

TRINITY LABAN CONSERVATOIRE  
OF MUSIC & DANCE

# THE TEACHING MUSICIAN



**Postgraduate Certificate, Diploma and Master of Arts  
Degree in Music Education Practice**

**PROGRAMME BROCHURE (Programmes starting Feb 2017)**

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## Studying at Trinity Laban

Trinity Laban is a leading conservatoire for professional music and contemporary dance training. Our innovative course provision, exciting performances and ground breaking social inclusion work make Trinity Laban a leader in the advancement of creative artistic practice. As a practice-based institution our programme leaders are active arts and education practitioners as well as being skilled in the design and delivery of high quality training.

Our higher education programmes are informed by our work to widen participation in music and dance. We recognise that supporting the music education workforce may be one of the most valuable ways in which we can improve access to excellent musical learning. Our experience in training educators includes the PGCE Musicians in Education in partnership with University of Greenwich, the MA in Music Education and Performance (MA MEP), the Diploma in Dance Teaching and Learning (DDTAL), Postgraduate Diploma Community Dance and Teach Through Music, a professional development for Key Stage 3 classroom teachers. We also support teacher development through modules within degree programmes, short courses and events.

## The Teaching Musician

The Teaching Musician is a postgraduate (Level 7) programme, developed to support and recognise the skills of musicians working in music education. It is designed as a professional development programme for musicians working in the UK and beyond in any educational setting. By educational setting, we mean any environment in which musical learning and participation takes place – whether formal, such as a classroom or one to one lesson, or informal, such as a community group, amateur choir or creative projects.

The programme will refresh your musical leadership, offer opportunities to engage with the latest ideas and research in music education and support you to develop your practice. It invites you to consider your own work as an educator within a wider context and evaluate its impact. This flexible programme promotes learning through inquiry, reflection, work placements and sharing within a dynamic community of practice. It embeds the importance of both theoretical knowledge and practical, lived experience, creating a circle of reflective practice that ensures your teaching and leadership remain relevant, fresh and effective.

*“We were able to learn together, drawing upon some of the diversity of experiences, specialisms and perspectives.” 2015 student*

### Learning within a community of practice

The Teaching Musician offers the opportunity to become part of, and learn within, a diverse cohort of musicians and educators. You will network and share learning with other practitioners and employers working across a variety of settings. This includes opportunities to engage with Trinity Laban’s Learning and Participation programme which offers a range of

innovative outreach, community projects, and out of school learning activities, subject to availability.

Teaching staff for the Teaching Musician are all highly experienced practitioners, teachers and researchers, from across the UK. A number of the team teach at other leading Higher Education Institutions and join Trinity Laban specifically to teach on this programme.

## A flexible programme for working musicians

The Teaching Musician is designed to be compatible with working life.

- 'Bite' size blocks of study allow you to start with the Postgraduate Certificate (60 credits) then continue, if you wish, to gain a Postgraduate Diploma (total of 120 credits) or Master of Arts degree (total of 180 credits)
- Face to face teaching (for Black A Certificate Modules) takes place in Greenwich, London, across four weekends. Blocks B and C together include 5 more days of face to face teaching and assessment
- Other learning activities can be completed 'at a distance' through online discussion, 1-1 supervision, assignments and a work placement, supported by our virtual learning environment
- Assignments are based on your professional practice and will support you to build reflection and evaluation into your working life
- The PG Certificate can be taken in one year, or over two years, to fit with other commitments
- Flexible routes allow you to complete a full Masters of Arts degree in as little as 2 years, or as many as 5 years.



## Is The Teaching Musician for you?

We welcome musicians working in any genre, instrument or context who:

- Are established practitioners, working in one or more music education or participatory music contexts within or outside of the UK. You may, for example, be a music leader, an instrumental/vocal teacher, Music Hub employee, ensemble leader, community musician, freelance animateur, musician in residence, or music specialist in a school, early years or SEN/D setting
- Wish to embark on a flexible but sustained programme of advanced study that will support you to develop your professional practice

*“(The Teaching Musician) is a journey of self-discovery into fine tuning my teaching skills, with a great musical emphasis.”* 2015 student

