

PROGRAMME SPECIFICATION (UNDERGRADUATE)

Programme	BA Music Performance and Industry (BA MPI)
Awarding Institution	Trinity Laban Conservatoire of Music and Dance
Location of study	King Charles Court and additional locations
Mode and duration	3 years full time
UK Credits	360
ECTS	180

SUMMARY DESCRIPTION

The BA in Music Performance and Industry is a three-year programme of full-time study designed for students who want to have a career in popular music as performers, producers and creatives with the talent, skills and knowledge to realise sustainable futures in the music industry. The programme embraces individual creativity, excellence and originality through immersion in collaborative music-making and production. Forward-thinking and socially engaged students explore the possibilities of siting their work within sustainable industry contexts, leading to a successful career in music.

Whether making electronic or acoustic music, mainstream or underground, the programme offers rigorous training in the skills, knowledge and critical understanding necessary to compose, produce and perform with a distinct and individual voice. Students will learn about specific genres and their social contexts, equipped with the study skills to apply learning to their creative ideas. A deep connection with specific musical genres expected; however, the ethos of experimentation encourages students to take an open-minded approach to the synthesis of styles of music.

Students learn how to connect with audiences through developing real-world business skills and the experience of marketing and releasing their work. Students will gain experience in Learning and Participation scenarios as they apply their work to social contexts recognising the potential of music to enrich the lives of everyone.

Programme aims:

- to develop advanced performance and music creation skills in a range of popular music genres
- to enable students to develop an individual artistic voice through autonomous and collaborative learning, and a profound competency in leadership
- to have a curiosity and musical fluency that transcends genre and musical boundaries with a view to making new work
- to gain a deep understanding of music contexts through cultural, musicological and aesthetic perspectives and critique
- to have a sophisticated understanding of audiences and the music industry and society with a range of clear strategies to contribute and shape the cultural landscape.

The programme is comprised of four core modules that run throughout three years:

- 1. Performance and Production** is a practical module in which students receive individual tuition, perform in small groups in the Band component and learn. The Tools of Production strand features studies in studio and laptop music production with projects ranging creative sound study to re-mix projects. Students are expected to develop refined skills in self-learning, through reflection, peer support and mentoring. There are two major band projects each year that feature Club Nights and other public performances. Students will study expression and stagecraft informed from a theatre and choreologically informed perspective.
- 2. Industry Insights** involves two components delivered in seminar groups, lectures and online with a blended approach to learning. The Industry Studies component provides study of the music industry, its audiences, how to reach them and how to protect ownership of creative works. The Music and Society component is focused on the contexts and development of popular music with a research-led focus ensuring the latest content and argument
- 3. Craft and Creativity** combines and applies skills acquisition with creative learning. Musicianship focuses on the core musical skills relevant to popular music, while Songwriting gives students the opportunity to continue to develop songwriting skills, working both individually and collaboratively.
- 4. Collaborations** incorporates participation in the annual CoLab festival. Students will also work alongside BMus students in the Artist as Citizen, the Artist as Educator, Professional Placement and the option to take a BMus elective.

In the first year, students acquire core skills and knowledge in the four core modules of Performance and Production, Industry Studies, Craft and Creativity and Collaborations. The second year allows specialisation and the chance to curate and produce performances in public and to gain experience in social contexts. Equipped with expertise, creative skills and a grasp of underlying concepts, students progress to the third year in which they are required to realise their creative projects.

As a part of the Trinity Laban community students are valued for their ability to perform, create individual work and collaborate with others as equals. The programme emphasises community, collaboration and a supportive approach to personal learning. All students take part in CoLab where they participate in projects as a part of the Trinity Laban community of musicians and dancers.

Upon completion of the programme, there is the opportunity to progress to related Level 7 programmes of study. Examples of postgraduate programmes are TL MMus Composition, Goldsmiths MA in Popular Music and SOAS MA in ethnomusicology.

