

Undergraduate study

BMus (Hons) Music

BMus (Hons) Popular Music

BMus/BSc (Hons) Music Computing

Music



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This booklet outlines the Undergraduate Music degrees at Goldsmiths, University of London. Please read in conjunction with our Undergraduate 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** or e-mail **admissions@gold.ac.uk**.

Welcome to the Department of Music

The Department of Music at Goldsmiths is a vibrant, friendly department with a tradition of committed teaching at all levels. We have three undergraduate programmes: a BMus in Music, a wide-ranging course that centres upon classical music; a specialist BMus in Popular Music; and a BMus/BSc in Music Computing, run jointly with Goldsmiths' Department of Computing. These degrees offer both depth and flexibility, enabling you to construct a programme of study that is exactly right for you.

What makes us special?

- We are one of the largest university music departments in the UK with over 400 students, including more than 100 postgraduates. We have 16 permanent members of academic staff and many visiting lecturers and instrumental tutors. We have a dedicated team of administrative staff and music technicians, as well as emeritus professors, research fellows and other scholars – so there is always somebody to inspire and help you with your studies.
- Our ethos reflects the contemporary musical world. Our diverse activities cover popular music, Western art and non-Western music, electronic and computer music, sound art, jazz and film music. There is a strong focus on contemporary music, but we are highly committed to all significant areas of musical practice and research.
- In the last Research Assessment Exercise (2008), 70% of our research publications, creative work and performances were graded as 'world leading' or 'internationally excellent'. Our taught courses strongly reflect the research interests and expertise of staff.
- The department is active in performance, creative practice and research into many historical periods and cultures. There are concerts, workshops and other events every week, professionally or student-led, with opportunities to perform both in college and in public venues. Student composers regularly present new work in workshops with visiting performers, and at public concerts and exhibitions.
- We are affiliated to the Serge Prokofiev Archive and the Centre for Russian Music at Goldsmiths, both of which offer a unique resource of materials and expertise. We run a specialist Afghanistan Music Unit, devoted to the study and support of the music culture of Afghanistan and surrounding areas.
- We are within easy reach of central London's many venues, concert halls, opera houses and research libraries, providing a great international focus. We often have concessionary tickets available for concerts and operas.

Learning and teaching

We are committed to teaching that is stimulating and supportive. Students develop an advanced, critical approach to music that is supported by theoretical understanding and practical skills. We will help you develop many skills valued in the music professions, and by employers more widely.

We ensure the aims of your degree 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 lectures and discussion seminars, one-to-one tutorials and performance lessons, practical workshops, collaborative projects, computer lab and music studio sessions.

There are also many forms of assessment. Typically, during one term's study you might research and write two substantial essays, rehearse for a solo recital, improvisation or group performance and produce a new composition or creative project that is notated, studio-based or multimedia.

Our degree programmes offer a great range of options so you can select your own coherent programme of study and focus upon the areas of greatest interest and strength for you. Your academic progress is supported by personal tutor meetings that help you navigate through the degree and prepare for a graduate career.

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

Credits and levels of learning

An undergraduate honours degree is made up of 360 credits – 120 at Level 4, 120 at Level 5 and 120 at Level 6 (for more information on these levels of learning, see www.qaa.ac.uk). If you are a full-time student, you will usually take Level 4 courses in the first year, Level 5 in the second, and Level 6 courses in your final year. Part-time students take Level 4 first-year courses (120 credits) on a full-time basis, and make up the rest of the required credits over three years.

Our programmes consist of courses of either 15 or 30 credits. Information on the credit value of each course is included with the course description.

Individual vocal and instrumental tuition

Our location in London means that we are able to attract visiting instrumental and vocal teachers of the highest quality, with many of our staff also teaching at the major music conservatoires. We provide a generous allocation of tuition time. Our performance courses are supplemented with ensemble classes and workshops/masterclasses given by top professional musicians.

- First-year students (Music and Popular Music only) are currently entitled to 12 hours of one-to-one tuition per year.
- Tuition is available to Music and Popular Music students taking performance options in years two and three. The Music programme currently offers 14 hours of one-to-one tuition in year two (Classical Performance) and 17 hours in year three (Advanced Classical Performance). The Popular Music programme currently includes up to 12 hours of one-to-one tuition in both years, with regular workshops and masterclasses.

If you do not opt for performance courses you are not automatically entitled to individual lessons, but we can help make private arrangements with our visiting staff, at preferential rates.

Facilities

We provide excellent facilities for teaching, performance and studio work, acknowledged consistently in the National Student Survey. In addition to the department's teaching and rehearsal rooms, you have access to the award-winning Rutherford Building, which brings library, computing and language learning facilities together under one roof. We subscribe to a large number of online services providing access to music recordings, journals and books that support the large collections housed in the library.

Goldsmiths' music students have access to the Recital Room and the Deptford Town Hall Council Chamber, which houses a brand new Steinway Model D piano. Students can also perform at the beautiful Foundling Museum Picture Gallery in central London. Goldsmiths' Great Hall seats 650, and is used for large-scale orchestral and choral concerts – these also take place at outside venues. We have two suites of practice rooms and an arrangement with The Music Rooms, a professional rehearsal space available primarily for popular music students, free of charge during teaching weeks.

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 the then Head of Department Stanley Glasser and composer Hugh Davies, 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. 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, etc) and control interfaces (Lemur, Soundbeam), a vintage Roland System 100M modular synthesizer, and a multi-channel Genelec PA system for live events. Studio access is available if you are taking a relevant course. For full details regarding all EMS facilities, please consult the EMS homepage at www.gold.ac.uk/ems.

Music Technology Suite contains 12 iMac workstations with MIDI keyboards for private and course-related 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 designed to support students involved in more advanced Audio and Video editing projects, and contains 6 MacPro 8 core workstations. Software includes Logic 8, Final Cut Pro, Max/MSP, Sibelius 5 and Cubase SX 5.

Department instruments and accessories

The Department of Music has a collection of instruments for student use on site in connection with their course. Instruments available include double basses, alto flute, cor anglais, Eb clarinet and various percussion instruments. Larger instruments are available, but access must be arranged. There are six Mackie PA systems and a wide selection of guitar and bass amps, various synthesizers, keyboards and digital processing units.

Department of Computing Facilities

Music Computing students also have access to all the facilities available to undergraduate students in the Department of Computing. Please see the Department of Computing booklet and the Goldsmiths website for further information.

Performance opportunities

The Department of Music's commitment to eclectic and high-quality performance is unrivalled. This is reflected in the number of graduates who have made a professional career from their music-making. In return, the department demands a high level of commitment from its students to the various groups that it runs, as well as encouraging students to form their own ensembles.

The main performing opportunities offered by the Department of Music are:

- Goldsmiths Sinfonia
- Goldsmiths Chorus
- Chamber Choir
- Chamber Music Groups
- Composers' Forum
- Contemporary Music Ensemble
- Electronic Music Studio Concerts
- Music Collective
- Vocal Group
- Lunchtime and evening recitals
- Live events at the Students' Union
- Studio laptop ensemble

Goldsmiths Sinfonia and Chorus have gained a considerable reputation for the high quality of their performances under the direction of professional conductors. Their successful policy of promoting 20th-century music has entailed many premières of works by living composers such as Nicola Lefanu, Giles Swayne, Edwin Roxburgh, Edward Gregson and Sadie Harrison. Works performed recently include Bernstein's 'Symphonic Dances' from 'West Side Story', Prokofiev's 'Alexander Nevsky', Stravinsky's 'Symphony of Psalms' and Brahms' 'German Requiem'. Students are able to audition to perform concerti with the Sinfonia and are encouraged to audition in Term 3.

