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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







# 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 11/11

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?



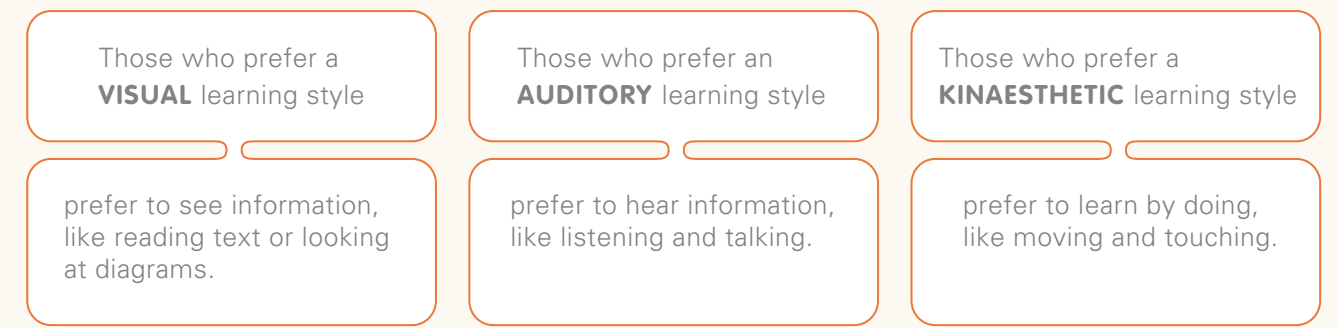
PERSONAL QUALITIES AND SKILLS

- 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?

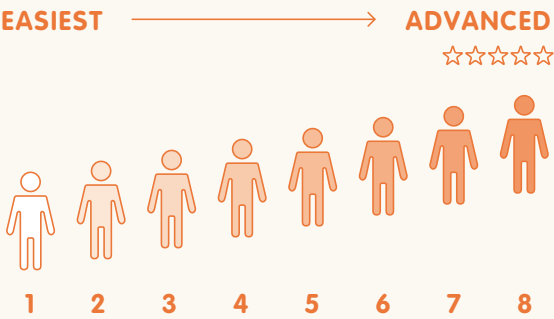
What you teach students is down to a number of things:

### 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)

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

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

### 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

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>-</div> Play major scales in D and A fluently over 1 octave, in G over 2 octaves. Crotchet rhythm.</div> <div><div>-</div> Improved fluency in technical work</div> <div><div>-</div> Understand and apply techniques to improve sightreading skills</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>-</div> Outline objectives, tune instruments.</div> <div><div>-</div> Revision of fingering for major scales, D, A ( 1 octave ) and G ( 2 octaves )</div> <div><div>-</div> Practise of major scales, evaluation with student, revision of practice methods</div> <div><div>-</div> Demonstration of fluent and secure playing ( tutor )</div> <div><div>-</div> Read and discuss handout on 'sight reading' techniques</div> <div><div>-</div> Sight reading 2 pieces, with evaluation by tutor and student</div> <div><div>-</div> Practice schedule agreed for next session</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

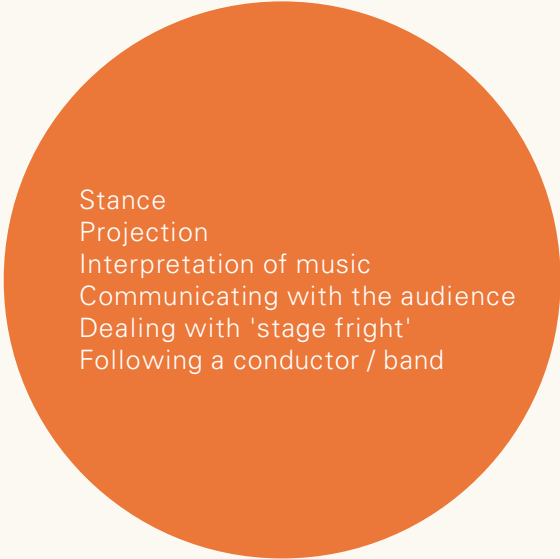
As an **INSTRUMENTAL TEACHER**, you will normally be expected to know some theory, for example, at least one or two of the following:



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 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.

