Mmus Music: Creative Practice
Programme Specification

Awarding Institution:
University of London (Interim Exit Awards made by Goldsmiths' College)
Teaching Institution: Goldsmiths, University of London
Final Award: MMus Music: Creative Practice
Programme Name: MMus Music: Creative Practice
Total credit value for programme: 180
Name of Interim Exit Award(s):
Postgraduate Certificate in Creative Practice
Postgraduate Diploma in Creative Practice
Duration of Programme: 1 year full-time or 2 years part-time
UCAS Code(s): Not applicable
HECoS Code(s): (100070) Music
QAA Benchmark Group: Not applicable
FHEQ Level of Award: Level 7
Programme accredited by: Not applicable
Date Programme Specification last updated/approved: December 2025
Home Subject area: Music
Department(s) which will also be involved in teaching part of the programme:
Not applicable

The MMus Music: Creative Practice offers a flexible and bespoke mode of study, enabling you to develop a distinctive and original range of creative and research approaches in music and sound. On the programme, you may choose to focus on composition, sonic arts, popular music, ethnomusicology, audiovisual cultures or performance (in any tradition). The programme offers an inclusive, forward-thinking, and student-centered approach to exploring and developing creative and research skills and introduces you to London's world-leading music collections and institutions.

While some students come to the programme with an undergraduate music degree, the programme also acknowledges the interdisciplinary nature of study in music and welcomes students with backgrounds across the range of Arts and Humanities disciplines. You may also have a background in areas of social science—such as sociology—or an active professional practice as a musician. Upon application, you are invited to identify your individual area of specialism through a personal statement, and to evidence this with a short portfolio that might include audio, video, or written work. If you are interested in creative practice, you should already have experience of working in this area, as evidenced in your

portfolio; applicants with non-traditional routes into study and work in music are all welcomed.

On the programme, you will collaborate with other students in modules that examine contemporary approaches to making and studying music across the range of areas supported by the programme. Additionally, in smaller seminar groups you will develop your own work, skills and approaches with peers working in similar and related areas. With the support of academic staff, you will select from a variety of options that offer practical and research skills, and opportunities to reflect on professional practice. Through these choices, you will carve a pathway through the degree – focused, for example, on popular music, sonic arts or audiovisual work – that leads to the MMus Project. In this project, you will build on skills developed in your optional modules through working 1:1 with a specialist member of staff. Your project will comprise a substantial piece of work which could take many forms: for example, compositions, performance, audiovisual work, installations, or a dissertation.

Programme entry requirements

Undergraduate Degree (2:1 equivalent), or equivalent experience, ideally in Music, an Arts-based discipline or another Arts and Humanities subject; personal statement indicating area of interest in relation to the study of music and sound (for example, composition, performance, musicology, ethnomusicology, sonic art, audiovisual practices, or another such area); a short portfolio of at least two works, recordings, or pieces of relevant written or creative practice work that demonstrate the candidate's previous experience in this area.

Programme learning outcomes

Exit Award Learning Outcomes

Students who exit the programme at the Postgraduate Certificate stage (60 credits) will demonstrate an ability to:

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	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.	Expanding Your Practice

Code	Learning outcome	Taught by the following module(s)
A2	Understand how coherent links can be established between practice-based research in music and in other disciplines.	Expanding Your Practice
A3	Understand opportunities to contribute to practice- based research relevant to the current concerns of, and developments within, your discipline.	Expanding Your Practice
A4	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.	Expanding Your Practice
A5	Understand relationships between concept, form, material and temporal structuring, and how these can be articulated effectively in music and/or sonic art.	Expanding Your Practice
A6	Understand approaches to musical notation and/or the visual and numeric representations of sound, and how these can be evaluated in terms of their creative and analytic potentials.	Expanding Your Practice
A7	Understand some of the complex interrelationships that can occur between composer/artist, performer and listener, and how these actively inform practice.	Expanding Your Practice
A8	Understand 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.	Expanding Your Practice

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Identify and solve complex technical and interpretative problems with flexibility and resourcefulness.	Expanding Your Practice
B2	Self-evaluate and analyse critically, exercising independence of thought.	Expanding Your Practice

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Collect and collate resources relevant to a research investigation, deploying IT skills as relevant, summarising and critically evaluating according to concepts.	Expanding Your Practice
C2	Employ with originality and expertise creative strategies in the production of creative work, through experiment, speculation and rigorous investigation.	Expanding Your Practice
C3	Apply and critically evaluate contemporary techniques in the creation of new work	Expanding Your Practice
C4	Analyse contemporary work in music and sound	Expanding Your Practice

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Demonstrate self-motivation and initiative in planning and implementing tasks, and organisation and management of a personal schedule of learning.	All modules
D2	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.	All modules

D3	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

Students who exit the programme at the Postgraduate Diploma stage (120 credits) will demonstrate an ability to:

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	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.	Optional Modules
A2	Understand to an advanced level how coherent links can be established between practice-based research in music and in other disciplines.	Optional Modules
A3	Understand to an advanced level opportunities to contribute to practice-based research relevant to the current concerns of, and developments within, your discipline.	Optional Modules
A4	Understand concepts, concerns and advanced technical methods driving current practice in composition/ sonic art/popular music/audiovisual work, evidenced in repertoires and theoretical writings.	Optional Modules
A5	Understand relationships between concept, form, material and temporal structuring, and how these can be articulated effectively in music and/or sonic art.	Optional Modules

Code	Learning outcome	Taught by the following module(s)
A6	Understand to an advanced level, approaches to musical notation and/or the visual and numeric representations of sound, and how these can be evaluated in terms of their creative and analytic potentials.	Optional Modules
A7	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.	Optional Modules
A8	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.	Optional Modules

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Apply and synthesise intuitive and rational methods in the production of creative and/or performance-based work.	Optional Modules
B2	Identify and solve complex technical and interpretative problems with flexibility and resourcefulness.	Optional Modules
B3	Self-evaluate and analyse critically, exercising independence of thought.	Optional Modules

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Collect and collate resources relevant to a research investigation, deploying IT skills as relevant, summarising and critically evaluating according to concepts.	Optional Modules

Code	Learning outcome	Taught by the following module(s)
C2	Employ with originality and expertise a range of creative strategies in the production of creative work, through experiment, speculation and rigorous investigation.	Optional Modules
C3	Apply and critically evaluate contemporary techniques in the creation of new work	Optional Modules
C4	Analyse contemporary work in music and sound	Optional Modules

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Demonstrate self-motivation and initiative in planning and implementing tasks, and organisation and management of a personal schedule of learning.	All modules
D2	Organise, articulate and present 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.	All modules
D3	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

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

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Demonstrate a systematic understanding of current theories and contexts that inspire and inform musical practice, in areas such as analysis, aesthetics,	MMus Project

Code	Learning outcome	Taught by the following module(s)
	interpretation, cultural theory, literature and computer science.	
A2	Demonstrate a systematic and comprehensive understanding of how coherent links can be established between practice-based research in music and in other disciplines.	MMus Project
A3	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.	MMus Project
A4	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.	MMus Project
A5	Demonstrate a systematic and comprehensive understanding of relationships between concept, form, material and temporal structuring, and how these can be articulated effectively in music and/or sonic art.	MMus Project
A6	Demonstrate a systematic and comprehensive understanding of approaches to musical notation and/or the visual and numeric representations of sound, and how these can be evaluated in terms of their creative and analytic potentials.	MMus Project
A7	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.	MMus Project

Code	Learning outcome	Taught by the following module(s)
A8	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.	MMus Project

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Apply and synthesise intuitive and rational methods in the production of creative and/or performance-based work.	MMus Project
B2	Identify and solve complex technical and interpretative problems with flexibility and resourcefulness.	MMus Project
B3	Self-evaluate and analyse critically, exercising independence of thought.	MMus Project

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Collect and collate resources relevant to a research investigation, deploying IT skills as relevant, summarising and critically evaluating according to concepts.	MMus Project
C2	Employ with originality and expertise a wide range of creative strategies in the production of creative work, through experiment, speculation and rigorous investigation.	MMus Project
C3	Apply and critically evaluate contemporary techniques in the creation of new work	MMus Project
C4	Apply and evaluate analytical methods in the evaluation of contemporary music and sound work	MMus Project
C5	Independently design and carry out a series of original and creative projects,	MMus Project

Code	Learning outcome	Taught by the following module(s)
	imaginatively and expertly, using appropriate methods, opportunities and resources.	

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Demonstrate self-motivation and initiative in planning and implementing tasks, and organisation and management of a personal schedule of learning.	MMus Project
D2	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.	MMus Project
D3	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

Grading Criteria

Mark	Descriptor	Specific Marking Criteria
80-100%	Distinction (Outstanding/ Exceptional)	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.

		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 appropriate theoretical frameworks which, in turn, are subjected to critical inquiry. 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. 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. 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. Creative work: Works will demonstrate a fluency of approach and outstanding qualities with strong evidence of originality, individuality and conceptual coherence. They will demonstrate a sophisticated synthesis of technique, theoretical understanding and imagination. Works will be clearly address well-articulated aims of contemporary relevance, and will demonstrate an incisive exploration of aesthetic and technical issues, with respect to notation, instrumentation, production and technology, as relevant. Scores, CDs or other relevant materials will be produced to a professional standard, with written commentaries

		that evidence a sophisticated and critical approach to contextual frameworks.
70-79%	Distinction	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. 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. 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. 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. Creative work: Works will demonstrate an excellent standard with strong evidence of originality, individuality and conceptual coherence. They will demonstrate a convincing synthesis of technique, theoretical understanding and imagination. Works

