



RESOURCE BOOK

Academic Year 2017-2018

Pearson BTEC Level 2

// Diploma in Music for
Practical Performance

Improving Lives Through Vocational Education

 **BTEC**
Approved Centre



OUTLINE TO LEARNER

BTEC Diploma in Music for Practical Performance

1. This Level 2 Diploma has been designed to complement the skills that you have already acquired through your youth organisation and your music activity. Wherever possible, the required criteria have been mapped to activities that you carry out as part of your music performance and your organisation's syllabus. This is referred to as Recognised Prior Learning (RPL). Where the criteria cannot be covered by these activities, CVQO has produced workbook questions for you to complete.
2. This resource book should be used alongside the workbooks and contains research material to assist you in answering the workbook questions. The resource book and workbooks follow the same layout and are broken down into units to make it easier for you to pinpoint the information that you need for each section.
3. The learning outcomes that you are required to achieve are listed at the beginning of each unit. The table also shows what evidence you need to produce to achieve each of the criterion – a workbook task or activity, or RPL.
4. When you have completed the units required, you should hand in the workbook, and hand it in to your tutor who may be a BTEC/VQ Officer, bandmaster, teacher or instructor. If you are using an electronic workbook you will need to upload it onto your CVQO Moodle account. Once your work has been assessed, your grades will be sent back to you via your tutor. You can also keep track of your achievements in your Moodle account.

Appeals procedure

1. You have the right to appeal if you are dissatisfied with your grades.
2. You should put the grounds for your appeal in writing to your tutor, who will submit it to CVQO for adjudication by the Head of Curriculum.
3. Your unit will be notified in writing of the result of your appeal.
4. Further information on the appeals procedure can be found in the learner handbook.

Important

The following notes will assist you to complete the tasks for the units that you have selected to complete in the workbook.

1. You will have to complete a series of tasks based on the criteria given for each unit. Your result will depend on how well you complete the tasks contained in the units.
2. Before starting to complete the tasks make sure that you have read the criteria and fully understand it.
3. You can enhance your work by fully using the resource material laid out in the following chapters.
4. You can also use online material or textbooks to assist with your answers.

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WORKING IN THE MUSIC INDUSTRY

The aim of this unit is to give learners a broad knowledge of employment opportunities in the music industry and the jobs undertaken by those who work in it.

Unit Introduction

Having knowledge of the operation of the various organisations in the music industry and the job roles associated with these organisations is essential for anyone intending to work in the profession, or wishing to progress to higher qualification levels.

This unit aims to enable learners to gain awareness and underpinning knowledge of the

basic structure of the music industry, taking into consideration some of the roles undertaken by those working in it.

Learners will explore a range of music organisations to discover their purpose, the ways in which they operate and how they relate to each other.

Learning Outcomes (LO)

On successful completion of this unit a learner will:		Achieved by
LO1	Know different types of organisations in the music industry.	Correctly completing Task 1
LO2	Know job roles in the music industry.	Correctly completing Tasks 2,3,4 and 5

Different types of organisations in the music industry

Artists agency

An agent may work independently or as an employee of a company. An artists agency manages groups or individual musicians to ensure they are actively performing. Therefore, the agent is the person responsible for booking concerts for musicians – either groups or soloists.

The main role of an agent is to co-ordinate: they liaise between the record labels, promoters and ensembles to agree on concert dates. They are also responsible for negotiating fees, addressing any legal issues and ensuring the performances are given in line with current health and safety laws.

The agent, on behalf of the musicians, will negotiate a contract with the concert promoter. This is called a 'Performance Agreement'. This is necessary to ensure all parties are protected if the concert does not go ahead.

The content of the contract will detail everything from the appearance fee down to what juice the artist prefers in their dressing room. Other requirements may include lighting, sound, backing singers or musicians, meals, hotel accommodation and transportation.

Many of the major artist agencies will not represent groups or individuals who are not already signed to a major record label.

It is difficult for a new group to launch as often they rely on the specialist knowledge of an agent to help them get started. One way is for the performer to directly contact a bar or club that specialises in live music.

A good agent with the right connections will make all the difference in getting a group or artist in front of the right audience and increasing their profile. Agents work closely with promoters and record labels to make sure signed bands on their books are getting the proper exposure.

Agents are normally paid a percentage of the takings of a concert which could be up to 10%. This is why in the music industry agents are commonly referred to as 'ten percenters'.

TV and Radio broadcasting ○

In general, to broadcast something is to announce information in all directions at the same time. A radio or TV broadcast is a programme, piece of music, film, play or advert that is transmitted over airwaves for public reception. Anyone with a receiver tuned to the right channel would be able to see or hear the broadcast. This means that a greater number of people will receive the same information at the same time as everybody else.

In music terms, broadcasting means the playback of pre-recorded or live music for large groups of people. TV and radio stations pay fees to organisations for the rights to broadcast music – such as the **Performing Rights Society (PRS)**. They would typically pay a flat rate once a year, called a 'blanket licence', which would allow them to play all types of different music at any time of the day.

The PRS will determine how to divide up the licence payments amongst the copyright owners. TV and radio stations calculate how much they need to pay by reviewing the music they have played. This is known as an audit. The audit results are submitted to the PRS who will calculate the average number of plays each

artist has received. The PRS pays the copyright owner out of the licencing profits.

What other businesses broadcast music? Supermarkets, shops, bookstores, restaurants, lifts, etc. all buy music to play in their premises. This would be purchased from many of the global companies that provide it – have a look at **www.moodmedia.co.uk** as an example. Part of the fee the supermarkets, shops or restaurants pay for is used to cover licensing costs and payment is made to the artist or group.

Broadcasting is mainly about how a group or artist can get their music out to a greater number of people at the same time. This would increase their following and help sell more copies of a track or an album. This in turn creates money for the record label and money for the artist because a royalty fee would be paid. They may also be paid an appearance fee if they gave a live performance.

Concert promoter ○

Concerts and other musical events require a great deal of 'behind the scenes' planning to stage and a big team is often needed. A concert promoter is the person responsible for many of the pre-performance tasks and marketing aspects of a musical performance.

A concert promoter promotes concerts given by an artist, group or ensemble. They are responsible for booking the venue, ticket pricing, developing the concert budget, finding investment partners, managing contractors (caterers etc.) and for advertising and marketing the concert successfully. The musicians would be paid either by a percentage of the profits, or appear for a one off 'flat fee'.

A concert promoter may work for an individual artist or ensemble or for a specific venue. Promoters who work for artists or ensembles need to find locations for the group to perform at, in addition to promoting the concert once it is booked.

If they work for a specific venue, they need to find suitable groups to play at the location. Making sure the venue is a good match for

the music group or artist in question is an important part of the promoter's job.

Once a concert date is confirmed, the promoter is responsible for generating interest in the concert. On a small scale, this might be by putting up posters, placing ads in the free press or by using social media. With larger budgets the promoter would buy radio air time and TV advert space, or in music industry-related magazines and on established websites.

Promoters generate awareness of a concert or event through the use of public relations (PR). Concert promoters tend to have a network of industry contacts that they use to spread the word about upcoming shows. Interviews with the artist or group and promotional giveaways are two widely-used promotional tools.

Musicians Union ○.....

The Musicians Union (MU) is a global organisation representing over 30,000 musicians who work in all areas of the music industry. Formed in 1893 the MU was intended to not only support musicians, but to ensure that pay and working conditions were improved. The modern day MU offers a range of services tailored for self-employed and employed musicians.

Members pay an annual fee to join and receive many benefits such as exclusive insurance schemes, career advice, legal assistance and networking opportunities. It can also provide financial support for those musicians in need of help and legal advice.

The MU campaigns on behalf of its members at local, national and international levels. Issues such as copyright extensions, carrying instruments on planes, music education and arts funding are all lobbied to ensure the voice of the musician is heard.

The MU is in regular contact with the Department for Culture, Media and Sport and ensures musicians are represented during vital debates which affect musicians working in all areas of the industry. They also play a leading part in the Performers' Alliance Parliamentary Group which gives musicians the opportunity to

meet and discuss issues with members of the House of Lords and the House of Commons.

The MU is also a founding member of the Federation of Entertainment Unions - a group of organisations from the UK's performing arts sector. This allows the MU to coordinate activities with sister organisations in the arts and entertainment industry who may be experiencing the same problems. This makes them a powerful organisation that really can make a difference in the music industry.

Performing Rights Society (PRS) ○.....

To understand the role of the PRS it is important to understand what copyright means and what royalties are.

If you compose a piece of music, the minute you make a CD, DVD or digital recording or write it down in a score you own the copyright, which means that only you can copy, change or perform the work.

The composer can change and perform the work, and allow others to:

- Copy the piece
- Issue copies to other musicians
- Rent or lend the piece
- Perform the piece in public

No one else can do any of the above points without permission from the copyright owner. If they do, then they are breaking the law. Under current law, copyright normally lasts for a period of 70 years following the death of the composer.

The composer can transfer copyright to another party, such as the PRS. When any performance of the composer's piece is played, the musician(s) must advise the PRS when and where the performance took place. The PRS charges a fee for this, and a small percentage is given to the composer. This is called a royalty.

The PRS is a society which represents the music composed by individuals and groups, protecting their copyright and royalties. It has over 100,000 members ranging from the individual singer songwriter with a small portfolio of compositions to major publishers around the

world who represent the biggest names in rock and pop, classical, film and TV, and music publishers.

The PRS normally deals with two different sets of members:

Songwriters and composers: Whose music is used for TV/radio advertising, film and the video games industry.

Music publishers: Who register their clients compositions with the PRS to ensure royalty payments are made accurately and on time.

The PRS grant various licences required in order for businesses to play music. This can be from a one-off event to a three-year agreement. There are over forty different types of licences available and each one is tailored for the person who needs the licence. For example, a pub or night club playing one song in an evening will require a completely different licence to the BBC or ITV who might want the same song to use in a programme or advert.

The cost of each licence varies considerably and a percentage of the fee paid will go to the composer or copyright owner as a royalty.

Professional ensemble ○.....
An ensemble is a group of instrumentalists or vocalists who play or sing a piece of music together. The size of the ensemble will differ depending on the type of music they make, the different instruments that are needed and the number of musicians required for a performance.

The word professional is used when being a part of the ensemble is a paid job for the musicians. For example, in professional choirs, the singers are paid for every performance they give. They do not receive a salary, so most individuals also teach and perform as soloists. These are called freelance singers and they have a very varied career. They may be singing as a soloist with a church choir one day, then singing in a jazz trio at a local hotel the next night. They may also have a community choir they conduct for a very small fee or teach singing lessons for people of all ages.

A professional orchestra is slightly different as the players will be paid a salary and will become a full-time employee of the orchestra. They would be contracted to play for a certain number of hours per week just like any other job. Orchestra sizes range from up to around thirty players (chamber orchestra) to a full symphony orchestra of over a hundred musicians.

Smaller professional ensembles normally play very specific styles of music, but this would depend on the types of instruments needed. These would be a trio, quartet, quintet etc., but there are also septets and octets.

In the rock and pop world, small ensembles (duos or trios) are quite rare due to the different elements that go into making pop or rock music. These are vocals, drum line, bass line, chords etc. Small groups normally provide vocals with a bass or drum line and use professional musicians in the studio to record the backing music.

Jazz ensembles can function very well just as a duo with a vocalist and pianist. Some of the greats like Ella Fitzgerald started out in a small group playing in minor venues. As popularity grew bigger venues were made available and backing singers with big bands were used.

During the Big Band Era of the late 1930s and 1940s, musicians were writing pieces for various combinations of players they had available and could afford. There is no maximum number of people in popular music or jazz groups these days – it all really depends on the content of the music and the number of different instruments used.

There is one type of professional ensemble that differs slightly even though the musicians are paid for playing an instrument in groups, ensembles or as a soloist: the military band.

HM Forces Band Service ○.....
There are three main band services in the UK each serving their parent organisation. Their role is to represent the parent service in all matters musical and to provide the public face of the Royal Marines, Army or Royal Air Force.

If you are a member of the Royal Marines Band Service (RMBS), the Corps of Army Music (CAMUS) or the Royal Air Force Music Services, your primary role is a musician. In each band there are certain functions outside of performing which must be fulfilled internally. This can include band secretary, storeman, accountant/treasurer, stage manager, events coordinator, sound engineer – and you can even become an instructor and teach in some services.

As a member of an HM Forces Band Service you are considered a full-time professional musician. You would be paid a salary similar, if not better, than you would as a freelance musician and you will have added job security. Each band service has a wide range of groups and ensembles from the full military marching bands to rock and pop groups, string orchestras and dance bands. You will also find that each organisation may have volunteer bands which serving personnel (and sometimes civilians) can join. This is particularly true of the Royal Navy Volunteer and RAF Voluntary Bands.

The Army is slightly different. In addition to its own band service, the Army also has various Corps of Drums and Bugle Platoons who train at the Army School of Ceremonial Drumming Wing, and pipers and highland drummers who train at the Army School of Bagpipe Music and Highland Drumming. Membership to one of these ensembles is voluntary and is secondary to the primary role of an infantryman.



How do ensembles relate to areas of the music industry

- **Who composed the music that the ensemble plays?**
Composer or arranger
- **Who prints the music so musicians can perform it?**
Music publisher
- **How would an ensemble make money from their own music?**
Receiving royalties from the PRS
- **How does an ensemble increase its following?**
Through signing with a record label
- **How does an ensemble find the right venue?**
Through the concert promoter
- **What would a venue need to do if a special stage was needed for the ensemble?**
Employ a stage hire company
- **Who could provide specialist instrument insurance?**
Musicians Union
- **How can an ensemble improve their visibility?**
Social media, website or through TV and radio broadcasting

Record label

This is a company responsible for marketing the recorded music or videos of a group or individual. Their goal is to sign an artist or group that can make money and be profitable – however, this may require some considerable investment by the label. Aside from the musical support that is needed (backing singers, instrumentalists, etc.) money may need to be spent on image, promotion, travel and accommodation prior to the launch of an album or track. They might also pay an advance to the artist (similar to a salary) to cover personal costs whilst the preparatory work is being done.

