

BMus Popular 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) Popular Music

Programme Name: Popular Music

Total credit value for programme: 360

Name of Interim Exit Award(s): CertHE, DipHE

Duration of Programme: 3 years full time; 6 years part time

UCAS Code(s): W340

HECoS Code(s): 100070 (Music)

QAA Benchmark Group: Music

FHEQ Level of Award: 6

Programme accredited by: Not applicable

Date Programme Specification last updated/approved: May 2024

Home Department: Music

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

Psychology, ICCE, Theatre and Performance

Programme overview

The BMus (Hons) Popular Music embraces popular music in its many forms, offering you studies centered around contemporary musical knowledges and creativity. The course content and structure encourages you to rethink music study and practice through a challenging combination of theoretical and practical courses that have at their heart a consideration of popular music. The degree offers a core of subject areas but also considerable flexibility, and you are encouraged to construct a path of study that develops and explores the interrelationship between music as a creative and practical endeavour, and music as an intellectual study. You will develop awareness of diversity in popular music and its values, and explore critical stances and analytical methods in historical, creative and cultural contexts. The programme encompasses a wide range of music, offering modules that reference various aspects of songwriting, production, jazz, film music, sound art and electronic music.

Programme entry requirements

The standard offer is BBB at GCE A-level, or an overall grade of DDM/DMM in BTEC National Diploma (Popular Music, Music Technology, Music Performance), Merit in UAL Extended Diploma. We also accept a range of alternative qualifications. For further details please refer our website <http://www.gold.ac.uk/ug/bmus-popular-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 able to demonstrate skills and experience in both practical musicianship and music creation. Although we consider each application on its individual merits, we favour students who demonstrate clear experience of and/or commitment to creative practice in popular music.

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	Demonstrate a basic understanding of the interrelationship of practice and theory	all modules at L4
A2	Acquire a basic understanding of the relationship between technical skills and creative practice	Popular Music Performance, Songform, Artistic Practices
A3	Demonstrate an understanding of some of the key historical concepts, terms, strategies and practices from popular music histories to the present day	Popular Music Cultures, Popular Music Performance, Songform, Artistic Practices, Contemporary Music Industries

Code	Learning outcome	Taught by the following module(s)
A4	Demonstrate a knowledge of the influence of technologies, media and commercialization on music and music industries	Popular Music Cultures, Popular Music Performance, Songform, Artistic Practices, Contemporary Music Industries
A5	Acquire a basic understanding of the sociocultural contexts of musical practices and discourses	Popular Music Cultures, Contemporary Music Industries, Songform
A6	Understand some performance techniques and some aspects of interpretation in popular music styles	Songform, Popular Music Performance, Artistic Practices

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Demonstrate awareness of critical arguments in music studies	Popular Music Cultures, Contemporary Music Industries, Artistic Practices
B2	Identify and consider technical, interpretive or conceptual problems related to music	Popular Music Cultures, Popular Music Performance, Songform, Artistic Practices, Contemporary Music Industries
B3	Express individual opinions in relation to music and music industries	Popular Music Cultures, Popular Music Performance, Songform, Artistic Practices, Contemporary Music Industries
B4	Evaluate arguments within historical and interpretive writing	Popular Music Cultures, Contemporary Music Industries
B5	Communicate concepts and arguments arising from texts, interpretive writing,	Popular Music Cultures, Contemporary Music Industries, Artistic Practices

Code	Learning outcome	Taught by the following module(s)
	composition and performance practices, orally and in writing	

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Demonstrate the basic ability to interpret music that has been encoded in some form	Popular Music Performance, Songform
C2	Compose music in response to specifications	Popular Music Performance, Songform, Artistic Practices
C3	Recognise some key aspects of musical organisation aurally	Popular Music Performance, Songform
C4	Apply a basic understanding of conventions, traditions and techniques in individual creative work	Popular Music Performance, Songform, Artistic Practices
C5	Perform repertoire commensurate with this level of study on at least one musical instrument or voice	Popular Music Performance, Songform
C6	Perform as a member of an ensemble	Popular Music Performance
C7	Demonstrate basic aspects of conceptual criticality in artistic practice	Artistic Practices, Songform, Popular Music Performance

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Demonstrate intellectual curiosity and the potential for artistic and creative development	all modules (at L4)

