MFA 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: MFA Music: Creative Practice
Programme Name: MFA Music: Creative Practice
Total credit value for programme: 300
Name of Interim Exit Award(s):
Postgraduate Certificate in Creative Practice; Postgraduate Diploma in Creative Practice
Duration of Programme: 2 years FT, 4 years PT
UCAS Code(s): N/A
HECoS Code(s): 100070 (Music), 100223 (Music Production), 100657 (Popular Music Performance), 100695 (Music Composition), 101451 (Popular Music Composition)
QAA Benchmark Group:
FHEQ Level of Award:
Programme accredited by: Not applicable
Date Programme Specification last updated/approved: December 2025
Home Department: Music
Department(s) which will also be involved in teaching part of the programme:

Programme overview

The MFA Music: Creative Practice offers a flexible and bespoke mode of study, enabling you to develop a distinctive and original range of creative and trans-disciplinary practices in (or related to) music. The programme comprises an inclusive, forward-thinking 'making'/composition/creative practice degree that is open to broad conceptions of composition, performance, and multi-disciplinary and collaborative approaches to creative practice. It offers a student-centered approach to exploring and developing creative and research skills—these may be interdisciplinary—and may introduce you to London's world-leading music collections and institutions.

The programme is designed to attract creative practitioners and music artists who are seeking to deepen, challenge and uniquely blend practices in contemporary composition, songwriting and song-based music, sound art and electronic musics, music production, performance, ethnographic film and multi-media or audiovisual work. Practitioners will most likely already be engaged in making work that has relevance to real music and art scenes, from the experimental to the commercial.

This MFA programme is offered full-time (2 years) or part-time (4 years), or in combination (3 years). The taught content comprises: 4 x 30-credit modules over year 1 FT or years 1 & 2 PT, followed by a major creative project of 180 credits as a practical thesis, delivered in year 2 FT or years 3 & 4 part-time.

Uniquely, the programme is offered standalone or as an 'upgrade' option from the Department's MA/MMus pathways, after completion of 120 credits of taught modules and successful Creative Project proposal application. If you are transferring into the MFA Music: Creative Practice from an external institution, you should evidence PGDip (120 taught credits) or a relevant MA/MMus degree (180 credits) in addition to a successful Creative Project proposal application.

On the programme, you will be able to devise a coherent, yet bespoke programme of study from an extensive list of taught module options, and propose a significant creative body of work for your 180-credit practical 'thesis' project, which can also be proposed collaboratively. The outcomes of this work have the possibility of being professionally released by the Department's record label, NX Records.

Programme entry requirements

Undergraduate Degree (2:1 equivalent), or equivalent professional experience, ideally in a music/arts-based discipline; selection dependent on application/portfolio.

Applicants whose first language is not English must have received a score of 6.5 or more in the IELTS (or equivalent) with a 6.5 or more in written English and no element lower than 6.0.

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
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	Expanding Your Practice

	articulated effectively in music and/or sonic art.	
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	Expanding Your Practice

	creative work, through experiment, speculation and rigorous investigation.	
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.	All modules
A2	Understand to an advanced level how coherent links can be established between practice-based research in music and in other disciplines.	All 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.	All 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.	All modules
A5	Understand relationships between concept, form, material and temporal structuring, and how these can be articulated effectively in music and/or sonic art.	All modules
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	All modules

	in terms of their creative and analytic potentials.	
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.	All 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.	All 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.	All modules
B2	Identify and solve complex technical and interpretative problems with flexibility and resourcefulness.	All modules
B3	Self-evaluate and analyse critically, exercising independence of thought.	All 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	All modules

	skills as relevant, summarising and critically evaluating according to concepts.	
C2	Employ with originality and expertise a range of creative strategies in the production of creative work, through experiment, speculation and rigorous investigation.	All modules
C3	Apply and critically evaluate contemporary techniques in the creation of new work	All modules
C4	Analyse contemporary work in music and sound	All 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	All modules

	develop skills of communication and persuasion.	

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

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	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.	MFA Creative Project
A2	Demonstrate a systematic and comprehensive understanding of how coherent links can be established between practice-based research in music and in other disciplines.	MFA Creative 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.	MFA Creative Project
A4	Demonstrate a systematic and comprehensive understanding of	MFA Creative ProjectMFA Creative Project

Code	Learning outcome	Taught by the following module(s)
	concepts, concerns and advanced technical methods driving current practice in composition/ sonic art/popular music creation, evidenced in repertoires and theoretical writings.	
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.	MFA Creative Project
A6	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.	MFA Creative 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.	MFA Creative Project
A8	Demonstrate a sophisticated, 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.	MFA Creative Project
A9	Demonstrate a sophisticated, systematic and comprehensive understanding of the significance and relevance of physiological, cognitive and creative challenges needed in presenting live or recorded performances.	MFA Creative Project