Chamber Music Ensembles The department supports a variety of chamber music ensembles, both as components of taught courses and beyond the curriculum. Students are strongly encouraged to form their own ensembles, and should discuss this with relevant full-time staff and their individual teachers. Ensembles are welcome to book rehearsal space, subject to the constraints of other teaching. The library and the department both maintain stocks of chamber music parts and vocal scores, and it is often possible for the department to hire or buy other works on request.

Contemporary Music Ensemble reflects the department's acknowledged expertise in 20th-century studies and gives two formal concerts each year. It has given a number of first performances by both students and established composers. Its repertoire has a wide stylistic base, including works by Ligeti, Reich, Monk, Riley, Cage, Andriessen, John Zorn and Frank Zappa, among others.

Composers' Forum produces concerts in the second and third terms to provide opportunities for all students (undergraduate and postgraduate) to have their own compositions performed by their fellow students in a formal setting.

Electronic Music Studios concerts provide opportunities for students (undergraduate and postgraduate) to have studio-based work performed, including work involving performers, either fellow students or established performers. Preference is given to course-related work, although any student may submit a piece for consideration. We also support Interlace, an improvised music concert series.

Goldsmiths Music Collective focuses on performance as a creative form, drawing from urban, dance, avant-garde and jazz repertoire. Players are encouraged to write and arrange for the collective, and the line-up is flexible and encourages experimentation, improvisation and the use of new technologies.

The Vocal Group sings gospel, jazz and popular repertoire. Students are encouraged to submit arrangements and original compositions for the group. The group also performs outside the college, including at Ronnie Scott's and with the Matthew Herbert Big Band at the Royal Festival Hall on London's South Bank.

Live events at the Students' Union/Simon Says has an arrangement with Goldsmiths Students' Union to provide a range of live shows/events across the year. This is a fantastic opportunity to play a wide range of material in front of around 800 people – performers usually receive a small fee. Previous events have included concert versions of 'The Rocky Horror Picture Show' on Hallowe'en, a soul music night, 'unplugged' and contemporary jazz gigs. You can audition to be involved in an event or put forward your own projects for consideration.

Lunchtime and evening recitals We hold concerts on Wednesday and Friday lunchtimes and Tuesday evenings. Recitals range from solo to ensemble performances by both students and professional musicians. A relaxed atmosphere prevails during these concerts and you are free to come and go and even (quietly) have lunch. In addition, students are encouraged to put on their own recitals.

Music Week It has been a tradition at Goldsmiths for many years that new students are introduced to the department at the beginning of the academic year with a week of intensive rehearsals that culminate in the opening performances of the term.

PureGold Festival At the end of the summer term the department organises Pure Gold – a three-week festival of student performances and showcases. In 2010, there were over 30 performances including concerts by the Contemporary Music Group, Wind Band, Electronic Music Ensembles, singer/songwriters from the PMS course at the Albany Theatre, plus chamber and solo performers. The end of year opera in 2010 was 'Rigoletto'. Previous operas include: 'Le Nozze di Figaro' by Mozart; 'Peter Grimes' by Benjamin Britten; Mozart's 'The Magic Flute'; Bizet's 'Carmen'; and 'Venus and Adonis', by John Blow.

Department Ensembles-in-Residence The department regularly employs visiting professional musicians as Ensembles-in-Residence, whose work underpins composition and performance activities throughout the year. From Autumn 2010 the Allegri String Quartet will be in residence, working with a range of students on different programmes.

Our research centres

The department has a vibrant and dynamic research base, reflected through its range of research centres. More information on all of them can be found on Goldsmiths website.

The Centre for Contemporary Music Cultures (CCMC) embraces 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 is particularly concerned with scholarship, composition and performance that challenges or moves across the conventional categories of Western art music, world music, popular music and sound art.

The Centre for Russian Music (CRM) promotes research, publication and performance of Russian music. It offers a wide range of interdisciplinary activities focused on cultural, social, political and musical problems of Russian modern history, based on its unique archival collections.

The Serge Prokofiev Archive, established at Goldsmiths in 1994, holds a unique collection of private papers and photos as well as microfilms of music manuscripts, books, scores and audio-visual material. This collection, the largest in the West, attracts numerous national and international visitors.

Sound Practice Research (SPR) functions as a nexus for our diverse range of studio- or computer-based research. It brings together expertise at the forefront of music computing and audio technologies, field studies and social, cultural, commercial and environmental issues. SPR is committed to rigorous and convincing creative practice and the investigation and archiving of historical precedents.

The Afghanistan Music Unit was launched in 2002 under the direction of Professor John Baily to study and support the rebuilding of Afghanistan's music culture. The Unit covers not only Afghanistan, but also neighbouring countries such as Iran and Pakistan, whose musical cultures overlap.

Applicant days and College open days

The Department of Music holds a number of Applicant days between December and April each year. If you apply to one of our programmes you may be asked to attend an Applicant day for an interview or audition, and to participate in a number of short workshop sessions. This is also an opportunity to see the Department's facilities, meet staff and ask questions about our programmes. You are welcome to visit on one of these days, once you have submitted your application, even if we do not require you to attend an interview/audition.

Applicants for the BMus/BSc Music Computing may also be invited to an open day held by the Department of Computing.

There are also College open days for all programmes across the university, usually held three times a year. You can come and see what we do, meet Music staff and students and ask questions. These days are open to anybody who wants to find out more about us, whether or not they have applied for a course. For further information on these, please visit www.gold.ac.uk/opendays or e-mail open-day@gold.ac.uk.

Application and admission

For full-time study, you need to register online at the UCAS website where you complete a secure web-based application. For more information, please visit www.ucas.com/students/apply.

You can pay by credit/debit card when you submit your online application (£11.00 for a single entry, £21.00 to apply to two or more universities).

If you want to study part time, make your application directly to Goldsmiths, not via UCAS. You can obtain an application form from www.gold.ac.uk/apply.

We welcome students from all countries. We receive many applications from International (non-EU) students, such as those from North America, Norway and the Far East. Applicants have a variety of qualifications and we consider each application individually. If you are already in the UK or intend to visit, please contact us so we can arrange an interview. To help us to evaluate your application, please list the titles of all completed and pending examinations, by their formal title in the country in which you took/are taking them.

English language requirements

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

BMus programmes:

- 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 23 in the written element

* 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.

Alternatively, you may wish to attend one of our Pre-sessional English Language courses. For further information, please see www.gold.ac.uk/eap.

Fees and funding

For information about fees and funding, please see the Undergraduate Prospectus or visit www.gold.ac.uk/costs.

