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# A CAREER IN TEACHING MUSIC



## WHAT IS IT?

"Teaching is like no other job. It is as inspiring, challenging and unique as each child you teach. It's a career that genuinely does make a difference."

Government website [www.useyourheadteach.gov.uk](http://www.useyourheadteach.gov.uk)

This chapter is about the variety of work involved in music education and what it involves, such as:

### **INSTRUMENTAL TEACHER**

Guitar teacher

Vocal coach

DJ tutor

### **COMMUNITY MUSICIAN or MUSIC LEADER**

Workshop leader in a youth centre or school

Songwriting facilitator in a health service setting

Freelance DJ working on a project with offenders

### **SCHOOL or COLLEGE TEACHER**

Teaching the national curriculum and running the school orchestra, choir, or rock band in school

Teaching assistant roles, including emerging roles of high-level teaching assistants, taking classes under the supervision of a qualified teacher

Part-time college lecturer, teaching A level and HND music technology subjects

## WHY DO I NEED TO KNOW ABOUT THIS?

Most performers and composers are involved in teaching at some stage of their career, some to support their other musical income, others with a vocation as a teacher.

There is a large demand for music teachers at the moment.

The Government want every primary school student to have the opportunity to learn a musical instrument.

Youth Music want to see a substantial increase in music leaders, who have undergone some professional development.

There is a need for teachers with special skills, for example, in DJ techniques, rap and hip hop.

People have wanted to learn how to play instruments, how to read and write notation, how to compose songs and music for hundreds of years and there's no sign of it ending yet!

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 your work needs further work to be passed, then 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.



**WHAT**  
do I do now?

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

TASKS

1 Give different examples of types of work which each type of music teacher would do. The first example is given to you in each case.



Music education includes both 'formal' settings, such as teaching in school and 'informal' settings, such as leading workshops in a community setting. Read the notes and guidance before you answer the questions!

**INSTRUMENTAL TEACHER**

- a) Teaching piano to children in a school through the local Music Service
- b)
- c)

**COMMUNITY MUSICIAN/MUSIC LEADER**

- a) Leading a singing workshop for ‘mums and toddlers’ in a church hall
- b)
- c)

**SCHOOLS AND COLLEGES TEACHER**

- a) Teaching the national curriculum to a class of primary school children
- b)
- c)

2 Describe key activities which different teachers might do in a week. Choose from the following, or add your own.

- lesson planning
- setting homework / private study
- marking / assessing work
- researching – music, recordings, books, journals, web pages
- keeping records
- contacting people for work
- marketing your services
- teaching
- networking
- making music

a **LECTURER**  
in composition at college

- activity 1
- activity 2
- activity 3

a **GUITAR TEACHER**  
who gives small group lessons or whole class lessons at a primary school

- activity 1
- activity 2
- activity 3

a **WORKSHOP PROVIDER**  
who puts on samba sessions at a youth centre or whole class lessons at a primary school

- activity 1
- activity 2
- activity 3

- 3

What type of teaching work do you want to do?  
Describe it and then list all the activities you think that job would involve on a regular basis.  
Use your answers from the last question to help you.
- 4

What training, qualification and / or experience would you need for this job?  
Look at 'Notes and Guidance', case studies and the 'Training for Teaching Map' on P17.

I want to work as

I would need the following training, qualification and / or experience:

This would involve ( list activities )

- 
- 
- 
- 
- 
- 

- 5 Answer these questions about “other issues you should know about”.

CULTURAL

- Q.

Give two examples of religious customs.
- Q.

Give one example of how the issue of drugs might arise in a teaching session.
- Q.

What would you do about this?

ECONOMIC

- Q.

List 1 possible source of funding for music projects in the community.
- Q.

Which organisation funds further education colleges?
- Q.

If you work freelance, who is responsible for paying your tax?

LEGAL

- Q.

Who needs to be checked by the Criminal Records Bureau and why?
- Q.

What is a risk assessment?
- Q.

List 3 possible risks to health and safety in a teaching music environment.
- Q.

Which law tries to prevent discrimination against disabled people?

POLITICAL

- Q.

Which Government department is responsible for education policy?
- Q.

Which age group does Key Stage 3 refer to in the National Curriculum?
- Q.

Name one organisation which inspects education in the UK.

## DIFFERENT TYPES OF WORK

**INSTRUMENTAL TEACHING** this includes work such as :

A piano teacher, on an approved register of teachers, taking on local pupils, maybe working to get them through exams. This type of work is self-employed.

A guitar teacher, advertising in a shop window and to friends and contacts. This type of work is self-employed.

Most instrumental teaching is one-to-one or in a small group (less than 8).

An instrumental teacher working for a local music school, after school club, or music shop, which puts on classes in singing or playing an instrument. This work might be self-employed or employed.

Teaching instruments to school age pupils with the local music service, who provide small group or one-to-one instrumental and vocal tuition in most schools. If you work for a music service you might be employed, self-employed, work full time or for a few hours per week. Music service teachers can also run workshops, contribute to music festivals, teach in Saturday and Summer schools, work in music centres, deliver curriculum music alongside a classroom teacher and lead a range of choirs and ensembles.

### TIP

Look at chapter 2, 3 and 4 to identify what the jobs involve and where to find them

Self-employed and freelance mean the same thing - that you have to find your own work and be responsible for paying your own tax and National Insurance contributions.

