

# MA in Music Education & Performance



**PROGRAMME BROCHURE** (for entry in September 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 Teaching Musician professional development programmes, 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 MA in Music Education & Performance (MA MEP)

The MA MEP Programme is designed for students wishing to be professional teachers, music leaders and musicians. It aims to equip students with the necessary theory, musical skills, insight and experience required by the contemporary music education profession in its widest sense but with a focus on the artist in educational settings, from instrumental/vocal teaching to workshop leading.

This is an intensive four-term full-time or seven-term part-time programme which equips graduates to work in a variety of educational settings with a broad range of pedagogical approaches coupled with a firm instrumental/vocal technique and high quality musicianship. On completion of the award students will have established a secure interpretative and technical fluency and developed a range of teaching, leadership and performance skills. As an emerging teacher-artist they will have led music-making with others in a variety of settings, with a range of participants of different abilities and in relation to a range of audiences; they will also have gained a comprehensive understanding of the role of the musician in the contemporary education infrastructure. Through their practices in music teaching and performance they will develop collaborative, creative and entrepreneurial skills in support of a professional career.

This range of learning opportunities will permit students a rich appreciation of UK and international practices and philosophies of music teaching, learning and participation, supporting a diverse skill-set with knowledge at the forefront of their discipline, music as their primary language of engagement, high-quality reflective practice and a mindset of life-long professional development.

## Learning within a community of practice

The MA MEP offers the opportunity to become part of, and learn within, a diverse cohort of musicians and educators, and some modules are shared with the [MMus](#) and [Teaching Musician](#) programmes, permitting students to form communities across the institution with those training as performers and with experienced music educators seeking to refine and contextualize their practice. 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 MA MEP are 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 and the Teaching Musician programme.

## Performance teaching and opportunities

All students will take a professional studies module at minimum level 6 (graduate/LTCL/LRAM level) with one-to-one lessons and an assessed recital, and will be hosted by departments (voice, strings, wind brass & percussion, jazz, piano, composition) with their associated classes and ensemble opportunities; additionally, students will have the option of second-study lessons. The programme accepts students from the disciplines of composition and classical and jazz performance. The college has a rich and diverse performance programme, and students are welcome to join the various orchestras, choirs and ensembles, subject to audition.



## Is the MA MEP for you?

We welcome applicants from across any music education context or with no education experience, and who play an instrument, sing or compose western art music ('classical') or jazz.

- You might be experienced in one or more educational settings, or none; you should, however, demonstrate a desire to develop and refine your current skills and knowledge through rigorous teaching and engagement with the wide body of music education literature.
- You will wish to embark on a sustained programme of advanced study that will support you in developing your professional practice
- You should be able to play your instrument, sing or compose fluently at a level that demonstrates that you will be able to reach at least 'level 6' (graduate level) by the end of your programme.

### Entry requirements

**Entry to the MA MEP programme** is dependent upon selection at audition. The audition comprises a performance / composition audition, written test and interview, through which applicants will be expected to demonstrate the potential for professional development. All applicants must demonstrate their suitability for advanced performance or composition training, the ability to make sophisticated stylistic and interpretative evaluations of musical texts, and a level of intellectual enquiry appropriate to level 7 (postgraduate) study.

The audition consists of the following:

- Performance on the Principal Study instrument/voice. Applicants are required to prepare two contrasting pieces of their own choice, and to perform one of the prepared pieces (the piece to be performed is selected by the audition panel at the audition). There will be a preliminary round for voice applicants in the morning of the audition day.
- In the case of applicants who are offering their Principal Study in Composition, submission of their work is required in advance of the audition, at which it will be discussed in detail. There is no limit to the number of items that may be submitted, but the applicant's portfolio should comprise a number of recent works which display a range of techniques / musical styles.
- The audition panel consists of the appropriate Head of Department or deputy and a specialist teacher of the applicant's Principal Study.

- Applicants will be required to take a 30-minute written test, to include a short critical commentary on a piece of prose (outlining a pedagogical concept) or on a video of a teaching activity.
- There will also be a combined practical/ academic interview centring on pedagogical issues, during which applicants may be required to take a sight-reading, improvisation and/or initiative test involving the creation of practice exercises in association with a piece of previously unseen repertoire.

Applicants should show themselves to have:

- An appropriate grasp of performance practice issues relevant to the repertoire they have performed at audition or an appropriate grasp of stylistic and formal issues relevant to the compositions they have presented in their portfolio;
- 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.

Overseas applicants who cannot attend auditions in person may arrange to submit recordings of performances with their applications, providing verification of the authenticity of the recordings. The recordings are auditioned in the same way as live performances. Recorded auditions should be submitted using Decision Desk, and guidelines are available on Trinity Laban's website.

All applicants should hold 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.

English at IELTS 6.5 overall (min. of 6.0 in all areas) or equivalent is required for international students.

## Programme Structure

The MA MEP is a 240 credit programme, with the following modules:

### Taught Modules

Module Title	Module Credits
Theory in Practice 1	10
Theory in Practice 2	10
Theory in Practice 3	10
Ethical Considerations in Music Teaching & Learning	10
Music Pedagogy for C21	10
Education Placement	20
Research Lab	20
Electives	30
Professional Studies	40

### Project/Dissertation Modules

Module Title	Module Credits
Personal Project	50
Creative Project	20
CoLab	10

Electives - choose 30 credits from:	
Learning Mentor	20
Instrument-specific pedagogy & second study	20
Arranging for the Classroom.	20
Contemporary Theorists in Music Education	10
Creative Leadership	10
Music Technology in Education	10

In addition to the programme as outlined, all students will be offered a formal observation of their professional practice with verbal feedback. **The programme lasts four terms Sept 2017 – Dec 2018 (full-time) or seven terms Sept 2017 – Dec 2019 (part-time).** Students from outside the EU are obliged to study full-time under UK visa requirements. Please see page 16 for a programme schedule. The programme is intensive and demands activities both in week days and some weekends. Students are encouraged to develop or maintain a small teaching/leading practice throughout the programme, however, and international students are supported in finding a placement practice, in teaching students from other programmes or on outreach projects.

