

TRINITY LABAN

Programme Specification (Postgraduate)

Programme	Master of Music (MMus)
Awarding Institution	Trinity Laban Conservatoire of Music and Dance
Location of study	King Charles Court/Laban Building/Blackheath Halls/Online
Mode and duration	full-time and part-time
UK Credits	240
ECTS	120

Summary Description

The Master of Music (MMus) is an advanced postgraduate degree for musicians seeking to refine their artistry, scholarship and professional expertise to the highest level. Designed for performers, composers and performer-composers, the programme offers world-class training within a vibrant and collaborative conservatoire environment.

Centred on Classical and Jazz traditions while encouraging interdisciplinary and research-led practice, the MMus enables students to develop distinctive artistic and intellectual identities. Specialist pathways—Collaborative Piano, Composition, Jazz Performance and Composition, Performance and Musicology, Performance and Performer-Composer—allow students to tailor their studies to their creative and professional goals.

Through intensive one-to-one tuition, ensemble and research projects, and cross-disciplinary collaboration, students cultivate the technical, analytical, and critical skills required of professional artists and scholars. Core modules such as Principal Study and Collective Performance nurture advanced artistry, creativity, collaboration skills and musical understanding, while Personal Specialism offers the opportunity to design and realise an individual project under expert one-to-one mentorship—developing critical thinking, research skills, and reflective practice through a personally meaningful area of focus. A range of elective options enables students to pursue individual interests in areas such as pedagogy, performance innovation or music and society.

Graduates of the MMus emerge as confident, self-directed artists and researchers—equipped to communicate, collaborate, and contribute meaningfully to the professional and scholarly worlds of music.

Programme Aims

The Master of Music (MMus) programme aims to:

1. Provide advanced, practice-led musical training that develops individual artistry, critical insight and reflective professionalism at a highly accomplished standard.
2. Enable musicians of proven ability to refine and extend their specialist skills through focused, sustained engagement with their chosen area of practice or research.
3. Foster an advanced understanding of the wider artistic, historical, philosophical, cultural and social contexts in which music is created, performed and studied.
4. Cultivate versatile musicians who can collaborate effectively across a range of complex musical and interdisciplinary settings, demonstrating initiative, responsibility and leadership in professional practice.
5. Encourage creativity, risk-taking and innovation within an environment informed by contemporary professional practice and emerging digital technologies.
6. Develop enterprising and entrepreneurial artists equipped to build sustainable careers as performers, composers, educators and researchers within today's diverse, international music landscape.
7. Support the integration of artistic research into professional practice, enabling students to articulate, test and communicate their ideas within a clearly defined area of musical enquiry.

Learning Outcomes

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

Knowledge and understanding

- Demonstrate an advanced and systematic understanding of their principal discipline—performance, composition, or musicology—including mastery of relevant repertoires, techniques, and scholarly or creative contexts.
- Apply, evaluate, and where appropriate challenge current research, methodologies, and creative practices to inform their own artistic or scholarly work.
- Analyse, manipulate, and create musical materials or ideas as a means of articulating an individual artistic concept, presenting outcomes coherently and with critical awareness of areas of uncertainty or debate.
- Demonstrate an advanced understanding of the interrelationship between theory and practice in music, and how these inform processes of creation, performance, and dissemination.
- Situate their work within wider artistic, historical, cultural, philosophical, and social contexts, demonstrating critical engagement with the broader significance of music in contemporary society.

Skills

- Demonstrate a distinctive artistic voice through advanced technical command, interpretative insight, and creative originality, adaptable to a wide range of professional and performance contexts.

- Exercise critical and analytical skills in understanding and communicating musical structures, languages and stylistic conventions across diverse repertoires or genres.
- Work autonomously and collaboratively in complex and unpredictable environments, showing initiative, leadership and professionalism in ensemble, interdisciplinary, and project-based settings.
- Plan, execute, and evaluate independent artistic or research projects, applying rigorous enquiry, reflective practice and methodological understanding.
- Engage confidently with digital, technological and entrepreneurial practices relevant to sustaining a professional and creative career in music.

