

BMus (Hons) Music

Programme Specification

Awarding Institution:

University of London (Interim Exit Awards made by Goldsmiths' College)

Teaching Institution: Goldsmiths, University of London**Name of Final Award and Programme Title:** BMus (Hons) Music**Name of Interim Exit Award(s):** Not applicable**Duration of Programme:** 3 years full-time**UCAS Code(s):** W302**HECoS Code(s):** (100070) Music**QAA Benchmark Group:** Music**FHEQ Level of Award:** Level 6**Programme accredited by:** Not applicable**Date Programme Specification last updated/approved:** September 2017**Home Department:** Music**Department(s) which will also be involved in teaching part of the programme:**

Psychology

Programme overview

The BMus (Hons) Music is founded on the understandings and skills afforded by the study of Western art music, jazz, popular and electronic musics, and offers innovative approaches to studying music – historical, cultural and technical – closely aligned to opportunities in performance, composition and music technology. This flexible programme encompasses a wide range of repertoires, critical methods and creative practices. It embraces the experience and potential of music today in society, in commerce and in education.

Programme entry requirements

The standard offer is BBB at GCE A-level including a Grade B in A-level Music or DDM at BTEC. We also accept GCE A-level General Studies. Whilst we welcome applications from students who have chosen to complement their Music A-level with related subjects in the Arts and Humanities, we also give careful consideration to applicants who have chosen contrasting subjects, such as the sciences. We also accept a range of alternative qualifications – for further details please refer to our website <http://www.gold.ac.uk/ug/bmus-music/>

Students who have completed the first year of a comparable degree at another university, or an appropriate HND, can apply for direct entry into the second year, subject to confirmation of previous attainment of equivalent Level 4 learning outcomes. In exceptional cases we accept direct entry into the third year of the programme

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

Aims of the programme

The programme accords with Goldsmiths’ aims to pursue intellectual curiosity, work beyond the “boundaries of preconceptions” and provide “a unique and creative approach” to subjects. It promotes independent critical and evaluative skills, expertise in musical performance and composition and an enthusiasm for musical study. It provides a foundation for rewarding careers in music, or related areas, and further study.

What you will be expected to achieve

By the end of the programme, students will be able to:

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	understand the interrelationship of practice and theory	all modules
A2	understand the relationship between technical skills and creative practice	Composition, Performance Techniques and Repertoire, Performance: Styles and Contexts, Creative Music Technology, Music in Film, Sonic Arts Techniques, Techniques in Jazz and Popular Music, Techniques of Contemporary Composition, Composition: Creative Strategies, Sonic Arts Practice, Media Composition, Improvisation, Arranging in Jazz and Popular Music, Advanced Performance, Composition Portfolio, Creative Orchestration and Arrangement, Live Electronics, Introduction to Audiovisual Composition, Creative Research Project, Outsider Sound: Fringe Aesthetics

Code	Learning outcome	Taught by the following module(s)
A3	understand the key historical concepts, terms, strategies, and practices in Western music	Western Art Music: 900-1900, Approaches to Contemporary Music, Research Essay, Mapping 20th-Century Music, Romanticism and its Legacy, Music/Modernities, Advanced Topics in Music History, Musical Structure and Understanding, Russian Music in Context, Soviet Music and Politics, What is Jazz?
A4	understand the sociocultural contexts of musical practices and discourses in both Western and non-Western musics	Western Art Music: 900-1900, Approaches to Contemporary Music, Aesthetics, Meaning and Culture, "Classical" versus "Common" Music: London's Celebrity Culture (1700-1800), Musicians, Commerce and Commodification, Music and Identity, Music in Film, Russian Music in Context, Music of Africa and Asia, Performance: Styles and Contexts, Minimalism & Postminimalism, Soviet Music and Politics, Performing South-East Asian Music, Music/Modernities, Advanced Topics in Music History, Outsider Sound: Fringe Aesthetics in Popular Music, Psychological Approaches to Music, Mapping 20th-Century Music, Romanticism and its Legacy, Advanced Topics in Music and Screen Media, Music Workshop Skills, Music Teaching Skills, What is Jazz?
A5	understand performance techniques, traditions, and interpretative approaches in Western art music	Performance Techniques and Repertoire, Western Art Music: 900-1900, Approaches to Contemporary Music, Aesthetics, Meaning and Culture, "Classical" versus "Common" Music: London's Celebrity Culture (1700-1800), Performance: Styles and Contexts , Advanced Performance,
A6	understand a diversity of contemporary music practices	all modules