The main role of a record label is to market, distribute, promote and protect the copyright of a signed artist's work. They are often a publisher and therefore cleverly own the compositions as well as the recordings of them. This means they can help maximise the royalty income from the music they publish on behalf of their clients. This makes a well-established record label a powerful organisation.

A record label will tend to look for talent that is not only capable of attracting a following but

also those who can hold the attention of the public. Talent is scouted usually by an 'A and R' Rep (Artists and Repertoire Representative). This person spends their time auditioning demo tapes and going to live gigs and concerts to listen to artists. Once talent is found that fits with the label's own brand, the artist or group will be contracted, known as 'signing'. An A and R Rep will also closely watch artists and groups who have signed to another label to see whose contracts are coming to an end.

To be signed by a record label is fiercely competitive with many groups or artists never achieving the goal. However, if the group has a sound the label wants it can be a very lucrative partnership for both sides.

Stage hire company

Hiring and setting up a stage for any type of performance is a highly specialised task. A stage hire company generally provides staging for concerts and events which are tailored to the specific needs of the performer or their agent. It is the agent's responsibility to ensure any additional staging is provided by the venue.

Most companies will provide equipment for all-weather events, either indoor or outdoor, and cater for different terrains. Stage hire can range from full concert platforms with raisers, angled walkways, etc., to exhibition stands, portable seating systems and scaffolding to hold lights.

Outside stages are suitable for anything from corporate events to rock concerts. There are many options available in design and size and they can be personalised with the musician's brand, name or logo. Most stage hire companies would also have a large selection of stage decking available for additional cost. These can be added onto already existing stages to create a larger performance area, or an alternative design. With this level of flexibility, walkways can be built in addition to elevated platforms.

Stage hire companies will also provide all the peripheral equipment a performer might need. Power generators, lighting hire, public address systems (PAs) as well as special effects from dry-ice and explosions to pyrotechnics and backdrop-projected images.

The key is health and safety – especially if a temporary stage is to be built. Every stage hire company has insurance policies in place to cover the cost of any accident or incident where lives are put at risk. Rigorous industry checks are made every year to ensure equipment is well maintained and in good working order.

The advantage of using a stage hire company is that the venue does not have to worry if the performer wants to do something special and they don't have the facilities. Stages can be hired from a minimum of half a day. This means that the venue does not have to go to the cost of building a permanent solution and can pay a one-off fee to hire for the day. This cost would be built into the Performance Agreement and normally paid out of concert proceeds.

How do these different industries relate?

Just by looking at the questions and answers below, you will start to understand that even though there are many different areas of the industry, they all link to each other in some way.

- **Who composed the music?**
Composer or performer/artist
- **Who printed the music?**
Music publisher
- **How did the performer or composer get paid?**
Receiving royalties from the PRS
- **How did the performer become well known?**
Through signing with a record label
- **Who booked the venue and looked after the artists who performed?**
Artist agent
- **How does the performer find the right venue and sell enough tickets?**
Through the concert promoter
- **What would a concert promoter do if a special stage was needed?**
Employ a stage hire company
- **Who would look after any legal issues the performer may have?**
Musicians Union
- **How would the performer increase their following?**
Social media, through TV and radio broadcasting



Job roles in the music industry

Performance-based roles

// Accompanist

The role of an accompanist is to play alongside and support another musician – therefore this role links closely to:

- Musician (instrumentalist)
- Vocalist
- Choir

The job in itself is very much dependant on the needs of the soloist or choir, but an accompanist provides musical accompaniment by playing alongside the other musician or singers while they are performing.

The most common instrument is the piano. This is because it is an instrument that can play many different notes at the same time and provide different pitches of notes (chords). This enhances the overall sound of the piece as a soloist normally can only play or sing one note at a time. Choirs that sing mainly sacred music – music that is based on a religion – may use an organ as the accompanying instrument. Most organs will be found in churches, but there are portable digital keyboards which can recreate the sound of a church organ. These are widely used by choirs as they can be easily transported, are fairly inexpensive and can produce many other sounds.

The other instrument which is sometimes used is a guitar. This again depends very much on the style of music being played and is more often found in pop music or an acoustic setting. The guitar can also play several different notes at once due to the number of strings and a percussive sound can be produced using different techniques of plucking the strings or tapping the wood of the instrument.

An accompanist also links to a:

- Choirmaster
- Conductor

from whom they take their direction to play.

// Choirmaster or conductor

The role of a choirmaster and conductor are very similar as they are both responsible for setting the tempo of the pieces; giving clear signals for starting and stopping and to shape the sound of the choir or ensemble. They do this by giving hand signals (choirmaster) or by using a baton (conductor).

A choirmaster only controls a group of singers whereas a conductor can work with any group and type of instrumentalists. These can range from small wind ensembles and military bands up to a full symphony orchestra.

There will be occasions where a choir may perform with an orchestra to give a joint performance of a specific piece. The orchestra conductor will usually take overall charge of the performance and will be responsible for conducting both the vocalists and the instrumentalists. The choir will rehearse separately to the orchestra and they will usually only come together for a couple of rehearsals before the concert. In this situation, the choirmaster will train the choir and make sure they are ready for the performance. During the concert itself the choirmaster may well join in as another vocalist.

A good choirmaster or conductor will be an accomplished musician or singer in their own right. Like you, they will have started their musical lives playing an instrument or singing. This will give them the knowledge that is required to deliver a great performance and understand the needs of the Ensemble. They would have to control all the singers and an



accompanist at the same time and as a result need to be very skilled.

A choirmaster or conductor links to:

- Musician (instrumentalist)
- Vocalist
They direct their performance
- Accompanist

// Drum major

The drum major in the HM Forces is an appointment which can be held by any non-commissioned rank. However, it is unusual to see a corporal as a drum major. The accepted rank is more often a sergeant or above.

Part of the role of a drum major is to plan, design and implement marching displays and parades in coordination with the director of music, bandmaster and if in the Army, the band sergeant major. The drum major leads and controls the band while on parade, communicating to all members of the band certain aspects of the display. He will also maintain discipline and ensure that the band complies with dress regulations. A drum major will often look at venues before engagements as part of the planning process and liaise with the event sponsors.

If they belong to the Royal Marines, Army or Royal Air Force (RAF), when not engaged on parade work they are a performing instrumentalist within the band. They will fulfil other management tasks on a day to day basis, such as band accountant, librarian or instrument/equipment storeman. A drum major within the Household Division or a Foot Guards Regiment (Army) is recruited from the Regimental Corps of Drums.

He or she may also have to work with the pipe major, pipers, buglers and drummers if the band he or she is leading is joined by either a pipes and drums band or corps of drums from the Army.

A drum major links to:

- **HM Forces Band Service musician** directing the band on the march

- **HM Forces infantry musician** (bugler/piper/drummer)
- **Conductor** working together on static performances and music programme

// HM Forces Band Service musician

The job of a musician in the armed forces is to perform in any of the ensembles of the band service. It is therefore important that musicians can play more than one instrument. This is so they can participate in many different ensembles playing all sorts of different music. A musician in the band service could find themselves performing in a string quartet at a mess function and the next day playing a completely different instrument as part of the marching band.

They often perform stage management or 'front of house' duties during concerts. Musicians would make sure that the soloist had the equipment required to perform, that the correct score was on the conductor's stand and that the seating placements for the band were correct. As part of the front of house team, they could find themselves selling programmes, or being part of a security team.

Being able to play an instrument in the armed forces is only a small part of the job. Some will find themselves composing or arranging music for a particular group, or being responsible for the health and safety of the band. There are several different jobs to be done as each band will need a librarian and accountant and personnel to work in the instrument or full dress stores.

There is also a secondary role in an HM Forces Band Service that every musician will be involved in. Being a member of the armed forces means you are also a member of the military. There will be certain functions a musician will be required to do, from guard duty to driving ambulances or providing first aid. Every musician will have to go through phase 1 basic training during which time they will learn the military skills needed throughout their career.

This training carries on throughout the service time of a musician and physical fitness must be maintained to a high level.

A military marching band is lead from the front by a drum major and during concerts by a conductor. If they are playing a solo in a concert, the musician would also need to use an accompanist. If massed bands are on parade, especially in the Army, then a musician may find themselves standing next to a piper or drummer from the Corps of Drums.

The job of an HM Forces musician links to:

- **Drum major** gives direction to the marching band
- **Conductor** directs static band and concert band
- **Infantry musician** (bugler/piper/drummer) perform together in a marching band
- **Accompanist** play together in concert bands



// HM Forces infantry musician (bugler/piper/drummer)

An HM Forces infantry musician is a term used in the Army for buglers, pipers and drummers. These are musicians who participate in music as a secondary role and on a part-time basis. Their primary role is being a soldier as part of an infantry regiment.

An infantry regiment will either have a corps of drums (containing bugles, fifes, and military side drums) or pipes and drums (containing pipe corps and corps of drums with high tension snare, tenor and bass drums). There are very few bugle corps and currently, this corps performs with its regimental band (The Rifles). In a bugle corps there is no drum major but instead a bugle major. This is an appointment similar to that of the drum major and would be held by a senior non-commissioned officer (SNCO).

Buglers, pipers and drummers were originally used as a means of communication within their regiment in and around barracks or on the battlefield. For example, pipers were used in The Great War to play up to and back from the line, and to encourage their colleagues to go 'over the top'. They were also used to entertain the troops during quiet periods and in times of rest from the line.

Their musical role remains very much the same today. The individual piper and drummer or bugler is a member of the pipes and drums platoon/troop and work on the establishment of the battalion or regiment. On special occasions, they can be called upon to support their regimental band, but performing combined is kept to a minimum. The number of active corps of drums in the Army changes from time to time dependant on the operational duties of the regiment.

The role of a bugler in the Royal Marines differs significantly as they are an integral part of the Royal Marines Band Service and take their place at the front of the band. They are responsible for the ceremonial and visual aspects of a performance.

There are no infantry musicians in the Royal Air Force.

An infantry musician in the corps of drums is led by a drum major who would normally be a SNCO. A pipe major is in charge of the pipes and drums and will always play on the front right of the band.

Both are led by a drum major on parade, but during big massed band events they would be conducted by the principal director of music. In this instance they could find themselves playing alongside an HM Forces Band Service musician.

An HM Forces infantry musician links to:

- **Drum major or bugle major (bugle corps)** - directs the marching band or corps of drums
- **Conductor** - directs them in static or concert bands
- **Pipe major** (pipes and drums) - directs the pipe band
- **HM Forces Band Service musician** - performs together in marching band

// Musician (instrumentalist)

A musician (instrumentalist) is someone who plays an instrument or several instruments proficiently. A professional musician is someone who earns their main living through performance but they could also be a teacher, composer, conductor or arranger.

An instrumentalist will either play in a group of musicians (an ensemble) or as a soloist. There are different types of instrumentalists and depending on what they play, they would be involved in playing different styles of music. These could include rock, pop, jazz or classical.

A musician (instrumentalist) will devote a lot of their time learning the various styles of music so that they can be very flexible and do lots of different things. They may also play several different instruments so they can perform at different types of concerts. This increases the opportunities for paid work across a wide range of styles.

There are many types of instruments used for different styles of music. Three are named below with their instrumentation:

Rock and Pop	Electric guitar Bass guitar	Keyboards Drum kit
Jazz	Electric guitar Drum kit Piano Double bass	Saxophone Clarinet Trumpet Trombone
Classical	Flute Oboe Clarinet Bassoon Violin Viola Piano	Cello Double bass Trumpet Trombone French horn Tuba Percussion

Being a professional musician is a job which can be very difficult to secure on a full-time basis. A lot of classical musicians aspire to join an orchestra but this is highly competitive and opportunities are rare. A professional orchestra contracts its instrumentalists on a full-time basis and they are paid a salary. This is popular so that the instrumentalists have a guaranteed income and some receive benefits such as a pension, paid holiday and sick leave.

However, a musician may not be lucky enough to find a job in a full-time orchestra and they become what is known as a professional 'freelance' musician. These are people who do not have one place of work, but are booked to play in concerts on a one-off basis with several different orchestras or ensembles. A freelance musician could also top up their income by being an instrumental teacher, composer or conductor.

A musician (instrumentalist) may give solo performances; but it is very rare they will be on the platform completely by themselves. They would be accompanied if playing a solo or in an ensemble lead by a conductor. They may even be part of the accompanying part themselves, if there is a vocalist singing a solo.

The role of a musician (instrumentalist) links to:

- **Accompanist** - supports the musician
- **Conductor** - directs the musician
- **Vocalist** - musician may accompany them

// Pipe major

Within the pipes and drums, the pipe major is unofficially classified as the director of music and is afforded the same respect as that of his musician counterpart within military bands. He or she is generally recognised as the non-commissioned officer commanding the pipes and drums and is ultimately responsible for the day to day running of the band both musically and militarily.

He or she will have progressed through the ranks and proven himself to be of extremely high calibre both as a musician and as a soldier. They would hold a rank ranging from sergeant to warrant officer class 2 and would have an exceptional working knowledge of each of the roles that the pipes and drums members carry out, having progressed through the ranks themselves.

The pipe major will also have a considerable working knowledge of the various military appointments within the regiment and may well have completed a tour as a company quartermaster sergeant or as a company sergeant major. The pipe major reports direct to the commanding officer of the regiment to which he belongs.