### Entry requirements

- A degree, or equivalent training and/or professional experience. Applicants who do not hold an undergraduate degree will be required to apply for Recognition of Prior Learning to demonstrate suitability for postgraduate study. This will require you to explain to us the equivalent learning you have achieved through experience or formal study
- Considerable professional experience in music education and/or participatory settings, which should normally be current or recent
- Fluent musical skills on your principal instrument/voice (normally grade 8 or equivalent professional experience)
- Excellent communication and interpersonal skills, including English at IELTS 6.5 overall (min. of 6.0 in all areas) or equivalent for international students

**A successful applicant to the programme will need to demonstrate the following through a personal statement:**

- The capacity for independent, critical and reflective judgement
- Intellectual curiosity and the potential for innovative pedagogical and musical development
- A critical understanding of the diversity of learners and the complexities of the education process
- The ability to organise and articulate opinions and arguments in writing using relevant specialist vocabulary

## Programme Structure

The Teaching Musician programme consists of three blocks of study:

BLOCK A Certificate Modules (60 credits)

BLOCK B Contemporary Practice Modules (60 credits)

BLOCK C Personal Project Modules (60 credits)

These may be combined to achieve the following qualifications:

### PG Certificate *The Teaching Musician* (60 credits)

- The PG Certificate (60 credits) may be taken as a stand-alone qualification by successfully completing all 5 assessed modules of Block A

### PG Diploma *The Teaching Musician* (120 credits)

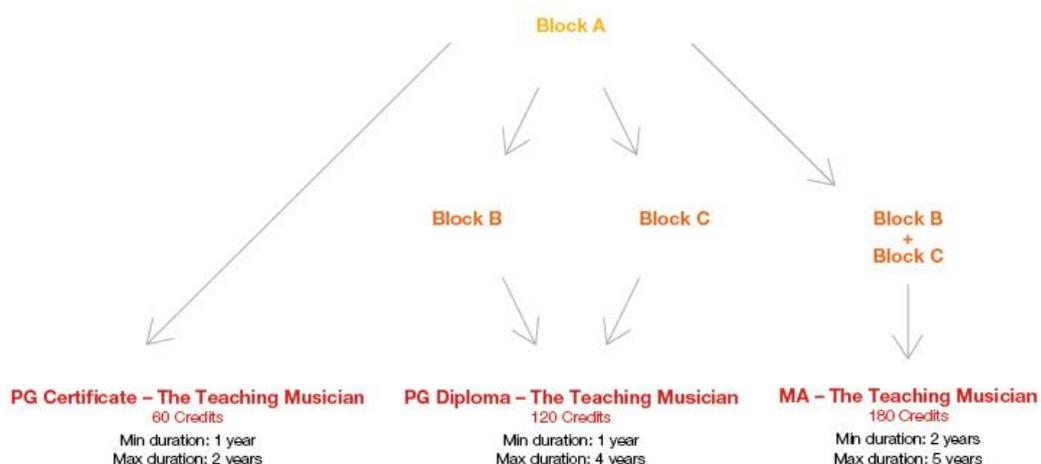
- Block A may be combined with Block B **OR** Block C to achieve a PG Diploma (120 credits)

### MA *The Teaching Musician* (180 credits)

- Block A may be combined with Block B **AND** Block C (60 credits) to achieve the MA Teaching Musician (180 credits)

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### ROUTES THROUGH THE TEACHING MUSICIAN PROGRAMME 2017



## Programme Content

### BLOCK A Certificate Modules (60 credits)

Over four intensive training weekends, students choose from a range of teaching that explores the pedagogy and practice of instrumental/vocal teaching, group teaching and creative, participatory learning. The structure of each weekend allows you to engage with ideas and practices most relevant to you and creates an environment in which pedagogic principles can be explored across professional contexts. Each weekend leads to associated online discussion and a graded assignment. You will also undertake an Education Placement, through which to gain insight into a context for musical learning that is new for you.

