Goldsmiths
UNIVERSITY OF LONDON

BMus (Hons) Music
Programme Specification

Awarding Institution:

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

Teaching Institution: Goldsmiths, University of London

Final Award: BMus (Hons) Music

Programme Name: BMus (Hons) Music

Total credit value for programme: 360

Name of Interim Exit Award(s):

Certificate of Higher Education in Music

Diploma of Higher Education in Music

Duration of Programme: 3 years full-time

UCAS Code(s): W302

HECoS Code(s): (100070) Music

QAA Benchmark Group: Not applicable

FHEQ Level of Award:

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

Programme overview

The BMus (Hons) Music programme is a vibrant, research-led programme whose mix of academic and practice-led studies is unique in the UK. Goldsmiths was the first UK university to create an electronic music studio for research, and all BMus Music students experience work in this studio as a part of their studies. The BMus Music offers you focuses in sonic arts, electronic music, contemporary music, and innovation in all aspects of music studies, from performance (classical and jazz) through to musicology, ethnomusicology, music education and music for moving image and film. Steered by leading scholars and practitioners, the BMus Music degree programme combines creativity, rigorous academic study, and cutting-edge technology to educate and nurture its diverse, international cohort. BMus (Hons) Music delivers the expertise required for employment and graduate studies in the field of music. The programme foregrounds creativity and practice, bringing together a wide range of repertories in research-led modules. As a student, you follow three paths into musical knowledge: performance, composition, and musicology, exploring innovative approaches through music-making, critical reflection, music technologies and links with the vibrant musical community in South-East London and London more broadly. Co-curricular learning through performance in ensembles, and creative work in studios enriches your curricular learning throughout the programme. BMus Music students experience and advance the importance of music in society, and the ways that music fosters both the individual and diverse communities.

Programme entry requirements

The standard offer is BBB at GCE A-level including a Grade B in A-level Music or DDM at BTEC. We also accept GCE A-level General Studies. We welcome applicants who have studied Music at A-level or its equivalent; we also consider carefully applicants who have studied subjects outside music. We accept a range of music qualifications – for further details please refer to our website http://www.gold.ac.uk/ug/bmus-music/

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

Programme learning outcomes

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

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Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Create and discuss music and its contexts in awareness of the interrelationship between theory and practice	All music modules at L4; Identity Environment and Agency 1
A2	Apply compositional techniques and strategies	Composition for Ensembles and Media
A3	Perform and interpret music using appropriate technical tools and skills	Performance
A4	Interpret and analyse music using technical terminology, orally and in written work	Discovering Music
A5	Explain at a basic level the sociocultural contexts of musical practices and their surrounding discourses by drawing on other disciplines (e.g., sociology and history)	Discovering Music, Contemporary Music Industries, Identity Environment and Agency 1
A6	Engage with key themes in music history, orally and in written work	Discovering Music, Contemporary Music Industries

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Communicate the issues arising from texts, interpretive writing, composition and performance practice orally and in writing	Discovering Music, Contemporary Music Industries, Identity Environment and Agency 1
B2	Evaluate arguments in historical and interpretive writing	Discovering Music, Contemporary Music Industries
B3	Identify and consider technical, interpretive or conceptual problems	all music modules, Identity Environment and Agency 1
B4	Express individual opinions in relation to music	Discovering Music, Contemporary Music Industries, Identity Environment and Agency 1

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Subject specific skills and professional behaviours and attitudes

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

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Plan and carry out appropriately diverse and robust reading and listening in support of research and creative projects	All L4 music modules, Identity Environment and Agency 1
D2	Show potential to develop personal perspectives on musical topics	All L4 music modules, Identity Environment and Agency 1
D3	Collaborate well with others	Performance, Composition for Ensembles and Media, Discovering Music, Contemporary Music Industries, Identity Environment and Agency 1
D4	Organise a personal schedule of learning and work towards deadlines and performances	All L4 music modules, Identity Environment and Agency 1
D5	Demonstrate the ability to structure and communicate	Discovering Music, Contemporary Music Industries

	ideas both orally and in writing	
D6	Display appropriate ICT skills	All L4 music modules, Identity Environment and Agency 1
D7	Use library resources to identify and reference primary and secondary material	Discovering Music, Contemporary Music Industries, Identity Environment and Agency 1

