Graduate Diploma in Music
Programme Specification

Awarding Institution: University of London (Interim Exit Awards made by Goldsmiths' College)	
Teaching Institution: Goldsmiths, University of London	
Final Award: Graduate Diploma in Music	
Programme Name: Graduate Diploma in Music	
Total credit value for programme: 120	
Name of Interim Exit Award(s): Not applicable	
Duration of Programme: 1 year full-time	
UCAS Code(s):	
HECoS Code(s):	
QAA Benchmark Group	
FHEQ Level of Award: Level 6	
Programme accredited by: Not applicable	
Date Programme Specification last updated/approved: October 2022	
Home Department: Centre for Academic Language and Literacies	
Department(s) which will also be involved in teaching part of the programme: Music	

Programme overview

The Graduate Diploma suite of programmes is aimed at postgraduate students who wish to develop or consolidate their academic English language skills and/or undertake preliminary study in the subject areas they would like to study at Master's level. They will gain insight into how disciplinary knowledge is constructed and studied. The aim is also to enable students to become familiar with UK academic culture, in particular at Goldsmiths, and in the standards required at postgraduate level. It may help students who have not yet decided on their choice of Master's degree to identify their specific focus. Through taking modules related to their interests, and with one-to-one tutorial guidance, they can find the future degree best suited to them.

Students who successfully complete the programme at the required level are guaranteed a place on a relevant Goldsmiths postgraduate degree. Students who wish to go on to study elsewhere in the UK will be given the appropriate tutorial support to complete their applications and write an impactful personal statement; their personal tutor will write a supporting reference.

The core modules introduce and develop the following skills:

1. Reading

Through a wide range of academic texts, students are introduced to a range of contemporary theoretical ideas that are important to studies in the humanities and social sciences. These relate to the nature of knowledge, identity, culture, gender, democracy, inequality and social justice. Knowledge and understanding of key concepts are invaluable to successful postgraduate study. Language development is embedded: through their reading, students are exposed to a variety of grammatical structures and vocabulary. They are also encouraged to read independently, developing the skills of reading for gist and specific information in order to acquire the information they need from academic texts.

2. Writing

Students are taught how to write in a range of settings, with emphasis given to appropriate academic style. Students become familiar with the organisation of key writing genres, learning how arguments are presented and how to use language appropriately. Lecturers support a move away from the kind of writing that students may have been coached to produce for English language tests; instead, there is a focus on research-informed writing and using evidence to support claims.

3. Listening and Speaking

Regular use is made of up-to-date broadcasts and contemporary discussions, with the aim of introducing students to a range of challenging and engaging material related to contemporary issues. We make use of Goldsmiths' excellent audiovisual collection, and interrogate themes like the relationship between theory and practice, interdisciplinary studies, climate inequality and social justice. The aim is to develop students' familiarity with current aspects of British culture, to build on their existing knowledge and experience, and provide opportunities for the development of their own interactive skills. Students learn how to give researched presentations and interact effectively in seminars.

4. Research skills

The programme aims to develop essential research skills: using the library; performing critically engaged web-based research using search engines such as Google Scholar; assessing the validity and reliability of sources and avoiding plagiarism. Students learn how to make the most effective use of the texts they identify and to use these effectively in their researched writing. The focus is on students to develop the independent research skills that will enable self-discovery and equip them for Master's level study.

Programme entry requirements

- Students must normally be at least 18 years of age on submission.
- A minimum score of 5.5 in IELTS (with no sub score lower than 5.5) or equivalent in other English Language examinations.
- Students must normally have already completed (or be about to finish) an undergraduate degree in their country.
- Selection is by interview and/or submission of a portfolio of work or equivalent material.

