

# TRINITY LABAN CONSERVATOIRE OF MUSIC & DANCE

## Creative Music Making



## PROGRAMME HANDBOOK 2023-2024

## TABLE OF CONTENTS

<u>PURPOSE OF THE HANDBOOK</u>	<u>4</u>
<u>Disclaimer</u>	<u>4</u>
<u>Academic Year: Key Dates and Timetables</u>	<u>4</u>
<u>Who's Who</u>	<u>5</u>
<u>PROGRAMME SPECIFICATION</u>	<u>6</u>
<u>BLOCK SPECIFICATIONS</u>	<u>13</u>
<u>Block 1: Understanding Music Making</u>	<u>13</u>
<u>Block 2: Preparing to perform</u>	<u>17</u>
<u>Block 3: Musical Creativity</u>	<u>23</u>
<u>Block 4: Being Heard</u>	<u>28</u>
<u>ASSESSMENT AND FEEDBACK</u>	<u>34</u>
<u>Marking and Assessment Criteria</u>	<u>34</u>
<u>Learning Outcomes</u>	<u>38</u>

## WELCOME FROM THE PROGRAMME LEADER



Welcome to Creative Music Making (CMM).

This programme of study has been designed to give adults with a passion for music the opportunity to develop their practical music making and performance skills. It is delivered through distance (online) learning plus a residential learning week at Trinity Laban's World Heritage Site home in Greenwich.

The programme team hopes that you will enjoy your studies at Trinity Laban Conservatoire of Music and Dance and that you find the curriculum engaging and the staff supportive—we are very much looking forward to working with you.

This handbook has been written to help you understand the programme, the way it is managed, and how it fits into institutional structures. It will also provide you with information that will be useful throughout your year with us and includes a number of important elements that you are encouraged to familiarise yourself with. The programme team and members of the Registry and Student Services staff will be happy to provide more help and information if you can't find it here. Further information, including Policies, Complaints and Disciplinary Procedures, Presentation Guidelines, and useful forms can be found on Moodle.

On behalf of the programme team, I wish you every success on Creative Music Making at Trinity Laban Conservatoire of Music and Dance.

Yours,

A handwritten signature in black ink, appearing to read 'Tim Palmer', with a long horizontal flourish extending to the right.

Tim Palmer

Head of Music Education  
Programme Leader

Please note that the programme has recently changed its name from Certificate: The Practice of Music Making (CPMM) and that some documentation still has the old name.

# PURPOSE OF THE HANDBOOK

The handbook is designed to provide you with key information about your programme, including the content and structure as set out in the programme and module specifications, assessment information and key institutional policies and procedures.

The handbook should be read in conjunction with other key information available on the Trinity Laban website and on Moodle:

[Registry and Student Support](#)

[Assessment Regulations](#)

[Policy and Procedures](#)

[Student Services](#)

[Jerwood Library Information](#)

[Academic Quality Handbook](#)

[Student Union Website](#)

An updated version of the handbook is published in the Handbooks section of Moodle at the start of each academic year. Minor updates may be published throughout the year as required, in which case students will be alerted by email.

If any of the information in the handbook is unclear, or if you have any suggestions for improvement, please contact the Programme Team or another member of the Registry team in the first instance.

## Disclaimer

Every effort has been made to ensure that the information in this Programme Handbook is as accurate as possible at the time of publication. It may be superseded by subsequent editions. Any changes or additions will show the date of publication. Trinity Laban Conservatoire of Music and Dance accepts no responsibility regarding the accuracy of information not relating directly to the Institution.

Other publications and documents relating to the activities and regulations of Trinity Laban are available for viewing on Moodle.

Changes to a programme of study that affect current students will not normally be made without the consent of the students concerned. All programme amendments are subject to the procedures set out in the Academic Quality Handbook.

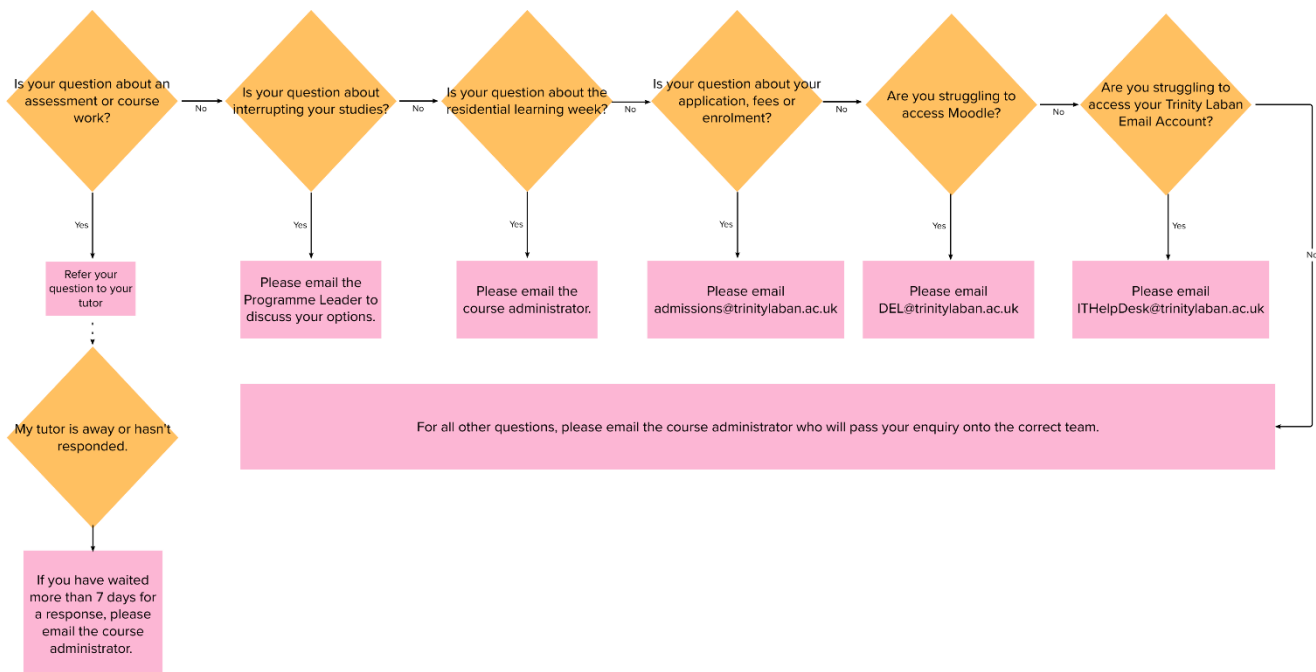
## Academic Year: Key Dates and Timetables

The [CMM Study Calendar](#) sets out the key dates for teaching and assessment.

# Who's Who

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## Who should I contact?



# PROGRAMME SPECIFICATION

<b>Programme:</b>	Creative Music Making
<b>Awarding Institution:</b>	Trinity Laban Conservatoire of Music and Dance
<b>Teaching Faculty:</b>	Music
<b>Type of study:</b>	Part time: distance learning & residential
<b>UK Credits:</b>	60
<b>ECTS:</b>	30

## Summary Description

Creative Music Making is a blended programme of study developed by Trinity Laban in partnership with the Open University for musicians with any level of practical experience. It combines flexible, online learning with a residential study period of practical music making.

Designed for instrumentalists and singers who participate in any genre of music, the programme is ideally suited to those who have learned to sing, play or write music without gaining a formal qualification in practical music making, those who wish to return to music making after a time away or those who make music regularly in any kind of ensemble or group. The programme offers students the opportunity to receive face-to-face and online tuition from teaching staff from Trinity Laban's Faculty of Music in Greenwich while contributing toward degree study at The Open University. It is also open to those not registered with The Open University as a stand-alone programme.

