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# INSTRUMENTAL TEACHER

## WHAT IS IT?

Teaching instrumental, vocal or DJ skills to individuals or groups.

The work can be employed or self employed (freelance).  
You can work in a variety of settings, for example:



in your own home or in your students' homes



in a community setting, such as a church hall



in an educational establishment, such as a school, college or training provider

In this chapter, you will learn about the skills you need, to work successfully as an **INSTRUMENTAL TEACHER**.

## WHY DO I NEED TO KNOW ABOUT THIS?


Many musicians and DJs feel that they have skills which they can pass on to others.

Whether this is for money, or simply to help others improve their skills, teaching helps you focus on yourself: the skills you have, those you are working towards and those you still need to get.


'Setting up' as an **INSTRUMENTAL TEACHER** is easy.  
Teaching well and making a living out of it is difficult.  
You need to develop your skills in a number of different areas to make it work for you.

YOU MUST HAND IN YOUR WORK BY


TO

**HOW LONG**

should this assignment take?

**HOW**

will I be assessed?

**WHAT**

do I do now?

Every person works at his / her own pace.  
As a guide, this should take you 15 hours to read and research and another 5 hours to write your answers and discuss them with your tutor.

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.

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

TASKS

1

List 5 key musical skills you would need as an **INSTRUMENTAL TEACHER** and rate your own skill level alongside.  
An example is given to you.

MUSICAL SKILLS	RATE YOURSELF
e.g. technical skills – mixing, fading, scratching	8 / 10
1)	/ 10
2)	/ 10
3)	/ 10
4)	/ 10
5)	/ 10

2

Describe 3 different learning styles

a)

b)

c)

3

What is a scheme of work?

4

You are assessing a 15 year old on progress made in guitar classes. List 3 things you might be looking for.

a)

b)

c)

5

Prepare a lesson plan for ONE of the following scenarios :

a) a lesson on DJ scratching for a small group of 12 year olds at a youth centre

b) an instrumental lesson (in an instrument of your choice) to a 7 year old at school

c) a lesson (for example in singing) preparing two 16 year old students for an audition to study on a music course

Write your lesson plan on a separate sheet of paper and hand it in to your tutor with this worksheet.

6

Prepare a 10 minute presentation to your MOLP or peer groups. Use resources such as CD, OHP, printed materials. Describe 3 milestones in the history of one genre of music, e.g. pop music; dance; jazz; hip hop; industrial; atonal music. Say why these were important developments. Use this space or a separate sheet of paper to make notes.

Milestones in the history of

( state genre of music )

1)

2)

3)

7 Find 3 employers who use **INSTRUMENTAL TEACHERS** in your area.  
List their details here.

Why not apply for work placement with them?

1)

2)

3)

8 Find 3 adverts for private **INSTRUMENTAL TEACHERS**.  
Compare their skills, experience, qualifications and charges.

	TEACHER 1	TEACHER 2	TEACHER 3
SKILLS / STYLES			
EXPERIENCE			
QUALIFICATIONS			
CHARGES			

- 9 Prepare a basic marketing plan to launch yourself as a freelance **INSTRUMENTAL TEACHER** with key action points.  
Look at Notes and Guidance for help! Complete this on a separate sheet of paper.
- 10 Prepare a 2 -3 page summary business plan for self-employment, following the example given in notes and guidance.  
Complete this on a separate sheet of paper.
- 11 ➤ See WORKBOOK 2 – WORK AND JOBS – CHAPTER 3  
If you have not already done so, prepare a written application form and letter for a job as an **INSTRUMENTAL TEACHER** with an employer. Write this on a separate sheet and hand it in with this worksheet. If you prefer, you can make notes and then discuss it with your MOLP tutor.
- 12 Prepare for an interview or audition with an employer.  
EITHER deliver the lesson or part of the lesson you have prepared for question 6, OR choose, rehearse and perform 1 piece of music which you can play on your first instrument, which demonstrates your abilities as a performer. You must record the lesson or performance or complete it in front of your tutor or other students  
➤ Re-read WORKBOOK 2 – WORK AND JOBS – CHAPTER 3 and make sure that you continue to work towards these goals.  
Prepare answers to the following questions:

- Can you give us an example of how you can adapt the content of your lessons for different types and ages of student?

- What teaching or facilitation experience do you have?



One amazing day

Tip

**HIPSHOP**  
the Jam session

**BAND  
AUDITION**

TIME 19:30~  
ASTON MUSIC HALL

NEW  
ASSIGNMENT  
HERE  
↓

3Today! March 15th  
Tony Humphries/  
Gareth Cooke

**DIESEL - U-MUSIC**

**WANTED  
SINGER**

**APPOINTMENTS**

**TUTORIAL SCHEDULE**

<00>  
a festival  
of sonic  
and au

Kevin  
Please come to  
Room 1105 11

NOTES

SKILLS AND KNOWLEDGE

The skills and knowledge you need vary, depending on where you teach, what age and level of student you teach and what your chosen instrument is. You certainly need to be very competent at playing your main instrument.  
The examples given below are typical skill and knowledge areas for most **INSTRUMENTAL TEACHERS**.