		will be well conceived, within the terms of the idiom chosen, and will demonstrate an incisive exploration of aesthetic and technical issues, with respect to notation, instrumentation, production and technology, as relevant. Scores, CDs or other relevant materials will be produced to a professional standard, with written commentaries that evidence a sophisticated and critical approach to contextual frameworks.
60-69%	Merit	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. 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. Text-based assessment: the text is well organised, the main argument is clearly focused and constructed. Correct scholarly procedures are employed throughout with accuracy. 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. Creative work: Works will demonstrate a high standard with clear signs of conceptual coherence and individuality. They will demonstrate the confident and effective use of a range of techniques, with respect to notation, instrumentation, production and technology, as relevant. The approach will be informed by theoretical understanding and imagination. Scores, CDs or other relevant materials will be produced to a high standard, with

		written commentaries that demonstrate individual insight and assimilation of contextual frameworks.
50-59%	Pass	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. Research: Research shows evidence of the identification of relevant issues; the range of sources is limited but shows some initiative beyond the module bibliography; there is evidence of some analytic or contextual skills but these are mainly derivative. 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. 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. Creative work: Works will demonstrate an overall satisfactory standard showing some degree of originality or potential. They will demonstrate technical competence, with respect to notation, instrumentation, production and technology, as relevant, as well as relevant knowledge and understanding, a degree of imaginative thinking and conceptual coherency. Scores, CDs or other relevant materials will be adequately produced, with written commentaries that show awareness of contextual frameworks.

30-49%	Fail	Represents an overall failure to achieve the appropriate learning outcomes at Masters standard. 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. 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. 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 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. Creative work: Works will not be without merit, but fail to meet M level standards: they will demonstrate inadequate technical competence, imaginative thinking or conceptual coherency. Scores, CDs or other relevant materials will be inadequately produced. Minimal written commentaries.
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. 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. Creative work: Works will demonstrate little technical competence, imaginative thinking or conceptual coherency. Scores, CDs or other relevant materials will be poorly produced or inadequate. Minimal or missing written commentaries.
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.

Mode of study

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

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 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 Series, 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.

Programme structure

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

Full-time mode

MMus Creative Practice

Module Name	Module Code	Credits	Level	Module Type	Term
MMus Project	MU710xx	60	7	Compulsory	1-3

Module Name	Module Code	Credits	Level	Module Type	Term
Expanding Your Practice	MU710xx	60	7	Compulsory	1
Modules to the value of 30-60 credits from an approved list available from the Department of Music	Various	30-60	7	Optional	2-3
Students may take 30credits of related study modules from outside the department. The module(s) must be approved by the pathway leader	Various	0-30	7	Optional	2-3

Part-time mode

In part-time mode, the minimum enrolment is one 30 CAT module in term 1 and term 2 of each year of study. You will complete the 60 CAT project module in the second year of study.

Module Name	Module Code	Credits	Level	Module Type	Term
Expanding Your Practice 1	MU710xx	30	7	Compulsory	Year 1, term 1
Expanding Your Practice 2	MU710xx	30	7	Compulsory	Year 2, term 1
MMus Project	MU710xx	60	7	Compulsory	Year 2, terms 1-3
Modules to the value of 30-60 credits from an approved list available from the Department of Music	Various	30-60	7	Optional	Years 1 and 2, terms 2-3
Students may take 30 credits of related study modules from outside the department. The	Various	0-30	7	Optional	Years 1 and 2, terms 2-3

module(s) must be approved by the pathway leader					

Indicative List of Optional Modules:

Module Name	Module Code	Credits	Level	Module Type	Term
ADVANCED STRATEGIES IN CREATIVE MUSIC PRODUCTION	MU71081	30	7	Optional	2
FILMMAKING AND MUSIC RESEARCH	MU71051	30	7	Optional	2-3
IMPROVISATION	MU71088	30	7	Optional	2
MUSIC MANAGEMENT AND CURATION	MU71072	30	7	Optional	2
PROFESSIONAL PRACTICE IN MUSIC	MU7XXXX	30	7	Optional	2
MENTAL HEALTH AND THE MUSIC INDUSTRY	IC7XXXX	30	7	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 twice 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, and 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 Academic Skills Centre 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

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 research through performance and sound recording production.

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

A high proportion of Master's 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.

Programme-specific requirements

You will take four modules (each 30 CAT) and the MMus project (60 CAT) The specialism of your project should be closely allied to the skills you develop in your optional modules and agreed with your supervisor.

In order to be considered for the award of a PGCert in Creative Practice you must have passed modules to the value of 60 credits .

In order to be considered for the award of a PGDip in Creative Practice, you must have passed modules to the value of 120 credits.

Tuition fee costs

Home: Band C

Overseas/EU: B and C

Specific programme costs

None

The Department will provide access to its Music Studios (EMS & GMS) and to rehearsal and practice rooms, musical instruments and equipment via the Music Technical Office as it does to other students in the Department (noting also that the GMS is only available to postgraduate students in the Summer months prior to September Project submission).