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	reason critically	Western Art Music: 900-1900, Approaches to Contemporary Music, Performance: Techniques and Repertoire, Aesthetics, Meaning and Culture, "Classical" versus

Code	Learning outcome	Taught by the following module(s)
		<p>"Common" Music: London's Celebrity Culture (1700-1800), Musicians, Commerce and Commodification, Music and Identity, Music in Film, Russian Music in Context, Music of Africa and Asia, Composition: Creative Strategies, Performance: Styles and Contexts, Research Essay, Creative Research Project, Minimalism & Postminimalism, Soviet Music and Politics, Music/Modernities, Advanced Topics in Music History, Musical Structure and Understanding, Outsider Sound: Fringe Aesthetics in Popular Music, Psychological Approaches to Music,, Mapping 20th-Century Music, Romanticism and its Legacy, Advanced Topics in Music and Screen Media, What is Jazz?, Advanced Performance, Music Teaching Skills,</p>
B2	<p>identify and solve technical, interpretive and conceptual problems</p>	<p>all modules</p>
B3	<p>exercise and demonstrate independence of thought</p>	<p>all modules</p>
B4	<p>evaluate critically the arguments and rationales of historical and interpretive writing</p>	<p>Western Art Music: 900-1900, Approaches to Contemporary Music, Aesthetics, Meaning and Culture, "Classical" versus "Common" Music: London's Celebrity Culture (1700-1800), Minimalism & Postminimalism, Soviet Music and Politics, Music/Modernities, Advanced Topics in Music History, Musical Structure and Understanding, Psychological Approaches to Music, Mapping 20th-Century Music, Romanticism and its Legacy Advanced Topics in Music and Screen Media, What is Jazz?</p>
B5	<p>communicate and discuss both orally and in writing the issues arising from texts, interpretive writing, composition and performance practice</p>	<p>all modules except Creative Music Technology, Sonic Arts Techniques, Techniques in Jazz and Popular Music, Arranging in Jazz and Popular Music, Improvisation</p>

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	demonstrate the ability to read and/or interpret music that has been written down or encoded in some form	Composition, Performance Techniques and Repertoire, Western Art Music: 900-1900, "Classical" versus "Common" Music: London's Celebrity Culture (1700-1800), Music in Film, Performance: Styles and Contexts, Techniques in Jazz and Popular Music, Techniques of Contemporary Composition, Composition: Creative Strategies, Sonic Arts Practice, Media Composition, Arranging in Jazz and Popular Music, Advanced Performance, Composition Portfolio, Performing South-East Asian Music, Creative Orchestration and Arrangement, Live Electronics, Advanced Topics in Music History, Musical Structure and Understanding
C2	compose music in response to creative direction and specification	Composition, Creative Music Technology, Techniques of Contemporary Composition, Composition: Creative Strategies, Sonic Arts Practice, Media Composition, Composition Portfolio, Creative Research Project, Phonography, Creative Orchestration and Arrangement, Live Electronics, Outsider Sound: Fringe Aesthetics in Popular Music, Improvisation, Introduction to Audiovisual Composition
C3	demonstrate the ability to recognise (analyse) musical organisation, both aurally, and by studying a written score	Composition, Performance: Techniques and Repertoire, Western Art Music: 900-1900, "Classical" versus "Common" Music: London's Celebrity Culture (1700-1800), Russian Music in Context, Techniques in Jazz and Popular Music, Techniques of Contemporary Composition, Composition: Creative Strategies, Performance: Styles and Contexts, Arranging in Jazz and Popular Music, Composition Portfolio, Creative Orchestration and Arrangement, Musical Structure and Understanding, Outsider Sound: Fringe Aesthetics, Advanced Performance
C4	apply the understanding of conventions, traditions and	Composition, Performance: Techniques and Repertoire, Creative Music Technology, Sonic

