

# Programme Specification

## Postgraduate Programmes

<b>Awarding Body/Institution</b>	University of London
<b>Teaching Institution</b>	Goldsmiths, University of London
<b>Name of Final Award and Programme Title</b>	MMus Composition; MMus Performance and Related Studies; MMus Creative Practice; MMus Popular Music; MMus Sonic Arts
<b>Name of Interim Award(s)</b>	PgDip Music Creative Practice PgDip Music Composition PgDip Music Sonic Arts PgDip Music Performance PgDip Music Popular Music PgCert Music Creative Practice PgCert Music Composition PgCert Music Sonic Arts PgCert Music Performance PgCert Music Popular Music
<b>Duration of Study/Period of Registration</b>	1 year full-time / 2 years part-time
<b>UCAS Code(s)</b>	N/A
<b>HEcos Code(s)</b>	(100070) Music (100695) Music Composition
<b>QAA Benchmark Group</b>	Music
<b>FHEQ Level of Award</b>	Level 7
<b>Programme Accredited by</b>	N/A
<b>Date Programme Specification last updated/approved</b>	November 2017
<b>Primary Department/Institute</b>	Music

<b>Departments which will also be involved in teaching part of the programme</b>
Not Applicable

### Programme overview

The programme addresses the evolving challenges presented in creating new music, sound art and technology, and/or concert performances. You develop systematic, critical and technical approaches to practice and research, exploring, as appropriate, contemporary or historical understandings of creative practice and musical performance. You investigate and appraise the contextual and technical basis of artistic and musical aims, helping you formulate an independent and original approach to your own work as a composer and/or performer. The programme explores the complex interrelationships between music and other disciplines, between theory and creative expression, and between composition, musical realisation and reception. It references a diverse range of music, focusing, as relevant, upon contemporary Western art music and popular music, the music of other cultures, computer music and historical repertoires.

Creative Practice (Pathway A) introduces you to strategies for developing creative work across a broad range of specialisms reflected in the programme modules available. You select an individual and coherent pathway that engages rigorously with a range of intellectual concerns, technical skills and understandings, leading to a clearly focused creative project. You may choose to specialise in popular

music composition, music for moving image, experimental composition, improvised music or other forms of innovative creative practice. You have opportunity to work with musicians, performers and other collaborators, and are encouraged to respond creatively to present day issues in new music.

Composition (Pathway B) fosters your ability to compose music by employing a wide range of technical procedures relevant to contemporary composition, You have opportunity to work with performers and/or other collaborators in creating music, and are encouraged to respond creatively to present day theories, concepts and problems in new music.

Sonic Arts (Pathway C) develops your ability to create computer and studio-based music, engaging with contemporary ideas about sound art, electronic music and interactive/generative media. You explore a wide range of technical and experimental strategies, and develop a rigorous conceptual and critical framework for your creative work that engages with present day technologies and the arts. You also have opportunity to collaborate with other artists, composers and performers.

Performance (Pathway D) develops your abilities as a performer, informed by an understanding of style, genre, context and interpretation, as well as historical and theoretical issues relevant to your specialised repertoire.

Popular Music (Pathway E) offers you the opportunity to develop advanced popular music performance and composition skills, to reflect critically upon your own creative practice, to integrate theoretical perspectives from contemporary popular music studies, and to extend your own practice through options in sonic and studio art, advanced music technology, exploration in audiovisual media, and ethnomusicology.

### **Programme entry requirements**

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

If you are applying for one of the named specialist pathways you should write a detailed proposal explaining your areas of interest.

If you are applying for the MA in Music, but not one of the named pathways, you should include in your proposal possible module choices and explain how these choices provide a programme of study leading to dissertation or project. Advice can be given at interview or on enrolment about the suitability of the proposed choices.

We encourage applications from people without formal qualifications who can demonstrate equivalent professional experience, in which case you are advised to enclose with your application examples of your written work. Appropriate experience might take the form of careers in arts administration, music-related librarianship, journalism or broadcasting, or significant practical experience of music making in western or non-western music cultures.

You will normally be required to attend an interview, and you may be asked to submit examples of your written work in advance. If you wish to be exempted from interview, you should send at least one example of your written work in English (such as an essay of at least 1,500 words on a relevant topic), certified to be your own.

Applicants whose first language is not English must have received a score of 6.5 or more in the IELTS (or equivalent) examination for written English.

### **Aims of the programme**

The MMus programme accords with Goldsmiths' declared aims to work beyond the boundaries of preconceptions, provide freedom to experiment, encourage individuality and nurture talent. The programme is informed by the Music Department's Learning and Teaching Strategy, as well as by external guidelines and frameworks, including the QAA qualifications framework. The MMus is closely linked with the department's research strategy, and the wide-ranging research and practice-based activities of academic staff.

The programme is designed with careful consideration of the opportunities, challenges and intellectual demands presented by careers in music and the creative industries in general, such as professional performance, composition, film/TV composition, sound design, teaching, broadcasting and arts administration.

### What you will be expected to achieve

Students who exit the programme at the Postgraduate Certificate stage will demonstrate an ability to:

