring the following ideas:

#### **INTRODUCTION**

- Outline the context of the original piece - year of composition, who wrote/made it, how it was first performed, shared, who played it, critical reception - anything significant which might help us

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understand the arrangement choices made;

## ANALYSIS

- What are the musically significant features of each work?
- Identify which aspects of each arrangement makes them distinct from one another - how do they differ?
- Are there shared qualities to each arrangement?
- How far does each arrangement take the music from the original (if neither are the original)?

## CONCLUSION

- How do the different approaches to the arrangements affect the way we interpret the music? Does it change the meaning / sentiment somehow?
- Do you consider one arrangement to be more successful, and why?
- BIBLIOGRAPHY - e.g. two or three relevant academic references and a source for each recording (e.g. CD / YouTube / Spotify).

Module Title	Module Code	Format & Weighting
<b>Music Dissertation</b>	<b>W3071</b>	<b>See below</b>

## Assessment Details and Expectations

### RESIT: DIS (70%)

#### Dissertation Guidelines

**Assessment aims:** This assessment evaluates your ability to conceptualise and frame a viable research topic, research it thoroughly, and present your findings in a well-constructed and clearly written argument.

#### This assessment measures the following module learning outcomes:

- *Learning Outcome 1*
- Identify a viable topic, issue and research question/s, and develop these into a coherently argued dissertation
- *Learning Outcome 2*
- Locate, and reflect analytically and critically on a variety of source materials
- *Learning Outcome 3*
- Reason critically and argue a case by drawing on relevant evidence

#### Assessment details:

The dissertation should comprise a major written work based on a substantial research project, providing a coherent argument about the topic addressed, and aiming to incorporate an element of originality in the argument and/or the evidence used to sustain it. It should be a maximum of 7,000 words, with any sources referenced correctly in your text (e.g. as footnotes or in-text-citations) and listed in full in your bibliography (N.B. the bibliography does not count towards your word count but in-text citations, footnotes and endnotes do).

**Assessment format:** the Dissertation should be a written document submitted online via Turnitin as a PDF document. Full requirements for formatting, referencing, etc, available in document in Week 10 "Formatting your Dissertation" class.

### RESIT: REPORT (30%)

Prepare a 10 minute video presentation that identifies the main claims or arguments in your dissertation

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and some observations about structure and content. Your presentation should also include a substantial amount on reflection on the success or drawbacks of the research, and how this could be taken forward in a speculative future project.

Module Title	Module Code	Format & Weighting
<b>Music of the 21st Century</b>	<b>W3112</b>	<b>See below</b>
<b>Assessment Details and Expectations</b>		
<p><b>RESIT: ESSAY (70%)</b>            4000 words            An essay on any topic you choose, deriving from the content of the module. You should discuss your chosen topic (and essay title) with your tutor before beginning writing.</p> <p><b>RESIT: PORTFOLIO (30%)</b>            1000 words            Portfolio of compositions with commentary (1000 words).</p> <p>The compositions must derive from 3 of the weekly composition exercises set in class. These exercises invite you to explore what you discover when you unpack the ideas of the week in your own compositional or performance practice. You will record these pieces in any way that suits your work: this could be video, sound, pictures, illustration, graphs, drawings, etc. You can use any technology, such as your phone, your computer, a camera, video camera, recording studio, etc. In general, these practical exercises are not focusing on the technological quality of the works, but rather on the conceptual and technical implementation.</p> <p>The commentary will give an overview of the thought process that lies behind the work. Please describe the work, discuss the medium you use, contextualise it with older and current works of others (both practical and theoretical), and try to interpret the meaning of your work. Use any musical releases, Spotify tracks, YouTube links, academic articles, blog posts, news articles or books in your references, and please use a recognised academic style of referencing.</p> <p><b>NOTE</b> - when submitting your portfolio, remember to name each work, to use these titles as the file names, and to refer to these works in the commentary with the same name - this will avoid any ambiguity in terms of which work you are describing.</p>		

Module Title	Module Code	Format & Weighting
<b>Studio Composition and Production</b>	<b>W3079</b>	<b>See below</b>
<b>Assessment Details and Expectations</b>		
<p><b>RESIT: PORTFOLIO (70%)</b>            1. Three to five minutes (3'00 - 5'00) of recorded music.            2. <u>1500 word</u> commentary</p> <p><b>Assessment format for music:</b> stereo file(s) in .aif or .wav format  <b>Assessment format for commentary:</b> Word doc or PDF.  <b>Duration for Music:</b> 3-5 minutes total across one or more pieces.</p>		

**Word count for commentary:** 1500 words

**Referencing style for commentary:** [Harvard](#)

**Assessment aims:**

The aims of the assessment are for you to demonstrate your creative, contextual, and technical understanding of the issues of studio composition and production, as explored in the module.