REFLECTIVE PRACTICE HELPS YOU TO

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



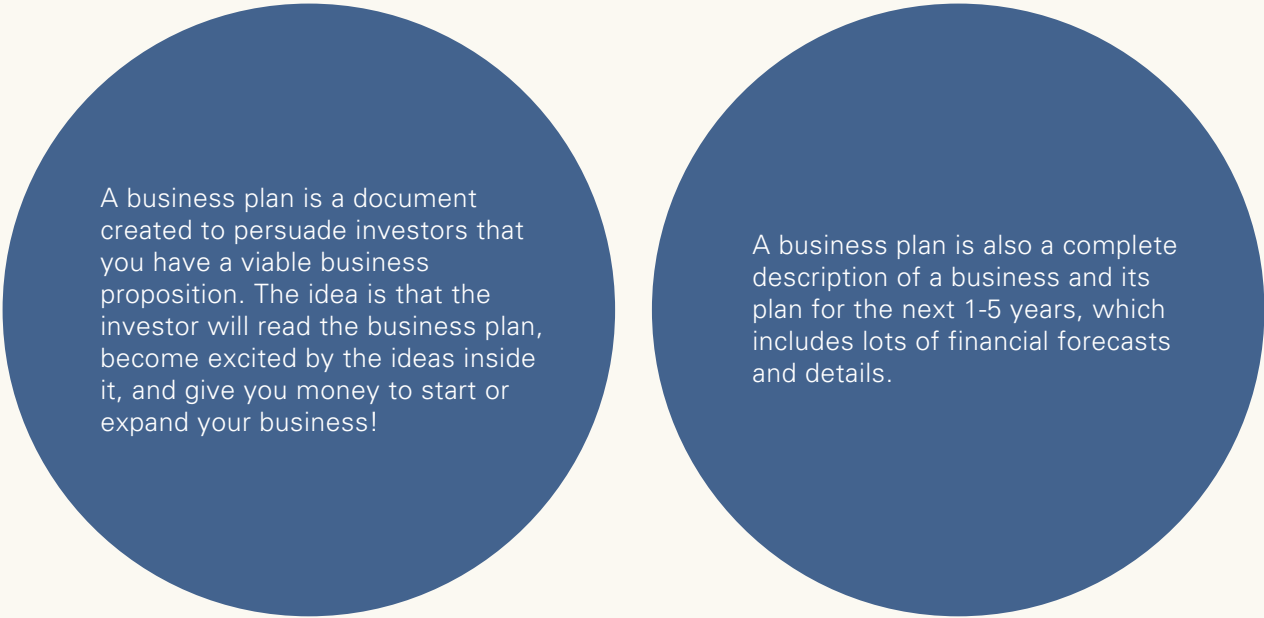
**BUSINESS PLANNING**

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.

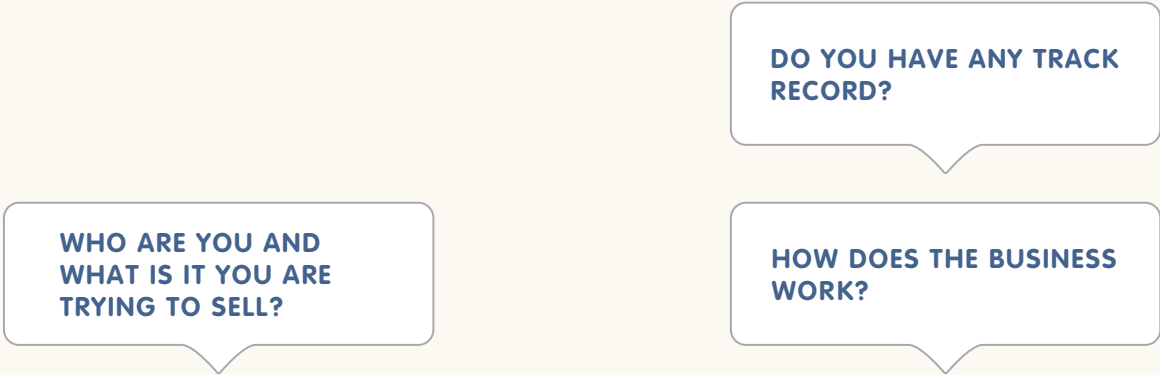
For example, if you want to raise money to set up some community music workshops, you will often need a short business plan to provide evidence that you have clear plans and ideas.



