Goldsmiths
UNIVERSITY OF LONDON

MA Music (Musicology); MA Music (Ethnomusicology); MA Music (Popular Music Research); MA Music (Audiovisual Cultures)
Programme Specification

Awarding Institution:

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

Teaching Institution: Goldsmiths, University of London

Final Award:

MA Music (Musicology)

MA Music (Ethnomusicology)

MA Music (Popular Music Research)

MA Music (Audiovisual Cultures)

Programme Name: MA Music

Total credit value for programme: 180

Name of Interim Exit Award(s):

Postgraduate Certificate in Music (Musicology)

Postgraduate Certificate in Music (Ethnomusicology)

Postgraduate Certificate in Music (Popular Music Research)

Postgraduate Certificate in Music (Audiovisual Cultures)

Postgraduate Diploma in Music (Musicology)

Postgraduate Diploma in Music (Ethnomusicology)

Postgraduate Diploma in Music (Popular Music Research)

Postgraduate Diploma in Music (Audiovisual Cultures)

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

UCAS Code(s): Not applicable

HECoS Code(s): (100070) Music

QAA Benchmark Group: Not applicable

FHEQ Level of Award: Level 7

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:

Not applicable

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Programme overview

The MA Music programme introduces you to the fundamental principles of research in music and its cultural contexts. Each pathway offers a choice of either one of two compulsory module(s) that provide you with specific research skills relevant to your preferred area of focus. Building on this, you select an individual programme of study that can incorporate a diverse range of intellectual concerns, skills and understandings, leading to a clearly focused final research project.

A number of specialist pathways offer specific named awards, and more focused approaches to particular areas of the music studies field:

Musicology stimulates critical engagement with recent debates around music's creation, performance and reception. Students undertake specialist training in contemporary music studies or working with original musical sources, and are also able to select from a range of options in popular music, audiovisual cultures, ethnomusicology, music philosophy and sonic arts. They then use the skills acquired to develop original research in their final dissertation.

Ethnomusicology emphasises the interrelationship of theory and practice, and explores a wide range of music of in terms of geographic or cultural areas, acknowledging the importance of urban ethnomusicology and the need to apply ethnomusicological theory and method to Western art and popular music.

Popular Music Research encourages the development of a broad-ranging, critical and imaginative approach to researching popular music. It emphasises how such research can contribute not only to the narrower field of popular music studies but to debates in the humanities and social sciences and to study of the music industry and its audiences, along with debates about technology, music and human behaviour in the natural sciences.

Audiovisual Cultures emphasises the inter-relationship of theory and practice in the study of audiovisual media. It explores the audiovisual culture of film, video games, social media, augmented reality, protest chants, music videos, opera, television, and the sounding visual arts from a range of perspectives and approaches, including theoretical and aesthetic debate, ethnographic filmmaking, and multimedia collage.

Programme entry requirements

You should normally have, or expect to have, a first-class or upper second-class Honours degree in Music, or an equivalent qualification. Your qualification should comprise a

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substantial academic element relevant to the selected MA pathway and option choices. A detailed transcript of your degree is preferred.

We encourage applications from those without formal qualifications who can demonstrate equivalent professional experience, in which case you are advised to enclose with your application relevant examples of your written or creative work. Appropriate experience might take the form of careers in arts administration, music-related librarianship, journalism or broadcasting, or significant practical experience of music-making.

In your application, you should indicate your chosen pathway and write a proposal explaining your areas of interest.

You may be required to attend an interview and/or to submit examples of your written or creative work in advance, depending on your chosen pathway. If you wish to be exempted from interview, you should send at least one example of your written work in English (such as an essay of at least 1500 words on a relevant topic), certified to be your own.

