

TRINITY LABAN CONSERVATOIRE  
OF MUSIC & DANCE

# THE TEACHING MUSICIAN

PROGRAMME BROCHURE (Programmes starting Feb 2021)



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

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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 seven years of the Teaching Musician, 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, training 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. This can include any environment in which musical learning and participation takes place – whether formal, such as a classroom or one to one lesson, or non-formal, such as a community group, amateur choir or creative project.

The programme will refresh your musical leadership skills, offer opportunities to engage with current 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.

### **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.

*“It has opened my mind to so many new ideas. I have found that musicians all around the world face similar thoughts, questions and drive for improvement.”*

## A flexible programme for working musicians

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

- ‘Bitesize’ blocks of study allow you to begin 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 Block 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, taking place during the Easter holidays
- Other learning activities can be completed ‘at a distance’ through online discussion forums, 1-1 supervision, assignments and a work placement, supported by our virtual learning environment, Moodle
- 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 around other commitments
- Flexible routes allow you to complete a full Master of Arts degree in as little as 2 years, or as many as 4 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, music specialist in a school or working in an 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

*“It’s really inspired me to look at what I do and change my practice to make it more innovative and learning focused, and given me the confidence to move on with my career and get back to doing what I love.”*

### Entry requirements

- A degree, or equivalent training and/or professional experience. We welcome applicants who do not hold an undergraduate degree, but can demonstrate equivalent previous study and/or experience. Applicants without a degree will be required to apply for Recognition of Prior Learning following submission of a UCAS application 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, and a current professional practice
- 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)

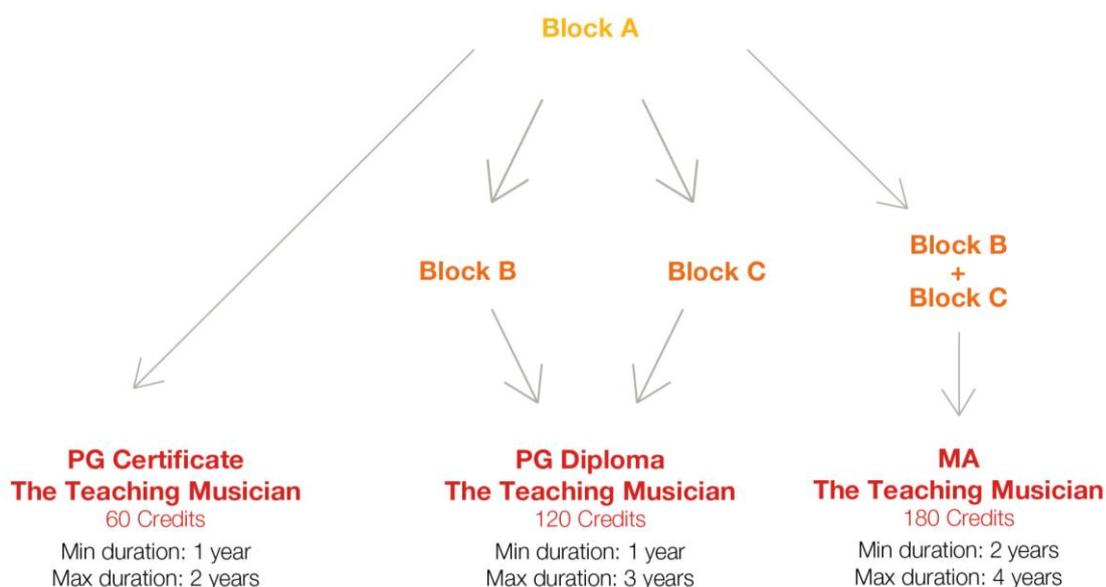
- Block A may be combined with Block B **OR** Block C to achieve a PG Diploma (120 credits)

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

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

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## ROUTES THROUGH THE TEACHING MUSICIAN PROGRAMME



## 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)	Placement learning + online supervision
Assessment	<ul style="list-style-type: none"> <li>6 short assessments that combine practical activities, reflection and pedagogical theory.</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 on pg 15)</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.

## Theory into Practice 2

Develop a critical awareness of theory and contemporary research relating to practical teaching and learning activities in 1-1 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 fields 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. This weekend also includes an introduction to Dalcroze Eurythmics.

## 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, Inspire-Works (world music), Drake Music Scotland, Gateway School of Mumbai (Special Needs), Sound and Music, Royal Philharmonic Orchestra, Junior Trinity, local schools and music hubs.

*“It’s been amazing: thought -provoking, challenging and practice changing. I’m constantly reflecting and adapting my practice. I have new- found confidence and am happy in the knowledge that my practice is supported by theory.”*

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

Over four days in the Easter break, students take two taught modules, hosted by TL staff but with regular visiting speakers. One focusses in depth on contemporary writers in music education, 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>            Modules must be taken over 1 year and students should attend all 4 Easter Training Days (please see calendar on pg 15)</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. These lessons are dialogic and aimed both at developing your performance/composition skills and supporting knowledge in teaching your 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 (or via Skype); 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 1 year. Please see calendar on pg 15 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, a project or a set of 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 will have access to office 365 and a range of other online teaching and learning software for the duration of your studies. 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. If you choose to take instrumental/vocal/composition lessons as part of the Block B Learning Mentor module, you will be able to book practice rooms at our Music Faculty, King Charles Court for the duration of the module.

