

Master of Music Therapy (Nordoff Robbins): Music, Health, Society

Programme Specification

Key

RED TEXT = back end only

BLACK TEXT = included in the profile and downloadable programme specification

Shaded boxes denote a drop down box with pre-determined options. Where the boxes are not shaded this denotes free text.

Awarding Institution: University of London (Interim Exit Awards made by Goldsmiths' College)

Teaching Institution: Nordoff & Robbins

Final Award: Master of Music Therapy (Nordoff Robbins): Music, Health, Society

Programme Name: MMT (Nordoff Robbins): Music, Health, Society

Total credit value for programme: 240

Name of Interim Exit Award(s): Postgraduate Diploma (Nordoff Robbins) in Music, Health, Society

Duration of Programme: 2 years full-time

UCAS Code(s): N/A

HECoS Code(s): 101241

QAA Benchmark Group: N/A

FHEQ Level of Award: Level 7

Programme accredited by: Health and Care Professions Council (HCPC)

Date Programme Specification last updated/approved: December 2020

Home Department: Nordoff Robbins (linked to STaCS, Goldsmiths)

Department(s) which will also be involved in teaching part of the programme: Music Services (Education), Research at Nordoff & Robbins

Programme overview

The ***Master of Music Therapy (Nordoff Robbins): Music, Health, Society*** programme is an HCPC-approved training in music therapy.

This programme trains you to work safely and effectively as a music therapist within the Nordoff Robbins approach to music therapy. It does this by offering you opportunities to demonstrate that you have integrated learning from a variety of sources.

Please note: Nordoff & Robbins is the name of the UK charity providing this course. The Nordoff Robbins approach refers to the music-centred approach and research that we share with our sister organisations around the world.

The Nordoff Robbins approach to music therapy is often described as “music-centred”. This is generally taken to mean that the work of therapy goes on within the making of music with people, leading to a focus on what happens in the shared making of music within music therapy and a pre-eminent concern with people’s experience of making music with us and developing people’s experience of musical participation, opening them up to the many rewards of music making. We see music therapy as a form of social activism. By giving people the chance to express themselves, we challenge society’s assumptions about illness, disability and social exclusion. It’s an interactive process that requires careful listening and considered responses.

We see music therapy as accompanying people on a journey that may be unpredictable and, at times, uncomfortable. It draws on everything from improvisation to songwriting, listening to teaching, depending on the needs, abilities and aspirations of each person. This requires a high level of musical skill, imagination and awareness to develop the ability to be “musically companionable” for another person and the understanding to link what happens musically with people’s wider experiences in life, as well as a wide-ranging understanding of how music can affect people’s mental and physical wellbeing.

The Nordoff Robbins approach was developed in the 1950s by its Pioneers, Paul Nordoff & Clive Robbins. Originally working with young people who had various difficulties and needs, this approach has evolved to encompass work with a wide range of people in a variety of life situations. It is practised around the world, and

Nordoff and Robbins in the UK is part of an international network of Nordoff Robbins organisations, many of which also engage in training and research. For example, Nordoff Robbins USA is located within the Steinhardt School of Education at New York University.

The Nordoff Robbins approach does not focus solely on working with someone in isolation: rather, we understand people in the contexts of their identities, aspirations, life histories and contexts. We think about their families, communities, and circumstantial situations, and where appropriate and possible we will work “outside the room”, accompanying people on their musical life journeys. This may sometimes involve engaging family members, professionals, carers or peers in music making, promoting opportunities for group music making and also establishing musical pathways beyond therapy for the people we work with.

Our programme has the descriptor, “Music, Health, Society”, which means that we seek to keep on delivering on the musical and social vision of Paul Nordoff and Clive Robbins. We want you to learn not just how to conduct music therapy sessions that offer new and important experiences to the people you work with, but more broadly how this is part of struggling for a fairer world in which people encounter each other musically and creatively, not on the basis of presumption or prejudice. We have a critical focus throughout the programme on Equality, Diversity and Power, preparing you to work in the socially radical Nordoff Robbins approach. This infuses everything we do on the programme, not just the way we talk about theory. It is also a focus we share with our sister arts therapies trainings within the Department of Social, Therapeutic and Community Studies (STaCS) at Goldsmiths, University of London.

The programme is underpinned by socially informed thinking from music sociology, disability studies and health studies. The approach is outlined in a succession of publications, some of which come from our own therapists / tutors / researchers in the UK and others by Nordoff Robbins therapists internationally.

This programme builds on the Nordoff Robbins research tradition, often characterised as “gentle empiricism”, which is linked to the music therapy attitude required of its practitioners. As such, the Nordoff Robbins approach has been described as “research in action”, allowing theory to emerge from practice, rather than theory dictating practice.

Each training base has its own tutors, who work as part of an integrated national team headed by the Programme Convenor, who regularly teaches in all three bases.

The programme is two years (i.e. six terms) long, and this is divided into three Parts of unequal lengths. You must pass each dimension of Part One (the first term) in order to progress to Part Two. You must pass each dimension of Part Two (three terms long) in order to progress to Part Three. You must pass all dimensions of Part Three (two terms long) in order to be eligible for the final award of the Master’s degree. Each week you will spend two consecutive days at the training base focusing on seminars, supervision and various workshops, and one day on placement. You will also need to set aside the equivalent of a further day each

week for private study (including musical practicing, indexing of your placement work, reading and preparing assignments)

Your learning will be underpinned by the principles and practices of the music-focused Nordoff Robbins approach to music therapy. This will be socially, politically and culturally contextualised by your experiences of working on placement within a range of health, social care, educational and community settings. It will also be nuanced by your growing awareness of contemporary perspectives of what music-making has to offer health and well-being, including perspectives from sociology, musicology, psychology, health studies and community music. You will simultaneously develop your awareness and critical understanding of the central role of issues of equality, diversity and power relations within lived human experience and hence also within music therapy theory and practice.

About 30% of your time will be spent in groups of up to 15 discussing:

- The underpinning theoretical basis for music therapy.
- Knowledge from related disciplines such as psychology, musicology, sociology, culture, health and disability studies.
- Knowledge related to the experiences and development of the people we work with.
- Presentation skills to communicate the impact of your work.
- Practical skills for setting up and developing your work.
- Talks by visiting speakers, including those who are experts by experience.
- Group work.

About half of your time will be spent in groups of up to five focusing on:

- Supervision sessions, where you reflect on your work at your music therapy placement by listening to/watching recordings with a tutor and thinking about how you could serve each person better. This includes practical musical workshops.
- Communicative and social musicianship workshops, where you will explore and take inspiration from a wide range of musical styles, genres and techniques. We don't expect you to become an expert in any of these – rather, the aim is to look towards the affordances of different types of music in order to stretch your musical imagination and challenge your musical limitations, so that you have the practical tools you need to work in whatever way is most useful to the people you meet in your future career.

Each week you will also spend a full day on placement, learning to work as a music therapist through well-supported practical experience. The contexts of placements vary, but could be within education, care settings (e.g. dementia), hospitals, mental health services etc. The rest of the time you will dedicate to your own private study (which may involve practice, reading, writing etc.)

Twice a year, students from all our bases come together for an Intensive Weekend, which enable us to blend learning, music-making and socialising, as well as offering some invaluable experience of working in large groups. In return, we ask you to be as open as possible with each other and with us so that together we can cultivate a genuine community of learning. This can feel exposing, both personally and musically, but it is essential to the development of understanding and therapeutic imagination.

Part One: One term – September to December Module 1: Foundation Module

A fully integrated foundation module introduces:

- The core concepts of the Nordoff Robbins approach.
- The practicalities of working in a professional environment.

During your Part One placement, you will be apprenticed to a qualified Nordoff Robbins music therapist. You'll spend a full working day with them each week, during which you'll observe them, joining in as appropriate with the aim of eventually facilitating your own sessions under their guidance. You'll also learn and discuss their ways of working in that particular setting.

Part Two: Three terms – January to December

Module 2A: Music Therapy Competencies and Knowledge

This equips you for the practice of music therapy, including:

- Gaining and consolidating basic skills in communicative and social musicianship.
- Learning to make productive use of supervision.
- An introduction to key literature, resources and concepts relating to the Nordoff Robbins approach.

Module 2B: Professional Competencies and Knowledge

This equips you to practice music therapy in a variety of contexts and supports the development of:

- Understanding of people's conditions, contexts and life situations.
- Effective co-operation with other practitioners and professionals.
- Working in different types of organisations with different values.
- Communicating your work effectively in different contexts and to different audiences.
- Essential academic skills, including an introduction to research.

Module 2C: Music, Health, Society: Practical and Critical Perspectives

This equips you with a broad practice-based understanding of how music therapy fits with other forms of provision, including:

- Awareness of where music therapy fits into the broader arts and health spectrum.
- Public policy relating to the arts and health.
- Thinking about community and society and their role in people's experience of health, illness, disability and exclusion.
- Developing the skills to maintain, develop and extend music therapy in the ever-changing work environment.

You will have one day at placement a week throughout Part Two of the programme. Over this time, you will work towards offering a music therapy service that is appropriate to the institution and its service users. A member of staff will be assigned to support you as you develop the ability to work independently, display initiative and clear thinking around the value of music within the setting, as well as a real grasp of theoretical learning. Back at the training base, your work will be supervised each week and there will be regular communication between your placement supporter and your tutors.

Part Three Two terms – January to July

Part Three is divided into three modules: 3A, 3B and 3C. These correspond to the modules in Part Two, but with a higher degree of understanding and competence expected, including the opportunity for you to conduct your own small research project. At this stage, you will be taking the all important final steps to qualification, where you will have to demonstrate the understanding, skills and competencies you need to work as a professional music therapist. For your Part Three placement you will have the opportunity to set up a music therapy service in a new setting. We will support you throughout the process, but you will have the creative freedom to make the placement your own, choosing the context and groups of people you wish to work with – subject to our approval and your fulfilling of all course requirements. The aim is to give you the chance to demonstrate the value of music therapy in a new setting.

