

## UG Progression 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 Progression Resits		
<a href="#">American Popular Music</a>	<a href="#">Global Music Cultures</a>	<a href="#">Performing and Writing Music</a>
<a href="#">Arranging for Songs and Ensembles</a>	<a href="#">History and Practice of Songwriting</a>	<a href="#">Performing with Electronics</a>
<a href="#">Creative Audiovisual Coding</a>	<a href="#">Interactive Music Systems</a>	<a href="#">Performance Workshop</a>
<a href="#">Creative Audiovisual Coding B</a>	<a href="#">Making Music Theatre</a>	<a href="#">Practical Musicianship</a>
<a href="#">Creative Music Technologies</a>	<a href="#">Music and Society A</a>	<a href="#">Studio Composition and Production</a>
<a href="#">Film Music Beyond Hollywood</a>	<a href="#">Musical Revolutions</a>	<a href="#">Sound Design</a>
<a href="#">From Opera to Film</a>	<a href="#">Music Production</a>	<a href="#">Studio and Live Engineering</a>
		<a href="#">Studio Recording</a>

Module Title	Module Code	Format & Weighting
<b>American Popular Music</b>	<b>W3075</b>	<b>See below</b>
<b>Assessment Details and Expectations</b>		
<p><b>RESIT: ESSAY (70%) 2500 words</b>  <b>Assessment aims:</b> You will choose one essay question/topic from the selection below. The essay topics are based on the materials covered in the lectures, seminars, and readings, so you should be able to map each essay option onto one or more weeks of the module.  <b>This assessment measures the following module learning outcomes:</b></p> <ol style="list-style-type: none"> <li>1. Identify and describe a range of American popular music genres, and their relationship to the socio-historical context of the 20th century.</li> <li>2. Analyse and critically evaluate texts, including musical recordings.</li> </ol>		

3. Apply a range of concepts, theories and approaches introduced in the module to explore cultural and musical aspects of American popular music.
4. Demonstrate skill in developing a written argument by selection of appropriate illustrative examples.

## Assessment details:

Choose **one** of the following questions and write an essay of 2,500 words. Whichever question you choose, your essay **must make reference to relevant scholarly literature from the module**. Failure to do so will substantially reduce your mark.

1. What is meant by "the blues continuum"? Your essay should make reference to the work of Leroi Jones [a.k.a. Amiri Baraka] and to other musical genres in addition to the blues.
2. Conduct a close lyrical and musical analysis of two songs that you consider to have played a significant role in the civil rights movement. Your songs/examples must come from the 1950s or 1960s.
3. Write an essay on a song that you consider to be a "standard" and discuss at least three different versions of it. Describe what makes your example a standard and how different performances have brought out distinct meanings from the song text.
4. In 1941, the music critic Theodor W. Adorno wrote the following about popular music: "The music, as well as the lyrics, tends to affect such a children's language. Some of its principal characteristics are: unabating repetition of some particular musical formula comparable to the attitude of a child incessantly uttering the same demand; the limitation of many melodies to very few tones, comparable to the way in which a small child speaks before he has the full alphabet at his disposal; purposely wrong harmonization resembling the way in which small children express themselves, in incorrect grammar; also certain over-sweet sound colors, functioning like musical cookies and candies." To what extent do you agree or disagree with this statement with reference to American popular music specifically?
5. Choose an American music scene and write an essay about it. Think carefully about the difference between a scene and a genre. Remember that your essay needs to go beyond the purely descriptive; it needs to have an argument.
6. Consider the different ways in which American popular music might communicate a sense of place or space. Your essay should include between two to three case studies.
7. Write an essay about what you consider to be a musical revival in the United States and/or the Americas. Describe what makes your example a revival and consider the specific kinds of economic, social, or cultural needs the revival might be responding to.
8. In his essay on Taylor Swift and country music, Travis Stimeling refers to the idea of a "sincerity contract". With reference to two American popular music artists, demonstrate how applicable this idea is and how it is enacted in your two chosen case studies.

Your essay should:

- be a piece of **original** scholarship
- refer explicitly to **essential reading** from the module
- include a **bibliography** formatted according to Chicago style, as well as citations and a correctly formatted separate **discography**.
- Credit is awarded for the **clarity** of your writing, your skills as a **music analyst** (this can include lyrics), and the **originality** of your argument.

