

MMus Composition; MMus Performance and Related Studies; MMus Creative Practice; MMus Popular Music; MMus Sonic Arts

Programme Specification

Awarding Institution:

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

Teaching Institution: Goldsmiths, University of London

Final Award:

MMus Composition

MMus Performance and Related Studies

MMus Creative Practice

MMus Popular Music

MMus Sonic Arts

Programme Name: MMus

Total credit value for programme: 180

Name of Interim Exit Award(s):

Postgraduate Certificate in Composition

Postgraduate Certificate in Performance and Related Studies

Postgraduate Certificate in Creative Practice

Postgraduate Certificate in Popular Music

Postgraduate Certificate in Sonic Arts

Postgraduate Diploma in Composition

Postgraduate Diploma in Performance and Related Studies

Postgraduate Diploma in Creative Practice

Postgraduate Diploma in Popular Music

Postgraduate Diploma in Sonic Arts

Duration of Programme: 1 year full-time or 2 years part-time

UCAS Code(s): Not applicable

HECoS Code(s): CHA25>02>02

QAA Benchmark Group Not applicable

FHEQ Level of Award: 7

Programme accredited by: Not applicable

Date Programme Specification last updated/approved: 25/1/22

Home Department: Music

Department(s) which will also be involved in teaching part of the programme: Not applicable

Programme overview

The programme addresses the evolving challenges presented in creating new music, sound art and technology, and/or concert performances. You develop systematic, critical and technical approaches to practice and research, exploring, as appropriate, contemporary or historical understandings of creative practice and musical performance. You investigate and appraise the contextual and technical basis of artistic and musical aims, helping you formulate an independent and original approach to your own work as a composer and/or performer. The programme explores the complex interrelationships between music and other disciplines, between theory and creative expression, and between composition, musical realisation and reception. It references a diverse range of music, focusing, as relevant, upon contemporary art music and popular music, the music of other cultures, computer music and historical repertoires.

Creative Practice introduces you to strategies for developing creative work across a broad range of specialisms reflected in the programme modules available. You select an individual and coherent pathway that engages rigorously with a range of intellectual concerns, technical skills and understandings, leading to a clearly focused creative project. You may choose to specialise in popular music composition, music for moving image, experimental composition, improvised music or other forms of innovative creative practice. You have opportunity to work with musicians, performers and other collaborators, and are encouraged to respond creatively to present day issues in new music.

Composition fosters your ability to compose music by employing a wide range of technical procedures relevant to contemporary composition. You have opportunity to work with performers and/or other collaborators in creating music, and are encouraged to respond creatively to present day theories, concepts and problems in new music.

Sonic Arts develops your ability to create computer and studio-based music, engaging with contemporary ideas about sound art, electronic music and interactive/generative media. You explore a wide range of technical and experimental strategies, and develop a rigorous conceptual and critical framework for your creative work that engages with present day technologies and the arts. You also have opportunity to collaborate with other artists, composers and performers.

Performance and Related Studies develops your abilities as a performer, informed by an understanding of style, genre, context and interpretation, as well as historical and theoretical issues relevant to your specialised repertoire.

Popular Music offers you the opportunity to develop advanced popular music performance and composition skills, to reflect critically upon your own creative practice, to integrate theoretical perspectives from contemporary popular music studies, and to extend your own practice through options in sonic and studio art, advanced music technology, exploration in audiovisual media, and ethnomusicology.

Programme entry requirements

You should normally have, or expect to have, a first-class or upper second-class Honours degree in Music or a relevant/related subject. Your qualification should comprise a substantial creative/practical element relevant to the selected MMus pathway and option choices. A detailed transcript of your degree is preferred.

You might also be considered if you are not a graduate or your degree is in an unrelated field, but have relevant experience and can show that you have the ability to work at postgraduate level.

You will be asked to submit a personal statement and portfolio of creative work/performances in advance and may be invited to interview.

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

Programme learning outcomes

Students who exit the programme at the Postgraduate Certificate stage will demonstrate an ability to:

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Understand some of the current theories and contexts that inspire and inform musical practice, in areas such as analysis, aesthetics, interpretation, cultural theory, literature and computer science.	Compositional Techniques, Material, Form and Structure, Interactive and Generative Music, Sonic Arts Practice, Sources and Resources in the Digital Age, Critical Musicology and Popular Music, Music Management, Advanced Music Studies

