

BMus (Hons) Music

Programme Specification

Awarding Institution:

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

Teaching Institution: Goldsmiths, University of London

Final Award: **BMus (Hons) Music**

Programme Name: **BMus (Hons) Music**

Total credit value for programme: 360

Name of Interim Exit Award(s):

Certificate of Higher Education in Music

Diploma of Higher Education in Music

Duration of Programme: 3 years full-time

UCAS Code(s): W302

HECoS Code(s): 100070 (Music)

QAA Benchmark Group: Music

FHEQ Level of Award:

Programme accredited by: Not applicable

Date Programme Specification last updated/approved: October 2022

Home Department: Music

Department(s) which will also be involved in teaching part of the programme:

Psychology

Programme overview

The BMus (Hons) Music programme is a vibrant, research-led programme whose mix of academic and practice-led studies is unique in the UK. Goldsmiths was the first UK university to create an electronic music studio for research, and all BMus Music students experience work in this studio as a part of their studies. The BMus Music offers students focuses in sonic arts, electronic music, contemporary music, and innovation in all aspects of music studies, from performance (classical and jazz) through to musicology, ethnomusicology, music education and music for moving image and film. Led by leading scholars and practitioners, the BMus Music degree programme combines creativity, rigorous academic study, and cutting-edge technology to educate and nurture its diverse, international cohort. BMus (Hons) Music delivers the expertise required for employment and graduate studies in the field of music. The programme foregrounds creativity and practice, bringing together a wide range of repertoires in research-led modules. Students follow three paths into musical knowledge:

performance, composition, and musicology, exploring innovative approaches through music-making, critical reflection, music technologies and links with the vibrant musical community in South East London and London more broadly. Co-curricular learning through performance in ensembles, and creative work in studios enriches students' curricular learning throughout the programme. BMus Music students experience and advance the importance of music in society, and the ways that music fosters both the individual and diverse communities.

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. We welcome applicants who have studied Music at A-level or its equivalent; we also consider carefully applicants who have studied subjects outside music. We accept a range of music 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.

Programme learning outcomes

Students who achieve the Certificate of Higher Education in Music (120 credits at level 4) will be able to:

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Create and discuss music and its contexts in awareness of the interrelationship between theory and practice	All modules
A2	Apply compositional techniques and strategies	Materials, Signs and Symbols, Composition
A3	Perform and interpret music using appropriate technical tools and skills	Performance: Techniques and Repertoire
A4	Interpret and analyse music using technical terminology, orally and in written work	Discovering Music
A5	Explain at a basic level the sociocultural contexts of musical practices and their surrounding discourses by drawing on other disciplines (e.g., sociology and history)	Discovering Music, Critical Approaches to Contemporary Music
A6	Engage with key themes in music history, orally and in written work	Discovering Music, Critical Approaches to Contemporary Music

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Communicate the issues arising from texts, interpretive writing, composition and performance practice orally and in writing	Discovering Music, Critical Approaches to Contemporary Music
B2	Evaluate arguments in historical and interpretive writing	Discovering Music, Critical Approaches to Contemporary Music
B3	Identify and consider technical, interpretive or conceptual problems	all modules
B4	Express individual opinions in relation to music	all modules

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Demonstrate the basic ability to read and/or interpret music that has been written down or encoded in some form	Composition, Performance Techniques and Repertoire, Discovering Music, Materials, Signs and Symbols
C2	Compose short pieces of music in response to specifications	Composition
C3	Recognise some key aspects of musical organisation, both aurally, and by studying a written score	Composition, Performance: Techniques and Repertoire, Discovering Music, Materials, Signs and Symbols
C4	Find electronic resources to support musicological research	Discovering Music, Critical Approaches to Contemporary Music
C5	Demonstrate basic skills in the use of music technology for composition	Composition, Materials, Signs and Symbols
C6	Demonstrate basic skills in the use of music technology for performance	Performance Techniques and Repertoire

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Plan and carry out appropriately diverse and robust reading and listening in support of research and creative projects	All L4 modules
D2	Show potential to develop personal perspectives on musical topics	All L4 modules
D3	Collaborate well with others	Performance: Techniques and Repertoire, Composition, Discovering Music, Critical Approaches to Contemporary Music
D4	Organise a personal schedule of learning and	All L4 modules

	work towards deadlines and performances	
D5	Demonstrate the ability to structure and communicate ideas both orally and in writing	Discovering Music, Critical Approaches to Contemporary Music
D6	Display appropriate ICT skills	All L4 modules
D7	Use library resources to identify and reference primary and secondary material	Discovering Music, Critical Approaches to Contemporary Music