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.

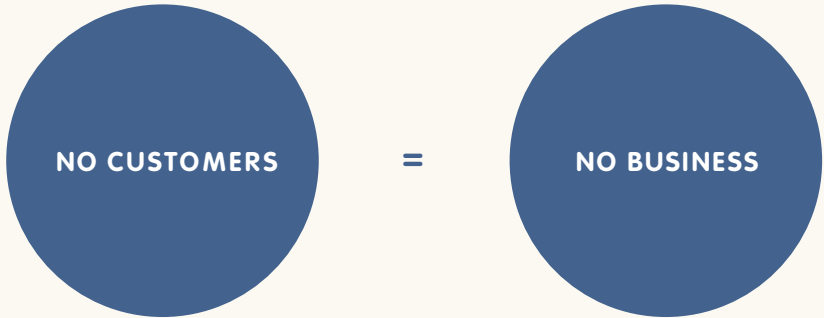
For example  
“My financial projections forecast a turnover in Year 1 of £12,400, rising to £16,700 in year 2. This is based on building up a customer base of 6 individuals per week, 2 groups and one regular college/community session.  
I require a capital injection of £2400 to pay for additional guitar 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.”

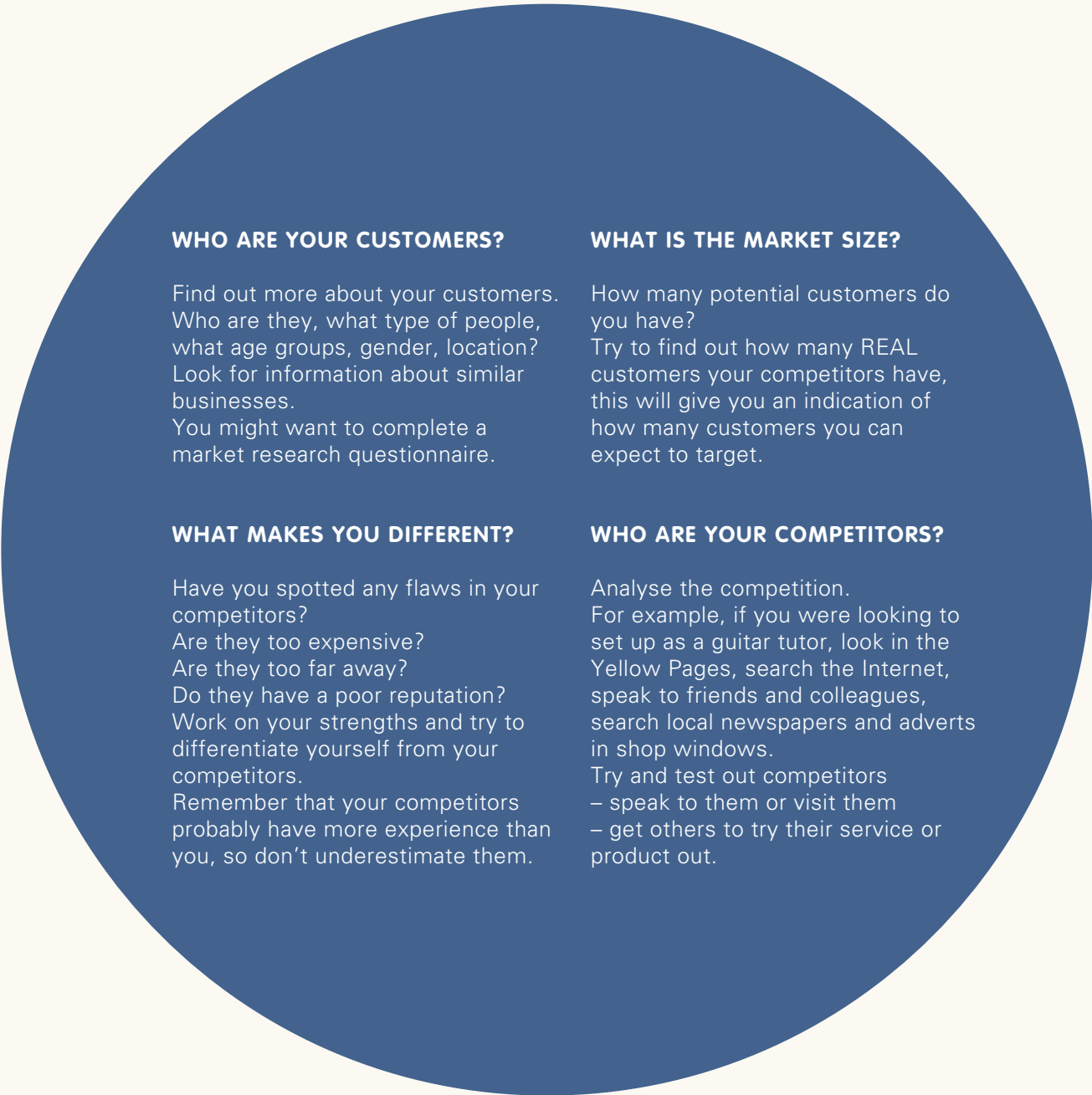
MARKETING STRATEGY

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's 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!





**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](http://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](http://