Graduates learn a sound working knowledge of music and are expected to gain a familiarity with music notation. The programme is flexible to embrace music-making in a range of genres, including those that are not widely notated and that use, for example, chord charts rather than stave notation. Aural skills and memory will play a crucial part in the learning; however, all students will study Musicianship. Differentiated learning is a key teaching strategy across the programme. Staff training will be available to understand the learning needs of the diversity of the cohort Learning

Programme Outcomes

Knowledge and understanding

On successful completion of this programme, students should be able to:

- K1. Demonstrate in-depth knowledge and understanding of the processes that inform the creation and performance of popular music;
- K2. Show systematic knowledge and understanding of a broad range of popular music repertoire and the ability to explore, synthesise and reimagine work;
- K3. Demonstrate knowledge and understanding the application of technology in the creation and performance of popular music recording and production;
- K4. Show an in-depth understanding of the components of musical language, and their application in the realisation of imagination and personal expression;
- K5. Show a systematic understanding of the music industry and knowledge of strategies for the commercial potential and realisation of work;
- K6. Demonstrate a knowledge and understanding of a range of evolving concepts and debates in popular music and the music industry, including its social and cultural contexts;
- K7. Show an appreciation of the uncertainty, ambiguity and limits of knowledge relating to music, society and the music industry;
- K8. Demonstrate a knowledge and understanding of creative collaboration and processes of the implementation and evaluation of inter-disciplinary working;
- K9. Show knowledge and understanding of physical and mental well-being and their implications for maintaining a successful career in the arts.

Skills

On successful completion of this programme, students should be able to:

- S1. Demonstrate an individual musical personality through the application of musical knowledge, technique and creative expression;
- S2. Show technical excellence and confidence in the use of technology to create music;
- S3. Generate and input creative ideas and skills to collaborative projects taking a leadership and project management role where appropriate;
- S4. Apply and communicate ideas and critically evaluate arguments related to the interpretation of work to both specialised and non-specialised audiences;
- S5. Negotiate within the music business, and identify and realise employment opportunities within the cultural industries, social and community sectors;
- S6. Demonstrate the ability to work independently, and manage personal learning and development;
- S7. Carry out research informed by current practice and scholarship in popular music;

Values and attitudes

On successful completion of this programme, students will:

- V1. Be able to take initiative and show responsibility for personal work and in collaboration with others;
- V2. Be confident in decision making in complex situations and shifting environments;
- V3. Positively identify opportunity enterprise and social responsibility;
- V4. Demonstrate a professional and positive approach to work and performance through timekeeping, planning, preparation and evaluation;
- V5. Care about the contexts of their art and the relationship to where they live and work;
- V6. Be able to give and receive criticism whilst maintaining a sense of personal artistic direction.

GRADUATE ATTRIBUTES

In achieving institutional learning and teaching goals, Trinity Laban aims to produce graduates from our Undergraduate programmes who (variously through their differing programmes of study):

1. Are highly creative and resourceful and exhibit technical excellence within their field.
2. Have outstanding performance skills.
3. Are familiar with the possibilities offered by and through collaborative forms of working.
4. Have extensive knowledge of the context within which dance/music work is created and performed.
5. Are confident in the creative use of technologies within their art-form.
6. Have the skills to develop as effective project leaders, able both to devise and manage their own performance projects, workshops, research, and to participate as team members in such activities.
7. Have the capacity to recognise the applied potential of their art form to engage with a variety of contexts such as social, community, performance, business, education.
8. Have the potential to articulate persuasively and encourage and direct the participation of others in their art form.
9. Are equipped to take advantage of the wide range of employment opportunities available within the arts industries, and who understand how to generate their own work and have the skills to manage a sustainable and enriching career.

CURRICULUM

Structure

Module Title	Module Code	Module Credits	Core/ Elective	Compensation Y/N	Level
Performance and Production (4) Band Tools of Production	M40015	50	Core	N	4
Industry Insights (4) Music and Society Industry Studies	M40016	30	Core	N	4
Craft and Creativity (4) Musicianship Songwriting	M40017	30	Core	N	4
Collaborations (4) Artist as Citizen CoLab	M40018	10	Core	Y	4
Performance and Production (5) Band Tools of Production	M50008	50	Core	N	5

Industry Insights (5) Music and Society Industry Studies	M50009	30	Core	N	5
Craft and Creativity (5) Musicianship Song writing	M50010	30	Core	N	5
Collaborations (5) Artist as Educator CoLab	M50011	10	Core	Y	5
Performance and Production (6) Band Tools of Production	M60015	60	Core	N	6
Industry Insights (6) Music and Society (Personal Project) Industry Studies (Business Plan)	M60016	30	Core	N	6
Craft and Creativity (6) Musicianship	M60017	20	Core	N	6
Collaborations (6) BMus Elective (61) (Option 1) See Below. Professional Placement (option2) CoLab	M60018	10	Core	Y	6

Key Progression Points

Students must pass all credits in each year in order to progress and must successfully complete any resits before fully enrolling in the next year of the programme (provisional enrolment may be permitted in some circumstances). An Assessment Board meeting will be held at the end of each academic year to ratify results and make decisions about students' progression and awards. Notification of the decision will be sent to students in writing alongside a transcript of results following the end of each year of study.