Code	Learning outcome	Taught by the following module(s)
	techniques in individual creative work	Arts Techniques, Techniques in Jazz and Popular Music, Techniques of Contemporary Composition, Composition: Creative Strategies, Performance: Styles and Contexts, Sonic Arts Practice, Media Composition, Arranging in Jazz and Popular Music, Composition Portfolio Creative Research Project, Phonography, Creative Orchestration and Arrangement, Live Electronics, Outsider Sound: Fringe Aesthetics in Popular Music, Improvisation, Introduction to Audiovisual Composition, Advanced Performance
C5	perform on at least one musical instrument (or voice)	Performance Techniques and Repertoire, Performance: Styles and Contexts, Performing South-East Asian Music, Advanced Performance, "Classical" versus "Common" Music: London's Celebrity Culture (1700-1800), Improvisation
C6	demonstrate the particular musical skills of ensemble performance	Performance Techniques and Repertoire, Performance: Styles and Contexts, Performing South-East Asian Music, Advanced Performance, Improvisation
C7	demonstrate control and precision in the use of music technology	Creative Music Technology, Sonic Arts Techniques, Sonic Arts Practice, Media Composition, Phonography, Live Electronics, Outsider Sound: Fringe Aesthetics in Popular Music, Introduction to Audiovisual Composition

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	demonstrate intellectual curiosity and the potential for continuing artistic and creative development	all modules
D2	demonstrate the ability to structure and communicate ideas effectively and persuasively both orally and in writing	all modules

Code	Learning outcome	Taught by the following module(s)
D3	display the ability to organise and manage a personal schedule of learning in order to work effectively towards deadlines and performances	all modules
D4	display the ability to use library resources, databases, and other research tools to identify, collect and reference primary and secondary material	all modules
D5	demonstrate the ability to assess the relevance and importance of the ideas of others	all modules
D6	demonstrate the ability to work in combination with others on joint projects or activities, and to show skills in teamwork, negotiation, organisation and decision-making	Composition, Creative Music Technology, Techniques in Contemporary Composition, Composition Creative Strategies, Performance Techniques and Repertoire, Performance: Styles and Contexts, Performing South-East Asian Music, Advanced Performance, Improvisation, Music Workshop Skills, Music Teaching Skills, Music in Educational, Community and Therapeutic Contexts
D7	demonstrate the ability to work independently, and to show self-motivation and critical self-awareness	all modules
D8	display appropriate ICT skills and knowledge of their application as relevant to the sub-discipline(s) studied	all modules

How you will learn

The programme is delivered through a combination of lectures, seminars, group and individual tutorials, workshops, and individual lessons. All modules make use of the College V.L.E. as a repository for essential module information, and all students receive training in music technology, including knowledge of music software. There are dedicated computer rooms for self-directed learning, and we have a large staff team with a very wide range of research interests (the details of which can be found at www.goldsmiths.ac.uk/music/staff).

We also regularly bring in external specialists to support our modules, or as instrumental/vocal tutors.

Programme outcomes that emphasise knowledge and understanding are developed in lecture-seminar sessions, supported, where possible, by individual tutorials, and where relevant, lab/workshop sessions. 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 and reviewing follow-up tasks undertaken outside of class through workshops where students are given the opportunity to offer peer feedback. Cognitive and transferable skills are integral to the learning experiences across all elements of the programme.

The relative extent of a lecture, seminar or task-based component in any individual module or session depends on the learning outcomes and material at hand. Class discussion and debate, whether staff- or student-led, encourages collaborative engagement with questions, issues, problems and exercises that help develop the students' individual learning. Independent learning requires close and rigorous engagement with primary and secondary sources, as directed by module materials and online resources, including instructional 'off-the-shelf' software modules and other online resources, musical scores, recordings, film, historical documents and a range of other materials. The relevant library resources are referenced to help develop research-based and ITC related skills.

The programme offers flexibility at levels 5 & 6 in order to offer learning opportunities across the broad range of theoretical and practical areas. These options are selected with the advice and agreement of the student's personal tutor and the programme convener at various stages in the degree programme. In addition, each student's learning development is supported and reviewed in tutorial meetings that occur across the academic year.

Learning and teaching is also supported by a wide variety of practical activities that pertain to various aspects of the programme, including the Goldsmiths Sinfonia, the Chamber Choir, the Contemporary Music Ensemble, the Creative Jazz Ensemble, Creative Jazz Workshop, the Goldsmiths Improvisors' Collective, the Keyboard Collective, performances curated by the Electronic Music Studios, and the Department's concert series, masterclasses, and guest lectures. Students are also invited to engage with events with the Graduate Forum, hosted by the Department's various research centres and units.