MUSICAL SKILLS

- Technical exercises ( scales, arpeggios, paradiddles, turntablism, all as relevant to your instrument )
- Knowledge of your instrument ( chords, techniques e.g. finger picking, vibrato, hammer ons, scratching )
- Can you comfortably play in a wide range of styles and genres?  
e.g. pop/rock; jazz; classical; folk; reggae; banghra
- Or if you are a DJ, how many of the following styles can you play a set comfortably in  
e.g. house; old skool; trance; garage... etc.
- Performance skills ( playing complete pieces of music, with and without music, "with feeling", personal interpretation, accurately )
- Playing with others in "ensemble" or groups: can you play accurately, with interpretation with others, lead and follow direction?
- Theory knowledge needed for this type of work.  
e.g. can you read music notation / tab?



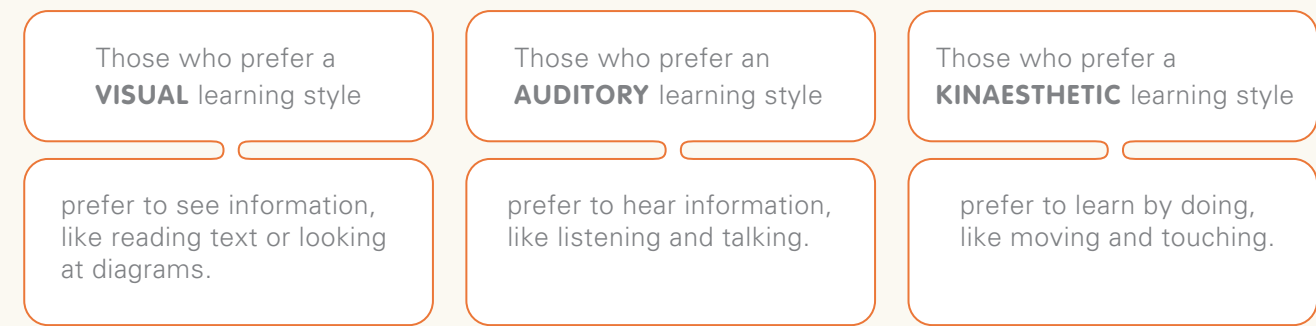
PERSONAL QUALITIES AND SKILLS

- Communication skills with people of different ages including children
- Motivating people
- Positive, caring and supportive attitude with strong class / group management skills.
- Organisational skills including keeping records
- Reliability and timekeeping
- Like working with people one to one or in small groups

LEARNING STYLES

There are many definitions of learning styles. They describe the different ways in which people learn things. Here is one set of learning styles.

**THE ‘VAK’ MODEL** <sup>(1)</sup>  
Students may prefer a **VISUAL** ( seeing ), **AUDITORY** ( hearing ) or **KINAESTHETIC** ( moving ) way of learning.



(1)  
www.teachernet.gov.uk

There are other approaches determined by different academics such as ‘tactile’



For more information on learning styles, look at the ‘want to know more?’ section at the end of the chapter.



# HOW TO SET WORK AND MARK IT

It's an essential part of a teacher's job to plan work to complete in class, work to hand in and work to be marked, so that you can assess progress.

## WHAT IS A SCHEME OF WORK?

A plan or programme for gaining a specific goal or achieving a particular piece of work. (1)  
Look at this site for detailed information about schemes of work [www.standards.dfes.gov.uk](http://www.standards.dfes.gov.uk)  
The scheme of work plots out your short, medium or long term goals: what key skills and knowledge you are trying to teach; what pieces of music, technical exercises and genre specific skills you are going to cover; what you expect the student to already know beforehand; what resources you are going to need and how you are going to assess (judge) how well your student is doing. Schemes of work differ widely. Look for examples on the recommended websites.

(1)  
[http://careers.ngfl.gov.uk/help/definitions/14\\_2\\_text.html](http://careers.ngfl.gov.uk/help/definitions/14_2_text.html)

## WHAT IS A LESSON PLAN?

It sets out what the main aim of the lesson is, what the content / activity will be (including how long each activity will take and in what order) and the resources which will be used. It should be possible for another teacher with a similar background to take your lesson plan and teach the session. An example of a simple lesson plan is given on P56 - P57.

## WHAT IS AN ASSIGNMENT / PROJECT / COURSEWORK?

These are all words which refer to work which you set for your student, which you will mark to judge his / her progress. There are many ways in which to set work, but the principles are the same. A student needs to know:

**HOW, WHEN** and **WHO** will assess ( mark ) his / her work.

**WHAT** the teacher is looking for when marking

**WHAT** he / she has to do ( a list of tasks ) and by when

Look at the suggested websites for examples of assignments / project work.

## WHAT ARE LEARNING OUTCOMES AND ASSESSMENT CRITERIA?

A learning outcome is what you expect a student to know and/or be able to do when they have completed that part of a course or lesson.  
A student is marked on assessment criteria, which are proof of his / her having learned the 'learning outcome'.  
For examples, see P56 - P57 and P108 - P109.

