## **PERFORMING**

#### WORKBOOK 4

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# CHAPTER 4 HEALTH AND SAFETY O

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# CHAPTER 5 EQUIPMENT O

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- O Chapters that are optional to this workbook.

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- combined with project for chapter 4

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P100 Keeping your instrument in good working order

P104 Insurance

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Please note

Any details or photographs of equipment, software, manufacturers or suppliers do not constitute a recommendation or endorsement by DWP, but are intended to provide typical reference examples only.



#### WHAT IS IT?

Your instrumental and technical skills are the cornerstone of your work as a performer, whether you are a singer, instrumentalist or DJ. These skills reflect your competence in the areas of technical skill, knowledge of different styles and genres, musical interpretation and the art of communicating your message to your audience – or performing!

WHY DO I NEED TO KNOW ABOUT THIS?

So you want to be a working musician? Where do you start in the minefield of earning money as a musician? Let's start with the first basic question – am I any good? Can I play my instrument well? How good do I have to be? When will I know I'm good enough?

In order to survive as a working musician or DJ (i.e. primarily earning your living based on your instrumental ability – performing, writing, teaching) you will need a good level of competence on your chosen instrument.

YOU MUST HAND IN YOUR WORK BY

TO



#### **HOW LONG**

should this assignment take?

Every person works at his / her own pace. As a guide, this should take you 7 hours to read and research and another 3 hours to write your answers and discuss them with your tutor.

**/** 

#### HOW

will I be assessed?

Your tutor will assess your work. He / she will give you feedback on how you have done. If you have not completed the work, you will be given the chance to do further work to bring it "up to scratch". For more details, please refer to your MOLP's own guidance.

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#### WHAT

do I do now?

How good are your aural skills?

complex rhythms by ear?

Can you work out solos / chord progressions /

Read the TASKS section below. Then read the NOTES AND GUIDANCE section. Carry out the TASKS.

#### TASKS

Read 'notes and guidance' to answer these questions

- 1 Read the following questions and give your skills a rating out of 10
- 2 Look at the following instruments and see what you know
  go your instrument to assess your skills.
  Tick each box as appropriate.

		Tick each box as appropriate.		
SKILL	RATE / 10	GUITAR		
Can you play in time? Can you play to a click track?		Do you know	YES	NO
can you play in time. can you play to a onek track.	/ 10	Open chords, barre chords, power chords		
Do you know major and minor chords from your	, 10	7, 9, 11, 13 chords		
altered dominants? Or do you know what a baby scratch and baby cut are?		Altered chords		
	/10	Legato, sweep picking and tapping techniques		
Can you tell the difference between an Eb Major sca and an F Dorian mode? Or how good are your advanced mixing skills	ale	Scales and modes		
- flare scratching, crab scratching?		Improvise / solo		
	/10	Riffs		
Can you read music? (Including drum notation if you are a drummer)		Styles – funk, rock, blues, soul, punk, dub, reggae, disco etc		
	/10	BASS		
Do you understand music theory?		Do you know	YES	NO
	/10	Notes on fingerboard, standard progressions		
Can you work with other musicians?		Arpeggios – triads and extensions		
Can you play in different styles?	/10	Ghost Notes, Hammer On, Pull Off		
	/10	Various techniques e.g. popping, slap		
How good are you at sightreading?		Scales and modes		
	/10	Improvise / solo		

