

Postgraduate study

MPhil and PhD Music

MMus

Composition

Creative Practice

Performance and Related Studies

Studio Composition

MA in Music

Contemporary Music Studies

Ethnomusicology

Historical Musicology

Popular Music Research

MA Arts Administration and Cultural Policy

MA Creative and Cultural Entrepreneurship

Certificate for Postgraduate Study in Music

Music



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This booklet gives information about the postgraduate programmes in the Department of Music, Goldsmiths, University of London. Please read it in conjunction with the Postgraduate Prospectus.

We can supply information in alternative formats for people with a visual impairment or dyslexia. Please contact Admissions on **+44 (0)20 7078 5300**, e-mail **admissions@gold.ac.uk** or visit **www.gold.ac.uk/disability**.

Introducing the Department of Music

Music at Goldsmiths is an innovative, vibrant and expanding department, with a significant international reputation for musical practice and scholarship and a remarkably diverse range of programmes.

We are a research driven department. Our staff are internationally renowned in their fields, ensuring that we are always at the forefront of the study of music as a creative, cultural and social process. We support approximately 225 undergraduates, some 90 Master's students and over 50 research students working towards a PhD.

As a student here, you will be part of a large, supportive department that places great emphasis on creativity, and explores how practice interacts with a wide range of rigorous, scholarly work in music.

Special features include:

- A multi-disciplinary department, providing an innovative combination of academic study with creative and practical work.
- Flexible, modular taught postgraduate programmes that allow considerable individual choice.
- One of the largest postgraduate research communities in the UK.
- Our world-leading research centres and units.
- A wide range of specialist seminar programmes, concerts and events run by our research centres.
- Active research links with other centres and departments within College, and with many other academic institutions in Britain, Australia, France, Germany, Israel, Iran, Russia, and the USA, among others.
- Extensive rehearsal, performance, library, computing and media facilities, including dedicated spaces for studio composition and audiovisual work.

Our research culture

The Department of Music, with its lively and varied research base, provides an exhilarating environment for postgraduate students. We are particularly proud of the research training that we provide, at all levels, and of the connections we are able to make between our research activities and our teaching.

Our staff research interests encompass the entire range of practical and academic disciplines: aesthetics and analysis; composition and new media; contemporary music, sonic arts and technology; ethnomusicology and the sociology of music; historical musicology from the medieval period onwards; popular music in theory and practice; performance practice.

Our composition and performance staff are eminent practitioners, whose professional profiles outside the department enhance their work within it. Our musicologists are recognised authorities in their specialist areas, authoring books and contributing to journals and conferences around the world. In the latest Research Assessment Exercise (RAE), published in 2008, the Department of Music was described as having a world-leading research environment, 'sustained by an excellent infrastructure of research groups, unique and extensive archives, connections beyond Europe, and the wider university support'. For overall quality of recent published research, 70% of the work was judged to be either 4* or 3* (4* being the highest score possible, 'world-leading').

All staff attract postgraduate students of the highest calibre into the department. We have close relationships with a range of research organisations, including the Institute for Musical Research, of which we are founder members, the Intelligent Sound and Music Systems group, and the Centre for Cognition, Computation and Culture. We are closely involved with other London music departments and many other external organisations in a variety of research networks, initiatives and projects.

Our research centres

– Centre for Contemporary Music Cultures (CCMC)

The activities of the CCMC embrace all types of contemporary music making with the aim of fostering a broad and inclusive approach to research methodologies, interpretative positions, analytical techniques, creative strategies and performance practices. CCMC seeks to facilitate dialogue between theorists, performers and composers. The work of the CCMC is particularly concerned with scholarship that challenges or moves across conventional boundaries and categories. For more information, please visit www.gold.ac.uk/ccmc.

– Centre for Russian Music (CRM)

CRM is a unique initiative in the West, with the main purpose of promoting research, publication and performance. It is a proactive association, resource centre and forum for discussion rolled into one. For more information, please visit www.gold.ac.uk/crm.

– The Popular Music Research Unit (PMR)

consolidates the department's expertise in research into popular music. It engages music making with critical theoretical debates. PMR addresses issues of significance to musicians and music industries, voluntary and state organisations and the public; and encourages research into a repertoire that is broad in historical range and geographical scope. www.gold.ac.uk/pmr.

– Unit for Sound Practice Research (SPR)

SPR advances the activities of researchers working in the Electronic Music Studios, whose work shares a commitment to rigorous and convincing creative practice. There is expertise at the forefront of music computing, interactive audio technologies, generative music, field studies and acoustic ecology. SPR also manages the Daphne Oram Collection as well as other archives at Goldsmiths that relate to electronic music and the sonic arts. For more information, please visit www.gold.ac.uk/spr.

– Afghanistan Music Unit (AMU)

In the past, music played a major part in the day-to-day lives of ordinary Afghan people, but this was taken away from them under the censorship of the Taliban. Now that the ban has been lifted, there is a continuing need to re-establish this music, and the AMU was set up to monitor and assist in the process. The scope of the unit covers not only Afghanistan, but also neighbouring countries whose musical cultures overlap. For more information, please visit www.gold.ac.uk/amu.

– The Serge Prokofiev Archive

The Serge Prokofiev Archive is a unique venture sponsored by the composer's family. It holds major, significant material, including microfilms of manuscripts, scores, books and articles in many languages, recordings and photos. Students are welcome to participate and contribute to projects relating to the Archive. The Archive also publishes the journal 'Three Oranges', dedicated to Prokofiev's life and music. For more information, please visit www.gold.ac.uk/crm/prokofiev-archive.

Seminars

A number of research seminar series are run by the department, led by the specialist research centres, most of which run their own focussed series of talks, seminars and performances. Graduate Forum, which all Masters students are expected to attend and to which all research students are invited, also provides a space where visiting specialists provide expert input into the department's work. Staff and students can present and discuss work, and consider contemporary issues related to their research.

Conferences

There are regular one-day conferences offering the opportunity to present student work and to hear distinguished visiting speakers (including in recent years Eric Clarke, Nicholas Cook, Peter Kivy, Sir Roger Norrington, Sara Cohen and Richard Middleton, among many others). The department also hosts international conferences, which have latterly included the Biennial International Conference on Twentieth-Century Music, and one-day conferences of the British Forum for Ethnomusicology and the Society for Music Analysis. A major conference in 2010/11 is the Xenakis Conference, hosted in collaboration with the department at the South Bank Centre. For more information, please visit: www.gold.ac.uk/ccmc/xenakisconference

Visiting performers and composers

The Department of Music offers students the opportunity to meet visiting musicians and academics with outstanding international reputations. Each year an Ensemble-in-Residence is appointed to work with composers and performers in a variety of activities – concerts, workshops and master-classes. In 2010/11 the resident ensemble is the Allegri String Quartet. We have welcomed a wide variety of distinguished composers and sound artists. These have included Brian Eno, Bill Fontana, Hildegard Westerkamp, Judith Weir, George Benjamin, James Dillon, James MacMillan, Mark-Anthony Turnage, Steve Martland, Howard Skempton, Sir Harrison Birtwistle, Colin Matthews, Michael Finnissy, Javier Alvarez and Vladimir Tarnopolsky. The department holds a number of masterclasses with performers in each academic year. Visitors have included Mstislav Rostropovich, Peter Katin, Jane Manning, Piers Lane, Martino Tirimo, Crispian Steele-Perkins, Tatyana Sarkissova, Philip Mead and Boris Berman.

Performance opportunities

The department organises a wide range of performance activities. The Goldsmiths Sinfonia and Chorus frequently combine for large-scale concerts both within and outside the College. Concerts have been broadcast on BBC Radio 3 and elsewhere. Guest conductors in recent years have included Peter Ash, Kenneth Burton, Greg Rose and Vladimir Verbitsky, with soloists often selected from postgraduate students. Other departmental groups include the Contemporary Music Ensemble, the Goldsmiths Music Collective, the Wind Band, the Chamber Choir, the A Capella Vocal Group, and a Gamelan Degung. The Electronic Music Studios organises regular concerts and installation events, either at Goldsmiths or elsewhere, for multichannel, interactive and audiovisual work. Many of these activities, plus the biannual Composers Forum concerts, provide a public platform for student compositions, particularly works by postgraduate composers. Student lunchtime concerts, featuring a wide variety of styles and genres, are held once or twice a week.

Learning and teaching

The Department of Music is committed to teaching that is stimulating and supportive. Students develop an advanced, critical approach to the study and practice of music at postgraduate level. We ensure the aims of your programme are addressed rigorously and effectively through many types of learning experiences, with active participation always in mind. In any single term of study you are likely to attend seminars, tutorials and research events, as well as, for the relevant MA or MMus pathway, performance lessons, practical workshops, collaborative projects, computer lab and music studio sessions. There are regular one-to-one meetings with your project supervisor or instrumental tutor, in addition to classes associated with our taught courses.

Our programmes are complemented by a comprehensive virtual learning environment (VLE), accessed online, which publishes all course materials, and supports assessments, online discussions and electronic submission of coursework.

The Graduate School

The Graduate School improves and enhances the Goldsmiths experience for all postgraduate students, encouraging intellectual and social contact across disciplines. It is a central College resource, providing a strong and supportive infrastructure for postgraduate students. The school offers facilities including an open-access computer room, a student common room and seminar room for use by postgraduate research students. The school also hosts a series of seminars and other activities during the year. The Virtual Graduate School website encourages you to take part in seminars, discussion groups and social networking activities. This site provides information about postgraduate training and funding, academic and social events, and student support. For more information please visit www.gold.ac.uk/graduate-school.