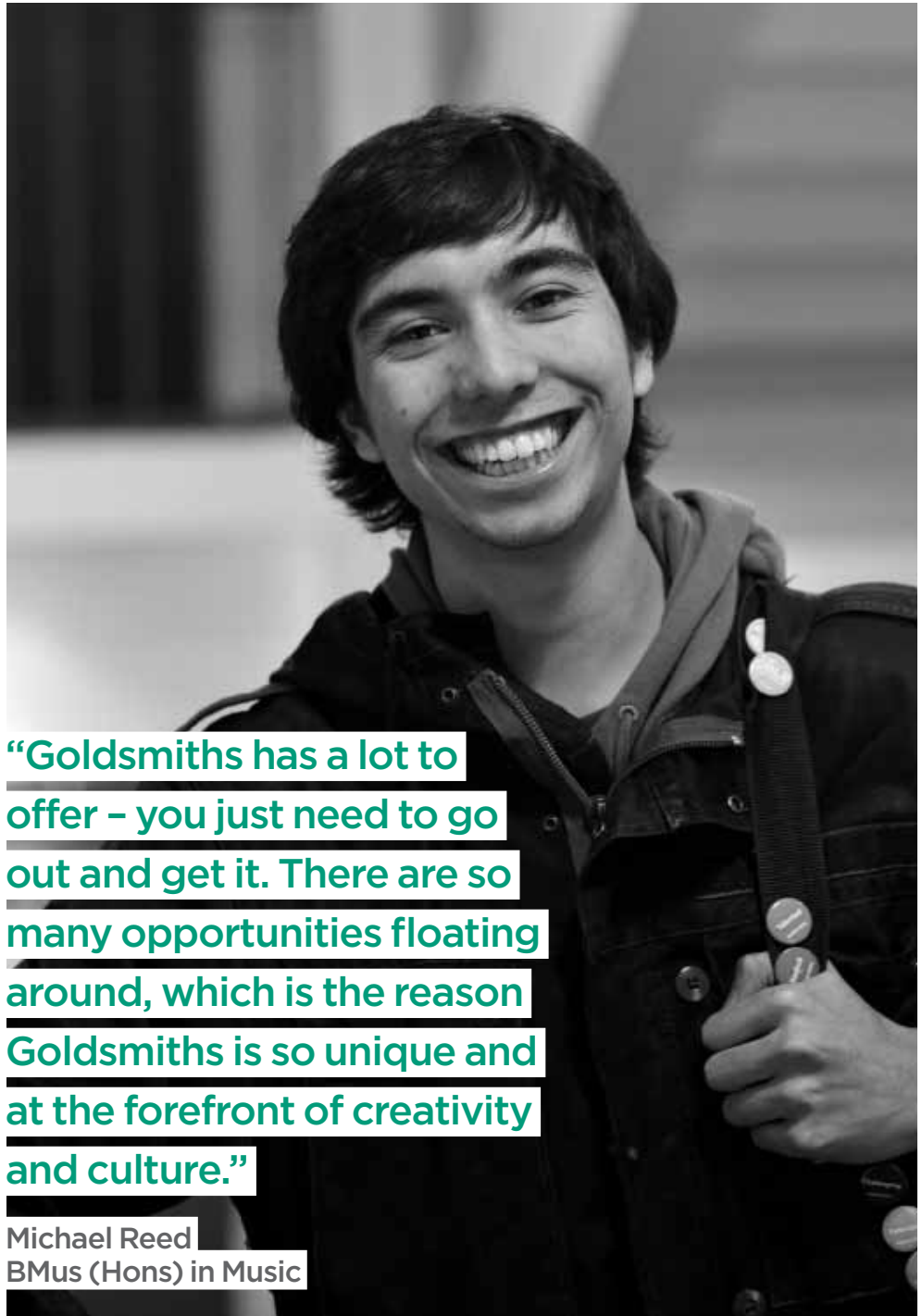
Postgraduate study

The Department of Music also offers a range of programmes for postgraduate students. The University of London MA or MMus degree is available in the fields of Contemporary Music Studies, Composition, Studio Composition, Creative Practice, Ethnomusicology, Historical Musicology, Performance and Related Studies, and Popular Music Research. We also offer MPhil and PhD programmes for full-time and part-time students, and a Graduate Diploma for international graduates.

Further information is in the Postgraduate Prospectus or at www.gold.ac.uk.

Careers

Most of our graduates choose careers in fields related to their musical knowledge: teaching, performing, arts administration, music librarianship, publishing and retailing, record companies and production, or technical work in radio or television. Statistically, music graduates demonstrate very good employment rates, because they are often highly trained in the kinds of transferable skills employers are seeking, such as individual motivation, team working and effective communication.



“Goldsmiths has a lot to offer – you just need to go out and get it. There are so many opportunities floating around, which is the reason Goldsmiths is so unique and at the forefront of creativity and culture.”

Michael Reed
BMus (Hons) in Music

BMus (Hons) Music

3 years full time
UCAS code W302

This programme encourages you to rethink music study and practice through a challenging combination of theoretical and practical courses. You are encouraged to construct a path of study that develops and explores the interrelationship between music as a creative and practical endeavour, and music as an intellectual study. The main focus of the programme is on Western Art Music, but other options are available within its structure.

Our staff members are internationally recognised, and their diversity of expertise make our undergraduate programme one of the most exciting in the UK (see www.gold.ac.uk/music/staff). Through a combination of lectures, seminars, tutorials and individual lessons, students acquire advanced skills and knowledge. All students receive training in music technology and software, and courses typically draw on internet resources and online learning environments. A computer room for self-directed learning promotes study outside the lecture hall. To enhance our courses we also regularly bring in renowned specialists who deliver lectures, concerts and masterclasses.

Entry requirements and selection

Academic

Our standard offer is ABB at GCE A-level including a Grade A in A-level Music. We also accept GCE A-level General Studies. Whilst we welcome applications from students who have chosen to complement their Music A-level with related subjects in the Arts and Humanities, we also give careful consideration to applicants who have chosen contrasting subjects, such as the sciences. We also accept a range of alternative qualifications – for further details please refer to the Undergraduate Prospectus.

If you have completed the first year of a comparable degree at another university, or an appropriate HND, you can apply for direct entry into the second year. You will need to provide details of all the courses you pursued in your first year of study together with details of the grades achieved. There is also a progression link from the Goldsmiths Certificate in Music Studies, which when passed with 120 credits enables progression to the second year of the BMus degree, subject to satisfactory interview with a Department of Music member of staff.

Practical

You should be at a standard equivalent to Grade VIII ABRSM (Associated Board of the Royal Schools of Music) on your main instrument.

We try to meet as many applicants as possible, although it is not always feasible or necessary to interview everyone. We are looking for students who have the right blend of practical and creative skills, as well as knowledge, curiosity, enthusiasm and commitment. We aim to assess this by taking a holistic view of each applicant. We look at their experience, qualifications, abilities, references, as well as the confidence and assurance with which they present themselves at interview.

We may offer a place without an interview. If we do this, you are strongly encouraged to visit the department on one of our applicant days before responding to the offer. It is equally important for you to decide whether Goldsmiths is right for you. If you cannot make one of our departmental applicant days, contact the Admissions Enquiry Unit to discuss visiting Goldsmiths to look around, or attend one of the College open days.

What you study

The degree is divided into three levels. The various courses available are listed below. All courses are 15 credits unless indicated otherwise. Please note that some courses listed may not be offered every year.