➤ **WORKBOOK 8 – BUSINESS AND MONEY**



**COMMUNITY MUSICIAN / MUSIC LEADER** this includes work such as :

- Putting on workshops or larger classes, usually on a specific type of music or project such as DJing.
- Working for, or closely with, a range of organisations, for example: community groups, youth theatres, youth clubs and groups, disability organisations, arts organisations, health services, social services, education services. Community musicians are also wanted to work alongside classroom teachers in schools.
- Contributing to special events, such as festivals or projects.

- Almost ALL work as a community musician / music leader is self-employed but they are also often employed part-time in other work.
- Working with young people, adults, and different communities, sharing your skills with others, usually in a less formal setting.
- Working on short or long run projects, for example a residential project with disabled people or a community project to celebrate the opening of a new community centre.

**SCHOOLS AND COLLEGES TEACHER** this includes work such as :

- Teaching mainly groups ( often 30 students ).
- Teaching music as part of your job as a qualified primary school teacher, to students aged 4 – 11.
- Teaching music as the main part of your job as a qualified secondary school teacher to students aged 11 – 16 ( and 16 – 18 ). Remember that a school music teacher will usually have a wide role within a school, contributing to school shows and concerts, leading choirs and ensembles and, of course, making sure that the pupils are making progress on the way!
- Teaching music as a full or part-time college lecturer to students mostly aged 16 – 18 but also 18+. You would concentrate on a couple of areas of specific interest to you (such as performance or theory). You need to have a teaching qualification OR agree to work towards one if you work as a college lecturer.
- Playing a key role as a Teaching Assistant in a school.
- Teaching music at a school without being a "qualified teacher" could mean you're employed as a Higher Level Teaching Assistant or that you're working towards being a qualified teacher on a training programme.
- Teaching music to a standard 'national' curriculum, which depends on the age of the student. Teachers have a lot of freedom in interpreting the curriculum. What you teach depends on the age group and setting you work in. Practical music making, including composing and performing, plays a large part in the music curriculum, which also covers the study of different genres of music, music of the world and classical music at some ages. Composing, singing, playing instruments, performing are all entitlements for all children up to the end of KS3 ( age 14 ). Music technology, such as recording, sampling, sequencing, DJing, music production are all subjects which can be studied at school and college.
- Teaching GCSE or National Diploma music ( at age 14 – 16, age 16 – 18 students )
- Almost all work in schools and colleges is 'employed'.

KEY ACTIVITIES IN MUSIC TEACHING



MAKING MUSIC

A key element of all types of music education, making music is about people participating in music – including creating music, playing instruments, making sounds and 'performance'.



LESSON / SESSION PLANNING

Every lesson or session needs to be well thought out, with a clear idea of what the student or participant is going to have learned by the end of the session. It needs to consider the type of student / participant, the resources you have and the time available. You'll learn more about planning in chapters 2- 4.



SETTING HOMEWORK / PRIVATE STUDY / TESTS AND ACTIVITIES

A teacher needs to be able to set work through which the student / participant will learn something! Setting work, assignments and tasks takes careful planning to fit with what the student / participant needs to learn. In a formal setting, you need to take account of schemes of work, learning outcomes and assessment criteria and national standards (such as the national curriculum). In an informal setting it's a good idea to suggest to your participants that they practise in between sessions.



MARKING / ASSESSING WORK

Teachers need to be taught how to mark (grade or assess) work and give the right feedback to the student at the end. Marking needs to conform to rules (depending on what type of work you're involved with), it needs to be checked (called verification, or moderation) and it needs to check that the work is authentic (not stolen or someone else's!) Community music work may not involve formal marking or grading of work – but it's still important to know how to give feedback to participants so they can improve their performance.



RESEARCHING – MUSIC, RECORDINGS, BOOKS, JOURNALS, WEB PAGES

Most teachers spend a lot of time reading and researching for information which they know will be useful for their students. Research is a skill as well as an activity and you can get better at it with some basic training, for example in using the Internet.

➤ WORKBOOK 1 – THE MUSIC INDUSTRY AND YOU



CROSS - CURRICULAR WORK

If you're a school teacher, then you need to be aware of other curriculum subjects and initiatives. For example, any primary school teacher needs to know and understand the curriculum for the National Curriculum core and foundation subjects.



CONTACTING PEOPLE FOR WORK / NETWORKING

If you're freelance, you need to go and find your own work. That means you need to get out and meet lots of different people, across different sectors, such as; small business; performing arts; creative industries; community groups; funding agencies; schools; hospitals or wherever you think you can pick up work. You need to be organised in terms of your time and your record keeping as well as being good at networking.

Even if you're not freelance, you need to network to keep up to date, to get the ongoing training and support which you need.

➤ WORKBOOK 1 – THE MUSIC INDUSTRY AND YOU



KEEPING RECORDS

You need to keep proper records of what you're doing in classes; registers; information on how each student or participant is progressing and personal information to use in emergencies. Community musicians are often required to evaluate their own work and that of the group they are working with – not only how well they're doing musically but also perhaps whether they are learning other skills, like increased confidence. If you're freelance, then you also need to keep business records – contact details, financial records and receipts to start with. As a freelance worker, you'll be responsible for your own tax, so will have to pay an accountant to fill in your tax return each year or do it yourself.