Values and attitudes

- Demonstrate self-direction, intellectual curiosity and commitment to continuing professional and artistic development.
- Exhibit flexibility, openness and resilience in responding to creative risk, innovation, and collaboration.
- Operate with integrity, inclusivity and professional responsibility, recognising music's capacity to contribute to cultural, social and community life.
- Articulate and embody a reflective and research-informed approach to artistic practice as a means of generating new knowledge and understanding.

Curriculum

Module Title	Year Taken (FT mode)	Module Code	Module Credits	Core/ Elective	Compensation Yes/No	Level
Principal Study 1	1		50	Core	no	7
Elective 1	1		20	Elective	yes	7
Collective Performance 1/ Dance, Film, Narrative 1	1		20	Core	no	7
Personal Specialism 1	1		30	Core	no	7
Principal Study 2	2		50	Core	no	7
Elective 2	2		20	Elective	yes	7
Collective Performance 2/ Dance, Film, Narrative 2	2		20	Core	no	7
Personal Specialism 2	2		30	Core	no	7

Year Weighting:

- Year 1 @40%
- Year 2 @ 60%

Key Progression Points (if applicable)

The programme consists of a single part, however there is a progression point at the end of the first year of study in FT mode or end of the second year of study in PT mode. Students who have yet to complete the first-year FT / second-year PT modules due to failure or deferral may be required to complete any outstanding assessments before embarking on the second year of study.

Please see the Academic Regulations (<https://www.trinitylaban.ac.uk/about-us/learning-teaching-research/academic-quality/assessment-procedures-and-regulations/>) for further information on rules that apply to assessment and passing a module and the programme.

Electives

Students will choose one elective in each year to take in term 2 from a list of options that is provided to students in term 1 of the academic year. The Module Specifications for the electives that are offered will be provided to students at the same time. Below is an indicative list of elective options that have been offered to students in previous years (not all modules were offered each year), as well as several new offerings in order to accommodate the students now taking elective in both years of study and the new musicology pathway.

- *Arranging*
- *Cultural Perspectives in Music* (rotating topics – e.g. Music and Trauma, Russia and the Silver Age)
- *Conducting*
- *Creative Leadership*
- *Live Electronic Music*
- *The Entrepreneurial Musician*
- *Folk and Traditional Musics*
- *Improvised*
- *Instrumental and Vocal Teaching*
- *Introduction to Music Psychology*
- *Jazz Perspectives on Counterpoint and Harmony*
- *Music, Gender and Sexuality*
- *Music in Therapeutic Contexts*
- *The Musical Body as Archive*
- *Opera History and Culture*
- *Performance Theory and Aesthetics*
- *Psychology of Performance*
- *Rediscover and Repurpose*
- *Rhythm + Praxis*

There may be timetabling considerations that limit a student's choice of an elective. If an elective will not run due to insufficient numbers, students will be advised as soon as possible and given help to choose an alternative. In some cases, depending on staff availability, students will be allowed to complete electives as an independent study.

Pre and Co-requisites (if applicable)

Prior experience is expected for some electives as outlined in the individual elective module specifications.

MMus Part-Time Study Structure (4-Year Pathway)

Year	Modules and Assessments
Year 1	• Principal Study 1 (split between Years 1 and 2) • Personal Specialism 1 (split between Years 1 and 2) • Collective Performance 1 or Dance, Film, Narrative 1
Year 2	• Principal Study 1 (continued; assessed in Year 2) • Personal Specialism 1 (continued; assessed in Year 2) Elective 1
Year 3	• Principal Study 2 (split between Years 3 and 4) • Personal Specialism 2 (split between Years 3 and 4) • Collective Performance 2 or Dance, Film, Narrative 2
Year 4	• Principal Study 2 (continued; assessed in Year 4) • Personal Specialism 2 (continued; assessed in Year 4) • Elective 2

The MMus programme is designed to accommodate both full-time and part-time modes of study, recognising the diverse professional and personal circumstances of postgraduate students. The **part-time study pattern** provides an important degree of flexibility, allowing students to balance study with performance, employment, or caregiving responsibilities, while maintaining a coherent and cumulative learning experience. However, to ensure academic integrity and consistency across modules,

the **approved part-time study pattern must normally be followed**, except in cases of the most exceptional or extenuating circumstances.