Code	Learning outcome	Taught by the following module(s)
D2	Demonstrate the ability to structure and communicate ideas both orally and in writing	all modules (at L4)
D3	Organise a personal schedule of learning and work towards deadlines and performances	all modules (at L4)
D4	Use library resources to identify and reference a diverse range of primary and secondary material	all modules (at L4)
D5	Demonstrate the basic ability to assess the relevance of the ideas of others	all modules (at L4)
D6	Collaborate with others on joint projects or activities	Popular Music Performance, Contemporary Music Industries
D7	Work independently and show self-motivation	all modules (at L4)
D8	Display appropriate ICT skills	all modules (at L4)

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	Demonstrate a good understanding of the interrelationship of practice and theory	all modules (at L4 and L5)
A2	Acquire a working understanding of the relationship between technical skills and creative practice	Artistic Practices, Songform, Popular Music Performance, Ensemble Performance, Performance: New Contexts, Songwriting, Studio and Production Skills, Sonic Art: Contexts and Practices
A3	Demonstrate an understanding of many of the key historical concepts, terms, strategies and practices from popular music histories to the present day	Popular Music Cultures, Popular Music Performance, Songform, Artistic Practices, Contemporary Music Industries, Creative Jazz Studies, Global Musics, Songwriting.
A4	Demonstrate a good knowledge of the influence of technologies, media and commercialisation on music and music industries	Artistic Practices, Contemporary Music Industries, Songform, Music and the Moving Image, Global Musics.

Code	Learning outcome	Taught by the following module(s)
A5	Acquire a good understanding of the sociocultural contexts of musical practices and discourses	Songform, Artistic Practices, Popular Music Performance, Creative Jazz Studies, Global Musics, Sonic Art: Contexts and Practices, Music and the Moving Image.
A6	Understand many performance techniques and a range of aspects of interpretation in popular music styles	Songform, Artistic Practices, Popular Music Performance, Ensemble Performance, Performance: New Contexts, Creative Jazz Studies

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Demonstrate a good awareness of critical arguments in music and musicology and describe these	Artistic Practices, Popular Music Cultures, Contemporary Music Industries, Creative Jazz Studies, Global Musics, Sonic Art: Contexts and Practices, Music and the Moving Image
B2	Identify and solve technical, interpretive or conceptual problems	all modules (at L4 and L5)
B3	Express individual opinions in relation to music and music industries, and support these with evidence from personal research	all modules (at L4 and L5)
B4	Evaluate arguments within historical and interpretive writing and express critical perspectives on these	Songform, Artistic Practices, Popular Music Cultures, Contemporary Music Industries, Creative Jazz Studies, Global Musics, Sonic Art: Contexts and Practices, Music and the Moving Image
B5	Communicate the issues arising from texts, interpretive writing, composition and performance practice orally and in writing and offer basic discussion of these	Songform, Artistic Practices, Popular Music Cultures, Contemporary Music Industries, Creative Jazz Studies, Global Musics, Sonic Art: Contexts and Practices, Music and the Moving Image, Ensemble Performance,

Code	Learning outcome	Taught by the following module(s)
		Performance: New Contexts, Songwriting.

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Demonstrate a fluent ability to interpret music that has been encoded in some form	Popular Music Performance, Songform, Ensemble Performance, Creative Jazz Studies, Global Musics.
C2	Compose music in response to specifications and respond to creative direction and feedback	Artistic Practices, Songform, Songwriting, Studio and Production Skills, Sonic Art: Contexts and Practices, Music and the Moving Image
C3	Recognize many aspects of and analyse musical organization aurally	Popular Music Performance, Songform, Songwriting, Ensemble Performance, Performance: New Contexts, Creative Jazz Studies
C4	Apply a good understanding of conventions, traditions and techniques in individual creative work	Popular Music Performance, Songform, Artistic Practices, Songwriting, Ensemble Performance, Performance: New Contexts, Creative Jazz Studies, Sonic Art: Contexts and Practices, Studio and Production Skills
C5	Perform and/or respond to repertoire commensurate with this level of study on at least one musical instrument or voice	Popular Music Performance, Songform, Ensemble Performance, Performance: New Contexts, Songwriting, Creative Jazz Studies, Global Musics
C6	Perform as a member of an ensemble or in a musical performance and begin development of further ensemble skills such as leadership	Popular Music Performance, Ensemble Performance, Creative Jazz Studies, Global Musics
C7	Demonstrate a good understanding of conceptual criticality in artistic practice	Artistic Practices, Songform, Popular Music Performance, Ensemble