To summarise, the MMT focuses on music therapy both as a practice (something you learn to do) and a discipline (something that you learn to think critically about). It explores the complex connections between music, health and society. You will develop your awareness of what is happening in the moment during the musical interaction, and the deeper relevance of these in the wider context of people's lives.

Your learning will be supported by a dedicated team of tutors at each training base who are also active music therapy practitioners with a variety of experience within Nordoff & Robbins. Each training base also has a dedicated Base Co-ordinator who is responsible for the day-to-day management of the local team and training base. The Programme Convenor is a national role, meaning that they will regularly spend time in each of the training bases. You will also have input from our research team at Nordoff & Robbins.

This is a practice-centred programme. You will spend one full day per week throughout the programme on placement and we will expect you to demonstrate a growing capacity to work independently as the programme progresses. You will experience three different placements during your two years with us: the contrasts between these, as well as what you learn from your fellow students about their placements, will help you to think about what music therapy has to offer in different contexts.

Supervision on the work you do at placement aims to ensure that you are thinking about and reflecting on your practice to an extent that ensures that you are working not only safely but also imaginatively and effectively: ultimately we want you to begin to develop your own "internal supervisor" so that you are equipped to work independently whilst having full support at the training base with our dedicated supervisors.

We expect you to work hard on extending and diversifying your communicative and social musicianship so that you are able to exercise musical craft in making strategic and informed use of musical elements and processes in your work with people on placement. To support you in this we provide weekly small-group teaching in this area and we expect you to devote time to independent study and practising the development of your musical resources off site.

Theoretical input seeks to enable you to grow your theoretical understanding as well as your relevant knowledge: we expect you to contribute to this process by reading independently and preparing for seminars as requested. The unifying theoretical perspective offered by this programme is the interaction of co-created musical experiences with experiences of health and society. As part of this you will be encouraged to develop a knowledge and understanding of societal issues related to equality, diversity and power, how these affect people's lived experience and how music therapy learns from and relates to these experiences.

Experiential aspects of the programme (including work on voice and movement and an experience of group music therapy) seek to offer you additional opportunities for developing your self-awareness, both musically and personally, and in this way to equip you further with the sensitivity and awareness required to work with people who may be particularly vulnerable. Your participation in these sessions is not assessed, but the same attendance requirement applies. In addition you are required to attend a minimum of 30 hours of supportive talking therapy across the two years of the programme - We are happy to discuss your situation with you and to point you in the direction of organisations that offer various counselling and therapy services. However, the choice of therapist is for you to make, and you will need to find them yourself. Please note that your chosen therapist must be professionally registered (for example with the British Psychoanalytic Council (BCP), United Kingdom Council for Psychotherapy (UKCP) or British Association for Counselling and Psychotherapy (BACP). The cost of your therapy hours is not included in the course fees as this is a private arrangement made between you and your therapist. You will experience group music therapy as a cohort within the timetable.

Throughout your time training with us, you will be working as part of a small cohort of students – being part of a group brings real opportunities, particularly for learning from each other. Our experience suggests that you

will learn best by working collaboratively, seeking opportunities for learning from each other and taking responsibility for supporting each other's learning. You may find yourself in situations where people have very different assumptions, experiences, or worldviews to your own, but these are opportunities to learn about yourself as well as to learn to articulate your own position and to reflect critically on your own assumptions and worldviews, as is appropriate to a Master's programme which is preparing you to work as a therapist.

Just as we emphasise the social value of co-created musical experiences, so we emphasise the value of collaborative learning and the usefulness of groups as a forum for effective learning and critical reflection based on the active and continual cultivation of mutual respect, listening and active responsiveness.

On graduation you will be eligible to apply to the Health and Care Professions Council (HCPC) for registration as a music therapist. This is the legal prerequisite for describing yourself as a music therapist and working as such in the UK.

Programme entry requirements

We welcome applications from musicians of all ages and from all musical backgrounds. Life experience is an advantage, and we see diversity in our student cohorts as a source of strength. You don't have to be classically trained, and you don't necessarily need to be able to read musical notation – but you do need a good ear, good musical awareness, a readiness and ability to pick up new musical ideas, go in unexpected directions and beyond your musical comfort zone, and to be able to communicate with precision what you are doing and how you (and the people you work with) may be experiencing this. The ability to accompany someone and lead them in a new musical direction requires both personal and musical attributes, as well as the ability to be able to think independently, supported by effective reading and writing skills.

We actively seek to recruit diverse cohorts: some students will already have relevant experience of working musically with people, e.g. within community music or education. Others may have backgrounds in counselling, nursing or care work. Some will have completed degrees in music or musicology, others will be performing musicians. Some will have been classically trained, others will be self-taught musicians in folk, rock or other traditions, and may have a music degree or have been to music college. However, we are also keen to recruit students whose musical training is from a different tradition or less formalised. No matter what your experience, we do expect an ability to work at Master's level and this can be evidenced in a variety of ways (see below).

Before applying to train with us, we would encourage you to test your personal capacity for this kind of work by gaining some professional, voluntary or familial experience of working with people who have particular needs, as this can be both physically and emotionally demanding.

To summarise: the greater the diversity of musical backgrounds and of life experience, the richer is the cohort's shared experience and hence the greater the opportunities for learning from each other and for developing an understanding of one's own positionality as a music therapist.

- **Musical Requirements.** All students must be competent and responsive musicians with a flexible set of skills including some harmonic capability. Please note that we do not require you to have passed any particular grade exams since we assess your musical capacity at audition. We do not require you to be able to read musical notation but you must demonstrate the ability to listen and respond readily and effectively to people with whom you might be working with on placement, as well as capacity for thinking and talking about music and musical experience. Technical musical capacity is clearly required in order to achieve musical companionship. In particular, you need to be able to hear the potential music in all sorts of situations (some of which may seem ‘non-musical’ in the first instance), and to play a part in enabling this music to be experienced. However, we are often asked for a benchmark by prospective students who are used to thinking in terms of grades. In response to this we usually say that your primary instrument should be at what might be considered Grade 8 or above. If this isn’t a harmony instrument, you will also need to demonstrate harmony skills that could be considered at Grade 6 or above. As explained above though, we care much more about your musicianship, your musical flexibility and your musical imagination than about any grade exam results you may have achieved. That’s why we invite shortlisted applicants to play and sing with us (rather than just to us) at audition. Whilst much of a music therapist’s work is improvisational, we don’t necessarily expect applicants to be proficient improvisers yet.

As music therapy is “musician-ly” work, we need to assess both your skill and the breadth of your musicianship. Therefore, we ask all applicants to submit recordings of themselves and these recordings are used in conjunction with your completed application form to allow the panel to make an informed decision as to who to invite to the audition / interview stage. The choice of styles and repertoire is entirely up to you, but remember that we are looking for flexible musicians. People who come to music therapy sessions have varied tastes, experiences and cultural identities and we need to be able to support people whoever and wherever they are. Therefore, we suggest that you show us the range of your musicianship. We ask that you include two contrasting pieces on your first instrument and one song which you sing whilst accompanying yourself on a harmonic instrument (guitar / piano / accordion etc.). This song should be done without sheet music, although you may play from chord symbols and you may have the lyrics written out. You also need to include one piece on another instrument (if you have one). Out of the pieces you submit, at least one of your pieces should be a non-accompanying solo on a harmonic instrument – piano, guitar, accordion etc. Please don’t include pieces that are examples of therapy-style work or derived from work with people as we will examine your capacity for this type of work in later parts of the audition process.

Those subsequently invited to audition are asked not only to play to us but also to make music with us improvisationally so that we can assess their capacity for musical companionship. At audition, we will be looking for evidence of your ability to be musically imaginative, responsive and flexible using whatever musical resources you have, as well as your ability to accompany another person both harmonically and non-harmonically, as these are good indicators of your capacity to develop the kinds of improvisational skills which are useful within music therapy.

- **Academic Requirements:** Since this is a Master's programme, you must demonstrate that you are capable of working at Master's level. This is most commonly demonstrated by your possession of a first degree (at Bachelor's level) which need not be in Music. If you do not have a first degree, we encourage you to talk with us in advance of applying about other ways in which you might be able to demonstrate the relevant competencies, for example in the form of work you have done as part of an existing job, or through the compilation of a portfolio of work. We also assess your capacity for critical thinking in the interview part of the audition. We want to be assured that you are able to think critically about things you read and hear, as well as about your own personal and musical experiences. This includes a capacity to think analytically about music and musical interaction, questioning your own assumptions and worldview where necessary. At the end of the audition, you will be given a short written exercise to enable us to see how you would plan and structure a written assignment (such as an academic essay). If necessary, we may also ask you to complete some further writing, in order to see how your critical thinking is expressed through written form. These exercises enable you and us to see what support may / may not be necessary with regards to the written aspects of the programme.
- **Experience Requirements:** Training and working as a music therapist can be highly rewarding but also personally demanding and it is therefore important that you have tested out whether this really is for you by gaining some relevant experience in advance of applying to the programme. You can then make an informed decision about whether it's right for you and assure us that you have considered your decision carefully. Your experience doesn't have to be specifically musical: we also highly value other forms of working with people (e.g. in caring, teaching, nursing or therapeutic roles). This experience can be gained in a professional, voluntary or personal capacity. We ask you to tell us about this experience on your application form and we expect you to be able to think about this work insightfully with us at audition.

As part of this you need to be passionate about music-making with people. Successful applicants have a sustained history of this, are passionate about what music and music-making have to offer people, and can articulate this clearly.

- **Personal Requirements.** Since music therapists work with people in particularly vulnerable phases of their lives, and in order to ensure compliance with the HCPC's requirements around Fitness to Practise, it is important that applicants can demonstrate a degree of maturity, insight and self-awareness. This often comes with life experience and from experience of illness, disability or social exclusion and we therefore particularly welcome applications from older applicants and from applicants who can draw on their own life experiences. We assess personal suitability at audition and through references.
- **Knowledge requirements:** We want to be sure that you have thought honestly about whether this is the right choice for you, and how it might challenge you in various ways. Undertaking a full-time two-year training (which is itself preparing you for a long-term career) is a major commitment and you should inform yourself as much as you can before applying to any training. A great way to do this is to read the

growing literature on music therapy – there are suggestions for where to start on our website. At the audition we will ask you about your reading and how it connects with your experience to date.

