

CHAPTER 1
A CAREER
IN TEACHING MUSIC

E

P 6	What is it?
P 6	Why do I need to know about this?
P 7	Project
	Notes and guidance
P 11	Different types of work
P 14	Key activities in music teaching
P 16	Training for Teaching Map
P 20	How do I become a teacher?
P 22	What financial support is available?
P 24	Other issues to consider
P 24	Cultural issues
P 27	Legal issues
P 30	Economic issues
P 31	Political issues
	Want to know more?
P 34	More information
P 38	More tasks

CHAPTER 2
INSTRUMENTAL
TEACHER

O

P 44	What is it?
P 44	Why do I need to know about this?
P 45	Project
	Notes and guidance
P 50	Skills and knowledge
P 51	Learning styles
P 52	How to set work and mark it
P 54	Group and individual teaching
P 55	What do I teach?
P 56	Lesson plan
P 58	Applied theory
P 59	Performance techniques
P 59	Rehearsal techniques
P 60	Reflective practice
P 61	Preparing for work
P 62	Business planning
P 68	Marketing strategy
	Want to know more?
P 72	More information
P 74	More tasks

CHAPTER 3
COMMUNITY MUSICIAN /
MUSIC LEADER

O

P 78	What is it?
P 78	Why do I need to know about this?
P 79	Project
	Notes and guidance
P 83	Skills and knowledge
P 84	Learning styles
P 84	Reflective practice
P 84	Business planning
P 84	Marketing strategy
P 85	How to deliver a workshop
P 86	Ice breakers / Introductory activities
P 87	Working with a group
P 88	Workshop plan
P 92	What do I teach?
P 92	Preparing for work
	Want to know more?
P 93	More information
P 96	More tasks

CHAPTER 4
SCHOOLS AND
COLLEGES TEACHER

O

P 100	What is it?
P 100	Why do I need to know about this?
P 101	Project
	Notes and guidance
P 106	Skills and knowledge
P 106	Learning styles
P 106	How to set work and mark it
P 106	Group and individual teaching
P 106	Reflective practice
P 107	What do I teach?
P 107	Preparing for work
P 108	Assessing work
	Want to know more?
P 110	More information
P 112	More tasks



**COMMUNITY
MUSICIAN**



**MUSIC
LEADER**

WHAT IS IT?

COMMUNITY MUSICIAN MUSIC FACILITATOR MUSIC LEADER WORKSHOP LEADER

All these titles describe musicians who work with people in a range of different settings. The main aim of this work is to encourage people to participate in music. It is different from instrumental teaching because it often involves

- working with groups of people
- working with 'non-musicians'
- working on a short term basis (a single or short series of workshops)
- themed work (DJ workshop on one particular style of music; vocal workshop; writing a song)
- using a range of instruments, sometimes more unusual (e.g. voice, guitar, percussion, gamelan, drums from different continents)

Music therapy is sometimes confused with community music. Music therapy involves the therapeutic use of music for groups of people including those with health issues. A music therapist has a postgraduate degree.

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 the skills you have, those you are working towards and those you still need to get.

'Setting up' as a community musician / music leader 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.



HOW LONG

should this assignment take?

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.



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 List 5 key musical skills you would need as a **COMMUNITY MUSICIAN or MUSIC LEADERS** and rate your own skill level alongside. An example is given to you.

MUSICAL SKILLS

RATE YOURSELF

Knowledge of traditional rhythm patterns
e.g. Latin American / African / Eastern European

8 / 10

1) / 10

2) / 10

3) / 10

4) / 10

5) / 10

- 2 Describe 3 different learning styles

a)

b)

c)

- 3 List 3 example activities which you might use to “break the ice” with a group of young people in a workshop.

a)

b)

c)

- 4 Prepare a workshop plan for ONE of the following scenarios:

a) A one day group vocal and rhythm workshop for non-musician teenagers on an organised 'outward bound' course in Scotland.

b) A 2 hour workshop for adults with learning difficulties using a range of percussion instruments, working towards a group performance.

c) A 2 hour workshop for secondary school classical musicians who are gifted and talented, in an area of music they do not normally deal with.

