

# TRINITY LABAN CONSERVATOIRE OF MUSIC & DANCE

## PROGRAMME SPECIFICATION: BMUS WITH INTEGRATED FOUNDATION YEAR 0

<b>Programme</b>	BMus(Composition/Jazz/Performance/Performer-Composer) with Integrated Foundation Year 0
<b>Awarding Institution</b>	Trinity Laban Conservatoire of Music and Dance
<b>Location of study</b>	King Charles Court and Blackheath Halls
<b>Mode and duration</b>	5 years full time
<b>UK Credits</b>	480 + 120 Level 0 (HE) credits
<b>ECTS</b>	300

### SUMMARY DESCRIPTION

The BMus with Integrated Foundation Year 0 provides an opportunity for talented applicants to receive funding for a pre-BMus year of training within a higher education, conservatoire environment, thus preparing them for successful study on the BMus.

The Foundation Year 0 is designed for aspiring musicians who wish to develop their musical skills and techniques through a dedicated programme of study rooted in studio or practice-based activity. The programme aims to equip students with a secure grasp of the foundational skills required by the contemporary profession in its widest sense, but with a focus on Western Art Music. By the end of the Foundation Year 0, students will be able to perform and/or create music as an instrumentalist, vocalist or composer at a level appropriate for entry to conservatoire BMus. Students will have consolidated a consistent artistic personality as appropriate to a range of performance settings, and developed a broad set of skills and knowledge suited to diverse further training routes in music. Students will develop their instrument/voice-specific performance skills alongside practical study in areas that support their fluency and their internalised and embodied perceptions of music. This includes 1-1 lessons, Departmental Classes, Performance Workshop, Alexander Technique, Generative Techniques, Applied Musicianship, and Audition Class. They will develop collaborative skills through participation in the college's renowned CoLab Festival, and academic skills through a critical thinking seminar and the Music, History, Society module, which offers an introduction to the past and present sociology of music. There will also be activities designed to develop an appreciation of professional and educational settings of music practice, and the early development of professional skills in music. Students will maintain a personal development portfolio of key documents in their progress through the programme and will have termly tutorials to review these documents and discuss their progress.

The BMus Programme is designed for students wishing to be professional musicians: performers and composers. It aims to equip students with the necessary musical skills and knowledge required by the contemporary profession in its widest sense but with a focus on

the evolving Classical and Jazz traditions; the Jazz and Composition pathways offer discrete comprehensive specialist training.

The BMus is of four years duration and by the end of the programme you will be able to create music as an instrumentalist, vocalist, composer or a composer-performer at a level appropriate to entry to the profession and/or undertake Masters level study. You will have established a secure artistic personality and developed a range of sophisticated professional skills. As an emerging artist you will have created music – solo, small and large group – in a variety of settings and in relation to a range of audiences. You will have gained understanding of the music profession and its audiences in contemporary society. Through your understanding of audience you will develop collaborative, digital and entrepreneurial skills in support of a professional career. The programme prepares you to communicate at the highest levels as an artist through your instrument/voice/compositions and to engage audiences through informed discussion, text and digital media where appropriate.

Years 1 (Level 4) and 2 (Level 5) lay the foundations for technique, artistic expression, contextual knowledge and musicianship – all intrinsic to being a musician – through intensive practical and core academic work. Years 3 [6(1)] and 4 [6(2) Hons)] offer greater optionality and creative specialism, with a focus on developing your performance and composition skills, critical thinking, and additional specialisms through electives that permit you to begin to shape your individual musical and career pathway. The final year includes an Artist as Innovator Project that forms your professional portfolio as you graduate and enter the profession. In each year of the programme you will participate in a CoLab project, during the annual CoLab festival. CoLab is a central part of the learning culture at Trinity Laban, giving you an opportunity to innovate and challenge the artistic status quo.

## LEARNING OUTCOMES

On successful completion of the **Foundation Year 0**, a student will be able to demonstrate:

### **Knowledge and understanding:**

- preliminary knowledge of musical technique and notation that supports performance/composition;
- a nascent understanding of the historical and social contexts of music and music performance (past, present and future eventualities);
- an awareness of the multidisciplinary scope of the arts and their broader contexts in relation to creativity and innovation;
- a nascent appreciation of a range of evolving artistic and professional contexts and their connection with citizenship;
- responsiveness to HE self-directed learning processes, appropriate to expectations for BMus conservatoire study; and
- the early application of learning relating to musicians' health and well-being.