Students who achieve the Diploma of Higher Education in Music (240 credits: 120 at level 5 and 120 at level 4) will be able to:

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Create and discuss music and its contexts in a manner that effectively brings together theory and practice	All L4 and L5 modules
A2	Apply a range of compositional techniques and strategies appropriate to a brief	Materials, Signs and Symbols, Composition, Techniques in Jazz, Techniques of Contemporary Composition, Composition: Creative Strategies, Electroacoustic Composition, Media Composition, Arranging and Composing for the Jazz Ensemble
A3	Command performance techniques and interpretative approaches in a range of musical repertoires	Performance: Techniques and Repertoire, Music Practice and the Black Atlantic: Britain's Celebrity Culture, Performance: Styles and Contexts, Contemporary Jazz Performance and the UK Scene
A4	Interpret and analyse music using accurate technical terminology, orally and in writing	Discovering Music, Sounding the 19 th Century, Music in Film, Music of Africa and Asia, Music Practice and the Black Atlantic: Britain's Celebrity Culture, Soviet Music and Politics, Musics of East Asia: Politics, Industry, Creativity, Music/Modernities, What is Jazz?
A5	Explain at a good level the sociocultural contexts of musical practices and their surrounding discourses by drawing on other disciplines (e.g. sociology, history, philosophy, visual cultures)	Discovering Music, Critical Approaches to Contemporary Music, Aesthetics, Meaning and Culture, Music and Identity, Sounding the 19 th Century, Music in Film, Music of Africa and Asia, Music Practice and the Black Atlantic: Britain's Celebrity Culture, Soviet Music and Politics, Musics of East Asia: Politics, Industry, Creativity, Music/Modernities, What is Jazz?
A6	Engage with key themes and debates in music history orally and in written work	Discovering Music, Critical Approaches to Contemporary Music, Sounding the 19 th Century, Music in Film, Music Practice and the Black Atlantic: Britain's Celebrity Culture, Soviet Music and Politics, Musics

		of East Asia: Politics, Industry, Creativity, Music/Modernities, What is Jazz?
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Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Communicate the issues arising from texts, interpretive writing, composition and performance practice orally and in writing, and offer basic discussion of these	Discovering Music, Critical Approaches to Contemporary Music, Music Practice and the Black Atlantic: Britain's Celebrity Culture, Music and Identity, Music in Film, Music of Africa and Asia, Sounding the 19 th Century, Aesthetics, Meaning and Culture, What Is Jazz?, Sound as Art, Musics of East Asia: Politics, Industry, Creativity, Soviet Music and Politics, Music/Modernities
B2	Describe critical arguments in music and musicology	Discovering Music, Critical Approaches to Contemporary Music, Music Practice and the Black Atlantic: Britain's Celebrity Culture, Music and Identity, Music in Film, Music of Africa and Asia, Sounding the 19 th Century, Aesthetics, Meaning and Culture, What Is Jazz?, Sound as Art, Musics of East Asia: Politics, Industry, Creativity, Soviet Music and Politics, Music/Modernities
B3	Identify and solve technical, interpretive or conceptual problems	All L4 and L5 modules
B4	Express individual opinions in relation to music and support these with evidence from personal research	All L4 and L5 modules

Subject-specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Read and/or interpret music that has been written down or encoded in some form	Performance: Techniques and Repertoire, Music Practice and the Black Atlantic: Britain's Celebrity Culture, Performance: Styles and Contexts,