Programme learning outcomes

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Ability to speak and write critically, fluently, accurately and appropriately for a variety of academic contexts	LS61002B Academic Writing and Language Development LS61003A Academic Listening and Speaking
A2	Apply relevant knowledge to a variety of spoken and written academic genres	All modules
A3	Apply the academic and study skills necessary to succeed on a Level 7 programme in a UK HE environment.	All modules

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Interpret communication in a cross cultural and intercultural environment;	All modules
B2	Ability to construct and support an argument.	All modules
B3	Ability to understand, analyse, and engage critically with a range of academic texts, both written and spoken.	All modules

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Acquire an awareness of the assumptions and expectations of a student studying at Level 7 in a UK HE institution.	All modules
C2	Structure and communicate ideas effectively both orally and in writing.	All modules
C3	Ability to understand and apply key concepts, terms, strategies and practices in a music context.	Music modules

Transferable skills (Elements)

Code	Learning outcome	Taught by the following module(s)
D1	Engage with and respond to tutors and students from a range of disciplinary, cultural and linguistic backgrounds.	All modules
D2	Acquire the necessary skills to become an independent, creative and lifelong learner.	All modules
D3	Participate effectively in groups, assessing the relevance and importance of the ideas of others.	All modules

Grading Criteria

Mark	Descriptor	Specific Marking Criteria

80-100%	1st: First (Exceptional)	Overall achievement is at an exceptional level. Work is analytical, evaluative and clearly positioned, demonstrating independence of thought. Work follows a clearly focused line of argument with no irrelevance and contains excellent support and referencing throughout evidencing solid and wide-ranging research. It is exceptionally coherent and logically organized with no unnecessary repetition. There is exceptional control of communication in both general academic content and specific theoretical ideas. There is a high level of grammatical accuracy and appropriacy, and an exceptional range of structures and subject specific vocabulary are used.
70-79%	1st: First (Excellent)	Overall achievement is at an excellent level. Work is analytical, evaluative and clearly positioned, demonstrating independence of thought. Work follows a clearly focused line of argument with no irrelevance and contains strong support and appropriate referencing throughout evidencing solid and wide-ranging research. It is fully coherent and logically organized with no unnecessary repetition. There is excellent control of communication in both general academic content and specific theoretical ideas. There is a high level of grammatical accuracy and appropriacy, and a very wide range of structures and subject specific vocabulary are used.
60-69%	2.1: Upper Second (Very good)	Overall achievement is at a very good level. There is effective analysis and a good attempt at evaluation and positioning although these may not be consistent throughout. Work follows a largely well focused and supported line of argument. There is appropriate research and competent referencing with very occasional weaknesses. It is coherent and logically organized although there is occasional repetition. There is good control of communication in both general academic content and specific theoretical ideas. Grammar is largely accurate and appropriate, and a wide range of structures and subject specific vocabulary are used with only minor errors which do not impede understanding.
50-59%	2.2: Lower Second (Good)	Overall achievement is at a good level. There is some attempt at analysis and evaluation, although these may not be consistent, and positioning may be absent or unclear. Work contains adequate support and follows a clear main line of argument although this may be weak in part. Referencing is generally competent, but not always thorough. Research is limited. A good attempt at organization although there may be some irrelevance or repetition. There is effective control of communication in general academic content although there may be some difficulty with specific theoretical ideas. Grammar is generally accurate and appropriate, and a good

		range of structures and subject specific vocabulary are used although there are errors which may impede understanding.
40-49%	3rd: Third (Pass)	Overall achievement is at a satisfactory level. There is an attempt at an argument, but this may not be easy to follow. There is a reliance on description over analysis and there is insufficient research. There are attempts to follow academic notions of support, but these are not always consistent or appropriate. There is an attempt at logical and appropriate organization although this is not always successful. Able to communicate in general academic content but some difficulty with theoretical ideas. An adequate range of vocabulary and structures are used although errors sometimes impede understanding.
25-39%	Fail	Learning outcomes have not been satisfactorily met. There is an over-reliance on description and arguments are not adequately developed, showing little or no research. Grammar is confined to simple sentences with frequent errors which impede understanding. There is a limited range of vocabulary and errors are clearly evident. There is little evidence that an argument can be supported and referenced correctly.
10-24%	Bad fail	Learning outcomes have not been met. Content is purely descriptive and there is no attempt at analysis or personal argument. Communication is poor due to the lack of basic grammar and vocabulary structures. There is little or no evidence of the academic conventions of argument, citation and referencing.
1-9%	Very bad fail	A submission that does not even attempt to address the specified learning outcomes (shall be deemed a non-valid attempt and module must be re-sat).
0%	Non submission or plagiarised	A categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment

Mode of study

On campus

Programme structure

All modules delivered by CALL are compulsory. The subject specific modules of the programme offer students the opportunity to prepare for specific pathways on the MA and MMus taught degrees by specialising either in performance and related studies, composition (electronic and instrumental), or musicology (including ethnomusicology,

historical musicology, popular music). Students take one compulsory module in their chosen specialist area and choose two complementary optional modules.