How you will be assessed

Summative and formative assessment of the programme outcomes occurs across the Programme. Individual modules deploy the most effective and appropriate assessment method(s) according to the topic and learning outcomes.

The methods comprise:

1. a written document (e.g. a 3,000-word essay) that demonstrates an ability to apply 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, or to provide self-reflective commentary.
2. a coursework portfolio that demonstrates an ability to undertake one or more practical or creative task(s) in response to explicit criteria (e.g. a composition, a musical performance, a transcription) and write a short self-evaluation.
3. an unseen examination that demonstrates the ability to apply reasoning to set question(s), comparative or analytical task(s) and produce reasoned solutions and/or academic argument supported by evidence.
4. an oral presentation that demonstrates an ability to articulate and present coherent solutions, arguments and understandings relevant to tasks set, and respond to feedback in discussion with peers and tutors.
5. a practical presentation in the form of a recital or performance, either as solo or an in ensemble.

The programme outcomes are achieved in their most extensive and comprehensive form in final year projects, either demonstrated through creative work in the Creative Research Project, research, critical and expository skills in the Research Essay, or in a developed performance through Advanced Performance.

Feedback is given through dedicated structured feedback forms for each module assignment, and through documented tutorials/discussions with the student.

Marking criteria

Mark	Descriptor	Specific Marking Criteria
80-100%	1st: First (Exceptional)	<p>90-100% A mark in this range represents the overall achievement of module and programme learning outcomes to an exceptionally accomplished level. This is truly original work that challenges current scholarship or practice.</p> <p>Text-based assessment: Written work demonstrates full independence of thought, superb powers of analysis and synthesis and exceptional insight into primary sources, context and method. It displays an exceptional application of knowledge and understanding, with a commensurate, professional standard of execution, superbly structured. Ideas are communicated with literary brilliance.</p>

Mark	Descriptor	Specific Marking Criteria
		<p>Creative and technical work: This demonstrates exceptional qualities of originality, individuality and conceptual coherence. There is a synergy of technique, theoretical understanding and imagination. The work articulates aims of great contemporary relevance and engages with aesthetic and technical issues with originality. All materials and realisations are produced to an exceptional standard, in the form of music notation, studio production, performance or systems design, as relevant. Accompanying written work evidences an exceptional understanding of context and a range of critical approaches.</p> <p>Performance: An exceptional performance of integrity, maturity and originality. The conviction and mastery of the performer holds the attention of the listener to both its local and large-scale properties. Improvisation (where relevant) demonstrates a highly original and insightful degree of melodic, rhythmic and/or textural creativity and cadential/formal understanding, with an assured individuality of approach. The performer demonstrates exceptional command of technique, and the ability to communicate sophisticated ideas to an audience. There is synergy of technique, interpretative insight and structural understanding. The performance is commensurate with professional standards.</p> <p>80-89% A mark in this range represents the overall achievement of module and programme learning outcomes to an outstanding level.</p> <p>Text-based assessment: Written work is convincingly structured and demonstrates an outstanding grasp of issues, independence of thought, and a skilful and imaginative use of sources and techniques. It displays an excellent application of knowledge and understanding, with professional standard of execution. Ideas are communicated with authority and maturity.</p> <p>Creative and technical work: This demonstrates outstanding qualities of originality, individuality and conceptual coherence. Technique, theoretical understanding and imagination are</p>