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

Programme learning outcomes

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

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Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Apply principal theories and current debates in musicology, in areas such as criticism, analysis, ethnomusicology, cultural theory, aesthetics, visual cultures and historical study.	Philosophies of Music, Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music, Popular Music and its Critics, Contemporary Ethnomusicology, Advanced Music Studies, Music and Audiovisual Culture, Music and Screen Media, Dissertation, Audiovisual Cultures Major Project
A2	deploy advanced research methods and techniques used in musicology, as applied to notated or transcribed musical texts and their sources.	Sources and Resources in the Digital Age, Popular Music and its Critics, Performance as Research (Ethnomusicology), Advanced Music Studies, Music and Audiovisual Culture, Music and Screen Media, Dissertation
A3	analyse coherent links between musical practice and theory, and between musicology and another disciplines, informed by a critical awareness of cultural change and diversity.	Sources and Resources in the Digital Age, Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music, Contemporary Ethnomusicology, Ethnographic Film and Music Research, Practice Research in Music Performance, Advanced Music Studies, Music and Audiovisual Culture, Music and Screen Media
A4	explain selected repertoires of music and their sources.	Sources and Resources in the Digital Age
A5	describe a diverse range of contemporary repertoires of music, their techniques and associated styles.	Contemporary Music: Practice and Discourse
A6	explain the history and development of ethnomusicology, and its connections with related disciplines including anthropology and with other areas of music scholarship. (Ethnomusicology)	Contemporary Ethnomusicology
A7	analyse the ethical and moral issues involved in ethnographic research	Contemporary Ethnomusicology

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Code	Learning outcome	Taught by the following module(s)
	focused on the study of the world's music and musical practices. (Ethnomusicology)	
A8	use advanced methods of conceptualising and researching popular music and an understanding of the varied uses and applications of the outcomes of such research and the history and development of popular music research and its contribution to traditional musicology and to a series of inter-disciplinary debates and dialogues. (Popular Music Research)	Critical Musicology and Popular Music
A9	analyse audiovisual histories and contemporary practice from a range of disciplinary perspectives, and explore the theory of music and the moving image through different methodologies and approaches (Audiovisual Cultures)	Music and Audiovisual Culture, Ethnographic Film and Music Research

Cognitive and thinking skills

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

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	collect and collate resources relevant to a research investigation, deploying IT skills as relevant, showing an awareness of the importance of diversity, and summarising and critically evaluating resources according to concepts.	Sources and Resources in the Digital Age, Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music, Contemporary Ethnomusicology, Music and Audiovisual Culture, Music and Screen Media, Dissertation
C2	assess a range of documents and other sources both primary and secondary as	Philosophies of Music, Sources and Resources in the Digital Age,

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	relevant (e.g., musical scores, recordings, iconographic evidence), and show a sophisticated awareness of their contextual implications.	Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music, Popular Music and its Critics, Contemporary Ethnomusicology, Ethnographic Film and Music Research, Performance as Research (Ethnomusicology), Practice Research in Music Performance, Music and Audiovisual Culture, Music and Screen Media, Audiovisual Cultures Major Project
C3	carry out a clearly defined and original project, imaginatively and expertly, using appropriate research methods and synthesising diverse source materials and arguments.	Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music, Contemporary Ethnomusicology, Ethnographic Film and Music Research, Music and Audiovisual Culture, Music and Screen Media, Audiovisual Cultures Major Project, Dissertation, Ethnomusicology Major Project
C4	produce critical editions to a professional standard, showing an awareness of their typologies and purposes, and of conventional methods for presenting such editions. (Musicology)	Sources and Resources in the Digital Age, Dissertation
C5	apply rigorous analytical and critical methods appropriate to recent and contemporary musics	Popular Music and its Critics, Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music
C6	apply and evaluate the methodologies of writing about present-day musical culture, contemporary musical practices, and their current controversies.	Popular Music and its Critics, Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music, Advanced Music Studies
C7	perform music and/or critically evaluate musical performance as a specific research technique.	Contemporary Ethnomusicology, Performance as Research (Ethnomusicology), Practice Research in Music Performance
C8	critically evaluate conceptual debates, analytical methods and methodological strategies that have been used in all	Critical Musicology and Popular Music, Popular Music and its Critics

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	types of research on popular music (including texts, listeners, musicians and contexts of production, consumers and the public as individuals and groups, and various institutions). (Popular Music Research)	
C9	rigorously, reflexively and imaginatively apply the most suitable research methods and techniques to varied repertoires and contexts of listening, performance, production and mediation.	Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music, Popular Music and its Critics, Advanced Music Studies
C10	critically evaluate conceptual debates, analytical methods and methodological strategies that have been used in all types of research on audiovisual media (including texts, video essays, vlogs, interviews, remixes and installation art). (Audiovisual Cultures)	Music and Audiovisual Culture, Music and Screen Media, Audiovisual Cultures Major Project