## 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 is Head of 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 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 RSN, 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](#).

### **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 was previously 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. Dave now works for the Royal College of Music and Trinity Laban. 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 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](#)

### **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 organisations 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. He now works for the Hong Kong Academy of Performing Arts in addition to his work for Trinity Laban. You can follow Rob [@musiced\\_](#)

### **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.

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 was 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*, the new *Oxford Handbook of Community Music* and also co-authored a book with Lucy Green on visually-impaired musicians, *Insights in Sound: Visually Impaired Musicians' Lives and Learning*.

## Blocks of Study- Options & Fees (2021 Entry)

Students can opt to pay for 1-year programmes in instalments to spread the cost of study on Blocks A, B and C. Payment will be made in 4 instalments throughout the year of study.

Please note that for those hoping to study with us beyond 2021, fees are subject to an inflationary rise each year broadly in line with the Retail Price Index (RPI).

Block of Study	Fees - February 2021 Entry
BLOCK A Certificate Modules (1 year)	<b>BLOCK A FEE: £2,050</b>  (instalment cost: £513 x 4)
BLOCK A Certificate Modules Flexible (2 years)	<b>Annual Registration Fee: £85</b> <b>Payment by module (5 Modules Total) at:</b> <b>£460 (2021 price)</b> <b>£480 (2022 price)</b>
BLOCK B Contemporary Practice Modules (1 Year)	<b>BLOCK B FEE: £2,050</b>  (instalment cost: £513 x 4)  <b>Learning Mentor additional fee for 1-1 instrumental/vocal/composition lessons: £800</b>
BLOCK C Personal Project Modules (1 Year)	<b>BLOCK C FEE: £1,790</b>  (instalment cost: £448 x 4)
International Academies Route	<b>STUDY BLOCK FEE: £1,210</b> Only available to students who have completed the Trinity Laban International Academies Intensive 6 day programme

## Payment of Fees

One year study block fees (full fee or first instalment) must be paid in advance of enrolment and are non-refundable.

To enrol to the Block A flexible programme, students are required to pay the Annual Registration Fee in full in advance, and at the beginning of each new (calendar) year of study. 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.

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). 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, however Block A, Certificate Modules should always be taken first
- If you wish to complete the full MA whilst working at or near a full time schedule, it is recommended that you take one block of study per year over 3 years
- You may take study blocks worth a maximum of 120 credits in any one year
- 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 outlined 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, please indicate which level of study you intend to take (Certificate, Diploma or MA) in your personal statement. At the point of acceptance, we will ask you to indicate your preferred duration of study and route through the programme. Please note that students may enrol onto the PG Certificate and decide later whether to progress towards a PG Diploma or MA qualification.

## Recommended Routes to MA

	Standard (3 Years)	Intensive A (2 years)	Intensive B (2 years)	Extended (4 years)
Year 1	BLOCK A Certificate Modules	BLOCK A Certificate Modules	BLOCK A Certificate Modules	BLOCK A Cert Modules (flexible)
		BLOCK B Contemporary Practice		
Year 2	BLOCK B Contemporary Practice	BLOCK C Personal Project	BLOCK B Contemporary Practice	BLOCK A Cert Modules (flexible)
			BLOCK C Personal Project	
Year 3	BLOCK C Personal Project			BLOCK B Contemporary Practice
Year 4				BLOCK C Personal Project

## 2021 Training Calendar

20-21 February 2021	BLOCK A (PG Cert) Weekend One
7-10 April 2021	BLOCK B Contemporary Practice Easter Course
11 April 2021	BLOCK C Personal Project Modules Presentation & Teaching
29-30 May 2021	BLOCK A (PG Cert) Weekend Two
24-25 July 2021	BLOCK A (PG Cert) Weekend Three
30 – 31 Oct 2021	BLOCK A (PG Cert) Weekend Four
17 Dec 2021	BLOCK B Contemporary Practice Viva Date

## Applying to The Teaching Musician

### Timeline for entry in 2021

1. Email [admissions@trinitylaban.ac.uk](mailto:admissions@trinitylaban.ac.uk) to register interest for 2021, make an enquiry or to receive application details
2. Applications open late July 2020
3. Application deadline **5pm, Monday 30<sup>th</sup> November 2020**
4. The Programme Leader may contact you to arrange a short Skype or phone interview
5. If you do not hold a degree, you may be asked to complete a Recognition of Prior Learning form to demonstrate equivalent professional experience
6. We will let you know the outcome of your application by Monday 14<sup>th</sup> December 2021
7. The programme will begin at the first Block A training weekend on Saturday 20<sup>th</sup> February 2021

### Application Process

All applications must be made through UCAS Conservatoires by visiting <https://www.ucas.com/ucas/conservatoires>. Please note that an 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 require two references as part of the application.

### Enquiries

To discuss your eligibility or programme content, contact the admissions office at [admissions@trinitylaban.ac.uk](mailto:admissions@trinitylaban.ac.uk) / 020 8305 4402 or the programme leader, Tim Palmer at [t.palmer@trinitylaban.ac.uk](mailto:t.palmer@trinitylaban.ac.uk) / 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 expectations and has changed my practice and developed my confidence considerably.”*