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](http://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/](http://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](http://www.charitytrek.co.uk/charities.html)  
lists some, plus other national charities such as Scope, ( cerebral palsy ) MIND ( mental illness )
- ☐ [www.youthmusic.org.uk](http://www.youthmusic.org.uk)  
national organisation for promoting youth music
- ☐ [www.do-it.org.uk](http://www.do-it.org.uk)  
volunteering opportunities in music in your location
- ☐ [www.wea.org.uk](http://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

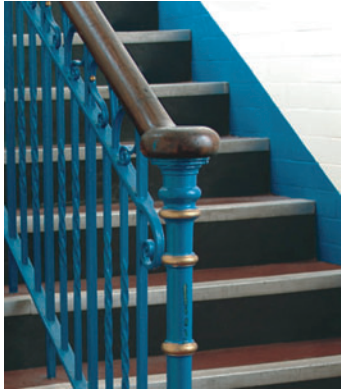
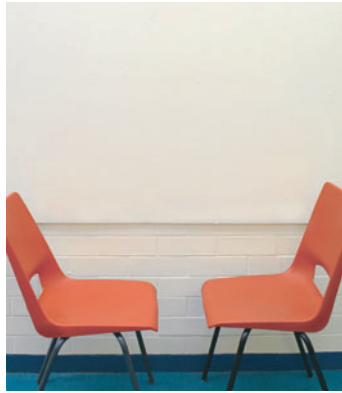
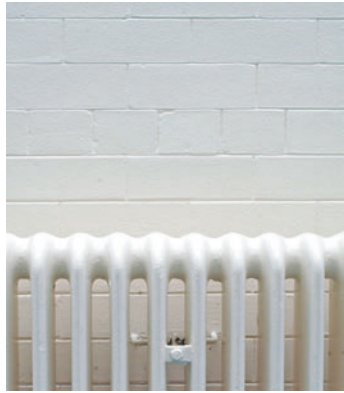
BOOKS AND MAGAZINES