Core modules:

LS61001C Contemporary Theories

This module introduces a selection of theories that historically have informed and continue to inform contemporary European academic discourse and research. It presents these theories in their historical contexts and asks how these might operate today. The aim of the module is to familiarise students from different disciplines with the use of theory in argumentation and critical thinking in postgraduate study in the Arts, Humanities and Social Sciences in the UK. At its heart is the 'theory and example' essay, which asks students to critically apply a theory from the module to their individual interests. The module is taught through (i) a reading class, (ii) a lecture, and (iii) a follow-up seminar. These incorporate the development of skills in writing, listening, reading, and speaking in academic English. Teaching on this module emphasises the critical dissection of texts and ideas and stresses the students' individual responses to these based on individual experiences, feeling, and opinions.

LS61002B Academic Writing and Language Development

This module develops students' ability to write, research, plan, draft, and edit an argumentative essay in accordance with the expectations of a British university. The first term covers the construction of paragraphs, academic rhetorical style, and the summarising and synthesising of academic sources. The first term also covers the construction of sentences, focusing on lexico-grammatical accuracy. The second term covers the elements of essay structure, the use of sources, the practice of referencing, the use of theory and example in argumentation, and editing strategies for second language writers. It prepares students for researching and writing extended argumentative essays on their future Masters' programmes.

LS61003A Academic Listening and Speaking

This module develops the listening and speaking skills which students will need on their Masters programmes. Students will gain an understanding of the role of lectures, seminar discussions, presentations and tutorials in UK Universities and will develop their ability to engage with and function within these formats. In doing this, students will work with a range of challenging and interesting authentic recordings related principally to culture, society and the arts. There will be a focus on vocabulary development as an essential component of

successful listening. Students will produce a number of spoken texts on which they will work collaboratively which will prepare them for the types of interactions they can expect to have on their Masters degrees.

There will be one class a week for this module in the Autumn term, and two classes a week in the Spring term.

Subject-specific modules:

These modules offer students the opportunity to prepare for a relevant Master's programme.

MU53065 Performance Creative Practice

This module builds on previous work (MU51020C Performance: Techniques & Repertoire, MU52063A Performance: Styles & Contexts), and challenges students to develop their Creative Practice as a performer in a rigorous and personally invested way. They will think more deeply about the decisions performers make when interpreting their chosen musical texts – scores, charts, arrangements, editions, etc.

Performances will be presented and assessed under broad repertoire categories of Jazz and CCE (Classical, Contemporary & Experimental) which are flexible and sometimes overlapping. It will be possible to focus on one genre, or to move fluidly between different areas of practice, and students may self-select different repertoire categories across three assessments. Where appropriate, students may also perform their own compositions.

Collaboration takes a central role in this module, with a substantial collaborative project mid-year. Each student will then curate a Final Performance that may include solo and/or ensemble repertoire. In addition to the two assessed performances, students will also explore ways to articulate and present their working process in a Creative Practice Commentary presentation. Diversity & Representation will be considered in repertoire, with guidelines, discussion, and resources provided.

Students will be supported in the development of advanced musicianship, proficiency and embodied knowledge among a Community of Practice. The lectures, seminars, masterclasses and coachings that make up the module will be supported by 1-to-1 specialist tuition on their first instrument/voice.

MU53029 Research Project

This module requires students to design and execute a research project on a musical topic of their choice, and to present their research as either an essay of 6-8,000 words or a practice research portfolio of equivalent length, in a format prescribed within the module. Research topics must be related in some way to modules taken earlier in the degree, and must be approved by the Department. Once approved, students are allocated a specialist member of staff to supervise their work: students and supervisors meet individually for 30-minute tutorials. These are spread across terms 1 (3 meetings), 2 (4 meetings) and the start of term 3 (1 meeting).