If you feel you have limited experience with essay writing, please make sure you speak to the module tutors.

**Assessment format:** Size 12, Times New Roman, double spaced

**Word count:** 2,500 words

**Referencing style:** Chicago (preferred)

**Please use this cover page for your assignment (link)**

## RESIT: REPORT (30%) 1000 words

Please complete a musical and lyric analysis of an American popular song from any genre in a way that illuminates the song's musical semiotics (as discussed in lecture three).

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Please present your analysis as a table like the one shown in week three's lecture on standards. The final word count (1,000 words total) will include the words in your table (which will probably amount to about 500 words, give or take). You should then write a 500 word commentary reflecting on what you've learnt from analysing a song in this way.

You must present your commentary according to academic presentation standards.

**Assessment format:** Size 12, Times New Roman, double spaced

**Word count:** 1,000 (including words on table)

**Referencing style:** Chicago (preferred)

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

- Analyse and critically evaluate texts, including musical recordings.
- Demonstrate skill in developing a written argument by selection of appropriate illustrative examples.

Module Title	Module Code	Format & Weighting
<b>Performing and Writing Music</b>	<b>W3035</b>	<b>See below</b>

## Assessment Details and Expectations

### **RESIT: PORTFOLIO (100%) 10 minutes**

Submit a portfolio of videoed performances / presentations of three works composed and performed over the course of the module, and derived from the weekly composition exercises set in class. Two works will be solo performances, and the third will be a collaborative work which you have composed and performed with another member of the class. This collaborative work is assessed by your individual contribution to an original composition, whereby you have responded musically to an initial 'layer' of music provided by someone else.

The portfolio will be accompanied by a 500 word report outlining the form of the solo compositions / performances and the nature of your contribution in the case of the collaborative work. The report should also briefly outline any significant points of interest in terms of the compositional / performative process and the concept that unites these elements, highlighting how each piece relates to ideas discussed throughout the module.

Module Title	Module Code	Format & Weighting
<b>Performance Workshop</b>	<b>W3047</b>	<b>See below</b>

## Assessment Details and Expectations

### **RESIT: PORTFOLIO (30%)**

A project vlog (video) of 5 to 8 minutes in length, alongside a rehearsal log, submitted as a portfolio through Canvas.

### **Assignment Guidance**

Your vlog should explore an aspect of your performance practice. This could be (but is not limited to): a breakdown of a technique you need to develop and your progress, an exploration of performance

communication and how you are developing it as a group, an overview of you learning a piece of repertoire and playing it, an exploration of the differences between performing solo and in groups, an overview of the history and contexts of some of the repertoire you will be performing.

Some things to bear in mind when making your project vlogs:

- what element of your practice are you exploring?
- how is what you are exploring related to the core module concepts and readings?
- think about showing development (of your skills/practice or ideas) over time
- think about how you are presenting your vlog - it should be developed to include relevant academic material in line with the ideas we have explored in the module, but designed for a public audience (so not exactly like an academic presentation, but more an exploration of your own development as a musician)
- think about how you might have a 'narrative' or 'story' to your vlog - what is the trajectory (from not knowing a piece of music to being able to play it through, or from not understanding the history of a piece of music to knowing interesting facts about its context)

Make sure you also think about the production - lighting, camera shot, use of editing or screen grad/slides.

Finally, make sure that you include a rehearsal log in your submission - this should be a simple breakdown, log or diary of the rehearsal time you have spent working individually and with your ensemble. Include details of when and what you rehearsed, as well as some brief thoughts on what went well or needs developing.

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

Same as original assessment, but r

A 10 minute solo performance and a 10 minute group performance + programme notes and a 500 - 700 word reflective evaluation (submitted as a portfolio through Canvas).

For resits, recitals should be delivered as a single take video submission. 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. Candidates will need to arrange their own group for the group recital.

## **Assignment Guidance**

### **Performances:**

Make sure the performances total 10 minutes each for solo and group performances. You may exceed this length slightly to include a short introduction, introductions/talking between pieces, other relevant materials (though you do not have to include these) but you should be performing a total of 20 minutes of music (10 solo and 10 group). Try to make sure that you can all be clearly seen and that your instruments, actions and gestures can also be seen clearly. Remember to think about lighting and stage presentation, and ensure that the sound quality is good and the mix balanced.