- 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



**SCHOOLS  
AND  
COLLEGES  
TEACHER**



## WHAT IS IT?

Teaching music in schools and colleges  
The work is **FULL** or **PART** time employed.  
You can work in a variety of settings, for example,

In a **FE (FURTHER EDUCATION) COLLEGE**

In a **SPECIALIST PERFORMING ARTS COLLEGE**

In a **PRIMARY** or **SECONDARY SCHOOL**

In a **PRIVATE MUSIC COLLEGE** or **TRAINING ORGANISATION**

In this chapter, you will learn about the skills you need, to work successfully as a music teacher or lecturer in schools or colleges.

## WHY DO I NEED TO KNOW ABOUT THIS?

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

Teaching music is rewarding work which appeals to people who enjoy the process of group and individual interaction and are able to work with varying types of people. Many musicians who teach, claim that the process of teaching helps them with their own musical development.

There are increasing opportunities to develop a full time career in this field of work.

TO



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.

1 List 5 key musical skills you would need as a **SCHOOL or COLLEGE TEACHER** and rate your own skill level alongside. An example is given to you.

## RATE YOURSELF

6 / 10

2) / 10

3) / 10

4) / 10

5) / 10

Write your answers on a separate sheet of paper.

a)

b)

c)

Write your answers on a separate sheet of paper.

1) Secure playing, you did well with the triplets in the piece.  
Watch your intonation on 'G' which slipped at times.

2) Good playing. A few mistakes.

5 What is a scheme of work?

6 Prepare a lesson plan for ONE of the following scenarios:

- A lesson on songwriting to a class of 12 year olds at secondary school
- An instrumental lesson (in an instrument of your choice) to a 7 year old at school
- 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.

7 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)

8 Find 3 **SCHOOLS, COLLEGES** or private educational providers who use **MUSIC TEACHERS** in your area. List their details here.

Why not apply for work placement with them?

1)

2)

3)



If you can demonstrate 'prior achievement' ( that you have already successfully completed things you would have to as a trainee teacher ), then you can use this to help you complete your training. [www.tta.gov.uk](http://www.tta.gov.uk)

9 Research training opportunities in teaching. Use the suggested web sites to carry out your research. List 4 courses or training activities, which you would be interested in applying for.

TRAINING COURSE	WHERE IS IT?	MODE OF STUDY part / full time day / evening	CONTACT DETAILS for further enquiries

Make an application or gather further information about these courses.

10 Ask for an interview with a careers guidance organisation  
[www.connexions.gov.uk](http://www.connexions.gov.uk)  
[www.careers-scotland.org.uk](http://www.careers-scotland.org.uk)  
[www.support4learning.org.uk/community/advice.htm](http://www.support4learning.org.uk/community/advice.htm) Find your local careers and advice service here.  
[www.useyourheadteach.gov.uk](http://www.useyourheadteach.gov.uk) Online guidance about becoming a teacher  
Don't forget to ask your MOLP and MIC for advice!

➤ WORKBOOK 9 – TEACHING MUSIC – CHAPTER 1  
Investigate ways of training to be a teacher.  
Also ➤ revisit WORKBOOK 2 – WORK AND JOBS – CHAPTER 3

11 ➤ WORKBOOK 2 – WORK AND JOBS – CHAPTER 3  
If you have not already done so, prepare a written application form, CV and letter for a job in teaching or an application form for a course of further training. 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.  
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?

**OR** complete an application form and prepare for an interview for a place on a course of further training.  
Keep copies of your paperwork and hand these in to your tutor.

## SKILLS AND KNOWLEDGE

The skills and knowledge you need vary, depending on what your role is in **SCHOOL** or **COLLEGE** (see also chapter 1 notes and guidance), the age group (Key Stage) you teach and any specialist skills you have. You certainly need to have a broad knowledge of the curriculum, expertise in at least one instrument or area of work (such as music technology) and to be good at communicating and working with young people or adults.