Year 1

All BMus Music students take the following courses:

- Approaches to Contemporary Music
- Composition (30 credits)
- Creative Music Technology
- Performance and Critical Listening (30 credits)
- Tonal Harmony and Form
- Western Art Music: Repertory and Development

Year 2

At this level you can select the exact mix of courses you wish to take. The courses are divided into two groups, A and B, and you must take some from both. This ensures that you have a rounded musical education, equipping you for various career opportunities after you leave Goldsmiths.

You take courses to a minimum value of 45 credits from Group A (these are historical/contextual courses) and 30 credits from Group B (these are creative/practical/technical courses). You have a free choice from either group for your remaining 45 credits. Up to 30 credits can be taken in related study from another department (subject to availability). Some courses require you to have taken a previous course (a 'pre-requisite') or to take the course in conjunction with another (a 'co-requisite'). You will be advised in detail about your choices at each stage of your degree programme.

Group A:

- History of Performance
- Music Aesthetics
- Music and Modernism
- Music and Postmodernism
- Music in Film
- Music of Africa and Asia
- Music, Communication and Identity
- Musical Style and Historical Culture
- Musicians, Commerce and Commodification
- Romanticism and Musical Structures

Group B:

- Arranging: Jazz and Commercial Music
- Classical Performance (30 credits)
- Composition and Performance
- Composition: Creative Strategies
- Media Composition
- Orchestration
- Studio Composition
- Studio Techniques
- The Language of Jazz

Year 3

Again you must take 120 credits. Normally, one or two courses can be taken from Group A with the balance coming from Group B (all courses 15 credits). One course with a maximum value of 30 credits can be taken in related study from another department, where available.

Group A:

- Advanced Classical Performance (30 credits)
- Creative Research Project (30 credits)
- Research Essay (30 credits)

Group B:

- Aesthetics of Performance
- Analysis and New Music
- Composition for Visiting Ensemble
- Improvisation
- Live Electronics
- Minimalism and Postminimalism
- Mozart's Operas: Sources and Documents
- Narrative, Representation and the Popular Song
- Performing South East Asian Music
- Phonography
- Psychological Approaches to Music
- Soviet Music and Beyond
- Topics in African American Music

BMus (Hons) Popular Music

3 years full time or 3 years part time (Year 2 and 3 courses only)
UCAS code W340

From mainstream to underground, the BMus in Popular Music at Goldsmiths embraces popular music in its many forms: rock, pop, folk, urban, jazz, experimental and commercial.

At the heart of the degree is the study of creative practice, with many opportunities to expand your skills, from playing in bands to writing/performing music for film, theatre or multimedia. Academically, you will be encouraged to ask questions on the effects that popular music has had on our cultures, identities and lives. In your final year you can choose to follow your own practical or academic interests and undertake your own creative or research projects supported by tutors. In this year, creative work is showcased wherever possible in venues outside Goldsmiths.

The programme is designed to support professional development, and we ensure that graduates leave Goldsmiths not only with a wealth of experience and transferable skills, but also a professional portfolio to showcase their work.

A range of career support and advice is available within Goldsmiths and from external industry experts. As we are based in London, we have strong links with the music industry and offer frequent high-profile lectures, masterclasses and workshops. Recent visiting tutors include MOBO-winning saxophonist and composer Soweto Kinch, Fame Academy vocal coaches Carrie and David Grant, top session bass player Yolanda Charles, jazz-soul singer Eska Mtungwazi, studio arranger Audrey Riley (Coldplay, Manic Street Preachers, Smashing Pumpkins), video and sound artist Vicki Bennett (AKA People Like Us), songwriter Darren Hayman, and producer Charlie Dark (Attica Blues, Blacktronica).

Entry requirements and selection

Academic

Our standard offer is BBB at GCE A-level including Music, or an equivalent combination of AS-and A-levels; or an overall grade of DDM in BTEC National Diploma in Popular Music, Music and Performing Arts. We also accept a range of alternative qualifications. For further details, please refer to the Undergraduate Prospectus.

If you have completed the first year of a comparable degree at another university, or an appropriate HND course, you can apply for direct entry into the second year. You will need to provide details of all the courses you pursued in your first year of study together with details of the grades achieved.

Practical

You should be able to demonstrate skills and experience in both practical musicianship and music creation. Although we consider each application on its individual merits, we favour students who demonstrate clear experience of and/or commitment to music-making.

Selected candidates will be invited for an interview day. This allows us to meet potential students and find out more about their interests and abilities. If you are invited for an interview, you will be required to perform on your main instrument and/or bring examples of your creative work. You will also be expected to participate in a short workshop.

What you study

The degree is divided into three levels. The various courses available are listed below. All courses are 15 credits unless indicated otherwise. Please note that some courses listed may not be offered every year.

Year 1

In your first year, you study a range of areas including creative and practical music studies, textual and contextual analysis of popular musics, and an introduction to music technology. All courses are compulsory at this level as we feel it is essential to develop the necessary key skills and knowledge base before further specialisation.

- Analytical and Contextual Studies
- Approaches to Contemporary Music
- Creative Music Technology
- Folk and Urban Musics (30 credits)
- Popular Music: History, Style and Technique
- Practical Popular Music Studies (30 credits)

Year 2

In your second year you choose a minimum of 45 credits from Group A, 30 credits from Group B, PLUS the remaining 45 credits from either group. In this

latter category up to 30 credits can be taken in a related study within another department (subject to availability). Some courses require you to have taken a previous course (a 'pre-requisite') or to take the course in conjunction with another (a 'co-requisite'). You will be advised in detail about your choices at each stage of your degree programme.

Group A:

- Arranging: Jazz and Commercial Music
- Music and Postmodernism
- Music in Film
- Music, Communication and Identity
- Musicians, Commerce and Commodification
- The Language of Jazz

Group B:

- Media Composition
- Music Aesthetics
- Music of Africa and Asia
- Music Technology and Production
- Performance: Ensemble
- Performance: New Contexts
- Songwriting
- Studio Composition
- Studio Techniques

Year 3

In your final year, a minimum of 30 credits must be taken from both Group A and Group B, with the balance of remaining courses being taken from either group. A maximum of 30 credits may be taken in a related study within another department.

Group A:

- Aesthetics of Performance
- Minimalism and Postminimalism
- Narrative, Representation and the Popular Song
- Psychological Approaches to Music
- Research Essay (30 credits)
- Topics in African American Music

Group B:

- Applied Composition and Songwriting
- Creative Performance (30 credits)
- Improvisation
- Live Electronics
- Performing South East Asian Music
- Phonography
- Popular Music Composition Project

The Rob Stringer Music Scholarship 2012

The Department of Music is delighted to announce a new scholarship to assist a creative and talented musician to study on the **BMus Popular Music** programme.

The Rob Stringer Music Scholarship is named after its funder, who is a former Goldsmiths student and Honorary Fellow as well as Chairman of Sony Music Label Group. The Scholarship is worth £12,000, spread in instalments across the three-year degree.

Rob Stringer is described as 'one of the most powerful figures in the music business' – and one of the top 20 most influential Britons in America according to The Daily Telegraph – his career in music started in the Goldsmiths Students' Union, where as Social Secretary he was responsible for booking bands. He has responded to tumultuous times in the industry by repositioning Sony as a multimedia giant, while upholding his conviction that 'music is still an art form'.

In making the award, the department will consider the following criteria: financial need, academic merit and musical ability. Preference will be given to students from low-income backgrounds. The award is open to UK students only.