Creative Music Making (CMM) programme is designed for both serious amateur and semi-professional musicians from any musical discipline or genre. The programme is also relevant to musicians from less formal and/or traditional musical backgrounds wishing to develop their skills and knowledge prior to consideration of entry to more formal practice-based and/or informed training routes.

In addition to being available as a stand-alone Trinity Laban 60 credit Level 6 Certificate award, credit acquired on completion of this programme will also be accepted by the Open University (under a collaborative credit agreement) as 60/120 (i.e. 50%) of the Level 6 credit required for completion of an OU BA (Hons) Arts and Humanities degree. For participating OU students, credit and marks obtained from the Certificate programme will be transferred directly into their student record.

## Admissions

Admission to the Creative Music Making (CMM) programme is by direct application and is not normally refused providing the minimum entrance requirements are met.

To apply for this programme, you need to:

- be actively involved in practical music making, including some form of music making with others (e.g. playing in a band, singing in a choir, rehearsing as a duet) for the duration of the programme. If you are not already involved in music making with others, please note that successful completion of the programme will require you to find opportunities to participate in group music making on a regular basis. If you are not currently making music with others you are required to indicate within your application how you intend to do so whilst a student on the programme. If you are not in a group, the programme team are able to put you in touch with networks such as Making Music to help you find one;

- demonstrate excellent communication and interpersonal skills, including English at or equivalent to a pass at Trinity Integrated Skills in English (ISE) Level IV, GESE Levels 7-9, IELTS 6.5 overall (min. of 6.0 in all areas). Equivalent from other English language course providers may also be considered;
- have a level of prior learning in music at or equivalent to Level 5 on the Framework for Higher Education. FHEQ Level 5 is equivalent to a Foundation Degree, HND, DipHE or the second year of degree study (in most institutions). For Open University students this may be gained by successful completion of The Open University module A224: Inside Music. For others, this prior learning may be demonstrated in the following ways:
  - Music study at Level 5 or above in another institution (you may, for example, have studied for an academic music degree in the past and now wish to focus more on performance);
  - Study at Level 5 or above, combined with significant experience of practical music making (e.g. regular music making for 2 years or more);
  - We are able to accept students on to the programme who do not have formal qualifications but can instead demonstrate sufficient relevant experience and knowledge. Please [contact us](#) for further advice.

All applicants will normally apply through UCAS Conservatoires.

### **Progression**

After completing Creative Music Making, students may wish to progress to further study towards an Open University degree or (subject to successful audition) to further study at Trinity Laban on the Independent Study Programme (ISP), the Postgraduate Diploma, or other programmes. In order to progress to further study at any level, you must pass all elements of assessment.

It is not possible to invoke RPL in order to transfer credit from the Creative Music Making programme to any other Trinity Laban programme of study, however credit from the programme may be transferred to Open University degree study.

### **The programme aims are:**

- To provide the opportunity for learning in the practice and theory of musical creativity and performance;
- To encourage participation in, and reflection on, music-making activity across a wide range of genres and contexts;
- To broaden students' perception of their cultural and social context, and the contexts in which other musicians work;
- To provide pathways through which students can pursue areas of musical interest relevant to the extension of their musical knowledge in practical contexts;
- To support students' development as confident, self-reliant music practitioners capable of making significant and positive contributions to collaborative musical endeavours;
- To develop students' communication skills in an appropriate range of contexts;
- To cultivate an environment that encourages students to appreciate their value as musicians in society;
- To develop students' critical awareness through reflective practice.

### **What will I be expected to achieve?**

On successful completion of this programme, you will be expected to be able to:

## **Knowledge and understanding [OU Knowledge and Understanding] [Benchmark Knowledge and Understanding (intellectual skills)]**

- 1.1 Demonstrate knowledge of your chosen musical genre/discipline, its repertoire, techniques, performing practices and traditions
- 1.2 Demonstrate understanding of scholarly approaches to examining musical processes, performances and their audiences and the ability to apply theoretical concepts to your own music-making practices.
- 1.3 Demonstrate an understanding of successful rehearsal and performance preparation and apply this to your personal practice.
- 1.4 Demonstrate an understanding of the ways in which your musical practice impacts and reflects its social contexts, and relevant associated theories.
- 1.5 Demonstrate awareness of a range of ways in which music can be disseminated, and the implications for creation, innovation and research in music.
- 1.6 Demonstrate familiarity with a range of strategies for promotion of musical practice and audience development.

## **Skills**

### ***Skills (subject specific/professional) [OU Practical and/or Professional Skills] [Music Benchmark Practical skills and musicianship]***

- 2.1 Prepare performances using a range of informed and independent strategies.
- 2.2 Show familiarity with a range of memorisation and generative music-making techniques, and knowledge of how to apply these within your personal practice as a musician.
- 2.3 Articulate with confidence sophisticated knowledge of musical concepts, practices and performances.
- 2.4 Demonstrate the musical skills associated with your chosen performance context, in particular awareness of communicative practices and gestures used in collaborative music-making.

### ***Skills (Cognitive and intellectual) [OU Cognitive Skills]***

- 3.1 Understand and present complex arguments, evaluating your identity as a musician.
- 3.2 Utilise appropriate time-management strategies in relation to personal practice and the establishment and evaluation of short and long-term goals.
- 3.3 Understand the differing natures of recorded and live performance.

### ***Skills (transferable) [OU Key Skills] [Music Benchmark Generic and graduate skills]***

- 4.1 Evaluate and make strategic use of appropriate scholarly resources, digital and otherwise.
- 4.2 Interpret and analyse a range of musical sources (including recorded and notated music) using suitable methods and drawing appropriate conclusions.
- 4.3 Formulate secure and confident learning strategies through reflective personal practice.
- 4.4 Adapt working methods and monitor progress, both proactively and in response to the evaluations of others.
- 4.5 Acknowledge the work of others through appropriate forms of reference.

## **Values and attitudes**

- 5.1 Demonstrate awareness of individual and collective artistic identity and its impact on audiences, peers and professional partners.
- 5.2 Exhibit behaviours commensurate with the public presentation of your music through your performing activities, acknowledging cultural expectations and appropriate responsibilities.



5.3 Demonstrate your interest in and curiosity about the performance of music, and potential for continuing artistic and creative development through your future musical aspirations.

### How will I learn?

Learning takes place through a blend of formal tuition, experiential learning and personal study, with a significant amount of online support through Moodle. Regular group and occasional individual tutorials (primarily delivered online, with additional face-to-face tutorial contact during the residential study week), personal self-study and research, and participation in and observation of music practice are the central elements of the provision.

Students will develop and contextualize their learning about practice through their own personal involvement in music making within local group activities, observation of the music-making practices of others, online forum discussions and reflective practice tasks. Tutorial learning will be delivered in small groups, building on information already acquired by students through their personal study of the programme materials made available online. Throughout the programme, students' own practical experience is underpinned with theoretical knowledge to help develop their practical and observational skills and their creative responses to challenges. During the residential week, exposure to performances by outstanding musicians, participation in group activity and engagement with supporting academic discussion and debate will expose the students to a variety of views and approaches current within the world of professional music practice.

The programme aims to enable students to develop independent learning strategies for lifelong learning. Tutors will regularly encourage reflection on learning and the formulation of personal study plans and targets.

Certain elements of the programme will involve studying with other students in a collaborative way, which may involve undertaking leadership responsibilities in projects. Collaboration is considered to be at the heart of professional artistic life and, as such, opportunities such as these represent valuable learning experiences.

This programme assumes 600 learning and teaching hours, with around 60 hours average contact time including the residential study period in Greenwich. Students are expected to spend an average of 16-18 hours per week engaging with programme materials, undertaking personal practice, further reading, and participating in group music-making activities within their local community.