Facilities

The department has a Recital Room and two suites of practice rooms, and also regularly uses the beautifully restored Council Chamber in the old Town Hall Building, which houses a Steinway grand piano. The College's Great Hall seats 650, and is used for large-scale orchestral and choral concerts. The Department also uses external facilities including Blackheath Concert Halls, the Albany Theatre and many arts/installation spaces. The department has a large collection of string, wind and percussion instruments and owns an extensive collection of technical equipment for live sound diffusion, recording and performance. There are extensive computing facilities, described below. You also have access to the award-winning Rutherford Building, which brings library, computing and language learning facilities together under one roof, breaking down the boundaries between traditional and electronic resources.

The Stanley Glasser Electronic Music Studios (EMS) are working areas for electronic composition, live electronics, interactive performance, sound art, acoustic ecology and research. EMS was established in 1968 by composers Hugh Davies and Stanley Glasser, and was the first such studio at a UK university. There are four small studios for individual work (Apple Intel iMacs with ProTools LE hard disk recording), plus a main Control Room (ProTools HD2 Accel system and Yamaha O2R digital mixer) linked

to a teaching area/live room with Yamaha Disklavier piano. There are three dedicated postgraduate studios for multichannel work. Software packages include Max 5, Jitter, IRCAM AudioSculpt, GRM Tools, MetaSynth, Ableton Live, Waves & Pluggo plug-ins. The studio also has a range of portable recording equipment (Tascam, Fostex, M-Audio), studio microphones (Neumann, AKG, Beyer) and control interfaces (Lemur, Soundbeam), a vintage Roland System 100M modular synthesizer, and a multi-channel Genelec PA system for live events. Please visit www.gold.ac.uk/ems.

The Music Technology Suite contains 12 iMac workstations with MIDI keyboards for music editing. All workstations facilitate Audio and MIDI editing and notation using Cubase SX5, Reason, Halion, Logic 8, Ableton Live and Sibelius 5.

The Music and Media Suite is available to students involved in advanced audio and video editing projects, and contains 6 MacPro 8 core workstations. Software includes Logic 8, Final Cut Pro, Max/MSP, Sibelius and Cubase SX 5.

Other benefits

Goldsmiths is in New Cross, which is a vibrant, multi-cultural area of the city. This part of south-east London is a hub of creative talent, and has a thriving music scene with many venues hosting live music events.

From New Cross you have easy access to London's major music and arts venues including the South Bank Centre, the O2, the Barbican and Tate Modern. As a University of London student you have unrivalled access to library and archive resources – you can borrow from the Senate House Library, refer to the British Library and other college libraries, and consult specialist collections such as those at the National Sound Archive, the British Music Information Centre (Sound and Music) and the Horniman Museum. You can also attend research seminars and special events at other London colleges and conservatoires, including activities run by the Institute for Musical Research. The resources of Oxford and Cambridge are within easy reach, and major European research centres such as Paris and Brussels are only a few hours away.



“Studying at Goldsmiths truly opened my eyes and ears to the world of music! It gave me some unique performance opportunities and allowed me to meet people involved in all elements of the profession. The forward-thinking and innovative attitude of the department gave me the enthusiasm to explore new genres and develop a specialism in Arabic and Jewish music. Because of this my career since leaving has been just as rich and varied; I am involved in a large number of projects as a performer, teacher and ‘animateur’, and am incredibly proud to be an alumnus of Goldsmiths.”

Camille Maalawy, MMus in Performance
Mezzo Soprano Camille finished her Masters in 2005. Since then she has performed a diverse range of music around the world, including a tour of India with an Iraqi-Jewish ensemble, concert performances across London, and releasing a CD, ‘Daughter of Arabia’.

Introducing our programmes

We offer the following programmes:

- **MPhil/PhD** (with options in musicology, composition, sonic arts and performance)
- **MA in Music** – a broad-based programme with specialist pathways in Contemporary Music Studies, Ethnomusicology, Historical Musicology and Popular Music Research.
- **MMus** with pathways in Composition, Creative Practice, Studio Composition, and Performance and Related Studies
- **MA in Arts Administration and Cultural Policy: Music Pathway**
- **MA in Creative and Cultural Entrepreneurship: Music Pathway**
- **Certificate for Postgraduate Study in Music** – offering English language tuition for overseas students. Designed to prepare you for postgraduate study.

Open days and postgraduate information evenings

College-wide open days for all programmes across the university are usually held three times a year in spring, summer and autumn. Details of these are at www.gold.ac.uk/opendays. There are also Postgraduate Information evenings, where you can meet department staff and attend sessions in writing research and funding proposals. Please visit www.gold.ac.uk/pg for information on these.

International [non-EU] students

We welcome applications from International students. The Department of Music has a thriving community of students from many parts of the world, contributing their invaluable musical perspectives to all our programmes. Goldsmiths provides a support service with wide experience, in the International Office and Centre for English Language and Academic Writing (see below). If English is not your first language, please see the English Language requirements below.

Associate graduate studentships

Graduate and research students currently registered for a degree course at another university, or students who have completed undergraduate study as a Visiting Student, can undertake a customised programme of postgraduate study at Goldsmiths, from three months to a year. Please visit www.gold.ac.uk/studyabroad/associatestudentships.

English language requirement

If English is not your first language, you must obtain evidence of your English Language competence. Tests considered appropriate include:

- International English Language Testing System* (IELTS) – pass with at least 6.5 overall and a minimum of 6.0 in the written element
- TOEFL* score of at least 580 including 4.5 in the Test of Written English (TWE), or 237 in the Computerised test (CT) including 4.5 in the essay component, or 92 in the internet-based test (IBT) with a minimum of 23 in the written element
- International GCSE (IGCSE) English as a second language at Grade C
- Cambridge Certificate of Proficiency of English (CPE) Level 5 at Grade C or above
- Cambridge Certificate in Advanced English (CAE) Level 4 at Grade B or above
- Pearson Test of English (Academic), with a score of 68 overall, including 68 in the written element and 59 in all other elements.

*In line with the validity period for IELTS & TOEFL results, English proficiency qualifications must be less than two years old at the time of starting the course to be valid.

Centre for English Language and Academic Writing

The centre specialises in English language teaching for academic study in creative and culture-related disciplines. It offers a pre-sessional programme from April – September with four entry points, covering a range of different language abilities and requirements. The pre-sessional programme introduces you to the teaching, study and assessment methods used in UK universities. This helps you meet the English language requirements for our postgraduate programmes. The centre also contributes to programmes that include accredited courses in English for Academic Purposes, including our Certificate for Postgraduate Study in Music. For more information please visit www.gold.ac.uk/eap.

Fees and funding

For up-to-date information about fees, please see the Postgraduate Prospectus or visit our website.

Please note: fees are quoted per year. For up-to-date details on funding, visit www.gold.ac.uk/costs or e-mail bursary-sship@gold.ac.uk. Home/EU applicants should note that the UK Government does not fund students who are studying for a qualification that is at an equivalent level to, or lower level than, a qualification they have already been awarded. Home/EU students applying for a programme that is an equivalent or lower qualification (ELQ) than one they already hold are regarded as non-fundable, and they may be liable to pay a higher rate of tuition fee. Please visit www.gold.ac.uk/costs/elqs.



MPhil and PhD

You can study full-time or part-time for a research degree. The programme normally begins in September, but applications for entry in January and April may be considered.

- You may register for one of three options:
- Written thesis of up to 100,000 words in any area of musicology, contemporary music studies, analysis or ethnomusicology (MPhil: 60,000 words)
- Composition: portfolio of creative work (e.g. projects in composition, sonic arts, music computing) supported by an extended commentary of at least 20,000 words (MPhil: 12,000 words)
- Sonic Arts: portfolio of practice and 40,000-60,000-word commentary (MPhil: 20,000-30,000 words)
- Performance: full-length recital and related 50,000-word thesis (MPhil: lunchtime recital and 30,000-word thesis). Topics might include such areas as contemporary music studies, ethnomusicology, or aspects of historical performance.

Supervision is available in any of the areas of specialism outlined above or covered by the staff research interests. In particular circumstances we may be able to arrange supervision with specialists at Goldsmiths outside the department. Research students are strongly encouraged to contribute to the department's research culture. You have regular opportunities to present papers at seminars and conferences. Composers have pieces performed or recorded by College ensembles including the Ensembles-in-Residence, and at many other events. Performers are encouraged to take part in departmental concerts, and may audition for concerto appearances.

Entrance requirements

We prefer you to have a Masters degree, or to be studying for one at the time of your application. However, we will consider applicants with a good undergraduate degree – please enquire about your eligibility.

Application and admission

Application forms are available from, and should be returned to the Admissions Office. You can also download copies from the Goldsmiths' website. For further information please visit www.gold.ac.uk/pg/apply.

We recommend that you apply as early in the academic year as possible, as there are fixed deadlines for specific funding sources.

Admission normally requires face-to-face interview. Alternative arrangements can be made if necessary (such as interview by telephone, Skype or other video conferencing).