### **Skills:**

- perform and/or compose fluently with secure technique at a standard commensurate with entry to a BMus programme;
- demonstrate an emerging musical personality, meeting expectations for BMus conservatoire entry;
- make connections between core musical knowledge and skills and performance activities, including generative music;
- generate and input creative ideas and skills to collaborative projects taking a leadership role where appropriate;
- apply appropriate organisational skills, and evaluate different approaches to problem solving in their studies (both academic and practice-based activities); and
- demonstrate accurate, reliable and coherently structured communication and presentation, appropriate for BMus conservatoire entry.

**Values and attitudes:**

- a preliminary understanding of, and respect for, a range of social and aesthetic values relating to music and society;
- an embryonic understanding of, and respect for, the dynamics involved in collaboration, teamwork and leadership;
- an emerging understanding of personal responsibilities as artist-as-citizens; and
- respect for life-long learning processes and an ability to initiate their own development through structured opportunities, demonstrating emerging autonomy.

On successful completion of the **BMus**, a student will be able to demonstrate:

**Knowledge and understanding of:**

- advanced musical knowledge that supports performance/composition;
- a broad representative selection of repertoire relating to Principal Study, including works from the canon as well as those from marginalised voices;
- the context of music and music performance (past, present and future eventualities);
- the multidisciplinary scope of the arts and their broader contexts;
- a range of evolving artistic and professional contexts; and
- issues relating to musicians' health and well-being and their implications for maintaining a successful career.

**Skills:**

- individual musical personality and artistry in a variety of musical domains supported by a secure level of skill;
- the ability to apply specialist musical skills to performance/composition, (including both digital and in-person contexts);
- the ability to generate and input creative ideas and skills to collaborative projects taking a leadership role where appropriate;
- the ability to evaluate changes in the art form and to contribute to its development, taking a leadership role where appropriate;

- the ability to devise, sustain and communicate ideas and concepts;
- the ability to apply appropriate business, technological, and organisational skills;
- the ability to apply skills of communication and presentation appropriate for a wide range of professional demands; and
- the ability to apply independent life-long learning skills.

#### **Values and attitudes:**

- understanding of, and respect for, a range of social and aesthetic values relating to the artist in society;
- understanding of, and respect for the dynamics involved in collaboration, teamwork and leadership;
- understanding of personal responsibilities in artistic and educational domains; and
- understanding of, and commitment to, developing behaviours that support autonomous, self-directed learning.

### **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; and
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**

#### **Foundation Year 0:**

Module Title	Module Code	Module Credits	Core/ Elective	Compensation Yes/No	Level
Principal Study Foundation		60	Core	No	0
Group Music Making Foundation/Foundation: Dance, Film, Narrative		20	Core	No	0
Foundation: Music, History and Society		20	Core	Yes	0
Applied Musicianship Foundation		20	Core	No	0

**BMus:**

**COMPOSITION:**

Module Title	Module Code	Module Credits	Core/ Elective	Compensation Yes/No	Level
Principal Study 4		40	Core	No	4
Dance, Film, Narrative 4		30	Core	No	4
Music, Culture and Society 4		20	Core	No	4
Applied Musicianship 4		20	Core	No	4
Transition into HE 4		10	Core	Yes	4
Principal Study 5		40	Core	No	5
Dance, Film Narrative 5		30	Core	No	5
Music, Culture and Society 5		20	Core	No	5

Applied Musicianship 5		20	Core	No	5
Harmony & Counterpoint 5		10	Core	Yes	5
Principal Study 6(1)		50	Core	No	6(1)
Dance, Film, Narrative 6(1)		30	Core	No	6(1)
Elective Level 6		20	Core	No	6
Artist as Entrepreneur 6(1)		10	Core	Yes	6(1)
Arranging 6(1)		10	Core	Yes	6(1)
Principal Study 6(2)		60	Core	No	6(2)
Dance, Film, Narrative 6(2)		30	Core	No	6(2)
Elective Level 6		20	Core	No	6
Artist as Innovator Capstone Project 6(2)		10	Core	Yes	6

**JAZZ:**

Module Title	Module Code	Module Credits	Core/ Elective	Compensation Yes/No	Level
Principal Study 4		40	Core	No	4
Group Music Making 4		30	Core	No	4
Jazz History 4		20	Core	No	4