TEACHING

Here's the part you were expecting! Teaching is a wonderful experience, but only one part of the package. You need to be confident with other people and a good communicator.



ICT (INFORMATION AND COMMUNICATION TECHNOLOGY)

Using computers and other technology in the classroom is an increasingly integral part of all education. Music uses ICT in many ways. See the weblinks for more informaion.



LEADING A PERFORMANCE

This is one example of a specific task which many teachers and community musicians are involved with. Directing, conducting or leading are all words which are used when someone is in control of directing a group of performers.



PASTORAL CARE – SUPPORTING YOUR STUDENTS AND PARTICIPANTS

'Pastoral care' means looking after a student or participant from a position of trust and responsibility. For example, as a personal tutor at college, you may need to listen to a student's feelings about the course, other students or personal situations and refer them to others when appropriate. Community musicians often spend as much time on looking after participants' feelings and concerns as they do in making music with them.



MARKETING YOUR SERVICES

If you're freelance, you need to spend time developing your marketing skills and products.

➤ WORKBOOK 6 – MARKETING, PROMOTION AND DISTRIBUTION

See the weblinks at the end of the chapter for more information.



## TRAINING FOR TEACHING MAP

KEY SKILLS	TRAINING AVAILABLE	WHERE TO LOOK
<b>CORE / SPECIALIST MUSICAL SKILLS</b>  e.g. voice composition improvisation production multilingual flexible use of own instrument technology different genres	As part of a full music course, e.g. National Diploma in Popular Music, NCFE Music Technology, BA Music at further or higher education level	Colleges of Further and Higher education, Universities, Conservatoires, Colleges of Music Sources of information include Learn Direct, BPI Music Education Database and Sound Sense.
	Specialist courses, including instrumental courses and exams (teaching yourself or with tuition), e.g. Jazz piano, adult ed, classes in composition.	Awarding bodies e.g. ABRSM (Associated Board of the Royal Schools of Music), Trinity College (London), RockschooL Sources of information include Learn Direct, BPI Music Education Database and Sound Sense.
	Informal training, working with other musicians across sectors, including the voluntary sector.	Organisations such as Youth Music and Sound Sense, voluntary musical sector, musical institutions, individual tuition, retreats, youth clubs, mentoring, folk clubs, community choirs and orchestras.
	Personal Development and Continuing Professional Development training e.g. in-house staff training for music services staff	Music organisations and networks, Music services, College and HE (Higher Education) courses, Voluntary musical sector. Sources of information include Learn Direct, BPI Music Education Database and Sound Sense.
<b>COMMUNICATION, FACILITATION AND LEADERSHIP, TEACHING THEORY AND PRACTICE</b>  e.g. learning styles individual and group teaching assessment and evaluation lesson plans workshop delivery and management	As part of full teaching or facilitation course, e.g. City and Guilds 7407 (for teaching in Further Education); B.Ed; PGCE.	Colleges of Further and Higher education, Universities, Conservatoires, Colleges of Music Sources of information include Learn Direct, BPI Music Education Database and Sound Sense.
	Specialist music teaching courses. There are many courses and providers, for example “courses for undergraduates, postgraduates, professional teachers, musicians and facilitators”	These are only a small sample of providers – search for others using the Internet or ask your MOLP or MIC ABRSM (Associated Board of the Royal Schools of Music) Trinity College (London), Goldsmiths (London), Guildhall (London) Institute of Education, Reading University many universities offer specialised music education courses
	Informal and formal training, working with other musicians across sectors, including voluntary sector, e.g. workshop delivery; good practice sessions; confidence building strategies	Access to Music, Folkworks and similar providers of training to this sector Open College Network Colleges of Further and Higher education, Universities, Conservatoires, Colleges of Music Sources of information include Learn Direct, National Association of music educators, BPI Music Education Database and Sound Sense.
	Personal Development and Continuing Professional Development training	Role models, outside sector – youth workers, across performing arts, best practice in orchestras, conservatoires and higher education Music networks, organisations such as Youth Music and Sound Sense Teaching websites and support sites Journals, magazines, press and media
		Music organisations and networks, Music services, College and HE (Higher Education) courses, Voluntary musical sector. Sources of information include Learn Direct, BPI Music Education Database and Sound Sense.