Registration and study

Initially, you register for a Master of Philosophy (MPhil) programme to train you in the research methods you will need to complete a PhD. You apply to transfer to PhD registration when you have satisfactorily completed an agreed part of the research and training programme. This usually happens after approximately 18 months if you are studying full-time, or before 36 months if part-time. You should aim to complete and submit your PhD thesis within an agreed period, usually three to four years for full-time students, and four to six years for part-time. If you decide not to upgrade to PhD registration, you can submit your thesis for an MPhil after two years if you are studying full-time, or after three years if part-time. With the agreement of your supervisor, you can change your registration from full-time to part-time or vice versa. North American applicants especially should note that the British system does not include preparatory taught classes or examinations as part of the MPhil/PhD programme, except for an initial course in research methods.

Research supervision

You are assigned members of staff qualified who supervise your research throughout your period of registration. You usually have a single supervisor, with a back-up supervisor, although in some cases joint supervision is agreed. Supervision involves regular meetings throughout the period of study, to provide the necessary expertise, support and guidance, as well as opportunity for feedback and debate.

Research training

All research students who have not completed an MRes or MPhil degree will have to attend departmental courses on quantitative and qualitative research methods held in their first year of study. A college-wide programme of research training is also provided, which involves an induction course (which all students should attend), introduction to information technologies and the use of library and bibliographic resources, basic training in quantitative research methods, and sessions on research planning, presentation skills and ethics.

Optional elements

There are research seminars and many other events held within the department or more widely across the College that you can attend. Also, you may, after consultation with your supervisor, audit postgraduate courses from the MMus and MA in Music programmes.

Find out more

Please see the Postgraduate Prospectus or visit www.gold.ac.uk/pg/mphil-phd-music and www.gold.ac.uk/music. If you have specific programme queries please contact Keith Potter, Head of Postgraduate Research, Music. e-mail k.potter@gold.ac.uk.

The MMus programme

1 year full-time or 2 years part-time

The MMus programme offers a number of innovative pathways in creative and practical music making. Awards available are: MMus (Composition), MMus (Creative Practice), MMus (Studio Composition), MMus (Performance and Related Studies). Each pathway provides a combination of courses that focus on various aspects of creative practice, technique and performance, complemented by a wide range of academic and theoretical options. Your MMus culminates in a substantial final project or recital.

Programme aims

You formulate an independent and original approach to your work as a composer or performer. You are encouraged to work beyond boundaries, find freedom to experiment, develop individuality and promote your own creative and practical talents. The MMus helps you meet the challenges and intellectual demands presented by careers in music and the creative industries, including professional performance and sound art practice, concert and media-based composition, sound design, and broadcasting, as well as creative arts administration and entrepreneurship. The MMus is closely linked the wide-ranging research and practice-based activities of academic staff.

You develop systematic, critical and technical approaches to practice and research, exploring context, theory and method. The programme explores the complex interrelationships between music and other disciplines, between theoretical ideas and creative expression, and between composition, musical realisation and audience reception. It refers to a diverse range of music especially contemporary and historical Western art music, popular music, experimental music, the music of other cultures and computer music.

Programme structure and requirements

Each Masters degree is awarded after the accumulation of 180 credits. You take

- Core course(s) (30 credits each)
- Optional courses (30 credits each)
- Portfolio/Creative Project or Recital (60 credits)

The focus of your creative project or recital relates closely to the programme outcomes of your pathway and its core courses, and is agreed with your pathway leader. The options provide you with a choice of relevant courses. We are happy to offer advice at interview and/or enrolment about your options. Please note that the availability of options may depend upon the department timetable.

Detailed course descriptions are given in the latter part of this booklet.

Skills and employability

The MMus programme provides many opportunities to develop intellectual and transferable skills of value to employers. Many elements of the programme require a high degree of self-motivation and initiative in planning and implementing tasks, and managing of a personal schedule of learning. You develop your capacity to organise, articulate and present ideas in a systematic and professional manner, communicating to both specialist and non-specialist audiences. Students critically analyse the work of others, and undertake self-evaluation, identifying and solving complex technical and interpretative problems with flexibility and resourcefulness. You learn how to apply rigorous methodologies in production of creative and practical work. The programme offers many opportunities for students to work cooperatively, effectively and creatively together, and other professionals, employ social skills in the conduct of research when appropriate, and develop effective skills of communication and persuasion.

Criteria for admission

You should normally have, or expect to have, a first-class or upper second-class Honours degree in Music, or an equivalent qualification. Your qualification should comprise a substantial practical/creative element relevant to the selected MMus pathway and/or option choices. A detailed transcript of your degree is preferred.

We also encourage applications from people without formal qualifications who can demonstrate equivalent professional experience, in which case you may be asked to provide additional examples of your written work.

For the pathways in Composition, Creative Practice, and Studio Composition you should include with your application a portfolio that provides selected examples of your recent creative work. These examples should be relevant to the focus of the pathway: musical scores, recordings or videos. Your work can be submitted with the application as printed music and/or CD/DVD, or made available online in an appropriate format (pdf for printed music, standard audio and video formats).

For Performance and Related Studies, you will normally be invited for an interview, and perform two contrasting works (not more than 15 minutes in total). Please bring your own accompanist if possible. International students may submit an audio or video recording of a performance, accompanied by a signed statement from an authority such as a teacher that the performance is the applicant's own.

Applicants whose first language is not English please see the 'Introducing our Programmes' section of this booklet.

MMus in Composition

The MMus in Composition fosters your ability to compose and notate music, and to develop your own personal musical language. You explore a wide range of technical procedures for contemporary composition and engage intellectually and critically with related theories and concepts. There are many practical opportunities to work with performers, including the department's ensemble-in-residence, and other artistic collaborators.

The composition pathway appeals to composers interested in a wide range of contemporary music including Boulez, Stockhausen, Birtwistle, Carter, Xenakis, spectral music and improvised music. There is a focus on fundamental issues concerning pitch, time and pulse, and covers topics such as orchestration, advanced instrumental techniques, large-scale structure. Composers taking this pathway may elect to take options in studio-based composition, providing they have the requisite prior experience. There are also opportunities to work with visiting professional musicians and meet visiting composers, which have included Harrison Birtwistle, Michael Finnissy, Brian Ferneyhough and Jonathan Harvey.

The pathway is particularly useful for students wishing to pursue composition at research level or professionals seeking to develop their expertise in compositional technique and practice.

The programme comprises:

1. Core: Compositional Techniques; Material, Form and Structure.
2. Options (two courses): Composition and Moving Image Media; Interactive and Generative Music; Contemporary Music: Practices and Debates; Post-Tonal Theory and Analysis; Sound Agendas; Studio Practice.
3. Portfolio/Creative Project.

For further information please contact Roger Redgate: r.redgate@gold.ac.uk.

MMus in Creative Practice

The MMus in Creative Practice is an opportunity to investigate a range of strategies for developing creative work. You devise a coherent programme of study from an extensive list of options. These courses help you engage with a variety of rigorous intellectual, critical and technical skills that culminate in a substantial creative project.

You have opportunities to work in studio and/or live media, to undertake collaborations and across other art forms, and are encouraged to respond creatively to aesthetic and cultural issues in contemporary musics. Its alternate core course are situated in either contemporary concert music or studio composition, helping you develop technical skills and understandings, but this pathway invites the broadest range of 21st-century musical style and language, and the willingness to connect with new forms in media, presentation and practice.

The programme is exceptionally useful for students preparing for further postgraduate practice-as-research projects, or for those wishing to develop a distinctive portfolio of work for entry into the creative industries.

The programme comprises:

1. Core: Compositional Techniques or Studio Practice.
2. Options (three courses): Composition and Moving Image Media; Composition Techniques; Contemporary Ethnomusicology; Critical Musicology and Popular Music; Ethnographic Film and Music Research; Interactive and Generative Music; Material Form and Structure; Contemporary Music: Practices and Debates; New Directions in Popular Music Research; Performance as Research; Philosophies of Music; Popular Music: Listening, Interpretation and Analysis; Post-Tonal Theory and Analysis; Research in Popular Music and Contemporary Culture; Sound Agendas; Soviet Music and Politics; Studio Practice.
3. Portfolio/Creative Project.

For further information please contact
Ian Gardiner: i.gardiner@gold.ac.uk.

MMus in Studio Composition

The MMus in Studio Composition is an opportunity to explore a wide range of creative approaches to studio-based music, including fixed-media composition, improvisation systems, sound art installation and composition for video/film. You have full access to the Electronic Music Studios, which offers advanced facilities for electro-acoustic composition, multi-channel work and live/interactive performance. You develop a rigorous conceptual framework for your creative practice, and engage critically with contemporary ideas and debates in sound art and computer music. As part of your studies you may choose from a range of options that encompass interactive/generative music, film music and film-making.

Studio composers taking this pathway may elect to take options in notation-based composition, providing they have the requisite prior experience. Collaborative and interdisciplinary projects, in conjunction with other academic departments and/or external organisations, are also facilitated and encouraged.

The pathway is particularly useful for students wishing to pursue studio and computer-based research or professionals seeking to develop their expertise in technology-based creative practice.

The programme comprises:

1. Core: Studio Practice; Sound Agendas.
2. Options (two courses): Composition and Moving Image Media; Compositional Techniques; Ethnographic Film and Music Research; Interactive and Generative Music; Material, Form and Structure; Popular Music: Listening, Interpretation and Analysis;
3. Portfolio/Creative Project.

For further information please contact
Dr John Drever: j.drever@gold.ac.uk.