## WHAT IS ASSESSMENT?

Judging someone's work. It might also be called 'marking' or 'grading'. As a teacher, you will have to assess your students to see how they are progressing. You will 'assess' their work by looking at whether they have successfully done all the tasks you set in an assignment. You will often assess work with a marking scheme, or with reference to the learning outcomes and assessment criteria. Look at the example assignment and feedback, on P108 - P109.

## WHAT IS FEEDBACK?

A student is entitled to know how well they are doing. You need to give them spoken and written 'feedback'. You should try to give a mixture of positive feedback and indicate areas for improvement, for example: "Your scales are coming on, well done. Keep working on A major, this one needs more practice, concentrate on making sure you play G sharp". See P108 - P109.

## GROUP AND INDIVIDUAL TEACHING



The word for a group of musicians playing together is an '**ENSEMBLE**'.

Just as there are different learning styles, there are differences between teaching groups and **INDIVIDUALS**. Here are some examples.

How would you alter a session for one person to a session for a group?



### SOME ADVANTAGES OF **ENSEMBLE** TEACHING

- students get a feel for how well they are doing in relation to others and give each other positive feedback.
- students can be more confident playing with others.
- you can teach parts at different levels of difficulty to students, but the overall sound is good.
- you can teach people with a range of different instruments.
- students can learn more about playing music with others, a very important skill.



### SOME ADVANTAGES OF **INDIVIDUAL** TEACHING

- students have the whole concentration of the teacher in a lesson designed just for them, moving at their own pace.
- more chance to concentrate on areas of difficulty.
- less confident students can prefer to be taught on their own.
- choice of pieces and styles is more individual.



Look at the new schemes of work for music at Key Stages 1 and 2 based on ensemble teaching [www.standards.dfes.gov.uk/schemes](http://www.standards.dfes.gov.uk/schemes)

## WHAT DO I TEACH?

What you teach students is down to a number of things:

### ARE YOU WORKING TO A SET SYLLABUS?

Example of syllabi are; Key Stages of the National Curriculum; Associated Board (ABRSM), Trinity College (TCL) or Rockschooll grades. You need to make yourself familiar with the standard skills required at different grades. If you are a DJ, you might develop your own syllabus or perhaps use elements of courses such as in Music Technology.

### GRADE EXAMS

There are generally grades 1 - 8 in instrumental exams. Grade 1 is the easiest, Grade 8 the most advanced. Most people classify Grade 5 as equivalent difficulty to GCSE (grade A – C result) and Grade 8 as equivalent difficulty to A Level (grade A – E result), but these are very different exams. There are sometimes 'entry level' exams which are easier than grade 1 and there are more advanced exams for students taking teaching or performance Diplomas, or similar higher level qualifications.

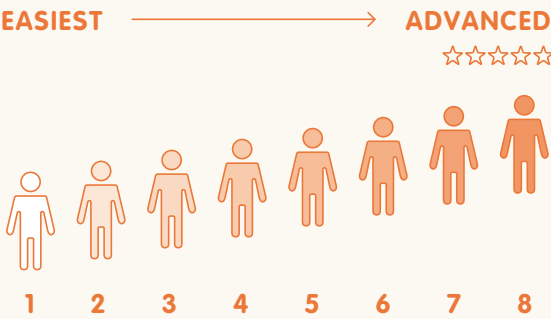
Grade exams almost always contain the following:

- Performance of set pieces  
(chosen from that year's book of exam pieces)
- Technical exercises  
(a mixture of scales, arpeggios, paradiddles for example, depending on the instrument and grade)
- Playing at sight / sight reading  
(Studying a piece of music which is easier and shorter than the performance pieces, then playing it for the examiner)

### INSTRUMENTAL SKILLS

Take your lead from the skills and knowledge table at the start of notes and guidance. You know what skills you have developed yourself. You will be developing the same skills for your students.

➤ WORKBOOK 4 – PERFORMING



There are also specialist 'grade exams' in other subjects, including :

- Music Theory or Theory of Popular Music
- Jazz Piano
- Ensemble performance

LESSON PLAN



Different schools, colleges and individual teachers use different types of lesson plan, to fit in with their own systems, qualifications and inspections. Look at the websites at the end of the chapter and find your own examples of lesson plans.

No two lesson plans are the same – but here are some hints and tips to construct your own.

- 1

Student / group / class name.  
Age group and Key Stage information is important if you're working in a school setting.
- 2

Lesson Title. Describes the main focus of the session.
- 3

List which parts of the curriculum are covered. Where there is no set curriculum, you don't need this.
- 4

Learning outcomes. What will the student learn from this lesson? A very important part of your plan.
- 5

What do you need to teach this session? Particularly important when planning workshops or working in non-teaching environments.  
Don't forget to check power is available if you need it!
- 6

Lesson summary. What activities will happen? This will help you to plan your time as well. Some lesson plans have a 'timetable' as well – look at the workshop plan in chapter 3 for an example.
- 7

Assessment techniques.  
How will you know if your learner has achieved what you wanted him / her to? Examples are: tests, asking questions, observing or self-assessment by the learner.