Knowledge and Understanding		Taught by the following modules
<b>A1</b>	understand some of the current theories and contexts that inspire and inform musical practice, in areas such as analysis, aesthetics, interpretation, cultural theory, literature and computer science. (ALL PATHWAYS)	Compositional Techniques, Material, Form and Structure, Interactive and Generative Music, Studio Practice, Sources and Resources in the Digital Age, Critical Musicology and Popular Music, Music Management, Advanced Music Studies
<b>A2</b>	understand how coherent links can be established between practice-based research in music and in other disciplines. (ALL PATHWAYS)	Composition and Moving Image Media, Interactive and Generative Music, Sound Agendas, Popular Music Composition, Research through Musical Performance
<b>A3</b>	understand some of the concepts, concerns and advanced technical methods driving current practice in composition/ sonic art/popular music creation, evidenced in repertoires and theoretical writings. (PATHWAYS A, B, C and E)	Compositional Techniques, Studio Practice, Strategies for Performance, Popular Music Composition
<b>A4</b>	understand relationships between concept, form, material and temporal structuring, and how these can be articulated effectively in music and/or sonic art. (PATHWAYS A, B, C and E)	Compositional Techniques, Composition and Moving Image Media, Interactive and Generative Music, Material, Form and Structure, Studio Practice, Strategies for Performance, Popular Music Composition
<b>A5</b>	understand approaches to musical notation, and the visual and numeric representations of sound, and how these can be evaluated in terms of their creative and analytic potentials. (PATHWAYS A, B and C)	Compositional Techniques, Material, Form and Structure, Analysing Contemporary Music: From Serialism to Spectral Noise, Sound Agendas, Studio Practice, Strategies for Performance
<b>A6</b>	understand some of the complex interrelationships that can occur between composer/artist, performer and listener, and how these actively inform practice. (PATHWAYS A, B, C and E)	Popular Music & Cultural Theory, Popular Music Composition, Popular Music and its Critics
<b>A7</b>	understand some of the major debates in present-day performance, such as the societal and cultural roles of music, problems of definition, meaning and	Sources and Resources in the Digital

	the functions of criticism. (PATHWAYS D)	Age, Research through Musical Performance
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<b>Cognitive and Thinking Skills</b>		<b>Taught by the following modules</b>
<b>B1</b>	identify and solve complex technical and interpretative problems with flexibility and resourcefulness.	All taught modules
<b>B2</b>	self-evaluate and analyse critically, exercising independence of thought.	All taught modules

<b>Subject Specific Skills and Professional Behaviours and Attitudes</b>		<b>Taught by the following modules</b>
<b>C1</b>	employ with originality and expertise creative strategies in the production of creative work, through experiment, speculation and rigorous investigation. (PATHWAYS A, B, C and E)	Compositional Techniques, Composition and Moving Image Media, Interactive and Generative Music, Material, Form and Structure, Studio Practice, Strategies for Performance. Advanced Music Studies, Research through Musical Performance
<b>C2</b>	apply and critically evaluate contemporary techniques in the creation of new work, which may reference pitch/ rhythmic organisation, instrumentation, computer-based sound manipulation, popular music production, performance interaction and algorithmic process. (PATHWAYS A, B and C)	Compositional Techniques, Composition and Moving Image Media, Interactive and Generative Music, Material, Form and Structure, Studio Practice, Strategies for Performance, Popular Music Composition
<b>C3</b>	apply and evaluate analytical methods in the evaluation of contemporary repertoire such as post-tonal, spectral, electronic and popular music. (PATHWAYS A, B and E)	Analysing Contemporary Music: From Serialism to Spectral Noise, Sound Agendas, Strategies for Performance, Popular Music and its Critics
<b>C4</b>	independently design and carry out a series of original and creative projects, imaginatively and expertly, using appropriate methods, opportunities and resources. (PATHWAYS A, B C and E)	Popular Music and its Critics, Strategies for Performance, Critical Musicology and Popular Music, Music Management

<b>Transferable Skills</b>		<b>Taught by the following modules</b>
<b>D1</b>	the ability to work cooperatively, effectively and creatively with your peers and other professionals, employing social skills in the conduct of research when appropriate, and develop skills of communication and persuasion.	All modules

Students who exit the programme at the Postgraduate Diploma stage will demonstrate an ability to:

<b>Knowledge and Understanding</b>		<b>Taught by the following modules</b>
<b>A1</b>	understand to an advanced level, some of the current theories and contexts that inspire and inform musical practice, in areas such as analysis, aesthetics, interpretation, cultural theory, literature and computer science. (ALL PATHWAYS)	Compositional Techniques, Material, Form and Structure, Interactive and Generative Music, Studio Practice, Sources and Resources in the Digital Age, Critical Musicology and Popular Music, Music Management, Advanced

		Music Studies
<b>A2</b>	understand to an advanced level, how coherent links can be established between practice-based research in music and in other disciplines. (ALL PATHWAYS)	Composition and Moving Image Media, Interactive and Generative Music, Sound Agendas, Popular Music Composition. Research through Musical Performance
<b>A3</b>	understand a range of concepts, concerns and advanced technical methods driving current practice in composition/ sonic art/popular music creation, evidenced in repertoires and theoretical writings. (PATHWAYS A, B, C and E)	Compositional Techniques, Studio Practice, Strategies for Performance, Popular Music Composition
<b>A4</b>	understand relationships between concept, form, material and temporal structuring, and how these can be articulated effectively in music and/or sonic art. (PATHWAYS A, B, C and E)	Compositional Techniques, Composition and Moving Image Media, Interactive and Generative Music, Material, Form and Structure, Studio Practice, Strategies for Performance, Popular Music Composition
<b>A5</b>	understand to an advanced level, approaches to musical notation, and the visual and numeric representations of sound, and how these can be evaluated in terms of their creative and analytic potentials. (PATHWAYS A, B and C)	Compositional Techniques, Material, Form and Structure, Analysing Contemporary Music: From Serialism to Spectral Noise, Sound Agendas, Studio Practice, Strategies for Performance
<b>A6</b>	understand to an advanced level, some of the complex interrelationships that can occur between composer/artist, performer and listener, and how these actively inform practice. (PATHWAYS A, B, C and E)	Popular Music & Cultural Theory, Popular Music Composition, Popular Music and its Critics
<b>A7</b>	understand to an advanced level, some of the major debates in present-day performance, such as the societal and cultural roles of music, problems of definition, meaning and the functions of criticism. (PATHWAYS D)	Sources and Resources in the Digital Age, Research through Musical Performance

<b>Cognitive and Thinking Skills</b>		<b>Taught by the following modules</b>
<b>B1</b>	identify and solve complex technical and interpretative problems with flexibility and resourcefulness.	All taught modules
<b>B2</b>	self-evaluate and analyse critically, exercising independence of thought.	All taught modules