TRAINING FOR TEACHING MAP

KEY SKILLS	TRAINING AVAILABLE	WHERE TO LOOK
<b>REFLECTIVE PRACTICE</b>  e.g. music history genres disciplines	As part of a full music course, at further or higher education level e.g. National Diploma in Popular Music, NCFE (National Certificate of Further Education) Music Technology, BA Music	Colleges of Further and Higher education, Universities, Conservatoires, Colleges of Music Sources of information include Learn Direct, BPI Music Education Database and Sound Sense.
	Specialist courses, e.g. music history, music appreciation, cross-discipline training e.g. Technology skills for classical musicians; traditional music training for popular music performers.	Colleges of Further and Higher education, Universities, Conservatoires, Colleges of Music, Open College Network Sources of information include Learn Direct, BPI Music Education Database and Sound Sense.
	Informal and formal training, working with other musicians across sectors	Music networks, organisations such as Youth Music and Sound Sense Teaching websites and support sites Books, Journals, magazines, press and media
	Personal Development and Continuing Professional Development training	See under CORE / SPECIALIST musical skills overleaf.
<b>CONTEXTUAL SKILLS</b>  e.g. cultural legal economic political	As part of a full music course, at further or higher education level e.g. National Diploma in Popular Music, NCFE (National Certificate of Further Education) Music Technology, BA Music	Colleges of Further and Higher education, Universities, Conservatoires, Colleges of Music, Open College Network Sources of information include Learn Direct, BPI Music Education Database and Sound Sense.
	Specialist courses, e.g. sociology courses, music in context, music and popular culture, politics and social policy courses, small business training and support	The above, plus adult education and workers' educational association courses, community provision, open learning, distance learning, business training networks
	Informal and formal training, working with other arts workers across sectors	Teaching, music and current affairs websites and support sites Journals, magazines, press and media Role models, youth workers, across performing arts, Advice websites and organisations, government agencies and websites
	Personal Development and Continuing Professional Development training	See under CORE / SPECIALIST musical skills overleaf Business training and support networks
<b>PREPARING FOR WORK SKILLS</b>  e.g. Action planning Research Marketing Business planning Applying for work	As part of a course in music or personal development, e.g. access course, National Diploma in Popular Music, BA Music, preparing for self employment, business studies, marketing, music business at further or higher education level	Recruitment agencies, Jobcentre Plus, Colleges of Further and Higher education, Universities, Conservatoires, Colleges of Music, Open College Network, Sources of information include Learn Direct, BPI Music Education Database and Sound Sense. Adult education and workers' educational association courses, community provision, open learning, distance learning, business training networks
	Informal and formal training, working with other arts, recruitment, guidance and business advice workers	Study skills, student support and small business websites and support sites Journals, magazines, press and media Other freelance and employed arts workers careers, advice and guidance websites and organisations Government agencies and websites
	Personal Development and Continuing Professional Development training	See under CORE / SPECIALIST musical skills overleaf.

## HOW DO I BECOME A TEACHER?

“There are different ways to train to be a teacher. Whether you are an 18 year - old school - leaver, a parent with young children or someone wanting to change careers to something more rewarding and worthwhile, there are routes into teaching that may be suitable for you.”

[www.useyourheadteach.gov.uk](http://www.useyourheadteach.gov.uk)

“Formal training as a teacher is an all graduate profession and involves meeting 42 professional standards as set out on the TTA website. Knowledge of the subject – which needs to be at degree level for secondary specialists – is only one of these.”

Department for Education and Skills

### QUALIFIED TEACHER STATUS ( QTS )

in a maintained or special school

To be employed as a teacher in a maintained or special school in England and Wales, you need Qualified Teacher Status ( QTS ). To achieve QTS you can take an undergraduate or postgraduate course, or you can take an employment-based route into teaching and train on the job. Teacher Training courses or Teacher Training colleges operate alongside other routes such as school-centred initial training schemes. Follow the links to the TTA website in 'want to know more'.

### TEACHING QUALIFICATION

in a college setting

To teach in a college setting, you need to have completed or be working towards a teaching qualification of some sort, for example the Teaching Certificate 7407 City and Guilds.

### MIX OF SKILLS AND EXPERIENCE

in an informal setting

To teach in an informal setting, such as setting up as an instrumental teacher from home, working in the community or as a music leader, you do not normally need a formal qualification. However, you're unlikely to make a successful career (and any money) out of teaching unless you have the right mix of skills and experience and you can get these by looking at further training. A mix of training, qualifications and experience is what most people are looking for in a teacher.



You can take an undergraduate course at university or, if you are already a graduate, a one-year postgraduate course. You can study full-time, part-time or take a flexible course, which allows you to train when it suits you best. You can even learn on the job and get paid while you train. There are special courses for graduates who want to make fast progress in their careers. To find the best route into teaching for you, look at

[www.useyourheadteach.gov.uk](http://www.useyourheadteach.gov.uk)

There are other opportunities in teaching other than simply teaching music, for example, you can train as a teacher of English as a foreign language ( TEFL ), or for students who speak English as another language ( ESOL ), in basic skills or literacy and numeracy support, or you can train as a demonstrator or classroom assistant ( in a school or college situation ).

WHAT FINANCIAL SUPPORT IS AVAILABLE?



photography Ray Chan

YOU NEED TO THINK ABOUT

- Are there any course fees for the training you want to do and how can you pay them?
- What will you do for money to live on whilst you're studying? Part-time work is common amongst students but there may be other funds as well.
- If you're going to work freelance, what money is available to help you set up in business?

Find out about financial help and guidance from [www.support4learning.org.uk/money](http://www.support4learning.org.uk/money)

Look at [www.lifelonglearning.dfes.gov.uk/moneytolearn/index.htm](http://www.lifelonglearning.dfes.gov.uk/moneytolearn/index.htm) for a government booklet on what money you can get whilst training.

There are various financial incentives for those studying towards Qualified Teacher Status. [www.useyourheadteach.gov.uk](http://www.useyourheadteach.gov.uk)

Some employers will pay for, or contribute towards, the cost of staff training where it is relevant.

Some training is free, particularly when offered by networks, support groups, voluntary and community groups. Some other training and support is also free or at very little cost, if you are in receipt of benefits, on a low income, or fall into a certain category. For example, if you are setting up in business, you can get free advice. See 'want to know more' for weblinks which can help you across the UK.

Did you know that there are grants available if you want to train to teach? Get in touch with your Local Education Authority or look at the links section for more details.