Code	Learning outcome	Taught by the following module(s)
A2	Understand how coherent links can be established between practice-based research in music and in other disciplines.	Composition and Moving Image Media, Interactive and Generative Music, Sound Agendas, Popular Music Composition, Practice Research in Music
A3	Understand some of the concepts, concerns and advanced technical methods driving current practice in composition/sonic art/popular music creation, evidenced in repertoires and theoretical writings.	Compositional Techniques, Sonic Arts Practice, Strategies for Performance, Popular Music Composition
A4	Understand relationships between concept, form, material and temporal structuring, and how these can be articulated effectively in music and/or sonic art.	Compositional Techniques, Composition and Moving Image Media, Interactive and Generative Music, Material, Form and Structure, Sonic Arts Practice, Strategies for Performance, Popular Music Composition
A5	Understand approaches to musical notation, and the visual and numeric representations of sound, and how these can be evaluated in terms of their creative and analytic potentials.	Compositional Techniques, Material, Form and Structure, Sound Agendas, Sonic Arts Practice, Strategies for Performance
A6	Understand some of the complex interrelationships that can occur between composer/artist, performer and listener, and how these actively inform practice.	Critical Musicology and Popular Music, Popular Music Composition, Popular Music and its Critics, Advanced Strategies in Creative Music Production
A7	Understand some of the major debates in present-day performance, such as the societal and cultural roles of music, problems of definition, meaning and the functions of criticism.	Sources and Resources in the Digital Age, Practice Research in Music

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Identify and solve complex technical and interpretative problems with flexibility and resourcefulness.	All taught modules

Code	Learning outcome	Taught by the following module(s)
B2	Self-evaluate and analyse critically, exercising independence of thought.	All taught modules

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Employ with originality and expertise creative strategies in the production of creative work, through experiment, speculation and rigorous investigation.	Compositional Techniques, Composition and Moving Image Media, Interactive and Generative Music, Material, Form and Structure, Sonic Arts Practice, Strategies for Performance, Advanced Music Studies, Practice Research in Music, Advanced Strategies in Creative Music Production
C2	Apply and critically evaluate contemporary techniques in the creation of new work, which may reference pitch/rhythmic organisation, instrumentation, computer-based sound manipulation, popular music production, performance interaction and algorithmic process.	Compositional Techniques, Composition and Moving Image Media, Interactive and Generative Music, Material, Form and Structure, Sonic Arts Practice, Strategies for Performance, Popular Music Composition, Advanced Strategies in Creative Music Production
C3	Apply and evaluate analytical methods in the evaluation of contemporary repertoire such as post-tonal, spectral, electronic and popular music.	Sound Agendas, Strategies for Performance, Popular Music and its Critics
C4	Independently design and carry out a series of original and creative projects, imaginatively and expertly, using appropriate methods, opportunities and diverse resources.	Popular Music and its Critics, Strategies for Performance, Critical Musicology and Popular Music, Music Management, Advanced Strategies in Creative Music Production

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	The ability to work cooperatively, effectively and creatively with your peers and other professionals, employing social skills in the conduct of research when	All modules

Code	Learning outcome	Taught by the following module(s)
	appropriate, and develop skills of communication and persuasion.	

Students who exit the programme at the Postgraduate Diploma stage will demonstrate an ability to:

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Understand to an advanced level, some of the current theories and contexts that inspire and inform musical practice, in areas such as analysis, aesthetics, interpretation, cultural theory, literature and computer science.	Compositional Techniques, Material, Form and Structure, Interactive and Generative Music, Sonic Arts Practice, Sources and Resources in the Digital Age, Critical Musicology and Popular Music, Music Management, Advanced Music Studies
A2	Understand to an advanced level how coherent links can be established between practice-based research in music and in other disciplines.	Composition and Moving Image Media, Interactive and Generative Music, Sound Agendas, Popular Music Composition. Practice Research in Music
A3	Understand a range of concepts, concerns and advanced technical methods driving current practice in composition/ sonic art/popular music creation, evidenced in repertoires and theoretical writings.	Compositional Techniques, Sonic Arts Practice, Strategies for Performance, Popular Music Composition
A4	Understand relationships between concept, form, material and temporal structuring, and how these can be articulated effectively in music and/or sonic art.	Compositional Techniques, Composition and Moving Image Media, Interactive and Generative Music, Material, Form and Structure, Sonic Arts Practice, Strategies for Performance, Popular Music Composition
A5	Understand to an advanced level, approaches to musical notation, and the visual and numeric representations of sound, and how these can be evaluated in terms of their creative and analytic potentials.	Compositional Techniques, Material, Form and Structure, Sound Agendas, Sonic Arts Practice, Strategies for Performance

Code	Learning outcome	Taught by the following module(s)
A6	Understand to an advanced level, some of the complex interrelationships that can occur between composer/artist, performer and listener, and how these actively inform practice.	Critical Musicology and Popular Music, Popular Music Composition, Popular Music and its Critics, Advanced Strategies in Creative Music Production
A7	Understand to an advanced level, some of the major debates in present-day performance, such as the societal and cultural roles of music, problems of definition, meaning and the functions of criticism.	Contemporary Music: Practice and Discourse, Practice Research in Music

Cognitive and thinking skills

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

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Employ with originality and expertise a range of creative strategies in the production of creative work, through experiment, speculation and rigorous investigation.	Compositional Techniques, Composition and Moving Image Media, Interactive and Generative Music, Material, Form and Structure, Sonic Arts Practice, Strategies for Performance, Advanced Music Studies, Practice Research in Music, Advanced Strategies in Creative Music Production
C2	Apply and critically evaluate contemporary techniques in the creation of new work, which may reference pitch/rhythmic organisation, instrumentation, computer-based sound manipulation, popular music production, performance interaction and algorithmic process.	Compositional Techniques, Composition and Moving Image Media, Interactive and Generative Music, Material, Form and Structure, Sonic Arts Practice, Strategies for Performance, Popular Music

