

MA in Music Education & Performance



PROGRAMME BROCHURE (for entry in September 2020)

"The MA MEP programme at Trinity Laban has given me invaluable insights and skills in relation to teaching music in a variety of settings. The teaching was always informative, challenging and fun. I am now excited to teach again with more confidence and awareness of myself and others than before." (MA MEP graduate)

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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. Trinity Laban is the first UK conservatoire to have a dedicated department of Music Education.

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 performance 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.



“The MA MEP programme has truly been an eye-opening experience for me, in that it has introduced me to so many superb musicians, educators, theories, teaching strategies, books etc. Performance opportunities have helped me to regain my confidence not only as a solo performer but also as an accompanist and orchestra player. Furthermore, the fact that the programme encompasses both education and performance, has made me a stronger candidate for prospective employers.” (MA MEP Graduate)

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.

Please see [here](#) for music audition requirements.

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 Embark, and guidelines are available on Trinity Laban's website. Please see [here](#) for details.

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 CEFR C1 is required for international students.

"I could never choose between performing and teaching and this programme taught me not only how to be a better performer and teacher but how to balance between them as well. It was the most intensive but productive year of my life!" (MA MEP graduate)

"This course continues to have a unique, much-needed and important offer which is well liked by students and delivered in forward-thinking ways by a diverse team of professionals recognising the breadth of music education." (External Examiner 2019)

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
Contemporary Music Pedagogy	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 2020 – Dec 2021 (full-time) or seven terms Sept 2020 – Dec 2022 (part-time).** Students from outside the EU are obliged to study full-time under UK visa requirements. Please see page 15 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.

Contemporary Music Pedagogy

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.

All electives are offered subject to student numbers and not all electives will run each year.

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; Head of Music Education)

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 guest lecturer at the UCL Institute of Education and a Senior 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. You can follow Tim [@timdpalmer](#).

Dr David Baker (guest lecturer)

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. 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*; and co-authored *Insights in Sound: Visually Impaired Musicians' Lives and Learning* with Lucy Green. He has a chapter in the pipeline for the new *Oxford Handbook of Community Music*.

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](#).

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](#)

Joe Townsend

Joe Townsend is the Head of [CoLab](#) at Trinity Laban Conservatoire, where a thousand music and dance students work together to create new work and develop the skills that are valued in the creative industries. He also leads Engaging Audiences, a module that connects students with professional work in its many forms. Initially a self-taught musician he later trained in Jazz on the violin at the Guildhall in the 1980s and then at Community Music with John Stevens, using improvisation as a tool for social change.

Throughout his career as a violinist he has collaborated with an eclectic range of different artists: Gavin Bryars, Laurie Anderson, Roma and Bluegrass musicians and as a soloist with the London Philharmonic Orchestra. He has specialised in Folk and Traditional music including the music of South Eastern Romanian, which he was the source of inspiration for CD releases. As a composer he has created works for Opera North (The Gypsy Bible, Foiea Verde, St George) and the National Theatre (Oresteia, Macbeth, Midsummer Night's Dream and Romeo and Juliet). This has led to specialism in cross-discipline performance and an interest in exploring cultural and artistic boundaries resulting in commissions in Romania, Japan and China (OpEnCoV, Bregenz Opera Festival and Chinese Opera Shanghai Theatre Academy).

His work in Education has ranged from leadership training with LPO, Welsh National Opera and Opera North to developing pedagogical training programmes and contributing to the development of schools' music making in the National Curriculum and course design in the conservatoire. Joe is a cultural commentator and academic at Trinity Laban and speaks at conferences on collaboration, pedagogy, audience development and social entrepreneurship. Since 2012, he has been a career advisor and creativity mentor for both students and professional artists

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

Please see the [music fees page](#) of the website for details.



Applying to the MA in Music Education & Performance

Timeline for entry in September 2020

1. Email admissions@trinitylaban.ac.uk to enquire or receive application details
2. Applications open September 2019
3. Auditions are held in Nov/Dec 2019, 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>. An 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 or 020 8305 4402 or the programme leader, Tim Palmer at 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