		Performance: Creative Practice, Composition: Creative Strategies, Techniques in Jazz, Arranging and Composing for the Jazz Ensemble, Sound as Art, Music in Film, Music of Africa and Asia, Sounding the 19 th Century, Aesthetics, Meaning and Culture, What Is Jazz?, Soviet Music and Politics, Music/Modernities
C2	Compose music in response to specifications and articulate creative process	Composition, Composition: Creative Strategies, Making Experimental Sound, Electroacoustic Composition, Media Composition, Techniques in Jazz, Arranging and Composing for the Jazz Ensemble, Techniques of Contemporary Composition, Sound as Art
C3	Recognize aspects of musical organisation, both aurally and by studying a written score	Discovering Music, Materials, Signs and Symbols, Composition, Performance: Techniques and Repertoire, Sounding the 19 th Century, Music Practice and the Black Atlantic: Britain's Celebrity Culture, Techniques in Jazz, Arranging and Composing for the Jazz Ensemble, Music in Film, Music of Africa and Asia, Soviet Music and Politics, Musics of East Asia: Politics, Industry, Creativity, Music/Modernities, What is Jazz?, Sound as Art, Composition: Creative Strategies, Techniques of Contemporary Composition
C4	Make use of suitable electronic resources to research music and related topics	All L4 and L5 modules
C5	Demonstrate control and precision in the use of music technology for composition	Materials, Signs and Symbols, Composition, Composition: Creative Strategies, Making Experimental Sound, Electroacoustic Composition Media Composition, Techniques in Jazz, Arranging and Composing for the Jazz Ensemble, Sound as Art
C6	Use electronic technologies for recording and performance	Performance: Techniques and Repertoire, Contemporary Jazz Performance and the UK Scene

Transferable skills (Elements)

Code	Learning outcome	Taught by the following module(s)
D1	Independently plan and execute research and creative projects, sourcing appropriately diverse and robust reading and listening	All L4 and L5 modules
D2	Reach an individual perspective, while acknowledging others' ideas	All L4 and L5 modules
D3	Demonstrate skills in team leadership or collaboration	Performance: Techniques and Repertoire, Music Practice and the Black Atlantic: Britain's Celebrity Culture, Performance: Styles and Contexts, Contemporary Jazz Performance and the UK Scene
D4	Organise and manage a personal schedule of learning in order to work towards deadlines and performances	All L4 and L5 modules
D5	Structure and communicate ideas effectively, both orally and in writing	Discovering Music, Critical Approaches to Contemporary Music, Aesthetics, Meaning and Culture, Music and Identity, Sounding the 19 th Century, Music in Film, Music of Africa and Asia, Music Practice and the Black Atlantic: Britain's Celebrity Culture, Soviet Music and Politics, Musics of East Asia: Politics, Industry, Creativity, Music/Modernities, What is Jazz?
D6	Display appropriate ICT skills and knowledge	All L4 and L5 modules
D7	Use library resources and other research tools to identify and reference primary and secondary material	All L4 and L5 modules

By the end of the programme, students who complete all 360 credits to complete the BMus (Hons) Music will be able to:

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Engage critically and creatively with a range of musical traditions, through considering the interrelationships of theory and practice	All modules
A2	Apply complex compositional techniques and strategies effectively	Materials, Signs and Symbols, Composition, Creative Orchestration and Arrangement, Techniques in Jazz, Techniques of Contemporary Composition, Composition: Creative Strategies, Electroacoustic Composition, Media Composition, Arranging and Composing for the Jazz Ensemble, Composition Portfolio, Creative Orchestration and Arrangement, Introduction to Audiovisual Composition
A3	Command high-level performance techniques and interpretative approaches in a range of musical repertoires	Performance: Techniques and Repertoire, Music Practice and the Black Atlantic: Britain's Celebrity Culture, Performance: Styles and Contexts, Performance: Creative Practice, Contemporary Jazz Performance and the UK Scene, Improvisation, Performing South-East Asian Music, Live Electronics
A4	Persuasively interpret and analyse music using well-chosen technical terminology, orally and in writing	Discovering Music, Sounding the 19 th Century, Music in Film, Music and Identity, Music of Africa and Asia, Music Practice and the Black Atlantic: Britain's Celebrity Culture, Soviet Music and Politics, Musics of East Asia: Politics, Industry, Creativity, Music/Modernities, Fringe and Underground Musics, Music and Screen Media, What is Jazz?, Research Project, Advanced Popular Music Studies
A5	Explain comprehensively the sociocultural contexts of musical practices and their surrounding discourses by drawing on other disciplines (e.g. sociology, history, philosophy, visual cultures, politics)	Discovering Music, Critical Approaches to Contemporary Music, Aesthetics, Meaning and Culture, Music and Identity, Sounding the 19 th Century, Music in Film, Music of Africa and Asia, Music Practice and the Black Atlantic: Britain's Celebrity