TIP

Many employers offer free training in areas such as using computer software, customer service or first aid. Whatever job you might find yourself in, even for a short period of time, you might be able to 'pick up' training which will help you find work or be a more useful member of staff.



RELIGION AND CULTURE

Different religions have different 'codes' or rules, which affect daily life. You need to be aware of key issues in various religions, major religious festivals and holy days in religions, where students may need to be away from their studies, or to observe particular customs.  
Some examples which teachers might need to be aware of are :

- FASTING** ( various religions forbid eating and sometimes drinking during festivals )
  - FOOD AND DRINK** ( the obligation to eat and drink only certain types of food, prepared in certain ways )
  - DAILY PRAYER** ( requirements to attend places of worship, be indoors at certain times, or say daily prayers, can all affect timetables and special events on Sabbath days )
  - MAJOR FESTIVALS AND HOLY DAYS** ( which are celebrated in other countries as public holidays )
- Some **RELIGIONS** may object to music being taught in schools, some stricter interpretations of Islam may impact on teaching methods and timetables

ETHNICITY AND GENDER

As a teacher, you need to be aware of the cultural issues facing people from different backgrounds. For example, young men are more prone to depression than young women and are more likely to commit suicide. Female students often thrive amongst other female students but have a high drop out rate on predominantly male courses. Asian students are more likely to study for the professions ( law, medicine ) than their white counterparts.  
Music has its own particular culture and gender stereotypes.

One of the principles of teaching is to include everyone, equally and to try to reduce unfairness, whilst celebrating our different cultural heritages.

DRUGS AND ALCOHOL IN MUSIC

Popular music culture has been linked very strongly with the use of drugs through the years, from psychedelic drugs such as 'Acid' in the 1960s, through Ecstasy in the 1990s and the common smoking of cannabis in recent years.

You need to be aware of drugs, their effects on behaviour and health and the laws surrounding them. Many organisations dealing with young people and music education will have a drug and alcohol policy, for example, excluding, disciplining or informing the police where they suspect that a student or participant has drugs in their possession.

YOUTH MUSIC CULTURE

Young people have always tried to test people's reactions to music since rock and roll was invented.  
Some say that the culture associated with music is more important than the music itself.

Is punk about the way you live or what music you like?

How much of being 'into' music is being about rebellion and doing things which you think are pushing the boundaries?

'Hip Hop' and similar music is often associated with gang culture – crime and violence.

Culture is about where we come from, our way of life and the way we live.  
As a teacher, you will need to be aware of cultural issues.



OTHER ISSUES TO CONSIDER  
SOMETIMES CALLED 'CONTEXTUAL STUDIES'



## CULTURAL ISSUES

### WHAT ARE YOUR PERCEPTIONS ABOUT MUSIC AND ABOUT PEOPLE?

"Where does music become just noise or noise become music?"  
Some people say that rock music is just a chaotic noise. Some people say that they think classical music is boring and lasts too long. Some people say that DJs are not musicians, just technicians.

### WHAT TYPE OF MUSIC DO YOU WANT TO TEACH?

Don't assume that an orchestral musician has no knowledge of 'youth music culture' or experience of working with 'hard to reach' young people, or that a DJ has no understanding of musical concepts beyond beat mixing. Look beyond other people's perceptions of different types of musician and what they do.

### WHAT SORT OF PEOPLE DO YOU WANT TO TEACH?

Young, old, disabled people, able bodied, men, women, offenders, lone parents, black, white... What do you think and feel about those 'labels' which make you decide who you want to teach? Teachers need to understand what it's like to work in different settings such as Young Offender Institutes, or on music projects with children under five. Teaching is like being a doctor, it works on a principle of fairness and equal opportunities for people. If you can't agree with those principles, or don't want to change them, there's no point in trying to teach.

## LEGAL ISSUES

### DISCLOSURE OF CRIMINAL RECORDS

People who work with children or vulnerable adults must be subject to a Criminal Records Bureau check. This type of work is exempt from the Rehabilitation of Offenders Act, which means that you MUST declare any previous convictions. This does not mean that you'll never get a job. Some employers actively want people who are ex-offenders as they have life experience which can help others (such as groups who work with young offenders) and others are prepared to accept that your offences may not be relevant to the work you want to do. You need to be sure of your rights. A leaflet is available through Jobcentre Plus and you can also look at the CRB guidance on this issue at [www.crb.gov.uk](http://www.crb.gov.uk). In practice, you need to obtain a certificate from the Criminal Records Bureau to prove your background. Check the latest guidance on how to do this at [www.disclosure.gov.uk](http://www.disclosure.gov.uk). If you are working freelance then you should be able to ask another organisation to apply for the check on your behalf. There may be a small charge. Look at the disclosure site above. Usually, your employer will apply for the check for you.



You can ask Jobcentre Plus for a voucher to cover the cost of a CRB check, if you are on New Deal and are intending to work with children and/or vulnerable adults.

### CHILD PROTECTION

Legislation exists to protect children and vulnerable adults from harm. You must develop an awareness of what is good practice in protecting your students and participants. Examples of good practice and guidance can be found at [www.teachernet.gov.uk](http://www.teachernet.gov.uk). Relevant issues include private meetings; physical contact and bullying.