### How will I be assessed?

#### Overview

Formative feedback is offered by the tutors throughout the course. Students complete 5 assessment events spread across four blocks of learning: 4 formative assessments (50%; i.e. each assessment contributes 12.5% of the final mark) and a summative Final Project (50%). There will be one personal study week in advance of each formative assessment submission deadline, and three personal study weeks in advance of the Final Project submission deadline.

Assessment will focus on the articulation of the knowledge and understanding gained by students about themselves as musicians, and not directly on the intrinsic standard of their performance or instrumental mastery.

Candidates will have to take and pass 60 credits to complete Creative Music Making.

### **What do I have to do to pass?**

To pass you need satisfactorily to PASS (40%) the Final Project, and to achieve above 40% as an average score across Assignments 1, 2, 3 & 4. A pass grade is defined by the Trinity Laban UG Generic Grade Descriptors. The proposed grade will reflect, in the view of the assessor(s), the extent to which the submission has met both the general and specific assessment criteria for each assessment task.

All assignments must be submitted.

There are provisions to retrieve a failure as outlined in the Assessment Regulations.

### **What award can I get?**

Successful completion of this programme of study will lead to Creative Music Making.

The minimum percentage in the overall aggregate for recommendation for the award shall normally be:

- With Distinction minimum 70%
- With Merit minimum 60%
- Without classification minimum 50%

The award shall be decided on the overall aggregate of all assessments calculated as a weighted average.

#### Certificate:

	<b>HE Level</b>	<b>Credits</b>	<b>Weighting (%)</b>	<b>Class</b>	<b>% required</b>
Taught	6	60	100	With Distinction	70
				With Merit	60
				With Pass	40

## **CONTENT**

### **What will I study?**

#### **Structure**

Offered on a flexible basis, Creative Music Making is a blended programme, combining distance/online learning using the Trinity Laban VLE (Moodle) with intensive face-to-face contact through an intensive week-long residential in Greenwich. Students undertake 30 weeks of learning, comprising 22 week-long study units delivered via Moodle, one intensive residential week, and seven weeks dedicated to revision and preparation of assessment submissions (one for each of the four in-programme assessments, and three for the Final Project).

#### **Patterns of attendance and study**

This part-time programme is delivered online during a full academic year with one further intensive residential study week also forming a core element of programme delivery.

Assessments take place at the end of each study block, excepting Assessment 2 which falls mid-way through Block 2. A larger Final Project assessment is undertaken at the conclusion of the programme. The residential study week takes place during the Easter period.

On a programme of this nature – in which each student is responsible for determining their own learning and study patterns – it is impossible to be prescriptive about the amount of study time needed outside formal attendance. Students will find that the pressure of programme-related work will vary dependent on their previous experience and interests, with some units being more demanding than others. It is each student's own responsibility to manage their learning.

Students should note that the residential study week has a pass/fail attendance requirement. Attendance in this context means being present at the time the daily register is taken.

There are no programme co- or pre-requisites.

### **Taught Blocks**

The overarching aims of the programme are to (a) further develop musical skills learned within students' prior musical study and (b) enable students to engage with music practice through scholarly discourse concerning how practitioners construct successful collaborative music-making activities and engage with the many and varied social contexts for that musical practice. These aims are captured in the programme title, *Creative Music Making*: music is presented as both (a) creative, more than just something we reproduce and (b) something that is made, an entity that can be studied.

These overall study aims are contextualised in four different ways, one in each of the blocks of the core written materials. These focus on a broad-ranging definition of musical community and seek to embrace both those who engage with music as creators or performers as well as audiences.

The blocks are of unequal length, reflecting the different emphases placed upon the subject matter as follows:

<b>Block Title</b>	<b>Block Code</b>	<b>Units</b>
Understanding Music Making	M60001a	1-4
Preparing to Perform	M60001b	5-13
Musical Creativity	M60001c	14-18
Being Heard	M60001d	19-22

### **CAREERS**

Careers information is available on the Trinity Laban website:

<https://www.trinitylaban.ac.uk/student-life/careers/>

### **STUDY ABROAD / WORK PLACEMENTS**

### Study Abroad options

Not available

### Placement options

Not available

## ACCREDITATION AND PROFESSIONAL RECOGNITION

### Accrediting Body

Creative Music Making is available as a 60 credit Level 3 module on Specified Open University degree programmes.

## ADMISSIONS

### Entry Requirements

#### Practical Entry Requirements

Students should be actively involved in practical music making, including some form of music making with others (e.g. playing in a band, rehearsing as a duet) for the duration of the programme. Applicants not already involved in music making with others will be asked to note that successful completion of the programme will require them to find opportunities to participate in group music making on a regular basis. Confirmation of the students' planned practical activities will be required prior to enrolment.

#### Academic Entry Requirements

For entry, applicants are usually expected to hold academic credit at Level 5 on the FHEQ, normally acquired through prior completion of degree level study (Foundation degree, HND, DipHE or the second year of Bachelors degree study or equivalent). For Open University students this may be gained by successful completion of the Open University module A224: Inside Music. For others, this prior learning may be demonstrated in the following ways:

- o music study at Level 5 or above in another institution (you may, for example, have studied for an academic music degree in the past and now wish to focus more on performance)
- o study at Level 5 or above in a related subject combined with significant experience of practical music making (e.g. regular music making for 2 years or more)

Equivalent entry qualifications or professional experience may be considered for entry to the programme, subject to completing the Institution's RPL procedures.

Applicants for whom English is not their first language should demonstrate proficiency in English equivalent to a pass at Trinity Integrated Skills in English (ISE) Level IV, GESE Levels 7-9, IELTS 6.5 overall (min. of 6.0 in all areas). Equivalent from other English language course providers may also be considered.

# BLOCK SPECIFICATIONS

## Block 1: Understanding Music Making

<b>Block:</b>	Understanding Music Making
<b>Block Code:</b>	M60001a
<b>Teaching Faculty:</b>	Music
<b>Delivery location:</b>	Online (Moodle)
<b>Level:</b>	6

### Summary description

This first block introduces the three main themes of the programme: preparing for performance, making music creatively, and engaging with listeners and audiences. It also outlines two central methods of study: reflecting on your own practice as a musician and studying/documenting the musical practices of others.

It is delivered through four online units of study, culminating in an assessment task detailed below. Study within this block includes: reading set texts, listening and responding to three audio interviews of musicians from differing areas of music making, interviewing a colleague from your music group, making an audio recording of your group's rehearsal, starting a learning journal that continues through the duration of the course.

The aims of the block are:

- to develop your understanding of how the practice of musicians can vary across genres
- to develop your understanding of how your practice relates to those of other musicians
- to enable you to recognize and use effective methods of documenting your learning
- to develop your interest in and curiosity about the performance of music, and your potential for continuing artistic and creative development

<b>Week</b>	<b>Unit</b>	<b>Title</b>	<b>Brief description</b>
1	1	Musicians & Music Making	Introducing the main themes of the programme and the central methods of study. Interviews with three musicians in different genres explore the 'value' of music.
2	2	Understanding <i>your</i> music making	A guided self-examination, encompassing preparation techniques, patterns of self-reflection and how

			musicians are recruited for collaborative events. The learning journal is introduced.
3	3	Acquiring musical knowledge	Approaches to the documentation of music making, examining reflexivity and objectivity, ethnographic methods, permissions processes, and how to construct arguments.
4	4	Recording and examining your practice	Interviewing a musical collaborator, examining the experience of music from the audience perspective, programming and performance, uses of recording.
5	-	Assessment 1 preparation week	Reflective account summarising the experiences gathered within the learning journal including interviewing, reflecting and recording practical activity.