Mark	Descriptor	Specific Marking Criteria
		<p>rigorously integrated and aims are well formulated and of contemporary relevance. All materials and realisations are produced to an outstanding professional standard, in the form of music notation, studio production, performance or systems design, as relevant. Accompanying written work evidences a mature and sophisticated understanding of context and a range of critical approaches.</p> <p>Performance: An outstanding performance of integrity and polish, in which the performer holds the attention of the listener on both local and large scales. The performer demonstrates outstanding application of technique, and an ability to communicate ideas fluently. Improvisation (where relevant) demonstrates a highly original and insightful degree of melodic, rhythmic and/or textural creativity and cadential/formal understanding, deep richness of musical idea and responsiveness and an assured individuality of approach. Technique, musical interpretation and structural understanding are convincingly integrated. The performance is presented to a level at or approaching a professional standard.</p>
70-79%	1st: First (Excellent)	<p>A mark in this range represents the overall achievement of module and programme learning outcomes to an excellent level, well above average in quality.</p> <p>Text-based assessment: Written work is convincingly structured and demonstrates a rigorous grasp of issues, independence of thought and an imaginative use of sources. There is excellent evidence of relevant technical and analytical skills. It displays an accurate application of knowledge and understanding, ideas are communicated with fluency and flair with excellent standards of presentation.</p> <p>Creative and technical work: This demonstrates originality, individuality and coherence. Technique, theoretical understanding and imagination are integrated and aims are well formulated and of contemporary relevance. All materials and realisations are produced to a professional standard, in the form of music notation, studio production, performance or</p>

Mark	Descriptor	Specific Marking Criteria
		<p>systems design, as relevant. Accompanying written work demonstrates effective engagement with critical approaches.</p> <p>Performance: The performer demonstrates high levels of technical proficiency, a clear understanding of style and structure, and convincing musical interpretation, consistently holding the attention of the audience. Dexterity, flexible dynamics, secure intonation, timbral diversity and control, rhythmic proficiency and intelligent phrasing, are evident and deployed to excellent effect. Improvisation (where relevant) demonstrates a high degree of melodic, rhythmic and/or textural creativity, richness of musical idea and responsiveness and solid cadential/formal understanding, with strong evidence of an individual approach. The performer appears relaxed and confident.</p>
60-69%	2.1: Upper Second (Very good)	<p>A mark in this range represents the overall achievement of module and programme learning outcomes to a very good level, above average in quality.</p> <p>Text-based assessment: Written work is characterized by lucid and analytical discussion, demonstrating a good understanding of relevant issues, with evidence of independent thinking, and making effective and selective use of module texts and other sources. There is very good evidence of relevant technical and analytical skills. Arguments are focused and secure, and conclusions well substantiated. Work is well articulated and presented to a very good standard.</p> <p>Creative and technical work: This demonstrates clear signs of coherence and individuality. There is a confident use of a wide range of relevant techniques, explored rigorously and with imagination. Work is informed by contemporary and relevant theoretical ideas. All materials and realisations are produced to a very good standard, in the form of music notation, studio production, performance or systems design, as relevant. Accompanying written work is cogent and evidences an understanding of relevant critical approaches.</p> <p>Performance: The performer demonstrates sympathy with the stylistic demands of the piece, and an understanding of the</p>

Mark	Descriptor	Specific Marking Criteria
		<p>piece as a whole. A good level of security with respect to dexterity, flexible dynamics, secure intonation, timbral diversity and control, rhythmic accuracy and appropriate phrasing is evident throughout most of the performance. Improvisation (where relevant) demonstrates a convincing degree of melodic, rhythmic and/or textural creativity and cadential/formal understanding, and proficient musical ideas and responsiveness. The music is performed in a relaxed and confident manner. Technical exercises are secure and fluent.</p>
50-59%	2.2: Lower Second (Good)	<p>A mark in this range represents the overall achievement the appropriate learning outcomes to a good level. There is evidence of an adequate level of understanding of relevant tasks, concepts, methods, and context and of sufficient skill to tackle the problem at hand. Such work is likely to demonstrate a lower level of competence and less insight in analysis than upper second class work.</p> <p>Text-based assessment: Written work is competent, demonstrating a recognition of significant implications in a set question, and an ability to ground discussion and conclusions in a good range of appropriate reading. There is evidence of relevant technical and analytical skills and some facility in structure, expression and presentation.</p> <p>Creative and technical work: This demonstrates some degree of independent thinking or potential. A range of techniques are applied effectively with some evidence of imagination. All materials and realisations are produced to a good standard, in the form of music notation, studio production, performance or systems design, as relevant. Accompanying written work evidences some understanding of relevant critical approaches.</p> <p>Performance: Aspects of the performance are competent but not necessarily consistent: for example, in dexterity, secure intonation and timbre, rhythmic proficiency, flexible dynamics and appropriate phrasing. There is some evidence of interpretation and stylistic understanding of the repertoire, which may lack consistency. Improvisation (where relevant) demonstrates some degree of melodic, rhythmic and/or textural creativity and cadential/formal understanding, and</p>