Students will also be supported in the module by a series of introductory and plenary sessions covering research skills, methodologies and ethics that will be relevant to them no matter their topic or research medium. In addition, two group sessions – one at the end of term 1, the other at the end of term 2 – bring together a small number of students working on similar topics in order to discuss work in progress. Here, guided by their supervisor, students will have the opportunity to discuss and share questions, problems, solutions and source materials. Formative feedback will also be offered at key points in the students's project development. In both individual and group supervisions, advice is given concerning the use and evaluation of primary and secondary literature (including musical scores), the design and organisation of the essay, bibliographic and referencing conventions, and on the issues and intellectual challenges of the topic. Supervisors will assist students and make specific suggestions regarding appropriate source materials and to frame their project using appropriate methodological tools. In practice research projects, students will apply their existing practical and creative skills to questions of the development of tacit knowledge and epistemic practices in music, deploying composition, performance or technology-based skills to investigate their research questions. Students are expected to develop both an individual perspective on their chosen topic and a convincing argument for their point of view, informed and supported by relevant primary materials, secondary literature, empirical approaches and/or their own practice. Students may submit analytical or graphic examples, audio or video material (in any standard format), scores, or other material in support of their work.

MU53066 Composition Portfolio

This module consists of two parts spread over terms one and two. Term one will first engage all students in plenary discussions of compositional approaches and matters of professionalisation that are relevant to all students of composition. Students will then divide into four 'pathways': Contemporary Classical and Experimental Music (CCE), Jazz, Songwriting, and Electronic Music. These pathways will build on the compositional techniques and skills developed by students at level 5: students will choose a pathway that offers progression from a composition module that they have already completed (there may be scope to move into a new pathway where a student can demonstrate an appropriate level of knowledge). Each pathway will focus on the study of a range of more advanced compositional approaches relevant to that idiom with a view to developing new techniques and analytical insights. Students will use their work in these sessions as opportunities for formative discussion, peer collaboration and feedback, as they work towards an interim portfolio of technical or smaller-scale work, the scope of which will be defined by their pathway leader.

In term two, students will put their technical and creative skills into practice, supported by a composition tutor in 1:1 sessions. With their tutor, students will define and work towards a portfolio of work in their chosen idiom or area of practice—which may also be broader than the pathway followed in term 1—, focusing on realising their creative ideas and presenting their work professionally. They will be supported and encouraged to realise their work with recourse to the department's ensembles, studio facilities, extra curricular opportunities or using appropriate software depending on the genre and approach.

MU53012 Soviet Music and Politics

This module explores the impact of Soviet politics on music c.1917-75. It will investigate the often erratic, invariably vague and ever-shifting nature of state interference, from the loose controls of the 1920s to the introduction of Socialist Realism in the 30s, from the demands for patriotic music in the war years to the reassessment of Stalinism during the Thaw.

The composers at the centre of this module will be Prokofiev, Shostakovich, Mosolov, Gubaidulina and Schnittke. Focusing on symphonies, operas, ballets, film scores, mass songs and cantatas, students will examine the ways in which these and other composers negotiated the pursuit of their artistic ideals with pressures to create music suitable for the proletariat. In so doing, students will consider how it was that the Soviet regime produced some of the most powerful, and some of the most banal, music of the 20th century.

Throughout, students will be encouraged to engage in broader musicological and historiographical debates about the position of Soviet propaganda music today, and the problems of lingering Cold War biases and mythologies in writings on Soviet music.

This module will be delivered at both Levels 5 and 6, offering the chance for collaboration with students across year groups. Level 6 students will be expected to reach more advanced learning outcomes and will be supported in this through extra tutorial time.

MU53018 Acoustic Ecology and Field Recording

Acoustic ecology explores the inter-relationship between individuals and communities and all the sounds in the surrounding environment. It can be human centered or potentially include all sound emitting and sound receiving entities in the environment. This practice module will critically and artistically explore the main themes of acoustic ecology from different perspectives, with an emphasis on the role of field recording in creatively responding to, documenting and/or commenting on those issues through composition. The module will refer to related fields such as acoustics, bioacoustics, environmental studies and environmental health. A wide range of field recording techniques will be presented, and best fieldcraft will be discussed. Soundwalking will be presented as one of the key methods. The place of voice in the soundscape and the use of interviewing and voiceovers will be discussed. With guidance from the tutor, students will devise an individual project related to the themes explored in class, making field recordings and working with them, resulting in a composition, together with a commentary that contextualizes the work with reference to theoretical considerations and practice.