### What will I be expected to achieve?

**Knowledge and understanding** – on successful completion of this block, you will be able to:

- demonstrate knowledge of your chosen musical genre/discipline and its performing traditions;
- demonstrate understanding of different approaches to examining musical processes and the ability to apply theoretical concepts to your own music-making practices;
- explore ways in which your musical practice impacts and reflects its social contexts.

**Skills** – on successful completion of this block, you will be able to:

- interpret and analyse a range of musical sources using suitable methods and drawing appropriate conclusions;
- adapt your working methods and monitor progress, both proactively and in response to the evaluations of others

**Values and attitudes** – on successful completion of this block, you will demonstrate:

- awareness of individual and collective artistic identity and its impact on audiences
- interest in and curiosity about the performance of music, and your potential for continuing artistic and creative development through future musical activity.

### How will I learn?

The majority of hours attached to this block will be spent in self-study, stimulated by in-depth teaching in your online tutor group, and ongoing discussion within an online community of learners.

Online group tutorials will be organized according to the nature of the work being addressed and will always require the active participation of group members. Students will be expected to comment on their own professional practice and make contributions to others' work as appropriate. The learning journal will provide you with an opportunity to capture these experiences and enable further self-reflection.

Teaching & Learning Component	Contact Hours	Self-directed Study Hours	Total Student Learning Hours
Induction	0	Upwards of 23 hours of online self-study (Induction)	
Online Group Tutorials	4 hrs	Upwards of 90 hours of online self-study (Units 1-4); engagement with tutor forum; practice activities (personal /ensemble) together with supporting activities such as listening, observing, reading, planning, participating, researching, experimenting, collaborating, writing, rehearsing, performing, recording etc.	
Self-directed Moodle Learning	0		
<b>Totals</b>	<b>4</b>	<b>113 plus</b>	<b>117 plus</b>

### How will I be assessed?

**Assessment 1:** A reflective account (750 words), in continuous prose, summarising the experiences gathered within the Learning Journal during the first 4-5 weeks of study.

To pass, you must complete the following tasks:

- share your personal statement of practice within your tutor group (Activity 2.6.1)
- interview a colleague/fellow student
- make an audio recording of a rehearsal and upload it to Moodle

These activities provide the raw material for the reflective account, which situates your practice in relation to the practice of others, and to your audience.

Assessment Component	Assessment Type	Weighting	Pass Mark
Contribution to online forums: share your personal statement; interview a fellow student; post to your tutor forum; upload your rehearsal recording to e-stream	Contribution	0%	Pass/Fail
Assessment 1: Reflective account summarising the experiences described in your learning journal during the first four weeks of your studies (750 words)	Reflective Account	12.5%	40%

### What do I have to do to pass?

You need to achieve an overall pass mark of 40% in order to pass this assessment.

Your work will be assessed using the following task-specific assessment criteria:

- your awareness of how the practice of others relates to your practice;
- your ability to interrogate observed experience and assess the implications for your personal and professional development;
- your use of personal research to evidence and support own ideas and statements;
- the clarity and detail of your communication.

To get a high mark, your work should reference forum discussions, unit texts and external sources.

In addition to the specific block criteria listed above for each level, please refer to the Trinity Laban Generic Marking Criteria document in Appendix 1.

### How and when will I get feedback on my assessments?

Formative feedback (i.e. feedback on where you are now and what you might do to enhance or further your practice leading up to, and moving beyond, assessment) will be integrated within the teaching and learning process throughout the programme. You will be supported by individual feedback from your Programme Tutor within online group forum and individual tutorial consultations, in support of your preparation for your programme assessments.

Your Programme Tutor acts as your personal and academic tutor in relation to your learning.

Written feedback on assessments is returned to students via Moodle within 15 working days in accordance with the Trinity Laban Policy on Feedback on Assessed Work. Reports will include a provisional grade, which will be subject to confirmation by the Assessment Board.

### READING LIST

As learning within the Creative Music Making programme is highly individualised, a range of materials for study – to include scores, manuscripts, recordings, DVDs, websites, books, articles and a wide range of other materials and/or ephemera – will be explored during the course of your studies. Your choice of materials is, due to the nature of the programme, to some degree self-directed, but should be developed through dialogue and in conjunction with your Programme Tutor.

Student-to-student peer sharing and feedback also provides a vital and supportive platform for the sharing of ideas and materials, enabling mutual learning through engagement in critical reflective dialogue, which is often student led. Students are strongly encouraged determine and self-organise sharing platforms and feedback mechanisms which underpin the experimental and supportive ethos of the programme.

See also:

Finnegan, Ruth (2007 [1989]) *The Hidden Musicians: Music-Making in an English Town*, 2nd edn, Middletown, CT, Wesleyan University Press.

Faulkner, R.R. and Becker, H.S. (2009) *“Do You Know ...?” The Jazz Repertoire in Action*, Chicago, The University of Chicago Press.



## Block 2: Preparing to perform

<b>Block:</b>	Preparing to Perform
<b>Block Code:</b>	M60001b
<b>Teaching Faculty:</b>	Music
<b>Delivery location:</b>	Online (Moodle)
<b>Level:</b>	6

### Summary description

This second block focuses on methods to improve one's personal practice as a musician. It includes units on: efficacy of daily practice, development of core musical skills, performance skills, using memorization, communication in collaborative music, using improvisation, using methods of musical analysis and establishing healthy physical and mental habits.

It is delivered through nine online units of study, culminating in an assessment task detailed below. Study within this block includes: reading set texts, experimenting with suggested approaches to your personal practice and group rehearsals, examining your approach to your mental and physical health as a musician, reflecting on the ways in which you prepare for a performance and exploring ways in which to analyze your repertoire. You will make audio recordings of your personal practice to demonstrate your approach to experimentation and reflection, and to support the entries that you make in your learning journal.

The aims of the block are:

- to develop your understanding of your personal practice and how to improve it
- to develop your openness and curiosity to experiment with new ways of working
- to establish ways in which you can observe and adapt your approach to your health as a musician
- to develop both your ability and enthusiasm for analysing your repertoire in a way that is meaningful to you

Week	Unit	Title	Brief description
6	5	Developing core musical skills	Identifying the importance of rhythm, pitch and intonation, and developing these skills. Exercises to improve listening skills.
7	6	Efficacy of daily practicing	Definitions of, and approaches to practice. Time-management and goal-setting, SMART framework, mental practice and evaluative methods.

8	7	Using memorisation to improve your performance	How memorisation underpins all learning, why musicians perform from memory, how musicians memorise, short and long-term memory, analysis and structure, imagery and mental rehearsal, the role of emotion, proprioception.
9	8	Using improvisation	Definitions of improvisation, the psychology of improvisation, using musical parameters, musical gesture, using counterpoint, harmony and form.
10	-	Assessment 2 preparation week	An account (600-750 words) of your exploration of a practical technique covered in Block 2
11	9	Collaboration and Communication	Principles of successful communication, rehearsal technique, leadership, preparing for rehearsals, giving feedback.
12	10	Musical health, physical and mental good practice	Preventing physical injury, the physiology and psychology of performance anxiety, cognitive coping strategies.
13	11	Working towards a performance	Concert preparation techniques, including specific practice methods, psychological strategies, projection of intensity, building concentration and confidence, examining concepts of perfection and excellence.
14	12	Analysis for performers	Approaches to analysis, importance of and benefits resulting from analysis, comparing alternative views, applying analysis specifically towards performance outcomes.
15	13	Analysis for performers continued	An analysis of a piece chosen by the student, progressing through a series of stages outlined by the unit author. In part, a preparatory exercise for Assessment 3.
16	-	Assessment 3 preparation week	A performer's analysis of a piece of repertoire selected by the student, using a variety of techniques (possibly including improvisation) to develop options for interpretation in performance. Audio recordings to demonstrate arguments made are encouraged.