Transferable skills

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

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

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	apply principal theories and current debates in musicology, in areas such as criticism, analysis, ethnomusicology, cultural theory, aesthetics, visual cultures and historical study.	Philosophies of Music, Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music, Popular Music and its Critics, Contemporary Ethnomusicology, Advanced Music Studies, Music and

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Code	Learning outcome	Taught by the following module(s)
		Audiovisual Culture, Music and Screen Media, Audiovisual Cultures Major Project, Dissertation
A2	deploy advanced research methods and techniques used in musicology, as applied to notated or transcribed musical texts and their sources.	Sources and Resources in the Digital Age, Popular Music and its Critics, Performance as Research (Ethnomusicology), Advanced Music Studies, Music and Audiovisual Culture, Music and Screen Media, Audiovisual Cultures Major Project, Dissertation
A3	analyse coherent links between musical practice and theory, and between musicology and another disciplines, informed by a critical awareness of cultural change and diversity.	Sources and Resources in the Digital Age, Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music, Contemporary Ethnomusicology, Ethnographic Film and Music Research, Practice Research in Music Performance, Advanced Music Studies, Music and Audiovisual Culture, Music and Screen Media
A4	explain selected repertoires of music and their sources.	Sources and Resources in the Digital Age
A5	describe contemporary repertoires of music, their techniques and associated performance styles.	Contemporary Music: Practice and Discourse
A6	explain the history and development of ethnomusicology, and its connections with related disciplines including anthropology and with other areas of music scholarship. (Ethnomusicology)	Contemporary Ethnomusicology
A7	analyse the ethical and moral issues involved in ethnographic research focused on the study of the world's music and musical practices. (Ethnomusicology)	Contemporary Ethnomusicology
A8	use advanced methods of conceptualising and researching popular music and an understanding of the varied uses and applications of the outcomes of such research and the history and	Critical Musicology and Popular Music

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Code	Learning outcome	Taught by the following module(s)
	development of popular music research and its contribution to traditional musicology and to a series of inter-disciplinary debates and dialogues. (Popular Music Research)	
A9	Identify and explain how music-image relationships change across media; evaluate current trends in audiovisual media research and perform different methods of audiovisual analysis. (Audiovisual Cultures)	Music and Audiovisual Culture, Music and Screen Media, Audiovisual Cultures Major Project

Cognitive and thinking skills

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

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	collect and collate resources relevant to a research investigation, deploying IT skills as relevant, summarising and critically evaluating resources according to concepts.	Sources and Resources in the Digital Age, Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music, Contemporary Ethnomusicology, Music and Audiovisual Culture, Music and Screen Media, Audiovisual Cultures Major Project
C2	assess a range of documents and other sources both primary and secondary as relevant (e.g., musical scores, recordings, iconographic evidence), and show a sophisticated awareness of their contextual implications.	Philosophies of Music, Sources and Resources in the Digital Age, Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music, Popular Music and its Critics, Contemporary Ethnomusicology, Ethnographic Film and Music Research, Performance as

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Code	Learning outcome	Taught by the following module(s)
		Research (Ethnomusicology), Practice Research in Music Performance, Music and Audiovisual Culture, Music and Screen Media
C3	carry out a clearly defined and original project, imaginatively and expertly, using appropriate research methods and synthesising source materials and arguments.	Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music, Contemporary Ethnomusicology, Ethnographic Film and Music Research, Music and Audiovisual Culture, Music and Screen Media, Audiovisual Cultures Major Project, Dissertation, Ethnomusicology Major Project
C4	produce critical editions to a professional standard, showing an awareness of their typologies and purposes, and of conventional methods for presenting such editions. (Musicology)	Sources and Resources in the Digital Age, Dissertation
C5	apply rigorous analytical and critical methods appropriate to recent and contemporary music.	Popular Music and its Critics, Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music
C6	apply and evaluate the methodologies of writing about present-day musical culture, contemporary musical practices, and their current controversies.	Popular Music and its Critics, Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music, Advanced Music Studies
C7	perform music and/or critically evaluate musical performance as a specific research technique.	Contemporary Ethnomusicology, Performance as Research (Ethnomusicology), Practice Research in Music Performance
C8	critically evaluate conceptual debates, analytical methods and methodological strategies that have been used in all types of research on popular music (including texts, listeners, musicians and contexts of production, consumers and the public as individuals and groups, and various institutions). (Popular Music Research)	Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music, Popular Music and its Critics

