Goldsmiths
UNIVERSITY OF LONDON

BMus Popular Music
Programme Specification

Awarding Institution:	
University of London (Interim Exit Awards made by Goldsmiths' College)	
Teaching Institution: Goldsmiths, University of London	
Final Award: BMus (hons) Popular Music	
Programme Name: Popular Music	
Total credit value for programme: 360	
Name of Interim Exit Award(s): CertHE, DipHE	
Duration of Programme: 3 years full time; 6 years part time	
UCAS Code(s): W340	
HECoS Code(s): 100070 (Music)	
QAA Benchmark Group: Music	
FHEQ Level of Award: 6	
Programme accredited by: Not applicable	
Date Programme Specification last updated/approved: October 2022	
Home Department: Music	
Department(s) which will also be involved in teaching part of the programme:	
Psychology, ICCE, Theatre and Performance	

Programme overview

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

Programme entry requirements

The standard offer is BBB at GCE A-level, or an overall grade of DDM/DMM in BTEC National Diploma (Popular Music, Music Technology, Music Performance). We also accept a range of alternative qualifications. For further details please refer our website http://www.gold.ac.uk/ug/bmus-popular-music/.

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

Students should be able to demonstrate skills and experience in both practical musicianship and music creation. Although we consider each application on its individual merits, we favour students who demonstrate clear experience of and/or commitment to creative practice in popular music.

Programme learning outcomes

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Demonstrate a basic understanding of the interrelationship of practice and theory	all modules at L4
A2	Acquire a basic understanding of the relationship between technical skills and creative practice	Performance and Practice, Songform and Practice, Artistic Practices
A3	Demonstrate an understanding of some of the key historical concepts, terms, strategies and practices from popular music histories to the present day	Popular Music: History and Contexts, Performance and Practice, Songform and Practice, Artistic Practices, Critical Approaches to Contemporary Music
A4	Demonstrate a knowledge of the influence of technologies, media and commercialization on music and music industries	Popular Music: History and Contexts, Performance and Practice, Songform and Practice, Artistic Practices, Critical Approaches to Contemporary Music

Code	Learning outcome	Taught by the following module(s)
A5	Acquire a basic understanding of the sociocultural contexts of musical practices and discourses	Popular Music: History and Contexts, Critical Approaches to Contemporary Music, Songform and Practice
A6	Understand some performance techniques and some aspects of interpretation in popular music styles	Songform and Practice, Performance and Practice, Artistic Practices

Cognitive and thinking skills

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

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

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Demonstrate intellectual curiosity and the potential for artistic and creative development	all modules (at L4)
D2	Demonstrate the ability to structure and communicate ideas both orally and in writing	all modules (at L4)

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

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

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Demonstrate a good understanding of the interrelationship of practice and theory	all modules (at L4 and L5)
A2	Acquire a working understanding of the relationship between technical skills and creative practice	Artistic Practices, Songform and Practice, Performance and Practice, Songwriting, Performance New Contexts, Popular Music Production, What is Jazz?, Contemporary Jazz performance and The UK Scene, Sound As Art, Making Experimental Sound, Electroacoustic Composition, Music In Film, Media Composition, Music and Screen Media, Creative Orchestration and Arrangement

Code	Learning outcome	Taught by the following module(s)
A3	Demonstrate an understanding of many of the key historical concepts, terms, strategies and practices from popular music histories to the present day	Popular Music: History and Contexts, Performance and Practice, Songform and Practice, Artistic Practices, Critical Approaches to Contemporary Music, Aesthetics Meaning and Culture, Music and Identity, Songwriting, Performance New Contexts, Popular Music Production
A4	Demonstrate a good knowledge of the influence of technologies, media and commercialisation on music and music industries	Artistic Practices, Songform and Practice, Performance Contexts, Popular Music Production, What is Jazz?, Co Sound As Art, Making Experimental Sound, Electroaco Composition, Music and Screen Media, Creative Orche
A5	Acquire a good understanding of the sociocultural contexts of musical practices and discourses	Songform and Practice, Artistic Practices, Performance Practice, Performance New Contexts, Performance: Ensemble, Aesthetics Meaning and Culture, Sounding the 19th Century, Fringe and Underground Musics, Sound As Art, Making Experimental Sound, Contemporary Jazz Performance and the UK Scene, Popular Music Production
A6	Understand many performance techniques and a range of aspects of interpretation in popular music styles	Songform and Practice, Artistic Practices, Performance Practice, Performance New Contexts, Performance: Ensemble, Aesthetics Meaning and Culture, Sounding the 19th Century, Fringe and Underground Musics, Sound As Art, Making Experimental Sound, Live Electronics, Music In Film, Media Composition, Popular Music Production