### What will I be expected to achieve?

On successful completion of this block, a student will be expected to be able to:

#### Knowledge and understanding

- demonstrate knowledge of your genre and the processes of personal practice that befit your discipline;

- understand the importance of a flexible, investigative approach to your daily music-making;
- understand the principles behind successful rehearsal and performance preparation;
- understand the differing natures of recorded and live performance.

### Skills

- prepare for performances and rehearsals using a range of informed and independent strategies;
- apply a range of memorisation and generative music-making techniques to your personal practice;
- apply a range of communicative strategies and gestures used in collaborative music-making;
- utilize appropriate time-management strategies in relation to your personal practice and the establishment and evaluation of short and long-term goals;
- interpret and analyses your repertoire using suitable methods and drawing appropriate conclusions;
- adapt your working methods and monitor your progress, both proactively and in response to the evaluations of others.

### Values and attitudes

- demonstrate awareness of individual and collective artistic identity and its impact on audiences;
- demonstrate your interest in and curiosity about the rehearsal and performance of music
- explore your potential for continuing artistic and creative development through your future musical activities.

### How will I learn?

The majority of hours attached to this block will be spent in self-study, stimulated by in-depth teaching in your online tutor group, and ongoing discussion within an online community of learners.

Online group tutorials will be organized according to the nature of the work being addressed and will always require the active participation of group members. Students will be expected to comment on their own professional practice and make contributions to others' work as appropriate. The learning journal, and the audio recordings that you use to document your explorations, will enable you to partake in further self-reflection.

Teaching & Learning Component	Contact Hours	Self-directed Study Hours	Total Student Learning Hours
Online Group Tutorials	8 hrs	Upwards of 198 hours of online self-study (Units 5-13); engagement with tutor forum; practice activities (personal /ensemble) together with supporting activities such as listening, observing, reading, planning, participating, researching, experimenting, collaborating, writing, rehearsing, performing, recording etc.	
Self-directed Moodle Learning	0		
<b>Totals</b>	<b>8</b>	<b>198 plus</b>	<b>206 plus</b>

### How will I be assessed?

**Assessment 2:** A reflective account (900 words), in continuous prose, of your exploration of a practical technique covered in Block 2 (including practice techniques, memorisation, improvisation, etc.). You are encouraged to select a technique of particular relevance to your practice, and to use your account to demonstrate how you have experimented with your approach to personal work as a result of your learning, and how this has in turn affected your contribution to group music-making. Audio/video recordings should be used to support arguments made, together with your Learning Journal.

To pass, you must complete the following tasks:

- continue to regularly update your Learning Journal
- make recordings of your practice/rehearsal and upload it to Moodle

**Assessment 3:** Undertake a personal performer's analysis of a piece of repertoire selected by you, using a variety of techniques (possibly including improvisation) to develop options for interpretation in your performance. Your submission should consist of 900 words in continuous prose, and you are encouraged to use audio recordings to demonstrate arguments made. Note that for this assessment you may not analyse a song or piece that you have written yourself.

To pass, you must complete the following tasks:

- continue to regularly update your learning journal
- make recordings of your practice/rehearsal and upload it to Moodle

Assessment Component	Assessment Type	Weighting	Pass Mark
Contribution to online forums as directed by the tutor	Contribution	0%	Pass/Fail
Assessment 2	Written account supported by audio material	12.5%	40%
Assessment 3	Performer's analysis	12.5%	40%

### What do I have to do to pass?

You need to achieve an overall pass mark of 40% in order to pass this assessment.

Assessment 2—your work will be assessed using the following task-specific assessment criteria:

- your understanding of how a flexible, investigative approach to music making contributes to the development of your personal practice;
- your use of research to evidence and support your ideas and statements;
- your willingness to investigate alternatives;
- your ability to document and observe your experiences of personal practice;

- your ability to construct persuasive arguments and communicate them with clarity and authority.

To get a high mark, your work should reference forum discussions, unit texts and external sources.

Assessment 3—your work will be assessed using the following task-specific assessment criteria:

- clear articulation of a personal and critical stance in relation to current music practice debates;
- your understanding of how a flexible, investigative approach to music-making contributes to the development of your personal practice;
- your use of research to evidence and support your ideas and statements;
- your willingness to investigate alternatives;
- your ability to document and observe your experiences of personal practice;
- your ability to construct persuasive arguments and communicate them with clarity and authority.

To get a high mark, your work should reference forum discussions, unit texts and external sources.

In addition to the specific block criteria listed above for each level, please refer to the Trinity Laban Generic Marking Criteria document in Appendix 1.

### How and when will I get feedback on my assessments?

Formative feedback (i.e. feedback on where you are now and what you might do to enhance or further your practice leading up to, and moving beyond, assessment) will be integrated within the teaching and learning process throughout the programme. You will be supported by individual feedback from your Programme Tutor within online group forum and individual tutorial consultations, in support of your preparation for your programme assessments.

Your Programme Tutor acts as your personal and academic tutor in relation to your learning.

Written feedback on assessments is returned to students via Moodle within 15 working days in accordance with the Trinity Laban Policy on Feedback on Assessed Work. Reports will include a provisional grade, which will be subject to confirmation by the Assessment Board.

## READING LIST

As learning within the Creative Music Making programme is highly individualised, a range of materials for study – to include scores, manuscripts, recordings, DVDs, websites, books, articles and a wide range of other materials and/or ephemera – will be explored during the course of your studies. Your choice of materials is, due to the nature of the programme, to some degree self-directed, but should be developed through dialogue and in conjunction with your Programme Tutor.

Student-to-student peer sharing and feedback also provides a vital and supportive platform for the sharing of ideas and materials, enabling mutual learning through engagement in critical reflective dialogue, which is often student led. Students are strongly encouraged determine and self-organise sharing platforms and feedback mechanisms which underpin the experimental and supportive ethos of the programme.

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Version date: 6th May 2016

## Block 3: Musical Creativity

<b>Block:</b>	Musical Creativity
<b>Block Code:</b>	M60001c
<b>Teaching Faculty:</b>	Music
<b>Delivery location:</b>	Online (Moodle)
<b>Level:</b>	6

### Summary description

This third block encourages exploration of creativity in general, before examining the concept of interpretative freedom across a range of musical styles and systems of notation. Further units explore creativity through arranging, experimenting with compositional process and using new technologies.

The block is delivered through five online units of study. There is one assessment with a dedicated assessment week, outlined below. Study within this block includes: reading set texts, experimenting with suggested approaches to exploring creativity, examining the interpretive demands made by different repertoires and notations, experimenting with approaches to arranging and composition, and examining the impact that recent technological innovations have had on music making. You will make audio recordings of your experiments with these suggested approaches, and document your personal study in your learning journal. These experiences will help you to reflect on your musical life and your ambitions for the future, leading to the assessment outlined below.

The aims of the block are:

- to develop your understanding of creativity and how this relates to your music making
- to develop your openness and curiosity to experiment with new ways of working
- to develop your understanding of the different responsibilities demanded of the musician in different repertoires and performance situations.
- to encourage your abilities as a musical arranger
- to encourage your experimentation with compositional processes
- to develop your understanding of creative technologies that have emerged in recent years and how you can use these in your music making

<b>Week</b>	<b>Unit</b>	<b>Title</b>	<b>Brief description</b>
17	14	Creativity	Definitions of creativity, approaches towards experimentation, examination of personal creative practice, SCAMPER.
18	15	Freedom and Constraint	Examining concepts of freedom in different musical genres and repertoires, including comparisons of different notations and different relationships between composer and performer.
19	16	Arranging	Introducing basic principles of arranging, melody and paraphrase, changing time, rhythmic anticipation and delay, unison writing, bass-lines, counter-melodies.
20	17	Exploring compositional process	Definitions of composition, the importance of composition as an activity for performers, learning through listening to and adapting existing music, some harmonic and structural techniques.
21	18	Creative technologies	Overview of current technologies, the use of electric and electronic technologies in creative contexts, sound recordings as source material, synthesizers, inventing new musical instruments, interactive applications.
22	-	Assessment 4 preparation week	An essay (1,250-1,500 words) that examines definitions and examples of creativity, incorporating a critical account of creativity in your own musical life.