MMus in Performance and Related Studies

The MMus in Performance and Related Studies develops your technical and interpretive abilities as a performer, informed by an understanding of style, genre, context and interpretation, as well as historical and theoretical issues relevant to your specialist repertoire. You have the opportunity to engage with a range of different musical styles, and to develop those practical and intellectual skills that can make you a better informed and more accomplished performer. You receive significant amounts of one-to-one instrumental or vocal tuition from expert performers, and participate in yearly masterclasses with distinguished international performers and teachers.

You develop your individual specialist skills to a high technical and artistic standard, while also developing intellectual and team-working skills, and you have the opportunity to perform with a variety of departmental ensembles, including Goldsmiths' Sinfonia. The programme offers an extensive list of elective courses that encompass historical study and the latest performance-based technologies.

The pathway is particularly suitable for those hoping to develop a career as a professional solo or chamber musician, or to develop performance skills before entering teaching, or as preparation for PhD research in performance practice. It appeals to and can accommodate many different types of performer, whether your interests are in Classical or Romantic repertoire, or contemporary music.

You also learn a wide range of transferable skills – intellectual, practical and social – that are of benefit in many other employment contexts, for instance in journalism, arts administration or the culture industries.

The programme comprises:

1. Core: Strategies for Performance; Sources and Resources.
2. Options (two courses): Interactive and Generative Music; Musicological Theory; Performance as Research; Philosophies of Music; Traditions of Practice; Working with Original Musical Documents.
3. Recital.

For further information, please contact Prof Alexander Ivashkin: a.ivashkin@gold.ac.uk.



MA in Music

1 year full-time or 2 years part-time

This programme offers a variety of stimulating and contemporary academic pathways with a range of theoretical and practice-based courses. Awards available are: MA in Music (elective), MA in Music (Contemporary Music Studies), MA in Music (Ethnomusicology), MA in Music (Historical Musicology) and MA in Music (Popular Music Research).

Programme aims

The MA in Music programme introduces you to the fundamental principles of research in music. It provides a unique and creative approach to musicology, valuing intellectual curiosity and musical diversity. It is designed with careful consideration of the opportunities, challenges and intellectual demands presented by careers in music, such as journalism, teaching, broadcasting, librarianship, historically informed performance, contemporary composition, and arts administration.

The programme addresses the challenges of an evolving subject. It encompasses many repertoires of music, offering pathways that reference Western art music and popular music, the music of other cultures, sound art, contemporary music and electronic music. You develop systematic, critical and creative approaches to study and research, exploring musical practice and discourse in historical, social and cultural contexts. You investigate research ideas and methods in contemporary musicology, to develop an independent and original approach to current questions and debates. You explore the complex interrelationships between music and other subjects, between theory and practice, and between performance and structural interpretation. The programme helps you understand and evaluate current trends and traditions, and appreciate how we, like others before us, reflect the time, place and attitudes of the milieu within which we work.

Programme structure and requirements

Each Masters degree is awarded after the accumulation of 180 credits. You take

- Core course(s) (30 credits each)
- Optional courses (30 credits each)
- Dissertation or Major Project (60 credits)

The topic of your dissertation or project relates closely to the programme outcomes of your pathway and its core courses, and is agreed with your pathway leader. The options provide you with a choice of courses relevant to your chosen pathway. We will offer advice at interview and/or enrolment about your options. Please note that the availability of options may depend upon the department timetable. Detailed course descriptions are given in the latter part of this booklet.

Skills and employability

The MA in Music programme provides many opportunities to develop intellectual and transferable skills of value to employers. Relevant careers can be found in the creative, media and music industries, music publishing, journalism, librarianship, curatorship, research, teaching and arts administration. Many elements of the programme require a high degree of self-motivation and initiative in planning and implementing tasks, and managing of a personal schedule of learning. You develop your capacity to organise, articulate and present ideas in a systematic and professional manner, communicating to both specialist and non-specialist audiences. Students critically analyse the work of others, and undertake self-evaluation, identifying and solving complex technical and interpretative problems with flexibility and resourcefulness. The programme offers many opportunities for students to work cooperatively, effectively and creatively together, and with other professionals, employ social skills in the conduct of research when appropriate, and develop effective skills of communication and persuasion.

Criteria for admission

You should normally have, or expect to have, a first-class or upper second-class Honours degree in Music, or an equivalent qualification. Your qualification should comprise a substantial academic element relevant to the selected MA pathway and option choices. For the generic MA in Music award you should write a detailed proposal explaining the rationale for your option course choices and how these provide a coherent programme of study leading to dissertation. A detailed transcript of your degree is preferred.

We also encourage applications from people without formal qualifications who can demonstrate equivalent professional experience, in which case you are advised to enclose with your application examples of your written work. You will normally be required to attend an interview, and you may be asked to submit examples of your written work in advance.

If you wish to be exempted from interview, you should send at least one example of your written work in English (such as an essay of at least 1,500 words on a relevant topic), certified to be your own.

Applicants whose first language is not English please see the 'Introducing our Programmes' section of this booklet.

MA in Music (elective)

This MA allows you to build an individual, 'tailor made' programme of study, which incorporates the intellectual concerns, skills and understandings that lead to a clearly focused research dissertation. You choose four courses, including at least one of two core courses, which provide you with specific research skills relevant to your interests.

This route is appropriate for those who have a particular interest they wish to develop not covered by one of our specialist pathways, or for those who are seeking a broadly based programme of music study at postgraduate level (taking both core courses, for example, would provide exceptional training for those going on to doctoral study). Applicants should note that departmental timetable restrictions apply; consequently, part-time study offers the most flexible range of potential course combinations.

The programme appeals to a wide range of students developing intellectual skills in music, perhaps as preparation for further postgraduate research, prior to entering teaching, or as a basis for a employment in arts administration, journalism, or other occupations in the creative and cultural industries.

The programme comprises:

1. Core: Research Methods in Music and Contemporary Culture or Sources and Resources.
2. Options (three courses): Contemporary Ethnomusicology; Critical Musicology and Popular Music; Ethnographic Film and Music Research; Contemporary Music: Practices and Debates; Musicological Theory; New Directions in Popular Music Research; Performance as Research; Philosophies of Music; Popular Music: Listening, Interpretation and Analysis; Post-Tonal Theory and Analysis; Research Methods in Music and Contemporary Culture; Sound Agendas; Sources and Resources; Soviet Music and Politics; Traditions of Practice; Working with Original Musical Documents.
3. Dissertation.

For further information please contact
Prof Keith Negus: k.negus@gold.ac.uk.

MA in Music (Contemporary Music Studies)

The MA in Music (Contemporary Music Studies) examines aspects of methodology, repertoire studies and cultural theory within a wide-ranging programme of investigation into the role of contemporary music in the society for which it is created. You explore the key methodologies appropriate for scholarly study of the music of the present and recent past, such as oral history and contrasting approaches to musical 'close reading'.

Musical repertoires, and notions of repertoire, are examined, and you are encouraged to ask such questions as whether the boundaries often considered to exist between, for example, 'contemporary concert music' and 'popular music' are still meaningful for practitioners, listeners and scholars today. Various approaches to cultural theory are viewed in the light of what they might bring to the study of contemporary music of different kinds.

The understandings developed in your coursework culminate in the methods and approaches demonstrated in your dissertation. This gives you the opportunity to address particular challenges of studying and writing about the music of our time arising from your own musical and theoretical enthusiasms.

The programme appeals to a wide range of students concerned to develop their understanding of today's music and keen to harness this to relevant intellectual skills. While designed as an open-ended programme of study that can subsequently be applied in many ways within, and outside, the musical profession, it will be of especial value to those preparing for further postgraduate research, and those considering careers in teaching, journalism, arts administration or the culture industries.

The programme comprises:

1. Core (two courses): Contemporary Music: Practices and Debates; Research Methods in Music and Contemporary Culture.
2. Options (two courses): Contemporary Ethnomusicology, Critical Musicology and Popular Music, Popular Music: Listening, Interpretation and Analysis, Musicological Theory, Philosophies of Music, Post-Tonal Theory and Analysis, Sound Agendas, Sources and Resources, Soviet Music and Politics.
3. Dissertation.

For further information please contact
Keith Potter: k.potter@gold.ac.uk.

MA in Music (Ethnomusicology)

The MA in Music (Ethnomusicology) introduces a range of methodologies in relation to the study of music in its cultural contexts. As well as engaging with musical practices in various geographic or cultural areas, the programme acknowledges the importance of urban ethnomusicology and the usefulness of applying ethnomusicological approaches to Western art and popular music. You have the opportunity to engage with key ethnographic methodologies, such as interviewing, videoing and video editing, and musical performance as a research technique.

The innovative structure of the programme allows you to specialise in one of these areas if you wish, leading to a final project that itself may have a significant practical component, and you have the opportunity to undertake fieldwork projects as part of your studies. A written dissertation option is also available, allowing you to engage in depth with an issue that interests you.

The programme appeals to a wide range of students hoping to develop their intellectual skills in music, particularly those with interests in music as a cultural phenomenon. It is exceptionally useful, for example, for students preparing for further postgraduate research, or for those considering careers in teaching, journalism, arts administration or the culture industries, or working with government agencies or charities abroad.