Mark	Descriptor	Specific Marking Criteria
		some original musical ideas and responsiveness. Technical elements are competent and moderately fluent.
40-49%	3rd: Third (Pass)	<p>A mark in this range represents the overall achievement the appropriate learning outcomes to a satisfactory level.</p> <p>Text-based assessment: This may represent a limited but competent attempt to answer a question, demonstrating a basic familiarity with module texts and/or issues, and adequate competence in technique, organisation and expression.</p> <p>Creative and technical work: This demonstrates a satisfactory understanding of techniques, with some evidence of imaginative application. All materials and realisations are produced to an acceptable standard. Accompanying written work shows some understanding of the work's methods and aims.</p> <p>Performance: The voice or instrument is controlled satisfactorily, but inconsistently. There are technically secure passages that evidence attention to rhythmic accuracy, intonation and dynamics. There is some evidence of musical understanding. Technical work may contain notable errors but has elements of competence and fluency.</p>
25-39%	Fail	<p>Represents the overall achievement of the appropriate learning outcomes to an unsatisfactory level. Work shows some evidence of an attempt to address the question or task, but with inadequate detail, analysis or evidence of technique; there is insufficient evidence that the concerns of the module have been understood; and/or less than the minimum degree-level competence in expression and organisation.</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>Creative and technical work: Creative work demonstrate some engagement with the task set but will fail to meet honours standards: they will demonstrate inadequate technical competence, imaginative thinking or conceptual</p>

Mark	Descriptor	Specific Marking Criteria
		<p>coherency. Scores, CDs, data or other relevant materials may be poorly produced.</p> <p>Performance: there is an unsatisfactory control of the voice or instrument. There is some evidence of musical understanding but this is undermined by technical deficiency and/or lack of preparation.</p>
10-24%	Bad fail	<p>Represents an overall failure to achieve the appropriate learning outcomes. The work is deficient in most respects, revealing insufficient grasp of material and poor organisation and an inability to identify and address the task required.</p> <p>Text-based assessment: The text entirely lacks structure and focus; there are major inconsistencies and mistakes in the usage of scholarly procedures and their presentation.</p> <p>Creative and technical work: This will demonstrate inadequate technical competence, imaginative thinking or conceptual coherency. Relevant materials will be inadequately produced.</p> <p>Performance: There is a significant lack of control of the voice or instrument, with little or no evidence of musical understanding and/or preparation.</p>
1-9%	Very bad fail	A submission or performance that does not even attempt to address the specified learning outcomes (shall be deemed a non valid attempt and module must be re-sat).
0%	Non submission or plagiarised	A categorical mark representing either the failure to submit and/or attend an assessment or a mark assigned for a plagiarised assessment.

How the programme is structured

Year 1 modules cover diverse themes, genres and debates fundamental to an understanding of music today. Students think critically about music and its contexts, and acquire skills in performance, music theory, composition and music technology. In years 2 and 3, students devise their own programme of study building on these fundamentals, choosing from a large range of elective modules. The modules cover aspects of classical and contemporary music, popular music, ethnomusicology, sound art and electronic music

and music for film. A high degree of specialism is possible across options that focus on academic study, creative work or musical performance.

Module lists in years 2 and 3 are indicative. Some modules may not be available in some years. Year 1 lays the foundation for all students in the compulsory modules.

In Year 2, students select the mix of modules they wish to take. The modules are divided into two groups, A (historical/contextual/technical modules) and B (creative/practical modules): students take at least two modules from Group A, and the remaining modules from Group A or B. Up to 30 credits can be taken in related study from another department (subject to availability). Some modules require students to have passed a previous module (pre-requisite) in Year 1, or to take the module as a pair with another previous in Year 2 (co-requisite).

In Year 3, students again select from two groups, C & D. Either one or two modules must be taken from Group C (all modules 30 credits), with the balance coming from Group D (all modules 15 credits). One module with a maximum value of 30 credits can be taken in related study from another department or University of London institution, where available.