Code	Learning outcome	Taught by the following module(s)
		Composition, Advanced Strategies in Creative Music Production
C3	Apply and evaluate analytical methods in the evaluation of contemporary repertoire such as post-tonal, spectral, electronic and popular music.	Sound Agendas, Strategies for Performance, Popular Music and its Critics
C4	Independently design and carry out a series of original and creative projects, imaginatively and expertly, using appropriate methods, opportunities and diverse resources.	Popular Music and its Critics, Strategies for Performance, Critical Musicology and Popular Music, Music Management, Advanced Strategies in Creative Music Production

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	The ability to work cooperatively, effectively and creatively with your peers and other professionals, employing social skills in the conduct of research when appropriate, and develop skills of communication and persuasion.	All modules

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

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Demonstrate systematic understanding of current theories and contexts that inspire and inform musical practice, in areas such as analysis, aesthetics, interpretation, cultural theory, literature and computer science.	Compositional Techniques, Material, Form and Structure, Interactive and Generative Music, Sonic Arts Practice, Creative Project, Sources and Resources in the Digital Age, Critical Musicology and Popular Music, Music Management, Popular Music Project, Advanced Music Studies
A2	Demonstrate a systematic and comprehensive understanding of how coherent links can be established between practice-based research in music and in other disciplines.	Composition and Moving Image Media, Interactive and Generative Music, Sound Agendas, Creative Project, Popular Music Composition,

Code	Learning outcome	Taught by the following module(s)
		Popular Music Project, Practice Research in Music
A3	Demonstrate a systematic and comprehensive understanding of opportunities to contribute to practice-based research relevant to the current concerns of, and developments within, your discipline.	Creative Project, Strategies for Performance, Performance Major Project, Popular Music Composition, Popular Music Project
A4	Demonstrate a systematic and comprehensive understanding of concepts, concerns and advanced technical methods driving current practice in composition/sonic art/popular music creation, evidenced in repertoires and theoretical writings.	Compositional Techniques, Sonic Arts Practice, Creative Project, Strategies for Performance, Performance Major Project, Popular Music Composition, Popular Music Project, Advanced Strategies in Creative Music Production
A5	Demonstrate a systematic and comprehensive understanding of relationships between concept, form, material and temporal structuring, and how these can be articulated effectively in music and/or sonic art.	Compositional Techniques, Composition and Moving Image Media, Interactive and Generative Music, Material, Form and Structure, Sonic Arts Practice, Creative Project, Strategies for Performance, Performance Major Project, Popular Music Composition, Popular Music Project
A6	Demonstrate a systematic and comprehensive understanding of approaches to musical notation, and the visual and numeric representations of sound, and how these can be evaluated in terms of their creative and analytic potentials.	Compositional Techniques, Material, Form and Structure, Sound Agendas, Sonic Arts Practice, Creative Project, Strategies for Performance, Performance Major Project, Popular Music Project
A7	Demonstrate a systematic and comprehensive understanding of the complex interrelationships that can occur between composer/artist, performer and listener, and how these actively inform practice.	Critical Musicology and Popular Music, Creative Project, Popular Music Composition, Popular Music and its Critics, Popular Music Project, Advanced Strategies in Creative Music Production
A8	Demonstrate a systematic and comprehensive understanding of cultural conventions and symbolic meanings associated with selected repertoires,	Performance Major Project, Creative Project, Popular Music Project, Composition Portfolio, Sonic Arts Project

Code	Learning outcome	Taught by the following module(s)
	styles, instruments and genres and a variety of methods and strategies relevant to interpretation and performance, and how these can be informed by historical and pedagogical understanding.	
A9	Demonstrate a systematic and comprehensive understanding of the significance and relevance of physiological, cognitive and creative challenges needed in presenting live or recorded performances.	Performance Major Project, Creative Project, Popular Music Project, Composition Portfolio, Sonic Arts Project
A10	Demonstrate a systematic and comprehensive understanding of major debates in present-day performance, such as the societal and cultural roles of music, problems of definition, meaning and the functions of criticism.	Creative Project, Contemporary Music: Practice and Discourse, Popular Music Project, Practice Research in Music, Performance Major Project, Composition Portfolio, Sonic Arts Project

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Apply and synthesise intuitive and rational methods in the production of creative and/or performance-based work.	Creative Project, Performance Major Project, Advanced Strategies in Creative Music Production, Popular Music Project, Composition Portfolio, Sonic Arts Project
B2	Identify and solve complex technical and interpretative problems with flexibility and resourcefulness.	Creative Project, Performance Major Project, Popular Music Project, Composition Portfolio, Sonic Arts Project
B3	Self-evaluate and analyse critically, exercising independence of thought.	Creative Project, Performance Major Project, Popular Music Project, Composition Portfolio, Sonic Arts Project