Riffs

reggae, disco... etc

/10

Styles - funk, rock, blues, soul, punk, dub,

DRUMS Do you know	YES	NO		WOODWIND/STRING/BRASS Do you know	YES	NO
•				·		
Single and double strokes, in quavers, semiquavers and triplet quavers				Scales / modes		
Standard and inverted paradiddles				Arpeggios		
Flams, drags and ruffs				Staccato / legato / pizzicato, separate and slurred notes		
Triplets and sextuplets				Different breathing / bowing techniques		
5 stroke and 7 stroke rolls				Articulation / ornamentation standards for your instrument		
Improvise / solo				e.g. vibrato, tonguing, muting techniques		
Riffs				Playing by ear alone		
Styles – funk, rock, blues, soul, punk, dub, reggae, disco etc				Improvise / solo		
PIANO/KEYBOARDS Do you know	YES	NO		Styles – funk, rock, blues, rap, soul, punk, dub, reggae etc		
				DJ	YES	NO
Scales / modes				Do you know	163	NO
Broken Chords / Arpeggios				Setting up equipment, marking records, adjusting weights		
7, 9, 11, 13 chords, altered chords				Beat mixing		
Straight / Swung Feel				DJ techniques – stabs, slurs / drags, delay cut		
Counterpoint				Scratching techniques		
Patch Programming, sampling				Using samples		
Improvise / solo / riffs				Working with live performers		
Styles – funk, rock, blues, soul, jazz, dub, reggae, house etc				Dynamics / tension		
VOCALS				Styles – house, two step, freestyle etc		
Do you know	YES	NO				
Scales / modes			3	Action Planning		
Arpeggios, ornamentation				Make a list of instrumental skills you would like to in over the next 6 months. This could include scales an	•	
Intervals	you wish to learn, developing your repertoire on the instrument, improving your rhythm playing or impr		isatio	n etc		
Dynamics / phrasing / breath control			It is very important that you set specific targets of Major scale over two octaves in the keys of C, G		"learr	the
Chest / Head Voice				rather than "learn some scales".		
Microphone Technique			1	Practice Schedule		
Improvise / solo						
Styles – funk, rock, blues, rap, soul, punk, dub, reggae etc				Write out a two week practice schedule (14 days) be the example in notes and guidance. Use the areas for improvement identified in your Action Plan to get your The schedule does not need to be as detailed as the but you will still need to break each session down in size, timed chunks. Set yourself realistic and achieve targets!	r u start exam to bite	ted. iple,

Hand this in to your tutor on a separate sheet of paper.

# PRACTICE MAKES PERFECT

Regular, focused practice is the key to improving your instrumental skills. What you do in your practice sessions will depend on what targets you have set yourself in your action plan.

Here are some pointers to consider when taking time to practice:



#### **SET TARGETS**

Know what you want to achieve from each practice session.



#### **WARM UP**

It is advisable to wash your hands in warm water before you even start. Try some finger exercises to loosen up the joints before you start. At the start of each session, do some slow scale based work to warm the fingers / voice up.



#### **USE A METRONOME \***

When practicing scales / arpeggios and to help you stay in time generally.



#### TIME YOUR PRACTICE SESSION AND TAKE BREAKS

Lots of short bursts of practice are much more useful than one long session. Taking plenty of "micro breaks" (30 seconds or so) can also help avoid Repetitive Strain Injury. After 30 minutes or so, stop for five minutes – walk around the room or put the kettle on.

#### **PRACTICE REGULARLY**

Daily if possible

### WHERE TO GET HELP

You can improve your skills in a number of different ways. These include:



#### FIND YOUR TIME

Some musicians like to practice first thing in the day when they are awake and alert, others naturally prefer to practice later, in the evening or into the wee small hours.

#### SPLIT YOUR PRACTICE SESSION UP INTO **DIFFERENT SECTIONS**

This ensure you are practicing a variety of techniques and skills and also helps prevent the boredom from setting in.



#### **ENJOY IT AND STAY FOCUSED**

A well disciplined 1/2 hour is much more useful than a full hour without focus. This is where many musicians go wrong – there can be confusion between playing for an hour and practising for an hour. Practising is where we work on focused technique development and we track our progress. A regular and well-disciplined practice routine will result in rapid improvement.



\* A metronome is a musical practice tool that can be used to track your tempo and helps to keep you in time. Basically it clicks away at regular intervals and your job is to try and lock your performance in with the clicks so you are playing in time - buy one, their importance cannot be understated.