		Culture, Soviet Music and Politics, Musics of East Asia: Politics, Industry, Creativity, Music/Modernities, Fringe and Underground Musics, Music and Screen Media, What is Jazz?, Music Workshop Skills, Music Teaching Skills, Music in Educational, Community and Therapeutic Contexts, Performing South-East Asian Music, Research Project, Advanced Popular Music Studies
A6	Critically engage with key themes and debates in music history, orally and in written work	Discovering Music, Critical Approaches to Contemporary Music, Sounding the 19 th Century, Music in Film, Music Practice and the Black Atlantic: Britain's Celebrity Culture, Soviet Music and Politics, Musics of East Asia: Politics, Industry, Creativity, Music/Modernities, Music and Screen Media, What is Jazz?, Research Project, Advanced Popular Music Studies
A7	Present and teach music effectively in different social and educational contexts	Music Workshop Skills, Music Teaching Skills, Music in Educational, Community and Therapeutic Contexts

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Communicate and discuss the issues arising from texts, interpretive writing, composition and performance practice orally and in writing	Discovering Music, Critical Approaches to Contemporary Music, Music Practice and the Black Atlantic: Britain's Celebrity Culture, Music and Identity, Music in Film, Music of Africa and Asia, Sounding the 19 th Century, Aesthetics, Meaning and Culture, What Is Jazz?, Sound as Art, Musics of East Asia: Politics, Industry, Creativity, Soviet Music and Politics, Music/Modernities, Music and Screen Media, Research Project, Advanced Popular Music Studies
B2	Compare and critique existing arguments in musicology and related disciplines	Discovering Music, Critical Approaches to Contemporary Music, Music Practice and the Black Atlantic: Britain's Celebrity Culture, Music and Identity, Music in Film, Music of Africa and Asia, Sounding the 19 th Century, Aesthetics, Meaning and Culture, What Is Jazz?, Sound as Art, Musics of East Asia: Politics, Industry, Creativity, Soviet Music and Politics, Music/Modernities, Research Project, Music and Screen Media, Advanced Popular Music Studies
B3	Identify and solve technical, interpretive and conceptual problems	All modules
B4	Exercise and demonstrate independence of thought	All modules

Subject-specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Fluently read and/or interpret music that has been written down or encoded in some form	Performance: Techniques and Repertoire, Music Practice and the Black Atlantic: Britain's Celebrity Culture, Performance: Styles and Contexts, Performance: Creative Practice, Composition: Creative Strategies, Techniques in Jazz, Arranging and Composing for the Jazz Ensemble, Sound as Art, Music in Film, Music of Africa and Asia, Sounding the

		19 th Century, Aesthetics, Meaning and Culture, What Is Jazz?, Soviet Music and Politics, Music/Modernities
C2	Fluently compose in response to direction and specification, and be able to articulate creative process	Composition, Composition: Creative Strategies, Making Experimental Sound, Electroacoustic Composition, Media Composition, Techniques in Jazz, Arranging and Composing for the Jazz Ensemble, Techniques of Contemporary Composition, Sound as Art, Acoustic Ecology and Field Recording, Live Electronics, Creative Orchestration and Arrangement, Introduction to Audiovisual Composition, Fringe and Underground Musics, Composition Portfolio
C3	Analyse and reflect upon musical organization, both aurally and by studying a written score	Discovering Music, Materials, Signs and Symbols, Composition, Performance: Techniques and Repertoire, Composition: Creative Strategies, Techniques of Contemporary Composition, Sounding the 19 th Century, Techniques in Jazz, Arranging and Composing for the Jazz Ensemble, Music in Film, Music of Africa and Asia, Music Practice and the Black Atlantic: Britain's Celebrity Culture, Soviet Music and Politics, Musics of East Asia: Politics, Industry, Creativity, Music/Modernities, Fringe and Underground Musics, Music and Screen Media, What is Jazz?, Performing South-East Asian Music, Research Project, Sound as Art, Live Electronics
C4	Find and employ appropriate electronic resources in musicological research	all modules
C5	Demonstrate good control in the use of music technology for composition	Materials, Signs and Symbols, Composition, Composition: Creative Strategies, Making Experimental Sound, Electroacoustic Composition Media Composition, Techniques in Jazz, Arranging and Composing for the Jazz Ensemble, Sound as Art, Acoustic Ecology and Field Recording, Live Electronics, Creative Orchestration and Arrangement, Introduction to Audiovisual Composition, Fringe and Underground Musics, Composition Portfolio
C6	Make effective use of electronic technologies for recording and performance	Performance: Techniques and Repertoire, Contemporary Jazz Performance and the UK Scene, Music in Educational, Community and Therapeutic Contexts, Music Teaching Skills, Music Workshop