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

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Create and discuss music and its contexts in a manner that effectively brings together theory and practice	All L4 and L5 modules
A2	Apply a range of compositional techniques and strategies appropriate to a brief	Composition for Ensembles and Media, Music and the Moving Image, Creative Composition, Sonic Art: Contexts and Practices, Electronic Music Studio Skills
A3	Command performance techniques and interpretative approaches in a range of musical repertoires	Performance, Global Musics, Creative Collaborative Performance, Developing Performance
A4	Interpret and analyse music using accurate technical terminology, orally and in writing	Discovering Music, Global Musics, Music and the Moving Image, Sonic Art: Contexts and Practices, Music Production 1
A5	Explain at a good level the sociocultural contexts of musical practices and their surrounding discourses by drawing on other disciplines (e.g. sociology, history, philosophy, visual cultures)	Discovering Music, Contemporary Music Industries, Global Musics, Music and the Moving Image, Sonic Art: Contexts and Practices
A6	Engage with key themes and debates in music history orally and in written work	Discovering Music, Contemporary Music Industries, Global Musics, Music and the Moving Image

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Communicate the issues arising from texts, interpretive writing, composition and performance practice orally and in writing, and offer basic discussion of these	Discovering Music, Contemporary Music Industries, Global Musics, Music and the Moving Image, Sonic Art: Contexts and Practices, Creative Composition, Developing Performance
B2	Describe critical arguments in music and musicology	Discovering Music, Contemporary Music Industries, Global Musics, Music and the Moving Image, Sonic Art: Contexts and Practices
B3	Identify and solve technical, interpretive or conceptual problems	All L4 and L5 modules
B4	Express individual opinions in relation to music and support these with evidence from personal research	All L4 and L5 modules

Subject-specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Read and/or interpret music that has been written down or encoded in some form	Performance Developing Performance, Collaborative Performance, Music Production 1
C2	Compose music in response to specifications and articulate creative process	Composition for Ensembles and Media, Music and the Moving Image, Sonic Art: Contexts and Practices, Electronic Music Studio Skills, Creative Composition
C3	Recognize aspects of musical organisation, aurally and/or by studying a written score	Discovering Music, Composition for Ensembles and Media, Performance, Global Musics, Music and the Moving Image, Sonic Art: Contexts and Practices, Music Production 1
C4	Make use of suitable electronic resources to research music and related topics	All L4 and L5 modules
C5	Demonstrate control and precision in the use of music technology for composition	Composition for Ensembles and Media, Creative Composition, Music and the Moving Image, Sonic Art: Contexts and Practices, Electronic Music Studio Skills, Music Production 1
C6	Use electronic technologies for recording and performance	Performance, Sonic Art: Contexts and Practices, Electronic Music Studio Skills, Music Production 1

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Independently plan and execute research and creative projects, sourcing appropriately diverse and robust reading and listening	All L4 and L5 modules
D2	Reach an individual perspective, while acknowledging others' ideas	All L4 and L5 modules
D3	Demonstrate skills in team leadership or collaboration	Performance, Collaborative Performance, Global Musics, Creative
D4	Organise and manage a personal schedule of learning in order to work towards deadlines and performances	All L4 and L5 modules
D5	Structure and communicate ideas effectively, both orally and in writing	Discovering Music, Contemporary Music Industries, Global Musics, Music and the Moving Image, Sonic Art: Contexts and Practices
D6	Display appropriate ICT skills and knowledge	All L4 and L5 modules
D7	Use library resources and other research tools to identify and reference primary and secondary material	All L4 and L5 modules