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Collect and collate resources relevant to a research investigation, deploying IT skills as relevant, summarising and	Creative Project, Sources and Resources in the Digital Age, Critical Musicology and Popular Music

Code	Learning outcome	Taught by the following module(s)
	critically evaluating according to concepts.	
C2	Employ with originality and expertise a wide range of creative strategies in the production of creative work, through experiment, speculation and rigorous investigation.	Compositional Techniques, Composition and Moving Image Media, Interactive and Generative Music, Material, Form and Structure, Sonic Arts Practice, Creative Project, Strategies for Performance, Performance Major Project, Advanced Strategies in Creative Music Production
C3	Apply and critically evaluate contemporary techniques in the creation of new work, which may reference pitch/rhythmic organisation, instrumentation, computer-based sound manipulation, popular music production, performance interaction and algorithmic process.	Compositional Techniques, Composition and Moving Image Media, Interactive and Generative Music, Material, Form and Structure, Sonic Arts Practice, Creative Project, Strategies for Performance, Performance Major Project, Popular Music Composition, Advanced Strategies in Creative Music Production
C4	Apply and evaluate analytical methods in the evaluation of contemporary repertoire such as post-tonal, spectral, electronic and popular music.	Sound Agendas, Creative Project, Strategies for Performance, Performance Major Project, Popular Music and its Critics
C5	Independently design and carry out a series of original and creative projects, imaginatively and expertly, using appropriate methods, opportunities and resources.	Creative Project, Strategies for Performance, Performance Major Project, Critical Musicology and Popular Music, Music Management
C6	Present musical performances, through participation in concerts that culminate in a final recital/show, which demonstrate technical mastery of your instrument/voice, advanced powers of sustained concentration and recollection, and evidence of musical imagination, creative insight, and sympathetic interpretation.	Creative Project, Performance Major Project, Popular Music Project

Code	Learning outcome	Taught by the following module(s)
C7	Critically evaluate music suitable to the creative and technical aims of your practice and to the performance context.	Creative Project, Performance Major Project, Popular Music Project, Composition Portfolio, Sonic Arts Project
C8	Perform effectively as part of a duo or larger group, applying advanced ensemble and/or improvisational skills as necessary.	Creative Project, Performance Major Project, Popular Music Project, Sonic Arts Project
C9	Demonstrate an understanding of the complex relationships between theory and practice in musical performance, by way of effective presentation and appraisal of stylistic conventions and contemporary norms.	Creative Project, Performance Major Project, Popular Music Project, Composition Portfolio, Sonic Arts Project

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Demonstrate self-motivation and initiative in planning and implementing tasks, and organisation and management of a personal schedule of learning.	Creative Project, Performance Major Project, Popular Music Project, Composition Portfolio, Sonic Arts Project
D2	Display the organisation, articulation and presentation of ideas in a clear, Systematic and professional manner, and the capacity to communicate these effectively both orally and in writing to both specialist and non-specialist audiences.	Creative Project, Performance Major Project, Popular Music Project, Composition Portfolio, Sonic Arts Project
D3	Show the ability to work cooperatively, effectively and creatively with your peers and other professionals, employing social skills in the conduct of research when appropriate, and develop skills of communication and persuasion.	All Modules

Grading Criteria

GENERAL		
Mark	Descriptor	Marking Criteria
80-100%	Distinction (Outstanding/ Exceptional)	Represents the overall achievement of the appropriate learning outcomes to an exceptionally accomplished level. The work demonstrates the conceptualisation, coherency, contextual appropriateness, theoretical sophistication, critical evaluation, accuracy and, above all, originality necessary for it to be publishable as submitted. Any omissions that occur arise as a result of a deliberate, justified focus, rather than through any lack of awareness or incompetence.
70-79%	Distinction (excellent)	Represents the overall achievement of the appropriate learning outcomes to an excellent level. The work shows evidence of rigorous analytical research in its conceptualisation of the project, and an excellent level of response to the set tasks. The conceptual coherency of the work/project is strong, and ideas are deployed within a clearly defined contextual framework.
60-69%	Merit	Represents the overall achievement of the appropriate learning outcomes to a good level. There is overall evidence of good analytical research in the conceptualisation of the project, and a very good level of response to the set tasks. The conceptual coherency of the work/project is good, and ideas are deployed within a defined contextual framework.
50-59%	Pass	Represents the overall achievement of the appropriate learning outcomes to a threshold level. The response to the set task and conceptual coherency of the work/project are mainly adequate.
10-49%	Fail	Represents an overall failure to achieve the appropriate learning outcomes at Master's standard.