Modules	Theory into Practice 1 (10 credits)	Training Weekend 1
	Theory into Practice 2 (10 credits)	Training Weekend 2
	Ethical Considerations in Music Teaching and Learning (10 credits)	Training Weekend 3
	Theory into Practice 3 (10 credits)	Training Weekend 4
	Education Placement (20 credits)	Distance learning + online tutorials
Assessment	<ul style="list-style-type: none"> <li>• 5 written assignments (online submission)</li> <li>• 1 practical assessment (video, online submission)</li> </ul>	
Modes of Study	<p><i>BLOCK A Certificate (1 Year)</i> All modules are taken in one year and students should attend all relevant Training Weekends (please see calendar)</p> <p><i>BLOCK A FLEXIBLE Certificate (2 Years)</i> Weekend 1 (Theory in Practice 1) should be taken first. Thereafter modules may be taken in any order. Each training weekend runs once each year and all four must be attended over two years.</p>	

### Theory into Practice 1

Participate in a creative project with fellow students, then connect this experience to foundational pedagogical principles. This module considers creative approaches to repertoire and collaborative composition, and principles of effective musical teaching and leadership, alongside an introduction to critical thinking & reflective practice.

*“The first weekend sparked new ideas and encouraged me to be more creative with my teaching.”* 2015 student

## Theory into Practice 2

Develop a critical awareness of theory and contemporary research relating to practical teaching and learning activities in 1-to-1 and group contexts. Opportunities are available to develop further tools in collaborative composition, particularly exploring game play and the use of different media, for example the voice and music technology. You will consider concepts of musical knowledge, learning styles, skill acquisition and curriculum planning in relation to your own teaching/leading practice and that of others.

## Theory into Practice 3

An overview of contextual issues in music education. This module features an introduction to the field of music education psychology and philosophy, looking in particular at assessment, motivation, managing a learning environment and the use of musical learning for social change. Explore the role of visiting musicians working in formal, informal and non-formal settings and consider funding opportunities, partnerships and evaluation skills.

## Ethical Considerations in Music Teaching and Learning

An in-depth exploration of ethical issues concerned with creating a safe, appropriate and democratic learning environment, engaging a wide range of learners.

## Education Placement

An opportunity to experience practice in a professional education or community setting that is new to you (five half-days). Your placement supervisor and Trinity Laban's Learning and Participation Department will support you in identifying an appropriate placement. Past students have enjoyed placements with organisations such as the London Symphony Orchestra, Drake Music Scotland, Gateway School of Mumbai (Special Needs), Sound and Music, Junior Royal Academy, Junior Trinity, local schools and Music Hubs.

*“I enjoyed the balance between thinking and doing [and] that we were able to learn together, drawing upon some of the diversity of experiences, specialisms and perspectives.”* 2015 student

## **BLOCK B Contemporary Practice Modules (60 credits)**

Over four days in the Easter break (April 2017), students take two taught modules, hosted by TL staff but with regular visiting speakers. One focusses in depth on contemporary music pedagogy, and the other on music technology and its uses in a variety of educational and community setting. At this time students are also introduced to two student-led modules to be taken over the year.

Modules	Contemporary Theorists in Music Education (10 credits)	Easter Training Days
	Technology in Music Education (10 credits)	Easter Training Days
	Learning Mentor (20 credits)	Distance Learning + online tutorials
	Creative Project (20 credits)	Distance Learning + online tutorials
Assessment	<ul style="list-style-type: none"> <li>• 4 written assignments (online submission)</li> <li>• Viva (face-to-face or via Skype)</li> </ul>	
Modes of Study	<p><i>BLOCK B Contemporary Practice (1 Year)</i> All modules are taken in one year and students should attend all 4 Easter Training Days (please see calendar)</p>	

## Contemporary Theorists in Music Education

An investigation into contemporary writers in music education from across international perspectives. Visiting speakers talk about their own work and those who have inspired them.

## Technology in Music Education

A practical exploration of approaches and tools, supported by literature. Visiting speakers lead workshops demonstrating equipment and exploring how it can be adapted for different contexts. Students are then asked to put a new piece of technology to use in their practice.

## Learning Mentor

Supported through 1-1 supervision, you will either: a) identify a high profile figure in music education to invite into a mentoring role and a dialogic relationship. You will observe practice and be observed, and have the opportunity to discuss and analyse different viewpoints and contexts; or b) (for an additional fee) have a series of 10 instrumental/vocal/composition lessons (1-1) with a member of the Trinity Laban Music Faculty performance staff (see [here](#) for list). These lessons would be dialogic, and aimed both at developing your performance/composition skills and supporting your knowledge in teaching the instrument.

## Creative Project

Students work with at least one other in their cohort to research, plan, carry out and evaluate a project with a demonstrable social outcome. Collaboration lies at the heart of this module – which is supervised through 1-1 support and leads to an evaluation and viva assessment.