- **English Language Requirements:** All applicants are required to demonstrate competence in English language. In accordance with the requirements of the Health and Care Professions Council (HCPC), ALL applicants are required to be able to communicate in English to the standard equivalent to level 7 of the International English Language Testing System (IELTS), with no element below 6.5. The application form offers a range of ways of demonstrating this. Documentary evidence of compliance with this must be provided when attending an audition.

Any offer of a place will be conditional upon your obtaining enhanced-level clearance from the Disclosure and Barring Service (DBS) for both young people and adults or the equivalent countries where you have worked outside of the UK.

Due to UK visa restrictions, we can only accept applications from people who already have the right to live and study in the UK. It is not possible to apply for a Tier 4 UK student visa in order to undertake the MMT programme.

Programme learning outcomes

This two-year full-time programme aims to provide you with the practical music-social skills you will need to practise effectively as a Nordoff Robbins music therapist and to communicate about your work with others. We aim to help you pay careful attention to the music people make, both individually and in groups, and how they may experience this. You will learn effective ways to work with people whose life experience, illness, disability or social exclusion makes it harder for them to participate in everyday musical activities. You will also develop musical skills to engage with people both individually and in communal settings, helping them to interact with others and explore their creative potential. The programme is intended to be challenging, but it develops practical and personal skills to make a difference through music. The programme develops the knowledge and understanding of what music can be for people in a wide diversity of life situations which is required for you to practise safely and to relate your work to that of other professionals, alongside the academic skills to research, evaluate and develop your work.

The programme is firmly rooted in the music-focused, person-centred Nordoff Robbins approach and emphasises breadth of practice, aiming to develop professionals who are flexible, energetic, hard-working, entrepreneurial, reflexive and able to make responsible and creative decisions as to what music therapy has to offer for particular people and in particular places. We see music therapy as a form of musical work and therefore we seek to cultivate in you good working practices such as indexing sessions (i.e. looking at the musical detail of music therapy sessions) and proactive use of supervision. We also develop in you an understanding of your client's life situations which is nuanced by your appreciation of the cultural and political contexts of the society in which we live and the ways in which power is exercised. As this is a Master's programme, we encourage you to develop a questioning and critical spirit, combined with commitment to the

hard work of developing a level of practical craft which will make you most useful to the people you work with and future employers.

We do not offer a part-time option to train or hybrid learning, placing emphasis on the interactive and practical processes of music making, collaboration and building the learning community through group work, which requires in-person attendance.

The QAA benchmark for music therapy has been superseded by the Health and Care Professions Council's Standards of Proficiency for Arts Therapists (which include specific standards for music therapists: <https://www.hcpc-uk.org/standards/standards-of-proficiency/arts-therapists/>), the HCPC's Standards of Education and Training (<https://www.hcpc-uk.org/standards/standards-relevant-to-education-and-training/set/>). The programme also follows the FHEQ Descriptor for Level 7 qualifications (<https://www.qaa.ac.uk/the-quality-code/qualifications-frameworks>) as well as the specific competencies which underpin the music-focused Nordoff Robbins approach. The QAA have not updated their benchmarks and they are not publicly available anymore.

Each module within the programme has its own detailed learning outcomes and related methods of assessment that contribute to the overall learning outcomes of the programme. By the end of the programme, students who have fully engaged with all of the modules can expect to have acquired advance practical knowledge and in-depth understanding of the professional practices of Nordoff Robbins music therapy that can be applied safely and effectively within the field, as well as a range of professional and transferable skills in education, health and mental health care. The programme requires that you think critically about the theories that inform the practice of Nordoff Robbins music therapy, obliging you to develop a wide range of practical, professional, research and Evidence-Based Practice skills. This will enable you to apply your knowledge to Nordoff Robbins music therapy casework and to situation your practice within wider cultural and organisational contexts in which education, health and social care is offered.

You will acquire advanced transferable skills in a range of professional contexts and work with a wide variety of people who are living with illness, disability or social isolation.

NB: For the Postgraduate Diploma (Nordoff Robbins) in Music, Health, Society to be awarded, modules to the value of at least 155 CATS must have been acquired. This will have been achieved by successful completion of the modules FM1 Foundation Module, 2A Music Therapy Competencies and Knowledge Part 2, 2B. Professional Competencies and Knowledge Part 2 and 2C Music, Health, Society: Practical and Critical Perspectives Part 2. Please note that this award is NOT a qualification to practise music therapy professionally and it does not confer eligibility to apply to the HCPC for registration.

For the Master of Music Therapy (Nordoff Robbins): Music, Health, Society to be awarded, modules to the value of at least 240 CATS including the foundation and Part 2 modules and 3A Music Therapy Competencies and Knowledge Part 3, 3B Professional Competencies and Knowledge Part 3 and 3C

Music, Health, Society: Practical and Critical Perspectives Part 3 will have been passed. Students who successfully complete the programme and are awarded the MMT will be able to:

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Synthesise the core principles of the Nordoff Robbins approach in working practice	FM1, 2A, 3A
A2	Apply understanding of the nature of health as constructed by social, economic, environmental and cultural dimensions, and of the relationships between music, people, illness/health, therapy, context, culture and society to working musically with people, including the significance of experiences of equality, diversity and power and who this works towards health promotion	2C, 3C
A3	Practise in accordance with a practical understanding of the concepts of confidentiality (which extend to all mediums, including photography, video and audio recordings on digital platforms), informed consent and information governance, including in relation to the making, use and storage of recordings	2B, 3B
A4	Abide by the legal, ethical and competence boundaries in relation to the scope of one's own professional practice, including the recognition of the power imbalance of being a healthcare professional, as well as the requirements and implications of current legislation and regulation relating to health, education and social care sectors for the practice of music therapy in particular contexts, including the requirements of the HCPCs Standards of Conduct, Performance and Ethics	3B
A5	Relate specific musical components and human experience, linking observations and experiences to a developing theoretical framework of musicing as an agent of personal and social change	2A, 3A, 3C

Code	Learning outcome	Taught by the following module(s)
A6	Draw on understanding of educational, health and social care provision (including the arts in health spectrum), including its political, cultural and social contexts, and the roles of related professionals within it, in assessing and arguing for appropriate “actions” or “treatments” for particular service users	2C, 3B, 3C
A7	Apply to music therapy practice knowledge about the human condition, human development, aspects that could be linked to ‘pathology’ and lifecourse, as well as theories relating to individuals, groups, communities and society from related fields, including issues of equality, diversity and power relations	2B, 3B, 3C

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Identify, access, critically evaluate and make informed use of information, research outcomes and professional and theoretical knowledge relevant to particular service users and contexts to inform musical work with people in relation to the demands of evidence-based practice	2B, 3B
B2	Critique dominant systems of knowledge relating to health and illness, as well as dominant systems in the context of “care”, including diagnosis, symptomology, treatment, and treatment efficacy and the demand for evidence, particularly in relation to socio-economic issues of equality, diversity and power	2C, 3C
B3	Integrate professional and theoretical knowledge gained through an attitude of critical thinking and continuous learning within reflective practice, particularly in relation to equality, diversity and inclusion	3C
B4	Present, discuss and debate theoretical and professional issues, seeking out relevant	3B, 3C

Code	Learning outcome	Taught by the following module(s)
	literature, including critical perspectives which are relevant to the understanding of practice in the context of health and society	
B5	Gather information, including qualitative and quantitative data, in order to engage in audit and evaluation (engaging service users where appropriate) as a means of quality assurance to improve and sustain provision which is effective, well understood, and seen to meet the needs and aspirations of individual service users as well as settings and communities	2B, 2C
B6	Identify and pursue research questions and corresponding strategies appropriate to the needs of particular settings and services	2B, 3B,
B7	Describe, discuss and analyse the interactions and processes that occur within musical work with people and apply the findings to continuing practice, including timescales of work	FM1, 2A, 2B, 3A, 3B, 3C
B8	Argue for the value of musical thinking within practice	2A, 2B, 3A, 3B, 3C

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Employ a consistently music-centred attitude and approach whilst conveying understanding of key concepts from a range of therapeutic traditions	2A, 2B, 3A, 3B, 3C
C2	Maintain a creative, safe working environment by applying critical understandings of the therapeutic environment, stance, relationships, and processes, in order to enable effective risk management, responsible delegation, the reporting of safety concerns and taking action to ensure safeguarding	FM1, 2B, 3B
C3	Practise reflectively by demonstrating musical and personal self-awareness, indexing sessions and making pro-active use of supervision	FM1, 2A, 2B, 3A, 3B

Code	Learning outcome	Taught by the following module(s)
C4	Demonstrate competence in core music-therapeutic awarenesses (hearing in musical detail, describing and discussing aspects of musical action, relationships and experience), linking these to theoretical perspectives	2A, 3A
C5	Make strategic use of musical techniques / resources appropriate to client groups (age, condition, context, life situation) and different formats (individual, group, communal work etc.), being appropriately guided by considerations of equality, diversity and power	2A, 3A, 3C
C6	Demonstrate competence in communicative and social musicianship, including musical companionship, making culturally informed and appropriate use of a broad range of musical resources	FM1, 2A, 3A
C7	Assess the music-therapeutic needs and potentials of each service user / client group / situation and develop appropriate strategies, formats and opportunities (with appropriate time-scales) to address these, using the Nordoff Robbins rating scales and other relevant tools and outcome measures for assessment and evaluation of practice	FM1, 2A, 2B, 3A, 3B, 3C
C8	Build appropriate musical and non-musical collaborations and networks, within the placement and beyond, to create 'joined up' provision and refer service users onwards as appropriate once music therapy comes to an end	3A, 3B, 3C
C9	Edit and present audio and / or video material from music practice in a professional, ethical and appropriate manner	FM1, 2B, 3B
C10	Demonstrate ongoing musical and personal development, lifelong learning and constantly updated theoretical and professional knowledge	2A, 2B, 3A, 3B