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

WRITTEN WORK OR EDITION		
Mark	Descriptor	Specific Marking Criteria
80-100%	Distinction (Outstanding/ Exceptional)	<p>Research shows independent thinking and methodological awareness to an exceptionally high standard; the range of sources employed is comprehensive and directed towards further development of the research question; issues are discussed within appropriate theoretical frameworks which, in turn, are subjected to critical inquiry.</p> <p>Text-based assessment: the text is structured with exceptional clarity and cogency, the argument is compelling, and the presentation and scholarly procedures employed are flawless.</p> <p>Edition-based assessment: the transcription is exemplary; editorial problems are negotiated in accordance with the best professional standards; editorial decisions are made with genuine understanding of all relevant factors.</p>
70-79%	Distinction (excellent)	The relevant research issues are convincingly identified and addressed; there is ample evidence of sustained academic inquiry; the research draws on a wide range of sources which are all critically evaluated; issues are readily identified and contextualised using appropriate theoretical frameworks.

		<p>Text-based assessment: the text is extremely well structured, and ideas are developed, articulated and synthesised to a high standard through cogent argument throughout. Correct scholarly procedures and theoretical frameworks are consistently employed with care, accuracy and an understanding of their purpose.</p> <p>Edition-based assessment: the transcription is correct throughout without any noticeable errors; editorial procedures and problems are reflected consistently and to a high standard; editorial decisions show good understanding of musical or notational conventions; editorial commentary and critical apparatus are detailed, accurate and clearly organised; all relevant sources are considered; the presentation is clear, tidy, well organised and with an excellent understanding of the notational/performance conventions of the given piece.</p>
60-69%	Merit	<p>The relevant issues are clearly identified; the range of sources is well developed and shows both sustained academic inquiry and some critical evaluation of the sources; issues are identified and contextualised using appropriate theoretical frameworks.</p> <p>Text-based assessment: the text is well organised, and the main argument is clearly focused and constructed. Correct scholarly procedures are employed throughout with accuracy.</p> <p>Edition-based assessment: the transcription is correct with only minor or superficial errors; editorial procedures and problems are reflected consistently; editorial commentary and critical apparatus are detailed, accurate and clearly organised; the presentation is convincing and well organised.</p>
50-59%	Pass	<p>Research shows evidence of the identification of relevant issues; the range of sources is limited but shows some</p>

		<p>initiative beyond the module bibliography; there is evidence of some analytic or contextual skill, but these are mainly derivative.</p> <p>Text-based assessment: the text is structured around an argument, though not consistently focussed; scholarly procedures are employed throughout and are largely correct though routinely applied.</p> <p>Edition-based assessment: the transcription is mainly correct with no major mistakes and reflects the musical idiom accurately; reflection upon editorial procedures and problems is demonstrated, but not always consistently; editorial commentary and critical apparatus are sufficiently detailed and accurate; the presentation is generally tidy and organised.</p>
10-49%	Fail	<p>30-49%:</p> <p>Research shows little evidence of the identification of relevant issues. The range of sources is inadequate, with little interpretation or analysis and there is no independent attempt to find relevant sources and resources. Awareness of methodological problems or contextual framework is not sufficiently demonstrated.</p> <p>Text-based assessment: The text lacks structure and/or sound argument; the focus is not clear; there are major inconsistencies and mistakes in the usage of scholarly procedures and their presentation.</p> <p>Edition-based assessment: there are many errors in transcribing the music, which render the edition unusable in performance; limited awareness of editorial procedures and problems; editorial decisions not reflected upon and/or</p>

		<p>inconsistent; editorial commentary and critical apparatus inadequate and underdeveloped; presentation untidy and unorganised.</p> <p>10-29%:</p> <p>Research shows hardly any evidence of the identification of relevant issues and is very incompetent and incomplete. The range of sources and resources consulted is very limited and inadequate, with little interpretation or analysis. No awareness of methodological problems or contextual framework is demonstrated.</p> <p>Text-based assessment: the organisational structure is weak and unfocused, lacking argument, understanding or relevant examples. Scholarly procedures are misunderstood or employed incorrectly.</p> <p>Edition-based assessment: there are major errors in transcribing the music; a weak grasp of notational systems; no awareness of editorial procedures and problems; a lack of adequate editorial commentary and critical apparatus; the presentation is untidy, poorly organised and inappropriate to the musical idiom, genre or style.</p>
1-9%	Non-valid attempt	A submission that does not even attempt to address the specified learning outcomes. Module must be retaken.
0%	Non-submission or plagiarised	A categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment.

PERFORMANCE		
Mark	Descriptor	Specific Marking Criteria
80-100%	Distinction (Outstanding/ Exceptional)	An exceptional, professional standard of music performance. Communication with the audience and verbal content and expression in the performance are exemplary. The performance shows a sophisticated and original interpretative understanding. Programme notes (where required) are excellent. Supplementary material demonstrates a thorough and comprehensive understanding of how performance illuminates research, and demonstrates evidence of original ideas and independent thought.
70-79%	Distinction (excellent)	A high standard of music performance with fluent playing. Any minor errors do not detract significantly from the overall performance. The programme is very well planned and executed. Communication with the audience and verbal content and expression in the performance is excellent. The performance shows an excellent interpretative understanding of the pieces performed. Programme notes (where required) are very informative and well presented. Supplementary material demonstrates a thorough understanding of how performance illuminates research.
60-69%	Merit	Fluent performance with only minor errors. The programme is well planned and executed. Communication with the audience and verbal content and expression in the performance is good. The performance shows a good interpretative understanding of the pieces performed. The programme notes (where required) are informative and well presented. Supplementary material demonstrates an understanding of how performance illuminates research.
50-59%	Pass	Generally fluent performance, though less polished and with some noticeable errors. The programme shows evidence of planning, but is limited in scope. Communication during the performance is adequate, although verbal content and expression in the performance are limited and hesitant at times. The performance indicates only a basic interpretative understanding of the pieces performed. The programme notes