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Demonstrate a good awareness of critical arguments in music and musicology and describe these	Artistic Practices, Performance New Contexts, Songwriting, Aesthetics Meaning and Culture, Sounding the 19th Century, Fringe and Underground Musics, Sounding the 19th Century, Advanced Popular Music Studies
B2	Identify and solve technical, interpretive or conceptual problems	all modules (at L4 and L5)
B3	Express individual opinions in relation to music and music industries, and support these with evidence from personal research	all modules (at L4 and L5)
B4	Evaluate arguments within historical and interpretive writing and express critical perspectives on these	Songform and Practice, Artistic Practices, Aesthetics Meaning and Culture, Sounding the 19th Century, Fringe and Underground Musics, Sound As Art, Songwriting, Aesthetics, Meaning and Culture, Sounding the 19th Century, Advanced Popular Music Studies
B5	Communicate the issues arising from texts, interpretive writing, composition and performance practice orally and in writing and offer basic discussion of these	Songform and Practice, Artistic Practices, Aesthetics Meaning and Culture, Sounding the 19th Century, Fringe and Underground Musics, Sound As Art, Songwriting, Aesthetics, Meaning and Culture, Popular Music History, Critical Approaches to Contemporary Music, Music and Identity, Music in Film, What is Jazz?, Sounding the 19th Century, Advanced Popular Music Studies

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Demonstrate a fluent ability to interpret music that has been encoded in some form	Songwriting, Popular Music History, Popular Music Contexts, Music in Film, Techniques in Jazz, Media Composition, Arranging and Composing for the Jazz Ensemble
C2	Compose music in response to specifications and respond to creative direction and feedback	Songwriting, Music in Film, Techniques in Jazz, Media Composition, Arranging and Composing for the Jazz Ensemble, Contemporary Jazz Performance and the UK Scene
C3	Recognize many aspects of and analyse musical organization aurally	Performance New Contexts, Songwriting, Techniques in Jazz, Arranging and Composing for the Jazz Ensemble
C4	Apply a good understanding of conventions, traditions and techniques in individual creative work	Performance New Contexts, Songwriting, Songform and Practice, Performing South East Asian Music, Improvisation, Sound As Art, Making Experimental Sound, Contemporary Jazz Performance and The UK Scene
C5	Perform and/or respond to repertoire commensurate with this level of study on at least one musical instrument or voice	Songform and Practice, Artistic Practices, Performance Practice, Performance New Contexts, Fringe and Underground Musics, Sound As Art, Making Experimental Sound, Contemporary Jazz Performance and The UK Scene
C6	Perform as a member of an ensemble or in a musical performance and begin development of further ensemble skills such as leadership	Songform and Practice, Performance: New Contexts, Performing South East Asian Music, Improvisation, Sound As Art, Making Experimental Sound, Contemporary Jazz Performance and The UK Scene
C7	Demonstrate a good understanding of conceptual criticality in artistic practice	Songform and Practice, Performance: New Contexts, Performing South East Asian Music, Improvisation, Sound As Art, Making Experimental

Code	Learning outcome	Taught by the following module(s)
		Sound, Contemporary Jazz Performance and the UK Scene

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Demonstrate intellectual curiosity and the potential for continuing artistic and creative development	all modules (at L4 and L5)
D2	Demonstrate the ability to structure and communicate ideas effectively both orally and in writing	all modules (at L4 and L5)
D3	Organise a personal schedule of learning effectively and work towards deadlines and performances	Songform and Practice, Performance Practice, Songwriting, Performance: New Contexts, Sound As Art, Making Experimental Sound, Contemporary Jazz Performance and the UK Scene
D4	Use library resources to identify and reference primary and secondary materials, recognising the importance of building diverse bibliographies	all modules (at L4 and L5)
D5	Demonstrate the ability to assess the relevance of the ideas of others	all modules (at L4 and L5)
D6	Collaborate with others on joint projects or activities	Performance and Practice, Critical Approaches to Contemporary Music, Performance: New Contexts, Contemporary Jazz Performance and the UK Scene
D7	Work independently and show self-motivation	all modules (at L4 and L5)
D8	Display appropriate ICT skills and knowledge	all modules (at L4 and L5)