<b>Subject Specific Skills and Professional Behaviours and Attitudes</b>		<b>Taught by the following modules</b>
<b>C1</b>	employ with originality and expertise a range of creative strategies in the production of creative work, through experiment, speculation and rigorous investigation. (PATHWAYS A, B, C and E)	Compositional Techniques, Composition and Moving Image Media, Interactive and Generative Music, Material, Form and Structure, Studio Practice, Strategies for Performance, Advanced Music Studies, Research through Musical Performance
<b>C2</b>	apply and critically evaluate contemporary techniques in the creation of new work, which may reference pitch/ rhythmic organisation,	Compositional Techniques, Composition and Moving Image Media,

	instrumentation, computer-based sound manipulation, popular music production, performance interaction and algorithmic process. (PATHWAYS A, B and C)	Interactive and Generative Music, Material, Form and Structure, Studio Practice, Strategies for Performance, Popular Music Composition
<b>C3</b>	apply and evaluate analytical methods in the evaluation of contemporary repertoire such as post-tonal, spectral, electronic and popular music. (PATHWAYS A, B and E)	Analysing Contemporary Music: From Serialism to Spectral Noise, Sound Agendas, Strategies for Performance, Popular Music and its Critics
<b>C4</b>	independently design and carry out a series of original and creative projects, imaginatively and expertly, using appropriate methods, opportunities and resources. (PATHWAYS A, B C and E)	Popular Music and its Critics, Strategies for Performance, Critical Musicology and Popular Music, Music Management

<b>Transferable Skills</b>		<b>Taught by the following modules</b>
<b>D1</b>	D3 the ability to work cooperatively, effectively and creatively with your peers and other professionals, employing social skills in the conduct of research when appropriate, and develop skills of communication and persuasion.	All modules

Students who successfully complete the full programme will be able to:

<b>Knowledge and Understanding</b>		<b>Taught by the following modules</b>
<b>A1</b>	demonstrate systematic understanding of current theories and contexts that inspire and inform musical practice, in areas such as analysis, aesthetics, interpretation, cultural theory, literature and computer science. (ALL PATHWAYS)	Compositional Techniques, Material, Form and Structure, Interactive and Generative Music, Studio Practice, Creative Project, Sources and Resources in the Digital Age, Critical Musicology and Popular Music, Music Management, Popular Music Performance Project, Advanced Music Studies
<b>A2</b>	demonstrate a systematic and comprehensive understanding of how coherent links can be established between practice-based research in music and in other disciplines. (ALL PATHWAYS)	Composition and Moving Image Media, Interactive and Generative Music, Sound Agendas, Creative Project, Popular Music Composition, Popular Music Performance Project, Research through Musical Performance
<b>A3</b>	demonstrate a systematic and comprehensive understanding of opportunities to contribute to practice-based research relevant to the current concerns of, and developments within, your discipline. (ALL PATHWAYS)	Creative Project, Strategies for Performance, Recital, Popular Music Composition, Popular Music Performance Project
<b>A4</b>	demonstrate a systematic and comprehensive understanding of concepts, concerns and advanced technical methods driving current practice in composition/ sonic art/popular music creation, evidenced in repertoires and theoretical writings. (PATHWAYS A, B, C and E)	Compositional Techniques, Studio Practice, Creative Project, Strategies for Performance, Recital, Popular Music Composition, Popular Music Performance Project
<b>A5</b>	demonstrate a systematic and comprehensive understanding of relationships between concept,	Compositional Techniques, Composition and Moving Image Media, Interactive and Generative Music,

	form, material and temporal structuring, and how these can be articulated effectively in music and/or sonic art. (PATHWAYS A, B, C and E)	Material, Form and Structure, Analysing Contemporary Music: From Serialism to Spectral Noise, Studio Practice, Creative Project, Strategies for Performance, Recital, Popular Music Composition, Popular Music Performance Project
<b>A6</b>	demonstrate a systematic and comprehensive understanding of approaches to musical notation, and the visual and numeric representations of sound, and how these can be evaluated in terms of their creative and analytic potentials. (PATHWAYS A, B and C)	Compositional Techniques, Material, Form and Structure, Analysing Contemporary Music: From Serialism to Spectral Noise, Sound Agendas, Studio Practice, Creative Project, Strategies for Performance, Recital, Popular Music Performance Project
<b>A7</b>	demonstrate a systematic and comprehensive understanding of the complex interrelationships that can occur between composer/artist, performer and listener, and how these actively inform practice. (PATHWAYS A, B, C and E)	Popular Music & Cultural Theory, Creative Project, Popular Music Composition, Popular Music: Listening, Analysis, Interpretation, Popular Music Performance Project
<b>A8</b>	demonstrate a systematic and comprehensive understanding of cultural conventions and symbolic meanings associated with selected repertoires, styles, instruments and genres and a variety of methods and strategies relevant to interpretation and performance, and how these can be informed by historical and pedagogical understanding. (PATHWAY D)	Creative Project, Popular Music Performance Project
<b>A9</b>	demonstrate a systematic and comprehensive understanding of the significance and relevance of physiological, cognitive and creative challenges needed in presenting live or recorded performances. (PATHWAYS D and E)	Creative Project, Popular Music Performance Project
<b>A10</b>	demonstrate a systematic and comprehensive understanding of major debates in present-day performance, such as the societal and cultural roles of music, problems of definition, meaning and the functions of criticism. (PATHWAYS D)	Creative Project, Sources and Resources in the Digital Age, Popular Music Performance Project, Research through Musical Performance

<b>Cognitive and Thinking Skills</b>		<b>Taught by the following modules</b>
<b>B1</b>	apply and synthesise intuitive and rational methods in the production of creative and/or performance-based work	Creative Project, Recital
<b>B2</b>	identify and solve complex technical and interpretative problems with flexibility and resourcefulness.	Creative Project, Recital
<b>B3</b>	self-evaluate and analyse critically, exercising independence of thought.	Creative Project, Recital