OTHER ISSUES TO CONSIDER  
SOMETIMES CALLED 'CONTEXTUAL STUDIES'

LEGAL ISSUES

CHARGING FOR MUSIC LESSONS  
IN SCHOOLS

The Education Reform Act of 1988 and subsequent legislation passed in 1993, permits Local Education Authorities and schools to pass on charges to parents for the provision of instrumental lessons, subject to a maximum of 4 pupils being taught in a group and a declared fee remissions policy being in place. This does not include vocal lessons, which cannot be charged for in school lesson time.

EQUAL OPPORTUNITIES AND DISABILITY RIGHTS

Equal opportunities are of major importance in education. It goes without saying that you need to promote fairness and equality as a teacher, but you should learn about certain things which you must take into account, whether you work for an organisation or freelance. The 1975 Sex Discrimination Act makes it illegal for people to be discriminated against on the grounds of their sex. The 1976 Race Relations Act outlaws discrimination on the grounds of colour, race, nationality and ethnic origin. The 1995 Disability Discrimination Act addresses discrimination against disabled people in employment and in the provision of goods and services. ( A small number of jobs are allowed to specify gender, race or disability as a requirement of the post, where this is necessary for the role. ) Additionally, most organisations involved in education will have their own code of conduct, policies and systems to promote equal opportunities, to ensure that they are complying with the law and to prevent discrimination on the grounds of race, sex, disability, sexual orientation or religious beliefs.

HEALTH AND SAFETY

Whether you work as a freelance community musician or as a teacher in a school, you need to know what your responsibilities are for looking after yourself, your students, participants ( or the public ) and perhaps other people who work with you.

➤ WORKBOOK 4 – PERFORMING



HEALTH AND SAFETY :

RISK ASSESSMENT

A risk assessment is a check on safety procedures you need to put in place to protect yourself and other people. You or your organisation needs to carry out a risk assessment of all activities involving students, participants or members of the public. Examples are: an educational visit to a museum; holding a concert for parents and friends; running a samba parade through a city centre.

USE AND TRANSPORTATION OF EQUIPMENT

Equipment needs to be safe to use ( see also electrical regulations ) and safely carried and lifted. Strobe lighting warning signs, safe procedures for rigging lights, working at heights or using dry ice, are all examples of health & safety considerations.

MUSIC RELATED SAFETY

Sound levels need to be safe for musicians, students and the public; young children need to be shown how to hold and play instruments correctly so as not to damage their mouths or develop poor technique leading to later health problems; you need to choose appropriate instruments for the age / stage of physical development of a child; vocal coaches must not 'force' young children's voices by introducing vocal training they are not ready for.

PERSONAL SAFETY ISSUES

Limits on numbers of people in rooms ( fire regulations ), steward or security training and numbers, hygiene issues relating to sharing of instruments, safe transport for pupils, first aid.

FIRE AND ELECTRICITY REGULATIONS

Emergency exits, procedures, signs and who is responsible; Portable Appliance Testing ( PAT ) for equipment by a competent person; use of circuit breakers; fire fighting equipment.



OTHER ISSUES TO CONSIDER  
SOMETIMES CALLED 'CONTEXTUAL STUDIES'

ECONOMIC

HOW IS EDUCATION FUNDED?

**PRIMARY AND SECONDARY SCHOOLS**  
are funded by Local Education Authorities, who get their money from central government. This sector is free to pupils ( except for the independent sector ).

**FURTHER EDUCATION COURSES**  
( colleges and sixth forms ) are funded by the Learning and Skills Council, who 'buy' courses in different subjects from colleges and other organisations, in different regions. There should not be too many different places to study for the same qualification in one town. Education is usually free until age 19 but course fees apply after this, although fees are often 'waived' where the student earns little money.

**HIGHER EDUCATION COURSES**  
( Degrees, HNDs ) are funded by the Higher Education Funding Council who also inspect courses and organisations. Students have to pay fees ( in England and Wales ) but these might be reduced or waived entirely depending on parental income.

**COMMUNITY MUSIC / MUSIC LEADER**  
work is often funded by charities, local government or organisations which develop government policy. Examples are local regeneration agencies, pre-school clubs, libraries, Arts Councils and Youth Music. Participants sometimes have to pay or contribute towards fees.

**PRIVATE MUSIC TUITION**  
is paid for by students ( or their parents ).

**FREELANCE TEACHERS**  
need to be aware of funding which you can apply for, to put projects together, to develop your own skills or to work with others on projects. Look at the weblinks at the end of the chapter.

Changes to funding are regular and for up to date information, you need to look at government websites and publications.

Education will always be on the political agenda. 'Schools and hospitals' have been on the public agenda since the welfare state ( free education and health ) was introduced in the middle of the 20th Century.

As a teacher, you should be aware of current policies and strategies, including areas such as basic skills, changes to the national curriculum and the ongoing priority for raising standards in education ( including exams and inspections ).

"There is, of course, no national curriculum in informal music teaching; and the activities that are carried out in workshops vary greatly from project to project. But there are many current trends and policies. Among the more important are

- the importance of non-musical learning for participants in community music projects ( basic reading or numeracy, confidence-building, team skills and so on )
- the growing links between community music work and formal music education in schools."