Code	Learning outcome	Taught by the following module(s)
A10	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.	MFA Creative 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 to a professional level of practice.	MFA Creative Project.
B2	Identify and solve complex technical and interpretative problems with flexibility and resourcefulness to a professional level of practice.	MFA Creative Project.
B3	Self-evaluate and analyse critically, exercising sophisticated independence of thought.	MFA Creative 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.	MFA Creative 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.	MFA Creative Project
C3	Apply and critically evaluate contemporary techniques in the creation of new work, which may reference pitch/ rhythmic organisation, instrumentation, computer-based sound manipulation,	MFA Creative ProjectP

Code	Learning outcome	Taught by the following module(s)
	popular music production, performance interaction and algorithmic process.	
C4	Apply and evaluate analytical methods in the evaluation of contemporary repertoire such as post-tonal, spectral, electronic and popular music.	MFA Creative Project
C5	Independently design and carry out a series of original and creative projects, imaginatively and expertly, using appropriate methods, opportunities and resources.	MFA Creative Project

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, to highly professional levels.	MFA Creative 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 at highly professional levels.	MFA Creative 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

GENERAL		
Mark	**Descriptor**	**Marking Criteria**
80-100%	Distinction (Outstanding/ Exceptional)	Represents the overall achievement of the appropriate learning outcomes to an exceptionally accomplished level. 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.
70-79%	Distinction (excellent)	Represents the overall achievement of the appropriate learning outcomes to an excellent level. The work shows evidence of rigorous analytical research in its conceptualisation of the project, and 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.
60-69%	Merit	Represents the overall achievement of the appropriate learning outcomes to a good level. There is overall evidence of good analytical research in the conceptualisation of the project, and a very good level of response to the set tasks. The conceptual coherency of the work/project is good, and ideas are deployed within a defined contextual framework.
50-59%	Pass	Represents the overall achievement of the appropriate learning outcomes to a threshold level. The response to the set task and conceptual coherency of the work/project are mainly adequate.
10-49%	Fail	Represents an overall failure to achieve the appropriate learning outcomes at Master's standard.
1-9%	Non-valid attempt	A submission that does not even attempt to address the specified learning outcomes. Module must be retaken.
0%	Non-submission or plagiarised	A categorical mark representing either the failure to submit or attend an assessment or a mark assigned for a plagiarised assessment.

WRITTEN WORK

Mark	Descriptor	Specific Marking Criteria
80-100%	Distinction (Outstanding/ Exceptional)	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.
70-79%	Distinction (excellent)	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, and 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. .
60-69%	Merit	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, and the main argument is clearly focused and constructed. Correct scholarly procedures are employed throughout with accuracy.
50-59%	Pass	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 skill, 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.
10-49%	Fail	30-49%: 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.

		10-29%: 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.
1-9%	Non-valid attempt	A submission that does not even attempt to address the specified learning outcomes. Module must be retaken.
0%	Non-submission or plagiarised	A categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment.

PERFORMANCE

Mark	**Descriptor**	**Specific Marking Criteria**
80-100%	Distinction (Outstanding/ Exceptional)	An exceptional, professional standard of music performance. Communication with the audience and verbal content and expression in the performance are exemplary. The performance shows a sophisticated and original interpretative understanding. Programme notes (where required) are excellent. Supplementary material demonstrates a thorough and comprehensive understanding of how performance illuminates research, and demonstrates evidence of original ideas and independent thought.
70-79%	Distinction (excellent)	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. Programme notes (where required) are very informative and well presented. Supplementary material

		demonstrates a thorough understanding of how performance illuminates research.
60-69%	Merit	Fluent performance 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 (where required) are informative and well presented. Supplementary material demonstrates an understanding of how performance illuminates research.
50-59%	Pass	Generally fluent performance, though 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 are limited and hesitant at times. The performance indicates only a basic interpretative understanding of the pieces performed. The programme notes (where required) are brief and communicate little. Supplementary material demonstrates limited understanding of how performance illuminates research.
10-49%	Fail	30-49%: A weak performance with a basic level of organisation and some significant errors. The programme is poorly planned. Communication during the performance is poor, and verbal content and expression in the performance are expressed in very basic terms. There is an inadequate interpretative understanding of the pieces performed. Programme notes (where required) are minimal. Supplementary material demonstrates little understanding of how performance illuminates research. 10-29%: Very poor performance revealing many obvious errors. There is little sense of programme planning, very poor communication during the performance, and virtually no interpretative understanding of the pieces performed. Programme notes (where required) are missing or minimal.