Transferable skills

Code	Learning outcome	Taught by the following module(s)
D1	Communicate effectively, both informally and formally, in writing and in presentations, working with service users, colleagues, service managers, other etc., and modify means of communication as appropriate to the people concerned, ensuring that service users remain centralised at all times	FM1, 2B, 3B
D2	Keep clear, accurate records, appropriate to the setting, bearing in mind relevant legislation, protocols and guidelines, and produce appropriate reports on work in progress	2B, 3B
D3	Demonstrate honesty and professionalism, understanding the importance of one's own mental and physical health, recognising one's own personal responsibilities (and the need to manage their own workload and resources safely and effectively), taking accountability and recognising social positioning, being open when things go wrong, acting in the best interests of service users at all times, and exercising a professional duty of care	FM1, 2B, 3B
D4	Work effectively and interactively as part of a team, using the musical skills of listening and reflecting to do so, valuing the skills and perspectives of others, and observing locally applicable policies and protocols	2A, 2B, 3B
D5	Demonstrate personal initiative, versatility and flexibility in response to the changing needs of service users and / or settings	3A, 3B, 3C
D6	Exercise the traits required for autonomous working, including organisational skills, effective self-management, making informed decisions, with rigorous self-appraisal, and the exercising of assured and reflective professional judgement	2B, 3B
D7	Practise in a respectful and non-discriminatory manner which promotes inclusion, using interpersonal skills and sensitivity to encourage	2C, 3C

Code	Learning outcome	Taught by the following module(s)
	informed take-up of music therapy and growing its availability to people, promoting understanding of and respect for the cultural identity of service users and of settings which host music therapy, and upholding the rights, dignity, values and autonomy of every person, engaging them in focusing work around their abilities and aspirations	
D8	Make appropriate and effective use of digital technologies appropriate to practice, including music technology and recording technology to record, document and communicate music therapy and as part of the music therapy process itself	2A, 2B, 3A, 3B

Grading Criteria (postgraduate):

Upon completion of the programme and once all parts have been successfully completed, you will gain a pass which will enable you to be eligible for registration with the Health and Care Professions Council. We do not award degree classifications i.e. distinction / merit. However, the programme does have formal assessments across the two years and these will be graded by the criteria below. Formal assessments include:

Written Assignments (six distributed across the programme): These vary in length and give you an opportunity to develop your profession-specific writing skills whilst also demonstrating your ongoing learning in relation to particular modules and to your work on placement.

Musical Skills Assessment (at the end of each Part of the programme): This is an opportunity for you to demonstrate the development in your musical skills relevant to the practice of Nordoff Robbins music therapy.

Presentation and Viva for Assessment of Practice (at the end of each Part of the programme): You will be asked to prepare a presentation of your work on placement using video and/or audio recordings. This will be followed by a Viva where you will be asked to engage in discussion arising from your presentation.

Reports from your supervisor and Placement Supporter.

A Reflective Report (at the end of each Part of the programme): This is an opportunity for you to convey to us how your training journey is going and your awareness both of the progress you are making and of the challenges you are wrestling with. This report is not given a mark (and is therefore not a

summative assessment), but it does assure us of your reflective capacity and self-awareness, and therefore of your Fitness to Practise, which is a requirement for continuing registration on the Programme, and for eventual registration with the HCPC. Therefore, you must submit the report in order to progress to the next Part of the programme.

Marking Criteria

Mark	Descriptor	Specific Marking Criteria
80-100%	Outstanding/ Exceptional	<p>Written Assignments: A mark of 80% and above is awarded when the student has demonstrated exceptional understanding of module material and a consequently exceptional ability to relate knowledge and practical experience. There will be evidence of an exceptional critical-comparative stance towards both knowledge and experience and the task will have been complied with to an exceptional degree. Structure, presentation and organisation (including observance of academic conventions) are exceptional in aiding the reader's experience. (Assignment-specific guidance on marking is circulated with each assignment task.)</p> <p>Musical Skills Assessments: A mark of 80% and above is awarded when the student has demonstrated exceptionally appropriate use of a wide range of musical resources. They will also have demonstrated exceptional responsiveness and flexibility as demanded by the task. They will have demonstrated exceptional awareness of what has happened musically and an exceptional capacity to report this to the panel. In Parts 2 and 3, the student will also have demonstrated an exceptional ability to initiate strategically.</p> <p>Presentations for Assessment of Practice: In Part 1, a mark of 80% or above is awarded when the student has demonstrated exceptional music therapeutic skills and judgement; exceptional reflexivity, thinking and understanding; an exceptional grasp of and ability to make use of relevant knowledge; and exceptional presentation skills. These are assessed across both the presentation and the viva which follows. In addition to these, in Parts 2 and 3 the student will also have demonstrated exceptional professional competencies within the workplace and an exceptional understanding of the issues around music, health and society, including practical action such as breadth of practice on placement and critical perspectives conveyed within the presentation.</p> <p>Reports from placement and supervision: A mark of 80% to 100% is awarded where the student has demonstrated consistently exceptional preparation for supervision (including indexing, use of rating scales etc, formulation of key questions etc) , where the student has demonstrated</p>

		exceptional use of supervision (including openness, reflexivity and the ability to discuss work with clarity) and participation in supervision (including reflective engagement with the work of others) and where feedback from the placement supporter indicates consistently exceptional professional engagement within the placement setting.
70-79%	Excellent	<p>Written Assignments: A mark of 70-79% is awarded when the student has demonstrated excellent understanding of module material and a consequently excellent ability to relate knowledge and practical experience. There will be evidence of an excellent critical-comparative stance towards both knowledge and experience and the task will have been complied with to an excellent degree. Structure, presentation and organisation (including observance of academic conventions) are excellent in aiding the reader's experience. (Assignment-specific guidance on marking is circulated with each assignment task.</p> <p>Musical Skills Assessments: A mark of 70-79% is awarded when the student has demonstrated excellently appropriate use of a wide range of musical resources. They will also have demonstrated excellent responsiveness and flexibility as demanded by the task. They will have demonstrated excellent awareness of what has happened musically and an excellent capacity to report this to the panel. In Parts 2 and 3, the student will also have demonstrated an excellent ability to initiate strategically.</p> <p>Presentations for Assessment of Practice: In Part 1, a mark of 70-79% is awarded when the student has demonstrated excellent music therapeutic skills and judgement; excellent reflexivity, thinking and understanding; an excellent grasp of and ability to make use of relevant knowledge; and excellent presentation skills. These are assessed across both the presentation and the viva which follows. In addition to these, in Parts 2 and 3 the student will also have demonstrated excellent professional competencies within the workplace and an excellent understanding of the issues around music, health and society, including practical action such as breadth of practice on placement and critical perspectives conveyed within the presentation.</p> <p>Reports from placement and supervision: A mark of 70-79% is awarded where the student has demonstrated excellent preparation for supervision (including indexing, use of rating scales etc, formulation of key questions etc) , where the student has demonstrated excellent use of supervision (including openness, reflexivity and the ability to discuss work with clarity) and participation in supervision (including reflective engagement with the work of others) and where feedback from the placement supporter</p>

		indicates consistently excellent professional engagement within the placement setting.
60-69%	Good	<p>Written Assignments: A mark of 60-69% is awarded when the student has demonstrated good understanding of module material and a consequently good ability to relate knowledge and practical experience. There will be evidence of a good critical-comparative stance towards both knowledge and experience and the task will have been complied with to a good degree. Structure, presentation and organisation (including observance of academic conventions) are good in aiding the reader's experience. (Assignment-specific guidance on marking is circulated with each assignment task.)</p> <p>Musical Skills Assessments: A mark of 60-69% is awarded when the student has demonstrated good appropriate use of a wide range of musical resources. They will also have demonstrated good responsiveness and flexibility as demanded by the task. They will have demonstrated good awareness of what has happened musically and a good capacity to report this to the panel. In Parts 2 and 3, the student will also have demonstrated a good ability to initiate strategically.</p> <p>Presentations for Assessment of Practice: In Part 1, a mark of 60-69% is awarded when the student has demonstrated good music therapeutic skills and judgement; good reflexivity, thinking and understanding; a good grasp of and ability to make use of relevant knowledge; and good presentation skills. These are assessed across both the presentation and the viva which follows. In addition to these, in Parts 2 and 3 the student will also have demonstrated good professional competencies within the workplace and a good understanding of the issues around music, health and society, including practical action such as breadth of practice on placement and critical perspectives conveyed within the presentation</p> <p>Reports from placement and supervision: A mark of 60-69% is awarded where the student has demonstrated good preparation for supervision (including indexing, use of rating scales etc, formulation of key questions etc), where the student has demonstrated good use of supervision (including openness, reflexivity and the ability to discuss work with clarity) and participation in supervision (including reflective engagement with the work of others) and where feedback from the placement supporter indicates consistently good professional engagement within the placement setting.</p>
50-59%	Pass	Written Assignments: A mark of 50-59% is awarded when the student has demonstrated adequate understanding of the module material and a