		Skills, Live Electronics, Acoustic Ecology and Field Recording
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Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Independently plan and execute substantive research and creative projects, sourcing appropriately diverse and robust reading and listening	All modules
D2	Cultivate and clearly communicate individual perspectives, while acknowledging and assessing the relevance and importance of others' ideas	All modules
D3	Demonstrate skills in team leadership and collaboration	Discovering Music, Critical Approaches to Contemporary Music, Performance: Techniques and Repertoire, Music in Educational, Community and Therapeutic Contexts, Music Practice and the Black Atlantic: Britain's Celebrity Culture, Performance: Styles and Contexts, Contemporary Jazz Performance and the UK Scene, Improvisation, Performing South-East Asian Music, Music Teaching Skills, Fringe and Underground Musics, Performance: Creative Practice, Music Workshop Skills
D4	Organise and manage a personal schedule of learning in order to work effectively towards deadlines and performances	All modules
D5	Structure and communicate ideas effectively and	Discovering Music, Critical Approaches to Contemporary Music, Aesthetics, Meaning and Culture, Music and Identity, Sounding

	persuasively, both orally and in writing	the 19 th Century, Music in Film, Music of Africa and Asia, Music Practice and the Black Atlantic: Britain's Celebrity Culture, Soviet Music and Politics, Musics of East Asia: Politics, Industry, Creativity, Music/Modernities, Music and Screen Media, What is Jazz?, Advanced Popular Music Studies, Research Project
D6	Display appropriate ICT skills and knowledge of their application as relevant to the sub-discipline(s) studied	All modules
D7	Use physical and online library resources, databases, and other research tools to identify, collect and reference primary and secondary material	All modules

Grading Criteria

GENERAL		
Mark	Descriptor	General Marking Criteria
80-100%	1st: First (Exceptional)	A mark in this range represents the overall achievement of module and programme learning outcomes to an exceptionally accomplished level.
70-79%	1st: First (Excellent)	A mark in this range represents the overall achievement of module and programme learning outcomes to an excellent level.
60-69%	2.1: Upper Second (Very good)	A mark in this range represents the overall achievement of module and programme learning outcomes to a very good level.

50-59%	2.2: Lower Second (Good)	A mark in this range represents the overall achievement the appropriate learning outcomes to a good level.
40-49%	3rd: Third (Satisfactory)	A mark in this range represents the overall achievement the appropriate learning outcomes to a threshold level.
10-39%	Fail	25-39%: Represents the overall achievement of the appropriate learning outcomes to an unsatisfactory level. 10-24%: Represents an overall failure to achieve the appropriate learning outcomes.
1-9%	Non-valid attempt	A submission that does not attempt to address the specified learning outcomes (module must be re-sat).
0%	Non-submission or plagiarised	A categorical mark representing either the failure to submit and/or attend as assessment or a mark assigned for a plagiarised assessment.

TEXT-BASED ASSESSMENT		
Mark	Descriptor	Specific Marking Criteria
80-100%	1st: First (Exceptional)	90-100%: Written work demonstrates full independence of thought, superb powers of analysis and synthesis and

		<p>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> <p>80-89%:</p> <p>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>
70-79%	1st: First (Excellent)	<p>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>
60-69%	2.1: Upper Second (Very good)	<p>Written work is characterized by lucid and analytical discussion, demonstrating a very 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>

50-59%	2.2: Lower Second (Good)	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.
40-49%	3rd: Third (Satisfactory)	Written work 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.
10-39%	Fail	<p>25-39%:</p> <p>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>10-24%:</p> <p>The text entirely lacks structure and focus; there are major inconsistencies and mistakes in the usage of scholarly procedures and their presentation.</p>
1-9%	Non-valid attempt	A submission that does not attempt to address the specified learning outcomes (module must be re-sat).
0%	Non-submission or plagiarised	A categorical mark representing either a non-submission, or a mark assigned for a plagiarised assessment.