A pipe major will liaise with the drum major to ensure the musical programme fits with a marching display. They would also make sure the training needs of all the pipers and drummers are met – both musical and military.

On massed band parades the pipe major is conducted by the principal director of music along with all the other performers and will play alongside HM Forces Band Service musicians.

The role of a pipe major links to:

- **HM Forces infantry musician** - he or she directs them in marching pipe bands
- **HM Forces Band Service musician** - he or she will direct them when they play with pipe bands
- **Drum major** - they liaise to ensure pipers and drummers fit together
- **Conductor** - they will work together on marching bands and static performances

// Vocalist

A vocalist is simply someone who sings! A vocalist might sing in a band, a choir, a rock group or in musical theatre as well as by themselves as a soloist. They will usually be accompanied by instrumentalists, other singers or a pianist and therefore link to:

- **Musicians** (instrumentalists)
- **Accompanist**

The most important thing for a singer is to have a voice people want to listen to and be good at performing. To develop a good voice takes dedication, self-discipline and a great deal of time. The voice, just like any other part of the body, can be harmed if overworked or used in the wrong way.

Vocalists will spend time warming up their vocal chords before every time they sing – a bit like a runner doing stretches before a race. This helps to strengthen the voice and make it more powerful. They will also warm up the ‘articulators’. These are the tongue, teeth and lips to make sure words are pronounced correctly and accurately. There are various warm up exercises vocalists use but this will depend on what type of music they are singing and the range of notes they will need to produce.

Singing is unique: it is the only form of performing which uses both music and words at the same time. A vocalist must be able to pitch notes correctly, sing in tune and sound pleasant across the whole range of notes, in addition to getting the words out clearly so that the listener understands what they are saying. This is called 'diction' and is very important.

Professional singers spend much of their time developing the technique behind each stage and fully understanding the physical aspects of producing sounds. They also focus on the range of notes they can sing (low to high), how flexible the voice can be and developing a rich, consistent tone.

There are four main different types of voice in a choir. The two female voices are called soprano and alto and the two male voices are tenor and bass. Occasionally you may come across a male alto (or counter-tenor), but this is quite rare. Vocalists who sing in a choir would be part of a larger group which would need to be controlled by an individual so that everyone stays in time.

Therefore, vocalists in a choir also link to:

- Choirmaster or conductor





Non-performance-based roles

Composer/arranger ○

To compose music is to create a new and original piece from scratch. A composer will start with an idea. This could be based on anything at all – a memory, a person, or a country for example. These ideas will vary from person to person and across different cultures. This is obvious when you think about how different Chinese, Indian, African and Western music sounds.

Composers use different musical ingredients to make new pieces:

- **Melody**
This is from where the idea normally develops. Most people have a tune in their head that represents the idea they have. The composer will probably start with a tune and will decide which instrument or voice will be best suited.
- **Harmony**
Harmonies are the separate notes that go together well and sound good. Harmony is generated from notes and sounds that are played at the same time (chords) and provide a platform for the melody to sit on.
- **Rhythm**
Rhythm is what makes music move and flow. It is made up of sounds and silences and there is normally a pattern. Rhythm focuses on the beats of the music and fits in around it with long notes, short notes and silences. Rhythm is all around us – a tennis ball being hit against a wall, the sound of a dripping tap and we all have an internal rhythm – our heartbeat.
- **Structure (Form)**
The structure or form of music is how it is organised. Just as a builder uses plans to build a house, a composer uses different forms to build pieces. There are many different forms composers can use when it comes to writing music - it's up to them which one best fits their musical idea.

Arrangers ○

Their primary role is to re-arrange a piece of music a composer has written depending on the type of instruments, voices or ensemble that want to play it. Sometimes a composer will have written a piece for a choir, but someone in a military band wants to play it. The arranger would take the original score and change the different parts of the piece carefully so that they fit the new instruments. They make sure that every aspect of the re-arranged piece is well-harmonised, that the rhythm is not changed too much and that the original tune is still recognisable.

Composers/arrangers link to:

- **Music librarian**
Makes a composer's or arranger's music available to different musicians
- **CD manufacturer**
Makes copies of the composer's/arranger's music
- **Event manager**
Manages an event at which the composer's music is performed
- **Sound recording**
A recording may be being made of the composer's/arranger's work
- **Music teacher**
Would have taught the composer/arranger how to play and read music

CD manufacturer ○

A CD manufacturer is a company that reproduces hundreds of compact discs (CDs) or digital video discs (DVDs) using a master version. The master version would have either been recorded live or an old version digitally edited and made ready for duplication.

There are different ways of producing discs and how the company does this will depend on the number of discs needed and the timeframe in which they are to be made.

The best and most common production technique is to use 'glass mastering'. When a

CD needs to be reproduced, a good print of the original must be made. The information (music or data) is etched onto glass as this is the smoothest material and can be highly polished. This is done using a laser beam recorder to make sure there are no errors or imperfections in the master disc. Once this process is complete, the glass disc is transferred onto a metal stamp. This metal stamp will be used to imprint the music or data and reproduce the same disc thousands of times over. Metal is far stronger and less likely to break during the manufacturing phase.

A CD manufacturer does not only make the CDs. Most companies will offer a complete service which could include digitally re-mastering an audio CD, making the right packaging like double or single jewel cases or cardboard covers and printing any labels the client might want on the disc itself. Some companies will even design the artwork needed, but this can be very expensive.

CD manufacturer links to:

- **Composer/arranger**
It may be their work which is being manufactured by the CD company
- **Event manager**
May be organising an event at which the CDs are needed
- **Sound recording**
A quality master version will need to be produced for the CD company to use as the master disc

Event manager ○.....

An event manager is the person who has overall responsibility for managing any type of event. These can vary depending on the sort of business such as corporate, charity, social, fundraising or community.

Musically, an event manager may oversee the launch of an album or specific music-related product, or they may be managing an event that requires the use of live music to enhance the occasion.

They are responsible for the project from the word go and the coordination of all aspects of the event such as:

- **Planning budgets and timescales**
- **Supervising contractors, staff and volunteers**
- **Researching venues and suppliers**
- **Problem solving**
- **Booking venues and suppliers**
- **Ensuring tasks are delivered on time and on budget**
- **Fundraising**
- **Managing PR and marketing for the event**
- **Authorising risk assessments**
- **Ensuring health and safety guidelines are followed**

The event manager would also be on site on the day of the event, managing a large team of people to ensure everything ran smoothly.

If a company is large and has many events in a year, it will employ an event manager as a full time member of staff who would be contracted the same as any other employee. However, most companies may only have a couple every year so a full time member of staff is expensive. What they would do instead is hire a freelance event manager – someone who works independently for a number of different clients at the same time.

Event manager links to:

- **CD manufacturer**
Who would make CDs or DVDs of the group or product being launched
- **Sound recording**
Who would have recorded the music used to make the CD or DVD



HM Forces director of music

The director of music in any of the HM Forces Band Services is the commanding officer of the band. They will be a commissioned officer in whichever force they have joined.

A DoM will have progressed through a stringent selection and training process prior to their appointment. They will have worked their way through the ranks as almost all DoMs will have begun their career as an HM Forces Band Service musician. They all have an exceptional working knowledge of each of the roles the band staff carry out as they will have done the same job as they worked their way up the ranks.

In a day to day function, a significant part of the job of a DoM is administrative. They approve budgets, training resources, retention and recruiting figures and sometimes conduct the band during performances. Only a small part of a DoM's job is performance related – probably only about 20%. They will still conduct, but any rehearsals required will have been carried out beforehand by the band staff.

The DoM is ultimately responsible to their headquarters for the retention of their musicians, the training schedule, all of the kit, instruments and equipment as well as the overall standard of the band. This does not just mean in musical terms either. The DoM must make sure that the military skills and fitness levels of all personnel they command are at the appropriate level to perform operational duties.

HM Forces director of music links to:

- **Music librarian**
Makes the music a DoM wants available to all the musicians
- **Sound recording**
Which may be being made of the band's performance
- **Music teacher**
Would have taught the DoM and all members of the band all aspects of music and instrument technique

Music librarian

The job of a music librarian is to ensure that all the musicians and singers have the necessary sheet music they need to rehearse or perform.

In small groups like a local orchestra, wind band or choir, the librarian would work closely with the conductor to make sure the pieces they want to perform are available. Some groups will have their own library of music, but most pieces will need to be hired from a music publisher or a specialist music library.

The librarian is responsible for hiring the music, for distributing it to the relevant players and for collecting it after the performance. If a piece of music is lost from the main set, then this can be very expensive to replace.

In main libraries in towns or in universities, there may be a designated music section where sets of music are available to hire or loan as well as music CDs or DVDs. The job of a music librarian here is quite different. In this scenario they would be responsible for organising, cataloguing and maintaining collections of music. They would also answer queries and obtain music from other libraries if they do not hold it in regular stock.

Music librarians employed by TV or radio stations or a professional symphony orchestra will organise sheet music for use only by that organisation. If anyone outside the organisation would want to borrow it, then they could probably hire it for a fee.

Professional librarians are normally highly educated to degree standard in both librarianship and music, very organised and have an advanced knowledge of all types and styles of music and musical instruments. The job of librarian is very responsible and highly respected – we can't play the music without them!

Music librarian links to:

- **CD manufacturer**
Makes copies of the music recorded onto CD or DVD
- **Sound recording**

Records the music onto CD or DVD that the library has in stock

- **Music teacher**
Taught the librarian their musical knowledge
- **HM Forces director of music**
Librarian sources the music a DoM may wish to play

Music teacher

Obviously music teachers teach music but there are different kinds. Some are vocal coaches teaching singing, some teach instruments, some teach music theory and aural, and some do a combination of everything.

Music teachers can be members of staff in a school, college or university. As a school music teacher, music education is provided from primary up to GCSE and A Level. The music curriculum is designed by the Department for Education and will be broken down into the different years. Usually at GCSE a lot of how to perform and compose music is taught. At A Level standard there is a far heavier emphasis on music theory, history, harmony and aural training.

Teachers in school might have to take on extra responsibilities like conducting the school orchestra or choir. Most teachers would be able to do this as they will be accomplished musicians themselves.

Teaching privately can be a way of earning a living without being tied to a full-time contract at one school. Private tuition can be given on most instruments, music theory and aural training and lessons might be given at the teacher's house. Most private teachers combine this with other jobs they do as it is very flexible and a good way of making money.

Teachers who teach privately do not need any special qualifications but they do need to be able to play their instrument really well. Teachers who work in a school must have a degree in a specialist subject and have studied teaching at college or university. This gives an individual Qualified Teacher Status (QTS) which is a requirement to teach in schools in England and Wales.

Music teacher links to:

- **Sound recording**
Makes the recording of the music the teacher is using
- **Music librarian**
Sources the music the teacher needs for a performance
- **HM Forces director of music**
Music teacher taught the DoM how to read and play music

Sound recording

Sound recording is a very general heading for several different functions carried out by technical experts. These include jobs such as:

Music producer

This is the person who will help the ensemble group or soloist get the actual sound they want on an audio recording or live performance. They will be a musician themselves and may have a background in arranging, composing and performing. Due to these skills they may be able to bring new ideas to the piece the musicians want to record.

Recording engineer ○

This person is someone who would sit in the recording studio and control the sounds made by the musicians. He or she would blend and modify the sounds by setting different levels of volumes or using a computer to modify the quality slightly. A recording engineer would use sophisticated computer programmes and software to combine multiple audio files.

Mastering engineer ○

A mastering engineer takes an existing music recording and re-masters this ready for distribution. It could be an old recording of something which is not really good enough to be played digitally on an MP3 player or iPod. He or she would make sure this was edited and re-mastered well enough for making lots of copies.

Sound engineer ○

This person is responsible for the sound produced in a live performance. They would set up microphones, PA systems and set the sound levels before a performance. For example, this could be to make sure the audience does not hear too much percussion and not enough of the other musicians.

Sound recording links to:

- **CD manufacturer**
Makes copies of the master disc ready for manufacture
- **Music librarian**
Sources the music the performers need to play
- **HM Forces director of music**
Authorises the band to play the music which is being recorded

How do performance and non-performance roles relate?

All the performance roles and non-performance roles we have listed on the previous pages relate to each other in some form or another.

Performance role relating to non-performance roles



Relating performance roles to non-performance roles

Pipe major

- Music teacher
- Sound recording
- Composer/arranger
- Director of music
- CD manufacturer

Vocalist

- Composer/arranger
- Event manager
- Music teacher
- Choirmaster
- CD manufacturer
- Sound recording

Accompanist

- Composer/arranger
- Event manager
- Music teacher

Conductor / choirmaster

- Composer/arranger
- Music librarian
- Sound recording
- CD manufacturer

Musician

- Music teacher
- Sound recording
- Conductor
- CD manufacturer
- Music librarian
- Composer/arranger

HM Forces musician / piper / drummer / bugler

- Director of music
- Music librarian
- Sound recording
- CD manufacturer
- Music teacher
- Composer/arranger

Drum major

- Director of music
- Music librarian
- Sound recording
- Music teacher
- CD manufacturer

Relating non-performance roles to performance roles



Relating non-performance roles to performance roles

Composer/arranger

- Musician (instrumentalist)
- Conductor/choirmaster
- Vocalist
- Drum major
- Accompanist
- Pipe major
- HM Forces musician/piper /drummer/ bugler

CD manufacturer

- Musician (instrumentalist)
- Conductor/choirmaster
- Vocalist
- Drum major
- Accompanist
- Pipe major
- HM Forces musician/piper /drummer/ bugler

Event manager

- Musician (instrumentalist)
- Conductor/choirmaster
- Vocalist
- Drum major
- Accompanist
- Pipe major
- HM Forces musician/piper /drummer/ bugler

HM Forces director of music

- Vocalist
- Drum major
- Pipe major
- HM Forces musician/piper /drummer/ bugler

Music librarian

- Musician (instrumentalist)
- Vocalist
- Conductor/choirmaster
- HM Forces musician/piper /drummer/ bugler
- Accompanist

Music teacher

- Musician (instrumentalist)
- Vocalist
- Conductor/choirmaster
- HM Forces musician/piper /drummer/ bugler
- Accompanist
- Drum major
- Pipe major

Sound recording

- Musician (instrumentalist)
- Vocalist
- Conductor/choirmaster
- HM Forces musician/piper /drummer/ bugler
- Accompanist
- Pipe major

PROFESSIONAL DEVELOPMENT IN THE MUSIC INDUSTRY

The aim of this unit is to enable learners to explore a range of career opportunities with a view to their professional development within the music industry.