		<p>consequently adequate ability to relate knowledge and practical experience. There will be evidence of an adequate critical-comparative stance towards both knowledge and experience and the task will have been complied with to an adequate degree. Structure, presentation and organisation (including observance of academic conventions) are adequate in aiding the reader's experience. (Assignment-specific guidance on marking is circulated with each assignment task).</p> <p>Musical Skills Assessments: A mark of 50-59% is awarded when the student has demonstrated adequately appropriate use of a range of musical resources. They will also have demonstrated adequate responsiveness and flexibility as demanded by the task. They will have demonstrated adequate awareness of what has happened musically and an adequate capacity to report this to the panel. In Parts 2 and 3, the student will also have demonstrated an adequate ability to initiate strategically.</p> <p>Presentations for Assessment of Practice: In Part 1, a mark of 50-59% is awarded when the student has demonstrated adequate music therapeutic skills and judgement; adequate reflexivity, thinking and understanding; an adequate grasp of and ability to make use of relevant knowledge; and adequate presentation skills. These are assessed across both the presentation and the viva which follows. In addition to these, in Parts 2 and 3 the student will also have demonstrated adequate professional competencies within the workplace and an adequate understanding of the issues around music, health and society, including practical action such as breadth of practice on placement and critical perspectives conveyed within the presentation.</p> <p>Reports from placement and supervision: A mark of 50-59% is awarded where the student has demonstrated adequate preparation for supervision (including indexing, use of rating scales etc, formulation of key questions etc) , where the student has demonstrated adequate use of supervision (including openness, reflexivity and the ability to discuss work with clarity) and participation in supervision (including reflective engagement with the work of others) and where feedback from the placement supporter indicates adequate professional engagement within the placement setting.</p>
30-49%	Fail	<p>Written Assignments: A mark of 30-49% indicates that the student has not demonstrated adequate understanding of module material and therefore lacks sufficient ability to relate knowledge and practical experience in order to practise effectively. There will be an evident lack of critical-comparative stance towards both knowledge and experience and the task will have been complied with inadequately. Structure, presentation and organisation (including observance of academic</p>

		<p>conventions) are ineffective in aiding the reader's experience. (Assignment-specific guidance on marking is circulated with each assignment task.)</p> <p>Musical Skills Assessments: A mark of 30-49% is awarded when the student has demonstrated inadequately appropriate use of a sufficient range of musical resources to equip them for practice. An evident lack of responsiveness and flexibility, as demanded by the task, indicates an unreadiness for practice. They will have demonstrated inadequate awareness of what has happened musically and an insufficient capacity to report this to the panel. In Parts 2 and 3, the student will have failed to demonstrate a level of ability to initiate strategically regarded as sufficient for effective practice.</p> <p>Presentations for Assessment of Practice: In Part 1, a mark of 30-49% is awarded when the student has demonstrated inadequate music therapeutic skills and judgement; inadequate reflexivity, thinking and understanding; an inadequate grasp of and ability to make use of relevant knowledge; or inadequate presentation skills. These are assessed across both the presentation and the viva which follows. In addition to these, in Parts 2 and 3 the student will have failed to demonstrate adequate professional competencies within the workplace or adequate understanding of the issues around music, health and society, including practical action such as breadth of practice on placement and critical perspectives conveyed within the presentation.</p> <p>Reports from placement and supervision: A mark of 30-49% is awarded where the student has demonstrated less than adequate preparation for supervision (including indexing, use of rating scales etc, formulation of key questions etc), where the student has demonstrated less than adequate use of supervision (including openness, reflexivity and the ability to discuss work with clarity) and participation in supervision (including reflective engagement with the work of others) or where feedback from the placement supporter indicates less than adequate professional engagement within the placement setting.</p>
10-29%	Bad fail	<p>Written Assignments: A mark of 10-29% indicates that the student has a very poor understanding of module material and a consequently a markedly inadequate ability to relate knowledge and practical experience. There will be an almost complete lack of critical-comparative stance towards both knowledge and experience and the task will have been very poorly complied with. Structure, presentation and organisation (including observance of academic conventions) are absent or detrimental to the</p>

		<p>reader's experience. (Assignment-specific guidance on marking is circulated with each assignment task.)</p> <p>Musical Skills Assessments: A mark of 10-29% is awarded when the student has demonstrated inappropriate use of musical resources or a markedly insufficient range of musical resources to equip them for practice. A marked lack of responsiveness and flexibility, as demanded by the task, also indicates an unreadiness for practice. They will have demonstrated a marked lack of awareness of what has happened musically and a clearly insufficient capacity to report this to the panel. In Parts 2 and 3, the student's clear inability to initiate strategically renders them entirely unable to practise effectively.</p> <p>Presentations for Assessment of Practice: In Part 1, a mark of 10-29% is awarded when the student has markedly inadequate music therapeutic skills and judgement; markedly inadequate reflexivity, thinking and understanding; a markedly inadequate grasp of and ability to make use of relevant knowledge; and markedly inadequate presentation skills. These are assessed across both the presentation and the viva which follows. In addition to these, in Parts 2 and 3 the student will also have demonstrated markedly inadequate professional competencies within the workplace and a markedly inadequate understanding of the issues around music, health and society, including practical action such as breadth of practice on placement and critical perspectives conveyed within the presentation.</p> <p>Reports from placement and supervision: A mark of 10-29% is awarded where the student has demonstrated markedly inadequate preparation for supervision (including indexing, use of rating scales etc, formulation of key questions etc) , where the student has demonstrated markedly inadequate use of supervision (including openness, reflexivity and the ability to discuss work with clarity) and participation in supervision (including reflective engagement with the work of others) and where feedback from the placement supporter indicates markedly inadequate professional engagement within the placement setting.</p>
1-9%	Very bad fail	A submission that does not even attempt to address the specified learning outcomes.
0%	Non submission or plagiarised	A categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment.

Mode of study

The programme is delivered through placements, supervision, seminars, musical workshops and experiential learning. It makes use of small and large group formats. We believe that being part of a group brings real opportunities, particularly for learning from each other and we place great emphasis on creating community through our group learning. Role-play forms an important part of learning, particularly within supervision where we have the opportunity to work on potential practical ways forward in our work, in relation to situations which are being discussed. Workshopping offers embodied experimentation in a safe and supportive environment and is often a core aspect of therapy training. Within music therapy, we use workshopping to embody a specific musical experience of someone else or understand our own role in relation to others in musical interaction, whilst understanding that each person's experience is unique and that our own experiences are subjective. This in turn, allows us to be as helpful as possible to the people that we are working with, and we expect all students to engage in this form of learning. You must be willing to participate in all role-playing aspects of the programme even at times when you find it challenging. Likewise, we expect all students to participate actively in all aspects of the programme: this includes being prepared to perform, sing, play and move in front of the group.

You will undertake three placements (one in each Part of the programme) as part of Practise-Based Learning. In the first of these you will be working alongside a trained Nordoff & Robbins music therapist so that you can learn from observing them as well as being guided by them. Thereafter we expect you to develop your capacity to work independently, supported by a Placement Supporter based at the placement (who we select, support and liaise with regularly so that they can support you effectively). We ask that you be proactive in setting up your third placement (with help from us) – former students tell us that this is an excellent opportunity to gain the skills required for developing your own work after training. Across your three placements you will gain experience of working with children, with adults, with people who have various needs, for example, learning and complex needs, people living with dementia, brain injury and with people who may have experience of mental health challenges. Placements are offered in a wide range of contexts, including within education (e.g. mainstream, additional needs and alternative provision etc.), psychiatric settings, dementia care, hospices, hospitals and rehabilitation services, as well as within community settings, for example with people who are facing homelessness or seeking asylum. These placements straddle public, private and third sector provision, reflecting the range of employment opportunities for qualified music therapists. Supervision of your work at placement takes place in small groups and is provided weekly at the training base.

You will make use of 'The Hub' which is your Virtual Learning Environment (VLE). This is an intranet system where you will upload your assignments, communicate with each other outside of the training base and teaching hours and you will be able to access learning materials through this platform. We will also use The Hub to give you feedback on your assignments.

We take pastoral support very seriously. Each student has an assigned personal tutor, with whom you are welcome to make an appointment whenever you feel you need it, although students can speak to any member

of the teaching team across all three bases should they wish to. Compulsory tutorial meetings will also be scheduled during the term. Tutors are available during teaching hours and can also be contacted on other days – they will share their availability with you. The Base Co-ordinators work full time for the Education team and should be your first point of call for any practical / pastoral matters, or if your personal tutor is unavailable. The Base Co-ordinators are also Designated Safeguarding Offices. The Programme Convenor is also available to discuss any aspect of your training and provide support as necessary. There is also a full time Education Officer who can support with any administrative processes – they also manage the internal library.

Our tutors are also practitioners and they deliver music therapy on days outside of the teaching. For any emergencies or additional support that may fall outside of working hours, the Programme Convenor can be available.

With a small cohort, we are able to monitor each student's progress, and we see the regular Written Assignments as well as the End of Part assessments as opportunities for you to develop your skills as you progress through the programme. We therefore give you supportive and constructive feedback (by way of feeding forward) which we hope will be helpful and allow you to make use of as you approach later, similar tasks.

Just as the programme considers the societal dimensions of music therapy, so we try to offer you opportunities to experience social learning, learning not only alongside others but also from each other, especially musically. To this end we run two 'Intensive Weekends' per year (at which attendance is compulsory): these bring together all of our students and tutors across the UK for intensive learning and include substantial large-group music-making opportunities.

Programme structure

The programme is divided into three parts of unequal length:

- Part One lasts one academic term.
- Part Two lasts three academic terms.
- Part Three lasts two academic terms

The length of parts is specifically designed to reflect and cater for the differing stages of learning in each Part and each Part brings with it a new placement. Part One consists of a single module - the Foundation Module. This is not to be confused with a 'Foundation Degree'. The title of this module indicates its intention to prepare the foundations of your training and seeks to offer you a rapid consolidation of basic skills as well as introducing you to the basic concepts underpinning the Nordoff Robbins approach at the same time as you undertake your first placement alongside an experienced Nordoff Robbins music therapist who will introduce you to the practicalities of this work. Part Two enables you to experience the life of a placement setting across a full calendar year whilst also deepening your understanding of what music therapy can be for different

people and communities in different places and at different phases of their lives or recovery. Part Three is two terms long and looks ahead to qualification, equipping you with a degree of independence and entrepreneurialism that should stand you in good stead for entering the world of music therapy work not only safely and effectively but also with a practical understanding of how to communicate what you have to offer. Each Part concludes with formal assessments and you must pass these with respect to all modules in order to progress to the next Part. You must pass all three Parts to graduate.