Code	Learning outcome	Taught by the following module(s)
		Performance, Performance: New Contexts, Songwriting

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 (at L4 and L5)
D2	Demonstrate the ability to structure and communicate ideas effectively both orally and in writing	all modules (at L4 and L5)
D3	Organise a personal schedule of learning effectively and work towards deadlines and performances	all modules (at L4 and L5)
D4	Use library resources to identify and reference primary and secondary materials, recognising the importance of building diverse bibliographies	all modules (at L4 and L5)
D5	Demonstrate the ability to assess the relevance of the ideas of others	all modules (at L4 and L5)
D6	Collaborate with others on joint projects or activities	Popular Music Performance, Contemporary Music Industries, Ensemble Performance, Creative Jazz Studies, Global Musics.
D7	Work independently and show self-motivation	all modules (at L4 and L5)
D8	Display appropriate ICT skills and knowledge	all modules (at L4 and L5)

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

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Understand comprehensively the interrelationship of practice and theory	All modules

Code	Learning outcome	Taught by the following module(s)
A2	Understand comprehensively the relationship between technical skills and creative practice	All modules
A3	Understand a wide variety of key historical concepts, terms, strategies and practices from popular music histories to the present day	All modules
A4	Understand comprehensively the influence of technologies, media and commercialisation on music and music industries	All modules
A5	Understand comprehensively the sociocultural contexts of musical practices and discourses	All modules
A6	Understand a wide range of performance techniques and approaches to interpretation in popular music	Songform, Artistic Practices, Popular Music Performance, Ensemble Performance, Performance: New Contexts, Creative Jazz Studies, Major Project, Sculpting Electronic Sound, Creative Performance

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Reason critically	All modules
B2	Identify and solve technical, interpretive and conceptual problems	All modules
B3	Exercise and demonstrate independence of thought and future planning	All modules
B4	Evaluate critically the arguments and rationales of historical and interpretive writing	All modules

Code	Learning outcome	Taught by the following module(s)
B5	Communicate and discuss both orally and in writing the issues arising from texts, interpretive writing, composition and performance practice	All modules

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Demonstrate the ability to fluently make and perform music in popular music contexts	Popular Music Performance, Songform, Artistic Practices, Ensemble Performance, Performance: New Contexts, Creative Performance, Major Project
C2	Fluently and creatively compose music in response to creative direction and specification	Artistic Practices, Songform, Songwriting, Studio and Production Skills, Sonic Art: Contexts and Practices, Music and the Moving Image, Sculpting Electronic Sound, Audiovisual Composition and its Contexts, Writing to Brief
C3	Demonstrate the advanced ability to undertake musical organisation, whether aurally, or by score	Popular Music Performance, Songform, Songwriting, Ensemble Performance, Performance: New Contexts, Creative Jazz Studies, Creative Performance, Major Project, Sculpting Electronic Sound
C4	Apply an advanced understanding of conventions, traditions and techniques in individual creative work	Popular Music Performance, Songform, Artistic Practices, Songwriting, Ensemble Performance, Performance: New Contexts, Creative Jazz Studies, Sonic Art: Contexts and Practices, Studio and Production Skills, Creative Performance, Major Project, Sculpting Electronic Sound, Audiovisual Composition and its Contexts, Capturing Music and Practice
C5	Perform repertoire commensurate with this level of study on at least one musical instrument (or voice)	Popular Music Performance, Songform, Ensemble Performance, Performance: New Contexts, Songwriting, Creative Jazz Studies,

Code	Learning outcome	Taught by the following module(s)
		Global Musics, Creative Performance, Major Project, Sculpting Electronic Sound
C6	Demonstrate the particular musical skills of ensemble performance, including musical leadership	Popular Music Performance, Ensemble Performance, Creative Jazz Studies, Global Musics, Creative Performance, Major Project, Music Education, Outreach and Inclusion
C7	Demonstrate an advanced understanding of conceptual criticality in artistic practice	Artistic Practices, Songform, Popular Music Performance, Ensemble Performance, Performance: New Contexts, Songwriting, Creative Performance, Major Project, Capturing Music and Practice, Sculpting Electronic Sound, Audiovisual Composition and its Contexts