CREATIVE AND TECHNICAL WORK

Mark	Descriptor	Specific Marking Criteria
80-100%	1st: First (Exceptional)	<p>90-100%:</p> <p>Creative and technical work 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>80-89%:</p> <p>Creative and technical work demonstrates outstanding qualities of originality, individuality and conceptual coherence. Technique, theoretical understanding and imagination are 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>
70-79%	1st: First (Excellent)	<p>Creative and technical work 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 systems design, as relevant. Accompanying written work</p>

		demonstrates effective engagement with critical approaches.
60-69%	2.1: Upper Second (Very good)	Creative and technical work 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.
50-59%	2.2: Lower Second (Good)	Creative and technical work 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.
40-49%	3rd: Third (Satisfactory)	Creative and technical work 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.
10-39%	Fail	25-39%: Creative and technical work demonstrates some engagement with the task set but will fail to meet honours standards: they will demonstrate inadequate

		<p>technical competence, imaginative thinking or conceptual coherency. Scores, recordings, data or other relevant materials may be poorly produced.</p> <p>10-24%:</p> <p>Creative and technical work will demonstrate inadequate technical competence, imaginative thinking or conceptual coherency. Relevant materials will be inadequately produced.</p>
1-9%	Non-valid attempt	A submission that does not attempt to address the specified learning outcomes (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.

PERFORMANCE		
Mark	Descriptor	Specific Marking Criteria
80-100%	1st: First (Exceptional)	<p>90-100%:</p> <p>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</p>

		<p>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%:</p> <p>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>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)	The performer demonstrates sympathy with the stylistic demands of the piece, and an understanding of the 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.
50-59%	2.2: Lower Second (Good)	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 some original musical ideas and responsiveness. Technical elements are competent and moderately fluent.
40-49%	3rd: Third (Satisfactory)	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.
10-39%	Fail	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.

		10-24%: There is a significant lack of control of the voice or instrument, with little or no evidence of musical understanding and/or preparation.
1-9%	Non-valid attempt	A performance that does not attempt to address the specified learning outcomes (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.

Mode of study

Full time and part time.

On campus, with some elements of blended learning.

How you will learn

The programme is delivered through a combination of lectures, seminars, group and individual tutorials, workshops, and individual lessons. Where appropriate, the department also embraces modes of blended delivery such as supplementary video lectures, online collaborations, and independent self-study resources. 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 practice rooms and computer rooms for self-directed learning, and professional-level studios with support staff, the Stanley Glasser Electronic Music Studio and Goldsmiths Music Studios. 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 to teach as instrumental/ vocal tutors. Teaching mostly takes place in person and on campus. Pre-recorded lectures and other learning materials are integrated

within modules as required. Remote one-to-one tutorials, academic and personal, are given on request and by arrangement with the student.

Programme outcomes emphasise knowledge and understanding, which are developed in lecture-seminar sessions, supported, if appropriate, by individual tutorials and within 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, encourage 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. Students learn to use a range of music technologies, including online music research resources, music scores and their softwares, equipment for recording and mixing, media- and moving image-image related resources, and a range of other electronic and digitized materials. Students are trained in dedicated sessions to use library resources relevant for developing research skills in music.

The programme offers flexibility at levels 5 and 6, providing learning opportunities across the broad range of theoretical and practical areas (see 'Programme Structure'). 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 Sinfonia and associated chamber ensembles, 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, masterclasses, and guest lectures. Students are also invited to engage with events with the Music Research Series, presenters for which are typically invited by the Department's various research centres and units.

Assessment

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: written assignments such as essays and reflective writing; coursework portfolios that demonstrates the 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); oral or video presentations; and practical presentations in the form of performance, either as solo or an in ensemble.

The programme outcomes are achieved in their most extensive and comprehensive form in substantive research-led and/or creative work in at least one of the final year modules MU53029 Research Project, MU53065 Performance: Creative Practice, and MU53066 Composition Portfolio.