		(where required) are brief and communicate little. Supplementary material demonstrates limited understanding of how performance illuminates research.
10-49%	Fail	<p>30-49%:</p> <p>A weak performance with a basic level of organisation and some significant errors. The programme is poorly planned. Communication during the performance is poor, and verbal content and expression in the performance are expressed in very basic terms. There is an inadequate interpretative understanding of the pieces performed. Programme notes (where required) are minimal. Supplementary material demonstrates little understanding of how performance illuminates research.</p> <p>10-29%:</p> <p>Very poor performance revealing many obvious errors. There is little sense of programme planning, very poor communication during the performance, and virtually no interpretative understanding of the pieces performed. Programme notes (where required) are missing or minimal.</p>
1-9%	Non-valid attempt	A performance that does not even attempt to address the specified learning outcomes. Module must be retaken.
0%	Non-submission or plagiarised	A categorical mark representing either the failure to submit or attend an assessment, or a mark assigned for a plagiarised assessment.

CREATIVE WORK

Mark	Descriptor	Specific Marking Criteria
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80-100%	Distinction (Outstanding/ Exceptional)	Creative work will demonstrate a fluency of approach and outstanding qualities with strong evidence of originality, individuality and conceptual coherence. They will demonstrate a sophisticated synthesis of technique, theoretical understanding and imagination. Works will clearly address well-articulated aims of contemporary relevance, and will demonstrate an incisive exploration of aesthetic and technical issues, with respect to notation, instrumentation, production and technology, as relevant. Scores, recordings or other relevant materials will be produced to a professional standard, with written commentaries that evidence a sophisticated and critical approach to contextual frameworks.
70-79%	Distinction (excellent)	Works will demonstrate an excellent standard with strong evidence of originality, individuality and conceptual coherence. They will demonstrate a convincing synthesis of technique, theoretical understanding and imagination. Works will be well conceived within the terms of the idiom chosen, and will demonstrate an incisive exploration of aesthetic and technical issues with respect to notation, instrumentation, production and technology, as relevant. Scores, recordings or other relevant materials will be produced to a professional standard, with written commentaries that evidence a sophisticated and critical approach to contextual frameworks.
60-69%	Merit	Works will demonstrate a high standard with clear signs of conceptual coherence and individuality. They will demonstrate the confident and effective use of a range of techniques, with respect to notation, instrumentation, production and technology, as relevant. The approach will be informed by theoretical understanding and imagination. Scores, recordings or other relevant materials will be produced to a high standard, with written commentaries that demonstrate individual insight and assimilation of contextual frameworks.
50-59%	Pass	Works will demonstrate an overall satisfactory standard showing some degree of originality or potential. They will demonstrate technical competence with respect to notation, instrumentation, production and technology, as relevant, as

		well as relevant knowledge and understanding, a degree of imaginative thinking and conceptual coherency. Scores, recordings or other relevant materials will be adequately produced, with written commentaries that show awareness of contextual frameworks.
10-49%	Fail	<p>30-49%:</p> <p>Works will not be without merit, but will fail to meet Master's level standards: they will demonstrate inadequate technical competence, imaginative thinking or conceptual coherency. Scores, recordings or other relevant materials will be inadequately produced. Minimal written commentaries will be provided.</p> <p>10-29%:</p> <p>Works will demonstrate little technical competence, imaginative thinking or conceptual coherency. Scores, recordings or other relevant materials will be poorly produced or inadequate. Written commentaries will be missing or minimal.</p>
1-9%	Non-valid attempt	A submission that does not even attempt to address the specified learning outcomes. Module must be retaken.
0%	Non-submission or plagiarised	A categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment.

Mode of study

The Department is committed to a diverse and stimulating range of learning and teaching methods that ensure the programme outcomes of each pathway are addressed rigorously. Each pathway provides a network of cross-referenced and cumulative knowledge across modules; this is further developed through your independent research and learning activities

directed towards module assignments and the large-scale dissertation/project component. Similarly, each pathway affords opportunity to develop your academic skills in a structured, linear and coherent way. You achieve the outcomes relevant to your pathway through the experience of interconnected teaching and learning strategies across these various elements of the programme, in both group and individual settings, which foster new understandings and skills.

Lecture-seminar sessions, tutorials, and where relevant, workshops and performance events are designed to address the programme outcomes. All modules provide a weekly lecture-seminar or other session, which reinforces knowledge and understanding gained through preparatory reading, and other related independent research.