Academic year of study 1

Module Title	Module Code	Credits	Level	Module Status	Term
Composition	MU51019C	30	4	Compulsory	1 and 2
Performance: Techniques and Repertoire	MU51020C	30	4	Compulsory	1-3
Approaches to Contemporary Music	MU51024B	15	4	Compulsory	2
Western Art Music: 900-1900	MU51061E	30	4	Compulsory	1-3
Creative Music Technology	MU51021D	15	4	Compulsory	1 and 2

Academic year of study 2

Module Title	Module Code	Credits	Level	Module Status	Term
'Classical' versus 'Common' Music: London's Celebrity Culture (1700-1800)	MU52013B	15	5	Optional	1
Musicians, Commerce and Commodification	MU52016B	15	5	Optional	1

Module Title	Module Code	Credits	Level	Module Status	Term
Russian Music in Context: From Glinka to Stravinsky	MU52018B	15	5	Optional	1
Music and Identity	MU52020B	15	5	Optional	1
Composition: Creative Strategies (co-requisite "Techniques of Contemporary Composition")	MU52023C	15	5	Optional	2
Sonic Art Techniques (pre-requisite "Creative Music Technology" or "Electronic Music Composition and History")	MU52024C	15	5	Optional	1
Sonic Art Practice (pre-requisite "Sonic Art Techniques")	MU52028C	15	5	Optional	2
Media Composition (co-requisite "Music in Film")	MU52029E	15	5	Optional	2
Techniques in Jazz and Popular Music	MU52036B	15	5	Optional	1
Music in Film	MU52037B	15	5	Optional	1
Arranging in Jazz and Popular Music (co-requisite "Techniques in Jazz and Popular Music")	MU52040C	15	5	Optional	2
Music of Africa and Asia	MU52046A	15	5	Optional	2
Techniques of Contemporary Composition (co-requisite "Composition: Creative Strategies")	MU52061B	15	5	Optional	1
Romanticism and its Legacy	MU52062B	15	5	Optional	2
Performance: Styles and Contexts (pre-requisite "Performance Techniques and Repertoire")	MU52063A	30	5	Optional	1-3
Aesthetics, Meaning and Culture	MU52064A	15	5	Optional	1
Mapping 20 th -Century Music	MU52065A	15	5	Optional	1
What is Jazz?	MU52066A	15	5	Optional	2

Academic year of study 3

Module Title	Module Code	Credits	Level	Module Status	Term
Minimalism & Postminimalism	MU53009A	15	6	Optional	1
Soviet Music and Politics	MU53012B	15	6	Optional	1
Phonography (pre-requisite "Sonic Art Techniques")	MU53018C	15	6	Optional	1
Live Electronics (pre-requisite "Sonic Art Techniques")	MU53023B	15	6	Optional	2
Advanced Topics in Music History	MU53034B	15	6	Optional	2
Improvisation	MU53040A	15	6	Optional	2
Performing South-East Asian Music	MU53042B	15	6	Optional	1
Music Teaching Skills	MU53058E	15	6	Optional	1-2
Creative Orchestration and Arrangement (pre-requisite "Arranging in Jazz and Popular Music")	MU53059A	15	6	Optional	1
Introduction to Audiovisual Composition	MU53060B	15	6	Optional	1
Outsider Sound and Fringe Aesthetics	MU53061B	15	6	Optional	1
Music/Modernities	MU53062A	15	6	Optional	1
Musical Structure and Understanding	MU53063A	15	6	Optional	2
Music Workshop Skills	MU53067A	15	6	Optional	2
Music in Educational, Community and Therapeutic Contexts	MU53069A:	15	6	Optional	1
Advanced Topics in Music and Screen Media (pre-requisite "Music in Film")	MU53068A	15	6	Optional	2
Psychological Approaches to Music	PS53036B	15	6	Optional	2
EITHER: Creative Research Project (Pre-requisite one year 2 module from Group B relevant to the proposed research project)	MU53027E	30	6	Optional	1-3

Module Title	Module Code	Credits	Level	Module Status	Term
OR: Research Essay (Pre-requisite one year 2 module from Group A relevant to the proposed dissertation)	MU53029A	30	6	Optional	1-3
OR: Advanced Performance (pre-requisite "Performance: Styles and Contexts")	MU53065B	30	6	Optional	1-3
OR: Composition Portfolio (pre-requisite "Composition; Creative Strategies")	MU53066B	30	6	Optional	1-3

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 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.