#### **GETTING LESSONS /** ATTENDING A COURSE



You can share your experience, learn about styles and tips and get lots of encouragement in this way. Don't just jam though! Set similar targets as if you were practising on a superior musician to give you a

few tips, or even show you some

#### PLAYING AND PRACTISING WITH OTHER MUSICIANS



See the links at the end. 'Tutors' instrumental skills) are widely available - don't forget to look in style developments. The Internet to help you improve your skills, many for free. There are some good videos and DVDs as well. including some on DJ mixing techniques. Some people study towards graded exams on their own, by following the books published by the exam bodies. This can certainly be useful in

**USE BOOKS, MAGAZINES AND** 

INTERNET SOURCES TO HELP YOU

Private lessons can be expensive, but you might be able to share a group lesson with others and reduce the cost. Always get a recommendation or be thorough when choosing a teacher. Ask them what their experience, qualifications and range of styles are, as well as whether they follow 'licks' it could improve your playing any syllabus (such as Rock school, and it's free! Associated Board etc.) and enter

You might be able to find a local course - see the links at the end.

people for exams.

(books in improving your your local library. Magazine articles your own. Never be to proud to ask can be useful and also keep you up to date with the latest techniques / contains many on-line tutorial sites helping you decide what level your skills are at.

12 NOTES AND GUIDANCE 13

# EXAMPLE PRACTICE SCHEDULE GUITARIST

Break

Watch Eastenders

5 mins

End of session

TIMING CONTENT Before session Wash hands in warm water and loosen up fingers by opening and closing hands, stretching fingers gently and shaking hands gently. 2 mins Play chromatic scale in F over three octaves, ascending and descending in quavers at 70BPM Break 30 secs 1 min C Major scale ascending and descending in guavers at 70BPM. (consistently.) without stopping) 20 secs Break C Major Scale - 70BPM 1 min 20 secs Break C Major Scale - 75BPM 1 min 20 secs Break 1 min C Major Scale naming the notes as they are played (no tempo) 30 secs Break Work through notation reading exercises in C 10 minutes 1 min Break E Blues Scale – ascending and descending (quavers) @ 75BPM 1 min Break 30 secs E Blues Scale - 77BPM 1 min Break 30 secs E Blues Scale - 80BPM 1 min 30 secs Break 10 mins Work on written 12 bar solo using E Blues Scale Break - lie down, walk around the room or put the kettle on 5 mins Slowly strum through chords of C, G, D, A, E - naming the notes in the chord 10 mins as each note in sounded 1 min Break 10 mins Work on "Hey Joe" by Jimi Hendrix using these chords 1 min

Improvise a solo using the E Blues scale along with the recording of "Hey Joe"

#### LET'S EXAMINE THE SESSION

This practice session lasts for **one hour and five minutes**. The content is very prescriptive and detailed but the advantage in this is that every single second is accounted for.

Not all practice has to be so disciplined – if you like playing scales while you are watching telly, then great – keep doing it. Research has proven that this also helps you to develop speed techniques because there is more focus on developing your subconscious mind and muscle memory if you are not thinking about what you are playing all the time! However, at least one hour of focused practice ensures that you are developing specific techniques consistently and regularly.

NOTICE HOW IT IS STRUCTURED – warm up – scales – chords – note naming – developing repertoire (i.e. learning a song and using the chords that have been practiced in the song – smart move!!), the fun bit (the pay off) – jamming along with Jimi Hendrix to reward yourself and remind yourself why you are doing this!

THE SCALES ARE TO BE PLAYED CONSISTENTLY UP AND DOWN for the time allocated. In doing this we are sending constant signals to the brain and developing a "neural pathway" which will send appropriate signals to our hands to do what we want – e.g. play the C Major Scale. This will only become secure if we do it a lot. Repeating the scale constantly for a minute also helps to build strength in the fingers, quite like an athlete training for the Olympics.

MICRO BREAKS – notice how many short breaks are built in. If practicing is intense, it is important to stop for short periods of time to avoid the dreaded RSI – tension and strain are the musician's enemy and short breaks will help to avoid this.

**NOTE NAMING** – this has been built into the session to help the musician develop a fuller understanding of the instrument. This is crucial and must not be overlooked!