The division of **Departmental Classes** across the two years is determined in consultation with the relevant **Head of Department**, ensuring that key pedagogical sequences and ensemble experiences are preserved.

Likewise, the allocation of **Performance Projects** is made in agreement with the Department to maintain equitable access to performance opportunities and continuity of artistic development. This structured yet responsive approach ensures that all students—whether full-time or part-time—progress through a balanced, well-supported pathway that meets the programme’s learning outcomes and professional standards.

Learning and Teaching

This programme assumes 2,400 learning and teaching hours with at least 600 hours average contact time.

Learning takes place through a blend of formal tuition, experiential learning and personal study.

Principal Study 1 and 2: Instrumental, composition or vocal tuition is the central element of the provision, consisting of individual one-to-one learning, group tuition, rehearsals, workshops, seminars and masterclasses.

Students will develop and contextualize their individual tuition within a broad range of solo, small-group/chamber and large-ensemble activities through *Collective Performance 1* and 2.

Collective Performance and certain departmental classes in the programme may involve studying with another student or students in a collaborative way (e.g. with other musicians, dancers or other artists in a working relationship). This may involve working alongside, and/or undertaking leadership or supervisory responsibilities for other (possibly undergraduate) students engaged in projects as, for example, assistant directors or performers. Collaboration is considered to be at the heart of professional artistic life and, as such, opportunities such as these represent valuable learning experiences.

Most tuition within *Personal Specialism 1* and 2 and elective modules is delivered through formal taught sessions, seminars and tutorials and consolidated in extensive self-study.

Throughout the programme, visiting artists, ensemble directors and lecturers expose the students to a variety of views and approaches current within the profession.

Delivery Modes and Expectations for Attendance

The programme is delivered primarily through in-person learning at King Charles Court, Blackheath Halls, the Laban Building and other approved internal or external

performance, rehearsal and teaching spaces. This reflects the conservatoire nature of the programme, in which one-to-one tuition, departmental classes, ensemble work, rehearsals, workshops, performance projects and collaborative activity depend upon direct musical interaction, embodied learning, shared rehearsal processes and access to specialist facilities.

Some elements of delivery of core modules are offered online or in hybrid format where this supports learning, accessibility, scheduling or professional engagement. This may include selected academic seminars, tutorials, induction activities, project briefings, guest talks, reflective discussions, research-support sessions and some large-group programme sessions. Moodle and other digital platforms are used to support learning through access to readings, recordings, asynchronous materials, discussion forums, assessment briefs and submission points.

Departmental Classes are normally delivered in person, as they involve discipline-specific coaching, repertoire study, performance classes, workshops, masterclasses, ensemble activity and/or practical peer learning. Individual departments may occasionally use online or hybrid delivery for specific activities, such as guest speakers, professional-development sessions, academic discussion, tutorial support or exceptional scheduling circumstances. However, students should not expect to be able to complete Departmental Classes remotely as a standard mode of attendance.

Principal Study tuition, rehearsals, performance projects, CoLab activity, Collective Performance, Dance–Film–Narrative, and other practical or collaborative activities are normally delivered in person. Hybrid or online participation may be available only where pedagogically appropriate, technically feasible and approved by the relevant module leader, Head of Department or Programme Leader. Such arrangements are intended to enhance flexibility and inclusion, particularly for part-time students, international students, students with access needs or students balancing professional commitments, but they do not replace the requirement for students to participate in the in-person conservatoire environment.

Prospective and current students should therefore understand the programme as an in-person conservatoire programme supported by selected online, hybrid and digitally enhanced learning, rather than as a distance-learning or fully flexible hybrid programme.