Unit Introduction

Learners embark on level 2 music programmes for a variety of reasons. Some may be hoping to become a musician or a composer. Some may be considering a career as a studio engineer. Others may simply have chosen the subject because they enjoy it. This unit allows learners to consider their options by exploring what the music industry has to offer in terms of possible

careers. Learners will look at a range of career opportunities that suit their particular interests, skills and/or specialism for further investigation. They will then investigate relevant training courses, required qualifications and likely progression routes.

Learning Outcomes (LO)

On successful completion of this unit a learner will:		Achieved by
LO1	Know career and progression opportunities within the music industry	Correctly completing Task 1
LO2	Be able to design and monitor an appropriate professional development plan	Correctly completing Task 2 and 3

Career and progression opportunities within the music industry

Performance roles skills

If you plan to be in a performing area of the music industry, then there are a few common skills you need to develop. They are appropriate for all performance-related jobs and are based on common sense. These are needed for:

- Musician (instrumentalist)
- HM Forces musician/piper/drummer
- Choirmaster
- Conductor
- Vocalist
- Music teacher



Know your craft

The most important skill you must have is the ability to play your instrument or sing really well! This may sound obvious, but to become a professional musician or vocalist is very competitive and you must make sure you really are at the very top of your game. In order to play or sing well in a group you need to have a broad knowledge of general musicianship, including how to read music.

Be organised

Know what it is you need to work on and get practising. You will learn about setting targets later in this book, but you need to be able to work to deadlines and know your part. Turn up to rehearsals on time with all the right equipment. In fact, turn up early. This will show you are keen to be involved and serious about what you are doing. It is called being professional.

Communicate well

As well as playing your instrument, you need to be able to communicate with the other musicians in the group. If other players make mistakes, you need to be able to tell them nicely so they don't get offended. You need to

be able to accept criticism without looking fed up or frustrated too.

Play well in a group

Make sure you know your part and how it fits with everyone else. Do not strive to be the loudest and show off – you need to blend within a group of musicians, not stick out like a sore thumb. Count your bars, rest and come in in the right place and try to listen to everyone in the group.

Respond to directions

Most of the time you will be making music for other people so you need to be able to take direction and act on it. You might think that your bit needs to be louder, but if that is not what the conductor wants then you need to adapt. Listen carefully to what is being said and try and do what is asked, not what you think should happen.

Being a professional performer in the music industry is really competitive. Being a great player or singer is only the first step. Having all the skills above in addition to your experience, musical capability and qualifications will really help you to progress.



Performance roles experience

Each job will need different types of skills and levels of experience. In fact, most people win jobs on their experience and not their qualifications. If you want a career in a performance role then get as much experience as soon as you can.

Playing in front of an audience when you are young is a lot easier than when you get older. Join a school orchestra, church choir, or cadet force band if you are interested in a military career.

Try and get some lessons from a professional. These are people who know everything about their instrument or voice and can help guide you in the right direction. They will be able to help you with your technique and will teach you to have more control over your instrument.

Perform as much as you can. Join a group that plays frequently so you know what it feels like to play in an ensemble. This is quite different from playing on your own or just with a piano accompaniment. You will begin to develop all the skills needed like listening and blending and you will grow in confidence and ability.

Try to join different groups that play different types and styles of music. This can make you a really flexible player and is what a lot of people look for when they employ performers.

If you want to be in charge of a group like a conductor or choirmaster, you will need to develop leadership skills in addition to everything else. You will need to be able to decide what tempo to take a piece, what the phrasing should be and how the dynamics should sound. You will need to communicate this to the rest of the group effectively.

Conductors and choirmasters have to be in control of their ensembles musically and know exactly how to get the best out of everyone. They also need to be able to sympathise with the performers and appreciate the difficulties they might have when rehearsing hard passages. In order to do this, they must have an advanced knowledge of music, how to read it and how to conduct so that everyone knows exactly what they mean and be experts in preparation and performance.

Training and qualifications

You will have already started training and gaining experience by being in your organisation's ensemble! Qualifications will vary depending on which organisation you are performing with and your instrument. So what is the difference between training and experience? Training is when you follow a structured syllabus or programme that has a specific outcome. Experience is what you gain along the way by using the skills you have learnt. Accumulative results of all your training, skills and experience may include the following qualifications:

Grade exams – ABRSM or Trinity College

Training: you will need to follow the syllabus set by the awarding body and you would normally do this together with a specialist instrument teacher. To be a musician in the Army (Corps of Army Music) you would need to achieve a minimum of Grade 5 and for the Royal Marines Band Service, Grade 8. The Royal Air Force would normally expect a degree or music college diploma. If you wish to pursue a career as a musician (instrumentalist) you really need to achieve Grade 8.

Cadet Force Music Proficiency or Star level

Training: the Sea Cadet Corps and Air Training Corps both have Band Proficiency awards which you can work towards as a sea cadet or air cadet. The content of these include personal drill, band drill, and playing on the march in addition to performing solo pieces and ensemble participation for assessment. Both of these organisations also run band camps you can attend to help you prepare for these awards.

The Army Cadet Force has the Star syllabi which you will work through, starting with 2 Star. Advancement between the Star levels is achieved by sitting various assessments including technical skills like scales, studies and basic music theory. You will also be assessed in solo performance and ensemble participation. Most of the Star level qualifications will be gained through attending the ACF National Concentrations which are held twice a year.

School qualification – GCSE and/or A level music

Training: at school you may have the opportunity to study music at GCSE or in Scotland, National Level music. The syllabus of this will contain composing and performing both as a soloist and in a group. There is not much emphasis placed on music theory but there is a lot of coursework involved where you will present a portfolio of your own compositions.

If you are able to carry on with music and decide to do it at A level or Higher Level in Scotland, you will learn a lot more about the history of music, the different periods of musical development and study aural training and harmony to an advanced level. Most A level students will have already gained a Grade 5 in their chosen instrument before the A level course commences. This ensures the performance element of the exam will be achievable.

BTEC in Music Performance ○

Training: this is what you are doing by completing your workbooks and participating in your organisation's music programme. BTECs are offered at most schools and colleges as an alternative way of learning which is more practically based.

Licentiate Performance Diploma at music college ○

Training: entry to a music college to study performance is highly competitive. You must have achieved Grade 8 already and perhaps even Grade 5 on a secondary instrument. These courses are three years long and the emphasis is on solo performance instrument technique, chamber music performance as well as the normal aural, history, analysis and harmony which are taught to an advanced level. There are a number of music colleges in the UK that still offer performance-based diplomas.

Bachelor of Music (BMus) or Bachelor of Arts (BA) degree ○

Training: why would you need a degree in music? Most of the time, students opt for this as it's something they're good at and really enjoy. Also having a degree signifies an advanced level of learning which all employers will recognise even if the job they are offering has nothing to do with music! A lot of the degree will be academic as opposed to performance and students will be expected to already have Grade 8 on their first instrument.

Master's degree in Music Performance ○

Training: this is for graduates of music who have a desire to study a particular area of music – in this case, performance. A Master's student will already have a bachelor's degree in music. A highly specialist professor who would normally be a professional musician would be assigned to the student to give them advanced training.

Non-performance roles skills, experience and qualifications

Music teachers in their own right need to be great musicians and will have gained the same experience and skills as other musicians and singers. What teachers must possess is an outstanding level of communication. They will need to be able to present information in a variety of different formats as not everyone learns the same way. They will then need to be able to get that information across to the learner in an easy to understand manner. Developing teaching methods comes much later on in a musician's development – and during specialist training.

Before studying for formal qualifications a music teacher will have generic music qualifications such as:

- Grade exams
- Cadet Force Music Proficiency or Star level
- School qualification – GCSE and/or A level music
- BTEC in Music Performance

At degree level there are two or three different routes:

- Bachelor in Education (BEd)
For teachers in primary education and is not subject specific
- Bachelor in Music (BMus) or Bachelor of Arts (BA) with Qualified Teacher Status (QTS)

Music would be the specific subject and is required to teach in secondary or high schools

- Postgraduate Certificate in Secondary Education (PGCE)

For those who do not have QTS but who already have a degree in music

Composers and arrangers will also be great musicians and will have developed the same skills and experience as other musicians. Composing music is not particularly difficult but it takes a lot of studying to understand fully the techniques musicians and singers use so the composer's music can be played. They would have to have advanced knowledge of general musicianship and music theory, harmony and history. There are different techniques involved in composing music; some even use mathematical equations to work out where different beats should go and the chords underneath them. Others will use a far more simplistic approach and write music on how they feel and the natural progression of a sequence of notes or phrases. There are no set rules; this is why it can be so creative and rewarding.

Qualifications:

- ABRSM Trinity grade exam
- Cadet Force Music Proficiency or Star level
- School qualification – GCSE and/or A level music
- BTEC in Music Performance
- Licentiate Performance Diploma at music college
- Bachelor of Music (BMus) or Bachelor of Arts (BA) degree, specialising in composition
- Master of Music (Composition)

Sound recording is very different and the skills you will need will focus more on technology

and acoustics (how music sounds different in different places). All sound recording engineers start off with an appreciation of music, even if they were not great performers themselves. They are more interested in re-creating and manipulating sounds using technology and software. The key skill therefore is listening. Advanced knowledge of computer software and being able to find your way around a recording studio are essential skills.

Trying to get experience in sound recording is difficult because the equipment can be expensive and access to it quite limiting. There is computer software available which would allow an individual to record, edit and mix every different style and combination of sounds available. Key recording equipment needed includes quality microphones to pick up the sound and a mixing desk to process it. These are even available in their basic forms as apps.

What sound engineers must be prepared to do is keep learning. Technology moves fast in today's world and they need to keep up with new techniques, updated or new computer programs and the different sounds musicians make. A discreet change in tone quality from a voice or instrument may change the whole way in which an engineer will record the sound. They need to be aware of these changes in order to keep up.

Qualifications:

- Grade exams
- BTEC in Music Technology
- Cadet Force Music Proficiency or Star level
- NVQ in Sound Recording, Engineering and Studio Facilities
- School qualification – GCSE and/or A level music
- Bachelor of Science (BSc) in Acoustics and Music or Bachelor of Engineering (BEng) in Audio Acoustics

Music event management is a job that encompasses all sorts of different skills. The most important one is effective communication. An event manager will be in charge of a number of people doing all types of jobs at the same time. Working well with everybody and making sure everything is getting done is paramount so that the event runs smoothly.

They will also need to manage people and situations well in line with the customer's needs. An awareness of customer service is very important so that the customer is happy with every stage of the planning phase and the event itself. With this goes organisational skills. Accomplishing many different tasks at the same time requires someone who pays attention to detail, has their finger on the pulse at all times and can make key decisions quickly without panicking.

Leadership and management skills are important because the event manager may be working with a team who are brought in only to do that event. Recognising key strengths and weaknesses of every team member quickly is vital to ensure the jobs get done efficiently within the timeframes set.

Becoming an event manager is a natural step up from being a member of an event team. The best way to get experience is to become a team member on as many events as you can – whether they are for fundraising, recruiting or giving a concert. Look at everything that has to happen now just for your organisation to do a performance: rehearsing, venue, transport, fuel, refreshments, ticket sales, advertising, budgets – it is a really big task! Get as much experience as you can by getting involved in the other areas outside of playing the music on the concert.

You will find out about managing a music performance later in your BTEC which will help you to develop the skills you will need and give vital experience.

The qualifications are quite broad as event managers come from many different backgrounds.

Qualifications:

- School qualification – GCSEs and/or A levels
- BTEC in Event Management or BTEC in Music Technology (Events Management)
- NVQ in Event Management
- NVQ in Project Management and/or Health and Safety
- Bachelor of Arts (BA) or Bachelor of Science (BSc) degree in Business, Marketing or PR

Music librarian is a role that is highly specialised. All music librarians will have a musical background as a performer and will need the same skills as the other musicians. This is so they have knowledge and appreciation of written music and the history of the different instruments. It would also be useful to have knowledge of a foreign language as a lot of written music is in French, German or Italian.

Two of the key skills are to have excellent communication and computer skills. A lot of librarianship is about organising and cataloguing music that it is easy to find. Keeping up to date with computer programs that help with this are required as is the skill of helping people and answering questions.

The skills for music librarianship are very broad and will differ depending on where you will be fulfilling the role. For example, if you worked in a university music library, then you will have to help people with their research and know which manuscripts or music books would be the best places to look in. If you wanted to work for a symphony orchestra you would need knowledge of what instruments would be required so you can make sure the right orchestral parts were ordered. An opera company would need their librarian to know the story of the opera and stage performance.

You are already gaining the experience to be a music librarian but you probably do not know it! You might already be listing things in a way that they are easy to find – like you're

CD collection or tracks on a playlist. iTunes does this brilliantly for us as it automatically allocates a style of music to a track, what decade it was written in and by the name of the group. It also teaches you how to use a specific computer program. Can you remember what it was like to find your way around iTunes or your iPod the first time you used it?