Student / Group / Class	John Smith 1
Lesson Length	30 minutes
Lesson Title 2	Guitar tuition, preparing for grade 2 exam: technical skills and sightreading
Curriculum objectives 3	Technical exercises and sightreading
Learning outcomes 4	<div><div>- Play major scales in D and A fluently over 1 octave, in G over 2 octaves. Crotchet rhythm.</div><div>- Improved fluency in technical work</div><div>- Understand and apply techniques to improve sightreading skills</div></div>
Equipment / resources needed	2 electric guitars, 2 practice amps. Examples of music for sightreading at grade 2 ( handouts ) 5
Lesson summary 6	<div><div>- Outline objectives, tune instruments.</div><div>- Revision of fingering for major scales, D, A ( 1 octave ) and G ( 2 octaves )</div><div>- Practise of major scales, evaluation with student, revision of practice methods</div><div>- Demonstration of fluent and secure playing ( tutor )</div><div>- Read and discuss handout on 'sight reading' techniques</div><div>- Sight reading 2 pieces, with evaluation by tutor and student</div><div>- Practice schedule agreed for next session</div></div>
Assessment techniques 7	<div>Oral questioning; tutor and self evaluation; monitoring and observing</div> <div><div>- Can John play exercises without interruption?</div><div>- Ask John how he can work to improve his sight reading</div></div>

Other sections to your lesson plan might include:

EXTENSION ACTIVITIES

Extra activities for learners who can study in more depth e.g. Practise playing technical exercises at slow and fast tempo; quietly and loudly; to a different rhythm

SUPPORT ACTIVITIES

How will you support the individual needs of your learners, for example if someone has been ill this term and fallen behind with work?



APPLIED THEORY

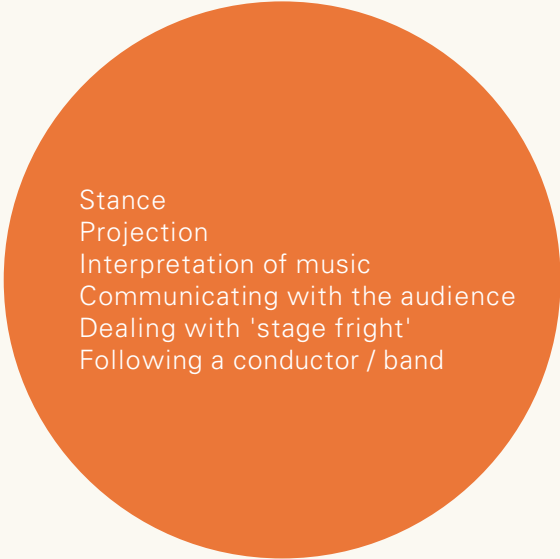
As an **INSTRUMENTAL TEACHER**, you will normally be expected to know some theory, for example, at least one or two of the following:



Look at the suggested books and websites for more information  
➤ WORKBOOK 3 – CREATING

PERFORMANCE TECHNIQUES

As an **INSTRUMENTAL TEACHER**, you have to understand performance in different contexts and be able to guide students in their performance as well as their technical progress.  
This includes topics such as:



See also other workbooks and suggested books and websites  
➤ WORKBOOK 4 – PERFORMING

REHEARSAL TECHNIQUES

Rehearsing or practising is the root of success as an **INSTRUMENTALIST**. You must teach your students these skills as well.  
This includes topics such as:



See also other workbooks and suggested books and websites  
➤ WORKBOOK 4 – PERFORMING

IMPROVISATION

A key element of much instrumental teaching, this is the ability to create music spontaneously – at the same time as you play it.

REFLECTIVE PRACTICE

REFLECTIVE PRACTICE FOR PRACTITIONERS

This means thinking about your work, both while you are doing it and afterwards. Reflecting on your work improves your professional practice, including your

Understanding of operating contexts  
Ability to network  
Curiosity and openness to new connections  
Focus, desire, passion and enthusiasm

REFLECTIVE PRACTICE HELPS YOU TO

draw on experience  
find new ways of working  
plan and focus  
plan your Continuing Professional Development

REFLECTIVE PRACTICE FOR STUDENTS

As a teacher, you can encourage your students to participate in reflective practice, as a means of promoting Continuing Professional Development. For example, by

encouraging them to find time to reflect on various genres of music they may be interested in

encouraging them to develop skills of critical self-reflection which music practitioners see as essential to their professional development.

PREPARING FOR WORK

The best way to prepare for work is:

Be realistic about your skills, experience, personal qualities and lifestyle  
Research opportunities  
Get some work placement experience  
Write a good application / CV / Profile  
Prepare for interview and audition  
Apply for work and learn from experience.

All of these are covered in workbook 2!