**What will I be expected to achieve?**

On successful completion of this block, you will be able to:



## Knowledge and understanding

- demonstrate knowledge of scholarship surrounding the concept of creativity;
- understand how perceptions of interpretive freedom alter in different performance contexts;
- understand principles of best-practice in a variety of arranging contexts;
- understand how creative technologies have developed in recent years.

## Skills

- apply some arranging techniques to your repertoire;
- generate new music through a range of approaches;
- apply creative technologies to your own practice as a musician;
- delineate the limits of interpretation inherent in your repertoire using suitable methods and drawing appropriate conclusions;
- reflect on your musical practice.

## Values and attitudes

- demonstrate awareness of individual and collective artistic identity and its impact on audiences;
- demonstrate your interest in and curiosity about the creation and performance of interpretations;
- demonstrate your interest in exploring arranging and composing techniques in your music making;
- explore your potential for continuing artistic and creative development through your future musical activities.

### How will I learn?

The majority of hours attached to this block will be spent in self-study, stimulated by in-depth teaching in your online tutor group, and ongoing discussion within an online community of learners.

Online group tutorials will be organized according to the nature of the work being addressed and will always require the active participation of group members. Students will be expected to comment on their own professional practice and make contributions to others' work as appropriate. The learning journal, and the audio recordings that you use to document your explorations, will enable you to partake in further self-reflection.

Teaching & Learning Component	Contact Hours	Self-directed Study Hours	Total Student Learning Hours
Online Group Tutorials	4 hrs	Upwards of 108 hours of online self-study (Units 14-18); engagement with tutor forum; practice activities (personal /ensemble) together with supporting activities such as listening, observing, reading, planning, participating, researching, experimenting, collaborating, writing, rehearsing, performing, recording etc.	
Self-directed Moodle Learning	0		

<b>Totals</b>	<b>4</b>	<b>108 plus</b>	<b>112 plus</b>
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### How will I be assessed?

**Assessment 4:** An essay (1,000 words) that examines definitions and examples of creativity and demonstrates how unit content from Block 3 has influenced your approach to collaborative music making, supported by audio footage of your music making (either your personal practice or your group rehearsal). If you use audio of personal practice, it should be of music that you will be playing or singing in a collaborative context (not solo repertoire).

To pass, you must complete the following tasks:

- continue to regularly update your learning journal
- make recordings of your practice/rehearsal and upload it to Moodle

Assessment Component	Assessment Type	Weighting	Pass Mark
Contribution to online forums as directed by the tutor	Contribution	0%	Pass/Fail
Assessment 4	Essay	12.5%	40%

### What do I have to do to pass?

You need to achieve an overall pass mark of 40% in order to pass this assessment.

Your work will be assessed using the following task-specific assessment criteria:

- your understanding of how a flexible, investigative approach to music-making contributes to the development of your personal practice;
- your use of research to evidence and support your ideas and statements;
- your willingness to investigate alternatives;
- your ability to document and observe your experiences of personal practice;
- your ability to construct persuasive arguments and communicate them with clarity and authority.

To get a high mark, your work should reference forum discussions, unit texts and external sources.

In addition to the specific programme criteria listed above, please refer to the Trinity Laban Generic Marking Criteria document in Appendix 1.

### How and when will I get feedback on my assessments?

Formative feedback (i.e. feedback on where you are now and what you might do to enhance or further your practice leading up to, and moving beyond, assessment) will be integrated within the teaching and learning process throughout the programme. You will be supported by individual feedback from your Programme Tutor within online group forum and individual tutorial consultations, in support of your preparation for your programme assessments.

Your Programme Tutor acts as your personal and academic tutor in relation to your learning.

Written feedback on assessments is returned to students via Moodle within 15 working days in accordance with the Trinity Laban Policy on Feedback on Assessed Work. Reports will include a provisional grade, which will be subject to confirmation by the Assessment Board.

### READING LIST

As learning within the Creative Music Making programme is highly individualised, a range of materials for study – to include scores, manuscripts, recordings, DVDs, websites, books, articles and a wide range of other materials and/or ephemera – will be explored during the course of your studies. Your choice of materials is, due to the nature of the programme, to some degree self-directed, but should be developed through dialogue and in conjunction with your Programme Tutor.

Student-to-student peer sharing and feedback also provides a vital and supportive platform for the sharing of ideas and materials, enabling mutual learning through engagement in critical reflective dialogue, which is often student led. Students are strongly encouraged determine and self-organise sharing platforms and feedback mechanisms which underpin the experimental and supportive ethos of the programme.

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Version date: 6th May 2016

## Block 4: Being Heard

<b>Block:</b>	Being Heard
<b>Block Code:</b>	M60001d
<b>Teaching Faculty:</b>	Music
<b>Delivery location:</b>	Online (Moodle) and Residential Programme in Greenwich
<b>Level:</b>	6

### Summary description

This block explores concepts of audience demographic and issues related to sharing music with others. Principles of audience development and programming are examined, as well as methods of fundraising and building public awareness. A final unit focuses explicitly on using social media and other online platforms. A week-long residential school focuses on developing practical and collaborative skills, supporting and extending concepts introduced earlier in Blocks 1-3.

This block is delivered through four online units of study and a week-long residential course. There is one assessment with three dedicated assessment weeks, outlined below; this assessment constitutes the final, summative task for the whole programme.

Study within the block includes: reading set texts, examining a range of case studies that show how principles of audience development have been enacted in different environments, examining a range of publicity methods, and best practice in relation to social media. You will experiment with different ways to build the audience base of your musical group, as well as examine your involvement with communities of musicians.

The Residential element includes workshops to develop core musical skills, group music making, lectures and seminars on a variety of topics. Throughout, you will document your personal study in your learning journal, the contents of which will provide crucial material for the reflection required in the Final Project.

The aims of the block are:

- to develop your understanding of audience development, both in general terms and specifically to your musical practice.
- to develop your openness and curiosity to experiment with ways of reaching new audiences and meeting musicians.
- to develop your understanding of how musical activities in the UK are funded and supported by various organisations.
- to encourage you to promote your group and its events.
- to encourage your use of online marketing and social media to promote your group.
- to provide you with an opportunity to carry-out a large piece of work that will benefit the development of your music making.

<b>Week</b>	<b>Unit</b>	<b>Title</b>	<b>Brief description</b>
23	19	Sharing your music with others	Ways of sharing music, overview of public policy and UK music education, role of amateur/informal music making, basic project management.
24	20	Understanding audiences	Exploring how audiences engage with the arts and music, principles of audience development, programming and presenting performances for specific audiences.
25	-	Residential School	Group music-making, musicianship, choir, improvisation, tutor-group seminars.
26	21	Artistic identity and entrepreneurialism	Concepts of entrepreneurialism, networking, earning an income through music, funding, further basic project management.
27	22	Music marketing in a social media age	Importance of social media to audience generation, examination of different platforms, adapting marketing to social media, sharing music online.
28	-	Final Project Assessment preparation week/Case study	A project (2,000-4,000 words or equivalent) of your choice that explores a particular area of your music-making in depth, while touching upon the three major areas of the programme - preparing to perform, creativity, and being heard.
29	-	Final Project Assessment preparation week	
30	-	Final Project Assessment preparation week	

### What will I be expected to achieve?

On successful completion of this block, you will be able to:

#### Knowledge and understanding

- demonstrate knowledge of different audience demographics and how they are reached;
- demonstrate an understanding of the principles of audience development;
- demonstrate an understanding of how national and regional organisations and networks support music making;
- demonstrate an understanding of how social media is used to promote music making.