## BLOCK C Personal Project Modules (60 credits)

This block of study will develop your skills and experience in research, whether academic or practice-based, while extending your practice. The Personal Project consolidates learning from other elements of the programme and involves self-directed research in an area specific to each student. You may choose to take it alongside other study blocks should you wish to, in order to take advantage of project opportunities available to you.

Modules	Research Methods (10 credits)	Online seminars (Skype); Presentation at Trinity Laban or via Skype
	Personal Project (50 credits)	3 hours of teaching at Trinity Laban; independent study & 1 to 1 supervision (in person, by phone or online)
Modes of Study	<i>BLOCK C Personal Project Modules (1 Year)</i> The Personal Project, and associated Research Methods module must be undertaken in one year. Please see calendar for date of Research Methods presentation/Personal Project teaching day.	

### Research Methods

Explore a range of research methodologies, further enabling investigation within your own practice. The methods and techniques covered in the module will equip you with the skills to plan, carry out and disseminate a research project in Music Education.

### Personal Project

Devise an individual project that relates to and extends your personal interests and experiences as a teacher-musician. This can be generating new knowledge through research, or a practice-based project such as a resource or compositions.

### Assessment and Learning Resources

Formal assessment is as indicated above. In addition you will receive regular and on-going feedback from staff through seminars, online forums and one-to-one supervision.

Trinity Laban's programmes are supported by Moodle, our virtual learning environment and you will have access to MS Skype for Business to give online presentations. You will have access to Trinity Laban's award-winning Jerwood Library to borrow books, sheet music and recordings, access e-journals, online music catalogues and other resources. Where possible, reading list texts for this programme are available as e-books. Students also have access to the college's music technology resources (onsite) and to MS Office 365. You will be assigned a Personal Tutor to help navigate the programme.

## Teaching Staff

### Tim Palmer (Programme Leader)

Tim Palmer studied at the Liszt Academy, Budapest; the National Centre for Orchestral Studies; Cambridge University and the Guildhall School of Music and Drama. He holds a Senior Lectureship in Music Education at Trinity Laban, where he leads teaching and research into the role of the musician in education settings, and into creative teaching in music at HE level. His work crosses traditional boundaries between classroom teaching, instrumental/vocal teaching and workshop leading.

Tim is active as an animateur and music education consultant, and has devised and led education projects for many major arts organisations. He was Musician in Residence at the National Maritime Museum for two years, and has a particular interest in collaborative composition. He is a fellow of the Higher Education Academy. Tim also maintains a performing career as an orchestral percussionist/timpanist, and has been guest principal of, amongst others, the BBCSO, the RSNO, the ECO and the London Sinfonietta, appearing with the latter as a soloist on a number of occasions. He specialises in both contemporary music and period instruments, and in 2008 represented the London Sinfonietta in a collaborative composition project with Ugandan folk musicians at the Commonwealth Heads of Government Conference. You can follow Tim [@timdpalmer](#).

### David Baker

David Baker is a trumpeter and Associate of the Royal College of Music, London. He taught brass instruments in primary and secondary schools for a Local Education Authority music service for over 10 years. In 1999, Peters Edition published *Fast Track Trumpet*, two volumes of his educational music for trumpet.

Prior to joining 'The Teaching Musician', David was Course Tutor for the MA in Instrumental Teaching at Reading University, where he supervised the practitioner research of instrumental and singing teachers and also MA dissertations on various areas of music pedagogy. He has also been Lucy Green's Research Officer for the Ear Playing Project at the University College London Institute of Education; this was an Esmée Fairbairn Foundation venture that grew from Musical Futures. At UCL, David is currently Honorary Senior Research Associate and Principal Investigator for an Arts and Humanities Research Council project entitled 'Visually-impaired musicians' lives', again working with Lucy. This has led to pedagogical training for students from the Royal Academy of Music in partnership with the Royal National Institute of Blind People, and also opportunities to lecture in the UK, USA, Australia and Norway. David is currently programme leader of the MA in Music Education at the UCL Institute of Education.