Online, Hybrid and In-Person Delivery Across the Programme

Programme element	Normal delivery mode	Scope for online/hybrid delivery	Student expectation
Principal Study tuition	In person	Limited; only where pedagogically appropriate and approved	Students should expect regular in-person tuition and coaching
Departmental Classes	Normally in person	Occasional online/hybrid sessions for guest talks, professional development,	Students should not expect to complete Departmental Classes remotely

Programme element	Normal delivery mode	Scope for online/hybrid delivery	Student expectation
		academic discussion or exceptional scheduling	
Ensemble work / rehearsals / performance projects	In person	Very limited	Physical attendance is normally required
CoLab	In person / project-dependent	Limited; some planning or reflection may be online where appropriate	Students should expect in-person collaborative activity
Collective Performance	Mixed/ hybrid	Some large-group classes/ workshops may be hybrid	Practical ensemble/collaborative activity normally requires in-person attendance
Dance–Film–Narrative	In person /	Some tutorials may be online	Creative collaboration and project work normally require in-person engagement
Personal Specialism / research support	Mixed: in person, online or hybrid depending on activity and pathway	More flexible, especially tutorials and research-support sessions	Students may access some support online, but should attend required programme sessions
Electives	Normally in person, with some variation by module	Some tutorials may be online where appropriate and depending on the tutor	Delivery mode will be confirmed in module information
Programme induction / briefings / tutorials	In person, online or hybrid	High	Hybrid/online may be used to support access and part-time engagement
Moodle / digital learning resources	Online support	Core digital support for all modules	Used to support, not replace, taught provision

Placements and Exchanges

Erasmus exchange and/or study abroad is available to students in full- or part-time modes of study during their second year of study (tbc). Such study may be undertaken for a period of up to 3 months (maximum) by negotiation with the Programme Leader and Head of Department.

Assessment Strategy and Rationale Overview

Assessment across the MMus programme is designed to mirror professional and creative practice while supporting diverse learning styles. *Principal Study 1 and 2* are assessed through practical performance or composition activities, including solo, ensemble or technical work, reflecting professional standards. Modules such as *Collective Performance*, *Personal Specialism*, and *Electives* combine written, practical and reflective assessments to integrate theory and practice. Multi-modal submission options (e.g., written commentary, viva, annotated portfolio or video essay) promote inclusivity and align with Universal Design for Learning principles. Formative

assessment is embedded throughout via one-to-one lessons, workshops, tutorials and peer/supervisor feedback, ensuring continuous development. Standardised assessment and feedback templates, staggered deadlines and clearer alignments with FEHQ 7 descriptors across the programme enhance transparency and consistency across modules. Collectively, these strategies ensure assessments test both artistic and academic outcomes while preparing students for sustainable professional and research-based careers.

Assessment Strategy and Rationale: *Principal Study 7(1) and 7(2)*

The *Principal Study* modules form the core of the MMus programme and provide the primary means by which students demonstrate advanced professional and artistic standards in performance, composition, conducting, or related disciplines. Assessment is based on sustained one-to-one tuition, coaching, ensemble participation, and performance opportunities. Each module culminates in a major performance or portfolio submission that showcases technical command, stylistic understanding and interpretative individuality.

Both Principal Study 7(1) and 7(2) align with the QAA Subject Benchmark for Music (2025) and Trinity Laban's assessment principles, emphasising the integration of performance, research and reflection; the demonstration of artistic identity and independence; and the ability to apply advanced technical and interpretative skills within diverse professional contexts.

Formative assessment occurs throughout the year in the form of individual lessons, class performances, mock assessments and rehearsal feedback. Summative assessment takes place at the end of each module, with written feedback provided by an assessment panel including internal and external specialists.