As with any craft-based training, you need to keep learning how to do things, all the time improving not only your practical ability but also your awareness and critical thinking. Thus, the programme is fundamentally iterative, and you will see this in the way that, after the introductory nature of Part One, Parts Two and Three revisit similar ground, giving you opportunities to further the craft alongside developing your knowledge and understanding. Obviously we expect you to demonstrate a greater degree of skill, more critical thinking, broader understanding and deeper knowledge as your progress through the programme and this is reflected in the marking of assessments.

Students attend the teaching base for 2 days each week and placement for 1 day each week throughout the programme. They are also expected to dedicate the equivalent of a further full day of study to reading, writing assignments, practising, indexing sessions, preparing for supervision, etc.

The programme consists of Three Parts. Part One (Foundation Module) is one term long and contains one module. Part Two is three terms long and contains three modules, all of which are taught across the three terms. Part Three is two terms long and contains three modules, all of which are taught across the three terms. Details of the modules appear below:

PART ONE contains one module: Module 1 (Foundation Module):

Module 1 (Foundation Module) 40 credits - this module aims to provide you with a general introduction both to the Nordoff Robbins approach and to the programme. As well as teaching you something of the history and context of the emergence of the Nordoff Robbins approach, we will try to help you grasp its core principles and their connection with a wide range of music therapy practices in an equally wide range of contexts and settings with people facing a wide range of life situations. We do this by sending you out on placement one day per week, where you will be working alongside an established and qualified music therapist working in the Nordoff Robbins approach. Initially you will be learning by observing them or assisting in their sessions, but as the term progresses you will be expected to take more of a musically proactive role yourself, still with close oversight from your placement therapist. The Communicative and Social Musicianship (CSM) sessions back at the teaching base will seek to equip you with some of the basic skills you need to engage musically with a range of clients in your setting, and seminars will help you to think about the work you are doing with help from our specially formulated textbook – the Foundation Module Guide. Supervision groups will enable you to reflect on and think about your own work, but also to learn from that of your peers. Running through all of these aspects of the module is how what you are learning is relevant to issues in the wider context of music, health and society. During this part of the programme we

will be inviting you to develop your critical reflective skills. The Module is assessed by a combination of an academic essay, a Musical Skills Assessment and a Presentation of your work done on placement. We also seek feedback from your placement therapist and your supervisor, and you contribute your own Reflective Report which is based on a 'learning journal' which we ask you to keep noting your experiences and learning. Whilst this report is not given a mark, it is important in order to assure us of your reflective capacity and self-awareness, and therefore of your Fitness to Practise, which is a requirement for continuing registration on the Programme, and for eventual registration with the HCPC. Therefore, the report needs to be submitted in order for you to progress onto the next Part of the programme.

By the end of the Foundation Module you should have a realistic idea of what we are aiming to teach you over the course of the two years, how we will be teaching it to you, and our expectations of you – musically, professionally, academically and personally.

PART TWO contains three modules: Modules 2A, 2B and 2C:

Module 2A (Music Therapy Competencies & Knowledge) - 50 credits. Module 2A continues the work started in the Communicative and Social Musicianship (CSM) sessions within the Foundation Module. It aims to help you develop those skills and competencies which are particular to a music therapist, with special emphasis on a practical capacity to work within the Nordoff Robbins approach. Each week the CSM sessions will explore and contextualise the relational aspects of music making and building blocks of musical skills and resources through exploring the affordances of a wide range of music, taking inspiration from particular styles, genres and idioms, and will also focus on musical techniques / devices. This will help you grow your ability to interact strategically with people within musical interaction. This will be complemented and challenged by your experiences on your second placement and in supervision. Here we will be aiming not only to develop your practical skills but also your personal musical awareness, your capacity to listen with focused attention, your ability to describe precisely what is happening, and your ability to formulate and act upon musical-therapeutic intent. An integral aspect of supervision is "workshopping", where you will be asked to role-play situations from placement to help embody the potential experience of the people you are working with, as well as re-creating your own role in a session and trying out alternatives in order to grow your awareness and ability to be musically useful to the people you are working with. Personal and Musical Development and Support (PMDS) sessions complement this and will challenge you in areas such as the use of your voice and your physical movement, as well as group music therapy.

Module 2B (Professional Competencies and Knowledge) - 50 credits. Module 2B continues the work started within the Foundation Module. It aims to help you develop those skills and competences which are common to many of the professionals working with vulnerable populations, but with special emphasis on a practical capacity to link the knowledge and understandings gained with what it is that you might be able to offer as a music therapist working within the Nordoff Robbins approach. This knowledge understanding and capacity for linking is developed on placement, in supervision and in seminars. On placement you need to take every opportunity to learn from staff, many of whom will have many years of relevant experience in this setting and/or others. You can learn about various groups of people and their contexts, but also about the work of related professions and the assumptions that underpin different forms of intervention and support. You will

need to learn about the ethos of the setting and the kinds of thinking which make sense within it. We encourage you to take opportunities to participate in multi-disciplinary team meetings, to liaise actively with colleagues and to present your work within the placement setting. In supervision you will be pushed to think actively about the life situations of the people you are working with and the challenges they face, making links between this and what you have to offer in your role as a trainee music therapist. Specific areas of knowledge covered within Module 2B include two broad areas, each of which is supported by one of our own “Professional Knowledge Domain” guides: Lifecourse and Developmental Perspectives (which helps you learn and think about child development, the lifecourse and lifelong development, “atypical” development, neurodiversity and the implications of ageing, including dementia, and musical ways of conceptualising the lifecourse) and Health, Illness, Disability and Wellness (which helps you think critically about the impact of acute and chronic physical and mental illness and disability). You are encouraged at all times to make links with your own experiences on placement.

Module 2C (Music, Health, Society: Practical & Critical Perspectives) - 15 credits. Module 2C is designed to help you think critically or “outside the box” about music therapy, and to allow this thinking to inform your developing practice in response to particular needs and opportunities. We will try to help you reflect on assumptions and to examine why you take some things for granted, challenging the status quo. In particular, we want to help you think about music therapy not just from a medical angle, but also from musical, salutogenic and social perspectives i.e. focusing on factors that support people’s health and well-being, rather than solely on factors that are linked to illness. This means that we will encourage you to draw upon thinking not just from music therapy but also from related fields such as musicology, psychology, sociology, health studies, cultural studies, and disability studies. This will interface closely with the learning you are doing in Modules 2A and 2B, and it will help you to consider a wide range of musical formats and situated practices as part of music therapy.

PART THREE contains three modules: Modules 3A, 3B and 3C:

Module 3A (Music Therapy Competencies and Knowledge) - 35 credits. Module 3A continues from Module 2A: it aims to help you continue the development of those skills and competencies which are particular to a music therapist, with a special emphasis on the practical capacity to work within the Nordoff Robbins approach. Each week the CSM sessions will continue to explore the affordances of music, drawing inspiration from particular musical styles, genres, musical techniques/devices in order to help you grow your ability to interact strategically with the people you work with within musical interaction. This will be complemented and challenged by your experiences on your third placement and in supervision. Here we will be aiming not only to develop your practical skills but also your personal musical awareness, your capacity to listen with focused attention, your ability to describe precisely what is happening, and your ability to formulate and act upon musical-therapeutic intent. An integral aspect of supervision is “workshopping”, where you will be asked to role-play situations from placement to help embody the potential experience of the people you are working with, as well as re-creating your own role in a session and trying out alternatives in order to grow your awareness and ability to be musically useful to the people you are working with. Personal and Musical

Development and Support (PMDS) sessions complement this and will challenge you in areas such as the use of your voice and your physical movement. At the end of this Part Three module we expect to see a wider range of resources more strategically and effectively used, and a greater readiness to use varying formats of music therapy than at the end of Part Two: all in all, you should be considered equipped to practise safely and effectively by the end of Part Three.

Module 3B (Professional Competencies and Knowledge) - 35 credits. Module 3B continues from Module 2B. It aims to help you develop further those skills and competences which are common to many of the professionals working with vulnerable populations, but with special emphasis on a practical capacity to link the knowledge and understandings gained with what it is that you might be able to offer as a music therapist working within the Nordoff Robbins approach. This knowledge understanding and capacity for linking is developed on placement, in supervision and in seminars. On placement you need to take every opportunity to learn from staff, many of whom will have many years of relevant experience in this setting and/or others. You can learn about groups of people and their contexts, but also about the work of related professions and the assumptions that underpin different forms of intervention and support. You will need to learn about the ethos of the setting and the kinds of thinking which make sense within it. We encourage you to take opportunities to participate in multi-disciplinary team meetings, to liaise actively with colleagues and to present your work within the placement setting. In supervision you will be pushed to think actively about the life situations of the people you work with and the challenges they face, and to make links between this and what you have to offer in your role as a trainee music therapist. In Module 3B you specifically have an opportunity to engage in research activity, either on a project of your own devising (subject to appropriate ethical clearance), or as part of a wider project being led by the Nordoff Robbins research department. We encourage you to view research as a core professional activity which informs your daily practice as a music therapist. Specific areas of knowledge covered within Module 3B include the work of related professionals (including other therapists), models of therapy and theories of group work, with particular emphasis on how these accord with musical experience.

Module 3C (Music, Health, Society: Practical & Critical Perspectives) - 15 credits. Module 3C follows on from Module 2C and is delivered within seminars. It is designed to help you think even more critically or “outside the box” about music therapy and to allow this thinking to further inform your developing practice in response to particular needs and opportunities. We will try to help you reflect on assumptions and to examine why you take some things for granted, challenging the status quo and dominant narratives in society. In particular, we want to help you think about music therapy not just from a medical angle, but also from musical, salutogenic and social perspectives i.e. focusing on factors that support people’s health and well-being, rather than solely on factors that are linked to illness. This means that we will encourage you to draw upon thinking not just from music therapy but also from related fields such as musicology, psychology, sociology, health studies, cultural studies, disability studies, as well as recent and evolving critical perspectives from feminist studies, critical race theory etc. This will interface closely with the learning you are doing in Modules 3A and 3B. Particular areas of focus within Module 3C are the notion of profession, the notion of the “everyday” in connection to culture, musicking and health, and the social, political and cultural contexts of health and social care and arts and arts therapy.