Applied Musicianship Jazz 4		20	Core	No	4
Transition into HE 4		10	Core	Yes	4
Principal Study 5		40	Core	No	5
Group Music Making 5		30	Core	No	5
Jazz History 5		20	Core	No	5
Applied Musicianship Jazz 5		20	Core	No	5
Jazz Counterpoint 5		10	Core	Yes	5
Principal Study 6(1)		50	Core	No	6(1)
Group Music Making 6(1)		30	Core	No	6(1)
Elective Level 6		20	Core	No	6
Artist as Entrepreneur 6(1)		10	Core	Yes	6(1)
Arranging 6(1)		10	Core	Yes	6(1)
Principal Study 6(2)		60	Core	No	6(2)
Group Music Making 6(2)		30	Core	No	6(2)
Elective Level 6		20	Core	No	6
Artist as Innovator Capstone Project 6(2)		10	Core	Yes	6

**PERFORMANCE:**

<b>Module Title</b>	<b>Module Code</b>	<b>Module Credits</b>	<b>Core/ Elective</b>	<b>Compensation Yes/No</b>	<b>Level</b>
Principal Study 4		40	Core	No	4
Group Music Making 4		30	Core	No	4
Music, Culture and Society 4		20	Core	No	4
Applied Musicianship 4		20	Core	No	4
Transition into HE 4		10	Core	Yes	4
Principal Study 5		40	Core	No	5
Group Music Making 5		30	Core	No	5
Music, Culture and Society 5		20	Core	No	5
Applied Musicianship 5		20	Core	No	5
Harmony & Counterpoint 5		10	Core	Yes	5
Principal Study 6(1)		50	Core	No	6(1)
Group Music Making 6(1)		30	Core	No	6(1)
Elective Level 6		20	Core	No	6
Artist as Entrepreneur 6(1)		10	Core	Yes	6(1)
Arranging 6(1)		10	Core	Yes	6(1)
Principal Study 6(2)		60	Core	No	6(2)
Group Music Making 6(2)		30	Core	No	6(2)
Elective Level 6		20	Core	No	6



Artist as Innovator Capstone Project 6(2)		10	Core	Yes	6
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### Key Progression Points

Students must pass all credits in each year in order to progress (notwithstanding compensation) 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).

### Electives

The following electives will be made available for selection each year, but will only run if chosen by a sufficient number of students. There may also be timetabling consideration that limit your choices. If an elective will not run, you will be advised as soon as possible and given help to choose an alternative.

- Advanced Arranging and Orchestration
- Advanced Conducting
- Advanced Instrumental/Vocal Teaching
- Analysis for Performance: Communicating Form
- Arranging
- Composing for Media
- Conducting
- Creative Leadership
- Cultural Perspectives in Music
- Digital Musicianship for Performers
- Free Improvisation
- Improvising with Indian and Arab Music
- Instrumental/Vocal Teaching
- Introduction to Music as Therapy NEW
- Jazz Perspective on Counterpoint and Harmony in the Extended Common Practice
- Music and Dance
- Music, Gender and Sexuality

- Opera and Theatre pre-1900
- Opera and Theatre post-1900
- Playing for the Dance NEW
- Practical Application of Alexander Technique NEW
- Psychology in Music Performance
- Research Project (formerly Capstone Project)
- Socially Connected Performance Practice
- Traditional Music to Contemporary Folk Music

### **Pre-requisites**

Advanced Arranging and Orchestration requires prior completion of Arranging, or the demonstration of an appropriate level of knowledge.

Advanced Conducting requires prior completion of Conducting, or the demonstration of an appropriate level of knowledge.

Advanced Instrumental/Vocal Teaching requires prior completion of Instrumental/Vocal Teaching, or the demonstration of an appropriate level of knowledge.

Jazz Perspective on Counterpoint and Harmony in the Extended Common Practice requires prior knowledge of basic jazz harmony and syntax.

## **LEARNING AND TEACHING**

The Foundation Year 0 assumes 1200 learning and teaching hours. The BMus assumes 4800 learning 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, competitions and supervised study. Contact and self-study time is itemised in module descriptions. Rehearsal and performance contact time will vary according to the instrumental discipline.