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

- 5 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)

6 Find 3 organisations, venues or groups who use **COMMUNITY MUSICIANS** or **MUSIC LEADER** in your area. List their details here.

Why not apply for work placement with them?

1)

2)

3)

7 Find information about at least one **COMMUNITY MUSICIAN**.
List his/her skills, experience, range of work, qualifications and charges.

SKILLS / STYLES

EXPERIENCE

RANGE OF WORK

e.g.
young offenders
health service

CHARGES

8 Prepare a basic marketing plan to launch yourself as a freelance **COMMUNITY MUSICIAN** or **MUSIC LEADER** with key action points. ➤ Notes and guidance in chapter 2

9 Prepare a 2-3 page summary business plan for self - employment, following the example given in notes and guidance in chapter 2.

10 Prepare for an interview or audition with someone who can hire your services.
EITHER deliver the workshop or part of the workshop which you have prepared for question 5, **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 workshop or performance or complete it in front of your tutor or other students.

Evaluate your own performance and plan how to improve!

11 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 interview questions:

What experience do you have of dealing with this client group? (Decide which group you want to work with)

Who else have you done work for? (Prepare for the person having a lot of contacts in this area)

How much do you charge?

Do you have any references?

SKILLS AND KNOWLEDGE

The skills and knowledge you need vary, depending on where you work, what background and skills your groups have and what your area of expertise is. You certainly need to be very competent at performance, communicating with other people and working with a group. The examples given below are typical skill and knowledge areas for most **COMMUNITY MUSICIANS or MUSIC LEADERS**.



MUSICAL SKILLS

Technical ability on your instrument(s)

Knowledge of your instrument (chords, techniques e.g. finger picking, vibrato, hammer ons, scratching)

Knowledge of a range of different instruments (e.g. percussion, guitar, voice) as used in workshop settings

How many topics could you comfortably lead a workshop in, for example, rhythm workshop; scratching workshop; African song workshop; drum 'n' bass workshop

Performance skills (playing complete pieces of music, "with feeling", personal interpretation, accurately)

Theory knowledge needed for this type of work, e.g. can you arrange parts for different performers, can you write rhythms in music notation?

Using music to develop non - musical skills and developments in people and communities



PERSONAL QUALITIES AND SKILLS

Communication skills with people of different ages including children

Motivating people who might be reluctant to take part

Positive, caring and supportive attitude with strong group management skills

Reliability and timekeeping

Like working with people in small and large groups

Like working with other musicians / artists / performers on projects

MUSIC THERAPY

Music therapy is **different from COMMUNITY MUSIC**. Music therapy is a clinical discipline which uses music to try to fix medically - diagnosed problems in people. If you want to find out more about this, follow the links at the end of the chapter. Music therapists qualify by studying a postgraduate course after a first degree in a music related subject.

LEARNING STYLES

» WORKBOOK 9 – TEACHING MUSIC – CHAPTER 2

REFLECTIVE PRACTICE

» WORKBOOK 9 – TEACHING MUSIC – CHAPTER 2

BUSINESS PLANNING

» WORKBOOK 9 – TEACHING MUSIC – CHAPTER 2
» WORKBOOK 8 – BUSINESS AND MONEY

MARKETING STRATEGY

» WORKBOOK 9 – TEACHING MUSIC – CHAPTER 2
» WORKBOOK 6 – MARKETING, PROMOTION AND DISTRIBUTION

HOW TO DELIVER A WORKSHOP

Deciding on your project / workshop aim and content

Your **PROJECT AIM** and content will depend on

- the group you are working with
(age group, ability, size, any particular features e.g. young offenders)
- the length of the project / session
- your brief from the organisation you're working for
(what do they want to get out of it?)
- your area of specialism
- resources you have available
- venue and space

A workshop aims to encourage people to '**PARTICIPATE**' in music making. It should involve practical, 'hands - on' activities, which people in your target group will find possible to achieve.