David's research interests are: musicians' life histories, visual impairment and music-making, music service provision, conceptions of musical ability in the primary school, pedagogical training in the conservatoire, and playing by ear. He has published articles in the *British Journal of Music Education*, the *International Journal of Music Education and Research Studies in Music Education*. He has also contributed chapters to the Ashgate book, *Developing the Musician*; with a chapter in the pipeline for the new *Oxford Handbook of Community Music* and also co-authored a book with Lucy Green on visually-impaired musicians, both of which will appear in 2016.

### **Dave Camlin**

Dave Camlin is a musician-educator whose professional portfolio includes performance, composition, teaching, organisational development, management and research. He has performed all over the world as a singer / song-writer and with a variety of bands, including vocal groups Mouthful and Human Music, as well as new acoustic ensemble The Coast Road. He is currently Higher Education and Research Programme Leader at Sage Gateshead (TSG) where he is also a tutor on the organisation's BA (Hons) Community Music, delivered in partnership with University of Sunderland. He was the founder of Cumbrian music organisation, SoundWave, where he was Creative Director from 2005-10, and has been one of the organisers of Solfest music festival in Cumbria since it started in 2002. He was a secondary school teacher for 8 years, and is currently studying for a Professional Doctorate; his primary research interest is around developing an understanding of the psychological states involved in music-making, and the transferability of those states to other professional domains. You can follow Dave [@davecamlin](#).

### **Janet Munro**

Janet Munro studied singing at the Royal Scottish Academy of Music and Drama (RCS) and the Royal Academy of Music. She has combined her roles as a music educator and performer throughout her professional career.

At present Janet teaches on the under-graduate and post-graduate programmes at the Faculty of Music at Trinity Laban Conservatoire of Music and Dance where she is component leader for Instrumental Vocal Teaching modules. She also teaches singing at Junior Trinity, and runs a private singing studio. Janet acted as a consultant for Trinity Guildhall's singing syllabus in 2004 and has written a number of articles and reviews for The Singer, Music Teacher, and the magazines of the Association of Teachers of Singing and the British Voice Association. You can follow Janet [@janet\\_munro](#)

### **Robert Wells**

Robert Wells is an internationally experienced educationalist and workshop leader. He has taught in a range of formal and non-formal settings extending from primary education to prisons. Some of the UK's best known ensembles and orchestras have used him as a facilitator for their education projects and organizations as diverse as the Royal Festival Hall and Transport for London have asked him to design and lead projects for them. Recognised as an expert in the field of non-formal music education, Robert has advised on several national music education projects including the Wider Opportunities teacher training programme and Musical Futures.

Robert was Programme Leader at the Guildhall School of Music & Drama between 2005 and 2012, managing the school's undergraduate programmes with a focus on collaboration and professional skills development. During his tenure at the school he helped develop the first joint international Masters programme in music. He has created and managed numerous innovative social change projects in the UK that have been the focus of research for institutions and organisation including the Institute of Education, NESTA, Youth Music, and the EU. He has taught in universities and music schools around the globe, most notably in Israel where he devised and delivered an extended exchange project with Palestinian musicians and Brazil where he frequently visits to teach and work. You can follow Rob [@Robert\\_Wells](#)

## Blocks of Study- Options & Fees (2017 Entry)

BLOCK A Certificate Modules (1 year) Start date: 18 Feb 2017. End Date: 31 Jan 2018	<b>BLOCK A FEE: £1,775</b>
BLOCK A Certificate Modules Flexible (2 years) Start date: 18 Feb 2017. End Date: 31 Jan 2019	<b>Annual Registration Fee: £75</b> <b>Payment by module (5 Modules Total) at:</b> <b>£395 (2017 price)</b> <b>£405 (2018 price)</b>
BLOCK B Contemporary Practice Modules (1 Year) Start date: 18 Feb 2017. End Date: 31 Jan 2018	<b>BLOCK B FEE: £1,775</b> <b>Learning Mentor additional fee for 1-1</b> <b>instrumental/vocal/composition lessons:</b> <b>£680</b>
BLOCK C Personal Project Modules (1 Year) Start date: 18 Feb 2017 End Date: 31 Jan 2018	<b>BLOCK C FEE: £1,545</b>
PG Cert India Start date: 18 Feb 2017. End Date: 31 Jan 2018	<b>STUDY BLOCK FEE : £1,000</b> Only available to students who have completed the Trinity Laban Summer Academy Teaching Course in India

### Payment of Fees

1 year study block fees must be paid in full in advance of enrolment and are non-refundable.