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Code	Learning outcome	Taught by the following module(s)
C9	rigorously, reflexively and imaginatively apply the most suitable research methods and techniques to varied repertoires and contexts of listening, performance, production and mediation.	Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music, New Directions in Popular Music Research, Popular Music and its Critics, Advanced Music Studies
C10	critically evaluate conceptual debates, analytical methods and methodological strategies that have been used in all types of research on audiovisual media. (Audiovisual Cultures)	Music and Audiovisual Culture, Music and Screen Media, Audiovisual Cultures Major Project

Transferable skills

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

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

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	apply a systematic and comprehensive understanding of principal theories and current debates in musicology, in areas such as criticism, analysis, ethnomusicology, cultural theory, aesthetics, visual cultures and historical study.	Philosophies of Music, Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music, Popular Music and its Critics, Contemporary Ethnomusicology, Ethnomusicology Major Project, Advanced Music Studies, Music and Audiovisual Culture, Music and Screen Media, Audiovisual Cultures Major Project, Dissertation
A2	deploy a systematic and comprehensive understanding of advanced research methods and techniques used in	Sources and Resources in the Digital Age, Dissertation, Popular Music and its Critics, Ethnomusicology Major

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Code	Learning outcome	Taught by the following module(s)
	musicology, as applied to notated or transcribed musical texts and their sources.	Project, Performance as Research (Ethnomusicology), Advanced Music Studies, Music and Audiovisual Culture, Music and Screen Media, Audiovisual Cultures Major Project
A3	link a systematic and comprehensive understanding of musical practice to theory, and relate musicology to other disciplines, informed by a critical awareness of cultural change and diversity.	Sources and Resources in the Digital Age, Dissertation, Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music, Contemporary Ethnomusicology, Ethnomusicology Major Project, Ethnographic Film and Music Research, Practice Research in Music Performance, Advanced Music Studies, Music and Audiovisual Culture, Music and Screen Media
A4	explore a systematic and comprehensive understanding of opportunities to contribute to research-based knowledge pertinent to current concerns developments in musicology.	Dissertation, Ethnomusicology Major Project, Audiovisual Cultures Major Project
A5	analyse selected repertoires of music and their sources.	Sources and Resources in the Digital Age
A6	apply advanced theories of musicology in depth and within a systematic framework.	Dissertation, Advanced Music Studies
A7	draw on a comprehensive understanding of a diverse range of contemporary repertoires of music, their techniques and associated styles.	Contemporary Music: Practice and Discourse, Audiovisual Cultures Major Project, Music and Audiovisual Culture
A8	command a systematic and comprehensive understanding of the history and development of ethnomusicology, and its connections with related disciplines including anthropology and with other areas of music scholarship. (Ethnomusicology)	Contemporary Ethnomusicology, Ethnomusicology Major Project
A9	analyse the ethical and moral issues involved in ethnographic research focused on the study of the world's music and musical practices. (Ethnomusicology)	Contemporary Ethnomusicology, Ethnomusicology Major Project

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Code	Learning outcome	Taught by the following module(s)
A10	conceptualise and research popular music, deploying an understanding of the varied uses and applications of the outcomes of such research and the history and development of popular music research and its contribution to traditional musicology and to a series of inter-disciplinary debates and dialogues. (Popular Music Research)	Dissertation, Critical Musicology and Popular Music
A11	analyse audiovisual research, developing an understanding of the history and development of music and the moving image scholarship and its contribution to traditional musicology and inter-disciplinary debates. (Audiovisual Cultures)	Music and Audiovisual Culture, Music and Screen Media, Audiovisual Cultures Major Project

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	analyse and negotiate unstable concepts such as events (performances, orally transmitted works), meanings (languages and form), interpretations (intention-, text- and audience-based) and justifications (ethical, economic, social).	Dissertation, Ethnomusicology Major Project, Audiovisual Cultures Major Project
B2	identify and solve complex technical and interpretative problems with flexibility and resourcefulness.	All modules
B3	self-evaluate and analyse critically, exercising independence of thought.	All modules

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	collect and collate resources relevant to a research investigation, deploying IT skills as relevant, showing an understanding of issues of representation, and	Sources and Resources in the Digital Age, Dissertation, Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music, Contemporary