<b>Subject Specific Skills and Professional Behaviours and Attitudes</b>		<b>Taught by the following modules</b>
<b>C1</b>	collect and collate resources relevant to a research	Creative Project, Sources and

	investigation, deploying IT skills as relevant, summarizing and critically evaluating according to concepts.	Resources in the Digital Age, Critical Musicology and Popular Music
<b>C2</b>	employ with originality and expertise a wide range of creative strategies in the production of creative work, through experiment, speculation and rigorous investigation. (PATHWAYS A, B, C and E)	Compositional Techniques, Composition and Moving Image Media, Interactive and Generative Music, Material, Form and Structure, Studio Practice, Creative Project, Strategies for Performance, Recital
<b>C3</b>	apply and critically evaluate contemporary techniques in the creation of new work, which may reference pitch/ rhythmic organisation, instrumentation, computer-based sound manipulation, popular music production, performance interaction and algorithmic process. (PATHWAYS A, B and C)	Compositional Techniques, Composition and Moving Image Media, Interactive and Generative Music, Material, Form and Structure, Studio Practice, Creative Project, Strategies for Performance, Recital, Popular Music Composition
<b>C4</b>	apply and evaluate analytical methods in the evaluation of contemporary repertoire such as post-tonal, spectral, electronic and popular music. (PATHWAYS A, B and E)	Modernism and Post-modernism, Analysing Contemporary Music: From Serialism to Spectral Noise, Sound Agendas, Creative Project, Strategies for Performance, Recital, Popular Music: Listening, Analysis, Interpretation
<b>C5</b>	independently design and carry out a series of original and creative projects, imaginatively and expertly, using appropriate methods, opportunities and resources. (PATHWAYS A, B C and E)	independently design and carry out a series of original and creative projects, imaginatively and expertly, using appropriate methods, opportunities and resources. (PATHWAYS A, B C and E)
<b>C6</b>	present musical performances, through participation in concerts that culminate in a final recital, which demonstrate technical mastery of your instrument/voice, advanced powers of sustained concentration and recollection, and evidence of musical imagination, creative insight, and sympathetic interpretation. (PATHWAYS D and E)	Creative Project
<b>C7</b>	critically evaluate music suitable to the creative and technical aims of your practice and to the performance context. (PATHWAYS D, E)	Creative Project
<b>C8</b>	perform effectively as part of a duo or larger group, applying advanced ensemble and/or improvisational skills as necessary. (PATHWAY D)	Creative Project
<b>C9</b>	demonstrate an understanding of the complex relationships between theory and practice in musical performance, by way of effective presentation and appraisal of stylistic conventions and contemporary norms. (PATHWAY D and E)	Creative Project
<b>Transferable Skills</b>		<b>Taught by the following modules</b>
<b>D1</b>	demonstrate self-motivation and initiative in planning and implementing tasks, and organisation and management of a personal schedule of learning.	Creative Project, Recital

<b>D2</b>	display the organisation, articulation and presentation of ideas in a clear, systematic and professional manner, and the capacity to communicate these effectively both orally and in writing to both specialist and non-specialist audiences.	Creative Project, Recital
<b>D3</b>	show the ability to work cooperatively, effectively and creatively with your peers and other professionals, employing social skills in the conduct of research when appropriate, and develop skills of communication and persuasion.	All Modules

### How you will learn

The Department is committed to a diverse and stimulating range of learning and teaching methods that ensure the programme outcomes of each pathway are addressed rigorously. Each pathway provides a network of cross-referenced and cumulative knowledge across modules; this is further developed through your independent research and learning activities directed towards module/module assignments and the large-scale dissertation/project component. Similarly, each pathway affords opportunity to develop your academic skills in a structured, linear and coherent way. You achieve the outcomes relevant to your pathway through the experience of interconnected teaching and learning strategies across these various elements of the programme, in both group and individual settings, which foster new understandings and skills.

Lecture-seminar sessions, tutorials, and where relevant, workshops and performance events are designed to address the programme outcomes. All modules provide a weekly lecture-seminar or other session, which reinforces knowledge and understanding gained through preparatory reading, and other related independent research.

Practical and subject-related skills are developed through class-based tasks, either individually or in groups, (including analytic, listening-based, or discursive exercises) or by setting up or reviewing follow-up tasks undertaken outside of taught sessions. The relative extent of a lecture, seminar or task-based component in any individual session depends on the material at hand. Class discussion and debate, whether staff- or student-led, encourages collaborative engagement with questions, issues, problems and exercises that help develop your individual learning. Cognitive and transferable skills are integral to your learning experiences across all elements of the programme.

These activities are supported by a wide range of ancillary activities that pertain to various aspects of the programme, including the Department's concert series, master classes, guest lectures, Music Research Forum, and research activities undertaken and promoted by our various research centres. The activities of the Graduate School at Goldsmiths also offer opportunities to improve and enhance your learning experience, providing additional intellectual and social contact between students and staff within and across programmes and departments.

Independent learning requires close and rigorous engagement with primary and secondary sources, as directed by module materials and online resources, including musical scores, recordings, film, historical documents and a range of other relevant materials.

The Departmental Postgraduate Handbook and relevant library resources are referenced to help develop research-based and IT related skills. Your learning development is supported and reviewed in one-to-one tutorial meetings that occur across the academic year with a special emphasis on Term 3.

### How you will be assessed

Summative assessment of the programme outcomes occurs across the four 30 CAT modules and 60 CAT portfolio/ performance component. Individual modules deploy the most effective and appropriate assessment method according to the topic, and context within the given pathway.