## Programme Content (Core Modules)

### 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 music teaching and leadership, alongside an introduction to critical thinking & reflective practice.

### 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, healthy and democratic learning environment, engaging a wide range of learners.

### Music Pedagogy for the 21<sup>st</sup> Century

By reflecting on and questioning existing practices, this module seeks to build upon and consolidate students existing knowledge and experience of instrumental and vocal pedagogy – as teachers and/or learners – while engaging with wider aspects of music education. It offers opportunities to critically evaluate teaching and learning models, drawing on literature from educational psychology, philosophy and sociology.

### 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.

## Research Lab

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

## Professional Studies

20 hours of 1-1 lessons from one of Trinity Laban's outstanding performance teaching staff. This includes departmental classes along with students on performance programmes, and opportunities for ensemble performance (for example the Symphony Orchestra, Chamber Choir or Contemporary Music Group, subject to audition). This module can be taken at level 6 (graduate/LTCL) or level 7 (post graduate/FTCL), and students will attend departmental classes with others at their level.

## 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.

## 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.

## CoLab

Participate in Trinity Laban's unique two-week festival of student-led and staff-mentored creative projects. Projects cross traditional genre boundaries and are often with students from the dance faculty.

# Programme Content (Elective Modules)

## Learning Mentor

Supported through 1-1 supervision, you will 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.

## Instrument-specific pedagogy & second study

Students take departmental classes in practical teaching skills on their specific instrument/voice (or composition) and take one term's lessons (10 x 30mins) on a related second study.

## Arranging for the Classroom

Arranging music for varied skill levels and instruments is an important skill in the contemporary educator's portfolio. This module, taught in the keyboard lab, develops skills in both live manipulation of music arrangement and the effective creation and notation of arrangements for a variety of contexts.

## Contemporary Theorists in Music Education

Taught over one week at Easter, this is 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.

## Creative Leadership

An introduction to skills in workshop leading and collaborative composition, taught with some seminars in a local primary school. Content includes the use of gesture for musical leadership, workshop games and compositional tools suitable for a wide range of ages.

## Technology in Music Education

Taught over one week at Easter, this is 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.

# Assessment and Learning Resources

Each module is formally assessed, with submission and detailed feedback through our online virtual learning environment. 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. Student Services support those students in need of academic or personal assistance.

## Teaching Staff

**This programme is taught by staff from across the institution. However, the pedagogy-specific staff include:**

### **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, and he is a fellow of the Higher Education Academy

Tim is active as an amateur 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. 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](https://twitter.com/timdpalmer).

### **Dr 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.

### **Dr 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](#).

### **Dr Patricia Holmes**

As a pianist, Patricia Holmes has given many recital and concerto performances both at home and abroad, but now specialises in chamber music and piano accompaniment of all periods. She has wide experience as a concert performer, having worked with many distinguished artists and is increasingly in demand for workshops and master classes. In this capacity, she has recently visited Malta, Cyprus and the Far East. As a member of the professorial staff of Trinity Laban, Patricia is responsible for MMus modules in Applied Psychology of Performance and Instrumental and Vocal Teaching. Her complimentary role as an examiner for Trinity College London reflects her broad knowledge of the music profession and educational systems worldwide. Research interests in Performance Psychology are wide-ranging, including the role of imagery in learning/memorisation and the effects of timbre as a means of musical communication. Current work with both sport and dance psychologists, and also colleagues in the social sciences is providing a fruitful base for cross discipline collaboration.

### **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](#)

## Dr 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](#)

Please see [here](#) for lists of performance staff.

## Fees (2017 Entry)

Total fee for full-time 4 terms (UK/EU students)	<b>£9350</b> <b>£10,400 (vocal studies)</b>
Total fee for full-time 4 terms (International students)	<b>£18,700</b> <b>£19,750 (vocal studies)</b>
Part-time 7 terms (UK/EU students)	<b>Yr1: £6050</b> <b>Yr2 (Sept 2018 - Dec 2019): £6050</b>  <b>Vocal Studies:</b> <b>Yr1: £6630</b> <b>Yr2 (Sept 2018 – Dec 2019): £6630</b>



## Applying to the MA in Music Education & Performance

### Timeline for entry in September 2017

1. Email [admissions@trinitylaban.ac.uk](mailto:admissions@trinitylaban.ac.uk) to enquire or receive application details
2. Applications open September 2016
3. Auditions are held in Nov/Dec 2016, although late audition opportunities are also available throughout the year
4. Applications are accepted throughout the year, although applicants are recommended to apply for the Nov/Dec audition round, since all places may be offered at this point.

### Application Process

All applications must be made through UCAS Conservatoires by visiting <https://www.ucas.com/ucas/conservatoires>. A £24 application fee will apply. Please see [here](#) for further details on how to apply

After audition your application will be used to assess your experience against the relevant entry requirements. As well as providing information about your qualifications and any 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 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 MA in Music Education & Performance is validated by Trinity Laban Conservatoire of Music and Dance and delivery is subject to achieving minimum enrolment numbers.

# Programme Schedule

\* = approximate assessment point