MU53013 Music Practice and the Black Atlantic: Britain's Celebrity Culture

Why was a celebrity music industry first generated in 18th-century London? The answer, in part, is that Britain led the global trade in enslaved Africans. This module explores how profits and attitudes derived from the 'Black Atlantic' (Paul Gilroy's term) fuelled commerce in entertainment that eventually embraced artists of African descent. We will explore historic materials in class through lectures and creative practice workshops.

Our core text is Polly, a ballad opera of 1728 set in Jamaica which skewered Britain's profits from the slave trade so effectively that the government banned it. In Polly, author John Gay showed how a large flow of money into Britain worsened inequality – a distortion Gay highlighted by pillorying music's consumption – put a premium on celebrity, and fuelled the politics of identities sexual, racial, and social. Our lectures will start with a clear understanding what present-day scholars mean by the 'Black Atlantic' and 'celebrity', after which we will delve into the issues Gay raised, and the music he linked to those issues. The commercialisation of popular music, the association of Italian opera with connoisseurship, immoral wealth, and trans*/deviant sexuality, and audience fascination with 'exotic' virtuosi like the Haitian-born violinist-composer Joseph Bologne, Chevallier de Saint-Georges, will be topics of lectures and workshops.

We will also celebrate 18th-century artists' innovations and unique creative practices, especially in improvisation, which we will explore in workshops. Lectures in the second half of the module will each focus on two contrasting musicians (black/white, straight/queer, child/adult), whom students will examine within their historical context but also relate to current-day artists. The module may include a field trip to this module's partner institution the Foundling Museum; if the field trip is not possible, a virtual tour will be provided.

This same module will be delivered at Levels 5 and 6. Level 6 students will be expected to reach more advanced learning outcomes and assessment criteria to reflect the higher level. This will be supported by longer tutorial time.

MU53042 Performing South East Asian Music

This module enables you to develop skills in music performance through practical workshops on a gamelan ensemble from the Sunda region of Indonesia called gamelan degung. As well as learning traditional gamelan styles and frameworks for variation and improvisation, you will be encouraged to develop your own musical creativity through devising innovative approaches to ensemble performance, interaction and improvisation. Practical workshops will be complemented by lectures/seminars, which will examine theoretical issues concerning music learning, performance practice and improvisation in various types of Southeast Asian music. The lectures/seminars will particularly focus on issues of musical competence and improvisation in order to provide a theoretical and contextual framework for critical reflection on the oral methods of music learning and performance skills developed during the module.

MU53061C Fringe and Underground Music

This module investigates theoretical, practical and social aspects of music practices that push against or move away from a perceived mainstream. It introduces aesthetic and conceptual extremes and experiments; sounds and ideas that complicate notions of genre and may even call into question the boundaries of music as a form; and musical and extra-musical worlds that invite new categorisations. Through the lectures, the possibilities of musical practices that question established economic, political and artistic/aesthetic structures as factors affecting creative decision-making are explored. It follows that these

practices may be interrogated as conceptually, artistically or politically driven, or can be discussed as being idiomatically contemporary, socially connected and/or relevant. Students will interrogate terms like 'underground', 'avant-garde', 'alternative', 'DIY', 'independent', which define discourse around these musics. Students will also respond to the themes of the module through creative practice.

MU53062A Music/Modernities

How have people made sense of, and articulated in music, the change and disruption that characterises modern life everywhere? In order to answer that question, this module explores concepts of modernism, Afromodernism, postmodernism and post-postmodernism in music of all kinds, and in culture more broadly, as they have been developed and employed across the 20th and 21st centuries. Students are encouraged to explore the creative and theoretical uses that, in attempting to express the hope and confusion of the tumultuous present, musical modernisms have made of the future and the past, the human and the machine, the present and the virtual.