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

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Understand comprehensively the interrelationship of practice and theory	All modules
A2	Understand comprehensively the relationship between technical skills and creative practice	All modules
A3	Understand a wide variety of key historical concepts, terms, strategies and practices from popular music histories to the present day	All modules
A4	Understand comprehensively the influence of technologies, media and commercialisation on music and music industries	All modules
A5	Understand comprehensively the sociocultural contexts of musical practices and discourses	All modules
A6	Understand a wide range of performance techniques and approaches to interpretation in popular music	Songform and Practice, Songwriting, Performance Practice, Performance: New Contexts, Composition Portfolio, Improvisation, Sound As Art, Making Experimental Sound, Contemporary Jazz Performance and The UK Scene, Composition Portfolio, Creative Performance

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Reason critically	All modules

Code	Learning outcome	Taught by the following module(s)
B2	Identify and solve technical, interpretive and conceptual problems	All modules
B3	Exercise and demonstrate independence of thought and future planning	All modules
B4	Evaluate critically the arguments and rationales of historical and interpretive writing	All modules
B5	Communicate and discuss both orally and in writing the issues arising from texts, interpretive writing, composition and performance practice	All modules

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Demonstrate the ability to fluently make and perform music in popular music contexts	Songwriting, Performance: New Contexts, Improvisation, Sound As Art, Making Experimental Sound, Contemporary Jazz Performance and The UK Scene, Composition Portfolio, Creative Performance
C2	Fluently and creatively compose music in response to creative direction and specification	Songwriting, Performance: New Contexts, Improvisation, Sound As Art, Making Experimental Sound, Contemporary Jazz Performance and The UK Scene, Composition Portfolio, Creative Performance, Live Electronics, Fringe and Underground Musics,
C3	Demonstrate the advanced ability to undertake musical organisation, whether aurally, or by score	Songwriting, Performance: New Contexts, Improvisation, Sound As Art, Making Experimental Sound, Contemporary Jazz Performance and The UK Scene, Composition Portfolio, Creative Performance, Live Electronics, Fringe and Underground Musics,
C4	Apply an advanced understanding of conventions, traditions and techniques in individual creative work	Songwriting, Performance: New Contexts, Improvisation, Sound As Art, Making Experimental Sound, Contemporary Jazz Performance and the UK Scene, Composition

Code	Learning outcome	Taught by the following module(s)
		Portfolio, Creative Performance, Live Electronics, Fringe and Underground Musics,
C5	Perform repertoire commensurate with this level of study on at least one musical instrument (or voice)	Songform And Practice, Performance Practice, Songwriting, Performance: New Contexts, Improvisation, Sound As Art, Making Experimental Sound, Contemporary Jazz Performance and the UK Scene, Composition Portfolio, Creative Performance, Live Electronics, Fringe and Underground Musics,
C6	Demonstrate the particular musical skills of ensemble performance, including musical leadership	Creative Performance
C7	Demonstrate an advanced understanding of conceptual criticality in artistic practice	Composition Portfolio, Creative Performance,

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Demonstrate intellectual curiosity and the potential for continuing artistic and creative development	all modules
D2	Demonstrate an advanced ability to structure and communicate ideas effectively both orally, in writing and in creative practical outcomes	all modules
D3	Display the ability to use library resources, databases, and other research tools to identify, collect and reference primary and secondary material, in awareness of the importance of building diverse bibliographies	all modules
D4	Demonstrate the ability to assess and communicate the	all modules

Code	Learning outcome	Taught by the following module(s)
	relevance and importance of the ideas of others	
D5	Demonstrate the ability to organise a personal schedule of learning effectively and work towards deadlines and performances, projects and activities, and to show skills in teamwork, negotiation, organisation and decision-making	Creative Music Technology, Songform and Practice, Performance Practice, Performance: New Contexts, Composition Portfolio, Improvisation, Music Workshop Skills, Music in Educational, Community and Therapeutic Contexts
D6	Demonstrate the ability to work independently, and to show self-motivation and critical self-awareness	all modules

Grading Criteria

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

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

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

		method. It displays an exceptional application of knowledge and understanding, with a commensurate, professional standard of execution, superbly structured. Ideas are communicated with literary brilliance.
		80-89%:
		Written work is convincingly structured and demonstrates an outstanding grasp of issues, independence of thought, and a skilful and imaginative use of sources and techniques. It displays an excellent application of knowledge and understanding, with professional standard of execution. Ideas are communicated with authority and maturity.
70-79%	1st: First (Excellent)	Written work is convincingly structured and demonstrates a rigorous grasp of issues, independence of thought and an imaginative use of sources. There is excellent evidence of relevant technical and analytical skills. It displays an accurate application of knowledge and understanding. Ideas are communicated ideas with fluency and flair with excellent standards of presentation.
60-69%	2.1: Upper Second (Very good)	Written work is characterized by lucid and analytical discussion, demonstrating a very good understanding of relevant issues, with evidence of independent thinking, and making effective and selective use of module texts and other sources. There is very good evidence of relevant technical and analytical skills. Arguments are focused and secure, and conclusions well substantiated. Work is well articulated and presented to a very good standard.