The programme comprises:

1. Core (two courses): Contemporary Ethnomusicology; Research Methods in Music and Contemporary Culture.
2. Options (two courses): Critical Musicology and Popular Music; Ethnographic Film and Music Research; Musicological Theory; Popular Music: Listening, Interpretation and Analysis; Performance as Research; Philosophies of Music,
3. Ethnomusicology Major Project – either a) Dissertation, b) Ethnographic Film Project or c) Performance Project.
[If you take options b) or c) you are expected also to take Ethnographic Film and Music Research or Performance as Research respectively]

For further information please contact
Dr Barley Norton: b.norton@gold.ac.uk.

MA in Music (Historical Musicology)

The MA in Music (Historical Musicology) is designed to help musicians of all kinds to work with original sources, to read and edit documents, and to embark upon their own research. It encourages an awareness of, and engagement with, the most recent critical theories of music. It is designed to provide preparation for those who wish to be involved in teaching, editorial work, journalistic criticism, lecturing, research at MPhil/PhD level, broadcasting, librarianship or historically aware performance.

The core courses provide systematic introductions to paleography, codicology, transcription, editing, archival work, and music printing. The options either focus upon the conceptual and critical fields within which musicologists operate or provide access to a range of repertoires and musical cultures. The skills learnt in your coursework will culminate in the methods and approaches demonstrated in your dissertation. The course is enhanced by visits to the British Library, Sotheby's auction house, and other relevant institutions in and around London.

The programme comprises:

1. Core (two courses): Sources and Resources and Working with Original Musical Documents.
2. Options (two courses): Contemporary Ethnomusicology; Modernism and Postmodernism (changed by Registry from Contemporary Music: Practices and Debates; Musicological Theory); Philosophies of Music; Soviet Music and Politics; Traditions of Practice.
3. Dissertation.

For further information please contact
Anthony Pryer: a.pryer@gold.ac.uk.

MA in Music (Popular Music Research)

The MA in Music (Popular Music Research) engages with scholarly debates and public controversies around popular music, while examining and developing both traditional and innovative ways of researching popular music. It provides a grounding in the development of popular music research as a subfield of musicology, and encourages critical thinking about musical texts, artefacts and ecologies; audiences, reception and questions of interpretation; creativity, industries and production; and to interrogate these through repertoires that are broad in historical range and geographical scope.

The course addresses contemporary issues of significance to academics, musicians, industries and organisations involved with popular music. You develop research skills, critical thinking and rigorous methodological expertise with a range of applications both within the academy (at doctoral level) and outside (in music related industries, marketing, arts management, museums and archives, the sciences).

Although a knowledge of and passion for popular music is vital, it is not essential that your first degree is in music or popular music. We welcome applicants from a wide range of disciplines: the course is designed to be of benefit not only to those wishing to continue their research at doctoral level, but also those wishing to reflect on their experiences as musicians, listeners, or media and arts industry professionals.

The programme comprises:

1. Core (two courses): Critical Musicology and Popular Music; Research Methods in Music and Contemporary Culture.
2. Options (two courses): Contemporary Ethnomusicology; Contemporary Music: Practices and Debates; Ethnographic Film and Music Research; Musicological Theory; Performance as Research; Philosophies of Music; New Directions in Popular Music Research; Popular Music: Listening, Interpretation and Analysis; Sound Agendas; Working With Original Musical Documents.
3. Dissertation.

For further information please contact
Prof Keith Negus: k.negus@gold.ac.uk.



Course descriptions

Composition and Moving Image Media

This course engages with practical and conceptual approaches to the composition of music for moving image media – film, television, video and other digital forms. Initial lectures consider theories of multimedia and the aesthetics of film music, exploring the relationship of music and sound to the structure and content of film narrative. A lecture on technical issues related to synchronisation is followed by a paired sequence of lectures. There are show-and-tell workshops that consider individual topics, with ensuing short exercises. Topics may include: dramatic scoring; music in games and new media; library music; sound design; experimental film and video; new approaches to silent film; found film and sound montage.

Method of Assessment: Portfolio of compositions (as audio and/or video files) equal to 10 minutes, presented as a showreel, with accompanying commentary (maximum 1,000 words)

Composition Techniques

This course is concerned with diverse methodologies for the generation, manipulation and control of the various musical parameters with specific focus on pitch and rhythm. No stylistic or technical orthodoxy is given particular emphasis, though the course is necessarily directed towards the developments of the last 40 years or so. While systematic approaches are discussed, these do not preclude consideration of more intuitive methods and how these might be enhanced through the application of formalised techniques. Work focuses especially on how the foreground details of music can be projected over the duration of a work. Specific techniques found in post-serial music, spectral composition, and sieve theory are examined. The relationship between metre, rhythm, tempo and texture in relation to surface activity and fundamental structure are discussed as a means of articulating larger scale formal units and shaping musical material.

Method of Assessment: A portfolio of composition exercises that apply the theories studied.

Contemporary Ethnomusicology

This course explores contemporary approaches in ethnomusicology. The focus is on theoretical issues in the field, although current concerns are situated within the history of ethnomusicological discourse. The course addresses a range of topics and issues, such as globalisation and diasporas, the 'world music' phenomenon, ethics, urban ethnomusicology, cognitive approaches, musical experience and phenomenology, music technology, and issues of gender, sexuality, and 'race'. During the course, you gain familiarity with the connections between ethnomusicology and related disciplines such as anthropology, and with debates concerning disciplinary boundaries within music studies.

Method of Assessment: 5,000-word essay.

Contemporary Music: Practices and Debates

This course traces significant paths through late 20th- and early 21st-century musical cultures, focusing on key repertoires and the debates that surround them. Modernism and post-modernism, both in music and culture more widely, form a natural focus for many of these debates. The modernisms of recent times, however much their creators may have insisted on an oppositional stance, have their origins in early 20th-century modernisms, whether in music or other art forms. While the post-modernisms that overlapped with, as well as succeeded, them are frequently associated with the blurring of barriers between 'High Art' and 'Low Art', this course assesses the significance of such movements and musical phenomena as part of a continuing tradition of 'classical' music – a tradition whose validity and success is also itself examined. Consideration is also given to the extent to which these terms and debates can usefully be applied to popular music. The methodologies examined and tested include history (cultural as well as musical), cultural theory and musical analysis.

Method of Assessment: 5,000-word essay.

Critical Musicology and Popular Music

This course provides historical context by tracing the way in which popular music has posed problems for and also made a significant contribution to the development of musicology. It introduces key debates and issues, conceptual terms and methodological approaches and highlights the various legacies that feed into the study of popular music (in particular the 'discovery', valorisation and study of the 'folk' and folk song; and the 'critical theory' of Adorno and the Frankfurt School, the introduction of recorded sound and anxiety about 'mass culture'). The course highlights how the development of scholarly debates about popular music have been informed by interdisciplinary dialogues, an embracement of 'the popular' as a political project and the gradual institutionalization of popular music studies within the academy.

Method of Assessment: 5,000-word essay.

Ethnographic Film and Music Research

The course examines the uses of ethnographic film/video in music research, and enables you to develop the practical, technical and theoretical skills necessary to make short ethnographic film on a music topic in a critical and self-reflexive manner. Through a critical reading of key ethnographic films about music, the course addresses questions of aesthetics, representation and ethics that arise in the process of filmmaking. It also considers the use of digital media in musical ethnography more generally, and assesses the methods of analysis afforded by the visual documentation of music practices. Theoretical seminars are complemented with practical workshops on the methods of digital video recording and editing to familiarise you with a variety of approaches to ethnographic filmmaking and techniques of sound recording.

Method of Assessment: Coursework portfolio consisting of: 1. A film on a music topic (10-20 minutes). 2. Commentary and analysis of film/audiovisual material (2,000 words).

Interactive and Generative Music

This course explores creative and technical approaches to the design of computer music systems for improvised performance, composition and/or installation. The software used is Max/MSP with Jitter. A number of fundamental methods for real-time computer music are investigated, including digital signal processing, sampling and synthesis. The paradigm of 'computer-as-instrument' is explored using a range of performer interfaces, within software environments and using external devices. Machine listening and video capture are introduced as a means for musician-to-computer control. The alternative paradigm of 'computer-as-creator' is explored using algorithmic and generative methods, including stochastic and AI-related approaches. You develop a creative or analytical project that explores the compositional and musical possibilities of working with real-time systems, leading to live workshop presentation, performance or demonstration.

Method of Assessment: EITHER: A Max/MSP project for improvised performance, installation, studio-based or notated composition. Designed and implemented in full, presented to be suitable for general use. To be accompanied by a realisation and a short evaluative statement c. 500 words. Assessment takes account of programme design and the creative work produced. OR: An analytic essay c. 3000 words with accompanying Max/MSP data. The essay is a critical evaluation of selected patches and their use and is supported by close analysis of relevant, functioning patches that relate to a specific repertoire or research theme.

Material, Form and Structure

Taking Schoenberg's comments concerning the organisation of timbre from the end of his 'Harmonielehre' (1911) as a starting point, this course explores more recent investigations into the relationship between harmony, texture and form. Stockhausen's seminal article, 'How Time Passes' (1956) is used to examine the relationship between microtime (or the constitution of timbres) and the macro-temporal structures we perceive as rhythmic-metrical relationships. Areas also discussed include stochastic music, sound realism, microtonality, arborescences and complexity. The notion of 'material' in relation to instrumental usage, orchestration and notation is studied. Standard and extended playing and vocal techniques are studied, with particular reference to instruments encountered less often. Guidance is given on how to develop an individual approach to instrumental colour and function. The course also studies the musical notations employed by composers and improvisers who have rejected Western musical notation as a tool. The course provides opportunity to experiment with different types of notation in a practical setting.