Applications are invited from those who have accepted the offer of a place on the **BMus Popular Music** programme starting in October 2012.

Please e-mail bursary-sship@gold.ac.uk with any questions.

Details of other scholarships and bursaries available at Goldsmiths can be found at www.gold.ac.uk/fees/2012fees/bursariesscholarships.



BMus/BSc (Hons) Music Computing

3 years full time or 3 years part time (Year 2 and 3 courses only)

UCAS Code WG34

The BMus/BSc in Music Computing offers a unique and creative approach to this rapidly evolving subject. The programme is jointly delivered by the Department of Computing and the Department of Music, building on well-established research collaborations between the departments in areas such as interactive performance, computer-based analysis, sound art and computational creativity.

The programme is designed with careers in music technology and music computing in mind. There are many professions in the cultural sector that involve computing, such as sound design, film and TV composition, web design, broadcasting, systems analysis and management, IT consultancy and music/audio production. The degree is a gateway to study at Masters and PhD level, and provides a foundation for practice-based careers.

Throughout the programme you encounter the latest technologies and programming methods, and explore current issues in computer music, programme design, sonic art, music theory and musicology.

You study how computers listen and analyse sound and music, how they can derive, generate or 'invent' processes and structures for music, and how such processes are rendered as music, audio or musical text. You learn how to write software for music and creative applications, and develop the intellectual, technical and critical skills needed to analyse problems, and design and implement solutions on computers. The programme also encompasses a wide range of topics in music, historical, practical and creative, with optional courses in film music, Western art and contemporary music, popular music, 'world' music, sound art and electronic music composition.

Entry requirements and selection

Our standard offer is BBB or ABC at A-level. An A2 level qualification, or equivalent, relating to music and/or science and technology is preferred. We encourage applications from those without a formal qualification in these areas who can demonstrate relevant knowledge, skills and experience.

If you do not have an A2 level qualification in Music or Music Technology, or equivalent, you will be asked to submit a music portfolio. Other applicants may also be invited to submit a portfolio, depending on their particular existing skills and knowledge. This should contain examples of your own work (e.g. a sound recording, original composition, sound art project, musical arrangement) that demonstrate technical competence and imagination, and may show an understanding of music-related software.

If you do not have an A2 level qualification, or equivalent, relating to the sciences, you should have a good pass in GCSE Mathematics or equivalent.

Applicants may be called for an interview, at which time they may be asked to take a computer aptitude test.

We also accept a range of alternative qualifications – for further details please refer to the Undergraduate Prospectus.

If you have completed the first year of a comparable degree at another university, or an appropriate HND, you can apply for direct entry into the second year. You will need to provide details of all the courses you pursued in your first year of study together with details of the grades achieved.

What you study

The degree is divided into three levels. The various courses available are listed below. All courses are 15 credits unless indicated otherwise. Please note that some courses listed may not be offered every year, and new courses may be added.

Core courses establish all the key areas of this innovative subject; these culminate in a final year Music Computing Major Project. The programme also allows you to identify and develop your strengths and interests by choosing various specialist options in the Departments of Music and Computing. Your project topic will determine the award of either BMus (Hons) or BSc (Hons).

Year 1

In your first year you study the fundamentals of computer programming, contemporary music and music technology. In addition to these 105 credits you also choose one 15-credit option in the history and theory of either popular or classical music.

Core courses:

- Approaches to Contemporary Music
- Creative Audio-Visual Computing
- Creative Music Technology
- Data representations and Architecture Modelling
- Introduction to Programming (30 credits)
- Music Computing 1

Options (one of the following):

- Analytical and Contextual Studies
- Popular Music: History, Style, Technique.
- Tonal Harmony and Form
- Western Art Music: Repertoire and Development

Year 2

In your second year you take 75 credits in core courses, and 45 credits in optional courses, which cover a wide range of creative, practical and historical topics in music. The list also includes one computing option: Principles and Application of Programming Part 2.

Core Courses:

- Music Computing 2 (30 credits)
- Perception and Multi-Media Computing (30 credits)
- Principles and Application of Programming Part 1

Options (three of the following):

- Arranging: Jazz and Commercial Music
- Composition: Creative Strategies
- Language of Jazz
- Media Composition
- Music Aesthetics
- Music and Modernism
- Music and Postmodernism
- Music of Africa and Asia
- Music in Film
- Music, Communication and Identity
- Musical Style and Historical Culture
- Music, Technology and Production
- Musicians, Commerce and Commodification
- Orchestration
- Romanticism and Musical Structures
- Studio Composition
- Studio Techniques

- Principles and Application of Programming Part 2

Year 3

In your final year you undertake a substantial, independent Major Project that allows you to explore in depth a particular specialism in music computing. The selection of either a music or a computing specialism for the project determines whether you are awarded a BMus (Hons) or BSc (Hons). You also choose four options to the value of 60 credits.

Core course:

Music Computing Major Project (60 credits)

Options (choose any four from Groups A and/or B):

R = Recommended (not compulsory)

Group A (for information about these courses contact the Department of Computing)

- Algorithm Design and Analysis (R)
- Artificial Intelligence (R)
- Computer Security
- Data Compression
- Data Mining (R)
- Decision Support Systems
- E-commerce
- Enterprise Networking
- Introduction to Mathematical Modeling in Management
- Language, Design and Implementation
- Logic Programming (R)
- Neural Networks (R)
- Physical Computing (R)
- The Semantic Web
- User Interface Design
- Website design, Implementation and management

Group B

- Aesthetics of Performance
- Analysis and New Music
- Improvisation
- Minimalism and Postminimalism
- Mozart's Operas: Sources and Documents
- Narrative, Representation and the Popular Song
- Performing Southeast Asian Music
- Phonography
- Psychological Approaches to Music
- Soviet Music and Beyond
- Topics in African American Music

Individual courses

- ✘ available on **BMus Music**
- available on **BMus Popular Music Studies**
- available on **BMus/BSc Music Computing**

Information about courses taught in the Department of Computing can be found in the Computing booklet.

Year 1

● ■ **Analytical and Contextual Studies (15 credits)** examines the social, cultural and musical contexts within which music is made. A series of case studies focuses on significant genres and artists in the history of popular music. You are encouraged to evaluate the significance of various artistic developments while acquiring an understanding of the conceptual frameworks and cultural contexts within which such changes have been understood.

✘ ● ■ **Approaches to Contemporary Music (15 credits)** introduces you to the skills you will require, the repertoire you will encounter and the debates you need to consider when studying music of the 20th century. Via concrete examples and case studies it introduces the specific skills required for analysing music, engaging in critical reasoning, conducting research and an awareness of the key issues of debate in contemporary musicology.

✘ **Composition (30 credits)** allows you to develop understanding of 20th–21st-century compositional techniques and to apply them in your own creative work. A number of creative strategies are actively explored, including experimental notation, visualisation and improvisation. You consider structural methods as evidenced in music from the early 20th century onwards (serialism, isorhythm, block form, process-based form) and explore techniques with respect to pitch (linear/harmonic), rhythm and texture.

✘ ● ■ **Creative Music Technology (15 credits)** This course explores a range of music technology skills, including analogue and digital recording techniques, computer-based audio production and MIDI sequencing. You develop a basic working knowledge of two software packages (Logic and ProTools), acquiring core skills in computer music and furthering your understanding of its potential practical applications. You work in a recording studio, developing knowledge of good practice in this environment.

