# WORK AND JOBS WORKBOOK 2

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## SKILLS EXPERIENCE AND TRAINING

#### WHAT IS IT?

This chapter is about the skills, experience and training you need, for the job you want.

**SKILLS and KNOWLEDGE** are things you have learned, like writing, numeracy, musical, computer and technology skills.

**PERSONAL QUALITIES** describe the type of person you are, for example, reliable, confident and enthusiastic.

**EXPERIENCE** is what you have done before which might come in handy in a job. Working, studying, performing, writing in your own time or being involved with a project are all examples of experience.

**TRAINING** involves you learning, usually in a formal way, on a course, at college or through Open Learning on New Deal for Musicians. Training can lead to a qualification if you successfully complete the course. Qualifications are proof that you have completed a course and learned new skills and knowledge. Examples of qualifications are: GCSEs, A levels, BTEC. Open College certificates, NVQs.

**PERSONAL CIRCUMSTANCES and LIFESTYLE** This is about where you live, how far you are prepared to travel, how flexibly you can work, what family or other responsibilities you have and what lifestyles decisions you have to make for a career in music.

#### WHY DO I NEED TO KNOW ABOUT THIS?

If you learn which skills and experience you need in different jobs, then you will understand where your skills and experience can best fit in. Thinking about how you're going to make a living is often the key to "doing it" rather than "thinking about it".

You need to know what training or what sort of experience you need to do a certain job, before you can get it.

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 8 hours to read and research and another 2 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 you have not completed your work, you will be given the chance to do further work to bring it "up to scratch". For more details, ask your tutor.

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

1 List your skills. Use the example on P50 - P53. You can use a separate sheet of paper if you wish.

SKILLS and KNOWLEDGE

PERSONAL QUALITIES

**EXPERIENCE** 

TRAINING and QUALIFICATIONS

PERSONAL CIRCUMSTANCES and LIFESTYLE

2 Research three jobs in music or associated with music and find out what it takes to do each job.

Look at the "case studies" of people doing those jobs in other workbooks and in the recommended web links and magazines. You can also find information about jobs from job adverts. Look at the suggested recruitment sites in "want to know more?"

NOW READ THE EXAMPLE ANSWER in Notes and Guidance. (P52) Write your answers below

**EXAMPLE JOB 1** 

TITLE

**SKILLS** which you would need?

**PERSONAL QUALITIES** you would need?

**EXPERIENCE** which you would need or which would help?

Any **TRAINING and QUALIFICATIONS** which you would need or which would help?

PERSONAL CIRCUMSTANCES and LIFESTYLE

**EXAMPLE JOB 2** 

TITLE

SKILLS which you would need?

**PERSONAL QUALITIES** you would need?

**EXPERIENCE** which you would need or which would help?

Any **TRAINING and QUALIFICATIONS** which you would need or which would help?

PERSONAL CIRCUMSTANCES and LIFESTYLE

EXAMPLE JOB 3

TITLE

**SKILLS** which you would need?

**PERSONAL QUALITIES** you would need?

**EXPERIENCE** which you would need or which would help?

Any **TRAINING and QUALIFICATIONS** which you would need or which would help?

PERSONAL CIRCUMSTANCES and LIFESTYLE

- 4 Choose one of the following people to research:
  - POP/ROCK An influential performer or manager
  - URBAN/RnB/DANCE/DJ An influential producer, remixer or DJ
  - CLASSICAL/JAZZ/FOLK/ROOTS An influential composer, songwriter or arranger
  - COMMERCIAL/TV and FILM An influential publisher, agent or composer

Briefly describe or list which skills, personal qualities, experience, training and qualifications, personal circumstances and lifestyle choices helped them get where they are. (Use extra sheets if you need to)
Find out about what other jobs they have done as well, and whether these were employed or freelance.

name of person:

5 Which **TRAINING** programme and /or **QUALIFICATIONS** would be useful to you? Make a list here

<b>NAME</b> of training programme and/or qualification	HOW LONG does it take?	WHAT does it cost?	WHERE and WHEN can you do it?	HOW IMPORTANT would it be (out of 10)
(example) NC music technology	Usually 10 months	About £725, but many courses are free for those on benefits	Ace academy, starts September and January	8/10 as I don't know about studio sound at all and want to get into this

- 6 Read over your answers to question 1 again. Look at your answers to projects 1 and 3 in "The Music Industry and You". Now ask yourself these questions:
  - What work can you do now with your current skills?
  - What do you still need before you can do your ideal jobs?
  - How can you get those skills, knowledge, qualifications or experience?