AN EXPLANATION OF PERSONAL-MUSICAL DEVELOPMENT AND SUPPORT (PMDS) WITHIN MODULES 1, 2A AND 3A

Central to the Nordoff Robbins approach is the understanding that the personal is the musical, and vice versa. Therefore we wish to provide you with opportunities to experience this in practice. In addition, as this is a training for a health profession, it is important that you are provided with opportunities to be supported during what can be a challenging programme of learning, and also to develop yourself both musically and in other ways so that you are not only well equipped to support the people you will work with in the future, but also to take adequate and responsible care of yourself. As well as attending to your wellbeing, this equips you for safe and effective practice. It therefore also contributes to your being able to demonstrate Fitness to Practise, as required by the HCPC.

To this end, the programme includes elements classed together as “Personal-Musical Development and Support” (PMDS). These elements are not directly assessed at component level and therefore do not directly contribute to marks awarded for the programme. However, the awarenesses gained in PMDS activities should stand you in good stead in demonstrating your personal-musical awareness at assessment points.

It is a condition of progression from each Part that compliance is demonstrated with PMDS components in the form of a minimum 80% attendance in all PMDS components. Tutors (or other providers) of these components are also required to alert the programme team immediately to any concerns they may have regarding a student’s fitness to practise. At the end of their work with a student or group of students they are required to submit a declaration that they do not see any reason why the student should not be considered fit to practise.

The core PMDS components are:

1. Personal supportive therapy

There is a minimum of 30 hours of personal support therapy required across the course of the programme. This can be any form of process-focused, relationship-based therapy that the student finds supportive and is likely to be able to help them to address issues that arise for them in the course of their training as a music therapist. No particular orientation or theoretical alignment is prescribed, but they must be registered with an appropriate registration body e.g. BCP, UKCP, BACP. The choice of therapy and therapist is the responsibility of the student, but approval should be sought from their Personal Tutor or the Programme Convenor before commencing to ensure that this is likely to offer them the support required. Information is available for you to give to your chosen therapist in order to convey information about the programme and to make clear the requirement regarding fitness to practise (see above). In addition, the pack contains a declaration form which the therapist should use to confirm that you are fulfilling (in the case of Parts One and Two) or have fulfilled (in the case of Part Three) the attendance requirements for this part of the Programme.

It should be noted that your course fees do **NOT** include the cost of supportive therapy and that **payment for this is therefore entirely your responsibility**. These sessions must also be done in your own time and the hours are not included in notional learning hours.

2. Group music making (GMM)

This forms part of the regular weekly timetable within each teaching base and offers the year group opportunities to experience group music-making in various formats and with various rationales. Sometimes they can be used to offer you a group experience of particular musical forms or idioms which you have already studied in CSM sessions, or to give you experience in using instruments with which you may be unfamiliar. At other times they may be much more free in nature, and some time will be allowed for non-facilitated group improvisation.

3. Workshops in voice, movement etc

These differ from the CSM workshops (part of Modules 1, 2A and 3A) in that they focus NEITHER on exploring particular musical devices, genres, styles etc NOR on ways of interacting musically within music therapy. Instead, they seek to help students to develop further as musicians, both in terms of practical skills and in terms of awareness of how they are using their musicianship. Musicianship here is understood in the broadest sense, including bodily as well as auditory components. These sessions are provided partly within the weekly timetable at the teaching bases and partly within the intensive weekends by a combination of regular tutors and external specialists.

4. Group music therapy

This will be facilitated by a Nordoff & Robbins music therapist who is NOT a member of the tutorial team and offers you an experience of being part of a music therapy group.

Academic year of study 1

Module Name	Module Code	Credits	Level	Module Type	Term
Foundation Module	FM1	40	7	<p>Written Assignment (WA1 Critical Essay) – 3000 words</p> <p>Musical Skills Assessment (SA3) -30 minutes</p> <p>Presentation for Assessment of Practice (SA2) mins + Viva (10-15 mins)</p> <p>Report from placement and supervision (SA4)</p>	1

Academic year of study 1+ 2

Module Name	Module Code	Credits	Level	Module Type	Term
Music Therapy Competencies and Knowledge Part 2	2A	50	7	<p>Musical Skills Assessment (SA3) – 30 mins</p> <p>Presentation for Assessment of Practice (SA2) 18-22 mins + Viva (10-15 mins)</p> <p>Written Assignment: WA2 – Microanalytic Case Study, shared with Module 2B) – 6000 words across both dimensions</p>	2, 3, 4
Professional Competencies and Knowledge Part 2	2B	7		<p>Presentation for Assessment of Practice (SA2) 18-22 mins + Viva (10-15 mins)</p> <p>Report from placement and supervision (SA4)</p>	2, 3, 4

Module Name	Module Code	Credits	Level	Module Type	Term
				<p>3 Written Assignments: WA2 - Microanalytic Case Study, shared with Module 2A) – 6000 words;</p> <p>WA3 - Service Evaluation and Rationale, (shared with Module 2C – 3000 words for Service Evaluation and 1,500 for Rationale);</p> <p>WA4 – Research Proposal – 3000 words</p>	
Music, Health, Society: Practical and Critical Perspectives Part 2	2C	7		<p>Presentation for Assessment of Practice (SA2) 18-22 mins +</p>	2, 3, 4

Module Name	Module Code	Credits	Level	Module Type	Term
				<p>Viva (10-15 mins)</p> <p>Report from placement and supervision (SA4)</p> <p>Written Assignment: WA3 - Service Evaluation and Rationale, (shared with Module 2B – 3000 words for Service Evaluation and 1,500 for Rationale)</p>	

Academic year of study 3

Module Name	Module Code	Credits	Level	Module Type	Term
Music Therapy Competencies and Knowledge Part 3	3A	35	7	<p>Musical Skills Assessment (SA3) – 30 mins</p> <p>Presentation for Assessment of Practice (SA2) – 30 mins + Viva (10-15 mins)</p> <p>Written Assignment: WA5 (Ethnographic Observation Report and Insights Relevant to Music Therapy, shared with Module 3C – 3000 words total: 2000 words for Observation Report and 1000 for Insights)</p>	5, 6
Professional Competencies and Knowledge Part 3	3B	35	7	Presentation for Assessment of	5, 6

Module Name	Module Code	Credits	Level	Module Type	Term
				<p>Practice (SA2) – 30 mins + Viva (10-15 mins)</p> <p>Reports from placement and supervision (SA4)</p> <p>Written Assignment: (WA6 - Literature Review and Research Project – 7000 words</p>	
Music, Health, Society: Practical and Critical Perspectives Part 3	3C	15	7	<p>Presentation for Assessment of Practice (SA2) – 30 mins + Viva (10-15 mins)</p> <p>Reports from placement and supervision (SA4)</p> <p>Written Assignment: WA5</p>	5, 6

Module Name	Module Code	Credits	Level	Module Type	Term
				(Ethnographic Observation Report and Insights Relevant to Music Therapy, shared with Module 3C – 3000 words total: 2000 words for Observation Report and 1000 for Insights)	

N.B. Where Written Assignments yield marks for more than Module, it is made clear in the task sheet which parts of the task contribute marks to each module, and separate marks are awarded for each modular aspect.

Academic support

Both Nordoff & Robbins and Goldsmiths recognise the importance of supporting students' learning with high quality teaching that is responsive to their individual and collective needs. The programme has been designed to be as accessible as possible to all students and support for learning and wellbeing is provided in a number of ways.

The Programme Convenor, Base Co-ordinators and tutors are available to discuss any issues arising throughout the module of study. Students are encouraged to approach tutors directly or alternatively to email or phone them to arrange an appointment whenever they wish to do so. The Base Co-ordinator is the first port of call for any queries in regards to the course and Personal Tutors are there to support your learning and discuss any queries or concerns about your progress. However, you are free to approach any tutor across any of the three bases, at any time, including the Programme Convenor. We will schedule in at least three mandatory Personal Tutor meetings in per year (one per term) which will take place face-to-face, or as part of a group. The first meeting will take place in the first few weeks of the Autumn term. Guidance on how to make the best use of your Personal Tutor will be made available to you, however meetings tend to focus around

discussing progress on parts of the programme, attendance, assessment and feedback, allowing for an informed discussion to take place about how to strengthen individual learning and success.

The Programme Convenor will also be available to meet with students as and when necessary and will arrange meetings across the academic year.

We recognise that training as a music therapist can be personally very challenging and it is for this reason that we require you to engage in individual support therapy: we encourage you to learn what is the most effective use of this for you as well as the distinction between this and your relationship with your Personal Tutor.

Programme and module information, a student handbook and timetables will be provided to you. These can be accessed at any time via The Hub (your Virtual Learning Environment). The first week of teaching is an induction, when you will be offered detailed guidance and explanation regarding use of The Hub, library timetables, enrolment procedures etc.

If you have a diagnosed specific learning difficulty (SpLD), such as dyslexia, or if you consider yourself to have another specific need for learning support or reasonable adjustment / adaptation, we will have discussed this with you at the admissions stage. However, we also recognise that things can emerge throughout the time on the training, so we urge you to discuss with us any concerns or issues arising that may be impacting on your learning. We are committed to providing you with an appropriate level of support to help you to fulfill your potential and we ask you to work with us throughout the programme to ensure that this is so. Nordoff & Robbins is committed to ensuring that disability does not hinder students from developing and demonstrating their ability to achieve the Standards of Proficiency required by the Health and Care Professions Council or from achieving the Learning Outcomes of this programme.

A variety of library resources and arrangements are available to enhance learning. Each teaching base has a local library of key texts which relate to specific taught aspects of the programme as well as to particular client groups and areas of music therapy work. In addition, the main library at the Nordoff Robbins London Centre is the UK's leading music therapy library and has a rich range of relevant literature including key journals. Students who are not based at the London Centre have ready access to this library via a loan system administered by our Education Officer at the London Centre - full details will be provided as part of your induction. Nordoff Robbins has also purchased electronic access to some key journals and you can access these directly. In addition, as associates of Goldsmiths, you have access to Goldsmiths library facilities, including the electronic library.