If you play an instrument and have lessons, you may already have a number of pieces you have bought. You might want to put these into alphabetical order so that they are easy to find. This is a basic way of cataloguing.

Qualifications:

- Grade exams
- School qualification – GCSE and/or A level music
- BTEC in Music Performance
- Licentiate Performance Diploma at music college
- Bachelor of Music (BMus) or Bachelor of Arts (BA) degree
- Master of Science (MSc) in Library and Information Studies
- Chartered Institute of Library and Information Professionals (CILIP) membership

Designing and monitoring an appropriate professional development plan

Developing as a performer

A large part of the BTEC Level 2 Diploma in Music for Practical Performance is practical and includes how you perform both in an ensemble and as a soloist. Your ability to take part in rehearsals effectively will be assessed as well. The information below will help you to prioritise the short term improvements you would like to make as part of your musical development and your long term goals.

When we think about our musical development, very rarely do we sit down and think about what we want to achieve and by when. It is a very useful tool to develop the skills we need in order to plan our progression effectively.

Most young musicians do not even realise the progress they are making! You may find that a piece you found incredibly difficult to play two months ago, all of a sudden is 'under the fingers' and you can play the piece well from start to finish. A lot of this development happens through individual lessons, band rehearsals and your own personal practice sessions.

For your BTEC, you need to identify short-term improvements you would like to make. These are dependent on your own current level of musical ability and therefore your own choice. They could be as simple as the following:

You want to be able to:

- Play specific parts of a piece
- Perform a certain piece from memory
- Play rudiments/scales/technical exercises smoothly

They could of course be more complex, like:

- Learn basic music theory up to a certain standard
- Understand basic conducting techniques
- Develop your sight reading skills

Now that you have considered your own short-term improvements, what about setting long-term goals?

These are again individual decisions and must be your own goals depending on what you want to achieve. These long-term goals may be:

- Achieving a place in your national band
- Winning a solo slot in a performance
- Being able to take a rehearsal by yourself
- Achieving your Proficiency Award
- Sitting a Grade exam by a certain date
- Achieving the role of drum major or section leader in your band

Evaluating your performance development plan

Whenever you are required to evaluate something, this inevitably will mean you must look back to the starting point. When we do this, it is referred to as reviewing.

You need to have an understanding of what the initial goals/benchmarks were, and the process you underwent in order to achieve those goals.

You cannot evaluate your progress without firstly having an idea of your strengths and weaknesses. These are normally where the goals and improvements you want to make come from.

You need to be able to look back over your development and explain how you think you arrived at where you are now as a performer.

Think of these questions:

- Has my playing improved?
- How?
- What am I able to do easier than before?

Whenever you set yourself goals, it is vital you put a timeline against each one. We have done some of it for you by saying you have to review your progress twice during the programme.

Along with timelines comes priority. In life you will find that at times, you will have an awful lot of different things that all need doing by the same time. You need to develop the skill of prioritising what you have to do. You might even already have had experience of this when you have had to organise your homework. If you are sensible, you will do the most urgent thing first. In music, it is not quite so simple. Often the most important thing to do isn't the one you must do first, but rather the one that you know will take the most time.

If you learn to plan effectively now, this will help you a great deal in the future.

POOR PLANNING =

// POOR PERFORMANCE

GOOD PLANNING =

// GOOD PERFORMANCE

PLANNING AND CREATING A MUSIC PRODUCT

The aim of this unit is to allow learners to apply skills to plan and create a music product of their choice using skills appropriate for both the planning and production of the piece. Learners may focus on live performance, or adapt a more technical role as the producer of a music CD.

Unit Introduction

When working in the music profession, as a performer, a technician or in any of the varied roles, musicians are constantly working towards a final product or a showcase of their work. For a pop star, the final product might be a tour or the release of their latest album. For a studio engineer, it might be the production of an album in time for the publicised launch date.

In order to gain a sense of what it would be like to work in the music profession, it is important that learners experience the planning, preparation and creation of a music product, be that a live concert or a CD recording.

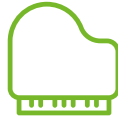
This unit allows learners to apply the specialist skills, knowledge and understanding for their discipline to the planning, preparation and/

or rehearsal of a showcase of their work in the form of a public event.

The scope of the music product should reflect the skills and understanding gained through the specialist units in this qualification. Therefore, the unit is suitable for instrumentalists, singers, computer music specialists, DJs and technicians. This unit focuses on the planning and preparation stages through to an evaluation of the music product.

Learning Outcomes (LO)

On successful completion of this unit a learner will:		Achieved by
LO1	Know how to carry out the planning requirements for the creation of a music product	Correctly completing Task 1 and 2
LO2	Be able to take part in the developmental processes for a music product	Correctly completing Activity 1
LO3	Know the purpose of the planning and preparation process in relation to the creation of the music product	Correctly completing Task 3



How to carry out the planning requirements for the creation of a music product

Event planning ○

When planning an event of any kind, it is always good practice to put together a basic plan of how you are going to create your chosen event. One of the most important things to remember is that everything must have a timescale and a deadline.

There are four main elements you must consider when planning a music event:

Type of audience ○

You will need to research the type of person you expect to attend your event. This is called audience profiling and is a valuable tool. In some cases, this may be simple: friends, family, or staff members for example. This is perfectly acceptable for your BTEC event, but you need to understand how to engage an audience and cater for them accordingly. There are some simple guidelines that will help you:

Age

You wouldn't invite the pensioners from the nursing home to listen to a concert of heavy rock music, nor would you invite children from a primary school to listen to a modern classical concert.

Nationality

Most of the music we are used to in the UK is termed as Western music. You may live in a multi-cultural area with people of different religions and cultures. This could have an impact on the sort of music they may want to listen to and if you get your musical programme wrong it could mean that not many people will want to come and hear the pieces you have selected.

Economic background

To know the economic background of potential audience members is critical when it comes to

pricing your tickets for the event. If most people are on a very tight budget, then you would obviously need to adjust the price lower. This in turn means you need to sell more seats but at least you would have people there who really wanted to come. You can identify the economic backgrounds by looking at what sort of job they do, what type of property they live in, do they own cars or are they reliant on public transport? The last point is an important one – make sure your venue is easy to get to.

Marketing and advertising ○

Marketing and advertising is key. How do you get the news out to people that the event is happening? You could rely on word of mouth, but this is not very reliable and you need to be in a position to know how many will buy tickets in advance or turn up on the night.

Marketing material these days is quite cheap to produce with posters you could design yourself and print at home or at school. You could create an event on a social media site which is free and perhaps advertise on the venue's website.

When it comes to advertising your event, try not to use anything that will cost you money. One of the main points of an event is to raise funds and you do not want to eat into any potential profit.

Newspaper

As your performance will be a local event, you can do no better than to contact your local newspaper. Most will have a weekly 'Diary of Events', so you could advertise your event in advance. Also, this could help promote your organisation and could raise awareness of the types of activities you get involved in.

Public services

Your town should be supported with services such as the library, doctors surgery, dentists etc. where, with careful liaison with the library/practice manager, you should be able to display a notice free of charge.

Local schools

Contact your local schools. Many secondary schools are recognising the value of vocational qualifications and schools are an excellent means of advertising to young people of the same age group. There may be a newsletter you could place an advert in and again this could be free.

Development of the music

This is probably one of the most important factors to plan well in advance for. You want your event to be a success. You want your audience to be impressed by the quality of the performance the ensemble and musicians or singers give.

Musical programme

What pieces are you going to play? You want to perform music that is well-rehearsed, technically proficient and that your audience will like. It is better to play something slightly easier well, than to play something really difficult with lots of mistakes. You will find the skills you have learnt to date in your BTEC course regarding musical performance will stand you in good stead.

Availability of performers

There is no point trying to do a marching display if the drum major or bass drummer are not available for most of the rehearsals and especially the performance! Make sure your key players can attend regularly so that rehearsals are effective and progressive. You may also need to check that the instructors or tutors your ensemble uses are available – especially the leader or conductor.

Rehearsal schedule

Your players will need to know what pieces of music they are needed for and at what time. It is also useful to set targets to make sure they achieve what you need them to in each rehearsal. You do not have to rehearse the

ensemble yourself, but liaise with whoever is to make sure you are confident the pieces will be ready in time for the event. You will also need to plan for a dress rehearsal before the event so that everyone is familiar with the venue and its facilities.

Logistics

What are logistics? There are several definitions, but simply it is the coordination and planning of several tasks.

For the purpose of your BTEC event, these are essential administration tasks that ensure the success of your concert.

Venue

Sometimes we do not have a choice as to where the performance will take place. It could be your town's high street for example, or where you normally participate in your organisation's activities (school, unit etc.) You must ensure though that it is entirely useable for your chosen event and that everything you need is available.

Size of venue and facilities

This would relate particularly to an inside venue, where you are performing a concert, a recital, or an event within your own school or organisation headquarters. You must make sure that the facilities provided can accommodate the size of your ensemble and provide everything you would need like seating, bathrooms, staging, etc.

Health and safety

This is an absolute must! You need to make sure that nothing you ask of your performers or the audience could put their health or safety at risk. The easiest way is to carry out a risk assessment. This is where you look at the various aspects of the event, assess the risk and think about what you would do to try and make sure nothing would go wrong. You do not have to carry out a risk assessment for your BTEC, but you should speak to your ensemble leader, bandmaster or staff to make sure there is one in place for your venue.

Green room

Your ensemble members will need somewhere to rest in between the dress rehearsal and the event. This is also where personal belongings will be kept securely during the event and will be somewhere away from the performance area.

Materials and equipment

Identify the different types of materials and/or equipment you will need for your event. Some items might be obvious – instruments, for example. You can't do a performance without them! For a parade you will need to consider things such as drum slings, uniform, drum major staff etc. For a concert you may need music stands, stand lights, sheet music or a conductor's platform. A choir may need microphones, an amplifier or a piano if the music is to be accompanied. Material and equipment will very much depend on your ensemble and the type of event you are planning.

Budget and costs

Almost every performance or event will involve some cost. This may be quite low or can be a much larger budget if it is a large concert for example. You will need to plan your budget based on your costs and how much you need to recover in order to meet them. You will need to consider such things as: is there a hire fee for the venue; how are performers getting to and from the venue and will there be travel costs; will you have to purchase music or pay for performing rights; will you need to pay for printing of marketing material?

These are just some of the potential costs. You need to look at each detail of your overall plan and consider if there will be a cost implication to be taken into account for the overall budget.



Take part in the development processes for a musical product

Leadership, teamwork and communication

Although you may already have experience of leadership, teamwork and communication skills, you will find some information on the following pages to assist you.

Leadership and development

You need to carry out designated tasks with an element of commitment. If you are not committed yourself, you will find it extremely hard to get the rest of your team to work effectively for you.

You also need to be able to lead your team in a manner through which you get the result you want. You must show your ensemble leader or bandmaster the skills you feel are most important to your event, using your own thoughts and showing attention to detail.

You must be able to make informed decisions, even if it means upsetting other members of the team. You need to take your role seriously, with a sense of purpose and commitment. What you require from any selected team members must be communicated in an exact and understanding manner.

It is also necessary for a leader to show that their capabilities of communicating, supporting and encouraging the team spirit are excellent. You must be able to deliver instruction precisely and decisively. You must assume total responsibility. YOU are the leader. YOU are in charge. Therefore, you must be prepared to take responsibility for ALL aspects of the event. When things go wrong, you must not lay fault with anyone else. It does not matter if things go wrong when planning – that's why we plan in advance and rehearse. What does matter is how you deal with the issues and recover without losing any of your own credibility.

Qualities of leadership

Integrity

This means knowing what is right and wrong. It means that an individual sets an example and expects the others to follow using the same standards. It also means having the willpower to be able to correct people who are wrong, even if it might cause difficulties.

Knowledge

A leader must have knowledge of the area of responsibility. It does not always have to be very detailed, but enough to ensure the team believes the leader has a fundamental understanding. A good leader understands each individual in the team and uses their abilities to gain further knowledge.

Determination

A leader must be determined as otherwise things will not happen. At times this may require a leader to be ruthless to ensure success.

Planning

A leader must be able to plan so that all eventualities are considered.

Listening

A good leader listens to their juniors. A leader should be able to tell their team why ideas have been rejected or accepted. A good leader listens to the concerns of individuals and tries to help.

Decisive

A leader has to make decisions so that plans can be implemented. A leader must be able to act quickly after taking into account all the issues that might cause a problem. Delaying a decision could be a disaster.

Courage

A leader must not only have the courage to lead in difficult times, but just as importantly to make decisions that can be unpopular with the team.

Compassion

A leader should be able to consider the individual problems within a team and ensure the needs are included in any decision making.



Teamwork and communication

You have to show that you are able to support your team members in the specific tasks you need them to fulfil. It does not mean that you give them a job to do and walk away leaving them to get on with it! How you achieve this will depend on how you communicate with the people around you.

It is vital that you get on well, not only as the project leader, but also as part of a team. This is called having a good level of rapport, and you must continue to support all team members effectively. There are many different ways of communicating with your team members – it does not have to be verbal all the time. You can show them what to do, you can communicate musically during rehearsals, you can give presentations, but what will decide if you are successful or not is if the method you have chosen gets the message across effectively.

We have listed some qualities we think you will need in order for the team to work together efficiently and to carry out their individual roles. These will help you as the project leader to communicate, lead and inevitably get the best from your team as a whole.

Qualities of teamwork

Self-discipline

An individual within a team must be able to put the team's requirements before their own. The individual must have the determination to ensure that the basic skills that have been learnt are not forgotten as otherwise the team will suffer.