Make an action plan for how you're going to tackle these:

WHAT you need to get?	<b>HOW</b> you're going to get it?	WHO can help you?	WHEN are you going to do it by?

Now speak to your MOLP tutor about your targets!

Don't forget to fill in your diary.

- Always ask for help or tips if you need them!
- Don't forget to ask your MOLP and MIC about anything that you don't understand.

#### SKILLS + KNOWLEDGE

Ask someone in the business what you need to get a job as a musician, a DJ, an MC or any other job in music and they'll give you a list of skills you need – like being a good performer, being good at mixing, having "an ear for music".

But this is only part of the picture.

Think of all the things which make you "YOU" – your skills and knowledge, personal qualities, experience – and then you can see the picture develop for which jobs need which type of person. It's only then that you can make it happen.

Use these categories to think about your skills and to do the research into 3 other jobs for your project. Feel free to add your own headings.

examples of

#### **SKILLS and KNOWLEDGE**

Communication - writing
Communication - speaking
Numeracy skills
Musical skills
Technology skills (including IT)
Creative skills
Marketing skills
Business skills
Health and Safety

examples of

#### **PERSONAL QUALITIES**

Reliable
Calm under pressure
Confident
Organised
Committed
Trustworthy
Passionate and enthusiastic
Perfectionist
Creative

examples of

## PERSONAL CIRCUMSTANCES and LIFESTYLE ISSUES

to consider:

Location Transport Health Flexibility in hours worked Commitments

examples of

### TRAINING and QUALIFICATIONS

Look for specific training and skills which you might need, for example Music Technology National Diploma or GCSE Music.

Look for any required level of qualification, for example, to be a teacher at Secondary school you would need to have a degree, or to be taken on as a member of staff by a record company they might insist you have GCSEs in 4 subjects.

Look at which qualifications someone doing that job already has.

You might need to research further training. Look at the section on further training and education later on in this chapter.

examples of

#### **EXPERIENCE**

Work (paid and unpaid, working for someone else or working for yourself)

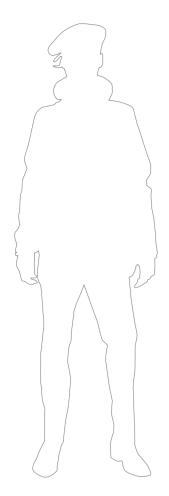
Work experience or placement

Life experience (things that have happened to you)

College, School or training

Projects (making things, running events, working with a group of people)

#### SKILLS AND EXPERIENCE



Personal qualities and skills required for work can be the same across many different areas of work, for example, you need to be good at turning up on time to be a performer, recording engineer or tour manager. This is often MORE important than just being good at your job!

Unless you are absolutely certain which field you want to go in, think carefully about your skills, personality, strengths and weaknesses. Ask yourself honestly whether you want to pursue a full time career as a musician or DJ, or whether you may be better suited to a related career in music. If you don't know the answers yet, these workbooks should hopefully help you to find out.

example answer to project question 2

#### A SESSION MUSICIAN NEEDS THE FOLLOWING **SKILLS and KNOWLEDGE**

Communication - reading and writing. Basic reading and writing skills.

Communication - speaking. Needs to be able to communicate well with lots of different people.

Numeracy skills. Works freelance, so needs to be able to manage money.

Musical skills. Usually need to have a combination of music theory and sight reading skills, expert performance skills in a number of different styles and advanced technical skills.

Technology skills. Some understanding of the recording process, including multitracking, overdubs and 'takes'. Information technology skills are not essential, but any freelance worker needs basic IT literacy.

Creative skills. May need to be able to improvise and rearrange existing music parts.