50-59%	2.2: Lower Second (Good)	Written work is competent, demonstrating a recognition of significant implications in a set question, and an ability to ground discussion and conclusions in a good range of appropriate reading. There is evidence of relevant technical and analytical skills and some facility in structure, expression and presentation.
40-49%	3rd: Third (Satisfactory)	Written work may represent a limited but competent attempt to answer a question, demonstrating a basic familiarity with module texts and/or issues, and adequate competence in technique, organisation and expression.
10-39%	Fail	25-39%: 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. 10-24%: The text entirely lacks structure and focus; there are major inconsistencies and mistakes in the usage of scholarly procedures and their presentation.
1-9%	Non-valid attempt	A submission that does not even attempt to address the specified learning outcomes (module must be re-sat).
0%	Non-submission or plagiarised	A categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment.

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 demonstrates 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 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. The performer demonstrates exceptional command of technique, and the ability to communicate sophisticated ideas to an audience. There is synergy of technique, interpretative insight and

		structural understanding. The performance is presented to the highest professional standards. All technical exercises are faultless. 80-89%: An outstanding performance of integrity and sophistication. The performer holds the attention of the listener to both its local and large-scale properties. The performer demonstrates outstanding command of technique, and ability to communicate ideas to an audience. Performance technique, musical interpretation and structural understanding are convincingly integrated. The performance is presented to the highest professional standards. All technical exercises are near faultless.
70-79%	1st: First (Excellent)	The performer demonstrates technical mastery, a clear understanding of structure and a convincing musical interpretation that consistently holds the attention of the audience. Specific virtues, such as dexterity, flexible dynamics, secure intonation, timbral diversity and control, rhythmic accuracy and intelligent phrasing, are evident and deployed to excellent effect. The performer appears relaxed and confident. Technical exercises are near faultless.
60-69%	2.1: Upper Second (Very good)	The performer demonstrates sympathy with the stylistic demands of the piece, and an understanding of the piece as a whole. A good level of security with respect to dexterity, flexible dynamics, secure intonation, timbral diversity and control, rhythmic accuracy and appropriate phrasing is evident throughout most of the performance. The music is performed in a relaxed and confident manner. Technical exercises are secure and fluent.

50-59%	2.2: Lower Second (Good)	Technical and interpretative aspects of the performance are competent but not necessarily consistent: e.g., in dexterity, secure intonation and timbre, rhythmic accuracy, flexible dynamics and appropriate phrasing. There is some evidence of stylistic sympathy and understanding of the piece as a whole, which may lack consistency. The presentation is secure without being elegant. Technical exercises are competent, consistent and moderately fluent.
40-49%	3rd: Third (Satisfactory)	The voice or instrument is controlled satisfactorily, but inconsistently. There are technically secure passages that evidence attention to rhythmic accuracy, intonation and dynamics. There is some evidence of musical understanding. Technical exercises might have notable errors but have elements of competence and fluency.
10-39%	Fail	25-39%: There is an unsatisfactory control of the voice or instrument. There is some evidence of musical understanding, but this is undermined by technical deficiency. 10-24%: There is a significant lack of control of the voice or instrument, with little or no evidence of musical understanding.
1-9%	Non-valid attempt	A performance that does not attempt to address the specified learning outcomes (module must be re-sat).

0%	Non-submission or plagiarised	A categorical mark representing either the failure to submit or attend an assessment, or a mark assigned for a plagiarised assessment.

Mode of study

Full time and part time.

On campus, with some elements of blended learning.

How you will learn

The programme is delivered through a combination of lectures, seminars, group and individual tutorials, workshops, and individual lessons. Where appropriate, the department also embraces modes of blended delivery such as supplementary video lectures, online collaborations, and independent self-study resources. All modules make use of the College VLE as a repository for essential module information, and all students receive training in music technology, including knowledge of music software. There are dedicated computer rooms for self- directed learning, and we have a large staff team with a very wide range of research interests (the details of which can be found at www.goldsmiths.ac.uk/music/staff). We also regularly bring in external specialists to support our modules, or as instrumental/ vocal tutors. Teaching mostly takes place in person and on campus. Pre-recorded lectures and other learning materials are integrated within modules as required. Remote one-to-one tutorials, academic and personal, are given on request and by arrangement with the student.