Your performances will be judged in part on your ability to interpret the works in your set. Your selection of repertoire can include both covers and original material. However, any original material must have a pre-existing score or recorded version available. You do not need to perform 'exactly' this version, but the module assesses 'interpretation' and 'realisation' so we need something (score/recording) to judge how you have interpreted or realised the work, and so we can assess technical proficiency.

Evaluations: these should reflect on the overall performance as well as your individual role within that, the development of your solo repertoire and the process of building the performance with your ensemble. Think about relevant contexts (both in terms of performance and repertoire) and include relevant references with a bibliography at the end. Try to think about the aims of your performance and reflect on how the final outcome addresses these, as well as critically reflecting on the process.

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Programme notes: The programme notes should outline each of the pieces you are performing, the overall concept of the performance, any relevant historical/critical/artistic contexts, and list the performers/instrumentation for each piece (or overall if they don't change). You should submit separate programme notes for your solo and group performance. The group performance notes should be written collaboratively with one programme note for the group - but you should all submit this.

A note on marking of group performance: you will receive individual marks for both your performance and your contribution to the ensemble as evident in your performance and over the course of the module. Obviously the ensemble's overall group performance is very important - so make time for rehearsal and pay attention to timing, communication, collaboration, listening, etc. The role you play within the group is also important, and that this supports the other members and their performance, as well as supporting each other during the process of putting together the final materials. Your reflective evaluation will also be an important contributor to your mark so make sure to spend some time working on it after you have completed your performances.

Module Title	Module Code	Format & Weighting
<b>Creative Audiovisual Coding</b>	<b>W3099</b>	<b>See below</b>

## Assessment Details and Expectations

### RESIT: PORTFOLIO (100%)

Assessment aims: produce a coding project in P5.js that demonstrates the skills you have learnt on this module

#### Assessment Details:

An original project. This is an open-ended creative project that will be developed in consultation with the tutors. You will use the coding skills that you have gained during the module to build digital work that might have sound, audio, visual or interactivity as part of the creative concept. Submit your code, media assets and a five minute video demonstration of the project in action (MOV or MP4 formats). You may consider adding a commentary to your video. You should also submit working a link to your working project, and all source code.

Make sure that the submission works and is of a professional artistic standard. The code should be tidy and well commented. There is no specification for the amount of code you submit, it's more important that you express your creative idea well with your program.

A critical commentary (1500 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 critical 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 coding. The report should be divided up into named sections and include a bibliography and (if relevant) a discography or a collection of web links. A typical structure would be something like this:

- Project Title and your name
- An introduction (what is the project about?)
- Contextualisation (who is doing what? where? when?)
- Research question / idea / intuition / (what are you trying to do?)

- Methodology (how did you do this? why did you choose this way?)
- Demonstration / the project (describe/showcase the system)
- Evaluation / discussion / conclusion
- References

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

A reflective 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 photocopy 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, along with links to online media. There is no word count for the journal, but it is important that you make regular entries from the first week.

You are strongly advised to read the Assessment Criteria for Creative Projects when you plan, write up and before you submit your project:

[Generic Undergraduate Assessment Criteria\\_creativeCoding.docx](#)

Module Title	Module Code	Format & Weighting
<b>Creative Audiovisual Coding B</b>	<b>P5080</b>	<b>See below</b>

### Assessment Details and Expectations

#### **RESIT: PORTFOLIO (100%)**

Assessment aims: produce a coding project in P5.js that demonstrates the skills you have learnt on this module

#### Assessment Details:

An original project. This is an open-ended creative project that will be developed in consultation with the tutors. You will use the coding skills that you have gained during the module to build digital work that might have sound, audio, visual or interactivity as part of the creative concept. Submit your code, media assets and a five minute video demonstration of the project in action (MOV or MP4 formats). You may consider adding a commentary to your video. You should also submit working a link to your working project, and all source code.

Make sure that the submission works and is of a professional artistic standard. The code should be tidy and well commented. There is no specification for the amount of code you submit, it's more important that you express your creative idea well with your program.