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

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Engage critically and creatively with a range of musical traditions, through considering the interrelationships of theory and practice	All modules
A2	Apply complex compositional techniques and strategies effectively	Composition for Ensembles and Media, Creative Composition, Electronic Music Studio Skills, Music and the Moving Image, Sonic Arts: Contexts and Practices, Major Project, Writing to Brief
A3	Command high-level performance techniques and interpretative approaches in a range of musical repertoires	Performance, Developing Performance, Collaborative Performance, Live Performance, Global Musics, Major Project,
A4	Persuasively interpret and analyse music using well-chosen technical terminology, orally and in writing	Discovering Music, Global Musics, Music and the Moving Image, Sonic Art: Contexts and Practices, Writing to Brief, Capturing Music and Practice, Music Production 1, Music Production 2
A5	Explain comprehensively the sociocultural contexts of musical practices and their surrounding discourses by drawing on other disciplines (e.g. sociology, history, philosophy, visual cultures, politics)	Discovering Music, Contemporary Music Industries, Global Musics, Music and the Moving Image, Sonic Art: Contexts and Practices, Writing to Brief, Major Project
A6	Critically engage with key themes and debates in music history, orally and in written work	Discovering Music, Contemporary Music Industries, Discovering Music, Creative Global Musics, Music and the Moving Image, Sonic Art: Contexts and Practices, Writing to Brief, Major Project
A7	Present and teach music effectively in different social and educational contexts	Music Education and Outreach, Writing to Brief

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Communicate and discuss the issues arising from texts, interpretive writing, composition and performance practice orally and in writing	Discovering Music, Contemporary Music Industries, Global Musics, Music and the Moving Image, Sonic Art: Contexts and Practices, Creative Composition, Developing Performance, Live Performance, Music Education and Outreach, Major Project, Writing to Brief
B2	Compare and critique existing arguments in musicology and related disciplines	Discovering Music, Contemporary Music Industries, Global Musics, Music and the Moving Image, Sonic Art: Contexts and Practices, Major Project.
B3	Identify and solve technical, interpretive and conceptual problems	All modules
B4	Exercise and demonstrate independence of thought	All modules

Subject-specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Fluently read and/or interpret music that has been written down or encoded in some form	Performance, Developing Performance, Collaborative Performance, Live Performance, Major Project, Music Production 1, Music Production 2
C2	Fluently compose in response to direction and specification, and be able to articulate creative process	Composition for Ensembles and Media, Music and the Moving Image, Sonic Art: Contexts and Practices, Electronic Music Studio Skills, Creative Composition, Writing to Brief, Major Project.
C3	Analyse and reflect upon musical organization, aurally and/or by studying a written score	Discovering Music, Composition for Ensembles and Media, Performance, Composition for Ensembles and Media, Global Musics, Music and the Moving Image, Music Production 1, Music Production 2 Sonic Art: Contexts and Practices, Audiovisual Composition and its Contexts

C4	Find and employ appropriate electronic resources in musicological research	all modules
C5	Demonstrate good control in the use of music technology for composition	Composition for Ensembles and Media, Creative Composition, Music and the Moving Image, Sonic Art: Contexts and Practices, Electronic Music Studio Skills, Writing to Brief, Major Project.
C6	Make effective use of electronic technologies for recording and performance	Performance, Sonic Art: Contexts and Practices, Electronic Music Studio Skills, Music Production 1, Music Production 2

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Independently plan and execute substantive research and creative projects, sourcing appropriately diverse and robust reading and listening	All modules
D2	Cultivate and clearly communicate individual perspectives, while acknowledging and assessing the relevance and importance of others' ideas	All modules
D3	Demonstrate skills in team leadership and collaboration	Discovering Music, Contemporary Music Industries, Global Musics, Collaborative Performance, Creative Composition, Music Education, Outreach and Inclusion, Live Performance
D4	Organise and manage a personal schedule of learning in order to work effectively towards deadlines and performances	All modules
D5	Structure and communicate ideas effectively and	Discovering Music, Contemporary Music Industries, Composition for Ensembles and

	persuasively, both orally and in writing	Media Global Musics, Music and the Moving Image, Sonic Art: Contexts and Practices, Music Education and Outreach, Major Project, Writing to Brief
D6	Display appropriate ICT skills and knowledge of their application as relevant to the sub-discipline(s) studied	All modules
D7	Use physical and online library resources, databases, and other research tools to identify, collect and reference primary and secondary material	All modules

Grading Criteria

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

		and programme learning outcomes to a very good level.
50-59%	2.2: Lower Second (Good)	A mark in this range represents the overall achievement the appropriate learning outcomes to a good level.
40-49%	3rd: Third (Satisfactory)	A mark in this range represents the overall achievement the appropriate learning outcomes to a threshold level.
10-39%	Fail	25-39%: Represents the overall achievement of the appropriate learning outcomes to an unsatisfactory level. 10-24%: Represents an overall failure to achieve the appropriate learning outcomes.
1-9%	Non-valid attempt	A submission that does not attempt to address the specified learning

		outcomes (module must be re-sat).
0%	Non-submission or plagiarised	A categorical mark representing either the failure to submit and/or attend as assessment or a mark assigned for a plagiarised assessment.