Programme outcomes that emphasise knowledge and understanding are developed in lecture-seminar sessions, supported, where possible, by individual tutorials, and where relevant, lab/workshop sessions. Practical and subject-related skills are developed through class-based tasks, either individually or in groups, (including analytic, listening-based, or discursive exercises), or by setting up and reviewing follow-up tasks undertaken outside of class through workshops where students are given the opportunity to offer peer feedback. Cognitive and transferable skills are integral to the learning experiences across all elements of the programme.

The relative extent of a lecture, seminar or task-based component in any individual module or session depends on the learning outcomes and material at hand. Class discussion and debate, whether staff- or student-led, encourages collaborative engagement with questions,

issues, problems and exercises that help develop the students' individual learning. Independent learning requires close and rigorous engagement with primary and secondary sources, as directed by module materials and online resources, including instructional 'off-the-shelf' software modules and other online resources, musical scores, recordings, film, historical documents and a range of other materials. The relevant library resources are referenced to help develop research- based and ITC related skills.

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

Learning and teaching is also supported by a wide variety of practical activities that pertain to various aspects of the programme, including: ensembles such as Goldsmiths Improvisors' Collective, Creative Jazz Ensemble and Workshop, the Contemporary Music Ensemble, Goldsmiths Sinfonia, showcase performance in the Student's Union, releasing music and learning about aspects of the music industry via the Department's label, NX Records, performances curated by the Electronic Music Studios, the Department's concert series and Summer festival, PureGold, guest lectures and industry talks. Students are also invited to engage with the Music Research Series, hosted by the Department's various research centres and units.

How you will be assessed

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

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

The programme outcomes are achieved in their most extensive and comprehensive form in final year projects, either demonstrated through creative work in Composition Portfolio, research, critical and expository skills in Research Project, or in developed, original performance practice in Creative Performance in industry standard performance conditions.

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

Programme structure

Full-time mode

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

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

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

Academic year of study 1

Module Name	Module Code	Credits	Level	Module Type	Term
Songform And Practice	MU51016	30	4	Compulsory	1&2
Performance Practice	MU51018	30	4	Compulsory	1&2
Artistic Practices	MUXXXX	15	4	Compulsory	1&2
Critical Approaches to Contemporary Music	MU51024	15	4	Compulsory	1&2
Popular Music: History And Contexts	MU51025C	30	4	Compulsory	1&@

Academic year of study 2

Module Name	Module Code	Credits	Level	Module Type	Term
Performance New Contexts	MU52042	30	5	Optional Compulsory (1-2 of 2)	1&2
Songwriting	MU52043	30	5	Optional Compulsory (1-2 of 2)	1&2
Up to 90 credits of optional modules from an annually approved list, including from:					
SOUNDING THE 19TH CENTURY	MU52062	15	5	Option	1
AESTHETICS, MEANING AND CULTURE	MU52064	15	5	Option	1
MUSIC AND IDENTITY	MU52020	15	5	Option	1
ELECTROACOUSTIC COMPOSITION	MU52028	15	5	Option	2
MAKING EXPERIMENTAL SOUND	MU52024	15	5	Option	1
TECHNIQUES IN JAZZ	MU52036	15	5	Option	1
ARRANGING AND COMPOSING FOR THE JAZZ ENSEMBLE	MU52040	15	5	Option	2
CONTEMPORARY JAZZ PERFORMANCE THE UK SCENE	MU52071	15	5	Option	2
POPULAR MUSIC PRODUCTION	MU52025	15	5	Option	2
MEDIA COMPOSITION	MU52029	15	5	Option	2
MUSIC/MODERNITIES	MU520XX	15	5	Option	1
SOVIET MUSIC AND POLITICS	MU52012	15	5	Option	1
MUSIC PRACTICE AND THE BLACK ATLANTIC: BRITAIN's CELEBRITY CULTURE	MU52013	15	5	Option	1
MUSIC IN FILM	MU52037	15	5	Option	1
WHAT IS JAZZ?	MU52066	15	5	Option	2
SOUND AS ART	MU52072	15	5	Option	2