Discipline

Discipline is important for both the team and the individuals in the team. It has to be understood by all. The discipline that is taught will help both the individual and team come through difficult periods.

Commitment

Each individual in the team must be fully committed to the best interests of the whole team otherwise the team cannot function correctly. If one individual is not fully committed it could create serious difficulties.

Loyalty

The leader of the team must be loyal to the individuals in a team. The leader must be able to support and protect them in a fair manner. Individuals must be loyal to each other and the leader.

Co-operation

Different teams will often have to work together and this applies to individuals within a team. A lack of co-operation will lose the efficiency of a team or teams.

Communications

A team cannot function without communication. Essentially everyone needs to know what is happening. Communication is vital down to the individual, from the individual, between individuals and from the team to a higher level.

Trust

Each individual must trust the ability and integrity of each other and importantly trust the views of the leader even when this may conflict with their own.

Identity

Each individual must identify with the team and understand all aspects of the team. This identity improves the performance of the team.

If you look on the previous pages you will see that there are descriptive paragraphs of each leadership and teamwork quality. These are the elements you need to bring out in every member of your team. You must also be able to encourage and support everyone in their roles.

When you are trying to develop a rapport between yourself and the team, it is not always the case that your friends are involved. There may be others who you have not worked with before, so it is important that you establish yourself well at the outset by developing their trust.

There is no point in losing your temper when things do not go well, as you will only isolate yourself. You will find that people will give you their best if you are respectful, knowledgeable and enthusiastic. No one likes to work with someone who is moody, arrogant or rude.

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Everyone
Achieves
More**



The purpose of the planning and preparation process in relation to the creation of a music product

Event evaluation

Having the ability to evaluate your own performance is a useful tool for the future. You need to be able to take a step back from what you have achieved and ascertain what went well, and what areas you need to improve on. After an event your staff have managed, they may call a meeting which is referred to as a 'wash-up' or 'de-brief'.

This is basically when all the team members get together and discuss what happened during the event, where the weak and strong areas were and what could be done better, or more efficiently in the future. A good thing to do would be to hold your own meeting with the team that helped you organise the event.

You need to show that you have the ability to assess your own performance, so that you will be better prepared for the future. It is vital that you include things that you feel you could have done better, or you feel are weak areas. Often we learn from our mistakes and those made by others. There should be no embarrassment in admitting weaknesses – it shows that you have sat down and really thought about your abilities.

An evaluation hinges on your own thoughts and ideas as to how you performed. You will need to give your own opinions as to how you achieved the goal of planning an event.

Good example:

Rehearsals went well because they were well planned and prepared throughout. Enough time was put aside for rehearsals.

Bad example:

The band was too big for the performance venue. Future venues will be checked beforehand.

SOLO MUSICAL PERFORMANCE

This unit focuses on enabling learners to develop some of the skills required by a solo musician.

Unit Introduction

Having a career as a solo performer requires high levels of technical ability using an instrument or the voice. In order to achieve high levels of technical proficiency, musicians need to be able to develop an appropriate practice discipline and perseverance. It is vital that the soloist is able to choose musical material that will showcase their technical and

musical ability and that it will be appropriate for their target audience.

Performers need to be able to play and/or sing both confidently and accurately to an audience with a level of expression and interpretation in their work.

Learning Outcomes (LO)

On successful completion of this unit a learner will:		Achieved by
LO1	Know how to choose appropriate pieces of music for performance	Correctly completing Task 1
LO2	Know how to prepare for a solo performance	Correctly completing Task 2
LO3	Be able to perform music to an audience	Correctly completing Activity 1

Performing as a soloist

Choosing the right music

A solo performer requires high levels of technical ability using their instrument or voice. In order to do this, musicians need to be able to develop practice discipline and perseverance. It is also very important to choose the pieces you are going to perform very carefully.

The most important things to remember are:

- to select pieces that will showcase your technical and musical ability
- to select music that you can play well
- to select music that is appropriate for your target audience

Do not choose music that is not rehearsed well or that will take longer than you have to prepare.

The easiest way to do this is to make a list of your best pieces that you feel best represents your ability. More often than not these will be pieces that you like and get a great deal of satisfaction playing or singing them.

You should then, from that list, select your final choices which you will be able to prepare in order to present polished performances. The selection of your final programme should be well considered and thought through carefully.

- Why do I like this specific piece?
- How does it help show off my level of proficiency?



How to prepare for a solo performance

Practice routines

The phrase you must familiarise yourself with as an instrumentalist, is as follows:

“Amateurs practise until they get it right. Professionals practise until they can’t possibly get it wrong”.

We are all familiar with the phrase ‘practice makes perfect’, but if you follow a few simple routines, your playing will improve significantly in a relatively short period of time. Where a lot of inexperienced musicians go wrong is that they confuse ‘practising’ with simply ‘playing’.

There are an awful lot of constraints placed on young people today, especially with the amount of coursework and homework which needs to be done. Sometimes it can feel like doing thirty minutes practice a day is just not feasible.

Do not waste your very valuable time by running through the bits you can already play – practice the parts in a piece that you cannot play.

Practice routine samples

When practising, you need to identify what passages in a piece you are having difficulty with and what you need to do in order to fix the problem.

Practice routines can vary according to your instrument. With wind and brass instruments for example, a lot of time and effort is put into improving the tonal quality. This is achieved by playing long notes, developing breathing techniques and introducing vibrato.

Percussionists spend a long time strengthening their weak hand (opposite to the one they write with). This can be done by doubling the workload in the weak hand and allows the performer to play as evenly and confidently in either.

For singers, routines may focus on articulation, developing the head and chest voice, improving breath control and learning to pitch intervals correctly.

The most common practice routine, irrespective of the instrument, is to play or sing the piece very slowly until all the elements are correct. For example:

- ensure that the rhythm is right
- ensure that you are playing the correct notes in the right order
- ensure that you are using the correct dynamics

You can play or sing passages in different rhythms. This enables you to play intervals both slowly and quite quickly. They will enable you to really concentrate on parts of a piece that are giving you trouble. The long-term benefit is that by practising in this way will improve your technical ability and instrumental control.

Once you have mastered the other two practice routines, try increasing the tempo at which you play the piece. Most performers try and play something twice as fast as they should. That way, when they actually come to perform the work, they are more than capable of playing it at the correct speed.

The biggest downfall of any performer is lack of self-confidence. In order to overcome this, you must spend time with your instrument one-to-one. Develop your technique until you are 100% confident that nothing can go wrong, irrespective of the performance environment.

Do not make the mistake of thinking you can get away with 'iffy' bits. You might be able to if you are playing in your bedroom, but when you are sounding Last Post at a memorial service, there simply is no room for error.

Practice routines help us to discipline ourselves into fault finding and correcting. It is vital as a performer that we learn to evaluate ourselves and our abilities. By concentrating on various practice routines, your overall technical control of your instrument will improve, as will your aural skills (listening). You will also be able to identify problem areas much quicker in the future and therefore your time will be used more effectively.

Benefits:

- Focuses the mind
- Reminds you of what you need to practice
- After a few weeks, practice will become habitual
- Helps you to overcome weaknesses in your technique
- Helps develop aural skills

Practice do's

1. Plan what you want to achieve (small achievements at each practice session)
2. Make time to practice for about 10-30 minutes
3. Start with something you know well as a warm up (2 minutes)
4. Perform exercises or technical studies slow at first and then increase in speed
5. Break difficult sections down into smaller pieces - one bar at first, then two or three bars together, and finally a whole section of music
6. Always perform with a sense of musicality (even scales and warm-ups can be beautiful!)
7. Sight read or improvise a melody to create something new
8. Finish with something you can do well; pretend it is a final performance of a piece

Practice don't's

1. Avoid getting distracted by friends or other musicians (practice should be an individual activity unlike a rehearsal)
2. Don't perform an entire section over and over when the error is in one particular bar alone (save time and break it down instead)
3. Try not to shy away from anything that is difficult. Do not just perform music you know well. (how else will you improve?)
4. Don't sit with bad posture even when you are practising (you are not there to practice slouching)
5. Avoid leaving practice to the week before a performance. Learning new music is a process that is more than just being able to play the notes



Performing music to an audience

Performance preparation

There are all sorts of different preparatory routines you use as a performer – often you do not even realise you are doing it!

Make sure your uniform or stage costume is pressed, clean and tidy. If not, you end up going on stage feeling a bit scruffy and not altogether with it. If you look good, you feel good and if you feel good, you play well. It is that simple.

Check to make sure your instrument is in working order. Play a couple of bars to confirm this.

Warm up - properly! Take yourself off into a corner and play a few notes.

- If you are a wind/brass instrumentalist, play long notes. This will warm up the instrument gradually and slow down the accumulation of water inside the instrument.
- If you are a percussionist, loosen up your wrists and arms. Practice stick work in a mirror.
- Singers should warm up their vocal chords by singing different pitches and intervals and get the articulators (teeth, tongue, lips) going.

Control your nerves. If you suffer from nerves this is often a good thing as they give you the edge as a performer. Nerves make you more aware of things around you as your senses are on red alert.

- Good nerves and bad nerves. There are two different types! The difference between the two is simple. With good nerves, you have butterflies in your tummy. With bad nerves, you will be hot and sweaty and will probably feel

sick. Most young performers have good nerves as it is often only when we mature into adults that we develop a fear of consequence and failure.

- Take long, deep breaths. Apart from having a calming feeling, this allows more oxygen into your body feeding those cells overrun with adrenalin. When we are stressed, we hunch our shoulders and hold our breath. If you breathe, more oxygen reaches your brain, and therefore you will have higher levels of energy. Low levels of energy cause an imbalance between the left and right side of the body. Catastrophic if you are a drummer!

Eat a banana! These have very high levels of potassium and sustain your energy levels for longer.

Drink plenty of water. If you feel thirsty, that is your brain's way of telling you that you have gone too long without fluid. Water is essential for proper circulation in the body and flexibility of the blood vessels. Most importantly, it helps regulate your body temperature. Just imagine a car engine running without water in the radiator. It would simply overheat – just as you will during the performance (if not before).

Think positively. You cannot go onto the performance platform thinking you are going to mess it up even before you have started! Once this begins to happen you lose all faith in your ability to perform. Examples below:

- Will I split the high note?
- Will I play the wrong notes?
- Will I forget to breathe?
- Will I get the words mixed up?

There are things you shouldn't do, especially physically as these could really damage the performance. You could probably think of more when considering your own instrument but the two main ones are:

Don't eat/drink high sugar drinks or foods.

Consuming these types of foods result in one thing – dehydration. If you are nervous, you will naturally have a dry mouth – a nightmare for wind and brass players and vocalists alike. You do not want to make this worse by drinking a can of coke just before you walk on stage or step off. Sugary food and drink will also give you an instant sugar rush as your body tries to process the extra glucose. You will feel energised and elated for a while, but when the glucose is all gone you will experience a 'sugar crash' which will leave you feeling sluggish, irritable and tired.

Do not rush around. If you use up all your energy levels by running around backstage or just before you step off, you will have nothing in reserve for the performance. You will be out of breath, you will not get enough oxygen to your brain and the nerves will get increasingly worse. Be organised and be ready. Make sure you have everything you need well in advance of the performance and be there in plenty of time. You will still be nervous, but hopefully these will be the good nerves instead of the bad ones.

No two performances will ever be the same, but that is what makes it a wonderful and exciting experience. And it does not matter if you make a mistake. What matters is how you recover from it.

Solo performance

Performing as a soloist is quite a daunting thing to do, especially playing in front of an audience. There is no quick solution to this and you will need to give yourself plenty of practice playing to people. Some of the skills you will need to demonstrate we have already looked at in the ensemble performance section of this resource book.

Additional skills required as a soloist in addition to pitch, rhythm, intonation and pulse are:

- **Use of expression**

This is the main way we can communicate with our audience and is conveyed mainly by using the dynamics and phrases of a piece. It is quite difficult when you are playing a military side drum to be expressive as the instrument is quite unforgiving. However, you can play loudly and softly so the audience understands the direction and all music is written in phrases.

- **Confidence**

Confidence is something that will come with ability and practice. There are times when self-doubt creeps in and all of a sudden you'll find yourself saying, "If I get through this it will be a miracle." The solution is to know your pieces back to front and inside out. Know them so you can't possibly make a mistake and then you will have nothing to worry about.

For your solo assessment (if you have not already achieved this through prior learning) you will need to play four different and contrasting pieces of music demonstrating all the skills above.

You do not have to play all four pieces in one go. You can perform these one by one at different times if you prefer, but they must all be given in front of an audience.



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WORKING AS A MUSICAL ENSEMBLE

The aim of this unit is to enable learners to gain knowledge of, and develop the skills required by, members of a musical ensemble.

Unit Introduction

Most performing musicians make their living by playing in ensembles. Musicians play in a wide range of musical ensembles, for example a string player may perform as part of an orchestra, in a string quartet or as part of the backing group for a singer. Many musicians work as session players and perform as part of a musical group with whom they do not regularly play.

Music-making is a social activity, and the ability to work with others is a crucial part of the musician's portfolio. Most practising musicians will find themselves working regularly as part of a team. Communication skills and the ability to discuss, compromise and work towards a shared goal are all as important as technical and musical ability. This unit allows learners to become part of a musical team, concentrating on the processes involved for a team working together towards a performance.

Being an outstanding performer does not necessarily mean that a musician is employable – there are many other skills that must be learned before anyone can become a fully rounded musician. Learners will have the opportunity to develop these employability skills in this unit.

Alongside this, learners will develop the musical communication skills inherent in performing as part of an ensemble. Playing in an ensemble requires different skills from those associated with solo performance: the ability to listen and respond to the opinions and/or ideas of others, balance and blend with others, and respond musically to others. This unit explores the areas of musical interaction. How do musicians interact with each other? How do they communicate both musically and physically during a performance?