Method of Assessment: A portfolio of composition exercises that apply the theories studied.

Musicological Theory

This course looks at the way in which musicology has dealt with the uneasy relationship between fact, value, interpretation and purpose in relation to the discipline. The course is taught through a combination of concept analysis and the history of traditions in relation to musicological theory. The course covers the origins of musicology as a discipline, and the patterns of change that have occurred since, together with their causes. It describes some major influences on the discipline (critical theory, gender studies, deconstruction, analytic approaches, post-modern theory, etc) and illustrate their effects on the interpretation of musical works and events. Additionally it reflects on the history of historical writing, and how we have come to favour particular narratives in relation to music, and how these might depend on the historical situation of the historians involved. Finally it will reflect on future trends in historical musicology and its increasing rapprochement with cultural theory.

Method of Assessment: One 5,000-word essay. EITHER a) critically reflect upon a recent interpretative methodology OR b) assess the contribution of a particular musicologist OR c) analyse an important concept in the historico-social situating of works

New Directions in Popular Music Research

This course provides a critical appraisal of the philosophical, conceptual and methodological limitations of existing approaches to researching popular music, whilst exploring ways of overcoming these and finding new research directions. The course surveys a cross section of studies that have been conducted in different contexts, with varied methodologies informed by contrasting agendas: This includes scholarship focussing separately on industries and production, texts and meaning, reception and consumption and scientific research on music. You think across disciplinary boundaries, informed by an oft-repeated maxim; that innovative and significant research entails the art of asking the right questions. Hence, you ask new questions of old research, and set up new questions for potential future research. The course will complement musicological techniques by drawing from methods deployed across the arts and humanities, business and the sciences when exploring methodological techniques for researching such questions.

Method of Assessment: 5,000 word essay: an individual research project.

Performance as Research

The course develops your knowledge and understanding of musical performance as a research technique, particularly in relation to the music of other cultures. It addresses practical, theoretical and conceptual issues concerning music performance, including the nature of musicality, processes of learning, theories of improvisation, modal theory, and the body in music performance. Theoretical understanding is developed in conjunction with practical, experiential learning. You develop a research-centred performance project by learning to perform from a repertory outside their primary music culture, or by developing expertise in a new area of performance practice. This may include learning to perform a new instrument and/or genre; developing improvisation skills; or the arrangement and performance of pieces from a particular music tradition. You present a short performance that demonstrates your developing skills.

Method of Assessment: Performance Project consisting of a performance (about 15 minutes) and an essay or reflexive diary (3,000 words) relating to the performance and/or the learning process.

Philosophies of Music

The course examines concepts that play a role in the ways in which we define, understand and evaluate music. All students of music encounter philosophical questions of these kinds, whether performers (the ontology of the work and 'authentic' performance), composers (the identity of the work and the laws of copyright), critics (questions of value or meaning), or arts administrators (justifications for support and existence of certain works). This course analyses them systematically in relation to the writings of important figures in the field. The course surveys major issues by concept (definition, ontology, musical meaning, intentionality and expression, performativity, formalism, evaluation, etc). Theories of particularly influential writers and movements are examined in detail – Adorno, Hanslick, Scruton, Deconstruction, Relativism, etc. Your essay presents an argument on a philosophical issue of existence, or meaning, or evaluation, or justification in relation to music applied to specific musical examples.

Method of Assessment: 5,000-word essay.

The essay should present a discourse or argument on a philosophical issue of existence, or meaning, or evaluation, or justification in relation to music centred upon specific musical examples, events or phenomena.

Popular Music: Listening, Analysis and Interpretation

This course explores ways in which analytical listening and writing can – and perhaps cannot – help us to understand individual and generic working methods within, and to locate and construct 'meaning' for, popular music. Key topics covered include the problems of the popular music 'text', and of the analytical methods that might be used to access it; the representation of popular music in writing, notation and visual image; the use of close listening and analysis in the investigation of individual, cultural and historical musical subjects (in both senses of that term); the variety of 'analytical' popular musical knowledge as it appears in scholarly, journalistic and audience discourses.

Method of Assessment: 5,000 word essay.

Post-Tonal Theory and Analysis

The course covers the theory and analysis of atonal music in the 20th and 21st centuries, including serialism and integral serialism. You examine and apply the techniques of pitch-class set theory, motivic analysis, formal and structural analysis. The repertoire is drawn mainly from Western art music (c. 1910 to the present), with particular emphasis on the Austro-German and French traditions. This course provides a strong technical grounding in the analysis of new music of particular relevance to composers, who may go on to apply related methods in subsequent creative work.

Method of Assessment: 5,000 word essay.

Research Methods in Music and Contemporary Culture

This course aims to provide both a practical and theoretical introduction to a range of research methodologies relating to the study of music in contemporary culture. You engage with issues such as the use of the internet and other information technology resources in musical research, techniques and technologies relating to interviews for both ethnographic and oral history purposes, issues of textual representation in relation to both life writing and musical sound, and research ethics.

Method of Assessment: A portfolio of four exercises consisting of a review of information technology in relation to a given research area drawn from an agreed list; an interview and associated transcription; a transcription or other representation of an extract of musical sound from an agreed list; a review essay of 2,000 words on a topic agreed with the course co-ordinator.

Sound Agendas

The course develops a theoretical framework for practice –with reference to core concepts in sonic art, and current thinking studio-based composition. Pivotal historical developments in the application of audio technologies are studied, placing compositional techniques in a wider context. We consider the theoretical underpinnings of musique concrète, elektronische musik, futurism and fluxus, interactivity, silence and noise, post-digital aesthetics, plunderphonics, utterance and text-sound composition, audiovision, acoustics and architecture, perception, acoustic ecology and phonography. These issues and their artistic manifestations provide a basis for experiment and evaluation through creative work and/or theoretical writing. This can provide support for work in your Portfolio/Creative Project.

Method of Assessment: EITHER a creative project with 3,000-word s essay. This is a practice-based assignment informed by research into historical precedence, contextual enquiry, and reflective practice (compulsory for MMus Studio Composition). OR a 5,000-word analytical essay. This will demonstrate your ability to apply critical reasoning to a set question, conduct independent research and produce an academic argument that can be supported by evidence and examples.

Sources and Resources

This course deals with research skills, sources and resources (libraries, internet, published items, etc.) pertinent to understanding, making, assessing and using different types of musical editions with sophisticated understanding by all types of musicians (performers, historians, composers, etc.). It explores the interface between musicology and performance, The various typologies of editions will primarily be dealt with through an examination of how their features affect musical performance and recording. The course also includes a survey of the many ways a composition might be preserved (paper, recording, computer-file, oral tradition, etc.) and how these affect the notion of a 'best version'. This investigation is supported by a study day hosted by the British Library. There is also a study skills component relevant to dissertations and the professional presentation of written work on the various pathways of the MMus and MA in Music.

Method of Assessment: EITHER 5,000-word essay comparing two significantly different editions of the same work, OR an equivalent exercise in the field of editing. This requires the compilation of relevant bibliographic items, engagement with the original materials, and assessment of the appropriateness of each edition to its aims

Soviet and Post-Soviet Music and Politics

This course is for students with a strong research interest in Russian culture. The emphasis is on history, and on different aspects of social and political life in Russia and Eastern Europe, and particularly their current relevance. Much of the course will be devoted specifically to the Soviet period, to the 'socialist realism' rules in creative arts. Seminars explore Prokofiev, Shostakovich, Schnittke and post-Soviet composers, in relation to the 'official' propaganda in Soviet Union, Stalin's decrees and the official line of the Communist Party cultural 'programme'. Particular attention is also given to the development of Russian music after the collapse of the Soviet Union. Students will be given the opportunity to work at Goldsmiths' unique archives – Prokofiev, Schnittke archives and the special collection of post-Soviet scores and documents.

Method of Assessment: 5,000-word essay.

Strategies for Performance

This course consists of lectures and performance seminars where you perform and discuss significant issues related to music performance skills and the psychology of performance. This will result in a final performance exam (20-30 minute duration), to be recorded on CD with the sleeve notes (1,500 words).

Method of Assessment: Final recital (80%), 20 minutes (singers), 30 minutes (all other instruments), with the sleeve notes for the CD (1,500 words) (20%).

Studio Practice

The course enhances your skills in a range of studio techniques and creative methods, supported by an understanding of related key concepts, with reference to the Electronic Music Studios.

These include recording, editing and mixing, field recording, spectral manipulation, sound synthesis and placement, and electroacoustic compositional methods. The software used includes Pro Tools, Audiosculpt, and Metasynth. Special attention is given to multi-channel sound work using the EMS Multi-channel Studio and 5.1 Studio. Issues related to technology-based composition are explored, such as listening, spatialisation, transformation, site/location and context. This module includes an opportunity to collaborate with students taking theatre writing/performance courses.

Method of Assessment: A portfolio of selected creative/technical investigative projects, each with a short evaluative statement c. 500 words.

Traditions of Practice

This course takes an overview of certain aspects of musical practice in the Western art music tradition. It considers a range of ideas, sources and resources relating to historically informed performance, including engagement with the so-called 'authenticity' debate. The aural tradition of Western art music is reviewed through the study of recordings, and the essentially immutable aspects of such recordings are contrasted with the role of improvisation in Western art music performance. The Russian school of performance will be a particular case study, and time will also be devoted to a specific consideration of performance practice in contemporary music.