What are these modernisms? By 1900, the mainstays of western society and tradition – the church, the monarchies, rigid class systems, patriarchy – were seeing their power challenged and diminished, whether through politics, war, or innovations in scientific and humanist thought. These changes characterised what scholars have dubbed modernity, and 'modernism' was the mass of cultural activity – music, art, literature, design, architecture – which, in the first half of the 20th century, purposefully sought to create new art forms that could articulate the thrill, and bewilderment, of such rapid social change. That meant developing new creative techniques and forms, with works often fragmentary, sense-disrupting, shocking; this was true of the music of European art-music composers as it was for those African American jazz musicians who, in the terms of musicologist Guthrie Ramsey, were developing an 'Afromodernism' that sounded a 'quest for liberation'. But, by the 1970s, the grand schemes that had characterised modernity and modernisms of various kinds seemed all to be failing. A loss of intellectual and spiritual confidence in society's ability to envisage a better future produced a 'postmodernism' that, in the words of musicologist Susan McClary, 'revelled in the rubble' of culture, with practices of quotation, sampling and pastiche defining many late-century musical styles. Now, in the twenty-first century, music flits around the borderless internet, meshing with other media forms in endlessly mutable networks, and postmodernism's shock has long since dissipated into a new normal. The 'post-postmodern' musical present is shapeless and lawless, the path towards the future seemingly as precarious in sound as it is for society at large.

A series of lectures explores modernisms as they shaped and reflected theory and practice in art, popular and experimental musics since 1900. Students will be supported to think critically and creatively about the claims inherent to those modernisms' thought and action. In preparing written assignments, students will be able to focus on historical topics, or to discuss the themes studied in contemporary contexts.

MU53059A Creative Orchestration and Arrangement

This module aims to familiarise you with standard principles of orchestration and arrangement as found in various forms of late 20th and early 21st century music – concert composition and orchestral transcription, film scoring, and jazz/popular music studio arranging – drawing from a diversity of source material. It will examine the idiomatic use of orchestral instruments and instrumental groups, standard techniques of orchestration and orchestral transcription, and offer creative resources for arrangement. You will also develop the conceptual and analytical tools to 'reverse engineer' techniques of orchestration and arrangement in scores and recordings. Teaching will take place through lectures, online podcasts and slideshows, seminars, and group/individual tutorial.

MU53060B Introduction to Audio Visual Composition

This production-centred module provides an introduction to audiovisual composition. It covers several theoretical and practical approaches as well as video production software and techniques. Students will learn about the history of visual music and other cultural and historical contexts for audiovisual composition. They will analyse and discuss pieces of historical significance along with modern examples. Finally, they will produce two audiovisual works using the theory and examples discussed in class to inform their compositional strategies. Production techniques taught in the module will centre on video editing and processing, but will include other aspects of production such as filming and compression for various distribution formats.

MU53023B Live Electronics

This module explores the creative use of real-time software for improvisation and composition. The principal environment employed will be Max/MSP/Jitter, although other environments are supported and students are encouraged to use them in addition to or in place of Max. The module covers some fundamentals of Max/MSP programming, including real-time audio signal processing and audio analysis.

MU53040A Improvisation

This module will explore creativity in performance. By engaging with some of the key ideas on improvisation, which range from the highly technical to the purely spiritual, students will be introduced to the concepts of spontaneous creativity. Lectures and workshops will present improvisation in many forms from completely free improvisation to creativity housed within more restricted musical parameters Students can choose to focus on one style of improvisation on which to be assessed.

MU53064 Advanced Popular Music Studies

This research-led module gives you the opportunity to work on a specialised area of popular music studies with a specialist in that field. Subject area grounding will be provided throughout, but you will also be asked to engage with the latest research and thinking, and

to produce written work that attempts to function at the (sub)discipline's cutting edge. Module topics may be contemporary or historical, and may centre on musical and/or broader cultural practices. While you will require extensive knowledge of popular music repertoires and discourses developed over the programme's first two levels, you may also be asked to draw upon work and methodologies from a number of humanities and social sciences disciplines.

Example focus for 2023-24: Music on the Move: Colonialism, Capitalism and the Digital Age

In 2020, Afrobeats superstar Wizkid released the album Made in Lagos: an ode to Nigeria, and its music. For many in the United States, however, their first encounter with the singer was through 'One Dance': a collaboration with Canadian rapper Drake. Made in Lagos makes use of soca rhythms, dancehall production, and features contributions from Damian Marley, H.E.R and Skepta. While an exploration of Wizkid's home and heritage, the album is also a reflection of the global network of exchange that underpins popular music practice today.