The methods are either:

- 1) a project portfolio that demonstrates ability to undertake a number of focused creative tasks (e.g. a notated or studio-based composition, a software design and performance) with a short evaluative statement (c.500-1500 words).
- 2) an extended composition and 3,000-word commentary that demonstrates ability to apply to a set task, conduct independent research, produce an academic argument and composition that can be supported by evidence and examples. The written element provides analytical, contextual and self-evaluative comment.
- 3) a 5,000-word essay that demonstrates ability to apply critical reasoning to a set question, comparative or analytical task, conduct independent research and produce an academic argument that can be supported by evidence and examples

The learning outcomes are achieved and demonstrated in their most extensive and comprehensive form in the 60 CAT component that is compulsory for the programme pathway you select.

The methods are:

- 1) a portfolio of compositions Three substantial compositions, or equivalent. Collaborative work is permitted in agreement with your supervisor. A critical self-evaluative commentary (c.3,000 words), and other forms of documentation as appropriate.
- 2) a creative research project (e.g. extended composition, improvisation-based project, sound recording project ) and a closely related research essay of c.7,500 words accompanied by other forms of documentation as appropriate. A collaborative element may be permitted in the agreement with your supervisor.
- 3) a performance event or recital, approx. 45 minutes duration, presented in public.

Formative assessment occurs in class discussion of tasks set, tutorial review of your progress, composition workshops and masterclasses, as well as written and oral feedback.

### Marking criteria

Mark	Descriptor	Specific Marking Criteria
80-100%	Distinction (Outstanding/Exceptional)	<p>Represents the overall achievement of the appropriate learning outcomes to an exceptionally accomplished level. Overall the work demonstrates the conceptualisation, coherency, contextual appropriateness, theoretical sophistication, critical evaluation, accuracy and, above all, originality necessary for it to be publishable as submitted. Any omissions that occur arise as a result of a deliberate, justified focus, rather than through any lack of awareness or incompetence.</p> <p>Research: The research shows independent thinking and methodological awareness to an exceptionally high standard; the range of sources employed is comprehensive and directed towards further development of the research question; issues are discussed within</p>

		<p>appropriate theoretical frameworks which, in turn, are subjected to critical inquiry.</p> <p>Text-based assessment: the text is structured with exceptional clarity and cogency, the argument is compelling and the presentation and scholarly procedures employed are flawless.</p> <p>Edition-based assessment: the transcription is exemplary; editorial problems are negotiated in accordance with the best professional standards; editorial decisions are made with genuine understanding of all relevant factors.</p> <p>Performance: An exceptional, professional standard of music performance. Communication with the audience and verbal content and expression in the performance is exemplary. The performance shows a sophisticated and original interpretative understanding. The programme notes are excellent. Supplementary material demonstrates a thorough and comprehensive understanding of how performance illuminates research, and demonstrates evidence of original ideas and independent thought.</p>
70-79%	Distinction	<p>Represents the overall achievement of the appropriate learning outcomes to an excellent level. Overall the work shows evidence of rigorous analytical research in its conceptualisation of the project; an excellent level of response to the set tasks; the conceptual coherency of the work/project is strong and ideas are deployed within a clearly defined contextual framework.</p> <p>Research: The relevant research issues are convincingly identified and addressed; there is ample evidence of sustained academic inquiry; the research draws on a wide range of sources which are all critically evaluated; issues are readily identified and contextualised using appropriate theoretical frameworks.</p> <p>Text-based assessment: the text is extremely well structured, ideas are developed, articulated and synthesised to a high standard through cogent argument throughout. Correct scholarly procedures and theoretical frameworks are consistently employed with care, accuracy and an understanding of their purpose.</p> <p>Edition-based assessment: the transcription is correct throughout without any noticeable errors; editorial procedures and problems are reflected consistently and to a high standard; editorial decisions show good understanding of musical or notational conventions; editorial commentary and critical apparatus are detailed, accurate and clearly organised; all relevant sources are considered; the presentation is clear, tidy, well organised and with an excellent understanding of the</p>

		<p>notational/performance conventions of the given piece.</p> <p>Performance: A high standard of music performance with fluent playing. Any minor errors do not detract significantly from the overall performance. The programme is very well planned and executed. Communication with the audience and verbal content and expression in the performance is excellent. The performance shows an excellent interpretative understanding of the pieces performed. The programme notes are very informative and well presented. Supplementary material demonstrates a thorough understanding of how performance illuminates research.</p>
60-69%	Merit	<p>Represents the overall achievement of the appropriate learning outcomes to a good level. Overall evidence of good analytical research in the conceptualisation of the project; a very good level of response to the set tasks; the conceptual coherency of the work/project is good and ideas deployed within a defined contextual framework.</p> <p>Research: The relevant issues are clearly identified; the range of sources is well developed and shows both sustained academic inquiry and some critical evaluation of the sources; issues are identified and contextualised using appropriate theoretical frameworks.</p> <p>Text-based assessment: the text is well organised, the main argument is clearly focused and constructed. Correct scholarly procedures are employed throughout with accuracy.</p> <p>Edition-based assessment: the transcription is correct with only minor or superficial errors; editorial procedures and problems are reflected consistently; editorial commentary and critical apparatus are detailed, accurate and clearly organised; the presentation is convincing and well organised.</p> <p>Performance: Fluent playing, with only minor errors. The programme is well planned and executed. Communication with the audience and verbal content and expression in the performance is good. The performance shows a good interpretative understanding of the pieces performed. The programme notes are informative and well presented. Supplementary material demonstrates understanding of how performance illuminates research.</p>
50-59%	Pass	<p>Represents the overall achievement of the appropriate learning outcomes to an adequate level. Overall mainly adequate level of response to the set task; the conceptual coherency of the work/project is largely adequate.</p> <p>Research: Research shows evidence of the identification of relevant issues; the range of sources is limited but shows some initiative beyond the module bibliography;</p>