Marketing skills. Works freelance, and so gets work through contacts with other people. A basic understanding of marketing is important in making and impressing new contacts.

Business skills. Works freelance, so needs to be able to understand the financial and legal implications of being self employed.

Health and Safety - Awareness of health and safety issues, particularly with equipment and live music venues.

#### A SESSION MUSICIAN NEEDS THE FOLLOWING **PERSONAL QUALITIES**

turn up on time, you lose the job.

ease with others.

Calm under pressure – Must be able to deliver the goods!

Organised - Must be able to keep your professional life organised.

Team Player - Needs to appreciate the dynamics of working in a team of other musicians who can have different opinions.

Careful - Attention to detail is important. You need to be passionate and enthusiastic about what you do

#### A SESSION MUSICIAN NEEDS THE FOLLOWING **EXPERIENCE**

Some work history involving music performance. Previous experience of studio or live performance. Experience of playing with many types of musicians and musical styles.

Projects which have involved other musicians.

#### A SESSION MUSICIAN NEEDS THE FOLLOWING TRAINING and QUALIFICATIONS

Reliable - 100% reliability is essential. If you can't Not necessarily required. However, it is likely that a session musician will have studied their instrument for a number of years and often taken formal Confident – Must be a confident performer and be at qualifications. (For example Grade 6 Guitar, or a degree in Music )

#### A SESSION MUSICIAN **NEEDS THE FOLLOWING** PERSONAL CIRCUMSTANCES and LIFESTYLE ISSUES

#### Location

Live session work is likely to involve touring and constant travel, sometimes abroad. Studio session work is usually based in urban areas, particularly London and other large cities.

#### Transport

Depending on whether you are touring or studio based, you may have to transport yourself and your equipment around safely.

If you are sick, you don't get paid. Touring can take its toll on your body, due to the late nights, constant travelling and variable diet.

#### Flexibility in hours worked

Session musicians rarely make enough money without doing other work, so you need to be able to fit in your other jobs.

#### Commitments

If you are touring and constantly away from home. this may affect your family, relationships or responsibilities.

#### HOW TO FILL THE GAPS

Your options are:

**TEACH YOURSELF** - through reading books or researching on the Internet, talking to others and practising your skills. If you do this, it is essential to get feedback from others to check how far you're progressing. Look at the "want to know more?" section.

**GET SOME TRAINING** - This is what NDFM is about and what you're doing! However, there are many other courses and training opportunities. Look at local music networks, trade organisations and the music education directory, for example those listed in "want to know more?" at the end of this chapter. Read the section on Further education and training below.

**LEARN THROUGH OTHERS** - You can add 100% value to what you would learn on your own, or on a course, if you regularly network with others who do the type of work you're after.

TALK TO OTHER NDFM PEOPLE - See what good advice and ideas you can share. Make contact with people doing the work you want to do. See if you can shadow them, pick their brains, go along on jobs with them. Learn more about this in the next chapter "How to find work and work placement". Your MOLP and MIC will have lots of tips and advice for you about different jobs and how to get them.

"With any apprenticeship you have at least a year or two before you even get to touch the tools of the trade. The first thing you have to do is observe closely how the 'professional' applies his / her skills to the job / task." - 'The Art of Gigging', Mark Addison Singleton.

Where your goals largely involve self-employed work, you need to be looking NOW at "Business and Money", workbook 8. Get the workbook from your tutor if you haven't already got it and start to work through it.

#### **DEVELOPING YOUR PERSONAL QUALITIES**

Some things are harder to change than others...

If it's your confidence, your timekeeping or your motivation which needs a boost, then you've got to take responsibility for working on this yourself - and FAST!

Your time on New Deal will not last for long - seize the opportunity to change anything which is preventing you getting the job you want. Remember that you can take advantage of the New Deal Mentoring scheme, where you can have a mentor who can meet with you whilst you're on the programme. Mentoring can really help to tackle any "personal qualities" which need improvement, like getting organised or building your confidence. If you're interested, ask your MOLP or New Deal Personal Adviser to put you in touch. Your tutors, family and friends can also help you develop some of your personal qualities.