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

Programme structure

Year 1 modules embed foundational knowledge, covering themes, genres and debates crucial to music and its research. Students think critically about music and its contexts, and acquire skills in performance, music theory, composition, analysis, and music technologies used for research, performance and composition. In years 2 and 3, students build on these fundamentals, choosing at least one of three optional compulsory modules, and from a large range of elective modules. Students specialise either in the degree's three main pathways of performance, composition, and musicology, including following informal sub-pathways in areas such as jazz, ethnomusicology, sonic arts/electronic music, music in education and the community, and music and moving image. These sub-pathways may combine performance, composition, and musicology within a module or across modules. Students on the performance pathway receive throughout the degree one-to-one tuition for voice or for one instrument.

Four elective modules combine cohorts at levels 5 and 6, facilitating peer-to-peer learning – a crucial component of music training – within vibrant, substantive module cohorts. (MU52013/MU530XX, MU520XX/MU53012, MU520XX/MU53062, and MU52071/MU53071). In addition, students may also choose elective modules from other departments in the college as Goldsmiths' Elective modules or through related study.

Module lists in years 2 and 3 are indicative. Some modules may not be available in some years.

Full-time mode

Academic year of study 1

Module Name	Module Code	Credits	Level	Module Type	Term
Discovering Music	MU51061	30	4	Compulsory	1&2
Performance: Techniques and Repertoire	MU51020	30	4	Compulsory	1&2
Composition	MU51019	30	4	Compulsory	1&2
Materials, Signs, and Symbols	MU510XX	15	4	Compulsory	1&2
Critical Approaches to Contemporary Music	MU51024	15	4	Compulsory	1&2

Academic year of study 2

Module Name	Module Code	Credits	Level	Module Type	Term
SOUNDING THE 19TH CENTURY	MU52062	15	5	Optional Compulsory (1-3 of 3)	1
AESTHETICS, MEANING AND CULTURE	MU52064	15	5	Optional Compulsory (1-3 of 3)	1
MUSIC AND IDENTITY	MU52020	15	5	Optional Compulsory (1-3 of 3)	1
Up to 105 credits of optional modules from an annually approved list, including from:					
PERFORMANCE: STYLES AND CONTEXTS	MU52063	30	5	Option	1&2
TECHNIQUES OF CONTEMPORARY COMPOSITION	MU52061	15	5	Option	1
COMPOSITION: CREATIVE STRATEGIES	MU52023	15	5	Option	2
ELECTROACOUSTIC COMPOSITION	MU52028	15	5	Option	2
MAKING EXPERIMENTAL SOUND	MU52024	15	5	Option	1
TECHNIQUES IN JAZZ	MU52036	15	5	Option	1
ARRANGING AND COMPOSING FOR THE JAZZ ENSEMBLE	MU52040	15	5	Option	2
CONTEMPORARY JAZZ PERFORMANCE THE UK SCENE	MU52071	15	5	Option	2
MEDIA COMPOSITION	MU52029	15	5	Option	2
MUSIC/MODERNITIES	MU520XX	15	5	Option	1
SOVIET MUSIC AND POLITICS	MU52012	15	5	Option	1
MUSIC PRACTICE AND THE BLACK ATLANTIC: BRITAIN'S CELEBRITY CULTURE	MU52013	15	5	Option	1
MUSIC IN FILM	MU52037	15	5	Option	1
WHAT IS JAZZ?	MU52066	15	5	Option	2
SOUND AS ART	MU52072	15	5	Option	2
MUSICS OF EAST ASIA: POLITICS, INDUSTRY, CREATIVITY	MU520XX	15	5	Option	2
MUSIC OF AFRICA AND ASIA	MU52046	15	5	Option	1
PITCHING CREATIVE BUSINESSES: MODELS, MARKETS, MEANING	IC52XXX	15	5	Option	TBC
THE GOLDSMITHS SOCIAL CHANGE MODULE	TBC	15	5	Option	2

GOLDSMITHS' ELECTIVE MODULES	TBC	15	5	Option	TBC
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Academic year of study 3

