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

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

American Popular Music	**W3075**	**See below**

RESIT: ESSAY (70%) 2500 words
Assessment aims:

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.

Creative Audiovisual Coding	**W3099**	**See below**

[redacted]

Creative Music Technologies	**W3077**	**See below**

RESIT: PROJECT (70%)

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

- 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

- *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

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.

History and Practice of Songwriting	**W3097**	**See below**

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'

- (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

Making Music Theatre	**W3100**	**See below**

RESIT: PORTFOLIO (100%)
a) Final Performance.
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.

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.

b)
i) Each student submits a Creative Portfolio, documenting their contribution to the final performance e.g. through video, photographs, relevant developmental studies, recordings.
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.

ii) Each student submits a critical and reflective essay (2000 words) discussing how this project relates to scholarly analysis explored throughout the module.
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.
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.
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.
See this link to Sussex referencing guidance for how to approach this: Referencing guidance
See here for Additional Guidance for Assignment

Music and Society A	**W3057**	**See below**

RESIT: ESSAY (100%) 2000 words
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).

Studio Composition and Production	**W3079**	**See below**

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:

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

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

Studio and Live Engineering	**W3095**	**See below**

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.

Studio Recording	**W3080**	**See below**

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

Musical Revolutions	**W3032**	**See below**