This module explores the ways in which popular music's proliferation across the globe is both tied to technological advances, yet intricately bound up in specific musical and social histories. It shows how practice can be mapped onto migratory patterns, understood in relation to the cultural hegemony of the United States and read through the legacy of colonialism and enduring colonial structures. It will question how the emergence of new media (such as YouTube, online radio, social media) has affected the international propagation of performance practice, how global capital interacts with subaltern innovations, and appraise whether locality can remain relevant in an increasingly digital age.

Students will learn to trace transnational performance networks, assess the democratising potential of the internet and engage in complex debates around race, place and belonging. This is achieved through focusing on case studies across a variety of new styles and international interpretations of existing forms. We will ask how drill makes sense in the suburbs of Western Sydney, question why Tanzania has become a beacon for East African rap, and unpack how geographically disparate genres—such as footwork, shangaan electro and gqom—are united through online-offline communities of dancers, MCs and DJs.

MU53068 Music and Screen Media

This module will investigate the convergence of sonic and visual media in the twentieth and twenty-first centuries. Focusing on the relationship between artists, composers and filmmakers, we will consider a wide range of moving image media, from film, television and music video, to the interactive forms of computer games and VJing. We will investigate the ways in which music and the moving image interact with one another and how these interactions can influence our reception of, and engagement with, an audiovisual work. Of particular interest will be artists who work across genres and transgress disciplinary boundaries. Our explorations will be informed by the most recent critical work on audiovisual media, and we will use the notions of realism, narrative, screen space, immersion and transmedia to inform our thinking about each genre. This module will be delivered in

conjunction with the Level 7 module of the same title; students will therefore experience discussion of these issues with the MA cohort as well as their level 6 peer group.

MU53071 Contemporary Jazz Performance and the UK Scene

This module will explore jazz performance through the lens of contemporary UK practice from the 1980s to the present day. The module assumes that students will have some experience performing in small Jazz ensembles where improvisation is deployed in shaping the musical material (for example in the department's Creative Jazz Workshop ensemble).

Delivered jointly at L5 and L6 as mixed activity lectures/workshops, the module will approach the work of key creative jazz practitioners through analysis and evaluation, supported by the students' independent research. Students will apply knowledge from these activities practically (to given or related source material) in ensemble performance workshops. Here students at L5 and L6 will combine to form jazz performance ensembles (under the guidance of the workshop leader) which will vary over the course of the module. As well as considering stylistic musical parameters (groove, harmony, meter, melody, vocabulary, instrumentation etc.) the module will consider issues that have shaped and are currently shaping the UK jazz horizon (such as heritage, race and gender). It will heighten and raise awareness of these issues at both level 5 and level 6. Seminars and lectures will investigate how these issues establish and consolidate the notion of "scene" - thus allowing students to locate their personal practice in relation to this.

The workshop repertoire will be derived from the music considered in the lectures (or will be closely associated with it). Assessment repertoire will reflect student choices and will be agreed by the module convener. This may include workshop material but must reflect the trends, influences, motivations and performance practices considered in the module. Collaboration between students at different levels of study will facilitate peer-to-peer learning, skill-sharing, diversity of experience, feedback and support. There will be an expectation that students studying at level 6 will engage with ensemble leadership issues and development of research in its practical application, and this will foster expectations of students studying at level 5 to be aware of and to pursue discovery through research. This will also map a route for those students for progression to the next level.

Assessment will be by a 20 minute ensemble performance (part of which may include original student compositions that arise from the course content) and a blog (to be completed fortnightly). Development of creative content will be supported in the workshops, whereas development of individual reflections and further research via the blog will be supported in the lectures and seminars.