		<p>there is evidence of some analytic or contextual skills but these are mainly derivative.</p> <p>Text-based assessment: the text is structured around an argument, though not consistently focussed; scholarly procedures are employed throughout and are largely correct though routinely applied.</p> <p>Edition-based assessment: the transcription is mainly correct with no major mistakes and reflects the musical idiom accurately; reflection upon editorial procedures and problems is demonstrated, but not always consistently; editorial commentary and critical apparatus are sufficiently detailed and accurate; the presentation is generally tidy and organised.</p> <p>Performance: Generally fluent playing, although the performance will be less polished and with some noticeable errors. The programme shows evidence of planning, but is limited in scope. Communication during the performance is adequate, although verbal content and expression in the performance is limited and hesitant at times. A basic interpretative understanding of the pieces performed. The programme notes are brief and communicate little. Supplementary material demonstrates limited understanding of how performance illuminates research.</p>
30-49%	Fail	<p>Represents an overall failure to achieve the appropriate learning outcomes at Masters standard.</p> <p>Research: Research shows little evidence of the identification of relevant issues. The range of sources is inadequate, with little interpretation or analysis and there is no independent attempt to find relevant sources and resources. Awareness of methodological problems or contextual framework is not sufficiently demonstrated.</p> <p>Text-based assessment: The text lacks structure and / or sound argument; the focus is not clear; there are major inconsistencies and mistakes in the usage of scholarly procedures and their presentation.</p> <p>Edition-based assessment: many errors in transcribing the music which will make the edition unusable in performance; limited awareness of editorial procedures and problems, editorial decisions not reflected upon and/or inconsistent; editorial commentary and critical apparatus inadequate and underdeveloped; presentation untidy and unorganised.</p> <p>Performance: A weak performance with a basic level of organisation and revealing some significant errors. Poor programme planning. Communication during the performance is poor, and verbal content and expression in</p>

		the performance is expressed in very basic terms. Inadequate interpretative understanding of the pieces performed. Minimal programme notes. Supplementary material demonstrates little understanding of how performance illuminates research.
10-29%	Bad fail	Represents a significant overall failure to achieve the appropriate learning outcomes at Masters standard.  Research: Research shows hardly any evidence of the identification of relevant issues, and is very incompetent and incomplete. The range of sources and resources consulted is very limited and inadequate, with little interpretation or analysis. No awareness of methodological problems or contextual framework is demonstrated. Text-based assessment: the organisational structure is weak and unfocused, lacking argument, understanding or relevant examples. Scholarly procedures are misunderstood or employed incorrectly. Edition-based assessment: major errors in transcribing the music; weak grasp of notational systems; no awareness of editorial procedures and problems; lack of adequate editorial commentary and critical apparatus; presentation untidy, ill-organised and inappropriate to the musical idiom, genre or style. Performance: Very poor and revealing many obvious errors. Little sense of programme planning and very poor communication during the performance. Virtually no interpretative understanding of the pieces performed. Minimal or missing programme notes.
1-9%	Very bad fail	A submission that does not even attempt to address the specified learning outcomes.
0%	Non submission or plagiarised	A categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment.

### How the programme is structured

Each pathway comprises 1. 30 CAT Core modules. 2. 30 CAT Options. 3. 60 CAT Major Project (portfolio, performance or recital). You must take four modules (30 CAT each) and the project/portfolio/performance/recital option (60 CAT) designated for your pathway. Each Pathway includes a 30 CAT core module that must be taken in the first term of study.

The specialism of your project/portfolio/performance/recital should be closely allied to the specific programme outcomes of your pathway and the selected modules, and agreed with the appropriate Pathway Leader. The options provide you with a choice of modules most relevant to your chosen pathway. You will receive advice from the Department at interview and/or enrolment about your choices. Please note that choices may be affected by the Department timetable.

The programme can be taken in either full-time or part-time mode. In the case of part-time mode, the minimum enrolment is one 30 CAT module in term 1 and term 2 of each year of study.

Option module lists are indicative. Some modules may not be available in some years

Academic Year of Study 1 MMus Creative Practice (Pathway A)

<b>Module Title</b>	<b>Module Code</b>	<b>Credits</b>	<b>Level</b>	<b>Module Status</b>	<b>Term</b>
EITHER: Compositional Techniques	MU71065A	30	7	Core	1
OR: Studio Practice	MU71063A	30	7	Core	1
OR: Popular Music Composition	MU71073B	30	7	Core	1
AND: Creative Project	MU71075B	60	7	Core	1-3
Contemporary Ethnomusicology	MU71014B	30	7	Optional	2
Philosophies of Music	MU71036B	30	7	Optional	2
Sound Agendas	MU71040B	30	7	Optional	1
Composition & Moving Image Media	MU71049A	30	7	Optional	2
Ethnographic Film and Music Research	MU71051A	30	7	Optional	2
Material Form and Structure	MU71053A	30	7	Optional	1
Contemporary Music, Practices and Debates	MU71054B	30	7	Optional	2
Research through Musical Performance	MU71080A	30	7	Optional	2
Performance as Research (Ethnomusicology)	MU71056B	30	7	Optional	2
Analysing Contemporary Music: From Serialism to Spectral Noise	MU71058B	30	7	Optional	2
Soviet And Post-Soviet Music and Politics	MU71061A	30	7	Optional	2
Studio Practice	MU71063A	30	7	Optional	2
Compositional Techniques	MU71065A	30	7	Optional	2
Interactive and Generative Music	MU71066B	30	7	Optional	2
Interpretation, Meaning and Performance	MU71067B	30	7	Optional	2
Critical Musicology and Popular Music	MU71069A	30	7	Optional	1
Popular Music and its Critics	MU71070C	30	7	Optional	2
New Directions in Popular Music Research	MU71071B	30	7	Optional	2
Music Management	MU71072A	30	7	Optional	2
Popular Music Composition	MU71073B	30	7	Optional	1
Audiovisual Composition	MU71078A	30	7	Optional	1
Students may take a 30 credit related study module from outside the department. The module must be approved by the pathway leader		30	7	Optional	1-2