Learning Outcomes (LO)

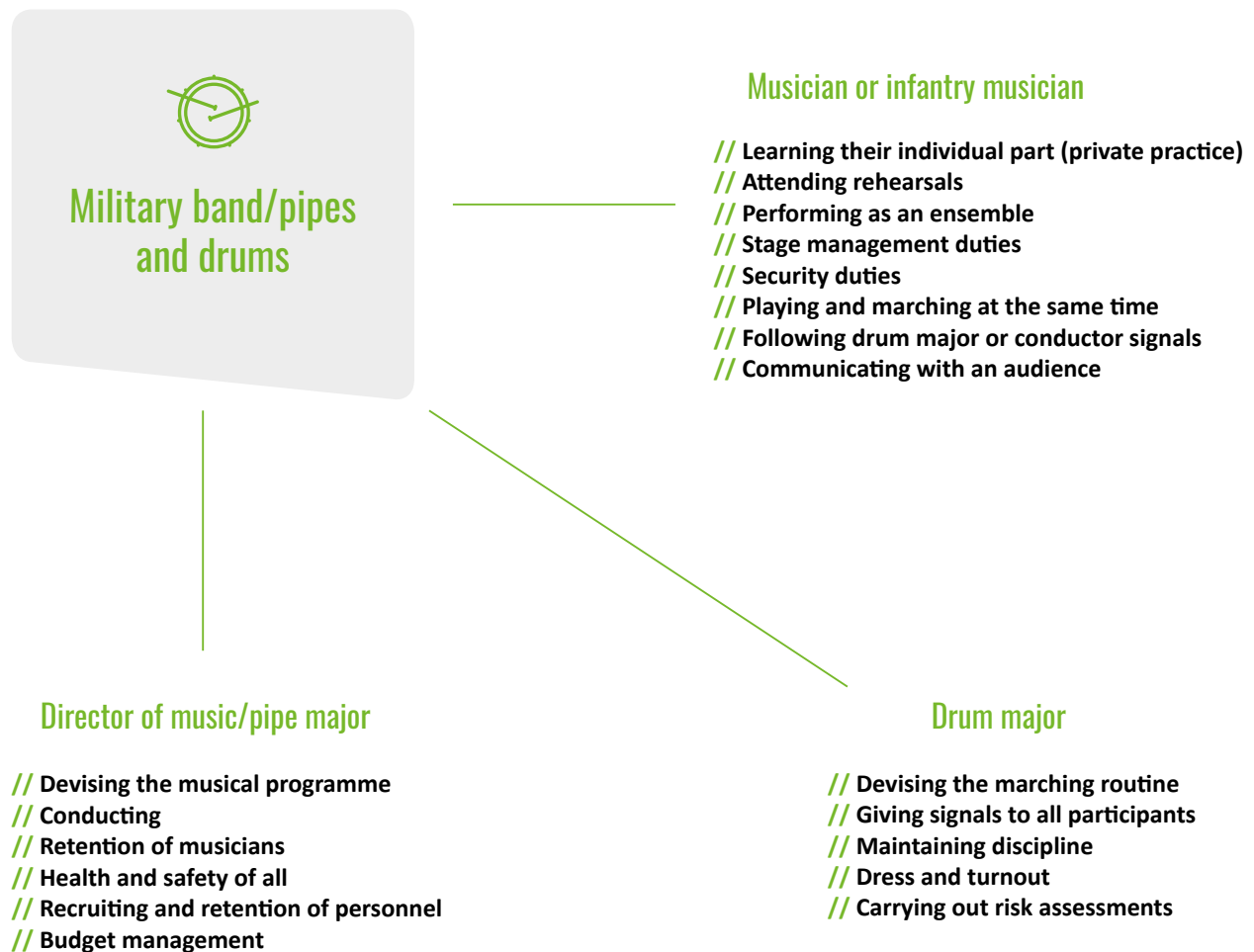
On successful completion of this unit a learner will:		Achieved by
LO1	Know the roles and responsibilities of members of musical ensembles	Correctly completing Task 1
LO2	Be able to prepare for performances as part of an ensemble	Correctly completing Activity 1
LO3	Be able to present effective ensemble performances	Correctly completing Activity 2
LO4	Be able to demonstrate employability skills through participation in musical ensemble activities	Correctly completing Activity 3

The roles and responsibilities of members of musical ensembles

Different roles in ensembles

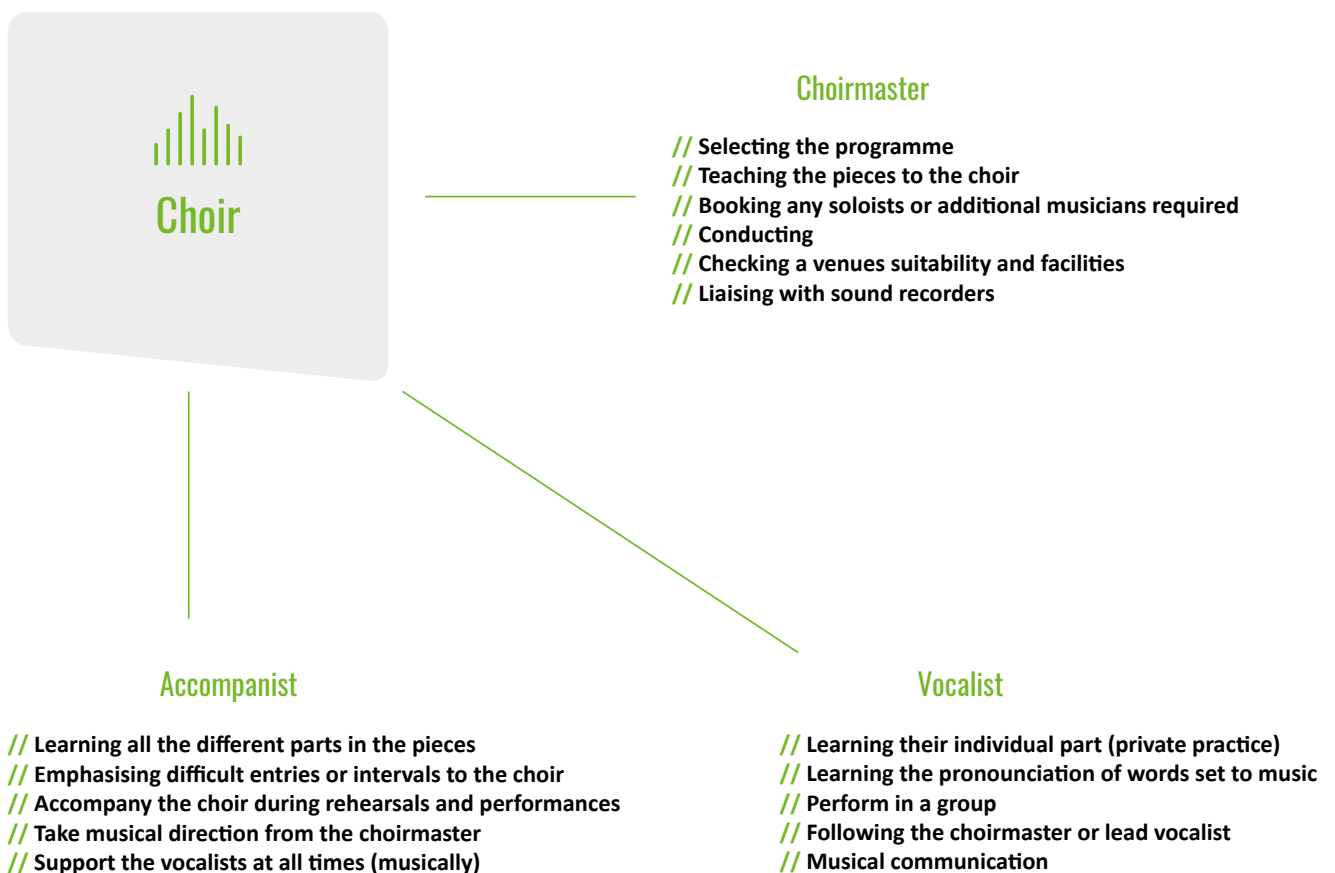
Military band/pipes and drums

In a military band the main roles you would have are:



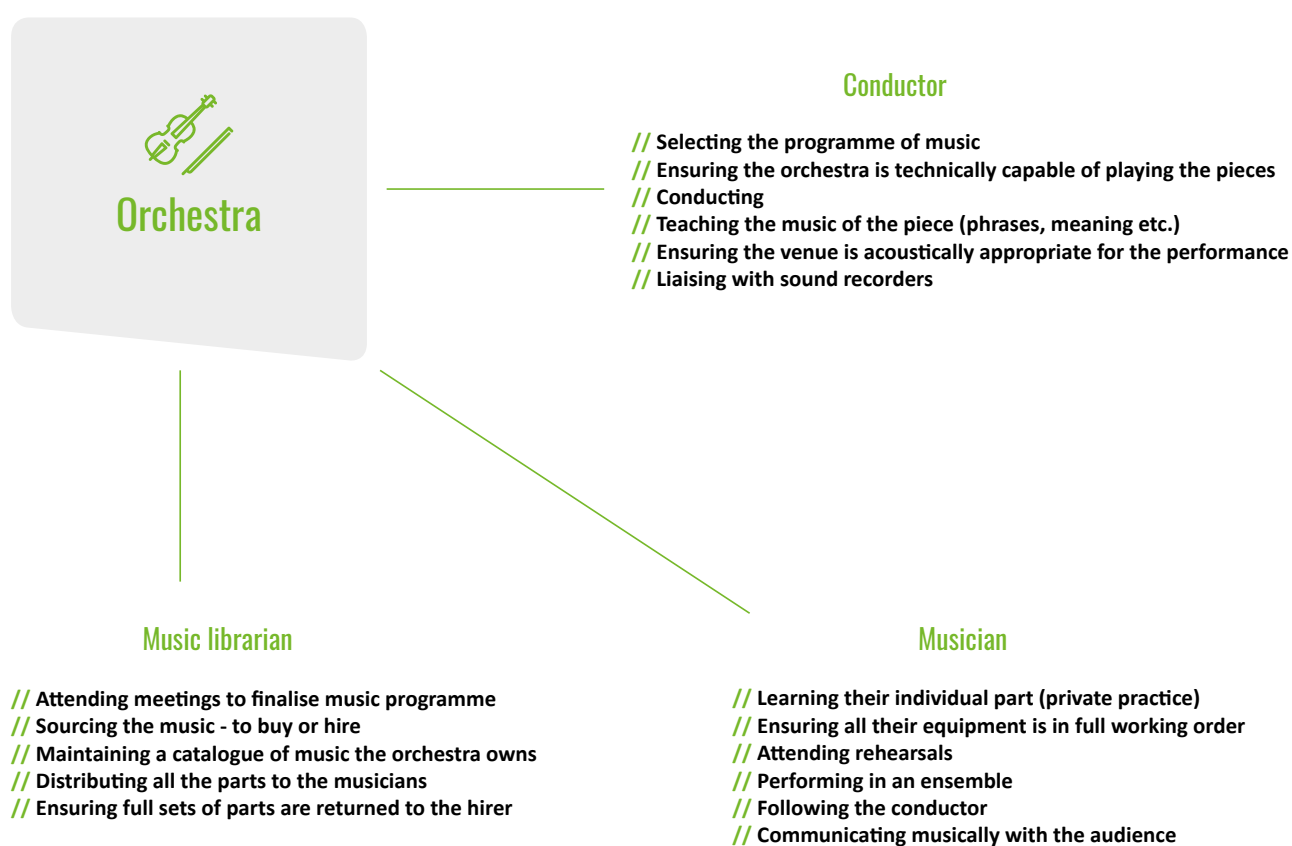
Choir

In a choir, the main roles you would have are:



Orchestra

In an orchestra, the main different roles you would have are:



Preparing for performances as part of an ensemble

Performing in an ensemble

Performing in a group is what most musicians do. It is much more fun playing in a group than playing by yourself or singing on your own and you will start to develop skills that you otherwise would not.

The first thing you need to be able to do is play your instrument or sing well enough to cope with the types of music and levels of difficulty your ensemble performs. Of course none of us are perfect when we start, but you would be surprised at how quickly you will improve.

There are three main sections:

Musical skills

Ask yourself how good you are at:

- **Pitch**
Playing or singing the right notes at the right time in the piece
- **Rhythm**
Playing or singing the right note lengths accurately throughout
- **Intonation**
Is each note you play or sing in tune?
It is quite easy to be flat or sharp, especially as a singer
- **Pulse**
It is critical you are able to play to the pulse of the music. This normally stays the same unless the music says to speed up or slow down. We all have our own pulse – it is called the heart. Sometimes that speeds up when we exercise or slows down a bit when we relax and sleep but mainly, it stays the same, as in music.

Presentation skills

- **Stage presence**
You may not ever perform on a stage but what this means really is how comfortable you look while performing. If you pull a face in the middle of a piece because you made a mistake, this will

make your audience feel uncomfortable. It is quite difficult to develop stage presence but what will help is plenty of practice and experience.

- **Projection**

Can you project the sound you make without damaging the quality at all? It is hard for all musicians to do this as more air through the instrument or more pressure on a drum for example, may not sound as nice as it could do. You have to project without sticking out from the other musicians.

- **Communicating with an audience**

Music can be very powerful to the listener. It can create memories, stir emotions and even take someone back in time. The key is to play music your audience wants to listen to and play it well. If you do not, they will switch off and not enjoy your performance at all.