Assessment Strategy and Rationale: *Collective Performance 7(1) and 7(2)*

The assessment strategy for *Collective Performance 7(1) and 7(2)* is designed to reflect the professional realities of collaborative music-making while enabling students to demonstrate advanced ensemble, reflective, and research-informed skills. The two modules together form a developmental sequence that mirrors professional and artistic progression from guided collaboration to autonomous, research-led creative leadership. Assessments emphasise both practical performance and reflective analysis, ensuring parity between creative action and intellectual articulation.

The inclusion of both live performance and written or multimodal reflection fosters integrative learning that aligns with FEHQ Level 7 expectations. In 7(1), formative feedback focuses on process, preparation, and self-evaluation, supporting students in developing collaborative literacy and ensemble awareness. In 7(2), assessment builds upon these foundations, rewarding originality, leadership, and contextual understanding. This scaffolded approach reflects the institution's commitment to inclusive, practice-as-research-oriented pedagogy and responds directly to student

feedback seeking clearer assessment structure and enhanced support for reflective writing.

The balance between group-based and individual assessment components ensures that students are recognised for both collective contribution and individual engagement with reflective and analytical work. Assessments mirror real-world professional contexts, including collaborative rehearsals, ensemble performances, and documentation for portfolios or grant applications. This approach supports employability and aligns with Trinity Laban's *Strategic Plan 2018–28*, particularly the pillars of Artistic and Academic Excellence and Student and Community, by encouraging diversity, collaboration, and creative confidence.

Assessment Strategy and Rationale: *Dance–Film–Narrative 7(1) and 7(2)*

The *Dance–Film–Narrative 7(1) and 7(2)* modules assess students' ability to integrate compositional and analytical skills within interdisciplinary contexts, particularly in collaboration with dance, film and other visual media. Assessment strategies are designed to balance creative practice, critical reflection and professional communication, aligning with FHEQ Level 7 expectations for originality, autonomy and research-informed practice. In 7(1), assessment emphasises conceptual understanding and experimentation through a portfolio of creative work and a presentation exploring the relationship between musical abstraction and narrative. In 7(2), assessment focuses on the realisation of a more substantial interdisciplinary portfolio project, demonstrating advanced technical and artistic integration, independent research and professional-level collaboration.

The rationale underpinning both modules is to ensure constructive alignment between theory and practice, providing an inclusive framework that accommodates multiple creative outputs—written, performative or multimodal. This progressive model moves from guided exploration to professional independence, encouraging students to articulate and evidence their artistic processes with increasing confidence. Assessments mirror real-world creative and collaborative contexts, developing transferable skills in project planning, reflective evaluation and interdisciplinary communication essential for postgraduate musicians operating across contemporary artistic landscapes.

Assessment Strategy and Rationale: *Personal Specialism 7(1) and 7(2)*

The *Personal Specialism 7(1) and 7(2)* modules form the academic and creative centre of the MMus programme, enabling students to develop and realise a self-directed project that integrates practice, research, and reflection. Assessment in 7(1) focuses on the development of research skills, critical frameworks, and project planning through the submission of a detailed proposal, bibliography, and literature review. In 7(2), assessment evaluates the realisation of the project itself—such as a performance, composition portfolio, lecture recital, or dissertation—supported by a reflective commentary that articulates the research methodologies and contextual rationale underpinning the work. Together, these modules enable students to demonstrate

advanced independence, originality, and analytical rigour in line with FHEQ Level 7 expectations.

The assessment strategy and rationale are designed to ensure constructive progression from structured skill-building in 7(1) to self-managed artistic research in 7(2). This model aligns with Trinity Laban's commitment to research-informed teaching and inclusive, practice-based learning. By encouraging students to negotiate the form, scope, and documentation of their projects, the modules foster autonomy, self-reflection, and professional readiness, while maintaining parity across diverse disciplines and pathways. Assessment tasks mirror professional and academic contexts, preparing students for doctoral-level study or advanced creative practice within the wider cultural sector.