● **Folk and Urban Musics (30 credits)** provides a foundation for understanding the key elements common in many forms of popular music. The first term focuses on roots of popular style in US and European folk music, stressing the importance of orality, song form, interaction/improvisation, modality, standard progressions, rhythm, and the role of social processes in shaping music. The second and third terms focus on the creative concepts at the heart of 20th-century popular music in the Western world, for example, riffs, repetition, cycle of fifths, fragmentation, recycling/sampling, lyrics and use of new technologies.

■ **Music Computing 1 (15 credits)** Taught in lab sessions, the course introduces the fundamentals of music programming. You learn how to design algorithms in Max/MSP for synthesis, real-time effects and sampling, and explore the basic methods and concepts of generative music. There is a short survey of the development of electronic and computer music. In the second part of the course, building on skills acquired in other level 1 courses, you implement a number of audio and music applications using textual programming (Java). You explore algorithms that can generate structure and content: linear and non-linear dynamic systems such as cellular automata, chaotic systems and generative grammars. Systems are developed with a practical application in mind: you develop a number of explorative software projects that are presented in a suitable performance or presentation context.

✘ **Performance and Critical Listening (30 credits)** provides an introduction to classical performance at Goldsmiths. Individual tuition is given in instrumental or vocal specialism by expert visiting staff, and this is further supported by tutor-led performance seminars in which you are encouraged to perform pieces and evaluate others. In the second term you collaborate with other students to put on an assessed chamber music concert, with an individual final recital as the end of the year assessment.

● ■ **Popular Music: History, Style and Technique (15 credits)** aims to enhance critical listening skills through discussion of issues related to the performance, recording, production, composition and documentation of Western popular music. It

provides a foundation for skills and understanding developed later in the programme, introducing topics such as: standard song forms and structures; instrumental and vocal tone, texture and style; approaches to recording and production; genres and generic markers; and the role of arrangement.

● **Practical Popular Music Studies**

(30 credits) helps you to develop your practical skills in the broadest sense, via a weekly performance class and individual vocal/instrumental lessons. The course provides instruction in all areas of practical musicianship, including aural skills, transcription, sight-reading and improvisation, as well as ensemble-playing and performance. You are given supporting classes in performance technology (how to use PA, mics etc) and other issues relating to rehearsal, practice and presentation.

✕ ■ **Tonal Harmony and Form (15 credits)**

consolidates and extends your understanding of tonal harmony and introduces the historical and analytical study of music 1750–1830, concentrating on sonata form movements and their context. The first half of the course is primarily technical, using the music of JS Bach to focus the study of chord identification, harmonic progressions, cadences, melodic structure and the simple tonal forms (binary, ternary and rondo). The second half of the course looks at the music of the common-practice period through a study of sonata form and its development from Haydn to Beethoven.

✕ ■ **Western Art Music: Repertoire and Development**

(15 credits) familiarises you with some significant examples of Western Art Music, presented in chronological order. It also develops a critique of the ways traditions are constructed and works become canonised. Through a study of particular works, you come to understand: the range of languages and techniques available in the Western art-music tradition; why music was composed and performed differently in past communities; patterns of influence and points of innovation in the development of music; the origins of the musical practices we employ today; and the evidence, investigative methods and value systems that have induced us to construct the musical past in particular ways.

Year 2

✕ ● ■ **Arranging: Jazz and Commercial Music (15 credits)** introduces you to a range of techniques, and provides an opportunity to apply harmonic knowledge acquired in *The Language of Jazz* course. You gain an understanding of standard brass and reed instrumentations, conventional scoring and chord voicing techniques and standard approaches to arrangement structure. You will be expected to complete some preliminary exercises before the completion of a fully scored arrangement for a medium to large ensemble.

✕ **Classical Performance (30 credits)** builds on the musical performance skills acquired in Year 1, and develops not only practical performance skills but also critical listening and interpersonal skills. Individual tuition is provided by expert visiting staff. You will give several non-assessed performances as part of tutor-led performance seminars, as well as assessed mid-term and end-of-year recitals. You will also work with a composer during the second term on a new work for your instrument or voice, the performance of which also forms part of your assessment.

✕ ■ **Composition and Performance (15 credits)** requires you to compose two works, one for a soloist and one for a small ensemble, in which you collaborate closely with students taking Year 2 Performance. Contemporary techniques are explored, with the aim of generating convincing musical structures. Special consideration is given to the timbral and textural features of the selected instrumental and/or vocal resources, and to the possibilities and practical limitations of a real-life performance setting.

✕ ■ **Composition: Creative Strategies (15 credits)** enables you to develop creative and technical strategies for composition. Contemporary techniques are studied, identifying areas such as pitch organisation, rhythm and texture. You undertake a series of assessed creative tasks, exploring indeterminacy, new forms of notation, and pre-compositional strategies (involving graphical representation and text). Collaborative work with other creative disciplines is also encouraged.

✘ ■ History of Performance (15 credits) encourages you to examine changing performance contexts for Western music since the 17th century. This is undertaken in two ways: through the interpretation of historical documents and artefacts (including musical sources, treatises and instrument) and via the analysis of recordings. Some consideration is given to the 'period-instrument' movement and to the broader issues that this has raised concerning the role of the performer. Although the course does not require you to perform, you are encouraged to bring your own practical experience to bear on your study.

✘ ● ■ Media Composition (15 credits) The course develops the awareness acquired in the course 'Music in Film' on music's function in relation to other media, through practical composition work. It introduces a number of technical and creative approaches to the composition of music for media such as film, video, radio, games and installation, working with music technology software including Logic and Sibelius. This includes an overview of core concepts such as the role of synchronisation and illustration, awareness of genre and how elements combine in multimedia forms, as well as of composition strategies in creating music for other media - for example, using thematic organisation, role models, orchestration/arrangement/production and working to tight instructions.

✘ ● ■ Music Aesthetics (15 credits) considers the problems of defining music and its ability to express and be 'meaningful'. The main aim of the course is not to settle on the 'right' answers (they may not exist), but to help you think in logical and consistent ways about the principles by which you might begin to negotiate and evaluate the musics of the world - present and future.

✘ ● ■ Music, Communication and Identity (15 credits) examines how music has been used to affirm a sense of collective identity and to exclude others (and how individual artists have sometimes refused and reformed those group identities). Composers, songwriters and musicians have quite consciously used their art to communicate a sense of individual and collective experience. At the same time, the course considers how music has been associated with imagination, fantasy and play, conveying identities that are frivolous, fun, ironic or escapist.

✘ ● ■ Music in Film (15 credits) introduces a number of perspectives on the use and function of music in narrative film. This includes an overview of practices from the so-called 'silent era' through to contemporary mainstream Hollywood cinema, and to those in world cinemas; a discussion of technological developments and how this influenced film music practice; distinctions between the deployment of dramatic scoring and pre-existing musics/songs/recordings; the position of music in film's narrative apparatus; and the interaction between music and other elements of the 'soundtrack'.

✘ ■ Music and Modernism (15 credits) explores the development of musical trends in the first half of the 20th century and considers their relationship to the modernist ideas evolving in Western culture at this time. Particular attention is given to the music of Debussy, Stravinsky and the composers of the Second Viennese School.