**RELEVANCE** – all the technical stuff that was practiced was relevant e.g. the use of the C Major scale in the reading exercise, the E Blues scale was the basis of a written 12 bar solo, the chords learned were leading to a Hendrix tune – it's important to reward yourself – learning a load of scales without applying them is unmusical and quite meaningless.

**HAVE FUN** – try to end your session with the fun bit – e.g. having a jam along with a Hendrix tune. If you want to continue this for an extra hour, that's ok too!

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# CASE STUDY JASON - GUITARIST



Jason plays in a garage rock band and also earns money from freelance performing, teaching guitar and running a course in music performance at a college.

Playing guitar from the age of 10, Jason didn't learn the "technical stuff" until he was 25 (theory, scales, improvisation, reading the dots etc). Prior to doing this Jason was in a band, writing songs and hoping for the big time. When the band didn't become as big as U2 (as initially intended!) Jason was left with a choice – get a "proper job" or become a "proper musician".

Jason's musical ability at the time was competent enough to play the role of the creative guitarist in the band, writing original material, but making a living from this alone is very difficult. He needed to develop his playing skills to a much higher technical standard and broaden his stylistic awareness and ability. He decided to take a two year National Diploma in Music Performance where he learned to read music, took theory and guitar grades and achieved a qualification.

Practising 4 hours a day for a couple of years also started to open out a range of other musical options. These now include working with house music producers as a session musician (involving playing in different styles and improvising) which has led to performances on a range of albums and singles as well as working as a qualified guitar teacher with the Registry of Guitar Teachers and gigging across Europe with a DJ / live jazz musician outfit



#### Jason's tip

- 1 Multi tasking is the key to survival try and dabble in as many styles as possible and keep your options open don't put all your eggs in the one basket.
- 2 Practice regularly and with focus know what you're hoping to gain from every practice session.
- 3 Network get to know as many musos as you can the vast majority of work you will get will be by word of mouth and who you know.
- 4 Don't give up if you want to do music for the rest of your life you will it just might not be as you expected it, but keep an open mind.

## CASE STUDY SARAH - FREELANCE CLASSICAL VIOLINIST



Sarah has been working as a freelance violinist for over 10 years. She followed the traditional graded examination route (achieving grade 8 piano and violin at just 14 years of age). Sarah went on to study on a 4 year degree programme at Music College and a further two years of postgraduate study.

Sarah's job consists of a lot of large scale orchestral playing and some chamber music (smaller ensembles ranging from quartets to small orchestral groups). She also does studio sessions and features on recordings of pop hits and film scores alike.

Working as a classical violinist requires a high level of technical skill. Constant regular practice is crucial for keeping your playing and sight reading skills to the highest possible standard - she might have three hours to learn a full concert programme which will be performed in the evening.

A typical orchestra day consists of about 6 hours work, split into either (i) two separate three hour rehearsal sessions or (ii) a three hour rehearsal session followed by a concert in the evening. There is usually one 15 minute break in the middle of the rehearsal session. The concert will usually last over two hours, with a 15 minute break.

Sarah says the enjoyment of being a freelance player is the variety of work that she encounters. "I can be in the middle of an 80 piece orchestra one day and working in the studio on a pop track the next. This in itself keeps you interested."



#### Sarah's tips

- 1 Be reliable if you are late more than once, you won't get asked back.
- 2 As with a lot of the music world, it's about who you know so don't make any enemies.
- **3** Get to know the programme you are going to be performing I often listen to recordings of pieces before I perform them get to know them by ear.
- **4** Always get a copy of the music before the rehearsal if possible this helps avoid any unwanted or embarrassing surprises.
- **5** Be enthusiastic make sure you always make music and don't just play the notes play to the best of your ability and you will get noticed.
- 6 Learn one thing form everyone you work with, be it "how to do it better" or "how not to do it!".
- 7 Keep healthy physically you work such long and demanding hours an injury is possible so do everything you can to avoid this.

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#### WANT TO KNOW MORE?