Links with employers, placement opportunities and career prospects

Students have the opportunity to develop and maintain a personal development plan, run by the Goldsmiths Gold Award scheme, during their period of study. This helps them record aspirations, plans and goals, record achievements, and enables progress to be monitored, in order to help achieve individual aims. The Senior Tutor is available to discuss the Gold Award scheme with students, and the Department advises about how best to approach this task.

The degree is designed to provide the necessary knowledge, understanding and skills for a wide range of careers in fields related to music: teaching, performing, creative work in the media, arts administration, publishing and retailing, record companies and production, community musicianship, librarianship and technical work in radio or television.

The programme provides many opportunities for students to develop and demonstrate the wide range of transferable skills that employers are seeking.

The requirements of a Goldsmiths degree

Undergraduate degrees have a minimum total value of 360 credits. Some programmes may include a year abroad or placement year and this may be reflected in a higher total credit value. Programmes are composed of individual modules, each of which has its own credit value. Full-time students take modules to the value of 120 credits each year and part-time students not less than 45 credits and not more than 90 credits each year. If a programme has a part-time pathway, the structure will be set out in the section “How the programme is structured” above. Each full-time year corresponds to a level of the Framework for Higher Education Qualifications (FHEQ), as follows:

Year 1 = Level 4
Year 2 = Level 5
Year 3 = Level 6

More detailed information about the structure and requirements of a Goldsmiths degree is provided in the [Goldsmiths Qualifications and Credit Framework](#).

Modules

Modules are defined as:

- “Optional” – which can be chosen from a group of modules
- “Compulsory” – which must be taken as part of the degree
- “Compulsory (Non-compensatable)” – Some compulsory modules are central to the achievement of a programme’s learning outcomes. These are designated as “Non-compensatable” for that programme and must therefore be passed with a mark of at least 40% in order to pass the module.

Progression

Full-time students are required to have passed modules to a minimum of 90 credits before proceeding to the next year. Part-time students must normally pass new modules to a minimum value of 45 credits before proceeding to the next year.

In addition, some programmes may specify particular modules which must be passed, irrespective of the minimum requirements, before proceeding to the next year.

Award of the degree

In order to graduate with a classified degree, students must successfully complete modules to the minimum value of 360 credits, as set out within the section “The requirements of a Goldsmiths degree” above. A failed module with a mark of 35-39% may be compensated (treated as if it has been passed) so long as the average mean mark for all 120 credits at that level is 45% or above and the module has not been defined as “Non-compensatable”. No more than 60 credits may be compensated this way across a programme and no more than 30 credits at any one level.

Classification

Final degree classification will usually be calculated on the basis of a student's best marks for modules equivalent to 90 credits at Level 4, 105 credits at level 5 and 105 credits at level 6, applying a relative weighting of 1:3:5 to modules at level 4, 5 and 6 respectively.

Degrees are awarded with the following classifications:

- 1st: First Class – 70%+
- 2.1: Upper Second – 60-69%
- 2.2: Lower Second – 50-59%
- 3rd: Third – 40-49%

Students who, following the application of compensation and having used all their permitted resit attempts, have passed modules to the value of 300-345 credits, at least 60 of which are at level 6 may be awarded a pass degree.

More detail on the [calculation of the final classification](#) is on our website.

Interim exit awards

Some programmes incorporate interim exit points of Certificate of Higher Education and/or Diploma of Higher Education, which may be awarded on the successful completion of modules to the value of 120 credits at level 4 or 240 credits (120 of which at level 5) respectively. The awards are made without classification.

When these awards are incorporated within the programme, the relevant learning outcomes and module requirements will be set out within the “What you will be expected to achieve” section above.

The above information is intended as a guide, with more detailed information available in the [Goldsmiths Academic Manual](#).

Programme-specific rules and facts

General programme costs

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

Specific programme costs

Not applicable.

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 are formally approved against national standards and are monitored throughout the year, such as in departmental committees, a variety of student feedback mechanisms and through the completion of module evaluation questionnaires. Every programme has at least one External Examiner who reviews comments annually on the standards of awards and student achievement. External Examiner(s) attend Boards of Examiners meetings and submit an annual written report.

Modules, programmes and/or departments are also subject to annual and periodic review internally, as well as periodic external scrutiny.

Quality assurance processes aim to ensure Goldsmiths' academic provision remains 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 these procedures are published on the [Quality Office web pages](#).