1-9%	Non-valid attempt	A performance that does not even attempt to address the specified learning outcomes. Module must be retaken.
0%	Non-submission or plagiarised	A categorical mark representing either the failure to submit or attend an assessment, or a mark assigned for a plagiarised assessment.
CREATIVE WORK		
Mark	**Descriptor**	**Specific Marking Criteria**
80-100%	Distinction (Outstanding/ Exceptional)	Creative work 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 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, recordings 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 (excellent)	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, recordings 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	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, recordings 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	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, recordings or other relevant materials will be adequately produced, with written commentaries that show awareness of contextual frameworks.
10-49%	Fail	30-49%: Works will not be without merit, but will fail to meet Master's level standards: they will demonstrate inadequate technical competence, imaginative thinking or conceptual coherency. Scores, recordings or other relevant materials will be inadequately produced. Minimal written commentaries will be provided. 10-29%: Works will demonstrate little technical competence, imaginative thinking or conceptual coherency. Scores, recordings or other relevant materials will be poorly produced or inadequate. Written commentaries will be missing or minimal.
1-9%	Non-valid attempt	A submission that does not even attempt to address the specified learning outcomes. Module must be retaken.
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 comprises a) 2 x 30-credit Compulsory (core) modules b) 2 x 30-credit elective module Options c) 180-credit MFA Creative Project (practice-based 'thesis' project).

Option module lists are available from the Department of Music. Some modules may not be available every year depending on staff availability.

The programme can be taken in full-time (2 years) or part-time (4 years) mode, or in combination (3 years), as appropriate and agreed by the Programme Convenor. In the case of part-time mode, the minimum enrolment is one 30-credit module in Term 1 and Term 2 of each year of study.

Programme structure

Full-time mode

Academic year of study 1

Module Name	Module Code	Credits	Level	Module Type	Term
Expanding Your Practice	MU710xx80	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 a 30-credits 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

Academic year of study 2

Module Name	Module Code	Credits	Level	Module Type	Term
MFA Creative Project	MU7XXXX	180	7	Compulsory	1,2,3

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 180 CAT project module in the third and fourth years of study.

Academic years of study 1 and 2

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
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 module(s) must be approved by the pathway leader	Various	0-30	7	Optional	Years 1 and 2, 2-3

Academic years of study 3 & 4

Module Name	Module Code	Credits	Level	Module Type	Term
MFA Creative Project	MU710xx	180	7	Compulsory	1,2,3

Indicative List of Module Options

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 three a year either face-to-face, as part of a group and/or electronically. The first meeting normally takes place within the first few weeks of the autumn term. Personal Tutors are also available to students throughout the year of study. These meetings aim to discuss progress on modules, discussion of the academic discipline and reports from previous years if available (for continuing students). This provides an opportunity for progress, attendance and assessment marks to be reviewed and an informed discussion to take place about how to strengthen individual learning and success. All students are also allocated a Senior Tutor to enable them to speak to an experienced academic member of staff about any issues which are negatively impacting their academic study and which are beyond the normal scope of issues handled by Programme Convenors and Personal Tutors.

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

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

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

Students may be referred to specialist student services by department staff or they may access support services independently. Information about support services is provided on the Goldsmiths website and for new students through new starter information and induction/Welcome Week. Any support recommendations that are made are agreed with the student and communicated to the department so that adjustments to learning and teaching are able to be implemented at a department level and students can be reassured that arrangements are in place. Opportunities are provided for students to review their support arrangements should their circumstances change. The Disability and Wellbeing Services maintain caseloads of students and provide on-going support.
The Careers Service provides central support for skills enhancement, running The Gold Award scheme and other co-curricular activities that are accredited via the Higher Education Achievement Report (HEAR).

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

Placement opportunities

N/A

Employability and potential career opportunities

The outcomes in terms of employment and further study collected both by GOS and the College's Graduate Coach indicate the breadth of outcomes made possible by the programmes in the music department.

These include:

- music-focused careers, including: instrumental tutor, composer, singer, music producer, music teacher
- music- and arts-related careers such as: royalties assistant, co-editor, learning support assistant, SEN teacher, digital marketing creative, learning designer
- careers involving transferable skills, including: project co-ordinator, administrator, private secretary to a secretary of state, business development, mentor

Students also reported undertaking further study at Goldsmiths and elsewhere. While most students on the MFA would be already undertaking such further study, some may also decide to progress their research via a PhD application.

The department aims to support this breadth of destinations through our module offer and the careers events and advice we present to students, that are underpinned by the understanding that there is no one ‘music industry’ and no one model of success for Music students and musicians, but rather many pathways available on graduation.

Programme-specific requirements

None

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 that the GMS is only available to graduate students in the Summer months prior to September Project submission).