➤ WORKBOOK 2 – WORK AND JOBS – ALL CHAPTERS



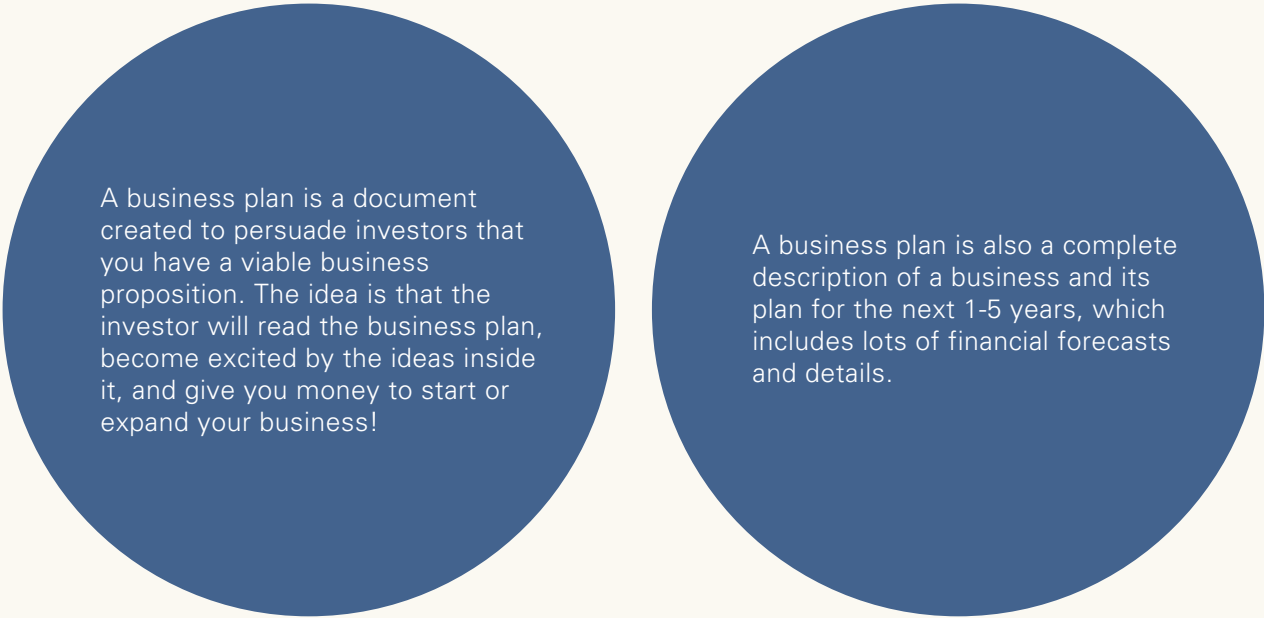
**BUSINESS PLANNING**

The project requires you to prepare a 2 - 3 page summary business plan for your business activity. There is much more information on business planning in workbook 8 ( Business and Money ), but here are a few tips to get you going.





WHAT IS A BUSINESS PLAN?



Writing a full business plan is beyond the scope of this particular workbook, but you should be able to create a short summary business plan, which is only a few pages long and explains the basic facts about your business activity.

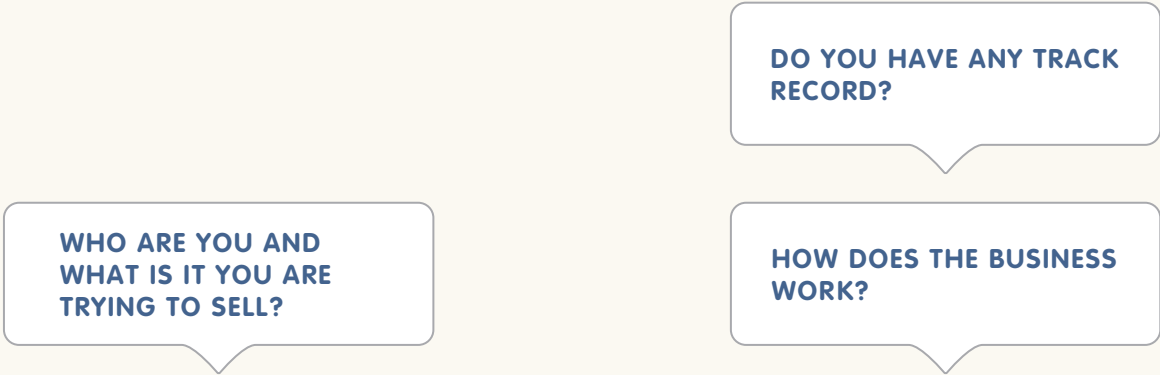
For example, if you want to raise money to set up some community music workshops, you will often need a short business plan to provide evidence that you have clear plans and ideas.



Writing a business plan helps you to focus on your business ideas and create an action plan. Even if you don't need funding, it's a good idea to write one.

SUMMARY BUSINESS PLAN

In order to create a short summary business plan, you will need to ask yourself some straight questions, then find some answers! It's a really useful exercise to talk through your ideas with your friends, colleagues and tutors.



You need to explain very clearly and simply what your business status is and what your product or service is.

For example  
"I am a new startup business, registered as a sole trader. I plan to be a professional guitar tutor, offering private lessons to individuals or groups of students, at all levels from beginners to advanced, either on site or off site"

Give information which demonstrates that you have the necessary experience to be able to make the business work.  
Give more information about what you actually do and how the business works.