#### **DEVELOPING YOUR PERSONAL QUALITIES**

GETTING ORGANISED. **KEEPING TIME AND BUILDING CONFIDENCE** 



GET a diary, address book or a personal organiser REMEMBER to listen as well as talk - give people which you can carry in your pocket or handbag (preferably with a pencil). Use it!

GET some folders to organise your worksheets, handouts, notes and somewhere to keep business cards, receipts, song lyrics, whatever you collect. Have a folder for different types of things, such as one for "creating" (lyrics, chords, notes); one for "recording and producing" (handouts, equipment ready, your list of songs / tracks, some water, spare lists, other people's contact numbers).

**GET** your friends in on the plan – if you're trying to improve your reliability and timekeeping, get them to tell you how you're doing.

**GET** a watch or use your mobile to check the time, regularly. Aim to be 5 minutes early for everything.

TAKE notes whenever you're in a meeting or in a class. You don't need to write things down "word for word", just important words and key sentences. Contact details are best checked - if an e-mail address is not spelt correctly, it won't work.

time to speak and speak clearly yourself. This gives you time to think about what you're going to say

**DO** your planning the night before: if you're going to meet your tutor, get all your work together and make a note of the things you want to ask; if you're going to a recording session, get your equipment strings etc.

**PRACTISE** looking people in the eye and dealing with new people by asking them questions.

PRACTISE using the phone. Write down what you want to say first. Practise by phoning up a shop and asking for information about a product, or phoning up about a job and asking for an application form.

#### PERSONAL CIRCUMSTANCES

Some people have more chaotic lives than others. Some people are limited in what they can do and the hours that they can do it in, perhaps commitments to family, caring for others, their health or a disability.

It's important to know what extra help you might be able to get if your personal circumstances make it difficult for you to work. Speak to the benefits advisers at Jobcentre Plus, to make sure you're getting the help you need.

You need to recognise what hours, travel commitments and flexibility you can work within, before you can plan your career.

If you consider yourself to have a disability, then there is legislation to help prevent you being discriminated against. It is unlawful for employers to discriminate against people with disabilities in all areas of employment, including recruitment. An employer must make reasonable adjustments for a person with disabilities. If you want to know more about your rights as a person with disabilities, ask your adviser at the jobcentre or visit www.drc-qb.org - the disability rights commission.

#### HOW TO FIND TRAINING AND COURSES

You need to think about these questions before you can make the right decision about which training or educational course is best for you.

### WHICH SUBJECT AREAS ARE YOU INTERESTED IN?

**MUSIC** is a wide subject. You can study theory, composition or performance as well as other subjects. Sometimes courses specify 'popular music', which means that they concentrate on musical styles since the 1950s.

**MUSIC TECHNOLOGY** involves programming, studio skills, creating music and producing.

**PERFORMING ARTS** is a general term, which includes music and drama. Sometimes 'performance technology' is used, to also include music technology.

**MUSIC BUSINESS** is now included in most 'full time' courses, but there are some courses available which concentrate on this alone. Music business includes subjects such as copyright, management, touring and marketing.

#### WHAT TYPE OF QUALIFICATION?

There are many different types of qualification.

**ACADEMIC** qualifications include GCSE, Scottish 'National Qualifications', A level and degrees. These concentrate on written coursework and examinations.

**VOCATIONAL** qualifications include NVQ, SVQ, City and Guilds, NCFE and BTEC (now called Edexcel) qualifications such as National Diploma (ND) and Higher National Diploma (HND). These concentrate on practical skills and project work rather than on examinations.

#### WHAT LEVEL OF QUALIFICATION?

**IN ENGLAND AND WALES**, qualifications normally fall into 5 levels. Examples are:

#### SECONDARY EDUCATION

NVQ level 1 GCSE grade D - G NVQ level 2 GCSE grade A - C

#### **FURTHER EDUCATION**

NVQ level 3 A level or National Diploma

#### HIGHER EDUCATION

NVQ level 4 HND, Degree, Foundation degree

#### **POSTGRADUATE EDUCATION**

NVQ level PGCE (teaching qualification), PG cert / Dip MA, MSc

Qualifications IN SCOTLAND are different.