✘ ● ■ Music and Postmodernism (15 credits) examines how certain music of the 20th and 21st centuries developed in the context of particular postmodernist trends. The period between 1960 and the present provides the focus for the course, which pays particular attention to the music of composers such as Berio, Cage, Kagel, Adams and Zorn.

■ Music Computing 2 (30 credits)

The course introduces analytic and creative methods in music computing. It begins with a survey of the history and development of algorithmic methods in music, including combinatorics, iterative and permutational techniques and mathematical systems. You explore how these can be applied and extended in computer-aided composition and interactive systems. The course also explores artificial intelligence in music, with topics in dynamical systems, machine reasoning and machine learning. Examples of projects include an automated accompanist and an autonomous improvisation system. You develop your expertise in music programming languages, including Max/MSP and Java, learning how to interface audio systems with AI modules. You create a portfolio of software projects for computer-aided composition, interactive installation and/or live performance.

✘ ● ■ Music of Africa and Asia (15 credits)

introduces the diverse musical traditions of these two continents. It concentrates on traditional musical practices, although some attention is also given to newly created styles. Students are expected to become familiar with the sounds of the music of large parts of Africa, Asia and Oceania, and to understand something of their underlying structural principles and the social and cultural contexts in which they are performed.

● Music Technology and Production (15 credits)

highlights a range of recording techniques and music technology, focusing on sequencing, sampling, multi-track recording, use of a mixing desk, audio and digital effects and microphones. In addition, the course introduces the key aesthetic concepts that underlie contemporary production techniques and emphasises the creative importance of recording and technology in popular music.

✘ ■ Musical Style and Historical Culture (15 credits)

explores styles of music and their relation to historical cultures, institutions and communities. You will learn about specific historical musical networks, such as those existing in Renaissance Florence, 18th-century Vienna or 19th-century St Petersburg, and also consider the difficulties in relating particular musical styles to complex cultures along with the potential distinctions between shared musical styles and shared techniques.

✘ ● ■ Musicians, Commerce and Commodification (15 credits)

examines the role of various media and industries in the music making process. It considers the historical significance of printing, recording, radio, the moving image media, digital technology and the internet. It also considers the range of different companies that have a vested interest in music making, and explores how music has become ever more significant for corporate promotion and branding. The course reflects on how these industries have provided opportunities and imposed constraints on music making. The course links a detailed focused study of how various industries and media operate to key conceptual frameworks and explanatory models drawn from cultural and social theory.

✘ ■ Orchestration (15 credits) familiarises you with the principles of orchestration found in scores from the Classical period through to the turn of the 20th century. The course covers how instrumentation and techniques of orchestration developed over this time, and examines issues of transcription from piano music to orchestra. It also aims to provide a foundation of knowledge in orchestration technique that might later be applied in your own composition work. You will complete a portfolio of short preliminary exercises, alongside two transcriptions for orchestral forces of short piano pieces.

✘ ■ Performance: Ensemble (15 credits) guides you through a range of repertoire to develop enhanced stylistic awareness and both individual and group musicianship skills. By participating in a weekly ensemble class, you experience a variety of learning situations from full notation and lead sheets to working purely by ear or verbal instructions. In addition, you are encouraged to evolve performance in the broadest sense, developing awareness of the effects of personal physicality, how to use the performance space and other issues of presentation.

● Performance: New Contexts (15 credits)

continues the work begun in ensemble performance, encouraging confidence and technical proficiency. You develop creativity through improvisation and arrangement, and through solo playing and taking solos within an ensemble context. You are encouraged to choose an influential vocalist or instrumentalist and study the characteristics of their creative style.

✘ ■ Romanticism and Musical Structures (15 credits)

takes a primarily analytical approach to music from Beethoven to Brahms. The major analytical techniques employed are those developed by Schenker and Schoenberg, since these remain the most appropriate and penetrating tools for the analysis of harmony, tonality and thematic structure in this repertoire. You produce analyses of a range of 19th century works, demonstrating your insight into and understanding of the structures and meaning of these works.

✘ Russian Music Traditions (15 credits) examines Russian music from the 16th–19th centuries, including areas such as the legacy of folk music,

sacred music, music education and theory, and the political and social contexts in which all of these were found. The unique archive collections of the Centre for Russian Music at Goldsmiths, and the special collection room, will be made available for students, allowing you to engage with some relevant primary sources of this period.

● **Songwriting (15 credits)** explores many dimensions of songwriting, including writing for voice, arrangement, standard and extended song structures, harmonic conventions and lyric writing. The course explores differences in the work of composer-songwriters and singer-songwriters, together with related issues such as the influence of commercialism, authorship and interpretation. You have the opportunity to have songs performed (or to perform them yourself) in a presentation at the end of the course.

✕ ● ■ **Studio Composition (15 credits)** explores further the creative possibilities of the music studio. Current directions in computer music and sound art are considered in depth, with reference to aesthetic issues and compositional techniques. You are encouraged to develop your understanding and technical skills in the production of one composition. Graphic notation is explored as a vehicle for analysis and pre-compositional design.

✕ ● ■ **Studio Techniques (15 credits)** enables you to acquire those fundamental skills in the use of studio equipment and software that are relevant to experimental electronic music and electroacoustic composition. These include recording techniques, sound editing and mixing, digital audio processing and MIDI usage. You are also introduced to contemporary studio repertory.

✕ ● ■ **The Language of Jazz (15 credits)** provides an introduction to the harmonic and melodic vocabulary of jazz and commercial music. You study: tonality, standard chord progressions, chord/scale relationships, modes, extended chords, dissonance and reharmonisation. You are also instructed in the conventions of jazz and popular music notation, including the presentation of lead sheets and full scores.

Year 3

✕ **Advanced Classical Performance** continues to build on the performance skills you have acquired at earlier levels, and develops your ability to an advanced graduate standard. An increased amount of instrumental tuition is again given by visiting experts, and you have the opportunity to perform as part of tutor-led performance seminars. Your mid-course assessment at the end of the first term is a lecture-recital on a piece chosen by you. The end-of-year assessment is a more substantial 30-minute recital, which marks the culmination of your performance studies at Goldsmiths.

✕ ● ■ **Aesthetics of Performance** develops ideas and approaches established in the Music Aesthetics course and applies them to issues of musical performance whether popular, classical, postmodern or non-Western. You consider issues such as: the justification for having a separate category of so-called performing arts, and whether performances can be, in themselves, works of art; the complex relationship between musical texts (both material and virtual) and the strategies of the performer (as curator and creator); and what the ethical and artistic responsibilities of performers might be in relation to the communities and traditions of which they form a part.

✕ ■ **Analysis and New Music** explores music from 1970–2000, considering issues in structure and interpretation of a range of styles and composers, including Boulez, Stockhausen, Ferneyhough, minimalism, Andriessen, Cage, Birtwistle, Carter and Rihm. Some popular music styles may also be studied. Because appropriate analytical techniques are elusive for much of this music, you are encouraged to develop and apply analytic approaches suitable to individual works, drawing on models presented to you in lectures.

● **Applied Composition and Songwriting** allows you to produce a portfolio of work in either mixed-media composition or songwriting, providing an opportunity to apply and extend techniques and understanding acquired in Year 2 courses in Songwriting and Film Music. The course is delivered through lecture/seminars on techniques and approaches arising out of case study exemplars. An assortment of creative assignments is given,

from which you construct a short portfolio of songs or pieces, submitted in recorded form.