Academic Year of Study 1 MMus Composition (Pathway B)

<b>Module Title</b>	<b>Module Code</b>	<b>Credits</b>	<b>Level</b>	<b>Module Status</b>	<b>Term</b>
Compositional Techniques	MU71065A	30	7	Core	1
AND: Material Form and Structure	MU71053A	30	7	Core	1
AND Portfolio of Compositions	MU71077A	60	7	Core	1-3
Advanced Music Studies	MU71079A	30	7	Optional	1
Philosophies of Music	MU71036B	30	7	Optional	2
Sound Agendas	MU71040A	30	7	Optional	1

Composition and Moving Image Media	MU71049A	30	7	Optional	2
Contemporary Music: Practices and Debates	MU71054B	30	7	Optional	1
Performance as Research (Ethnomusicology)	MU71056B	30	7	Optional	2
Research through Musical Performance	MU71080A	30	7	Optional	2
Analysing Contemporary Music: From Serialism to Spectral Noise	MU71058B	30	7	Optional	2
Studio Practice	MU71063A	30	7	Optional	1
Interactive and Generative Music	MU71066B	30	7	Optional	2
Interpretation, Meaning and Performance	MU71067B	30	7	Optional	2
Audiovisual Composition	MU71078A	30	7	Optional	1

#### Academic Year of Study MMus Sonic Arts (Pathway C)

Module Title	Module Code	Credits	Level	Module Status	Term
Studio Practice	MU71063A	30	7	Core	1
AND: Sound Agendas	MU71040A	30	7	Core	1
AND: Sonic Arts Project	MU71076A	60	7	Core	1-3
Philosophies of Music	MU71036B	30	7	Optional	2
Composition and Moving Image Media	MU71049A	30	7	Optional	2
Ethnographic Film and Music Research	MU71051A	30	7	Optional	2
Material, Form and Structure	MU71053A	30	7	Optional	1
Contemporary Music: Practices and Debates	MU71054B	30	7	Optional	1
Compositional Techniques	MU71065A	30	7	Optional	1
Interactive and Generative Music	MU71066B	30	7	Optional	2
Interpretation, Meaning and Performance	MU71067B	30	7	Optional	2
Audiovisual Composition	MU71078A	30	7	Optional	1

#### Academic Year of Study MMus Performance and Related Studies (Pathway D)

Module Title	Module Code	Credits	Level	Module Status	Term
Sources and Resources in the Digital Age	MU71060B	30	7	Core	2
AND: Strategies for Performance	MU71062B	30	7	Core	1
AND: Recital	MU71005B	60	7	Core	1-3
Philosophies of Music	MU71036B	30	7	Optional	2
Advanced Music Studies	MU71079A	30	7	Optional	1
Working with Original Musical Documents	MU71048A	30	7	Optional	1
Contemporary Music: Practices and Debates	MU71054A	30	7	Optional	1
Performance as Research (Ethnomusicology)	MU71056B	30	7	Optional	2
Research through Musical Performance	MU71080A	30	7	Optional	2
Soviet And Post-Soviet Music and	MU71061A	30	7	Optional	2

Politics					
Interactive and Generative Music	MU71066B	30	7	Optional	2
Interpretation, Meaning and Performance	MU71067B	30	7	Optional	2
Critical Musicology and Popular Music	MU71069A	30	7	Optional	1

Academic Year of Study 1      MMus Popular Music (Pathway E)

Module Title	Module Code	Credits	Level	Module Status	Term
Popular Music Composition	MU71073B	30	7	Core	1
AND EITHER: Critical Musicology and Popular Music	MU71069A	30	7	Core	1
OR: Popular Music and its Critics	MU71070C	30	7	Core	2
PLUS: Popular Music Project	MU71074B	60	7	Core	1-3
Composition and Moving Image Media	MU71049A	30	7	Optional	2
Ethnographic Film and Music Research	MU71051A	30	7	Optional	2
[title amendment pending]	MU71056B	30	7	Optional	2
Studio Practice	MU71063A	30	7	Optional	1
Interactive and Generative Music	MU71066A	30	7	Optional	2
Music Management	MU71072A	30	7	Optional	2
Interpretation, Meaning and Performance	MU71076B	30	7	Optional	2
Research through Musical Performance	MU71080A	30	7	Optional	2
Audiovisual Composition	MU71078A	30	7	Optional	1

## Academic support

Expertise is provided by the Department's resident staff who are dedicated and experienced teachers, but also distinguished performers, composers, practitioners and researchers in their own right, working in national and international contexts. The Department also draws on a large pool of visiting composers, tutors and researchers, to provide a breadth of expertise and contact with current research, creative practice and performance cultures.

Student learning, research and practice is supported by the Rutherford Information Services Building, which houses extensive book, score, CD/DVD and electronic resources, as well as a number of music archives, including the Daphne Oram Collection. All registered students also have access to the University of London libraries network. Full use is made of other facilities in London, including the British Library and collections held by the Horniman Museum, the British Music Information Centre and Foundling Museum. In addition, the Music Department has its own dedicated specialist facilities, studio facilities for music processing, recording and digital film editing. The Department offers bookable individual practice room facilities, as well as other spaces for group rehearsals and workshops, which provide appropriate, well-maintained resources (such as pianos and other instruments, PA equipment). The Electronic Music Studios and the Goldsmiths Music Studios provide a comprehensive and up-to-date suite of facilities for sound recording, music processing, audiovisual work, electroacoustic composition and other related activities. The Department makes extensive use of the virtual learning environment learn.gold, to offer online support for learning and research, archiving course materials and resources and encouraging forum-based interaction and debate.

Students on the programme also have the opportunity to present public performances of their work through the PureGold Festival, a performance series at the Foundling Museum, London, and also to

engage with collaborations with Masters dance students and choreographers at the Laban Centre, and also with students on Goldsmiths' MA in Screen Documentary.