Practical and subject-related skills are developed through class-based tasks, either individually or in groups, (including analytic, listening-based, or discursive exercises) or by setting up or reviewing follow-up tasks undertaken outside of taught sessions. The relative extent of a lecture, seminar or task-based component in any individual session depends on the material at hand. Class discussion and debate, whether staff- or student-led, encourages collaborative engagement with questions, issues, problems and exercises that help develop your individual learning. Cognitive and transferable skills are integral to your learning experiences across all elements of the programme.

These activities are supported by a wide range of ancillary activities that pertain to various aspects of the programme, including the Department's concert series, master classes, guest lectures, Music Research Series, and research activities undertaken and promoted by our various research centres. The activities of the Graduate School at Goldsmiths also offer opportunities to improve and enhance your learning experience, providing additional intellectual and social contact between students and staff within and across programmes and departments.

Independent learning requires close and rigorous engagement with primary and secondary sources, as directed by module materials and online resources, including musical scores, recordings, film, historical documents and a range of other relevant materials.

The Departmental Postgraduate Handbook and relevant library resources are referenced to help develop research-based and IT related skills. Your learning development is supported and reviewed in one-to-one tutorial meetings that occur across the academic year with a special emphasis on Term 3.

Programme structure

Each pathway comprises a) 30 CAT Compulsory modules b) 30 CAT Options c) 60 CAT Major Project (portfolio or performance project). You must take four modules (30 CAT each)

and the project/portfolio/performance option (60 CAT) designated for your pathway. Each pathway includes a 30 CAT compulsory module that must be taken in the first term of study.

The specialism of your project/portfolio/performance should be closely allied to the specific programme outcomes of your pathway and the selected modules, and agreed with the appropriate Pathway Leader. The options provide you with a choice of modules most relevant to your chosen pathway. You will receive advice from the Department at interview and/or enrolment about your choices. Please note that choices may be affected by the Department timetable.

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

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

Full-time mode

MMus Creative Practice

Module Name	Module Code	Credits	Level	Module Type	Term
Popular Music Composition OR Sonic Arts Practice	MU71073	30	7	Compulsory	1
Practice Research in Music	MU71063	30	7	Compulsory	1
Creative Project	MU71080	30	7	Compulsory	1
Modules to the value of 60 credits from an approved list available from the Department of Music	MU71075	60	7	Compulsory	1-3
Students may take a 30-credit related study module from outside the department. The module must be approved by the pathway leader	Various	60	7	Optional	2
	Various	30	7	Optional	2

MMus Composition

Module Name	Module Code	Credits	Level	Module Type	Term
Compositional Techniques	MU71065	30	7	Compulsory	1
Material Form and Structure	MU71053	30	7	Compulsory	1
Portfolio of Compositions	MU71077	60	7	Compulsory	1-3
Modules to the value of 60 credits from an approved list available from the Department of Music	Various	60	7	Optional	1 or 2

MMus Sonic Arts

Module Name	Module Code	Credits	Level	Module Type	Term
Sonic Arts Practice	MU71063	30	7	Compulsory	1
Sound Agendas	MU71040	30	7	Compulsory	1
Sonic Arts Project	MU71076	60	7	Compulsory	1-3
Modules to the value of 60 credits from an approved list available from the Department of Music	Various	60	7	Optional	2

MMus Performance and Related Studies

Module Name	Module Code	Credits	Level	Module Type	Term
Strategies for Performance	MU71062	30	7	Compulsory	1
Performance Project	MU71005	60	7	Compulsory	1-3
AND EITHER: Contemporary Music: Practice and Discourse	MU71054	30	7	Optional compulsory	2
OR: Practice Research in Music	MU71080	30	7	Optional compulsory	2
Modules to the value of 60 credits from an approved list available from the Department of Music	Various	60	7	Optional	1 or 2

MMus Popular Music

Module Name	Module Code	Credits	Level	Module Type	Term
Popular Music Composition	MU71073	30	7	Compulsory	1
Advanced Strategies in Creative Music Production	MU71081	30	7	Compulsory	1
Popular Music Project	MU71074	60	7	Compulsory	1-3
Modules to the value of 60 credits from an approved list available from the Department of Music	Various	60	7	Optional	2

Part-time mode

In part-time mode, the minimum enrolment is one 30 CAT module in term 1 and term 2 of each year of study. Each pathway includes a 30 CAT compulsory module that must be taken in the first term of study, and a 60 CAT compulsory project module that should be completed in the second year of study.