We ask you to keep a Personal Learning Journal throughout your time with us: as well as recording key experiences, this is a place for you to document your aspirations, plans and goals, record achievement against goals, and enable progress monitoring in order to achieve your personal student aims. We require you to make use of this in your Reflective Reports (submitted at the end of each Part of the programme) and your Personal Tutor will ask to see it from time to time.

Reading lists are available for each module and content of teaching sessions. We encourage students to complement their learning with intensive reading for discussion in seminars and preparation as appropriate for supervision (indexing recordings, formulation of key questions) and workshop sessions. Assessments build on the curricular content so students are expected to attend all taught sessions in person to build knowledge and their own understanding.

All assessed work is accompanied by written feedback to ensure that students' work is on the right track. Formative feedback may come more regularly as written comments on developing work (e.g. assignment tasks) or orally (e.g. in rehearsal presentations etc.).

Placement opportunities

Practice is at the heart of the MMT programme, which is why you will be sent out on placement for one day every week from week two of the training. Each Part is accompanied by one placement and you will have three contrasting placements across the two years. At the start of the training we will discuss with you your previous experiences and any aspirations you may have with regards to a placement setting. Throughout the two years we require you to fulfil a placement with young people, adults and within contexts which may come under the umbrella of complex needs / learning difficulty/disability and within contexts that have a focus on mental health. Your tutors will discuss with you the type of placement and why it is suited to your particular learning needs.

Employability and potential career opportunities

As the UK's largest single employer of music therapists, Nordoff & Robbins is well aware of what employers look for in newly qualified music therapists. We run, and heavily subsidise, this training programme, maintaining unusually high student-tutor ratios in supervision, for example, both to provide a steady supply of well-trained music therapists as the basis of our own future workforce, and to make the music-focused Nordoff Robbins approach as widely available to people as possible by training musicians who will go out and develop work themselves. We therefore emphasise not only the skills which employers require in their employees, but also those skills which music therapists require in order to grow the field by developing new work. Nordoff Robbins actively seeks to recruit as many of its graduates as possible.

Nordoff Robbins is pleased to offer a Graduate Employment Scheme (GES). This provides a pathway for graduates of the MMT programme to enter permanent employment with Nordoff Robbins. In order to provide fair opportunities for all, a limited number of positions on the GES are usually advertised in the Spring of each year, and upcoming MMT graduates are invited to apply. This is a competitive process run by our Music Services delivery team, not the MMT team, and overseen by our People and Culture team. The number of positions advertised each year will depend on the demand for our services in the prevailing economic

conditions. **An offer of a place on the MMT training programme should therefore NOT be understood in any way as an automatic offer of a job at the end of the training programme.**

The diversity of our student cohorts constitutes a major learning resource and also means that some students will intend to return to the working environments from which they have come with their newly developed music therapy skills, whilst others will be applying for jobs advertised on the professional association's website or developing new work themselves. Because we teach our students to work flexibly and with an improvisational, entrepreneurial attitude, they are highly successful in obtaining jobs and developing new work. Specific input within the programme prepares students for entering the world of work and the third placement is specifically intended as guided practice in setting up a new post.

Our graduates work for a variety of different organisations and in a range of settings, from NHS trusts serving a wide range of people and need, or for a range of large and small charities including Nordoff & Robbins itself, as well as in residential care homes, within education, hospitals, hospices and community centres / settings.

Recent graduates have also developed work across the UK, particularly in the North West and North East of England, where the training programme has played a significant role in growing the availability of music therapy in the region.

In addition to practitioner posts, some of our graduates seek to engage in music therapy research after qualifying, often alongside practical work. Nordoff & Robbins offers a PhD programme for qualified music therapists and also employs music therapists within its research team. Some graduates have also pursued research in other institutions in the UK and abroad.

Programme-specific requirements

Programmes are composed of modules which have individual credit values. The Master of Music Therapy has a value of 240 credits. In order to be eligible for the award of a Master's degree students must have passed all modules on the programme. If any module on the programme has been failed, students will need to re-take this in accordance with Goldsmiths regulations. If any module is failed after more than one occasion, the programme will be failed.

Some programmes incorporate intermediate exit points. Individual programmes may specify which, if any, combination of courses are required in order to be eligible for the award of these qualifications. The awards are made without classification. The Postgraduate Diploma (Nordoff Robbins) in Music, Health, Society may be awarded on the successful completion of modules to the value of 155 credits.

For further information, please refer to Goldsmiths Regulations for Taught Degrees, which may be found here: <https://www.gold.ac.uk/gam/taught-programmes/assessment>

Progression

Students must pass all assessments within Part One before proceeding on to Part Two of the programme. Students must pass all assessments within Part Two before proceeding on to Part Three of the programme. Students must pass all assessments within Part Three in order to pass the programme and be awarded the MMT degree.

Where an assessment has more than one element, all parts must be successfully completed to qualify as a total submission of work (unless the option to only submit part of an assessment is mentioned in the regulations). Should one of the elements not be submitted or completed then the whole assessment will be marked as absent.

Attendance

Attendance is deemed mandatory for all sessions in all modules and at least 80% attendance in all modules is required in order to qualify. It is expected that teaching will take place in person.

Personal Therapy

To be awarded the degree of Master of Music Therapy (Nordoff Robbins): Music, Health, Society, a student must have successfully completed all modules and have had their attendance in supportive personal therapy confirmed in writing by their therapist. The minimum hours of personal support therapy required is 30 hours across the two years of the programme. Students will not qualify for the award of the Master's degree if they have not completed the required number of hours in supportive personal therapy whilst on the programme.

Re-submission

Any failed assessment components may be re-taken (or re-submitted, as appropriate) twice within the limits allowed by Goldsmiths Regulations for Taught Degrees. Failure for a third time will lead to the student being required to withdraw from the programme. Marks awarded for re-submitted assessment will be capped at the pass mark of 50%. In cases where the submission date for an assignment substantially precedes the Board of Examiners meeting, any failed assignments will be confirmed by the External Examiner before the student receives the mark, thus enabling resubmission to be expedited.

Fitness to Practise

As a therapy training programme approved by the Health and Care Professions Council (HCPC), we require all students to demonstrate Fitness to Practise at all times. If a student's Fitness to Practise is brought into question, the events outlined in Nordoff Robbins' Policy on fitness to practise will be followed, as published in the Programme Handbook. This may lead to a formal hearing: the ultimate sanction which can be imposed by

this is the requirement for the student to withdraw from the programme. This can happen at any point. Students may appeal to Goldsmiths under Section 2 of Goldsmiths Rights and Responsibilities.

Degree classification

This programme does not award classification of degrees. Therefore no Merits or Distinctions are awarded.

Policy on the award of the Postgraduate Diploma (PGDip) in (Nordoff Robbins): Music, Health, Society

Nordoff & Robbins accepts students onto the MMT programme in order to train them as music therapists who will register with the HCPC and practise professionally. Nordoff Robbins does not encourage applications from students looking simply to achieve the Postgraduate Diploma (PGDip). The PGDip is an exit route which reflects the achievements of a student who, for reasons unconnected with their capacity for success at Master's level, are unable to continue with the programme beyond Part 2. It is awarded only in circumstances where all three of the following conditions are met:

- Where the student has successfully completed Part Two;
- Where there is no academic or professional reason why the student should not continue into Part 3;
- Where the student has chosen not to apply for an approved interruption to their studies or has chosen not to take up the opportunity to return to their studies following an approved interruption or the approved period of interruption has expired.

The PGDip is not a qualification to practise music therapy and does not confer eligibility to apply to the HCPC for registration as a music therapist.

Students who are granted the intermediate award, having decided to cease their studies before becoming eligible for the higher award, may re-register for the higher award after a period of not less than a year and not more than three years has elapsed.

Tuition fee costs

The cost of the training programme is £10,000 payable in 5 equal instalments across the two years.

Specific programme costs

DBS enhanced check: You will need an enhanced DBS for young people and adults in order to train with us. The cost of a new DBS through Nordoff & Robbins will cost approx. £69.00. If you already have an existing and transferrable enhanced DBS check for young people and adults, this may be accepted – please be advised by our Education Officer

DBS update service: We highly recommend that you sign up for the online update service. This costs £16 per year and you have 28 days once you have your DBS clearance to do this

Indemnity Insurance: Nordoff & Robbins covers your indemnity insurance for the duration of the training programme

Placement travel: This will largely depend on your geography, although we endeavour to place you in organisations that are near to your home to cut down on travel time and costs. You could be expected to travel up to 1 hour 30 minutes, but we will discuss this with you if you are offered a place. You will be entitled to a 16-25 Railcard which will enable you to receive 1/3 off on national rail services. This is true, even if you are over 25, as 'mature students' (any student aged 26 or over) are also eligible for this railcard. This railcard costs £35 per year.

Personal Therapy: The programme requires a minimum of 30 personal therapy hours. The cost of this varies quite considerably, but we recommend that you budget for between £50 – 100 per session. Many therapists will consider offering a student discount. Please do enquire with our Education Officer – we can offer a confirmation letter of your student status if necessary

Professional Student Body Fees (recommended): Our professional student body (BAMT) offers a discounted student membership rate at £55 per year

Camera / recording device: As we record our music therapy sessions, we require you to have an appropriate recording device such as a laptop / recorder. The cost of this can vary so please do speak with our Education Officer who can advise. Nordoff & Robbins will supply you with an encrypted hard drive and access to OneDrive through your Nordoff & Robbins email. This enables you to adhere to our GDPR policies

Books and academic articles: As part of our validation partnership, students training at Nordoff & Robbins have access to Goldsmiths' online library, and this is how you will access most of the materials you need for the programme. Each of our bases also has a student library cupboard (with core texts) and a larger library resource at our London Centre. Our Education Officer can post books out to you if you can't find what you need in the local student library. Having said this, many students like to purchase their own copies of books. Some of these can be quite costly, so we suggest that you enquire in our libraries first before purchasing.