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).

You can find your deadlines for resits on Sussex Direct

Music Finalist Resits

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 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;

Blending of tone;
Evidence of thought and practical measures to resolve balance issues (e.g. piano lid,

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 [illegible]

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

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%)

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.

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

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
Histories of Women in Music	**W3111**	**See below**
Assessment Details and Expectations		

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?

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Module Title	Module Code	Format & Weighting
Arranging for Songs and Ensembles	**W3076**	**See below**
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:

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

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

perhaps supported by timecode and musical example)