For example  
"I have 3 years experience of teaching guitar in a local school and community centre. I have 5 years experience of playing guitar semi-professionally and I am well known in the local area as a musician."

"My plan is to build up a customer base of 20 individuals, 2 small groups and one college class. I will charge £20 / h for individual lessons, £30 / h for groups up to 4 and £15 / h for volume work over 10 hrs. I have converted a room in my house to cater for small group tuition, but I will also travel to students' homes and college / community centres."

**WHO ARE YOUR CUSTOMERS AND HOW WILL YOU SELL TO THEM?**

**WHO ELSE DOES IT AND WHAT MAKES YOU SO DIFFERENT?**

**WHAT'S THE PLAN?**

**HOW WILL YOU EXECUTE IT?**

**HOW MUCH MONEY DO YOU NEED?**

**HOW WILL YOU PAY THE INVESTMENT BACK?**

You need to be very clear about who your customers are, where they are and how many of them there are!

You need to explain how you will market your service to them – see P70.

You will need to carry out market research to determine the size of your market and find out more about the competition.

Analyse your competition. What is it about your plan that differentiates it from the competition?

For example: Are you better qualified? Are you cheaper? Do you have better facilities?

You need to have good answers to all these questions!!

Now you have to describe the exact steps you are going to take to get this business up and running, find some customers and start trading!

For example

“I have already started to convert a room in my house, which I have funded through a part time job. This will be complete by the end of next month.

I will commence the marketing strategy in one month.

I have already built up a small customer base of one individual and 3 hours per week at a local college.”

Every business needs some money to get started. A summary business plan will just have some basic headline figures about what is required. A full business plan will contain complete financial projections. You need to work out how much money you need and back it up with some evidence.

For example

“My financial projections forecast a turnover in Year 1 of £12,400, rising to £16,700 in year 2. This is based on building up a customer base of 6 individuals per week, 2 groups and one regular college/community session.

I require a capital injection of £2400 to pay for additional guitar equipment, marketing materials, a mobile phone and extra travel costs. I hope to start breaking even by 6 months.”

Do you want the money as a straight loan, a recoupable advance, a grant or even as a swap for some of the shares in your business?

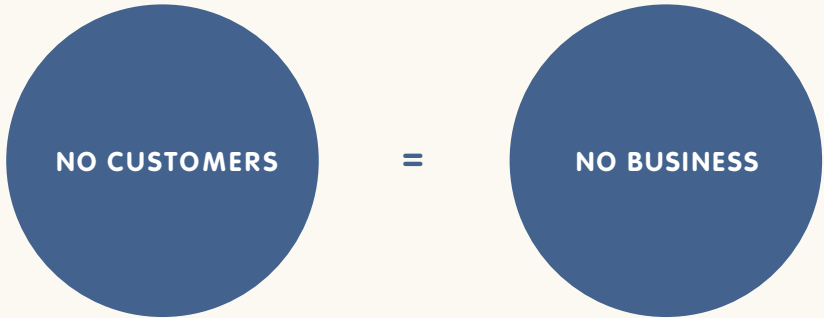
The investor or funder needs to know how, when and what size of return they hope to get on their investment.

For example

“I hope to borrow the £2400 over 2 years, at a fixed interest rate, with a 6 month payment holiday.”