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Code	Learning outcome	Taught by the following module(s)
	summarising and critically evaluating resources according to concepts.	Ethnomusicology, Ethnomusicology Major Project, Music and Audiovisual Culture, Music and Screen Media, Audiovisual Cultures Major Project
C2	assess a range of documents and other sources both primary and secondary as relevant (e.g., musical scores, recordings, iconographic evidence), and show a sophisticated awareness of their contextual implications.	Dissertation, Philosophies of Music, Sources and Resources in the Digital Age, Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music, Popular Music and its Critics, Contemporary Ethnomusicology, Ethnomusicology Major Project, Ethnographic Film and Music Research, Performance as Research (Ethnomusicology), Practice Research in Music Performance, Music and Audiovisual Culture, Music and Screen Media, Audiovisual Cultures Major Project
C3	independently design and carry out a clearly defined and original project, imaginatively and expertly, using appropriate research methods and synthesising source materials and arguments.	Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music, Contemporary Ethnomusicology, Ethnomusicology Major Project, Ethnographic Film and Music Research, Music and Audiovisual Culture, Music and Screen Media, Audiovisual Cultures Major Project, Dissertation, Ethnomusicology Major Project
C4	identify and carry out an individual programme of learning and research that identifies and evaluates links across selected topics.	Dissertation, Ethnomusicology Major Project, Audiovisual Cultures Major Project
C5	produce critical editions to a professional standard, showing an awareness of their typologies and purposes, and of conventional methods for presenting such editions. (Musicology)	Sources and Resources in the Digital Age, Dissertation
C6	apply rigorous analytical and critical methods appropriate to recent and contemporary music.	Popular Music and its Critics, Contemporary Music: Practice and Discourse, Critical Musicology and

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Code	Learning outcome	Taught by the following module(s)
		Popular Music, Advanced Music Studies
C7	apply and evaluate the methodologies of writing about present-day musical culture, contemporary musical practices, and their current political and ethical controversies.	Popular Music and its Critics, Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music, Music and Audiovisual Culture, Music and Screen Media, Advanced Music Studies
C8	collect, record, edit and appraise musical and oral data resulting from field work research, and transcribe into appropriate notation. (Ethnomusicology)	Ethnomusicology Major Project
C9	perform music and/or critically evaluate musical performance as a specific research technique.	Contemporary Ethnomusicology, Ethnomusicology Major Project, Performance as Research (Ethnomusicology), Practice Research in Music Performance
C10	critically evaluate conceptual debates, analytical methods and methodological strategies that have been used in all types of research on popular music (including texts, listeners, musicians and contexts of production, consumers and the public as individuals and groups, and various institutions). (Popular Music Research)	Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music, Popular Music and its Critics
C11	rigorously, reflexively and imaginatively apply the most suitable research methods and techniques to varied repertoires and contexts of listening, performance, production and mediation.	Contemporary Music: Practice and Discourse, Critical Musicology and Popular Music Popular Music and its Critics, Advanced Music Studies
C12	apply and evaluate the methodologies of writing about audiovisual culture and its current controversies. (Audiovisual Cultures)	Music and Audiovisual Culture, Music and Screen Media, Audiovisual Cultures Major Project
C13	imaginatively apply the most suitable expanded research methods and techniques to the study of audiovisual culture. (Audiovisual Cultures)	Music and Audiovisual Culture, Music and Screen Media, Audiovisual Cultures Major Project

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Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	self-motivation and initiative in planning and implementing tasks, and organisation and management of a personal schedule of learning.	All modules
D2	the organisation, articulation and presentation of ideas in a clear, systematic and professional manner, and the capacity to communicate these effectively both orally and in writing to both specialist and non-specialist audiences.	Dissertation, Ethnomusicology Major Project, Audiovisual Cultures Major Project
D3	the ability to work cooperatively, effectively and creatively with your peers and other professionals, employing social skills in the conduct of research when appropriate, and develop skills of communication and persuasion.	All modules

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Grading Criteria

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

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

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

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

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| 50-59% | Pass | Research shows evidence of the identification of relevant issues; the range of sources is limited but shows some initiative beyond the module bibliography; there is evidence of some analytic or contextual skill, but these are mainly derivative.