✳️ ■ **Composition for Visiting Ensemble** requires you to compose a work for a professional visiting ensemble. The course structure consists of one lecture and two seminars in which you study recent string quartet repertoire alongside appropriate technical compositional strategies. These sessions are followed up with individual tutorials to discuss the development of your work.

● **Creative Performance** enables you to participate in a range of ensemble classes and group workshops aimed at developing musicianship, technique, originality and performance presentation. You are encouraged to develop creative and experimental approaches to performance, as well as acquiring skills in directing other musicians and studio work. Final year assessments will be held as a public showcase event, and you leave the course with a portfolio of professional-quality recorded work.

✳️ **Creative Research Project** allows you to devise and produce an independent, creative project that may consist of an extended single piece or short portfolio of closely related works. It is an opportunity for composers to explore in depth a particular area of interest and concern, building upon any creative and/or technical interests developed in Years 1 and 2. You identify your own research questions related to creative and/or contextual issues, with the advice and supervision of a specialist member of academic staff. The creative work will address these questions through a process of investigation and experiment.

✳️ ● **Improvisation** deals with creativity in performance. By engaging with some of the key ideas on improvisation – which range from the highly technical to the purely spiritual – you are introduced to the concepts of spontaneous creativity. Lectures and workshops present improvisation in many forms, from completely free improvisation to creativity housed within more restricted musical parameters. You can choose to focus on one style of improvisation on which to be assessed.

✳️ ● **Live Electronics** allows you to undertake a substantial creative project in agreement with the course tutor. This could be an electro-

acoustic composition, a sound installation (or other interdisciplinary or collaborative project) or a composition for performance by the department's Ensemble-in-Residence. You will develop advanced skills in the use of studio equipment and software, tailored to your needs. The possibilities of studio-based composition in a live performance element are explored in depth.

✳️ ● ■ **Minimalism and Postminimalism** assesses the history, techniques and aesthetics of musical minimalism in the context of contemporary cultural practice. The period covered ranges from its prehistory in the output of such composers as Satie, through its early maturity in the work of Young, Riley, Reich and Glass, to some of the manifestations of their heritage in the music of such composers as Pärt, Branca and Skempton.

✳️ ■ **Mozart's Operas: Sources and Documents** provides an opportunity for you to develop musicological skills by exploring Mozart's operas, not only through secondary sources such as modern textbooks and printed scores, but also by reviewing the primary historical sources and documents upon which modern accounts and editions are based. The course demonstrates how documents from the past might be used to write narrative and explanatory types of history, and the kinds of decisions and assumptions that make such processes possible.

■ **Music Computing Major Project (60 credits)**
This project integrates the skills and understandings acquired throughout the entire programme of study, including the application of AI to music, the algorithmic formation of music and structure, computational analysis, sound synthesis and the methods of creative practice. The output from this course is a substantial, independent body of work, in the form of a research study, software implementation and creative output. At the start of the course, under tutor guidance, you define a suitable project. A series of student-led seminars provide further feedback and advice. Projects focus either on software development or on a musical/creative output. The software development project is based upon an independent area of theoretical and practical study, in which you design, implement, test and evaluate an original software system for musical or audio application. For the creative

project you design and produce a portfolio of work based on software development (including the assembling of existing sub-systems) that may include musical composition, improvisation or sound installation, using appropriate research methods. The emphasis of the project will help determine the award of the programme, BMus or BSc.

✘ ● ■ **Narrative, Representation and the Popular Song** engages with theories of representation and narrative in order to understand how the popular song uses words and music to convey information about, comment upon and tell stories about the world. It is concerned with fiction as much as realism; social intervention as much as imaginative escapism. The course combines theoretical reflection with detailed case studies. Although the main focus is on songs composed over the past 70 years, it also considers various historical legacies (particularly the lyrical and musical influence of folk ballads and the blues).

✘ ● ■ **Performing South East Asian Music** enables you to develop skills in performance on a gamelan ensemble from the Sunda region of Indonesia, called gamelan degung. You learn traditional gamelan styles and develop your own creativity through devising innovative approaches to interaction and improvisation. Practical workshops are complemented by theoretical lectures/seminars that examine Southeast Asian music traditions and cognitive approaches to musical competence and creativity. This provides a contextual framework for critical reflection on the aural methods of music learning and performance skills developed during the course.

✘ ● ■ **Phonography** creatively explores the domain of field recording, including the use of recorded sounds in documentary, acoustic ecology and sound art. It theoretically and practically tackles the salient issues whilst building up the technical skills required in the practice of phonography.

● **Popular Music Composition Project** enables you to produce a coherent and unified portfolio of creative work – composition, songwriting or creative arrangement – guided by a specialist tutor. You can opt to work in studio, acoustic or mixed media.

✘ ● ■ **Psychological Approaches to Music** provides an introduction to the study of music psychology. Lectures focus on the perception, cognition and neural basis of musical understanding, the perception of musical structure and emotions and theories about music's evolutionary roots. The scientific methods used in research are explored in a lab-based class.

✘ ● **Research Essay** allows you to construct an extended piece of work on a historical, cultural, analytical or performance topic of your choice. Suitable topics need to be related in some way to courses you have previously studied, and approved by the department. Once approved, you are allocated a specialist member of staff to supervise your work, and you meet regularly with them throughout the year. You may submit analytical or graphic examples, audio or video tapes, or other material in support of your work.

✘ ■ **Soviet Music and Beyond** offers lectures and seminars on pre-Soviet, Soviet and post-Soviet developments in Russian music, on music and politics in Soviet and post-Soviet Russia, and on current issues in Russian culture and history. More specialised lectures discuss theoretical aspects of Soviet and Post-Soviet music and there is a particular focus on prominent composers such as Scriabin, Stravinsky, Prokofiev, Shostakovich, Schnittke and Gubaidulina.

✘ ● ■ **Topics in African American Music** From the spirituals to hip-hop via jazz and rock and roll, over the last hundred years the global dissemination, presence and influence of African American music styles has been one of music's dominating narratives. This course offers you the chance to explore some of the key themes and debates in African-American music: we explore musical topics such as the enduring pattern of call and response, cultural-political topics such as the (controversial) assimilation of black music by non-black performers and composers, and historical topics such as the idea of this tradition as the site of struggle and memorial.

Contact us

We hope that you have found this booklet informative. If you have further queries, please contact the Department of Music on +44 (0)20 7919 7640 or email music@gold.ac.uk.

For information on the If you have any other questions, or you would like a prospectus, please contact us as follows:

Course Enquiries team
telephone +44 (0)20 7078 5300
fax +44 (0)20 7919 7509
email course-info@gold.ac.uk

We can supply information in alternative formats for people with a visual impairment. Please contact the Admissions Office, +44 (0)20 7078 5300, email admissions@gold.ac.uk for more information.

Did you find this booklet helpful?

We would welcome any comments you have about the content or design of this booklet. Please email ext-comms@gold.ac.uk, or write to Communications and Publicity, Goldsmiths, University of London, New Cross, London SE14 6NW, stating the name of the booklet. All information is treated in the strictest confidence and will in no way affect any application you make to Goldsmiths; no personal data is kept on file.

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Goldsmiths has charitable status



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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