#### SECONDARY EDUCATION

Standards, (previously O grades, ) SVQ level 1 and 2

#### **FURTHER EDUCATION**

National Qualifications (awarded at 5 levels), SVQ level 3

#### HIGHER EDUCATION

HND, Degree, SVQ level 4

#### **POSTGRADUATE EDUCATION**

PG cert / Dip, MA, MSc, SVQ level 5

#### **ENTRY REQUIREMENTS**

Before you can study on a particular course, you usually need to have achieved qualifications at the level below – for example, to study on a National Diploma, you normally need the equivalent of 4 GCSEs at grades A-C.

Don't be put off! Many courses will also accept people with equivalent practical experience, skills and knowledge. Mature students (over 21 for further education and over 25 for higher education), are often offered places on the basis of relevant life experience and commitment.

#### **HOW MUCH TIME?**

Some courses are a few days or weeks long, others can take you two or three years. You may be able to study in the evenings, or by "distance learning", studying in your own home, with support on the telephone or Internet. Remember that the hours in college are only part of the story. You might have coursework and practice to do which take many more hours per week.

#### HOW MUCH DOES THE COURSE COST?

low income or in receipt of benefits. You can study for up to 16 hours per week whilst on benefits, providing that you continue to look for work and agree this with jobcentre. Many further education students now support themselves through part time work whilst studying. Rules about studying and benefits are always changing. You can get advice from to your MOLP or MIC. Higher education students cannot get benefits, but do get a student loan. Sometimes other financial help is also available. Some higher education students have to pay a proportion of their course fees, others do not. Because the rules change so frequently, you need to check this out. Look at the websites listed in 'want to know more?'.

Often courses are 'free', particularly if you are on a

#### WHERE CAN YOU STUDY?

Find out about places which offer training in music. Look at the weblinks on 'training'.

Contact Learn Direct

tel: 0800 100 900 (free phone from UK excludes some mobile networks), www.learndirect.co.uk

Contact your local college, community centre, library or adult education centre.

#### **HOW DO I CHOOSE?**

Look at the prospectus and course leaflets. Visit the college and ask for a chat with someone who teaches the course, to get an idea of what it involves.

Look at the OFSTED or HEFC or ALI reports which are available on-line. These are the inspection agencies which look at all courses and give them ratings.

Try to find people who are doing or have done the course and ask them about it.

How many students go on to find work and what sort of work?

What sort of work placement or experience is offered?

What sort of projects or assignments would I have to do?

Ask your MOLP and MIC for guidance!

#### 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.

	EXAMPLE OF PEOPLE TO RESEARCH FOR YOUR PROJECT		TRAINING
	See the websites listed in chapter 1 also.		www.hotcourses.com Searchable database of links to courses in
	General sites		everything in UK
	www.bbc.co.uk/totp/music_biz_guide/		
	index.shtml		www.musictank.co.uk
	Specific case studies		Musictank the music industry's business network.
	www.musicweek.com		notwork.
	Excellent online and journal resource. Also see		www.bpi-med.co.uk
	the Music Week Directory at your library.		BPI Music Education Directory to music training
	(Pop / Rock)		in the UK.
	An influential performer or manager		www.learndirect.co.uk
	www.ukmmf.net		Information and advice on over 600,000 courses
			from providers throughout the UK. Information
	(Urban / R n B / Dance / DJ)		on qualifications.
	An influential producer or remixer www.bbc.co.uk/1xtra/		www.learndirectscotland.com
	www.mpg.org.uk		Scottish version of the above, also includes
			information about qualifications in Scotland and
	(Classical / Jazz / Folk / Roots)		funding.
	An influential composer, songwriter or arranger		.41
Щ	www.bmic.co.uk/links/ www.britishacademy.com		www.support4learning.org.uk A great site, helps to choose, finance and
	british academy of composers and songwriters		support your education, training, lifelong
	, , , , , , , , , , , , , , , , , , , ,		learning, career planning and jobsearch. Clear
	(Commercial / TV and Film)		information, look under money for advice on
	An influential publisher, agent or composer		finance.
Щ	www.mpaonline.org.uk www.britishacademy.com		www.ukmmf.net
	British academy of composers and songwriters	Ш	Some excellent industry training from the Music
	, , ,		Managers' Forum
			vanage motion and the
			www.metier.org.uk Training organisation for the arts. Quite wordy