WRITTEN OR SPOKEN ASSESSMENT		
Mark	**Descriptor**	**Specific Marking Criteria**
90-100% 80-89%	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. 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.

CREATIVE AND TECHNICAL WORK		
Mark	**Descriptor**	**Specific Marking Criteria**

80-100%	1st: First (Exceptional)	90-100%:
		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.
		80-89%:
		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.
70-79%	1st: First (Excellent)	Creative and technical work demonstrates originality, individuality and coherence. Technique, theoretical understanding and imagination are integrated, and aims are well formulated and of contemporary relevance. All materials and realisations are produced to a professional standard, in the form of music notation, studio production, performance or systems design, as relevant. Accompanying written work demonstrates effective engagement with critical approaches.

60-69%	2.1: Upper Second (Very good)	Creative and technical work demonstrates clear signs of coherence and individuality. There is a confident use of a wide range of relevant techniques, explored rigorously and with imagination. Work is informed by contemporary and relevant theoretical ideas. All materials and realisations are produced to a very good standard, in the form of music notation, studio production, performance or systems design, as relevant. Accompanying written work is cogent and evidences an understanding of relevant critical approaches.
50-59%	2.2: Lower Second (Good)	Creative and technical work demonstrates some degree of independent thinking or potential. A range of techniques are applied effectively with some evidence of imagination. All materials and realisations are produced to a good standard, in the form of music notation, studio production, performance or systems design, as relevant. Accompanying written work evidences

		some understanding of relevant critical approaches.
40-49%	3rd: Third (Satisfactory)	Creative and technical work demonstrates a satisfactory understanding of techniques, with some evidence of imaginative application. All materials and realisations are produced to an acceptable standard. Accompanying written work shows some understanding of the work's methods and aims.
10-39%	Fail	25-39%: Creative and technical work demonstrates some engagement with the task set but will fail to meet honours standards: they will demonstrate inadequate technical competence, imaginative thinking or conceptual coherency. Scores, recordings, data or other relevant materials may be poorly produced. 10-24%: Creative and technical work will demonstrate

		inadequate technical competence, imaginative thinking or conceptual coherency. Relevant materials will be inadequately produced.
1-9%	Non-valid attempt	A submission that does not attempt to address the specified learning outcomes (module must be re-sat).
0%	Non-submission or plagiarised	A categorical mark representing either the failure to submit and/or attend an assessment, or a mark assigned for a plagiarised assessment.

PERFORMANCE		
Mark	**Descriptor**	**Specific Marking Criteria**
80-100%	1st: First (Exceptional)	90-100%: An exceptional performance of integrity, maturity and originality. The conviction and mastery of the performer holds the attention of the listener to both its local and large-scale properties. Improvisation (where relevant) demonstrates a highly original and insightful degree of melodic, rhythmic and/or textural creativity and cadential/formal understanding, with an assured individuality of approach. The performer demonstrates exceptional command of technique, and the ability to communicate sophisticated ideas to an audience. There is synergy of technique, interpretative insight and

		structural understanding. The performance is commensurate with professional standards.
		80-89%:
		An outstanding performance of integrity and polish, in which the performer holds the attention of the listener on both local and large scales. The performer demonstrates outstanding application of technique, and an ability to communicate ideas fluently. Improvisation (where relevant) demonstrates a highly original and insightful degree of melodic, rhythmic and/or textural creativity and cadential/formal understanding, deep richness of musical idea and responsiveness and an assured individuality of approach. Technique, musical interpretation and structural understanding are convincingly integrated. The performance is presented to a level at or approaching a professional standard.
70-79%	1st: First (Excellent)	The performer demonstrates high levels of technical proficiency, a clear understanding of style and structure, and convincing musical interpretation, consistently holding the attention of the audience. Dexterity, flexible dynamics, secure intonation, timbral diversity and control, rhythmic proficiency and intelligent phrasing, are evident and deployed to excellent effect. Improvisation (where relevant) demonstrates a high degree of melodic, rhythmic and/or textural creativity, richness of musical idea and responsiveness and solid cadential/formal understanding, with strong evidence of an individual approach. The performer appears relaxed and confident.
60-69%	2.1: Upper Second (Very good)	The performer demonstrates sympathy with the stylistic demands of the piece, and an understanding of the piece as a whole. A good level of security with respect to dexterity, flexible dynamics, secure intonation, timbral diversity and control, rhythmic accuracy and