Where an assessment component is failed, a resit may be permitted by the Assessment Board (or by the Interim Assessment Panel subject to confirmation by the Assessment Board). The mark will be capped at the minimum pass mark of 40%. The date and mode of reassessment will be set by the Interim Assessment Panel or by the Assessment Board (depending on the timing of the assessment).

Options/Electives

List of Optional BMus Third-Year Electives (FHEQ 6)

Students are encouraged to apply for study on a BMus Elective as an alternative to a Professional Placement. Electives offered at the advanced level of study (Level 6) will allow students to pursue topics of particular interest and prepare them for direct entry into the profession and/or their continuation to postgraduate study.

On completion of the module students will be able to apply sophisticated critical and analytical understanding, capacity to explore and interrogate the unknown; show an understanding of the relationship between theory and practice (*praxis*), and be able to

employ relevant techniques and methods to explain and demonstrate that interrelationship; and communicate effectively through a variety of media to audiences of various types in professional contexts or at postgraduate level.

The following is an indicative list of Elective options, which may be subject to change.

Generative
Arranging for Small Ensembles
Collaborative Composition for Performers
Conducting
Digital Musicianship
Improvisation and Interpretation
Traditional Music to Contemporary Folk Music
Free Improvisation
Academic
Analysis in Performance: Communicating Form
Critical Popular Music
Essential Performing Practice
Introduction to Music Psychology
Teaching
Instrumental/Vocal Teaching

Pre and Co-requisites

Application for the Elective will be run in tandem with the BMus application process. Students will need to meet the requirements specified at the application stage to take part in the specific elective with the approval of the Elective Module Leader and The BA MPI Programme Leader.

LEARNING AND TEACHING

Total contact hours: 586.5 hours

This programme assumes 3650 learning and teaching hours. Contact time is defined as tuition which is delivered by a tutor. It includes performances, individual tuition, larger group tuition, seminars, departmental & academic classes, directed rehearsals, masterclasses and supervised study. Contact and self-study time are itemised in module descriptions.

Total self-directed study hours: 3063.5 hours

Total learning and teaching hours: 3650 hours

Learning and teaching methods

Trinity Laban has a strong ethos of collaborative working, and as such this programme places importance on the artist as a creator of music able to develop their musical identity as

a part of a community of learners curious about their art and informed by analysis and contextual study.

Learning takes place through a blend of formal teaching, group work and individual study. The programme is delivered through a combination of seminars, lectures, individual lessons, tutorials and online learning.

All modules use Moodle as the central online environment for programme information, learning and teaching materials, student forums and as the link to blended learning resources (Auralia and PebblePad). All students are expected to engage with Auralia and attain levels agreed with the Craft and Creativity module leader at the start of the year.

All students are expected to engage with technology and to learn how to work in a recording studio and to be able to use music production software and hardware as a creative tool.

Individual and class teachers are drawn from a wide pool of Trinity Laban staff, many who are internationally recognised in their field. Teachers are research active and value research-led teaching as a part of their creative practice. Specialists and performers from the music industry visit the programme and mentor students and deliver workshops.

Further to teacher-led learning, students are encouraged to use the conservatoire as a community in which they develop self-led and collaborative approaches to learning through an understanding of leadership and mentoring models.

Exchanges Programmes

Trinity Laban has a connection with conservatoires across Europe as a part of the Erasmus programme.

ERASMUS/ and other Accredited Exchange Programmes

A list of ERASMUS partners and other institutions where exchange is possible is published on the TL website.

<https://www.trinitylaban.ac.uk/student-life/international-students/student-exchange-programmes>

Student mobility will normally take place in the 2nd year of the programme. Credit will normally be recognised up to a maximum of the equivalent of 60 UK credits (30 ECTS) in the academic year where mobility has taken place. The mark awarded for the year will be calculated using the average mark of the credits awarded at the home institution (TL) for that year.

Work Based Learning

Gaining experience in “real world” scenarios as a part of your learning is an important for your development as a professional artist. Learning placements happen in the second year in community and socially engaged settings and in the third year more widely in the music industry.

The Placement opportunities are provided for students as a part of the course in the second and third year. Quality assurance, safeguarding, risk assessment and the overall experience is the remit of the Programme Leader and the Learning and Participation department. All

placements refer to the QAA Advice and Guidance on work-based learning¹ and ASET Good Practice guidelines.² Partners and placement providers are carefully vetted and supported by the programme team to ensure a structured and rewarding learning experience. A guide for partners and students is provided in addition to meetings, training is provided where appropriate. Detailed monitoring and evaluation form a crucial part of the offer. Trinity Laban's programme team have extensive experience in working with partners in supporting students with special learning differences in professional environments and actively seek and champion work placements for people with disabilities.