Assessment Strategy and Rationale: Electives

The electives provide students with opportunities to broaden and deepen their knowledge across a wide range of specialist and interdisciplinary topics that complement their principal area of study. Because the electives cover diverse subject areas—such as pedagogy, psychology of performance, music and gender, live electronic music, performance aesthetics, music in therapeutic contexts and advanced arranging—the assessment strategies necessarily vary to reflect the distinct disciplinary and methodological approaches of each field. Assessment methods may include written assignments, practical projects, presentations, lecture recitals or multimodal submissions, ensuring that each elective's assessment is authentically aligned with its learning outcomes and professional contexts.

The rationale for this flexible assessment strategy is to ensure that students can apply research and creative practice in varied, relevant, and inclusive ways, consistent with FHEQ Level 7 expectations for advanced scholarship and independent learning. By engaging with electives that demand different modes of enquiry—ranging from academic analysis to practice-based experimentation—students develop a versatile skillset and broaden their understanding of how music functions across social, educational, and artistic domains. This diversity of assessment fosters intellectual agility, encourages interdisciplinary thinking and supports students in shaping a programme of study that aligns with their individual artistic and professional goals.

Progression and Award Requirements

Progression Overview: *Principal Study 7(1)* → *7(2)*

Focus Area	<i>Principal Study 7(1)</i>	<i>Principal Study 7(2)</i>
Technical Skill	Demonstrates reliable and controlled technique appropriate to Level 7 entry; developing consistency across repertoire.	Displays full technical mastery and integration of technique with artistic intention.

Interpretation	Applies informed stylistic understanding and contextual awareness.	Shows interpretative authority and originality grounded in deep stylistic insight.
Artistic Identity	Emerging individuality in performance or composition; experimentation with personal style.	Mature and distinctive artistic voice, confident in communicating artistic vision.
Professional Practice	Demonstrates preparation, discipline, and responsiveness to guidance.	Works autonomously, showing professional reliability and leadership in self-directed projects.
Communication and Impact	Builds confidence and stage presence; establishes rapport with audience.	Communicates artistic intent with conviction, demonstrating poise, projection, and impact.
Reflection and Growth	Reflects on progress and identifies strategies for improvement.	Evaluates and articulates personal artistic development and professional readiness.

Progression Overview: *Collective Performance 7(1)* → *7(2)*

Focus Area	<i>Collective Performance 7(1)</i>	<i>Collective Performance 7(2)</i>
Ensemble Musicianship	Develops ensemble awareness, technical reliability, and adaptability.	Demonstrates artistic maturity, interpretative depth, and leadership in collaborative settings.
Creativity and Interpretation	Explores interpretative diversity and stylistic experimentation.	Realises innovative, research-informed interpretations across diverse repertoires.
Reflection and Research	Introduces practice-as-research and reflective documentation.	Integrates reflection and contextual understanding into professional-level performance analysis.
Professional Practice	Establishes rehearsal discipline, communication and accountability.	Exhibits full autonomy, artistic initiative, and professionalism in managing projects.
Presentation and Dissemination	Develops confidence in documenting and	Communicates and disseminates ensemble

	presenting collaborative outcomes.	work through professional-standard formats.
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Progression Overview: *Dance – Film – Narrative* 7(1) → 7(2)

Focus Area	<i>Dance–Film–Narrative</i> 7(1)	<i>Dance–Film–Narrative</i> 7(2)
Conceptual Scope	Understanding and analysing relationships between sound, movement, and image.	Applying and synthesising these relationships in an independent creative project.
Research Depth	Introduction to key theoretical and aesthetic contexts.	Integration of research and reflection into practice-as-research frameworks.
Creative Application	Collaborative and exploratory exercises linking composition with other media.	Independent or co-led project demonstrating artistic leadership and originality.
Reflective Development	Foundational critical reflection and process documentation.	Advanced, research-informed reflection demonstrating self-awareness and critical maturity.
Professional Readiness	Awareness of interdisciplinary collaboration and artistic dialogue.	Professional conduct, project management, and readiness for industry or doctoral research contexts.