Module Name	Module Code	Credits	Level	Module Type	Term
MUSICS OF EAST ASIA: POLITICS, INDUSTRY, CREATIVITY	MU520XX	15	5	Option	2
MUSIC OF AFRICA AND ASIA	MU52046	15	5	Option	1
PITCHING CREATIVE BUSINESSES: MODELS, MARKETS, MEANING	IC52XXX	15	5	Option	TBC
GOLDSMITHS SOCIAL CHANGE MODULE	TBC	15	5	Option	2
GOLDSMITHS ELECTIVE MODULES	TBC	15	5	Option	TBC

Academic year of study 3

Module Name	Module Code	Credits	Level	Module Type	Term
Creative Performance	MU53028	30	6	Optional Compulsory (1-2 of 3)	1&2
Composition Portfolio	MU53066	30	6	Optional Compulsory (1-2 of 3)	1&2
Research Project	MU53029	30	6	Optional Compulsory (1-2 of 3)	1&2
Up to 90 credits of optional modules from an annually approved list, including from:					
CONTEMPORARY JAZZ PERFORMANCE THE UK SCENE	MU53071	15	6	Option	2
ACOUSTIC ECOLOGY AND FIELD RECORDING	MU53018	15	6	Option	1
PERFORMING SOUTH-EAST ASIAN MUSIC	MU53042	15	6	Option	1
IMPROVISATION	MU53040	15	6	Option	2
CREATIVE ORCHESTRATION AND ARRANGEMENT	MU53059	15	6	Option	1
INTRODUCTION TO AUDIOVISUAL COMPOSITION	MU53060	15	6	Option	2

Module Name	Module Code	Credits	Level	Module Type	Term
CONTEMPORARY JAZZ PERFORMANCE THE UK SCENE	MU53071	15	6	Option	2
MUSIC/MODERNITIES	MU53062	15	6	Option	1
SOVIET MUSIC AND POLITICS	MU53012	15	6	Option	1
MUSIC PRACTICE AND THE BLACK ATLANTIC: BRITAIN's CELEBRITY CULTURE	MU53013	15	6	Option	1
MUSIC AND SCREEN MEDIA	MU53068X	15	6	Option	1
ADVANCED POPULAR MUSIC STUDIES	MU53064A	15	6	Option	1
FRINGE AND UNDERGROUND MUSICS	MU53061C	15	6	Option	1
MUSIC IN EDUCATIONAL, COMMUNITY AND THERAPEUTIC CONTEXTS	MU53069A	15	6	Option	1
MUSIC WORKSHOP SKILLS	MU53067A	15	6	Option	2
MUSIC TEACHING SKILLS	MU53058E	15	6	Option	1&2
DIY PRACTICE AND ALTERNATIVE SITES FOR MUSIC	MU53057C	15	6	Option	2
LIVE ELECTRONICS	MU53023	15	6	Option	2
WORK PLACEMENT	DR53126	15	6	Option	Summer
YOU AS YOUR FUTURE: DEVELOPING CREATIVE CAREERS	IC53267	15	6	Option	2
PSYCHOLOGICAL APPROACHES TO MUSIC	PS53036	15	6	Option	2
Related Study Modules	TBC	15 or 30	6	Option	TBC

Part-time mode

Full-time students take modules to the value of 120 credits each year and part-time students not less than 45 credits and not more than 90 credits each year. Part time students may choose any combination of modules in Leg 1 and Leg 2 of each year, so long as their chosen modules at 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 three a year either face-to-face, as part of a group and/or electronically. The first meeting normally takes place within the first few weeks of the autumn term. Personal Tutors are also available to students throughout the year of study. These meetings aim to discuss progress on modules, discussion of the academic discipline and reports from previous years if available (for continuing students). This provides an opportunity for progress, attendance and assessment marks to be reviewed and an informed discussion to take place about how to strengthen individual learning and success.

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

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

Taught sessions and lectures provide overviews of themes, which students are encouraged to complement with intensive reading for presentation and discussion with peers at seminars. Assessments build on lectures and seminars so students are expected to attend

all taught sessions to build knowledge and their own understanding of their chosen discipline.

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

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

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

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

Placement opportunities

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

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

collaboration with [Matthew Herbert's](#) [Accidental Records](#), releasing music created by Goldsmiths' Music students, alumni, and community in Lewisham.

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

Employability and potential career opportunities

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

Personal tutors are available to discuss the Gold Award scheme with students, and the Department advise about how best to approach this task.

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

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

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

Tuition fee costs

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

Specific programme costs

Not applicable