Kathryn Deane, Sound Sense

POLITICAL

OTHER ISSUES TO CONSIDER  
SOMETIMES CALLED 'CONTEXTUAL STUDIES'

NATIONAL CURRICULUM	NATIONAL CURRICULUM – MUSIC	CURRICULUM AFTER KS4	
<p>The National Curriculum in England and Wales sets what pupils should study, what they should be taught and the standards that they should achieve in primary and secondary schools. The curriculum in England and Wales is divided into four Key Stages (KS), three core subjects ( English, Mathematics and Science ) and nine non-core foundation subjects ( including music ).</p> <p><b>KS1 AGE 4 - 7</b>      <b>KS2 AGE 7 - 11</b> <b>KS3 AGE 11 - 14</b>    <b>KS4 AGE 14 - 16</b></p> <p>In Scotland there is no legally prescribed national curriculum but the Scottish Executive Education Department sets out guidelines for teachers. The curriculum in Northern Ireland is set by the Northern Ireland Council for Curriculum, Examinations and Assessment. For more information on the National Curriculum, please visit :</p> <p><b>www.nc.uk.net</b> The National Curriculum in England <b>www.accac.org.uk/publications/ncorders.html</b> The National Curriculum in Wales <b>www.ltscotland.com/curriculum/</b> The Curriculum in Scotland <b>www.ccea.org.uk</b> The National Curriculum in Northern Ireland</p>	<p>The curriculum in England and Wales covers the following areas in <b>KS1, 2</b> and <b>3</b></p> <p>Controlling sounds through singing and playing performing skills Creating and developing musical ideas composing skills Responding and reviewing appraising skills Listening, and applying knowledge and understanding</p> <p><b>KS4</b> involves the syllabus for GCSE music ( there are different examination boards and different courses ) and other qualifications, which generally cover:</p> <p>Performing / controlling sounds Composing, creating &amp; developing Appraising, responding &amp; reviewing Musical features Processes Contexts Genres, styles &amp; traditions</p> <p>There is a lot of emphasis on practical music making and room for teachers to adapt their own schemes of work to cover the curriculum.</p>	<p>After GCSE, the curriculum allows for specialism and a variety of courses are available ( National Diplomas, A levels ), which have different curricular content. Examples of areas of study include: music appreciation; performance; composition; music technology.</p>	<p>Look at these websites for more information:</p> <p><b>www.ocr.org.uk</b> GCSE and AS / A level examination board</p> <p><b>www.aqa.org.uk</b> GCSE and AS / A level examination board</p> <p><b>www.edexcel.org.uk</b> Edexcel BTEC qualifications including National Diploma, Higher National Diploma, plus GCSE / AS / A level examination board</p> <p><b>www.ccea.org.uk</b> Northern Ireland's Council for the Curriculum, Examinations and Assessment</p> <p><b>www.qca.org.uk/qualifications</b> QCA regulates the awarding bodies for GCSE, A level, and vocational qualifications. This site has plenty of very useful information.</p> <p><b>www.nocn.org.uk</b> National Open College Network. Hundreds of individually designed courses in 'bite sized' chunks.</p> <p><b>www.ncfe.org.uk</b> A national awarding body, specialising in non-traditional learning.</p>
POLITICAL			

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.

CAREERS AND TRAINING

- ☐ **www.support4learning.org.uk**  
Information about courses, careers, finance, just about everything you would need is here.
- ☐ **www.ism.org**  
Good information about careers in a variety of different areas. Largely aimed at classically trained musicians and music teachers. Good tip sheets on careers in teaching, music therapy and professional rates for different freelance work, from workshops to accompanists.
- ☐ **www.prospects.ac.uk**  
Good information on careers, links to other sites. Not really about music, designed for graduates.
- ☐ **www.cciskills.org.uk**  
Creative and Cultural Industries Sector Skills Council. Still in development, this will be a national training organisation led by employers in the creative industries.
- ☐ **www.dfes.gov.uk**  
Department for Education and Skills – the Government department which is responsible for education and training. Lots of useful information for students and teachers.
- ☐ **www.dfes.gov.uk/musicservices**  
Department for Education and Skills. Specific music pages.
- ☐ **www.tta.gov.uk**  
Teaching Training Agency. TTA's purpose is to raise standards in schools by attracting able and committed people to teaching and by improving the quality of teacher training in England.
- ☐ **www.useyourheadteach.gov.uk**  
is a related TTA site.
- ☐ **www.abrsm.org**  
Associated Board of the Royal School of Music. An exam board which offers "grade" exams in instruments, plus music theory and, for example, jazz piano. Offers professional development courses for music teachers from short sessions to year long courses. Also, links and resources plus the curriculum information for the standard grade exams.
- ☐ **www.trinitycollege.co.uk**  
Trinity College London is another exam board, offering a range of courses and exams in music, including teaching diplomas and music theory exams in popular music.
- ☐ **www.rockschool.co.uk**  
Rockschool offers grade exams, based on technique and performance, in guitar, bass, drums and piano. They have a 'popular music' slant and involve group performance in certain parts.
- ☐ **www.teachernet.gov.uk**  
Useful information for teachers on most things!