A critical commentary (1500 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 critical 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 coding. The report should be divided up into named

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sections and include a bibliography and (if relevant) a discography or a collection of web links. A typical structure would be something like this:

- Project Title and your name
- An introduction (what is the project about?)
- Contextualisation (who is doing what? where? when?)
- Research question / idea / intuition / (what are you trying to do?)
- Methodology (how did you do this? why did you choose this way?)
- Demonstration / the project (describe/showcase the system)
- Evaluation / discussion / conclusion
- References

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

A reflective 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 photocopy 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, along with links to online media. There is no word count for the journal, but it is important that you make regular entries from the first week.

You are strongly advised to read the Assessment Criteria for Creative Projects when you plan, write up and before you submit your project:

[Generic Undergraduate Assessment Criteria\\_creativeCoding.docx](#)

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

## Assessment Details and Expectations

### 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

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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*

## 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

Module Title	Module Code	Format & Weighting
Performing with Electronics	W3098	See below

## Assessment Details and Expectations

### RESIT: PORTFOLIO (100%)

Assessment details: Your solo performance should be between 5 and 10 minutes in length. You will do an assessed performance (or submit a video recording of your performance if you have arranged this with your tutor) and submit a copy of your written performance proposal (title, description and artist bio) and your technical rider. You will also write a 500-word reflective assessment of your project that references your aims, aesthetic goals, and some context for the work.

Assessment format: Live performance and accompanying portfolio



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Word count / duration / size of assessment: 5 to 10 minutes performance, technical rider (no limit), performance proposal (see below), evaluation (500 words)

Module Title	Module Code	Format & Weighting
<b>Film Music Beyond Hollywood</b>	<b>W3039</b>	<b>See below</b>

## Assessment Details and Expectations

### RESIT: ESSAY (100%) 2500 words

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

- Demonstrate understanding of the social, cultural, economic and aesthetic importance of film music.
- Demonstrate a facility with technical film and music terms in analysing audio visual relationships.
- Demonstrate an understanding and critical awareness of how film music is made and works, and its cultural/social roles and functions.
- Critically evaluate relevant scholarship on film music and relate findings to specific case studies.

#### Assessment details:

**Question:** Take any film by Jean-Luc Godard (except *Vivre sa Vie*) and analyse the ways in which the music departs from the classic Hollywood continuity score. Use scholarly references and scene analysis in your essay.

**Assessment format:** Please give your essay in as a Word document or PDF. Please use double spacing and number your pages.

**Word count:** 2500 words

**Referencing style:** Please use [Harvard referencing style](#).

**Additional Information:** Please see [this document](#)

Module Title	Module Code	Format & Weighting
<b>From Opera to Film</b>	<b>W3002</b>	<b>See below</b>

## Assessment Details and Expectations

### RESIT: ESSAY (100%) 2000 words

#### Option 1

**What does film music owe to opera? Compare and contrast issues of continuity in opera and film. Illustrate with examples from both, including at least some of your own original analyses.**

This requires:

- Original analyses from both film music and opera.
- High quality reflection and research.
- Evidence that you are on top of detail.

- Evidence you have command of the issues, and evidence of wider reading, listening and viewing.

Continuity - you must show briefly and succinctly you understand what this means for film and for opera

What strategies/tensions inform the debate about continuity in (a) opera and (b) film?

- Early film music looked to opera and European music for forms, techniques and ideas. Why?
- What resources did opera and 19th century music offer to early film-makers and film composers?
- Some examples.
- Early sound film, especially in Hollywood, developed practices which supported the illusion of continuity. Why? And why was music seen as an important agent of continuity?
- Contrast examples in music, and in film, where the notion of continuity is supported and where it is disrupted or suspended.
- How do offscreen and onscreen music contribute and/or undermine to continuity?
- Summarise your findings and suggest whether or not opera and European music forms, techniques and ideas live on in contemporary film music practices - whether unconsciously or consciously - in either case, say why.

Referencing - use Harvard, Chicago or other recognised citation format for your in-text citations and your complete reference list.