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 an advanced ability to structure and communicate ideas effectively both orally, in writing and in creative practical outcomes	all modules
D3	Display the ability to use library resources, databases, and other research tools to identify, collect and reference primary and secondary material, in awareness of the importance of building diverse bibliographies	all modules
D4	Demonstrate the ability to assess and communicate the relevance and importance of the ideas of others	all modules

Code	Learning outcome	Taught by the following module(s)
D5	Demonstrate the ability to organise a personal schedule of learning effectively and work towards deadlines and performances, projects and activities, and to show skills in teamwork, negotiation, organisation and decision-making	All modules
D6	Demonstrate the ability to work independently, and to show self-motivation and critical self-awareness	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.

WRITTEN OR SPOKEN ASSESSMENT		
Mark	Descriptor	Specific Marking Criteria
90-100%	1st: First (Exceptional)	Written or spoken work demonstrates full independence of thought, superb powers of critical analysis and synthesis of existing literature, and exceptional insight into sources, contexts and methods. It displays an exceptional application of knowledge and understanding, with a commensurate, professional standard of execution, superbly structured. Ideas are communicated in a highly engaging manner.
80-89%		Written or spoken work is structured with exceptional clarity and cogency, represents an outstanding grasp of issues and concepts, and the argument creates new or expanded perspectives. Presentation skills are flawless and scholarly procedures expertly followed.

70-79%	1st: First (Excellent)	Written or spoken work is extremely well structured, and existing ideas are explained, explored and synthesised to a high standard through cogent argument throughout. Correct scholarly and presentational procedures are consistently employed with care, accuracy and an understanding of their purpose.
60-69%	2.1: Upper Second (Very good)	The content is well organised, and the main argument is clearly focused and constructed. The work exhibits an awareness of perspectives or relevant concepts. Relevant scholarly and presentational procedures are employed throughout with accuracy.
50-59%	2.2: Lower Second (Good)	The content is structured around an argument, though not consistently focused. Subject knowledge is accurate. Scholarly and presentational procedures are employed throughout and are correct on the whole.
40-49%	3rd: Third (Satisfactory)	Written or spoken work evidences some structure and/or sound argument and focus, and shows a basic understanding of the relevant concepts; there are minor inconsistencies and mistakes scholarly procedures and presentation.
10-39%	Fail	25-39%: The work lacks structure and/or sound argument; the focus is not clear; there is a limited awareness of relevant concepts; there are major inconsistencies and mistakes in scholarly procedures and matters of presentation. 10-24%: The text entirely lacks structure and focus; there is little or no awareness of key concepts; there are major inconsistencies and mistakes in scholarly procedures and presentation.
1-9%	Non-valid attempt	Work 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 non-submission, non-attendance, or a mark assigned for a plagiarised assessment.
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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</p>

		<p>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 demonstrates effective engagement with critical approaches.</p>
60-69%	2.1: Upper Second (Very good)	<p>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.</p>

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%:

		<p>Creative and technical work demonstrates some engagement with the task set but will fail to meet honours standards: they will demonstrate inadequate 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 demonstrates 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 an assessment or a mark assigned for a plagiarised assessment.

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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. 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 presented to the highest professional standards. All technical exercises are faultless.</p> <p>80-89%:</p> <p>An outstanding performance of integrity and sophistication. The performer holds the attention of the listener to both its local and large-scale properties. The performer demonstrates outstanding command of technique, and ability to communicate ideas to an audience. Performance technique, musical interpretation and structural understanding are convincingly integrated. The performance is presented to the highest professional standards. All technical exercises are near faultless.</p>
70-79%	1st: First (Excellent)	The performer demonstrates technical mastery, a clear understanding of structure and a convincing musical interpretation that consistently holds the attention of the

		audience. Specific virtues, such as dexterity, flexible dynamics, secure intonation, timbral diversity and control, rhythmic accuracy and intelligent phrasing, are evident and deployed to excellent effect. The performer appears relaxed and confident. Technical exercises are near faultless.
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. The music is performed in a relaxed and confident manner. Technical exercises are secure and fluent.
50-59%	2.2: Lower Second (Good)	Technical and interpretative aspects of the performance are competent but not necessarily consistent: e.g., in dexterity, secure intonation and timbre, rhythmic accuracy, flexible dynamics and appropriate phrasing. There is some evidence of stylistic sympathy and understanding of the piece as a whole, which may lack consistency. The presentation is secure without being elegant. Technical exercises are competent, consistent 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 exercises might have notable errors but have elements of competence and fluency.
10-39%	Fail	25-39%:

		<p>There is an unsatisfactory control of the voice or instrument. There is some evidence of musical understanding, but this is undermined by technical deficiency.</p> <p>10-24%:</p> <p>There is a significant lack of control of the voice or instrument, with little or no evidence of musical understanding.</p>
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 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, labs, 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 VLE 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 bring in external specialists to support our modules, or as instrumental/ vocal tutors. Teaching takes place in person and on campus. Pre-recorded lectures and other learning materials may be 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 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 many ensembles and co-curricular activities, 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.

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: written or spoken assignments such as essays, podcasts, video essays and reflective writing; coursework portfolios that demonstrate the ability to undertake one or more practical or creative task(s) in response to explicit criteria (e.g. a composition, a musical performance); oral or video presentations; and practical presentations in the form of performance, either as solo or in an ensemble.

The programme outcomes are achieved in their most extensive and comprehensive form in the final year Major Project, demonstrated through one or a mix of creative workresearch, critical and expository skills, and developed, original performance practice, and also in Creative Performance through a gig under industry standard conditions.

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

Programme structure

Full-time mode

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 in performance and composition, and choose from a range of elective modules covering professional practices and thematic areas such as jazz, ethnomusicology, sonic arts/electronic music, music in education and the community, and music and moving image. A majority of options allow students to respond through multi-modal learning and assessment, focusing on their strengths as well as gaining new skills and exploring these topics. Students selecting certain performance modules receive one-to-one tuition for voice or for one instrument. In addition, students may also choose elective modules from other departments in the college as Goldsmiths Elective modules.

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

Academic year of study 1

Module Name	Module Code	Credits	Level	Module Type	Term
Songform	MU51016	30	4	Compulsory	1&2
Popular Music Performance	MU51018	30	4	Compulsory	1&2

Module Name	Module Code	Credits	Level	Module Type	Term
Contemporary Music Industries	MU51024	15	4	Compulsory	2
Connected Curriculum T1CC51001A Identity Environment and Agency 1	CC51001A	15	4	Compulsory	1
Popular Music Cultures	MU51025	30	4	Compulsory	1&2

Academic year of study 2

Module Name	Module Code	Credits	Level	Module Type	Term
Performance: New Contexts	MU52042	15	5	Compulsory	1&2
Songwriting	MU52043	15	5	Compulsory	2
Goldsmiths Elective		15	5	Compulsory	1
Goldsmiths Project		15	5	Compulsory	2
60 credits of options from the following list:					
Ensemble Performance	MU52041	15	5	Option	1
Studio and Production Skills	MU520xx	15	5	Option	1
Pitching Creative Businesses	IC52	15	5	Option	1
Creative Jazz Studies	MU52	30	5	Option	1&2
Music and the Moving Image	MU52	30	5	Option	1&2
Global Musics	MU52	30	5	Option	1&2
Sonic Art: Contexts and Practices	MU52	30	5	Option	1&2

Academic year of study 3

Module Name	Module Code	Credits	Level	Module Type	Term
Major Project	MU520	30	6	Compulsory	1&2&3
Writing to Brief	MU530	15	6	Option	1
75 credits of options from the following list:					
Creative Performance	MU530	15	6	Option	1&2&3
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
Audiovisual Composition and its Contexts	MU53	30	6	Option	1&2
Sculpting Electronic Sound	MU53	30	6	Option	1&2
Capturing Music and Practice	MU53	30	6	Option	1&2
Music Education, Outreach and Inclusion	MU53	30	6	Option	1&2

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 must take Contemporary Music Industries in Leg 1 of their first year, but beyond that 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 Music Education, Outreach and Inclusion (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 Popular 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.

Tuition fee costs

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

Specific programme costs

Not applicable