MMus Creative Practice

Module Name	Module Code	Credits	Level	Module Type	Term
Practice Research in Music	MU71080	30	7	Compulsory	Year 1; Term 1
Creative Project	MU71075	60	7	Compulsory	Year 2 1-3
Modules to the value of 90 credits from an approved list available from the Department of Music	Various	60	7	Optional	Year 1 Term 2; Year 2 terms 1-2
Students may take a 30-credit related study module from outside the	Various	30	7	Optional	Year 1 Term 2;

Module Name	Module Code	Credits	Level	Module Type	Term
department. The module must be approved by the pathway leader					Year 2 terms 1-2

MMus Sonic Arts

Module Name	Module Code	Credits	Level	Module Type	Term
Sonic Arts Practice	MU71063	30	7	Compulsory	Year 1 Term 1
Sonic Arts Project	MU71076	60	7	Compulsory	Year 2 Terms 1-3
Modules to the value of 90 credits from an approved list available from the Department of Music	Various	60	7	Optional	Year 1 Term 2; Year 2 terms 1-2

MMus Popular Music

Module Name	Module Code	Credits	Level	Module Type	Term
Popular Music Composition	MU71073	30	7	Compulsory	Year 1 Term 1
Popular Music Project	MU71074	60	7	Compulsory	Year 2 Term 1-3
Modules to the value of 90 credits from an approved list available from the Department of Music	Various	60	7	Optional	Year 1 Term 2; Year 2 terms 1-2

Module Name	Module Code	Credits	Level	Module Type	Term
Students may take a 30-credit related study module from outside the department. The module must be approved by the pathway leader	Various	30	7	Optional	Year 1 Term 2; Year 2 terms 1-2

Academic support

Support for learning and wellbeing is provided in a number of ways by departments and College support services who work collaboratively to ensure students get the right help to reach their best potential both academically and personally.

All students are allocated a Personal Tutor (one in each department for joint programmes) who has overall responsibility for their individual progress and welfare. Personal Tutors meet with their student at least twice a year either face-to-face, as part of a group and/or electronically. The first meeting normally takes place within the first few weeks of the autumn term. Personal Tutors are also available to students throughout the year of study. These meetings aim to discuss progress on modules, discussion of the academic discipline and reports from previous years if available (for continuing students). This provides an opportunity for progress, attendance and assessment marks to be reviewed and an informed discussion to take place about how to strengthen individual learning and success.

All students are also allocated a Senior Tutor to enable them to speak to an experienced academic member of staff about any issues which are negatively impacting their academic study and which are beyond the normal scope of issues handled by Programme Convenors and Personal Tutors.

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

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

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

Students may be referred to specialist student services by department staff or they may access support services independently. Information about support services is provided on the [Goldsmiths website](#) and for new students through new starter information and induction/Welcome Week. Any support recommendations that are made are agreed with the student and communicated to the department so that adjustments to learning and teaching are able to be implemented at a department level and students can be reassured that arrangements are in place. Opportunities are provided for students to review their support arrangements should their circumstances change. The [Disability](#) and [Wellbeing](#) Services maintain caseloads of students and provide on-going support.

The [Careers Service](#) provides central support for skills enhancement, running [The Gold Award](#) scheme and other co-curricular activities that are accredited via the Higher Education Achievement Report ([HEAR](#)).

The [Academic Skills Centre](#) works with academic departments offering bespoke academic literacy sessions. It also provides a programme of academic skills workshops and one-to-one provision for students throughout the year.

Placement opportunities

Not applicable

Employability and potential career opportunities

The programme is designed with careful consideration of the opportunities, challenges and intellectual demands presented by music-related careers in journalism, teaching, broadcasting, librarianship and arts administration. It also supports the practice-based professions, for example research through performance and sound recording production.

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

A high proportion of Master's graduates have progressed to MPhil/PhD at either Goldsmiths or other prestigious universities in the UK or overseas.

Graduates specialising in composition and creative practice have achieved performances of their work at internationally established venues, events and festivals, as well as broadcasts on BBC Radio. A number have received prestigious prizes and honourable mentions for their

work in competitions including the PRSF New Music Award, the International Competition de Musique et d'Art Sonore Electroacoustiques de Bourges and the International Electroacoustic Competition Musica Viva.

Graduates in performance have successfully pursued international careers in professional performance, taking up positions with established ensembles such as The Australian String Quartet, Tasman String Quartet, Piano Circus, as well as various European orchestras, and undertaking related artist-in-residency and teaching roles.

Programme-specific requirements

You must take four modules (30 CAT each) and the dissertation/major project option (60 CAT) designated for your pathway. Each pathway comprises 1. Core modules. 2. Options. 3. Dissertation/Major Project. The specialism of your dissertation/major project should be closely allied to the specific programme outcomes of your pathway and the selected modules, and agreed with the appropriate Pathway Leader. The options provide you with a choice of modules most relevant to your chosen pathway. You will receive advice from the Department at interview and/or enrolment about your choices. Please note that choices may be affected by the Department timetable.

In order to progress, students must pass at least one module to the minimum value of 30 credits.

In order to be considered for the award of a PGCert in Creative Practice, PGCert in Composition, PGCert in Sonic Arts, PGCert in Performance and Related Studies or PGCert in Popular Music a student must have passed modules to the value of 60 credits, which must include one of the 30 CAT compulsory modules relevant to the chosen pathway.

In order to be considered for the award of a PGDip in Creative Practice, PGDip in Composition, PGDip in Sonic Arts, PGDip in Performance and Related Studies or PGDip in Popular Music a student must have passed modules to the value of 120 credits, which must include one of the 30 CAT compulsory modules relevant to the chosen pathway.

Tuition fee costs

Specific programme costs

Not applicable