## Option 2

***Discuss the leitmotif principle in opera and film. Explain and illustrate the operation of the leitmotif principle in nineteenth century opera, and critically discuss its influence and legacy on twentieth century art, especially in film music. Illustrate with examples from both opera and film, including at least some of your own original analyses.***

Consider carefully what the question is and isn't asking you to demonstrate.

You need to demonstrate command of the concept of 'leitmotif' including its origins in opera and its later application in sound films of the 1930s to 1950s.

To do this, consider:

- How and why was this strategy developed and to what effect?
- Use theory to show why these techniques impressed and influenced early film music composers?
- Show, through examples we have discussed and ideally your own analyses, examples of leitmotif in film?
- Debate the question is leitmotif in film different from leitmotif in opera, and if yes, why? This will help you to engage 'critically' with the essay.
- Similarly, use historical perspectives on theory to explore the debates about the value of leitmotif in film?
- Might certain intrinsic differences between opera and film demand, or encourage, different approaches to leitmotivic working? Give examples.
- What can we learn about the two media by examining them through the lens of leitmotif?

Referencing - use Harvard, Chicago or other recognised citation format for your in-text citations and your complete reference list.

## Option 3

***Discuss critically ways in which opera and film explore and represent the irrational through music. Make reference to works discussed in the module but include some examples of your own.***

- *Discuss critically (evaluate different approaches/ideas/methods; reference citations professionally)*
- *Connect opera to film*
- *Define the irrational and its origins*
- *Consider (more than one) theorist/historian; evaluate their ideas critically*
- *Research your own case studies in addition to those identified in the module already*

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- Demonstrate you have looked/listened/analysed them by discussing the resources/methods used in music for opera and films (e.g. ambiguity, diatonic/chromatic, diegetic/non-diegetic, unusual orchestration)
- Finally, summarise your findings succinctly - bring together your own insights with your critical evaluation of key theorists/historians

Some starting points for your research on this essay (but you should develop your own scholarly bibliography, and your own examples - and please don't just rely on online informal sources like blogs and wikipedia)

Writers: R S Brown; K J Donnelly; Susan McClary

Composers/operas: Mussorgsky - Boris Godounov; operas of Berg; Britten's Peter Grimes; Handel's Orlando; Mozart's Idomeneo; Bellini's I Puritani; Donizetti's Lucia di Lammermoor; Bizet's Carmen; Schoenberg's Erwartung

Films: Vertigo, Psycho, On the Waterfront, Spellbound

Referencing - use Harvard, Chicago or other recognised citation format for your in-text citations and your complete reference list.

Module Title	Module Code	Format & Weighting
Global Music Cultures	W1001	See below

## Assessment Details and Expectations

### RESIT: ESSAY (100%)

**Assessment and weighting:** Critical Auto-Ethnography (2,000 words)

**Assessment aims:** This assignment is designed to foster foundational skills in ethnomusicology, to develop your writing skills, and your ability to reflect critically on aspects of musical practice.

This assessment measures the following module learning outcomes:

- Demonstrate understanding of essential features of non-western musical practices to inform critical perspectives on music
- Demonstrate an understanding of ethnomusicology and ethnographic approaches
- Analyse and critically evaluate texts (including musical recordings)

**Assessment details:** Your essay must be structured as follows:

- the first 1,000 words must focus on your on your own musical practice and your own background as a musician. In this section, you must refer to key concepts from the critical academic readings assigned in weeks 1-3;
- the remaining 1,000 words must be dedicated to reflection on the practical homeworks we have set from weeks 4-9, which focus on musical approaches from Persia/Iran and East Africa. For this second section, you must refer to the literature and materials from week 4-6 (Iranian Music) and/or 7-9 (Ethio-Jazz);
- you may include and refer to your homework sketches as appendices but this isn't compulsory and the sketches won't be assessed.

**Assessment format:** Please submit your essay as a word document. You may title it "Critical Auto-Ethnography" or you can set your own title.

Remember: size 12 font, Times New Roman, double spaced, and using Chicago referencing.

**Word count / duration / size of assessment:** The total word count is 2,000 words and the essay

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should be structured according to the instructions we have provided above.

**Referencing style:** Please use Chicago reference style. If you need further information about this, please visit the Skills Hub page on the library website.

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: 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."

### 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

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'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.