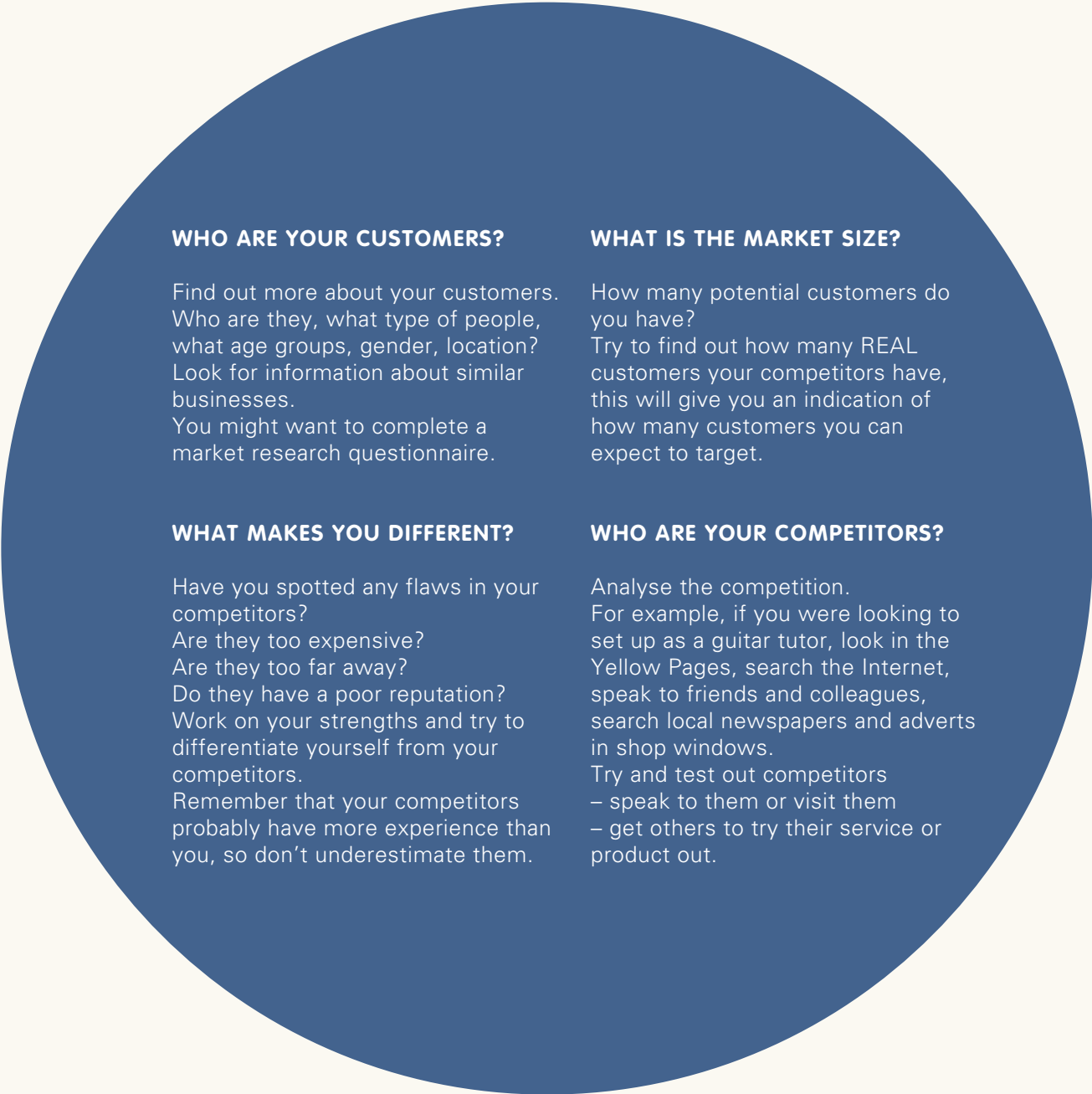
MARKETING STRATEGY

If you want to find work as an instrumental music teacher, a music facilitator or community musician – you may well need a marketing strategy!  
Remember - whatever your talents are... skilled craftsperson, top executive, butcher, baker or candlestick maker, it's the same for everyone:



A marketing strategy will help you to find your customers and ensure that they want to buy from you!  
First, you need to identify who your customers and competitors are, which requires Market Research.  
➤ WORKBOOK 6 – MARKETING, PROMOTION, DISTRIBUTION

MARKET RESEARCH





## MARKETING STRATEGY

Your marketing plan needs to be simple and clearly costed, while setting out the steps you are going to take in order to build your business. You need to set yourself a target, for example ‘x’ new customers or ‘£x’ revenue by a certain date. Here are some examples of what you might find in a marketing strategy for an instrumental teacher business. If you have graphic design or web design skills, you could reduce this cost considerably.

	COST
Develop A5 colour flyer	£100
Develop A4 colour brochure and rate card	£100
Develop business card	£50
Develop personal website	£250
Photography	£30
<b>Advertising</b>	
1000 A5 flyer drop into local homes and business	£150
10 postcards into local newsagents windows	£50
Advertisement in local newspaper and Loot	£50
Advertisements in local music shops	
<b>Press and Media</b>	
Develop press release and send to all local press	£10
Gain exposure in at least one local press article	£0
Create a buzz by generating publicity through your activities	£0
<b>Profile / endorsement / branding / pricing</b>	
Seek endorsement by local band or well known local music artist	£0
Build awareness in local music community through regular gigs and networking	£0
Build word of mouth awareness by marketing your services to potential customers	£0
Make special offers, such as free first lesson or buy two, get one free	£0

## SET YOUR TARGETS

Set a timeline or deadline for each element.  
Monitor your progress and see how each part of the plan is working.

If it's not working, try something else!

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.  
Look at the list of websites in Chapter 1 first. The following are additional sites.

DIFFERENT GENRES  
( for skill information and reflective practice )

These are a small sample of sites dedicated to different genres of music. Search for sites which are useful to you and your chosen genres.

Instrument sites  
☐ [www.vocalist.org.uk](http://www.vocalist.org.uk)

Classical  
☐ [www.classical.net](http://www.classical.net)  
☐ [www.classicalmusic.co.uk](http://www.classicalmusic.co.uk)  
☐ [www.allclassical.com](http://www.allclassical.com)

Urban  
☐ [www.bbc.co.uk/1xtra/](http://www.bbc.co.uk/1xtra/)  
☐ [www.ukdj.org](http://www.ukdj.org)  
☐ [www.rapworld.com](http://www.rapworld.com)  
☐ [www.urbanmusicseminar.co.uk](http://www.urbanmusicseminar.co.uk)

Jazz  
☐ [www.jazzcenter.org](http://www.jazzcenter.org)  
☐ [www.allaboutjazz.com](http://www.allaboutjazz.com)  
☐ [www.jazzservices.org.uk](http://www.jazzservices.org.uk)