The M.Mus. curriculum is supported by a wide range of activities that encourage awareness and involvement in the Department's high profile practical, performance and research activities, including termly postgraduate conferences, the Music Research Forum, a large number of regular performance ensembles and concert events, masterclasses, workshops, visiting speakers, and various other activities of the Unit for Contemporary Music Research, the Centre for Russian Music, the Afghan Music Unit, the Asian Music Unit, the Popular Music Research Unit, and the Unit for Sound Practice Research. Further information about these groups can be found from the Department's web pages [www.gold.ac.uk](http://www.gold.ac.uk). Students are allocated a personal tutor during their period of study who offer advice, guidance or clarification of courses, options, requirements and regulations; and to monitor progress through the programme. The Personal Tutor can also offer support in cases of academic difficulty. Should further advice be necessary, the Senior Tutor, the Chair of the Sub-Board of Examiners can also be consulted. If students encounter difficulties at any time with their studies, the programme convenor and other course tutors can provide additional academic support whilst the Senior Tutor is available by appointment to discuss welfare-centred issues. Staff members have office hours each week to discuss any matters; outside these hours students may arrange an appointment with staff via email or telephone.

The Department takes advantage of and pursue the College's Disability Awareness policies. Students with specific needs in this regard are considered on an individual basis. The College also actively supports students with specific learning difficulties (e.g. dyslexia), and provisions are made to ensure that all students, regardless of specific difficulty/disability, derive full benefit from the learning environment. In addition to specialist advice and assistance within the College, the Department ensures that course materials are suitable for all students and, where necessary, these are altered to meet the requirements of individual students.

The Careers Service and the Academic Success Centre provide central support for skills enhancement and run the Gold Award Scheme and other co-curricular activities that can be accredited via the higher education achievement award (HEAR).

### **Links with employers, placement opportunities and career prospects**

The programme is designed with careful consideration of the opportunities, challenges and intellectual demands presented by music-related careers in journalism, teaching, broadcasting, librarianship and arts administration. It also supports the practice-based professions, for example historically-informed performance and sound recording production.

The Masters programme has attracted support in the form of Arts and Humanities Research Council awards to students.

A high proportion of Masters graduates have progressed to MPhil/PhD at either Goldsmiths or other prestigious universities in the UK or overseas.

Graduates specialising in composition and creative practice have achieved performances of their work at internationally established venues, events and festivals, as well as broadcasts on BBC Radio. A number have received prestigious prizes and honourable mentions for their work in competitions including the PRSF New Music Award, the International Competition de Musique et d'Art Sonore Electroacoustiques de Bourges and the International Electroacoustic Competition Musica Viva.

Graduates in performance have successfully pursued international careers in professional performance, taking up positions with established ensembles such as The Australian String Quartet, Tasman String

Quartet, Piano Circus, as well as various European orchestras, and undertaking related artist-in-residency and teaching roles.

## **The requirements of a Goldsmiths degree**

### **Master's Degrees**

All Master's degrees at Goldsmiths have a minimum value of 180 credits. Programmes are comprised of modules which have individual credit values. In order to be eligible for the award of a Master's degree students must have passed all modules on the programme.

### **Intermediate Exit Points**

Some programmes incorporate intermediate exit points of Postgraduate Certificate and Postgraduate Diploma, which may be awarded on the successful completion of modules to the value of 60 credits or 120 credits respectively. Individual programmes may specify which, if any, combination of modules are required in order to be eligible for the award of these qualifications. The awards are made without classification.

For further information, please refer to the Regulations for Postgraduate Taught Students, which may be found here: <http://www.gold.ac.uk/governance/studentregulations/>

## **Programme-specific rules and facts**

You must take four modules (30 CAT each) and the dissertation/major project option (60 CAT) designated for your pathway. Each pathway comprises 1. Core modules. 2. Options. 3. Dissertation/Major Project. The specialism of your dissertation/major project should be closely allied to the specific programme outcomes of your pathway and the selected modules, and agreed with the appropriate Pathway Leader. The options provide you with a choice of modules most relevant to your chosen pathway. You will receive advice from the Department at interview and/or enrolment about your choices. Please note that choices may be affected by the Department timetable.

In order to progress, students must pass at least one module to the minimum value of 30 credits.

### **Interim Exit awards**

In order to be considered for the award of a PgCert Music Creative Practice, PgCert Music Composition, PgCert Music Sonic Arts, PgCert Music Performance or PgCert Music Popular Music a student must have passed modules to the value of 60 credits, which must include one of the 30 CAT core modules relevant to the chosen pathway.

In order to be considered for the award of a PgDip Music Creative Practice, PgDip Music Composition, PgDip Music Sonic Arts, PgDip Music Performance or PgDip Music Popular Music a student must have passed modules to the value of 120 credits, which must include one of the 30 CAT core modules relevant to the chosen pathway.

## **Programme costs**

### **General Costs**

In addition to your tuition fees, you will be responsible for meeting standard costs associated with your study. Find out more information here: <https://www.gold.ac.uk/programme-costs>

## **How teaching quality will be monitored**

Goldsmiths employs a number of methods to ensure and enhance the quality of learning and teaching on its programmes.

Programmes and modules must be formally approved against national standards and are monitored throughout the year in departmental staff / student forums and through the completion of module evaluation questionnaires. Every programme also has at least one External Examiner who produces an annual report which comments on the standards of awards and student achievement.

This output is considered with other relevant data in the process of Annual Programme Review, to which all programmes are subject, and which aims to identify both good practice and issues which require resolution.

Every six years all programmes within a department are also subject to a broader periodic review. This aims to ensure that they remain current, that the procedures to maintain the standards of the awards are working effectively and the quality of the learning opportunities and information provided to students and applicants is appropriate.

Detailed information on all of these procedures are published on the webpages of the Quality Office (<http://www.gold.ac.uk/quality/>).