Method of Assessment: EITHER a 5,000-word essay on a selected and agreed topic; OR a 2,500-word essay supplemented by a performance of between 10-15 minutes that exemplifies ideas contained in the essay.

Working with Original Documents

The course provides detailed study of selected manuscript and printed sources, with a guide to their notational systems, palaeographic features, their relation to other copies of the same repertory (stemmatics) and their construction as documents (codicology). It also teaches methods of dating documents, locating them geographically and institutionally, and the conventions of transcribing them. The course will necessitate visits to repositories of original sources (eg. Sotheby's British Library).

Method of Assessment: EITHER a critical edition of an older musical source, which would include a critical commentary and accompanying contextualising essay, OR a professional description of an older musical source with a contextualising essay (5,000 words).



Projects, Dissertation, Recital

In each MA in Music or MMus pathway, one of the following is taken:

Portfolio/Creative Project (MMus)

This course consists of independent creative work. For this project you can produce either:

- A) Portfolio - normally three extended compositions, which may explore contrasting media or specialise in a specific area of interest (eg. notated composition, electroacoustic composition, sound installation, audio-visual work). Interdisciplinary and/or collaborative work is permitted with the agreement of the supervisor. The projects are accompanied by a critical self-evaluative commentary (c. 3,000 words in total), and other forms of documentation (recordings, videos etc.) as appropriate.
- B) Creative Project - presenting a rigorous investigation through practical and theoretical research. The outcomes can be: a creative work (e.g. notated or electroacoustic composition, sound installation, audio-visual work, computer-based performance/improvisation, film, film score); or a research dissertation that contextualises and evaluates the creative work (7,500 words). It is expected that a provisional plan for the structure and contents of the creative project will be agreed by the end of term two. Students must submit a written proposal (around 500 words), accompanied by evidence of work completed up to that date.

Dissertation (MA in Music)

The dissertation acts as focus of the knowledge and skills acquired during the programme, and gives you the opportunity to undertake genuinely original work, employing relevant research methods and building upon the advanced and systematic understandings developed in other elements of the programme. The dissertation can be in the form of a critical discussion of a problem in musicology, analysis, or an appropriate repertoire, or a critical edition of a musical document. Most work on the dissertation will be independent study, supported by frequent and individual consultation with the appointed supervisor throughout the academic year, with particular emphasis on term three.

You should produce either:

- A) a critical discussion (not exceeding 15,000 words) of: 1. a problem or debate in musicology or in contemporary and popular music studies; or 2. an analytical study; or 3. an appropriate repertoire, ranging over a coherent body of material, and including the evaluation of original source material as relevant.
- B) a critical edition of a single musical document (manuscript or printed), including an editorial commentary and apparatus, and an introduction discussing any problems raised by the document, situating it within its historical and social context and including a critical discussion of the music or the musical issues involved (textual component not exceeding 10,000 words).

Ethnomusicology Major Project (MA in Music, Ethnomusicology)

This project acts as focus of the knowledge and skills acquired during the programme and gives you the opportunity to undertake genuinely original work, employing relevant research methods, performance practices and technical skills that build on the advanced and systematic understandings developed in other elements of the programme. Most work on the major project will be independent study, supported by frequent and individual consultation with the appointed supervisor throughout the academic year, with particular emphasis on term three, as well as research seminars and practical workshops as applicable.

You should produce either:

- A) Dissertation Project – not exceeding 15,000 words on an appropriate ethnomusicological topic. The dissertation project may be based on original field research or on library or archival materials. When based on fieldwork the dissertation is likely to include supplementary fieldwork materials. The dissertation is expected to include critical discussion of relevant theoretical issues, and transcription and analysis when appropriate.
- B) Ethnographic Film Project – on a music topic of around 30 minutes in length, together with a dissertation of 7,500 words that contextualises and evaluates the process of ethnographic filmmaking.
- C) Performance Project – students will prepare a performance of about 30 minutes in length, with accompanying programme notes, and submit a dissertation of 7,500 words that contextualises and evaluates the performance practice.

The option and the research aims and constituent elements are agreed with your supervisor. Normally, it is expected that students opting for b) will take the elective course 'Ethnographic Film and Music Research' and that students opting for c) will take the elective course 'Performance as Research'.

MMus Recital (MMus, Performance and Related Studies)

This course is largely supported through intensive one-to-one lessons with an appropriate specialist instrumental or vocal tutor (to the equivalent of 27 hours teaching per year for a full-time student, pro rata for part-time students). The course also builds on performance experience acquired elsewhere in the MMus programme (e.g. Strategies for Performance, Traditions of Practice). Lunchtime and evening public recitals presented by students allow valuable opportunities to present work in progress, prior to formal assessment. Masterclasses organised by the department provide further specialist feedback on individual performance skills, and a wide range of performance ensembles organised by the department (Sinfonia, Chamber Choir, Opera, etc.) provide opportunities for developing ensemble skills, as well as offering the possibility of concerto performances for the most highly skilled students.

Your final recital is 40 minutes in length for singers and 50 minutes for instrumentalists. You must also demonstrate the ability to produce programme notes suitable for the performance, to a level commensurate with professional practice elsewhere.

MA in Arts Administration and Cultural Policy: Music Pathway

1 year full-time or 2 years part-time

This MA is offered by the Institute of Creative and Cultural Entrepreneurship (ICCE). The programme builds on London's position as one of the most important musical, cultural and commercial centres in the world, with a diverse range of concert halls, theatres, cultural institutions and arts events that reflect its cosmopolitan and multicultural society. Although professional management practice is a major element of the programme, the 'creative arts event' is the starting point for all teaching.

The MA introduces the key issues that concern the management of culture and in particular those within the performing arts. Through both analysis of contemporary and recent practice, and practical work in a range of areas, you develop a critical approach to the discipline. The programme provides an overview of the following areas:

- arts funding structures in the UK (with reference to EU countries and the USA)
- marketing for the arts
- audience development
- sponsorship
- education programmes within the arts
- programming
- culture and tourism
- cultural policy (including the role of the arts in national and cultural identity) and principles and structures of management

The aim of taught classes, projects and placements is to introduce you to new models of practice. These will be investigated and evaluated as a way of developing an understanding of management principles. Through this process, you will also be equipped with the necessary practical skills to enhance your potential as arts administrators.

Music Pathway

You will take one course from the wide range of MA in Music and MMus options). You explore musical issues of particular interest, building upon your existing knowledge and skills which you can develop as part of a portfolio of professional skills in arts administration. Most courses offered in MA in Music and MMus are available to you, although you may have to demonstrate prior knowledge and skills relevant to the option to be admitted. You will receive guidance at the beginning of your programme. Please note that two courses – Practice as Research and Strategies for Performance – are not offered on this pathway.

For further information please contact Gerald Lidstone: g.lidstone@gold.ac.uk or Keith Potter: k.potter@gold.ac.uk.

MA in Creative and Cultural Entrepreneurship: Music Pathway

1 year full-time or 2 years part-time

This innovative programme is run by Goldsmiths' Institute for Creative and Cultural Entrepreneurship (ICCE), and taught in partnership with a number of departments within the college and with key individuals and organisations in the creative and cultural industries sector. The programme is informed by Goldsmiths' declared focus on 'the study of creative, cultural and social processes'. Its collective approach is to integrate entrepreneurship within the development of creative practices and to take a 'creative' approach to the development of new businesses and the infrastructure that supports them.

This programme is designed to provide the requisite business/entrepreneurial skills and attributes to commercialise on your creative and cultural practices and/or knowledge. You build on a historical and theoretical understanding of cultural and creative industries and the development of a cultural economy to create your own creative initiatives, which might be research-based, policy-based, practice-based, or a combination of any or all of these.

Entrance requirements

Successful applicants will normally hold, or expect to hold, a first degree at 2.1 level or higher (or its equivalent) in an arts or humanities subject. You must demonstrate in your written application and in interview (in person or by telephone), that you have a capacity for, and interest in, creative and cultural entrepreneurship, and that you are able to meet the intellectual demands of a programme designed to be theoretically and practically challenging.

Application and admission

Application forms can be obtained from, and should be returned to, the Admissions Office. Alternatively they can be downloaded at www.gold.ac.uk/apply. Please specify you are applying for the music pathway. Evidence of some engagement with or experience of contemporary music is desirable, whether in classical or popular music, together with some understanding of management or administration issues related to music and musicians. The programme welcomes applications from professional musicians who may wish to enhance their entrepreneurial skills, or develop a specific music-related company or business.

What do you study?

The Master's programme contains four taught courses and a further dissertation/portfolio component. You have a range of choices through the degree enabling you to design a pathway that is most relevant to your academic, business and career ambitions. All students take courses I and III, and you can choose between options offered for your chosen pathway for courses II and IV.

Course I: Theories of the Culture Industry: Work, Creativity and Precariousness (30 credits)

This course sets out the key theorisations of the culture industry and is primarily concerned with assembling a clear engagement with contemporary research, such as that spearheaded at Goldsmiths. The organisation and substance of work and of precarious labour; the developing debates and mechanisms of 'intellectual property'; cultural workers' development of institutions and networks; and contemporary configurations of the professional will be discussed.