To enrol to Flexible Programmes, students are required to pay the Annual Registration Fee in full in advance. Thereafter, students may book and pay for each module via the Trinity Laban online shop. Please book at least 6 weeks in advance of training weekends in order to secure your place. Students will be required to pay the Annual Registration Fee at the beginning of each new (calendar) year of study.

We advise students who feel that professional or personal commitments may conflict with training weekends to choose the BLOCK A Certificate Modules Flexible option. Should you enrol to the 1 year programme and later wish to transfer to the Flexible programme, full Flexible Programme fees become payable (less the amount paid on enrolment to the 1 year programme), calculated from the beginning of the programme of study and including Annual Registration Fee(s). In addition a fee of £50 will be charged towards associated administrative costs.

Where a student is unable to complete a programme due to *mitigating circumstances* or an *abeyance request* (e.g. for ill health), they may apply to complete the programme over a longer time period without charge. Details of the relevant Trinity Laban's procedures will be provided on enrolment and may be requested from [admissions@trinitylaban.ac.uk](mailto:admissions@trinitylaban.ac.uk).

## Planning Your Programme

- Blocks of study may be taken concurrently, or separately.
- You may take study blocks worth a maximum of 120 credits in any one year.
- The PG Certificate should always be taken at the beginning of a programme of study
- For guidance, we usually expect students to undertake 10 hours of learning activity towards each unit of credit. This includes private study, personal practice and reflection, work towards assignments and online activity, as well as attendance at face to face training. 120 credits is equivalent to one year of full time degree study
- We offer a number of recommend routes to the full MA which are shown below.
- Enrolment need not be continuous (i.e. you may return to study after a time away) but we usually expect the MA to be completed within five years.
- At the point of application you need only tell us which blocks of study you wish take in the first year. Many students enrol onto the Certificate and decide later whether they wish to continue to work towards a Diploma or MA. Please tell us your plans in the Personal Statement that forms part of your online application.

### Recommended Routes to MA

#### Standard (3 Years)

**BLOCK A Cert Modules  
(1 Year)**

**BLOCK B Contemporary  
Practice Modules (1 Year)**

**BLOCK C Personal Project  
Modules (1 Year)**

#### Intensive (2 Years)

**BLOCK A Cert Modules  
(1 Year)**

**BLOCK B Contemporary  
Practice Modules (1 Year)**

**BLOCK C Personal Project  
Modules (1 Year)**

#### Extended (4 Years)

**BLOCK A Cert Modules  
Flexible (2 Years)**

**BLOCK B Contemporary  
Practice Modules (1 Year)**

**BLOCK C Personal  
Project Modules (1 Year)**



## Applying to The Teaching Musician

### Timeline for entry in January 2017

1. Email [admissions@trinitylaban.ac.uk](mailto:admissions@trinitylaban.ac.uk) to enquire or receive application details
2. Applications open July 2016
3. Application deadline **5pm, Wednesday 30 November 2016**
4. The Programme Leader may contact you to arrange a short Skype or telephone interview
5. We will let you know if your application has been successful by Friday 16 December 2016

### Application Process

All applications must be made through UCAS Conservatoires by visiting <https://www.ucas.com/ucas/conservatoires>. A £24 application fee will apply.

Your application will be used to assess your experience against the relevant entry requirements. As well as providing information about your qualifications and formal employment experience, you are asked to attach a personal statement and CV, to outline any other relevant experience you may have and your reasons for wishing to enrol on the programme. We will also ask for two professional references and a recent photograph (head shot).

### Alternative Formats

Alternative application formats are available on request.

### Enquiries

To discuss your eligibility or programme content contact the admissions office at [admissions@trinitylaban.ac.uk](mailto:admissions@trinitylaban.ac.uk) or 020 8305 4402 or the programme leader, Tim Palmer at [t.palmer@trinitylaban.ac.uk](mailto:t.palmer@trinitylaban.ac.uk) or 020 8305 4383.

### Validation

The Teaching Musician is validated by Trinity Laban Conservatoire of Music and Dance and delivery is subject to achieving minimum enrolment numbers.

***“I highly recommend the course. It has exceeded all expectations so far and has already changed my practice and developed my confidence considerably.”***  
2016 student