**This assessment measures the following module learning outcomes:**

1. Confidently use core electronic, computer music and production techniques covered in the module in creative compositional or production work
2. Confidently use digital audio workstation software in combination with a range of audio hardware to produce a professionally presented track
3. Describe and summarise key ideas and events in the historical development of electronic and computer music techniques used commonly today
4. Describe and evaluate a number of creative audio processes in modern electronic music production practice in a written commentary

**Assessment details:**

1. The **3 - 5 minute portfolio** will consist of one or more original compositions, or your own productions of pre-existing material, in stereo. Your portfolio could build on composition exercises accomplished throughout the term.
2. The commentary will be 1500 words in length, excluding references and discography. The commentary should describe the aims and objectives of the music in the portfolio, with background research including historical or contemporary contexts (e.g. aesthetic, technical and scholarly reference points) explicitly presented and discussed. It should analyse and highlight specific compositional / production processes, where possible connecting these elements to wider issues of your context and overall aims.

**Please note: your commentary should state clearly whether these are original compositions or productions of pre-existing material.**

**RESIT: REPORT (30%)**

**Assessment aims:**

The aims of the assessment are for you to demonstrate your understanding of different modes of listening.

**This assessment measures the following module learning outcomes:**

3. Describe and summarise key ideas and events in the historical development of electronic and computer music techniques used commonly today
4. Describe and evaluate a number of creative audio processes in modern electronic music production practice in a written commentary

**Assessment format:** Word doc or pdf.

**Word count:** 1000 words

**Referencing style:** [Harvard](#)

**Assessment details:**

Choose one of three pieces provided for you (see below\*\*\*) and write a report arguing for what types of listening are most appropriate and effective to help you gain a full understanding of the piece. You will consider the types of listening discussed in the module and argue for two or three of them as being most effective. See list below. You will prepare by listening carefully to the selected piece, making notes on its materials and structure and considering what types of listening you are employing in this task.

Types of listening:

- Reduced listening
- Causal listening
- Semantic listening
- Historical listening

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- Technical listening
- Poetic listening
- you may invent another type of listening and argue for it!

\*\*\*Here are the pieces you must choose from to write about. Choose one of these pieces:

7. Pierre Schaeffer, *L'oiseau RAI*. 1950, 2'55  
[pierre schaeffer L&#39;OISEAU RAI](#)Links to an external site.
8. Suzanne Ciani, *Sonic Womb Pt 5. 2020*, 2'54  
<https://www.youtube.com/watch?v=uQthgTAMxIQL>Links to an external site.
9. Robert Ashley, *Automatic Writing*. 1979, 7'09  
[Robert Ashley: Automatic writing \(1979\)](#)

Module Title	Module Code	Format & Weighting
<b>Music Innovation and Enterprise Project</b>	<b>W3074</b>	<b>See below</b>

## Assessment Details and Expectations

### RESIT: REPORT (70%)

The exact format may vary considerably depending on the nature of each individual project/placement. It should be a maximum of 5,000 words with any literature referenced in your text (e.g. as footnotes or in-text-citations) and listed in full in your bibliography.

#### Assignment Guidance

Bespoke guidelines and assessment criteria may be designed and agreed by both the student and supervisor in the course of their project proposal and first two supervisions.

In general, the project report should comprise a major written work reporting the results of a substantial project/placement (conducted over the term), providing a coherent description of, and reflection upon, the issues raised and the experiences gained while undertaking the project/placement. It should place the project in context by engaging with appropriate academic discussion.

As noted above, it should be a maximum of 5,000 words with any literature referenced in your text (e.g. as footnotes or in-text citations and listed in full in your bibliography.

### RESIT: PRESENTATION (30%)

**Resit assessment format:** recorded video/slides with voiceover. Maximum of 10 minutes.

The presentation should be on your project/placement and should:

1. outline the aims and objectives of the project/placement;
2. present an overview of the relevance of your project/placement to issues explored on your music degree and to contemporary music industries or cultural practices;
3. reflect on progress so far and how this relates to your original project proposal;
4. indicate how you tie your individual, topic specific research to your practical work placement experience.