Module Name	Module Code	Credits	Level	Module Type	Term
Performance: Creative Practice	MU53065	30	6	Optional Compulsory (1-2 of 3)	1&2
Composition Portfolio	MU53066	30	6	Optional Compulsory (1-2 of 3)	1&2
Research Project	MU53029	30	6	Optional Compulsory (1-2 of 3)	1&2
Up to 90 credits of optional modules from an annually approved list, including from:					
CONTEMPORARY JAZZ PERFORMANCE THE UK SCENE	MU53071	15	6	Option	2
ACOUSTIC ECOLOGY AND FIELD RECORDING	MU53018	15	6	Option	1
PERFORMING SOUTH-EAST ASIAN MUSIC	MU53042	15	6	Option	1
IMPROVISATION	MU53040	15	6	Option	2
CREATIVE ORCHESTRATION AND ARRANGEMENT	MU53059	15	6	Option	1
INTRODUCTION TO AUDIOVISUAL COMPOSITION	MU53060	15	6	Option	2
CONTEMPORARY JAZZ PERFORMANCE THE UK SCENE	MU53071	15	6	Option	2
MUSIC/MODERNITIES	MU53062	15	6	Option	1
SOVIET MUSIC AND POLITICS	MU53012	15	6	Option	1
MUSIC PRACTICE AND THE BLACK ATLANTIC: BRITAIN'S CELEBRITY CULTURE	MU53013	15	6	Option	1
MUSIC AND SCREEN MEDIA	MU53068X	15	6	Option	1
ADVANCED POPULAR MUSIC STUDIES	MU53064A	15	6	Option	1
FRINGE AND UNDERGROUND MUSICS	MU53061C	15	6	Option	1

MUSIC IN EDUCATIONAL, COMMUNITY AND THERAPEUTIC CONTEXTS	MU53069A	15	6	Option	1
MUSIC WORKSHOP SKILLS	MU53067A	15	6	Option	2
MUSIC TEACHING SKILLS	MU53058E	15	6	Option	1&2
DIY PRACTICE AND ALTERNATIVE SITES FOR MUSIC	MU53057C	15	6	Option	2
LIVE ELECTRONICS	MU53023	15	6	Option	2
WORK PLACEMENT	DR53126	15	6	Option	Summer
YOU AS YOUR FUTURE: DEVELOPING CREATIVE CAREERS	IC53267	15	6	Option	2
PSYCHOLOGICAL APPROACHES TO MUSIC	PS53036	15	6	Option	2
Related Study Modules	TBC	15 or 30	6	Option	TBC

Part-time mode

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. Part-time students may choose any combination of modules in Leg 1 and Leg 2 of each year, so long as their chosen modules at each level total 120 credits and include all of the compulsory modules at those levels. Part-time students are expected to choose 60 credits in each leg, but may negotiate a different split with the department where their circumstances require this.

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

The optional module DR53126 offers students the opportunity to undertake a placement, that they must source themselves with support from the department and careers service.

The Music department maintains relationships with the local community within the programmes. This includes our long-standing partnership with the [Albany Theatre in Deptford](#), the venue for a large number of the shows in our [PureGold Festival](#). We further maintain links with other local music organisations, such as [Lewisham Music](#), who currently employ several of our graduates, and with whom we create placement opportunities for our students in the module MU53058 Music Teaching Skills (an optional module at Level 6). The department continues to support community initiatives, including through the [Alchemy Project](#): the Music Department provides space and equipment to support this music production and mentoring for young people aged 14-18 from the borough, and our students frequently work as volunteers within the programme. Our label, [NX Records](#), is run as a collaboration with [Matthew Herbert's Accidental Records](#), releasing music created by Goldsmiths' Music students, alumni, and community in Lewisham.

The Music department currently has international partnerships with Kristiana University (Norway), Rhythmic Music Conservatory (Denmark) and Osaka University (Japan), which offer our students academic placement opportunities in those countries.

Employability and potential career opportunities

The BMus Music degree is designed to provide the necessary skills, knowledge, and understanding for diverse careers in music, such as in 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 evidence a wide range of skills sought by employers. Employers may also contribute to BMus workshops.

Personal tutors are available to discuss the Gold Award scheme with students, and the Department advise 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.

A Music Department academic staff member is assigned to be an Academic Lead for Careers and Employability (ALCE). In accordance with the Departmental Employability Action Plan, the ALCE appointee works with the Careers consultant to organise student training for interviews, CV preparation, placements, and employment; these sessions are embedded within modules. The ALCE creates and updates the Music Career Guidance VLE, passing onto student cohorts notices of employers' vacancies and placement opportunities.

Programme-specific requirements

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.

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](#).

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

Tuition fee costs

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