SPECIFIC AIMS might include musical and non - musical aims, for example:

- improving confidence and group work skills
- skills in using unusual instruments correctly, with regard for health and safety
- contributing to an original composition based on life in the local community
- improving confidence and projection in speaking, through vocal techniques



You don't have to limit your workshop to music. Workshops often use movement, drama based activities and visual arts as well.

ICE BREAKERS / INTRODUCTORY ACTIVITIES

An 'Ice Breaker' is a short game or activity which is designed to build teamwork, introduce new activities or new people and help people relax and focus, before the main workshop begins.

Ice breakers and all workshop activities can :

- focus on working with the whole group, working in pairs, working in small groups
- include other disciplines (dance, drama, visual art, performance technology), for example, by using music and movement

EXAMPLES OF ICE BREAKERS

1.
Everyone stands in a circle and claps two beats then two beats rest, leaving space for someone to say their name. Go round the room and people shout out their first name in the gap. On further rounds, people have to say what they had for breakfast, who their favourite band is, etc.
2.
(For people with a musical background). Everyone forms two lines, facing each other. Each person has a 'partner' opposite. One side is taught how to clap a different rhythm, one side claps 4 bars in 3/4 time,



the other claps 3 bars in 4/4 time.



On the last beat of each side's rhythm, both sides clap hands together.
Try it, this one is pretty difficult!

4.
Form a large circle, then everyone stamps a steady beat. The leader asks everyone to come up with a silly sound or action (or both together) and to make this sound when the leader points to them, on a certain beat. (Examples are "pop" or stamping a foot, or a silly laugh). Once everyone has made their 'silly sound', choose a 'conductor' to compose using the sounds available, by pointing at individuals.
5.
Copy clap. In a circle, one person stands in the middle. All stamp a regular beat. The person in the centre claps a rhythm over 1 bar. Everyone else has to clap it back.
There are countless examples of ice-breakers and other content for workshops. Research others by looking at the suggested websites and books and carrying out your own research.

WORKING WITH A GROUP
– ENCOURAGING THE GROUP TO WORK TOGETHER

Read the section on “group and individual work” in chapter 2 notes and guidance.

Examples of how to encourage group dynamics

- 1. Careful selection of ice breakers
- 2. Create material for the workshop in sub groups
- 3. Share ideas e.g. word association to create lyrics
- 4. Songwriting tips ➤ WORKBOOK 3 – CREATING – CHAPTER 1
- 5. Importance of “playback” and group evaluation

WORKSHOP PLAN

No two workshop plans are the same – however, here are some hints and tips to construct your own. Also look at the lesson plan example in chapter 2.

This is only the first part of the workshop. Try to complete the plan yourself!

Group	15 young people from Mill Lane Community Centre's youth club
	Aged 10 -14
Workshop length	2 hours
Workshop title	“Chinese Lion Dance”
Learning outcomes	Know history behind Lion Dance Know names of various traditional Chinese percussion instruments Use a variety of percussion instruments Play a repeated rhythm, in a group, using dynamics Perform in a group
Equipment / resources needed	Large room Variety (at least 20) of instruments from Chinese Luogo percussion ensemble Video camera, power and tape. Extension cable. Tripod Assistant – video recording
Activities	List all your activities and times for them. Leave space for breaks.
	6:30pm Welcome, introduction, overall aim of session
	6:35pm Icebreakers (list)
	6:50pm Video clip – history of instruments of South East Asia
	7:00pm Group split into 4: introduce instruments, names and appropriate use – hands on. Play beat in time with others.
Evaluation	Group evaluation of video What went well / could have been better? What do they feel they have achieved? [Any suggestions or feedback about today's workshop for me]



WHAT DO I TEACH?

Your content is determined by the type of activity you have been asked to do. What does the organisation who is employing you want the participants to achieve?
There may be element of performance techniques, instrumental skills in your work as well as ‘soft skills’ such as working with others, or building self-confidence.

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

Consider the following when looking for opportunities, all of which have links with community music. (1)

- Health care workers
- Working with schools
- LEA Music Services
- Orchestras
- Social services & care professions
- Prison and probation officers
- Opera companies
- Residential homes
- Voluntary community-based organisations
- Arts centres
- Concert halls
- Music venues
- Local authorities
- Under-fives clubs
- Multicultural arts groups
- Organisations for people with learning disabilities
- Youth workers
- Music educators
- Adult education centres
- Organisers of out-of-school activities

(1) www.soundsense.org

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 and 2 first. The following are additional sites.