### **Learning and teaching methods**

Learning takes place through a blend of formal tuition, experiential learning and personal study. There is a blend of in-person and online provision, some of which is delivered asynchronously. Instrumental / composition / vocal tuition is the central element of provision consisting of individual tuition, group tuition, rehearsals, workshops, seminars and masterclasses. You will develop and contextualize your individual tuition within a broad range of solo, small group/non-directed and large group/directed activities. Visiting artists, ensemble directors and lecturers will expose you to a variety of views and approaches current within the profession. CoLab is an integral element of performance studies and is a ring-fenced period of the academic year where students work together to create and develop creative projects and where artistic risks and innovation are prioritised.

The programme aims to enable you to develop independent learning strategies for self-directed, autonomous, lifelong learning. Your tutors will regularly encourage you to reflect on learning and to formulate personal programmes of study and targets for learning.

## **Placements and Exchanges**

A list of 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 either the 2<sup>nd</sup> or 3<sup>rd</sup> year of the programme. Credit will normally be recognised up to a maximum of the equivalent of 40 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.

Placement opportunities are governed by procedures set out in the Trinity Laban Work-based Learning Guidelines.

## **ASSESSMENT**

### **Overview**

Assessment methods as far as possible mirror professional contexts. In the Principal Study and Group Music Making modules, assessments for performance/composition activities will include a combination of solo, small/non-directed group, large/directed group and technical work. Work will be captured in an online portfolio, requiring critical reflection on a range of contextual matters (the wider profession, audience, performance practice etc). Other modules, including The Artist as Entrepreneur 6 (1), Music, Culture and Society, Applied Musicianship and Electives feature a blend of assessment methods both written and practical (including arrangement, writing, verbal presentations, composition, improvisation, performance etc.) relating to performance practice, contextual and historical knowledge, and musicianship; elective assessments will focus on employability skills and knowledge. Assessment in some performance activities and the CoLab festival takes place through the development of an online portfolio of materials. There is an emphasis on developing students' digital skills, with regular updates of key software and platforms. Assessments are both formative, in that they offer detailed feedback to the student, and summative, in that they offer a mark and justifications for that grade both to the student and the institution. The programme throughout takes the view that assessment is primarily a learning rather than a grading tool, and students will undertake regular formative tasks in lessons and seminars.

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

#### **Foundation Year 0**

In order to be eligible for a Certificate of Completion for the Foundation Year 0, you will be required to achieve a minimum of 40% in each of the four modules: Principal Study Foundation; Group Music Making Foundation or Foundation: Dance, Film, Narrative; Foundation: Music, History and Society; and Applied Musicianship Foundation.

EXCEPT THAT: where the mark for Foundation: Music, History and Society is in the 35-39% band, compensation may be applied at the discretion of the Assessment Board on condition that the aggregate of the other 3 modules is 45% or above.

### **What are the requirements for automatic progression to the BMus programme?**

- An overall mark of 50% or above overall
- A minimum mark of 40% in each module

### **Resit opportunities**

You will be entitled to ONE resit of any assessment component you have failed. Resits will take place during and after the end of the teaching year. Full details of resit opportunities are defined in the Assessment Regulations for taught programmes.

### **BMus**

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 (except where compensation applies). 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.

Certain modules may be compensated at the discretion of the assessment board. Compensation is the award of credit for a failed module on the basis of good performance in other modules. Compensation may only be applied to the following modules:

- List of compensatable modules
  - Transition into HE (Level 4)
  - Harmony & Counterpoint (Level 5)
  - Jazz Counterpoint (Level 5)
  - Arranging (Level 6 (1))
  - Jazz Arranging (Level 6 (1))
  - Artist as Entrepreneur (Level 6 (1))
  - Elective (Level 6)
  - Artist as Innovator Capstone Project (Level 6(2))

Rules applying to compensation can be found in the Assessment Regulations for Taught Programmes.

## **AWARDS**

### **Foundation Year 0**

Students successfully completing the Foundation Programme will receive a Certificate of Completion and a Transcript of Results which will state i) the marks gained in each module; ii) the overall aggregate mark for the four modules.

#### Foundation Programme: Music

HE Level	Credits	Weighting (%)
0	120	100%

Successful Completion	% required
With Distinction:	70
With Merit:	60
With Pass:	40

#### BMus

This programme can lead to one of three awards: on successful completion of all level 4 modules, the Certificate of Higher Education (CertHE); on successful completion of all level 4 and 5 modules, the Diploma of Higher Education (DipHE); on successful completion of 360 credits at levels 4, 5 and 6 (1), the BMus (Non-Hons) degree; on successful completion of 480 credits at levels 4, 5, 6(1) and 6(2), the BMus Hons degree.