#### Skills

- research, plan and execute promotional activity for your group and its events;
- generate new events for your group;

- use social media in a manner that is appropriate for your group and its networks;
- show the necessary level of personal organisation that is required for the successful execution of a large project;
- show the ability to reflect on your learning and your decision-making.

### Values and attitudes

- demonstrate awareness of individual and collective artistic identity and its impact on audiences;
- demonstrate your interest in and curiosity about the creation and performance of music;
- exhibit behaviours commensurate with the public presentation of your music through your performing activities, acknowledging cultural expectations and appropriate responsibilities;
- demonstrate your curiosity in exploring how musicians generate interest in their work.

### How will I learn?

The majority of hours attached to this block will be spent in self-study, both online and in prescribed practical music activities. This self-study will be complemented by tutorial sessions in your online tutor group, and ongoing discussion within an online community of learners.

Online group tutorials will be organized according to the nature of the work being addressed and will always require the active participation of group members. Students will be expected to comment on their own professional practice and make contributions to others' work as appropriate. The learning journal, and the audio recordings that you use to document your explorations, will enable you to partake in further self-reflection.

The residential element will involve group classes that explore collaboration, communication, core musical skills, improvisation and other activities that develop content introduced earlier in the course through the online units. These group classes will be complemented by seminars and lectures/recitals/presentations.

Teaching & Learning Component	Contact Hours	Self-directed Study Hours	Total Student Learning Hours
Online Group Tutorials	4 hrs	Upwards of 126 hours to online self-study (Units 19-22); engagement with tutor forum; practice activities (personal /ensemble) together with supporting activities such as listening, observing, reading, planning, participating, researching, experimenting, collaborating, writing, rehearsing, performing, recording etc.	
Self-directed Moodle Learning	0		
Residential Week Activities	35 hrs		
<b>Totals</b>	<b>39</b>	<b>126 plus</b>	<b>165 plus</b>

## How will I be assessed?

**Final Project:** This final assessment allows you to pursue a project of your choice that explores a particular area of your music-making in depth, while touching upon the three major areas of the programme - preparing to perform, creativity, and being heard. You are encouraged to consider a wide variety of formats for your Final Project, but keep in mind what will be most suitable for your preferred topic and the way you feel most comfortable working. This is something you should consider with your tutor.

This should be a primarily independent and self-directed study of your chosen topic. However, it is important that you can demonstrate that you have developed an appreciation of current scholarly, technological, political, and /or musical debates involved in your chosen topic; an ability to synthesise and balance academic argument (where appropriate), and to articulate a personal, critical and/or creative stance in relation to these issues/arguments in the form of your submission. The Final Project is intended to provide you with a scholarly and/or focused practical experience that incorporates concepts and techniques learned throughout the programme.

On successful completion of the project you will have:

- Undertaken a significant piece of research / composition / music production / pedagogical / performance practice based work on your chosen topic;
- developed the knowledge, understanding and skills required in relation to your chosen project topic;
- demonstrated the ability to synthesise and critically evaluate a variety of diverse sources and approaches in relation to the project topic;
- demonstrated the ability to generate independent ideas, methods and rationales;
- shown initiative, undertaken critical self-reflection and demonstrated transferable research, analytical, organizational and personal time-management skills.

Characteristics of a Final Project (not all of this will apply to every project, but most will)

1. It should be an extended piece of work
2. It should be research- or inquiry-based
3. It should be relevant to your discipline or take an interdisciplinary approach
4. It should be underpinned by a range of relevant sources
5. It should be contextualised and show recognition that knowledge is contestable
6. It should incorporate an element of critical thinking, challenge and evaluation
7. It should be clear in what it is contributing
8. It should have a clearly defined and justified methodology
9. It should build up to its conclusions and have an element of reflective commentary, including recommendations
10. It should communicate the research outcomes appropriately and effectively (i.e. format the project will take)

Essential skills for Level 6 study:

- Critical thinking, Critical reflection, reading and writing
- Develop independent thinking
- Creation of knowledge
- Develop new skills and further develop skills you already possess

The Final Project could focus on one of the following:

- A research problem/question/issue or topic
- Theoretical, technical or creative practice issue(s)
- A new creative performance/event, curated and documented
- The creation of a resource that aids collaborative music-making
- The creation of a resource that promotes and publicises collaborative music-making

- Promotion of a cause through music

Your Final Project submission may consist of:

- A text-based document (4,000 words +/- 10%) supported by audio material
- A creative practice portfolio with an accompanying critical commentary (2,500 words +/-10%)
- A web-based resource incorporating a critical commentary (3,000 words +/- 10%)

These are example formats only. Each individual project will have a bespoke format as agreed by student and tutor in advance.

All projects require a bibliography and must include proper citation of sources, including scores, recordings, internet sites, interviews, as well as books, articles and programme/liner notes throughout.

To pass, you must also complete the following tasks:

- participate in the residential school (or agree to undertake the Alternate Learning Experience)
- continue to regularly update your learning journal
- make periodic recordings of your practice/rehearsal and upload them to e-stream

Assessment Component	Assessment Type	Weighting	Pass Mark
Contribution to online forums as directed by the tutor	Contribution	0%	Pass/Fail
Residential school attendance	Participation	0%	Pass/Fail
Final Project	Project file	50%	40%

### What do I have to do to pass?

You need to achieve an overall pass mark of 40% in order to pass this assessment.

Your work will be assessed using the following task-specific assessment criteria:

- your ability to plan and execute a large project;
- your understanding of how a flexible, investigative approach to music-making contributes to the development of your personal practice;
- your use of research to evidence and support your ideas and statements;
- your willingness to investigate alternatives;
- your ability to document and observe your experiences of personal practice;
- your ability to construct persuasive arguments and communicate them with clarity and authority.

You must support your project with a minimum of 10 minutes of audio material.

In addition to the specific block criteria listed above, please refer to the Trinity Laban Generic Marking Criteria document in Appendix 1.

### How and when will I get feedback on my assessments?

Formative feedback (i.e. feedback on where you are now and what you might do to enhance or further your practice leading up to, and moving beyond, assessment) will be integrated within the teaching



and learning process throughout the programme. You will be supported by individual feedback from your Programme Tutor within online group forum and individual tutorial consultations, in support of your preparation for your programme assessments.

Your Programme Tutor acts as your personal and academic tutor in relation to your learning.

Written feedback on assessments is returned to students via Moodle within 15 working days in accordance with the Trinity Laban Policy on Feedback on Assessed Work. Reports will include a provisional grade, which will be subject to confirmation by the Assessment Board.

### READING LIST

As learning within the Creative Music Making programme is highly individualised, a range of materials for study – to include scores, manuscripts, recordings, DVDs, websites, books, articles and a wide range of other materials and/or ephemera – will be explored during the course of your studies. Your choice of materials is, due to the nature of the programme, to some degree self-directed, but should be developed through dialogue and in conjunction with your Programme Tutor.

Student-to-student peer sharing and feedback also provides a vital and supportive platform for the sharing of ideas and materials, enabling mutual learning through engagement in critical reflective dialogue, which is often student led. Students are strongly encouraged determine and self-organise sharing platforms and feedback mechanisms which underpin the experimental and supportive ethos of the programme.