**Referencing style:** *Harvard or Chicago - see skills hub*

#### Assignment Guidance

1. Make sure your talk is well structured and that you articulate clearly.
2. Be aware that time limits will be rigidly enforced.
3. Think about whether you want to speak from notes or read a script. Speaking from notes

enables you to make more effective eye contact with your audience and modulate your voice more flexibly. Therefore, 'free' talks are often more engaging. There is a danger, though, of losing one's thread or becoming tongue-tied (Powerpoint presentations can provide a good 'scaffolding', though). Scripted talks leave less to chance, but can be difficult to follow for audiences and are often un-engaging if they aren't delivered with 'style' and 'panache'. If you do prefer to speak from a prepared script, avoid overly complex sentence structures (encapsulated sentences tend to work well though since they are characteristic of spoken language), and give it a trial: reading aloud can be more difficult than you think.

4. Complementary materials: think carefully about additional materials such as a Powerpoint presentation, handouts or audio or video examples. Handouts are useful for such things as bibliographies and quotations. Powerpoint presentations are useful for tables, graphs, (notated) music examples and the like – and these can be enormously helpful in a presentation. While it is arguably not good practice to duplicate spoken text with bullet points in a Powerpoint presentation, this can be a useful way for you to provide a structure to an otherwise free talk. While audiovisual materials can be very useful, they are not ends in themselves: no fancy Powerpoint presentation, colourful graph or snazzy video will detract attention away from a lack of substance. Also be aware that audiovisual examples can take up a lot of time which is at a premium.

Module Title	Module Code	Format & Weighting
<b>Studio Project</b>	<b>W3070</b>	<b>See below</b>

## Assessment Details and Expectations

### RESIT: PORTFOLIO (100%)

The **portfolio** will consist of one or more musical compositions using studio resources of between minimum five minutes and maximum ten minutes duration (five minutes is recommended, but some projects may need to be longer up to a maximum ten minutes for compositional and/or aesthetic reasons), accompanied by a 2000 word commentary explaining research context, aims, objectives and giving an evaluation. Feel free to provide a graphic or conventionally notated score as an appendix to show planning and relationships between musical ideas, their development and studio techniques.

N.B. In the portfolio, a recording of the composition must be submitted as a high quality uncompressed stereo audio file - either WAV or AIFF. Only WAV or AIFF file formats are acceptable. The submission may also include other relevant files (e.g. Logic/Pro Tools project folders; Max/MSP patches etc.) but a stereo mixdown **MUST** be provided for second examiner and moderation purposes.

Essential: the commentary should explain/contain:

- research question(s) you were interested in posing and answering in the course of your project
- the project's practical approach to answering and solving these questions
- the process by which you researched and decided upon your field of studio work
- if relevant, collaborative elements in the work (e.g. if you worked with a filmmaker or another musician on the project)
- a clear description of technical challenges and how these were overcome, and their relationship to the aesthetics of your project
- a clear description of your use of technology
- a clear description of your selection, control and handling of sonic materials

In addition, your commentary is an opportunity to show:

- particular features of sonic relationships that you wish to highlight through your composition
- that the sonic relationships function as music for studio media
- where you think you have been most effective and/or original (give one or two specific cues,

- perhaps supported by timecode and musical example)
- the tradition or genre of studio music composition in which you are working
- some specific instances or cases in other known examples of studio composition which may illuminate what you are doing
- your ability to analyse sonic relationships in a musical setting
- your specific concerns with the cultural meanings, effects and structural functions of sound and in particular music
- the range and depth of your 'reading' and study of classical and contemporary, experimental and commercial studio compositions
- if relevant, your research into live performance approaches

Examples of how to improve your commentary's presentation:

- an appendix which charts which detail the progress of your project, e.g. extracts from a working diary, which could record: date and time of session; aim of session (whether research question or practical outcome); materials used; nature and relative success of any collaborative component, e.g. recording a musician or environmental sound for sampling; problems encountered; things learnt, etc.
- detailed graphics as part of a sonic analysis of your own musical project and/or sequences which have influenced your work
- accurate citations in a recognised scholarly format (i.e. endnotes with full information so that your quotation/reference can be rapidly traced and checked)
- a detailed select bibliography in a recognised scholarly format (meaning books and articles you have referred to in the commentary and which have informed your work)
- a detailed select discography (studio compositions which you have referred to in your commentary and have informed your work)

Please ensure that any references to other people's work (whether scholarly or creative) are properly and fully cited according to the usual academic standards.