		appropriate phrasing is evident throughout most of the performance. Improvisation (where relevant) demonstrates a convincing degree of melodic, rhythmic and/or textural creativity and cadential/formal understanding, and proficient musical ideas and responsiveness. The music is performed in a relaxed and confident manner. Technical exercises are secure and fluent.
50-59%	2.2: Lower Second (Good)	Aspects of the performance are competent but not necessarily consistent: for example, in dexterity, secure intonation and timbre, rhythmic proficiency, flexible dynamics and appropriate phrasing. There is some evidence of interpretation and stylistic understanding of the repertoire, which may lack consistency. Improvisation (where relevant) demonstrates some degree of melodic, rhythmic and/or textural creativity and cadential/formal understanding, and some original musical ideas and responsiveness. Technical elements are competent and moderately fluent.
40-49%	3rd: Third (Satisfactory)	The voice or instrument is controlled satisfactorily, but inconsistently. There are technically secure passages that evidence attention to rhythmic accuracy, intonation and dynamics. There is some evidence of musical understanding. Technical work may contain notable errors but has elements of competence and fluency.
10-39%	Fail	There is an unsatisfactory control of the voice or instrument. There is some evidence of musical understanding but this is undermined by technical deficiency and/or lack of preparation. 10-24%:

		There is a significant lack of control of the voice or instrument, with little or no evidence of musical understanding and/or preparation.
1-9%	Non-valid attempt	A performance that does not attempt to address the specified learning outcomes (module must be re-sat).
0%	Non-submission or plagiarised	A categorical mark representing either the failure to submit and/or attend an assessment or a mark assigned for a plagiarised assessment.

Mode of study

Full time and part time.

On campus, with some elements of blended learning.

How you will learn

The programme is delivered through a combination of lectures, seminars, group and individual tutorials, workshops, 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 practice rooms and computer rooms for self- directed learning, and professional-level studios with support staff, the Stanley Glasser Electronic Music Studio and Goldsmiths Music Studios. We have a large staff team with a very wide range of research interests (the details of which can be found at www.goldsmiths.ac.uk/music/staff). We also regularly bring in external specialists to support our modules, or to teach as instrumental/ vocal tutors. Teaching 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 emphasise knowledge and understanding, which are developed in lecture-seminar sessions, supported, if appropriate, by individual tutorials and within relevant lab/workshop sessions. Practical and subject-related skills are developed through class-based tasks, either individually or in groups (including analytic, listening-based, or discursive

exercises), or by setting up and reviewing follow-up tasks undertaken outside of class through workshops where students are given the opportunity to offer peer feedback. Cognitive and transferable skills are integral to the learning experiences across all elements of the programme.

The relative extent of a lecture, seminar or task-based component in any individual module or session depends on the learning outcomes and material at hand. Class discussion and debate, whether staff- or student-led, encourage collaborative engagement with questions, issues, problems, and exercises that help develop the students' individual learning. Independent learning requires close and rigorous engagement with primary and secondary sources, as directed by module materials. Students learn to use a range of music technologies, including online music research resources, music scores and softwares, equipment for recording and mixing, media- and moving image-image related resources, and a range of other electronic and digitised materials. Students are trained in dedicated sessions to use library resources relevant for developing research skills in music.

The programme offers flexibility at levels 5 and 6, providing learning opportunities across the range of theoretical and practical areas (see 'Programme Structure'). These options are selected with the advice and agreement of the student's Personal Tutor and the programme convener at various stages in the degree programme. In addition, each student's learning development is supported and reviewed in tutorial meetings that occur across the academic year. Learning and teaching is also supported by a wide variety of practical activities that pertain to various aspects of the programme, including 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.

Assessment

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

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

The programme outcomes are achieved in their most extensive and comprehensive form in substantive research-led and/or creative work in the final year Major Project module.