Progression Overview: *Personal Specialism* 7(1) → 7(2)

Focus Area	<i>Personal Specialism</i> 7(1)	<i>Personal Specialism</i> 7(2)
Research Focus	Defining and contextualising a research question or artistic enquiry.	Realising and articulating a fully developed research or creative project.
Methodology	Planning and justification of an appropriate research method.	Application, refinement and evaluation of chosen methodology.
Critical Engagement	Conducting and analysing a literature and context review.	Integrating critical perspectives into original research and creative outcomes.

Reflection	Developing skills in self-evaluation and reflective writing.	Demonstrating sustained critical reflection leading to professional or research maturity.
Communication	Presenting a clear and feasible proposal	Disseminating final outcomes professionally and articulating contribution to the field.

Awards

To successfully complete the programme, students must achieve the required credit value for each module. A minimum overall mark of 50% is required to pass each module, except where compensation may apply. Principal Study 7(1), Principal Study 7(2), Collective Performance 7(1), Collective Performance 7(2), Dance–Film–Narrative 7(1) and Dance–Film–Narrative 7(2) are core practice-based modules which must be passed and are not eligible for compensation. Regulations governing compensation, reassessment and progression are set out in the *Trinity Laban Academic Regulations for Taught Programmes*.

Award	HE Level	Credits
MMus	7	240
Postgraduate Diploma	7	120
Postgraduate Certificate	7	60

Additional/ Exit Awards:

Postgraduate Diploma

The Postgraduate Diploma (PGDip) in Music is available as a 120-credit exit award within the MMus framework. It recognises substantial achievement at FHEQ Level 7, enabling students to complete an extended, practice-focused postgraduate programme without undertaking the full 180-credit MMus. The PGDip reflects the MMus programme's ethos of research-informed, practice-led learning, and encompasses advanced work in performance, composition, scholarship, creative practice and/or pedagogy.

Students awarded the PGDip will have completed a coherent selection of modules amounting to 120 credits at Level 7. Typically, this includes significant credit-bearing components in Principal Study, Personal Specialism, Collaborative or Cross-Arts modules, and/or approved electives. The PGDip recognises a level of achievement equivalent to the taught portion of the MMus degree, excluding the final Research Project or equivalent extended scholarly/creative submission.

The PGDip is situated within a clear progression pathway. Students who exit with the PGDip may return at a later date to complete the remaining 60 credits required for the award of MMus, subject to Trinity Laban's recognition-of-prior-learning (RPL) policies

and standard admissions procedures. This ensures flexibility for students who wish to pause or restructure their studies due to personal, professional or financial circumstances, whilst maintaining academic integrity and alignment with institutional standards.

In line with the updated 2025 Music Subject Benchmark Statement and the Trinity Laban Strategic Plan (2020–2028), the PGDip pathway promotes excellence in artistic development, interdisciplinary collaboration and reflective professional practice. Its place within the wider MMus structure supports multiple learner journeys and enhances programme accessibility, coherence and progression across the Level 7 provision.

Postgraduate Certificate

The Postgraduate Certificate (PG Cert) in Music is available as both an entry qualification and an exit award within the MMus framework. Consisting of 60 credits at FHEQ Level 7, it enables students to complete a focused programme of postgraduate study in performance, composition, or scholarly inquiry. The PG Cert mirrors the MMus ethos of research-informed and practice-led learning, while offering a flexible option for students who wish to pursue professional development without undertaking the full 240-credit master's programme. Students may progress from the PG Cert to the PG Dip or MMus through standard recognition-of-prior-learning (RPL) mechanisms.

Admissions criteria

Undergraduate degree from a UK institution or international equivalent, or an equivalent qualification such as a Performer's Diploma (LTCL, LRAM, LRSM, ARCM etc.). Other equivalent qualifications and/or relevant prior experience may be considered.

English Language Requirements: Applicants for whom English is not their first language should demonstrate proficiency in English equivalent to IELTS 6.5 overall with a minimum of 5.5 in all 4 areas / Trinity College London – Integrated Skills in English III (ISEIII).