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 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>Interactive Music Systems</b>	<b>W3081</b>	<b>See below</b>

**Assessment Details and Expectations**

**RESIT: PROJECT (70%)**

An interactive music systems project (a patch, an instrument or an installation) presented with a 5 minute demonstration and creative piece as sound or video.

**RESIT: PORTFOLIO (30%)**

A critical introduction (1500 words) describing the aims and objectives of the project, the research undertaken and the context, project development and evaluation.

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Module Title	Module Code	Format & Weighting
<b>Making Music Theatre</b>	<b>W3100</b>	<b>See below</b>
<b>Assessment Details and Expectations</b>		
<p><b>RESIT: PORTFOLIO (100%)</b>  <b>a) Final Performance.</b>            Students will work on a solo project to create and present a short music theatre piece, and submit an audiovisual archive of this. The archive should take the form of a video with audio, and audio files where appropriate. These can be uploaded to a cloud or online location to be agreed with the module convenor.</p> <p>Pieces should aim for a duration of no longer than 10 and no shorter than 5 mins.            The outline of the piece will be discussed with the tutor in advance. Pieces should be an episode grown out of students' continuous engagement with the module.</p> <p><b>b)</b>  <b>i) <u>Each student submits a Creative Portfolio, documenting their contribution to the final performance e.g. through video, photographs, relevant developmental studies, recordings.</u></b>  <i>Note - This documents your work in progress and its final performance. Organising this is a good discipline in its own right, and can help you deepen your understanding of what you have achieved. Written and photographic evidence can be combined into a Word doc or PDF for submission. Video or Audio clips may also be included, but discuss with tutor well before submission.</i></p> <p><b>ii) <u>Each student submits a critical and reflective essay (2000 words)</u></b> discussing how this project relates to scholarly analysis explored throughout the module.  <i>Note - This reflects on and analyses ways in which practice is described and discussed academically, and relates it to the specifics of what you have made.</i>  <i>Format: This should be in a standard academic essay format, in Arial or Helvetica font, Point 12, arranged in double-spaced format. It can be submitted as a Word doc or PDF.</i>  <i>Referencing: The essay should include in-text citations and a reference list at the end of the essay. It should follow Harvard or Chicago Referencing conventions.</i>  <i>See this link to Sussex referencing guidance for how to approach this: <a href="#">Referencing guidance</a></i>            See here for <a href="#">Additional Guidance for Assignment</a></p>		

Module Title	Module Code	Format & Weighting
<b>Music and Society A</b>	<b>W3057</b>	<b>See below</b>
<b>Assessment Details and Expectations</b>		
<p><b>RESIT: ESSAY (100%) 2000 words</b>            Your task is to select a specific musical performance and offer a socially informed analysis and interpretation of that event or occasion. The performance or event may be one that you have attended yourself, or it may be an event that is documented historically and reconstructed by you. If you have detailed notes from a concert you attended in the past, you may of course refer to those (although I don't usually recommend this because our memories are less reliable than we think).</p>		

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Your account should consider some but not all of the following:

- the geographical location in which the event takes place
- the architecture and layout of the performance venue (what style is it? what does its style say about what goes on there? How is the space arranged?)
- the social constitution of the audience
- spatial relationships between performers and audience
- spatial relationships between performers
- the forms of presentation of the music (e.g., medium of presentation, performance conventions, performance rituals, etc.)
- the significance of any technological interventions
- audience rituals and behaviour
- the meanings of the music itself, considering musical genre and form, musical conventions, cultural value, etc.
- extra-musical aspects of presentation (lighting, staging, pyrotechnics)

Assessment format:

- make explicit reference to some of the essential readings and, where applicable, further reading from the module
- draw on some of the theories and methodologies discussed in the module
- include a properly formatted bibliography, citations, and a separate discography
- use an appropriate referencing style such as Harvard or Chicago (see further details below)
- be double spaced

Word count / duration / size of assessment: max 2,000 words

Module Title	Module Code	Format & Weighting
<b>Practical Musicianship</b>	<b>W1000</b>	<b>See below</b>

## Assessment Details and Expectations

### **RESIT: PORTFOLIO (100%)**

Assessment aims: This assessment aims to build on and bring together the different skills you have developed across the module through the creation of a short piece of music (2 - 4 minutes) where you have written the melody, some harmony (chords, bassline), programmed some rhythmic elements (drums or percussion) and recorded a top line. You will also write a 1000 word reflective evaluation.