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	L

NETWORKS WITH LINKS TO TRAINING	
There are other networks in different regions of the UK – search the Internet using keywords 'music', 'network' 'creative industries' 'UK'	
www.cids.co.uk Interactive portal for creative industries businesses in Manchester.	
www.tgcsp.org.uk Thames Gateway Creative Skills Partnership. Resources and links for individuals and organisations involved in the business of creative learning and enterprise, based in London but many links are applicable UK wide.	
www.manchester-music.org.uk Manchester City Music Network works to strengthen and develop the infrastructure of the music industry in Manchester and offers training	
www.jazzservices.org.uk Jazz site, links to different items including gigs and education.	

**EXAMPLES OF LOCAL OR SPECIALIST** 

#### IMPROVING CONFIDENCE, MOTIVATION



Search for "tips – confidence – motivation – preparing for work" for lots of hits www.bbc.co.uk/radio1/onelife
BBC onelife site gives good general tips and info on this subject

#### **INSPECTORATES**

England
www.ofsted.gov.uk
Office for Standards in Education (OFSTED)
www.ali.gov.uk
Adult Learning Inspectorate (ALI)

### Northern Ireland

www.deni.gov.uk/inspection\_services Education and Training Inspectorate (ETI)

#### Scotland

www.hmie.gov.uk HM Inspectorate of Education (HMIE)

#### Wales

www.estyn.gov.uk
ESTYN (HM Inspectorate for Education and Training in Wales)

#### **BOOKS AND MAGAZINES**

See the recommended books and magazines for Chapter 1

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but worth a good look, links and careers advice

#### MORE TASKS

- 1 If you feel that you want more training, investigate the possibilities in detail. Make a thorough list, using the BPI music education directory and other sources to see how you could improve your skills and knowledge through more training.
- 2 Do an Internet search looking for networks of musicians, DJs, managers, technicians, composers or any other area of work which you are interested in. They might be online forums or actual groups which meet.

Try these:

Classical music networks

DJ / urban networks

Open mic nights / acoustic nights

Unsigned band nights

Jam nights

Folk clubs

Community choirs

Brass bands and local orchestras, youth theatre

Good quality karaoke nights

3 Get out and meet everyone you can at these places, find out what their work is like, what projects they are involved with at the moment, who else they know. This is networking – look at "the music industry and you" again (chapter 1, workbook 1) You can get real help from real people.

"If you are even considering starting up as a gigging musician, spend a couple of weeks with a working act / band. Travel with them, help with equipment, observe any problems and discussions regarding how they are approaching the gig, basically take in as much as possible, almost as if you are actually a band member. It's very surprising how much you learn from attending 'coal face' gigs from start to finish." - The Art of Gigging, Mark Addison Singleton

- 4 Are you satisfied that your Learning and Development Plan will take you where you need to go?
- 5 Make a list of at least 10 individual skills and knowledge you need

#### URBAN / DJ / RNB

Examples:

Wider knowledge of current music

Using CD mixer

Knowledge about use of samples and copyright infringement

#### ROCK / POP

#### Examples:

How to use different songwriting techniques

Improve playing in different keys

Using digital 4 track studio including overdubbing

Knowledge of where to send CD demos to

#### CLASSICAL / JAZZ / FOLK / ROOTS

#### Examples:

Arranging skills for different instruments

Knowledge of scales and modes

How to get a good live sound

How to get an agent

#### COMMERCIAL / TV AND FILM

#### Examples:

Knowledge about professional composers in those areas

Using appropriate technology – Reason, Logic, Cubase including scoring and time editing How to get a publisher

Knowledge about trade fairs, organisations which can help with networking

6 Discuss your lists with your MOLP and MIC and plan how to achieve what you want – during NDFM and after.

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