Text-based assessment: the text is structured around an argument, though not consistently focussed; scholarly procedures are employed throughout and are largely correct though routinely applied.

Edition-based assessment: the transcription is mainly correct with no major mistakes and reflects the musical idiom accurately; reflection upon editorial procedures and problems is demonstrated, but not always consistently; editorial commentary and critical apparatus are sufficiently detailed and accurate; the presentation is generally tidy and organised. |
| 10-49% | Fail | 30-49%:

Research shows little evidence of the identification of relevant issues. The range of sources is inadequate, with little interpretation or analysis and there is no independent attempt to find relevant sources and resources. Awareness of methodological problems or contextual framework is not sufficiently demonstrated.

Text-based assessment: The text lacks structure and/or sound argument; the focus is not clear; there are major inconsistencies and mistakes in the usage of scholarly procedures and their presentation. |

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| | | Edition-based assessment: there are many errors in transcribing the music, which render the edition unusable in performance; limited awareness of editorial procedures and problems; editorial decisions not reflected upon and/or inconsistent; editorial commentary and critical apparatus inadequate and underdeveloped; presentation untidy and unorganised.

10-29%:

Research shows hardly any evidence of the identification of relevant issues and is very incompetent and incomplete. The range of sources and resources consulted is very limited and inadequate, with little interpretation or analysis. No awareness of methodological problems or contextual framework is demonstrated.

Text-based assessment: the organisational structure is weak and unfocused, lacking argument, understanding or relevant examples. Scholarly procedures are misunderstood or employed incorrectly.

Edition-based assessment: there are major errors in transcribing the music; a weak grasp of notational systems; no awareness of editorial procedures and problems; a lack of adequate editorial commentary and critical apparatus; the presentation is untidy, poorly organised and inappropriate to the musical idiom, genre or style. |
|---|---|---|
| 1-9% | Non-valid attempt | A submission that does not even attempt to address the specified learning outcomes. Module must be retaken. |

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

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

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		Supplementary material demonstrates an understanding of how performance illuminates research.
50-59%	Pass	Generally fluent performance, though less polished and with some noticeable errors. The programme shows evidence of planning, but is limited in scope. Communication during the performance is adequate, although verbal content and expression in the performance are limited and hesitant at times. The performance indicates only a basic interpretative understanding of the pieces performed. The programme notes (where required) are brief and communicate little. Supplementary material demonstrates limited understanding of how performance illuminates research.
10-49%	Fail	30-49%: A weak performance with a basic level of organisation and some significant errors. The programme is poorly planned. Communication during the performance is poor, and verbal content and expression in the performance are expressed in very basic terms. There is an inadequate interpretative understanding of the pieces performed. Programme notes (where required) are minimal. Supplementary material demonstrates little understanding of how performance illuminates research. 10-29%: Very poor performance revealing many obvious errors. There is little sense of programme planning, very poor communication during the performance, and virtually no interpretative understanding of the pieces performed. Programme notes (where required) are missing or minimal.
1-9%	Non-valid attempt	A performance that does not even attempt to address the specified learning outcomes. Module must be retaken.

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

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

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		respect to notation, instrumentation, production and technology, as relevant. The approach will be informed by theoretical understanding and imagination. Scores, recordings or other relevant materials will be produced to a high standard, with written commentaries that demonstrate individual insight and assimilation of contextual frameworks.
50-59%	Pass	Works will demonstrate an overall satisfactory standard showing some degree of originality or potential. They will demonstrate technical competence with respect to notation, instrumentation, production and technology, as relevant, as well as relevant knowledge and understanding, a degree of imaginative thinking and conceptual coherency. Scores, recordings or other relevant materials will be adequately produced, with written commentaries that show awareness of contextual frameworks.
10-49%	Fail	30-49%: Works will not be without merit, but will fail to meet Master's level standards: they will demonstrate inadequate technical competence, imaginative thinking or conceptual coherency. Scores, recordings or other relevant materials will be inadequately produced. Minimal written commentaries will be provided. 10-29%: Works will demonstrate little technical competence, imaginative thinking or conceptual coherency. Scores, recordings or other relevant materials will be poorly produced or inadequate. Written commentaries will be missing or minimal.
1-9%	Non-valid attempt	A submission that does not even attempt to address the specified learning outcomes. Module must be retaken.