#### LINKS

New Deal for Musicians has no responsibility for or control of the following sites. The inclusion of any site does not necessarily imply New Deal for Musicians approval of the site. To access any of the sites please type in the address into a browser or search using keywords from the name of the link. www.dfes.gov.uk/ukonlinecentres Find Internet access that's close to you. Also look at weblinks in workbooks 1 and 2.

EXAMS AND COURSE INFORMATION	
Graded examinations in instrumental skills, performance and theory are offered by a range of providers. Many of these also have their own list of qualified teachers.	
Classical grades (and some popular music theory grades also) are offered by many boards, the most popular ones being London College of Music and Trinity Guildhall.	
www.abrsm.org Associated Board of the Royal Schools of Music. Classical and Jazz based exams up to Diploma standard plus theory exams.	
www.trinitycollege.co.uk Trinity Guildhall exams	
http://mercury.tvu.ac.uk/lcmexams/ London College of Music	
www.rockschool.co.uk Guitar, bass, drums, keyboard and vocals.	
www.registryofguitartutors.co.uk Alternative grade exams in guitar and bass are offered by the Registry of Guitar Tutors and these are validated by the London College of Music	

WHERE TO FIND HELP
www.ism.org Incorporated Society of Musicians
www.musiciansunion.org.uk Musicians Union
www.musiced.org.uk Very useful site, with links to instrumental based resources and sites and lots more
Look at your local college / adult education classes – search here for your local authority and local education authority www.direct.gov.uk
www.wea.org.uk Workers' Educational Association – provide adult education classes
www.learndirect.co.uk Information and advice on thousands of courses available across the UK. You can call free on 0800 100 900 seven days a week between 8am

and 10pm.

# Thes avails and I well. www Aural www Tips www Tips teach

#### ONLINE TUTORIALS / HELP YOURSELF **BOOKS AND MAGAZINES** These are only a small selection of what's Music theory books, such as those published by available! Search for your own using key words the ABRSM, for example, Music Theory in Practice (Various grades) by Eric Taylor and look at links in workbook 3 - creating as Chord books www.musictheory.net Scale and exercise books www.insidethemusic.co.uk Aural skills can be developed here Music theory books, such as those published by the ABRSM www.djps2.com Tips and tutorials for DJs The AB Guide to Music Theory Vol 1 Eric Taylor Publisher: Associated Board of the Royal www.vocalist.org.uk Tips and tutorials for singers, including lists of School of Music ISBN: 1854724460 teachers Read Music from Scratch (From Scratch S.) Neil Sissons, Anthony Marks (Editor), Guy Parker-Rees (Illustrator) Publisher: Boosev & Hawkes Music Publishers

ISBN: 0851622682

Instrumental magazines

they subscribe to regularly.

These usually have tips / tutorials / lessons and often CDs as well. Look in workbooks 1 and 2 or search yourself using a search engine. Check with your local library to see which magazines

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#### MORE TASKS

- 1 Find one of the recommended books or magazines and read it what tips can you find to help you improve your technique?
- 2 Test your aural ability try to work out a solo or chord progression from a piece of music you don't know.
- 3 Learn about improvisation techniques. Find a jazz 'fake' book find appropriate scales to play over the top.
- 4 Brush up your theory on modal scales. Find out how to play or sing the following: D dorian
  A mixolydian
- 5 Speak to other performers / DJs about setting up joint practice sessions / jam sessions / back to back sessions.
- 6 Find an on-line tutorial in your instrument and follow it.
- 7 Look at the exam boards listed in the weblinks what is the syllabus for grade 5 in your instrument? Let this help you make your action plan.
- 8 Prepare for your own exam buy a copy of the current or old exam pieces for your instrument and learn to play them, really well. Look at what else the syllabus requires you to do and set your goals!



New 'set pieces' are published every year or so by the exam boards, so you can usually pick up out of date pieces for next to nothing.

9 Find what local courses are on offer – what are the hours, fees and qualifications offered? If you're interested in getting an instrumental teacher, read chapter 2 in workbook 9, Teaching Music first. Decide how much you can afford and exactly what you want to learn from a teacher, before researching the best teacher for you.

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