Course II: Creative Practice (30 credits)

In line with the ethos of this programme, which fosters creativity and entrepreneurship as related activities, this course develops your understanding of music. Most courses offered in MA in Music and MMus are available to you, although you may have to demonstrate prior knowledge and skills relevant to the option to be admitted. (Please note that two courses – Practice as Research and Strategies for Performance – are not offered on this pathway).

Course III: Entrepreneurial Modelling (30 credits)

This course nurtures skills and attitudes and provides models of entrepreneurial support relevant for creative entrepreneurs. This course provides a link between the theoretical aspects of a broad overview of the sector and the practice specifics, and work to focus on how creativity can be strengthened when put through creative commercialisation modelling techniques. The course has evolved from NESTA's Creative Pioneer Programme and uses the Modelling Techniques designed and evolved from 'The Academy' and 'Insight Out'.

Course IV (i) and (ii): Entrepreneurial Practices and Modes of Production within one creative industry sector (30 credits)

- i) College-based - delivered by the Department of Music, these courses deal with creative sector issues and case studies within the discipline, although taking into account the cross-over with other areas. As well as studying producing companies, this would include consideration of creative agencies.
- ii) Internship - students will undertake an internship within a SME, producing or research organisation within the cultural and creative industries. There will be initial taught/tutorial sessions on managing an internship and experiential learning and assessment would be by an analytical report on the 'culture of management' of the organisation. It is envisaged that the internship would be the equivalent of two or three days a week for three months.

Course V: Dissertation or Project/Portfolio plus reflective analysis (60 credits)

The content and research imperatives of the dissertation/portfolio can be developed by students in tutorial with staff to address individual needs. It could range from an entirely written document researching a particular area of the cultural and creative industries to a fully developed proposal for a new business.

For further information please contact
Sian Prime: s.prime@gold.ac.uk



Certificate for Postgraduate Study in Music

1 year full-time

This course has been designed specifically for graduates from overseas. It offers a preparatory period of study in which you develop skills needed to study at Master's level. The Certificate is a self-standing qualification and is ideal preparation for further postgraduate study in music at Goldsmiths or elsewhere.

Entrance requirements

You should normally hold or expect to hold a first degree of at least second-class standard in an appropriate subject. You should have a minimum of IELTS 5.5 or equivalent.

Application and admission

Application forms are available from and should be returned to the Admissions Office or please visit www.gold.ac.uk/pg/apply/

What do you study?

There are three pathways – the first two specialise in performance and composition, preparing you for the relevant MMus, while the third offers preparation for the MA in Music pathways and other MAs described in this booklet. You take courses in English Language Development, if appropriate, and English for Academic Purposes, in addition to the courses below.

Performance Pathway: Advanced Classical Performance, Research Essay, two courses from a recommended list of BMus advanced courses.

Composition Pathway: (preparation for MMus in Composition, Studio Composition, Creative Practice): Creative Research Project, four courses from a recommended list of BMus advanced courses including Analysis and New Music, Live Electronics and Phonography.

Musicology Pathway: (preparation for MA in Music Contemporary Music Studies, Ethnomusicology, Historical Musicology, Popular Music Research, MA in Arts Administration and Cultural Policy, MA in Creative and Cultural Entrepreneurship) Research Essay; four courses from a recommended list of advanced courses including Psychological Approaches to Music, Minimalism and Postminimalism; Narrative, Representation and Popular Song.

The programme will be assessed on coursework in terms one to three and examination papers and recital (if applicable) in term three. English Language proficiency is examined in terms one and two.

To find out more, please contact Programme Co-ordinator Dr Barley Norton, e-mail b.norton@gold.ac.uk.

Staff and their research interests

**Dr Craig Ayrey PhD MMus MMus
BMus LTCL (Lecturer)**

Music analysis; music semiotics and post-structuralist music theory; early 20th-century music.

**Prof. (Emeritus) John Baily DPhil PhD
BA (Professor of Ethnomusicology)**

Music of Afghanistan; music among South Asian communities in Britain; ethnographic film making.

Simon Deacon MA BMus (Lecturer)

Popular music performance; jazz; theatre.

Dr John Drever PhD MMus BMus (Senior Lecturer)

Composition; electro-acoustic music; sound-art and soundscapes.

Ian Gardiner MA BMus (Senior Lecturer)

Composition; film music (theory and practice); popular music.

**Prof. Alexander Ivashkin PhD DMA
MMus BMus (Professor of Music)**

Cellist and conductor. Post-Soviet Russian music, especially Alfred Schnittke.

Dr Berta Joncus DPhil MA BA (Lecturer)

The 18th-century London stage; European vocal music; European popular music before 1800.

**Prof. Simon McVeigh DPhil MA
ARCM (Professor of Music)**

Music and society; London concert life; performance practice c1700-1850. Violinist and conductor.

Prof. Keith Negus PhD BA (Professor of Musicology)

Music and social/cultural theory; critical musicology; theories of the song and songwriting; the music and musicianship of Bob Dylan; music and media.

Dr Barley Norton (Senior Lecturer)

PhD MMus BSc (Mus) Music of south-east Asia; ethnomusicology.

Dr Tom Perchard PhD MMus BMus (Lecturer)

Phenomenology of recorded music; jazz and film; jazz in France; popular music historiography.

Keith Potter MA BMus (Senior Lecturer)

Post-war American and British music; minimalism; notation and aesthetics of contemporary music.

Anthony Pryer MMus BMus (Lecturer)

Aesthetics and philosophy of music; historiography; medieval music and Dufay; operas of Monteverdi and Mozart.

Roger Redgate ARCM (Reader)

Composer, violinist and conductor. New complexity, especially the music of Fernéyhough.

**Ian Stonehouse BA (Head of the
Electronic Music Studios)**

Sound recording/editing; video, film & animation.

Dr Michael Young PhD MA BA Cert H.E.

(Senior Lecturer and Head of Department)

Composition; interactive performance systems, live electronics; music computing.



Contact us

Once you have read this booklet and the relevant sections of the Postgraduate Prospectus, if you have any specific questions, please contact Department of Music on 020 7919 7640, fax 020 7919 7644, or e-mail music@gold.ac.uk. If you have any admissions questions, or you would like a prospectus, please contact us as follows:

UK and EU students

Admissions Office
telephone 020 7078 5300 (direct line),
fax 020 7919 7509
e-mail admissions@gold.ac.uk

International (non EU) students

Student Recruitment and International Office
telephone +44 (0)20 7919 7702 (direct line)
fax +44 (0)20 7919 7704
e-mail international-office@gold.ac.uk
Prospectus hotline: telephone
020 7919 7273 (24 hours)

Dialling from outside the UK?

Call +44 (0)20 7919 7645
And if you'd like to find out more, visit the website at www.gold.ac.uk for a downloadable application form, to see the Postgraduate Prospectus or further information about Goldsmiths.

Disclaimer

The information in this booklet was correct in January 2011. Booklets are as far as possible accurate as at the date of publication, but the College does not intend by the publication of a booklet, or any other advance degree programme information, to create any contractual or other legal relation with applicants, accepted students, their advisers or any other person. Nor is it responsible or liable for the accuracy or reliability of any of the information in third party publications or websites referred to in a prospectus. The College is unable to accept liability for the cancellation of proposed programmes of study prior to their scheduled start, although it will take reasonable steps to transfer students affected by the cancellation to similar or related programmes of study. The College undertakes all reasonable steps to provide educational services including teaching, examination, assessment and other related services, set out in its prospectuses and programme literature (“Educational Services”). However, except where otherwise expressly stated in writing, the College cannot accept liability or pay any compensation where the performance or prompt performance of its obligations to provide Educational Services is prevented or affected by “force majeure”. “Force majeure” means any event which the institution could not, even with all due care, foresee or avoid. Such events may include (but are not limited to) war or threat of war, riot, civil strife, terrorist activity, industrial dispute, natural or nuclear disaster, adverse weather conditions, pandemic flu, interruption in power supplies or other services for any reason, fire and all similar events outside the control of the College. Please visit www.gold.ac.uk/regulations/general-regulations/current/disclaimer for our most up-to-date disclaimer.

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Goldsmiths undertakes all reasonable steps to provide educational services including teaching, examination, assessment and other related services, set out in its prospectuses and programme literature (“Educational Services”). However, except where otherwise expressly stated, Goldsmiths regrets that it cannot accept liability or pay any compensation where the performance or prompt performance of its obligations to provide Educational Services is prevented or affected by “force majeure”. “Force majeure” means any event that the institution could not, even with all due care, foresee or avoid. Such events may include (but are not limited to) war or threat of war, riot, civil strife, terrorist activity, industrial dispute, natural or nuclear disaster, adverse weather conditions, pandemic flu, interruption in power supplies or other services for any reason, fire and all similar events outside our control.

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Goldsmiths, University of London 2011

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This booklet is printed on 9lives Offset, which is manufactured from 100% recycled fibre.
Content: 100% recovered fibre, TCF bleaching.
Manufacturing accreditation: ISO 9001, ISO 14001.
Product certification: FSC 100% recycled, NAPM recycled approved.



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Goldsmiths has joined the Carbon Trust's Higher Education Carbon Management programme, and is participating in the national 10:10 campaign, demonstrating a commitment to cutting carbon emissions. Goldsmiths' efforts in the field of carbon management and emission reduction have been recognised by the government.

Our Mission

We offer a transformative experience, generating knowledge and stimulating self-discovery through creative, radical and intellectually rigorous thinking and practice.

Goldsmiths

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