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

Mode of study

The Department is committed to a diverse and stimulating range of learning and teaching methods that ensure the programme outcomes of each pathway are addressed rigorously. Each pathway provides a network of cross-referenced and cumulative knowledge across modules; this is further developed through your independent research and learning activities directed towards module assignments and the large-scale dissertation/project component. Similarly, each pathway affords opportunity to develop your academic skills in a structured, linear and coherent way. You achieve the outcomes relevant to your pathway through the experience of interconnected teaching and learning strategies across these various elements of the programme, in both group and individual settings, which foster new understandings and skills.

Lecture-seminar sessions, tutorials, and where relevant, workshops and performance events are designed to address the programme outcomes. All 30 CAT modules provide a weekly lecture-seminar or other session, which reinforces knowledge and understanding gained through preparatory reading and other related independent research.

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

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

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

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

Programme structure

Each pathway comprises a) one or two 30 CAT compulsory modules b) 30 CAT Options c) 60 CAT Dissertation/Project. You must take four 30 CAT modules and the dissertation/project option (60 CAT) designated for your pathway. Each pathway includes a 30 CAT compulsory module that must be taken in the first term of study.

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

The programme can be taken in either full-time or part-time mode.

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

Full-time mode

MA Music (Musicology)

Module Name	Module Code	Credits	Level	Module Type	Term
Advanced Music Studies	MU71079	30	7	Compulsory	1
Dissertation	MU71046	60	7	Compulsory	1-3

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Module Name	Module Code	Credits	Level	Module Type	Term
AND EITHER: Sources and Resources in the Digital Age	MU71060	30	7	Optional Compulsory	2
OR: Contemporary Music: Practice and Discourse	MU71054	30	7	Optional Compulsory	2
Modules to the value of 60 credits from an approved list available from the Department of Music	Various	60	7	Optional	1 or 2

Ethnomusicology

Module Name	Module Code	Credits	Level	Module Type	Term
Contemporary Ethnomusicology	MU71014	30	7	Compulsory	1
AND: Ethnomusicology Major Project	MU71016	60	7	Compulsory	1-3
Modules to the value of 90 credits from an approved list available from the Department of Music	Various	90	7	Optional	1 or 2

Popular Music Research

Module Name	Module Code	Credits	Level	Module Type	Term
Critical Musicology and Popular Music	MU71069	30	7	Compulsory	1
AND: Popular Music and its Critics	MU71070	30	7	Compulsory	2
AND: Dissertation	MU71046	60	7	Compulsory	1-3
Modules to the value of 60 credits from an approved list available from the Department of Music	Various	60	7	Optional	1 or 2

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Audiovisual Cultures

Module Name	Module Code	Credits	Level	Module Type	Term
Music and Audiovisual Culture	MU71082	30	7	Compulsory	1
AND: Audiovisual Cultures Major Project	MU71084	60	7	Compulsory	1-3
Modules to the value of 90 credits from an approved list available from the Department of Music	Various	90	7	Optional	1 or 2

Part-time mode

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

Academic support

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

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

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

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

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

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

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

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

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

Placement opportunities

Not applicable

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Employability and potential career opportunities

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

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

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

Alumni of the Master's programme include internationally renowned scholars, including Chris Banks (formerly Head of Music Collections at the British Library), Dame Janet Ritterman (former Director of the Royal College of Music), Edward Gregson (Principal of Royal Northern College of Music), John Heighway (Vice Principal of Trinity College of Music), Roger Parker (Professor at King's College, London) and Philip Meaden (Principal of the Leeds College of Music).

Programme-specific requirements

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

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

In order to be considered for the award of a PGCert in Music (Musicology), PGCert in Music (Ethnomusicology), PGCert in Music (Popular Music Research) or PGCert in Music (Audiovisual Cultures) a student must have passed modules to the value of 60 credits, which must include one of the compulsory modules relevant to the chosen pathway.

In order to be considered for the award of a PGDip in Music (Musicology), PGDip in Music (Ethnomusicology), PGDip in Music (Popular Music Research) or PGDip in Music

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(Audiovisual Cultures) a student must have passed modules to the value of 120 credits, which must include one of the compulsory modules relevant to the chosen pathway.

Tuition fee costs

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

Specific programme costs

Not applicable.