Second Year Placement (FHEQ Level 5)

In the **Artist as Educator** component of **Collaborations** module students will have the option of performing in a school as a part of the **Supersonics** programme or to undertake a Learning and Participation placement in a community setting.

Option 1

Supersonics is Trinity Laban's school well-established performance programme. Students attend up to seven rehearsals and perform 3 times in different schools. In addition to creating a performance, students are encouraged to involve the audiences in participatory music making. Participation can be in the form of singing, movement, joining in or engaging in cross-disciplinary work such as drawing or dancing.

Option 2

Students are given the opportunity to take part in a placement. In June of the preceding year, students are presented with a range of options for a placement. These placements are run by the Learning and Participation department in association with a number of Trinity Laban's partners such as Entelechy arts, Heart and Soul, Streetwise Opera, Inspired not Tired and Spring Forth. Having indicated their preference for a placement, students are interviewed by the Module Leader and L&P project coordinator. After mutual agreement about suitability and appropriateness of the experience, the student completes a code of conduct contract and is required to undergo a DBS check if necessary. Once signed, the student has an introductory meeting with the placement provider and a learning agreement is discussed and noted by the L&P representative and Module leader. The student has a one-hour induction and support session for the academic lead to discuss learning, reflective practice and to establish a chain of communication. During the placement, students are encouraged to stay in touch with their tutor who will provide learning support in documentation, evaluation and report writing.

The placement programme is evaluated on an individual, project and module level on an annual basis.

Third Year Placement (FHEQ Level 6)

In the **Collaborations**, module students have the option of taking the Professional Placement option. Trinity Laban will find placements that present the genuine opportunity for experience, learning and networking. Indicative placements will include working behind the scenes at a venue, festival or for an arts organisation and potentially a placement in a studio or shadowing an artist. Students can further the socially engaged placements that they took in the previous year. There is also the opportunity to visit schools and community organisations as a mentor to young people. It is possible for students to find their own

¹ QAA UK Quality Code Advice and Guidance, *Work-based Learning*, 2018

² ASET *Good Practice Guide for Work-based and Placement Learning in Higher Education*, 2013

placement. The decision on the suitability and content of these opportunities rest with the Programme Leader.

Placements can be taken at any time throughout the academic year but must be carefully planned not to clash with existing classes or performance.

There is a rigorous process for identifying the placements and establishing an appropriate learning experience for the student.

The placement procedure

1. Identification of placement provider/ partner
2. Discussion of options with students
3. Module Leader interview with student to find suitable placement
4. Introductory meeting with placement provider to discuss nature of experience and learning expectations
5. Student signs TL Placement Code of Conduct and Learning agreement
6. Student attends placement – includes reflective journal
7. Placement debrief meeting
8. Tutorial
9. Student completes assignment
10. Placement evaluation

Please refer to the Student and Partners guide for processes relating to expectations, learning, points of contact and conduct and complaints procedures.

ASSESSMENT

Overview

Assessment aims to reflect the world of the professional artist with a range of different approaches that are carefully mapped against the learning outcomes of the programme. Feedback is given as a part of the formal process and as formative next steps for learning as a part of the course.

The word “assessment” derives from the Latin “ad sedere” which means, “to sit down together”. In the **Performance and Production** module, students are actively involved in the critique of their own work and are expected to discuss their artistic decisions in a viva. The work is assessed against a set of criteria that consider: the performance, the creative process, technical ability and the viva demonstrates understanding and critical thinking. This method is designed to for the student to be actively invested in their learning recognises the diversity of ways that popular music is made.

Industry Studies assess critical thinking and knowledge through oral and written formats, ranging from creating a podcast to writing a full business plan. The **Craft and Creativity Module** has a number of different approaches that include frequent iterative tasks such as developing aural skills with Auralia whilst the Musicianship component features differentiated targets as students achieve the baseline levels needed to progress.

The third-year project and the placement options require students to evidence their work and to evaluate the experience.

What do I have to do to pass?

In order to pass the programme you must achieve the credit for each module in each Part. You must pass each module with an overall mark of 40. There may also be a requirement for you to achieve a minimum mark in each assessment. Where this is the case it will be stated in the module specification.

AWARDS

This programme can lead to one of four awards: on successful completion of all level 4 modules, the Certificate of Higher Education (CertHE); on successful completion of all level 4 and 5 module the Diploma of Higher Education (DipHE); on successful completion of all level 4 and 5 modules an 60 credits at level 6 the BA (Ordinary) degree; and on successful completion of 360 credits at levels 4, 5 and 6, the BA (Hons) degree.