Folk / Roots / Country  
☐ [www.bbc.co.uk/radio2/r2music/folk/](http://www.bbc.co.uk/radio2/r2music/folk/)  
☐ [www.frootsmag.com](http://www.frootsmag.com)  
☐ [www.roughstock.com/history/](http://www.roughstock.com/history/)

Pop / Indie / Rock  
☐ [www.peoplesound.com](http://www.peoplesound.com)  
☐ [www.live4metal.com](http://www.live4metal.com)  
☐ [www.groovesmag.com](http://www.groovesmag.com)

LOOKING FOR TEACHING JOBS

☐ [www.Jobcentreplus.gov.uk](http://www.Jobcentreplus.gov.uk)  
Jobcentre site with information on careers, voluntary work and training as well as links to the UK national jobs website, pretty good stuff, search for music based jobs as well as others

☐ [www.uea.ac.uk/ccen/jobs/cjh.shtml](http://www.uea.ac.uk/ccen/jobs/cjh.shtml)  
first class stuff on creative jobhunting, that's what musicians have to do!

☐ <http://jobs.guardian.co.uk/education>  
Tuesdays for jobs, also lots of news and current education affairs. Some teaching resources, mainly aimed at traditional school and college settings

☐ [www.independent.co.uk](http://www.independent.co.uk)  
news and current education affairs plus education jobs

☐ [www.timesonline.co.uk](http://www.timesonline.co.uk)  
news and current education affairs plus education jobs

☐ [www.tes.co.uk](http://www.tes.co.uk)  
Times Educational Supplement ( TES ), online version of a journal which is highly respected. News and current education affairs, resources, policy and a separate section on Scotland.

☐ [www.artshub.co.uk](http://www.artshub.co.uk)  
"The on-line home for UK arts workers"

LOOKING FOR FREELANCE OPPORTUNITIES  
AND SUPPORT FOR BUSINESS

➤ WORKBOOK 8 – BUSINESS AND MONEY  
All the links and information you need are in the "Money Map" available from the department for Culture, Media and Sport.

☐ [www.businesslink.gov.uk](http://www.businesslink.gov.uk)  
UK business development

☐ [www.princes-trust.org.uk](http://www.princes-trust.org.uk)

☐ [www.youthmusic.org.uk](http://www.youthmusic.org.uk)

☐ [www.dti.gov.uk](http://www.dti.gov.uk)

☐ [www.sbgateway.com](http://www.sbgateway.com)  
Lowland Scotland business development

☐ [www.hie.co.uk](http://www.hie.co.uk)  
Highlands and Islands business development

☐ [www.wda.co.uk](http://www.wda.co.uk)  
Welsh Agency Development

☐ [www.investni.com](http://www.investni.com)  
Invest Northern Ireland

☐ [www.culture.gov.uk/arts](http://www.culture.gov.uk/arts)

BOOKS AND MAGAZINES

☐ **The Music Teacher's Companion : A Practical Guide** - International edition  
Paul Harris and Richard Crozier  
Publisher : ABRSM publishing  
ISBN : 1860961916

Handbook for instrumental and singing teachers, relevant for working at home or in schools, full-time or part-time, teaching individuals or groups.  
Contains example lesson plans, progress sheets.

☐ **How to survive your first year in teaching**  
( details on P39 )

## MORE TASKS

- 1 Find a local music teacher who offers lessons in your instrument.**  
Go along for an introductory meeting to find out what they offer and at what rate. Evaluate what you would do differently.
- 2 Improve your sight reading skills.**  
Go to your local library and look in the children' section for music books. Take these home and practise sight reading them.
- 3 Improve your music theory skills.**  
Look at workbook 'performing'. Go to your library and borrow a book on music theory, or buy one from the suggested book list. Buy or ask your MOLP if they can buy the 'music theory in practice' workbooks from ABRSM. Work through the best grade for you.
- 4 Look at the workbook on performing.**  
Read about good rehearsal techniques and apply them to your learning.
- 5 Learn to play** the grade 5 Rockschool, ABRSM or Trinity set pieces and technical exercises WELL.
- 6 Find out about other private instrumental teachers** in your area.  
Consider asking to shadow them for a week, for work placement.
- 7 Contact your local Music Service,** Youth Music, Adult Education Centre or Community Centre. Consider asking to shadow people who teach music for a week, for work placement.
- 8** Speak to your local business advisory centre about setting up in business.
- 9** Look at the 'business and money' workbook in detail. It gives you all the help you need to set up business and to be realistic about what you can earn when you start off. Look into other part time work to sustain you whilst your business is starting.
- 10** Enrol on a business start up course such as those found through the following links  
[www.creatingcareers.com](http://www.creatingcareers.com) course in entrepreneurship  
[www.princes-trust.org.uk](http://www.princes-trust.org.uk) business start up advice and support  
[www.businesslink.gov.uk](http://www.businesslink.gov.uk) search for on-line and standard courses in business, plus business start up advice and support from the site.
- 11** Find other students on your MOLP who are interested in improving their instrumental skills, or skills in instrumental teaching.  
Practise your skills together and practise on each other!