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Version date: 6th May 2016

# ASSESSMENT AND FEEDBACK

## Marking and Assessment Criteria

All Higher Education programmes at Trinity Laban are assessed according to the Generic Institutional Marking Criteria. Marking Criteria enable the application of quantitative judgements (grades and percentages) to students' work, in order to benchmark achievement against clearly stated levels of expectation. Feedback to students will indicate the numeric grade achieved (percentage), along with detailed feedback as to what was achieved and how this might be improved upon. The numeric grades enable the calculation of award classification at the end of the course.

There are three aspects to the Generic Marking Criteria, each referring to different aspects of measurable skill:

**'Command of the subject'**—refers to the demonstration of relevant knowledge, and an understanding of this knowledge. This includes using appropriate and accurate sources of information in meaningful contexts.

**'Subject specific skills and practices'**—refers to the ability to analyse and synthesize information from sources, leading to insights/interpretations and/or solutions to problems (reasoning), including the demonstration of critical thinking, and the ability to select from a range of alternatives.

**'Professional skills and attitudes'**— refers to decisions relating to presentation and the quality thereof, communication through text and audio, appropriate prose style and vocabulary, coherence, clarity and succinctness of communication. It is important to note that during study on this programme there are no expectations of professional standards in relation to instrumental or vocal performance/ability.

In **Assessments 1 & 2** these skills are demonstrated through submissions written in continuous prose.

The *Command of the subject* is shown through: the use of Learning Journal entries, the creation of a rehearsal recording that allows for the demonstration of reflective learning, and reference to external sources where relevant.

The *Subject specific skills and practices* are shown through: the content of the prose submission itself—how the material referred to is used to construct a meaningful and convincing argument.

The *Professional skills and attitudes* are shown through the presentation of the prose submission itself, including a clear and communicative prose style that uses appropriate vocabulary, spell-checked and proof-read.

In **Assessment 3** these skills are demonstrated through the creation of a performer's analysis.

The *Command of the subject* is shown through: the choice of analytical methods appropriate to the selected piece of repertoire, and the accuracy of the implementation of these methods. Convincing use should also be made of audio/video material to support arguments.

The *Subject specific skills and practices* are shown through the development of interpretative options as a result of the analysis. The presentation of these options in a convincing and authoritative manner will also be taken into consideration.

The *Professional skills and attitudes* are shown through the presentation of the analysis, including the use of a clear and communicative prose style with appropriate technical vocabulary, spell-checked and proof-read. Students will also demonstrate appropriate use of diagrammatic or other visual methods to demonstrate the analysis.

In **Assessment 4** these skills are demonstrated through an essay, supported by audio or video material.

The Command of the subject is shown through: the use of Block 3 material and forum posts as the basis for discussion, with references to external sources as appropriate, and knowledge of personal practice as communicated through the essay prose. Well-chosen audio material that supports the essay should also be evident.

The *Subject specific skills and practices* are shown through: the level of authority of the analysis and synthesis of ideas presented in Block 3, the selection and application of some of these ideas to personal practice, the development of these ideas, and subsequent evaluation.

The *Professional skills and attitudes* are shown through: the presentation of the essay—a clear and communicative prose style using appropriate technical vocabulary, spell-checked and proof-read. If the student chooses to apply Block 3 material towards creating a composition or arrangement for their music group, the extent to which professional attitudes towards these activities are considered in their own decision-making will also be taken into account.

In the **Final Project**, the manner in which these skills are demonstrated are dependent on the form of the project itself, but are likely to incorporate a range of assessment response strategies drawing from those that have already been explored within the previous four assessment tasks (i.e. as described above).

**Assessments for Creative Music Making are graded according to the Trinity Laban Level 6 Academic Descriptors:**

LEVEL	EXPECTATIONS (BY LEVEL)	MARKING SCALE	INFORMATION: KNOWLEDGE & UNDERSTANDING	INTERPRETATION: CRITICAL ANALYSIS, SYNTHESIS & EVALUATION	PRESENTATION
			Knowledge of the topic and identification of related issues. Accuracy of data.	Critical evaluation of information & understanding of issues.	Organisation, layout, and presentation of material. Use of language, diagrams, etc.
LEVEL 6 Synthesis & evaluation	Students should develop the higher-level skills of synthesis and evaluation, while enhancing the skills gained at previous levels and broadening further their knowledge base to a level befitting a graduate. They will be expected to: generate independent ideas and solutions to problems; develop and argue rationales for decisions they have taken; evaluate their own and others' work.	90-100	Truly exceptional in all respects.	Truly exceptional in all respects.	Truly exceptional in all respects.
		80-89	Outstanding level of knowledge that surpasses the requirements of the task. Inaccuracies are very rare.	Critical and analytical skills display insight beyond the expectations of the task. Interpretation and solutions offered display independence, a high level of sophistication and some originality.	Communication is highly sophisticated and exceeds the expectations of the task.
		70-79	An excellent level of knowledge that fully	Comprehensive skills of synthesis and evaluation,	Matches normal standards of publication.

		satisfies the requirements of the task.	leading to independent solutions of value.	
	60-69	Very good knowledge of the topic and related issues drawn from a wide range of sources. Data mostly accurate.	A very good understanding of the concepts relevant to the task, leading to choice of an appropriate solution from a number of alternatives. Good evaluation of data.	Systematic organisation, with clear and coherent communication. Presentation in accordance with institutional guidelines.
	50-59	A generally good level of knowledge. Range of sources appropriate with some limitations. Good levels of accuracy.	A generally good awareness of the concepts and approaches relevant to the task, though these are not always thoroughly grasped. Plausible solution/interpretation is offered.	Coherent organisation and communication but with some limitations of vocabulary and hence of expression. Presentation generally good.
	40-49	A satisfactory level of knowledge, sufficient to the requirements of the task.	The interpretation offered, though plausible, is not based on a full consideration of the information or data.	Some shortcomings in organisation and communication that impede an understanding of the candidate's knowledge or ideas. Sources are properly cited, and other aspects of the presentation are satisfactory.
	30-39	Unsatisfactory knowledge and information and/or insufficient accuracy to permit a worthwhile interpretation.	Understanding is restricted or inadequate. The reasoning is flawed and/or there is nothing to qualify as a relevant interpretation.	Some attempt at organisation, but with generally unsatisfactory results. Considerable editing required. Details of presentation not in accord with good practice. Lack of proper citation.

	15-29	Limited evidence of command of the subject as required by the assessment task.	Limited evidence of understanding and interpretation.	Organisation and presentation limited.
1-14	Little or no accurate information pertinent to the topic.	There is no evidence that proper consideration has been given to the material available.	Organisation is incoherent. The work is unintelligible because of inadequate presentation and/or communication.	
0	Non-submission of work or detection of academic malpractice.	Non-submission of work or detection of academic malpractice.	Non-submission of work or detection of academic malpractice.	

## Learning Outcomes

There are specific criteria used to assess the learning outcomes of a block, which are listed in the 'What will I be expected to achieve?' section of the block specification. Credit is awarded on the basis of the notional hours of study (including all contact time, private study and assessment preparation) dedicated to the achievement of the learning outcomes. Normally, ten notional study hours are associated with one credit.

The learning outcomes are categorised into three elements: **knowledge and understanding**, **values and attitudes**, and **subject specific and professional skills**. The phrase used to describe the outcomes is understood to be prefaced with a statement like 'At the end of this module, you will be able to...' and as such draws attention to the skills and abilities acquired in the course of your period of study. You must be able to show that you can do what the learning outcomes state, and the level at which you meet/exceed those outcomes forms the basis for the grade awarded through application of the criteria/grade descriptors.