#### BMus (Hons):

Year of study	HE Level	Credits	Weighting (%)
Year 4	6(2)	120	60%
Year 3	6(1)	120	30%
Year 2	5	120	10%
Year 1	4	120	Pass/Fail

Class	% required
First class	70
Second class: Upper division	60
Second class: Lower division	50
Third class	40

BMus (Non-Hons):

Year of study	HE Level	Credits	Weighting (%)
<b>Year 3</b>	6(1)	120	70%
<b>Year 2</b>	5	120	30%
<b>Year 1</b>	4	120	Pass/Fail

Class                      % required

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With Distinction      70

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With Merit              60

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With Pass                40

Diploma of Higher Education (DipHE):

Year of study	HE Level	Credits	Weighting (%)
Year 2	5	120	100
Year 1	4	120	0

Class                      % required

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With Distinction      70

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With Merit              60

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With Pass                40

Certificate of Higher Education (CertHE):

Year of study	HE Level	Credits	Weighting (%)
Year 1	4	120	100

Class                      % required

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With Distinction      70

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With Merit	60
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With Pass	40
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### **Accreditation and additional qualifications**

All students on the BMus Programme qualify for one free entry to a TCL Diploma during their studies on the programme.

## **ADMISSIONS CRITERIA**

### **Foundation Year 0:**

Trinity Laban places greater emphasis on its own audition process than on formal qualifications. The course is aimed at students considering entry to undergraduate study at conservatoire, and places are offered to candidates who demonstrate the potential to reach that level within the year. As a guide, ABRSM/Trinity College London Grade 8 or equivalent would be the minimum expected level of entrance to the programme, although this is not a pre-requisite. All applicants should note that Trinity Laban will not consider applications for deferred entry.

The programme accepts students in all Western Art Music instruments and voice. The Foundation Year 0 has an English language entrance requirement of CEFR B2 (ISE II – Integrated Skills in English or IELTS Level 5.5 in all 4 areas). For International Visa purposes the IELTSs will need to be the specific IELTSs for UKVI test. Students with English at a lower level than this are encouraged to apply for the International Foundation Certificate: Music and English.

Applications for the programme are made online through UCAS Conservatoires.

### **Audition Requirements:**

Candidates unable to attend the audition in person may be considered for entry to the programme by submitting a recorded audition via the online admission platform (Embark).

Applicants must prepare two contrasting pieces of their own choice, written for their principal study instrument or voice, and lasting no longer than 15 minutes in total. Applicants may be required to take a short sight-reading and/or playing-by-ear test, but are not expected to have prior experience of improvisation.

Composition: Applicants must submit a portfolio of between 3 and 6 compositions in advance. Any styles are acceptable and unfinished works may be included. The portfolio must illustrate the applicant's ability to produce notated scores and recordings should be submitted where possible. Portfolios will normally be assessed by the Head of Composition and an additional

relevant member of staff, who will then conduct an interview with applicants which will take the form of a discussion about the applicant's compositions, interests and ambitions.

Composition applicants will also be asked to perform a prepared piece of 2-3 minutes of their own choice in length in a style and on an instrument of their choice (including voice) and they may also be asked to improvise.

**Successful applicants** will be able to demonstrate the following through the application, audition and interview:

- a level of technical competence and fluency appropriate to foundation level performance study;
- a nascent but clear artistic identity as appropriate for ongoing conservatoire study;
- The motivation for in-depth detailed development of performance skills;
- The capacity for independent, critical and reflective judgment;
- The ability to organise and communicate ideas effectively.

### **Progression to Trinity Laban BMus:**

The tutorial process will support students in identifying their goals for progression.

Students who do not meet the threshold for automatic progression to the BMus programme will be able to apply through the normal UCAS application and audition route, competing for places in the normal way.

### **BMus:**

Entry to the programme is dependent upon selection at audition. The audition comprises a performance / composition audition.

### **Academic Entry Requirements**

- Grade 8 standard in Principal Study
- 3 GCSEs (including English Language) at Grade C or above
- Two A level passes (of which one should normally be Music) or Equivalent qualifications and/or relevant prior experience may be considered

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

Further information can be found here: <https://www.trinitylaban.ac.uk/study/how-to-apply/music-applications/>