The minimum percentage in the overall aggregate of Level 4 modules for recommendation for the Cert(HE) award shall normally be:

With Distinction	Minimum 70%
With Merit	Minimum 60%
Without classification	Minimum 40%

Dip(HE) The minimum percentage in the overall aggregate of Level 4 and 5 modules for recommendation for the Dip(HE) award shall normally be:

With Distinction	Minimum 70%
With Merit	Minimum 60%
Without classification	Minimum 40%

BA (Ordinary) may be awarded to students completing 300 credits (including 60 credits at level 6). The ordinary degree is awarded without classification.

BA (Hons) The minimum percentage in the overall aggregate for recommendation for BMus (Hons) shall normally be:

Class 1 (I)	Minimum 70%
Class 2 Upper Division (II:i)	Minimum 60%
Class 2 Lower Division (II:ii)	Minimum 50%
Class 3 (III)	Minimum 40%

Level 5 will constitute 20% of the overall aggregate.

Level 6 will constitute 80% of the overall aggregate.

ADMISSIONS CRITERIA

The main criteria for selection onto the programme are determined through the interview and workshop process. The previous qualifications are considerations; however, the main decision

is based on the audition and workshop. Entry to the programme is dependent upon selection at an audition and participation in a 40-minute workshop with other candidates

The 30-minute audition comprises a performance of two contrasting pieces of no more than 7 minutes and an interview:

- 1) an original work (3 minutes)
- 2) a performance of an existing piece of popular, folk or contemporary music (3 minutes)
- 3) A series of aural and musical skills tests
- 4) an interview

Workshop

The candidate will take part in a music workshop in which they are required to join in, develop creative ideas and show how they work in a group. The workshop will consist of range of devises and show the ability to assimilate ideas and co-operate in music making.

TL welcomes applications from musicians in any genre on any instrument or voice; acoustic electric or digital. We are primarily looking for students who show talent and originality in performance and production with the ability to apply technique, show potential with a capacity and desire to learn.

- Fluency and flair in instrumental or vocal performance or laptop production, and;
- 3 GCSEs (including English Language) at Grade C or above, and;
- Two A level passes (of which one should normally be Music) or Equivalent qualifications and/or relevant prior experience, or;
- BTEC Extended Diploma at levels MMM, or;
- BTEC Level 3 Diploma at D*D*.

Applicants for whom English is not their first language should demonstrate proficiency in English equivalent to IELTS 5.5 in all elements.

We welcome applicants who do not have access to the standard entry requirements.

Applicants have the opportunity to submit evidence of their experience and previous training for consideration through the non-standard admissions process.

Non-UK students will be required to provide evidence of their eligibility to study in the UK, and this programme is eligible visa sponsorship.

Criteria for acceptance onto the programme

- Fluency of technique and the ability to communicate with music in at least one main discipline;
- Originality and creativity;
- The ability to convey relevant stylistic approaches to genre in performance;
- A capacity for independent, critical and reflective thinking;
- Intellectual curiosity and a desire to learn;
- Organisation of ideas;
- Confidence and clarity in communication.

CAREERS

Graduates of the BA MPI will be prepared to find work as performers and producers in popular music. The industry skills gained throughout the programme enable the student to identify audiences and promote their work. Production and workplace experience enable competency in realising a portfolio of music opportunities. The understanding of rights and publishing facilitate the monetisation of creative work from the outset.

The relationships developed with peers and as a part of the Trinity Laban community mean that graduates will have gained expertise in group working and will be a part of a network of alumni musicians and dancers. All graduates are offered an alumni mentor on the year after leaving the institution as a means helping the transition to professional life.

Trinity Laban has a reputation for training artists in a wide range of popular music scenarios. Alumni such as Moses Boyd, Nubya Garcia, Femi Koleoso and Laura Jurd, the Puppini Sisters are all alumni of the Jazz department.

Further alumni profiles can be found in the Trinity Laban website:

<http://www.trinitylaban.ac.uk/alumni/alumni-profiles?tag=2089>

Placements and specialists throughout the program give students the opportunity to identify other areas of work such as working as community artists, teachers and music leaders. There is also the potential to applying transferable skills in the administration and organisation of production, festivals, venues and labels.

Comprehensive careers support is available for all TL students and recent graduates, supported by a dedicated Careers Coordinator and our careers website:

www.trinitylaban.ac.uk/student-experience/careers