Feedback is given through dedicated structured feedback forms for each module assignment,

and through documented tutorials/discussions with the student.

Programme structure

Year 1 modules embed foundational knowledge, covering themes, genres and debates crucial to music and its research. Students think critically about music and its contexts, and acquire skills in performance, music theory, composition, analysis, and music technologies used for research, performance and composition. In years 2 and 3, students build on these fundamentals in performance and composition, and choose from a range of elective modules covering professional practices and thematic areas such as ethnomusicology, sonic arts/electronic music, music in education and the community, and music and moving image. Many 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.

Full-time mode

Academic year of study 1

Module Name	Module Code	Credits	Level	Module Type	Term
Discovering Music	MU51061H	30	4	Compulsory	1&2
Performance	MU51020F	30	4	Compulsory	1&2
Composition for Ensembles and Media	MU51019G	30	4	Compulsory	1&2
Contemporary Music Industries	MU51024E	15	4	Compulsory	2
Identity Environment and Agency 1	CC51001A	15	4	Compulsory	1

Academic year of study 2

Module Name	Module Code	Credits	Level	Module Type	Term
Collaborative Performance	MU52080A	15	5	Compulsory	1
Creative Composition	MU52061D	15	5	Compulsory	2
Goldsmiths Elective		15	5	Option	1
Goldsmiths Project	CC52001A	15	5	Option	2
60 credits of options from a list provided by the department. Indicative options may include:					
Developing Performance	MU52075A	15	5	Option	1&2
Electronic Music Studio Skills	MU52076A	15	5	Option	1
Pitching Creative Businesses	IC52577A	15	5	Option	
Music Production 1	MU52025E	15	5	Option	
Music and the Moving Image	MU52077A	30	5	Option	1&2
Global Musics	MU52079A	30	5	Option	1&2
Sonic Art: Contexts and Practices	MU52078A	30	5	Option	1&2

Academic year of study 3

Module Name	Module Code	Credits	Level	Module Type	Term
Major Project	MU530XX	30	6	Compulsory	1, 2&3
Writing to Brief	MU530XX	15	6	Compulsory	1
75 credits of options from a list provided by the department. Indicative options may include:					
Live Performance	MU53076A	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
Music Production 2	MU53XXX	15	6	Option	
Music and the Moving Image	MU53078A	30	6	Option	1&2
Global Musics	MU53077A	30	6	Option	1&2
Music Education and Outreach	MU53058G	30	6	Option	1&2
Sonic Art: Contexts and Practices	MU53079A	30	6	Option	1&2
Music in Focus	MU53064C	15	6	Option	1

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 leach 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 twice a term, either face-to-face, as part of a group and/or electronically. The first meeting normally takes place within the first few weeks of the autumn term. Personal Tutors are also available to students throughout the year of study. These meetings aim to discuss progress on modules, discussion of the academic discipline and reports from previous years if available (for continuing students). This provides an opportunity for progress, attendance and assessment marks to be reviewed and an informed discussion to take place about how to strengthen individual learning and success.

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

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

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

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

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

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

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

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, releases music created by Goldsmiths' Music students, alumni, and community in Lewisham.

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

Employability and potential career opportunities

The BMus Music degree is designed to provide the necessary skills, knowledge, and understanding for diverse careers in music, such as in teaching, performing, creative work in the media, arts administration, publishing and retailing, record companies and production, community musicianship, librarianship and technical work in radio or television. The programme provides many opportunities for students to develop and evidence a wide range of skills sought by employers. Employers may also contribute to BMus workshops.

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

The degree is designed to provide the necessary knowledge, understanding and skills for a wide range of careers in fields related to music: teaching, performing, creative work in the

media, arts administration, publishing and retailing, record companies and production, community musicianship, librarianship and technical work in radio or television.

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

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

Programme-specific requirements

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

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

More detailed information about the structure and requirements of a Goldsmiths degree is provided in the <u>Goldsmiths Qualifications and Credit Framework</u>.

Modules

Modules are defined as:

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

Progression

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

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

Award of the degree

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

Interim exit awards

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

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

The above information is intended as a guide, with more detailed information available in the Goldsmiths Academic Manual.

General programme costs

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

Specific programme costs

None

Tuition fee costs

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