This assessment measures the following module learning outcomes:

- Demonstrate a basic understanding of musical harmony and rhythm through creative practice
- Use core music production techniques within a DAW including MIDI programming, audio recording, and processing
- Demonstrate the ability to evaluate and reflect on the creative work of yourself and others



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Module Title	Module Code	Format & Weighting
<b>Studio Composition and Production</b>	<b>W3079</b>	<b>See below</b>

## Assessment Details and Expectations

### RESIT: PORTFOLIO (70%)

1. Three to five minutes (3'00 - 5'00) of recorded music.
2. 1500 word commentary

**Assessment format for music:** stereo file(s) in .aif or .wav format

**Assessment format for commentary:** Word doc or PDF.

**Duration for Music:** 3-5 minutes total across one or more pieces.

**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

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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
- 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:**

1. Pierre Schaeffer, *L'oiseau RAI*. 1950, 2'55  
[pierre schaeffer L'oiseau RAI](#)Links to an external site.

2. Suzanne Ciani, *Sonic Womb Pt 5*. 2020, 2'54  
<https://www.youtube.com/watch?v=uQthgTAMxIQ>Links to an external site.

3. Robert Ashley, *Automatic Writing*. 1979, 7'09  
[Robert Ashley: Automatic writing \(1979\)](#)

Module Title	Module Code	Format & Weighting
<b>Sound Design</b>	<b>W3094</b>	<b>See below</b>

## Assessment Details and Expectations

**RESIT: PORTFOLIO (100%)**

**Assessment and weighting:** *Sound design creative project to brief with 2000 word commentary (100%)*

**Assessment aims:** *This summative assessment allows you to explore the narrative power of sound design by working against a set brief in one of three areas. You will also show your understanding and application of sound design methodologies alongside some appropriate contextual discussion.*

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

- Critically engage with sound design principles and methodologies in a range of contexts.
- Evaluate the efficacy of sound design methodologies.
- Demonstrate an understanding of the historical context of sound design.
- Create effective sound design to a set brief.

**Assessment details:**

For this assessment you can either choose one of the three set briefs given below, or propose your own brief in one of these three areas:

1. Games/VR/Web-based
2. Film/TV
3. Theatre/Radio/Installation

Your own (proposed) brief should be agreed with one of your tutors.

All practical work should be accompanied by a 2000 word commentary detailing which of the set briefs you are tackling, or if you've designed your own brief include that and indicate which of the three areas you are looking at. You should also discuss methodology, artistic and scholarly context, how you went about creating your sound design, what you were trying to achieve, problems you

encountered, how you overcame them.

Remember, this module is about sound design and not musical composition. Although there is often a blurred line between these two areas, and your sound design may have compositional elements or act like composition in its context, you are asked to think about things from the perspective of sound design, and with an awareness of sound design's historical and contemporary contexts.

**Assessment format:** *Creative portfolio piece plus commentary. Format of piece varies depending on brief, see below.*

**Word count / duration / size of assessment:** *Length as per brief requirements below, 2000 word commentary*

**Referencing style:** *A recognised referencing style of your choice i.e. Harvard, MHRA, MLA etc. - guidance is available at skills hub: <https://www.sussex.ac.uk/skills-hub/referencing-and-academic-integrity#main>*

## **Additional Information:**

**Choose one of the following set briefs or propose your own directly to tutor in advance of undertaking assessment work.**

1. Interactive brief: You will be given a Unity game project for which you will conduct all sound design
2. Film brief: You will be given a short film clip for which you will conduct all sound design
3. Radio brief: Given the model of Andrew Sachs's *The Revenge*, create a 3 minute segment of a radio play using no dialogue. You will use sound design to create a world that leads the listener through a narrative

### **Brief 1 - Interactive brief**

You are tasked with creating the sound design for the interactive scene 'Indefinite World' in Unity. Various collision boxes and scripts are provided to help create an appropriate soundscape for the sandy environment. Interpret the space and character using your artistic judgement with a clearly defined aesthetic in any way you wish.