WANT TO TEACH AND HOW

- ☐ **www.mtrs.co.uk**  
Music Teachers Resource Site. Lots of free resources for music teachers, lesson ideas, tips, equipment reviews from a teaching perspective and more.
- ☐ **www.ngfl.gov.uk**  
National Grid for Learning. A government run site, mostly for schools and colleges sector but very good links and information.
- ☐ **www.bbc.co.uk**  
One example of many useful BBC resources.
- ☐ **www.nc.uk.net/index.html**  
national curriculum online
- ☐ **http://vtc.ngfl.gov.uk**  
virtual teacher centre. Great links to examples of real lesson plans, teacher resources, all free
- ☐ **www.curriculumonline.gov.uk**  
curriculum online resources (linked) some free, some with a charge. All up to KS4
- ☐ **www.teachernet.gov.uk**  
useful information for teachers on most things.



SPECIALIST ORGANISATIONS AND NETWORKS

- ☐ **www.name2.org.uk**  
Organisation concerned with music education, including the use of ICT. Frontline organisation in which education, including the use of ICT. Works closely with government and other key music organisations.
- ☐ **www.artsnetworks.net**  
support organisations list across UK, quite limited but worth a look
- ☐ **www.makingmusic.org.uk**  
national federation of music societies, represents and supports over 2,000 amateur music groups throughout the UK, including choirs, orchestras, and music promoters.
- ☐ **www.soundsense.org**  
Sound Sense is the UK development agency for community music. Their education database, publications and news are excellent sources of information.
- ☐ **www.youthmusic.org**  
Youth Music is a national organisation which funds and encourages music in different settings for young people.
- ☐ **www.afouk.org**  
Association of festival organisers. Working for and with Festival organisers, supporting live music, dance, song, arts, crafts and theatre.
- ☐ **www.federationmusic.org.uk**  
Federation of Music Services ( offering music tuition in many schools ). Member services employ over 10,000 teachers and teach over 500,000 pupils.
- ☐ **www.schoolsmusic.org.uk**  
The Schools Music Association is recognised as a national voice for music in education.
- ☐ **www.mec.org.uk**  
Music Education Council. Umbrella body for music education organisations.

CULTURAL, LEGAL, ECONOMIC AND POLITICAL INFORMATION

Many of the sites listed previously ( especially government sites ) have relevant information on these points.

- ☐ **www.musiciansunion.org.uk**  
for information about health and safety and other contextual studies issues.
- ☐ **www.crb.gov.uk**  
Criminal Records Bureau.
- ☐ **www.disclosure.gov.uk**  
How to obtain Criminal Records Bureau checks
- ☐ **www.tes.co.uk**  
Times Educational Supplement. General education news and resources from the TES.
- ☐ **www.artscouncil.org.uk**  
National development agency for the arts in England, distributing public money from Government and the National Lottery.
- ☐ **www.sac.org.uk**  
Scottish Arts Council
- ☐ **www.artswales.org**  
Arts Council of Wales
- ☐ **www.artscouncil-ni.org**  
Arts Council of Northern Ireland
- ☐ **www.culture.gov.uk/default.htm**  
the department for Culture, Media and Sport works to strengthen these industries.

BOOKS, MAGAZINES AND PAPERS  
CONTEXTUAL STUDIES

- ☐ **British Journal of Music Education**  
Edited by Gordon Cox, Stephanie Pitts  
Publisher : Cambridge University Press  
ISSN : 0265 0517
- ☐ **Times Educational Supplement ( TES )**
- ☐ **Guardian**  
Education pages are featured each Tuesday
- ☐ **Music Teacher**  
Monthly magazine.  
Publisher : Rhinegold Publishing
- ☐ **The Music Teachers' Companion : A Practical Guide** - see details on P75
- ☐ **Getting the buggers to behave - 2**  
Sue Cowley  
Publisher : Continuiem International Publishing Group - Academi  
ISBN : 0826465005
- ☐ **How to survive your first year in teaching**  
Sue Cowley  
Publisher : Continuiem International Publishing Group - Academi  
ISBN : 0826464653

## MORE TASKS

- 1 Educational and operational frameworks in a school setting
  - 1) Identify what support is usually available for students within a school or a college setting?
  - 2) Identify key policies/systems ( for example, equal opportunities, learners with disabilities, police checks for those working with children )
- 2 Research the history and background to your instrument. If possible, do this with another student and share your results. Write half a side of A4 on each question and give it to your MOLP tutor to look at.
  - 1) how did your instrument develop in history?
  - 2) how is it constructed?
  - 3) what type and range of sounds does it make?
  - 4) discuss 'articulation' and notation conventions
- 3 Write a Personal Development Plan which plans your skills, knowledge and training development over a 12 month and 2 year period.
- 4 Write an essay of 1000 words on one of the following topics:
  - 1) Drugs in Popular Music – pleasure or pain?
  - 2) Inflame or Inspire? – swearing and offensive language in music
  - 3) Government policies in music education
  - 4) Funding music education – what's it worth?
  - 5) Health and Safety for community musicians – important points to consider
  - 6) The future of 'manufactured' bands

Your essay should have an introduction, at least 3 paragraphs about different ideas and a conclusion where you 'sum up' what you feel about the subject.
- 5 Find and read more case studies of people involved in teaching music.
- 6 Research and list all your local educational providers:  
Schools, colleges, universities, private training organisations, drop in centres, community education, small business advisory centres, music networks
- 7 List all the courses which could give you skills in the areas you need ( look again at the 'Training for Teaching map' ).
- 8 Contact course providers and find out about:
  - 1) the application procedure, including when to apply
  - 2) the entry requirements
  - 3) hours of study on and off the course, including when the course starts
  - 4) costs and help with costs