### MUSICAL SKILLS

Technical and performance ability on your main instrument

Knowledge of set curriculum in primary / secondary / further education (see "notes and guidance") for example, music appreciation, composition, performance

Theory skills needed for this type of work



### PERSONAL QUALITIES AND SKILLS

Communication skills with children / young adults and other teachers

Organisational skills

Skills in motivating people

Positive, caring and supportive attitude with strong class / group management skills.

Reliability and timekeeping

Like working with children / young people in large groups

Like studying, academic work

LEARNING STYLES

» WORKBOOK 9 – TEACHING MUSIC – CHAPTER 2

HOW TO SET WORK AND MARK IT

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

» WORKBOOK 9 – TEACHING MUSIC – CHAPTER 2

Full details are in this chapter. Also read "Assessing work" on P108-109

GROUP AND INDIVIDUAL TEACHING

Just as there are different learning styles, there are differences between teaching groups and individuals.

» WORKBOOK 9 – TEACHING MUSIC – CHAPTER 2

REFLECTIVE PRACTICE

» WORKBOOK 9 – TEACHING MUSIC – CHAPTER 2

WHAT DO I TEACH?

You need to learn about the set curriculum for your area of work. This covers things like performance, composition and musical appreciation.

» WORKBOOK 9 – TEACHING MUSIC – CHAPTER 1 – POLITICAL

Remember that **PRIMARY SCHOOL TEACHERS** have to teach across curriculum areas, such as English and Maths.

Teachers plan their own schemes of work, lesson plans and content for sessions based on national guidelines.

Look at the suggested websites for lots of examples of varied ideas for lessons, delivered in all sorts of ways.

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



Remember to think about your qualifications:  
what do you need and how are you going to get it?



ASSESSING WORK

Assessing, marking or grading is difficult. Assessment is made easier by setting criteria – points – which you can make judgements against. Often these will be set by the curriculum you teach.

There are many different types of assignment. Investigate these through the weblinks. Here is one example.



Tips on feedback

- 1

Written feedback gives the student something formal to read and keep for their records.
- 2

Focus on both the strengths and weaknesses, offering constructive suggestions for improvement.
- 3

Feedback should clearly relate to how the learner has done in relation to the assessment criteria, tasks or questions
- 4

Make sure that you have the time and space to give verbal feedback properly, leaving some time for the learner to respond.

Assignment	Solo performance
	Deadline     Friday 27th May 2pm, Main Hall
	Summary     You will perform a solo piece before an invited audience as part of a 'musical showcase'.
How will I be assessed?	( Your tutor ) will assess you according to the following criteria  - Technical accuracy - Musical interpretation - Overall performance / communication with your audience
Tasks	- Choose a piece to play with help from your tutor - Practise your chosen piece in classes and in your own time - Practise performing in front of others - Perform at the event on 27th May
Feedback	Technical accuracy
	Secure playing, you did well with the triplets in the piece. Watch your intonation on 'G' which slipped at times.
	Musical interpretation
	Well done! You contrasted the quiet and loud sections of the piece well and I liked your slowing of the end of the first section. For even more effect, let the music 'ebb and flow' in the slurred arpeggios.
	Overall performance / communication with your audience
	Well done – you won your fight against nerves and gave the audience a glimpse of the piece as YOU wanted it to be heard! Don't be afraid to smile at your audience and leave the stage with an unhurried pride.
Learner's comments /evaluation	
Signed and dated	

# WANT TO KNOW MORE?

## LINKS

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www.dfes.gov.uk/ukonlinecentres Find Internet access that's close to you.  
Look at the weblinks in chapters 1- 3 first. These are additional links.