FIND YOUR LOCAL WEBSITES
FOR THE FOLLOWING BY DOING A SEARCH.

LOOKING FOR WORK

Local colleges with a learning support department; access or other courses for disabled people; music provision; performing arts provision

Use the links in chapter 2

- ☐ **www.direct.gov.uk**
To find your local authority (council)
Adult education provision, leisure centres, social services, day care centres, health centres, under 7s officers, community centres
- ☐ **www.dfes.gov.uk/studentsupports/**
Find your local education authority by searching for LEA contact details
- ☐ Your local charitable organisations
www.charitytrek.co.uk/charities.html
lists some, plus other national charities such as Scope, (cerebral palsy) MIND (mental illness)
- ☐ **www.youthmusic.org.uk**
national organisation for promoting youth music
- ☐ **www.do-it.org.uk**
volunteering opportunities in music in your location
- ☐ **www.wea.org.uk**
Workers' educational association, the UK's largest voluntary provider of adult education

LOOKING FOR FREELANCE OPPORTUNITIES

➤ 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.
➤ CHAPTER 2

COMMUNITY MUSIC ORGANISATIONS

- ☐ **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
- ☐ **www.drakemusicproject.com**
Drake music – national music charity for disabled people

SEARCH FOR YOUR LOCAL YOUTH MUSIC ACTION ZONE

- ☐ **www.youthmusic.org.uk**
National organisation for youth music. Search here for your local Youth Music Action Zone
- ☐ **www.womeninmusic.org.uk**
national organisation for women in music
- ☐ **www.communitymusicwales.org.uk**
example of a community music organisation. Search for one in your area.
- ☐ **www.ldaf.net**
London Disability Arts Forum – example of a disability arts organisation, search for one in your area.
- ☐ **www.mormusic.net**
More Music in Morecambe – example of a community music organisation. Search for one in your area.
- ☐ **www.a4offenders.org.uk**
arts for offenders organisation, produces a full directory of arts in prisons each year. Includes information about projects within a youth justice setting.

MUSIC THERAPY

- ☐ **www.nordoff-robbins.org.uk**
Nordoff-Robbins music therapy website. Information about music therapy, training and links.
- ☐ **www.bsmt.org**
Website for the British Society for Music Therapy

BOOKS AND MAGAZINES

- See also BOOK AND MAGAZINES in other chapters.
- ☐ **Musicians Go To School**
Andrew Peggie
available from Sound Sense
7 Tavern Street, Stowmarket, Suffolk IP14 1PJ
www.soundsense.org
 - ☐ **Tuning Up**
Andrew Peggie
available from Sound Sense address as above
 - ☐ **Sounding Board**
Quarterly magazine from Sound Sense. Latest version is available online at
www.soundsense.org

MORE TASKS

- 1 Find out about training and network opportunities in your area for community musicians.
Arrange to apply for training or go along to meet others involved in this field.
(Why not ask about work placement or shadowing opportunities as well?)
- 2 Write a paragraph on opportunities within each of the following areas.
Include a website which you have visited.
 - a) Community music and disabled people
 - b) Community music and regeneration (regeneration of communities, urban regeneration)
 - c) Community music and health
 - d) Community arts – across disciplines (music, technology, art, drama, dance)
- 3 Find out about organisations in your area which are involved in one or more of the following areas:
 - Education
 - Community work
 - Child care and after school clubs
 - Tourism and Leisure
- 4 Research what workshop, training and performance based opportunities they provide, in any of the following areas:
 - Music
 - Music Technology
 - Video
 - Multimedia
 - Drama
 - Dance

These organisations are your target group for opportunities.
Follow up your leads with an enhanced marketing strategy.
- 5 Devise workshops covering the following areas:
 - Vocal and Rhythm
 - Creating, Composing or Songwriting
 - Recording or Producing
 - Performing