Academic year of study 1

Module Name	Module Code	Credits	Level	Module Type	Term
Contemporary Theories	LS61001C	30	6	Compulsory	1-2
Academic Writing and Language Development	LS61002B	15	6	Compulsory	1,2
Academic Listening and Speaking	LS61003A	15	6	Compulsory	1,2
Research Project	MU53029	30	6	Optional	1-3
Performance Creative Practice	MU53065	30	6	Optional	1-3
Composition Portfolio	MU53066	30	6	Optional	1,2
Acoustic Ecology and Field Recording	MU53018	15	6	Optional	1
Music Practice and the Black Atlantic: Britain's Celebrity Culture	MU53013	15	6	Optional	1 or 2 tbc
Performing South-East Asian Music	MU53042	15	6	Optional	2
Fringe and Underground Music	MU53061C	15	6	Optional	1
Music Modernities	MU53062A	15	6	Optional	1
Soviet Music and Politics	MU53012	15	6	Optional	1 or 2 tbc
Creative Orchestration and Arrangement	MU53059A	15	6	Optional	1
Introduction to Audio Visual Composition	MU53060B	15	6	Optional	2
Improvisation	MU53040	15	6	Optional	2
Advanced Popular Music Studies	MU53064	15	6	Optional	2
Live Electronics	MU53023B	15	6	Optional	2
Music and Screen Media	MU53068	15	6	Optional	2
Contemporary Jazz Performance and the UK Scene	MU53071	15	6	Optional	2

Academic support

Support for learning and wellbeing is provided in a number of ways by departments and College support services who work collaboratively to ensure students get the right help to reach their best potential both academically and personally.

All students are allocated a Personal Tutor (one in each department for joint programmes) who has overall responsibility for their individual progress and welfare. Personal Tutors meet with their student at least three a year either face-to-face, as part of a group and/or electronically. The first meeting normally takes place within the first few weeks of the autumn term. Personal Tutors are also available to students throughout the year of study. These meetings aim to discuss progress on modules, discussion of the academic discipline and reports from previous years if available (for continuing students). This provides an opportunity for progress, attendance and assessment marks to be reviewed and an informed discussion to take place about how to strengthen individual learning and success.

All students are also allocated a Senior Tutor to enable them to speak to an experienced academic member of staff about any issues which are negatively impacting their academic study and which are beyond the normal scope of issues handled by Programme Convenors and Personal Tutors.

Students are provided with information about learning resources, the Library and information available on Learn.gold (VLE) so that they have access to department/ programme handbooks, programme information and support related information and guidance.

Taught sessions and lectures provide overviews of themes, which students are encouraged to complement with intensive reading for presentation and discussion with peers at seminars. Assessments build on lectures and seminars so students are expected to attend all taught sessions to build knowledge and their own understanding of their chosen discipline.

All assessed work is accompanied by some form of feedback to ensure that students' work is on the right track. It may come in a variety of forms ranging from written comments on a marked essay to oral and written feedback on developing projects and practice as they attend workshops.

Students may be referred to specialist student services by department staff or they may access support services independently. Information about support services is provided on

the Goldsmiths website and for new students through new starter information and induction/Welcome Week. Any support recommendations that are made are agreed with the student and communicated to the department so that adjustments to learning and teaching are able to be implemented at a department level and students can be reassured that arrangements are in place. Opportunities are provided for students to review their support arrangements should their circumstances change. The Disability and Wellbeing Services maintain caseloads of students and provide on-going support.

The Careers Service provides central support for skills enhancement, running The Gold Award scheme and other co-curricular activities that are accredited via the Higher Education Achievement Report (HEAR).

The Centre for Academic Language and Literacies works with academic departments offering bespoke academic literacy sessions. It also provides a programme of academic skills workshops and one-to-one provision for students throughout the year

Placement opportunities

Not applicable

Employability and potential career opportunities

This programme is designed to support progression to further study.

Programme-specific requirements

Students on this programme should have English as an additional language.

The pass mark is 40%. Students must pass all modules of the programme to be awarded the Graduate Diploma.

If a student passes all elements of the programme and achieves an overall average mark of 50% or above, they will be guaranteed progression onto the following postgraduate programmes:

MA Music (Contemporary Music Studies)

MA Music (Ethnomusicology)

MA Music (Musicology)

MMus in Creative Practice

MMus Composition

MMus Sonic Arts

MMus in Performance

MMus Popular Music

Tuition fee costs

Information on tuition fee costs is available at: https://www.gold.ac.uk/students/fee-support/

Specific programme costs

Not applicable