### EXTRA SCHOOLS AND COLLEGES INFORMATION

- ☐ **www.standards.dfee.gov.uk**  
Packed with relevant information for those who teach in the formal sector, including schemes of work, parental involvement and information on 'gifted and talented' children.
- ☐ **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.qca.org.uk**  
Qualifications and Curriculums Authority ( England and Wales ). The site also has a section dealing with Northern Ireland. Plenty of good information on curriculum issues, including adult learning, age 3 - 14 and 14 - 19 learning and information for parents and students.
- ☐ **www.sqa.org.uk**  
Scottish Qualifications Authority
- ☐ **www.parentcentre.gov.uk**  
DfES based site dealing with information for parents. Valuable guide on issues such as applying for places at schools and special needs.
- ☐ **www.teachernet.gov.uk**  
Another excellent resource, dealing with issues as diverse as drugs in schools, special educational needs and planning for emergencies.
- ☐ **www.nasen.org.uk**  
The National Association for Special Educational Needs.

### BOOKS AND MAGAZINES

- ☐ **Learning to Teach Music in the Secondary School**  
Chris Philpott  
Publisher : RoutledgeFalmer  
ISBN : 0415158338
- ☐ **Teaching Music ( Open University Postgraduate Certificate in Education Course Readers )**  
Editor : Gay Spruce  
Publisher : RoutledgeFalmer  
ISBN : 041513367X
- ☐ **The Music Teacher's Companion : A Practical Guide**  
Handbook for instrumental and singing teachers. Contains example lesson plans, progress sheets.  
Paul Harris, Richard Crozier  
Publisher : Associated Board of the Royal School of Music  
ISBN : 186096219X
- ☐ **500 Tips for Primary Teachers**  
Emma Packard, Nick Packard, Sally Brown  
Publisher : RoutledgeFalmer  
ISBN : 0749423714
- ☐ **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
  - What support is usually available for students within a school or a college setting?
  - Identify key policies / systems ( for example, equal opportunities, learners with disabilities, police checks for those working with children, behaviour management systems )
  - What is the role of a school governor and how do you become one?
- 2 Find out about the role of parents in primary and secondary schools. List all the ways in which parents can be involved in school.
- 3 Find out about the role of parents in colleges of further education. List all the ways in which parents can be involved in college. Identify any differences in the relationships between school and parents versus college and parents.
- 4 Investigate teaching in the higher education sector.
  - What qualifications, training and experience do you need to teach undergraduates?
  - What qualifications, training and experience do you need to teach HND students?
  - What qualifications, training and experience do you need to teach postgraduates?
  - What opportunities are there for postgraduates to be involved in teaching whilst carrying out research projects?
- 5 Answer the following questions:
  - 1) [www.hlta.gov.uk](http://www.hlta.gov.uk). What is a 'higher level teaching assistant'?
  - 2) What does the national curriculum cover at Key Stage 3 in music?
  - 3) What is an 'Educational Action Zone'?
  - 4) Write 200 words on a real example of how a school has involved the local business community, what the project involved and what the benefits were. Write your answer on a separate sheet of paper and hand it in with your worksheet.
  - 5) Write a review of the websites you have visited during this workbook. List your 'five best' websites and give examples of the information you found in each, together with your reasons for finding them most helpful.
  - 6) What is the difference between summative and formative assessment?

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The New Deal for Musicians Steering Group

The Open Learning Materials Steering Group

Department for Education and Skills

Teacher Training Agency

All those who have contributed to the case studies.

Music Open Learning Providers and Music Industry Consultants who have piloted the materials.

Sound Advice

MU Musicians' Union

MPG Music Producers Guild

AIM Association of Independent Music

PRS Performing Right Society

MCPS Mechanical - Copyright Protection Society

MMF Music Managers Forum

BPI British Phonographic Industry

MPA Music Publishers Association

PPL / VPL Phonographic Performance Limited / Video Performance Limited

MIA Music Industries Association

PAMRA Performing Artists' Media Rights Association

BBC Radio 1

British Music Rights

British Academy of Composers and Songwriters