No coding is required for this option but you will need to use (and duplicate) the provided colliders and objects to add points in the world you would like sound to come from. You may delete these colliders/objects too and add other objects. The sound collide script can be added to these.

The finished work will need to be built as a standalone mac application.

**Download:** [Indefinite World 24.zip](#)

### **Brief 2 - Film brief**

The following link will enable you to download the movie file. You are strongly advised that you do not watch this with the original music, as this is likely to influence your response. Your final version must not include any of the sound from the original music video. Treat it as a short narrative silent film for which you are providing sound design that creates a world and tells a narrative.

[https://drive.google.com/file/d/1VTEmmD\\_G9hsO0GjhWXLuJkJaWhH0bz\\_n/view](https://drive.google.com/file/d/1VTEmmD_G9hsO0GjhWXLuJkJaWhH0bz_n/view) (Links to an external site.)

The final submission should be a stand-alone video (Quicktime or similar) with sound embedded, plus the commentary. Please test that the video plays back properly before you submit.

### **Brief 3 - Radio brief**

You'll find *The Revenge* here: [The Revenge](#) (Links to an external site.)

The actual radio play starts at 6:23, and is prefaced by an interview with the creator Andrew Sachs, which is also well worth listening to. Remember, this is just a model to get you started. You will use sound design to make a radio play with no dialogue that creates a world and leads the listener through a narrative.

Your radio play should have a title. This can help lead the listener through the narrative, so choose

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carefully.

The final submission should be an audio file plus the commentary.

Module Title	Module Code	Format & Weighting
<b>Studio and Live Engineering</b>	<b>W3095</b>	<b>See below</b>

## Assessment Details and Expectations

### RESIT: PORTFOLIO (100%)

Assessment details: Portfolio consisting of a 4-6 minute studio recording/production or a recording of a live event you have engineered and a report evidencing in-depth planning and evaluation of creative and technical decisions/methods undertaken with appropriate references supporting the approach that you have taken.

Assessment format: Audio should be high quality WAV or AIFF file - a live event may work well as a video with high quality sound. Report should be submitted as a Word document or PDF. Please ensure to reference properly and include an appendix with additional supporting information (planning documents, etc.)

Word count / duration / size of assessment: Audio - 4 to 6 minutes. Report 2000 words.

Module Title	Module Code	Format & Weighting
<b>Studio Recording</b>	<b>W3080</b>	<b>See below</b>

## Assessment Details and Expectations

### RESIT: PORTFOLIO (100%)

Assessment and weighting: Practical recorded and mixed live session (2.5 - 5 minutes length) 100%

Assessment aims: You must use your engineering and production skills to record and mix a live performance using traditional engineering and production methods. Using studio equipment you have available you will engineer, produce and mix a piece of commercially viable music. This assessment measures the following module learning outcomes:

- Demonstrate a basic understanding of the complete studio signal chain
- Describe the different microphone types and demonstrate a working knowledge of microphone recording techniques
- Demonstrate a working knowledge of mixing, mastering and post-production
- Summarise key ideas in the theory of digital music production and describe how technology has evolved since the birth of the recording studio

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Module Title	Module Code	Format & Weighting
<b>Musical Revolutions</b>	<b>W3032</b>	<b>See below</b>

## Assessment Details and Expectations

### **RESIT: ESSAY (100%) 2500 words**

#### **Essay (100%) - 2500 words**

This can be 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.

#### **Assignment Guidance**

Find a topic. This should arise directly from the content of the module. Pick something that interests you - a composer, a period, a 'school of thought' (e.g. Minimalism), a technique such as the 12-tone method, or something more abstract such as 'Experimentalism'.

Refine that topic down to something specific. 'The music of Steve Reich' is too broad. So is 'The use of electronic technology in 20th century music'. But: 'Steve Reich's appeal to popular musical genres' or 'The impact of sampling on Modernist compositional thought' are both good.

Find the subject first, worry about the title later. The title does not have to be framed as a question.

Use the reading list to stimulate and inform your research - that's what it's there for. And listen, using Naxos, Spotify etc. Make sure there is plenty of material you can draw on.

It's much better to find something very specific (a single work, a direct comparison of two composers' approaches to an issue or idea) than to generalise. 2500 words is nothing!