Presentation skills

- **Working with a conductor, leader or drum major**

With the larger ensembles it is almost essential someone controls the performance. In normal situations this would be the conductor or choirmaster, but drum majors are also responsible for this in marching displays. If you have several people playing several different parts, someone has got to hold it all together. Being able to follow a conductor or drum major is a required skill that develops over a length of time. You already have a lot to do – play the music, read a score, watch what your feet are doing (if marching) and now you have to watch something else as well? In time though this will become second nature and will be much easier if you know your own part very well.

- **Working as a team**

An ensemble is a team. Everybody has

a job to do whether it is playing a short solo or as part of a section. All the sections must work together to make a unified sound encompassing all the different things you have read in the musical skills section. If you go to a rehearsal not having prepared or learnt your part this is so frustrating as this lets everyone else down. Be respectful of your colleagues and the difficulties they

may encounter. You cannot give a good ensemble performance unless everyone is fully on board, working as a team.

Presenting effective ensemble performances

You will need to demonstrate all of the above skills in order to pass the BTEC Ensemble Performance Assessment. But do not worry – you probably have most, if not all of these skills already, you just don't realise it!

Performance preparation

Look back at your preparation for your solo performance. The routines are the same, you are just doing it as part of a team.

Remember:

- Make sure your uniform or stage costume is pressed, clean and tidy
- Check to make sure your instrument is in working order
- Warm up - properly!
- Control your nerves
- Eat a banana!
- Drink plenty of water
- Think positively
- Don't eat/drink high sugar drinks or foods
- Do not rush around

Demonstrating employability skills through participation in musical ensemble activities

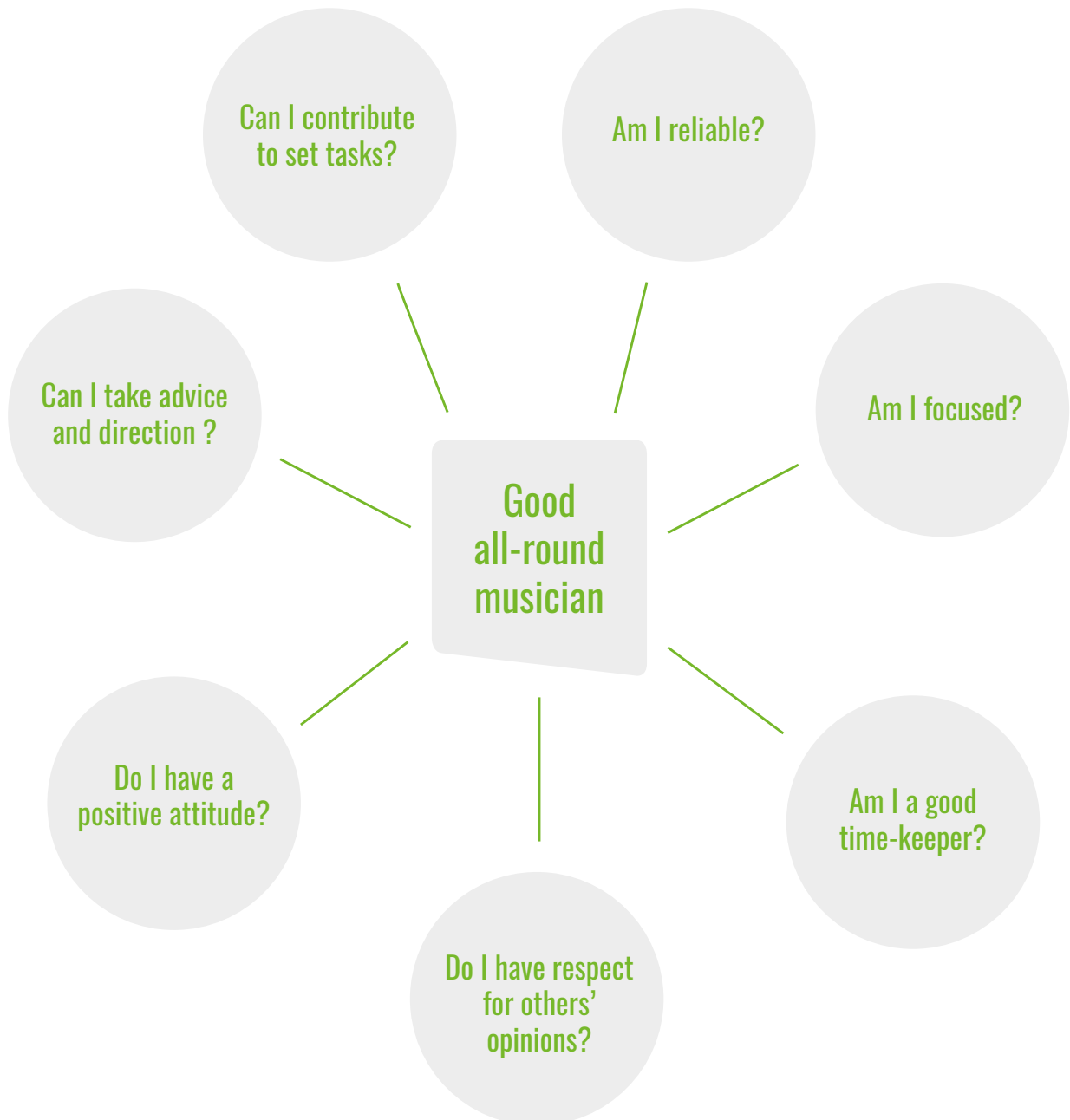
Employability skills

When we develop as a musician, more often than not we all focus on our musical skills. A lot of time is dedicated to our instrumental ability, and in developing our presentation skills in a performance.

What a lot of young musicians fail to recognise is that being able to play your instrument to a high standard is not all that is required to be a good musician.

There are certain skills you must develop which go towards making a good all-round musician, and these are more obvious than you probably think they are.

In order to demonstrate these skills, think very carefully what each one means.





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REHEARSAL TECHNIQUES FOR MUSICIANS

The aim of this unit is to enable learners to become aware of and develop the skills required in the application of effective rehearsal techniques.

Unit Introduction

Although playing to a live audience is the goal for many performing musicians, many more hours are spent in the rehearsal room planning, preparing and developing performances. It is in the rehearsal room that discussions take place, decisions are made, ideas are conceived, technical and musical skills are developed and performances are shaped.

This unit explores the preparations required for live performance. In a professional setting, musicians are required to meet high performance standards in a limited amount of time. Therefore, knowing how to use the

available rehearsal time to the best effect is a vital skill required of all performing musicians.

Through an investigation of the preparation process, learners will develop a range of strategies for ensuring rehearsal time is used effectively.

The key to musical development is the ability to critically evaluate one's progress.

Time will be spent investigating ways of monitoring progress. Learners will plan rehearsal schedules, keep records of rehearsals, set themselves challenging but achievable targets and analyse their own development, pinpointing problems and devising ways to solve them.

Learning Outcomes (LO)

On successful completion of this unit a learner will:		Achieved by
LO1	Know about the rehearsal process for musicians	Correctly completing Task 1
LO2	Know how to find solutions to issues arising during the rehearsal process	Correctly completing Task 2
LO3	Understand how to evaluate progress against targets	Correctly completing Task 3
LO4	Be able to demonstrate technical and musical control of an instrument within a group	Correctly completing Activity 1

The rehearsal process for musicians

The rehearsal process is something a musician must be entirely familiar with. The process itself will help to develop a piece of music through the preparation stage until it is ready to be performed.

Most of the work is naturally done as part of an ensemble, but there will also be the individual private practice each musician must do to ensure the accuracy and fluidity of the performance. We all know that there are easy and hard parts to a piece – it is the responsibility of each player to make sure they know their own part. It is the overall responsibility of the musician leading the rehearsal to pull all the different parts together to form an ensemble performance. This is why being a team player is so vitally important.

You need to be familiar with the different sections of the process:



Music is very much like a jigsaw puzzle – if one part is missing, then you will never get the complete picture. If one part is weak, or worse still, missing, then the results could be disastrous during the performance. A good way of testing yourself is to think about the consequences of ignoring the faults you have previously disregarded. If you can see what potentially can go wrong, you will be more conscientious in future rehearsals.

What you must understand is that rehearsals can often lack structure and discipline. Being able to rehearse thoroughly and effectively as a working musician is as important as the performance itself. A good rehearsal technique will usually ensure a good, strong performance. Yes, you are at the mercy of the rest of the ensemble, but if you rehearse well, then the results will be excellent.

Preparing a piece for performance is all about individual practices, sectionals and rehearsing as an ensemble.

No musician should ever be placed in the position where they do not know what is going to happen next, either musically or as part of a performance.

Rehearsal issues

This section is all about what you need to consider in order to plan rehearsals effectively. An ensemble is defined as a 'group' of musicians, as opposed to a soloist, who is a single performer. As a rule, more than two players (a duet or duo) are considered to be an ensemble.

When you attend ensemble practices, you are instructed as to what pieces you are going to rehearse. This part of your award gives you the opportunity to gain experience in managing your own rehearsals.

It is essential to think about the things your band members need to know in order to perform effectively. Poor rehearsal technique will inevitably result in a poor performance. It is down to the person taking the rehearsal to decide which parts of certain pieces need special attention. However, it is not only the musical aspects which need to be rehearsed. As musicians, you all know the value of visual impact: attention must also be paid to stage presence or drill movements if you are giving a marching performance.

There are different elements you must consider when managing a rehearsal. You must plan

around any musical, practical or technical issues which will need careful consideration. Below are some examples of each for you to consider.

Musical issues

Selecting the music. The most important thing to remember is when selecting a piece to perform, the work must be achievable by the players you have in your ensemble. Be very careful not to select a piece which is beyond their (and your) capabilities. This may result in your musicians being bored, frustrated and eventually will damage confidence levels. You also need to select music that is fitting for the occasion. Choose pieces that are in keeping for the theme or style of your performance. The selection of music can be a tricky one, but this can be made easier if you have a plan of what you want to achieve.

Difficult musical passages/parts. You may come across difficult passages or parts in a piece you might find that are extremely difficult, so more time would need to be allocated to that one particular work. Also, a section of your ensemble may need more time on a specific part of the piece than others. Make sure you allow plenty of time for this.

Practical issues

Time management. This is linked to the availability of equipment and personnel. You need to give timings for a rehearsal so everyone knows where they need to be at what time and what they need to bring with them. Another reason to consider time management is to ensure that time is used effectively and not

wasted. It is very easy to get caught up in a piece of music and forget what the objectives are.

Health and safety. This is a vital area as you are protecting your musicians while they are in rehearsal. Look carefully at trip hazards, loose cables, chairs, etc. that are in the way. If you are practising a marching display, make sure you are familiar with the area you are going to use.

An easy way of making sure all things have been considered is to carry out a health and safety risk assessment. Your staff will be able to help you with this.

Technical issues

Availability of equipment/personnel. Think carefully that you have the right equipment and people for your rehearsal. For example, you would not necessarily expect a drum major to attend until you were practicing the marching display. You also might need practice pads instead of military side drums if you are taking a sectional practice. Also, think about the availability of music stands, lights, sheet music, etc. Also, are all the instructors you need available for the rehearsal?

Booking the venue. Make sure you have access to the building at specific times because it may have been booked out to a third party. Also, ensure that you have the necessary rooms available, and do not forget about an outside area if you need to rehearse the marching elements of a display.



Finding solutions to issues arising during the rehearsal process

Finding solutions to rehearsal issues

In order to find solutions to a problem, you first of all need to know what would happen if the problem arose in the first place. Some of the answers to this question can be found in the various sections above and on the previous page. The answers you give will depend on your own ensemble, facilities and the venue you are using.

Musical issues

What would happen if you chose music that was too difficult for your players to perform?

- Adjust the programme to make it achievable
- Dedicate more time in rehearsals to sectionals

What if the music you intended to perform was not appropriate for the audience?

- Do your research – think about who will come to listen and plan accordingly
- Don't play pieces that only you like

Practical issues

What if your rehearsals over ran due to poor timekeeping?

- Make sure you set targets to achieve and stick to the clock
- Use every minute you have carefully and productively

What would you do to make sure your musicians' safety is not put at risk?

- Follow the risk assessment your staff will have
- Be sensible! Use ear plugs indoors and make sure heavy instruments are grounded

Technical issues

What would you do if the rehearsal space was unsuitable?

- Find another!
- Use what you've got to the best of your advantage – split into sections if you have to

What if your key players, instructors or equipment aren't available?

- Rehearse parts of the programme that they're not needed for
- Make sure you have everything ready in advance
- Produce rehearsal schedules so each person knows where they need to be and at what time



How to evaluate progress against targets

Rehearsal reporting

Completing rehearsal reports is an extremely valuable tool when developing your musical proficiency both as an individual and, equally as important, as a member of an ensemble. It will help you prepare for the next rehearsal more effectively and focus on what exactly needs to be achieved.

Make it standard practice that before each rehearsal, you set targets that you hope to achieve. A target is a goal you want to reach, either you as an individual, as a section, or as the ensemble as a whole.

Using SMART targets

A great way of setting targets is to use the 'SMART' approach. This is something you will be able to use in the future when setting all sorts of goals you want to achieve. As examples, this could be getting into university, passing your driving test or getting fitter – it is what we call a transferable life skill.

Specific	What do I want to achieve?
Measurable	How will I know when it is achieved?
Attainable	What steps are involved in achieving my goal? (Can I break a target down into realistic steps?)
Relevant	How does this target improve me as a musician? (Am I willing and able to work towards this goal?)
Timely	What is the time frame and can it be done?

The targets you set will be specific to your instrument or voice, your section and finally your ensemble. Below are a few examples for you as an individual.

Individual example targets:

- Memorise the Last Post for a Remembrance Day performance
- Perform bar 10-17 correctly at tempo (120 bpm)
- Perform the middle section of a drum static without dropping my stick
- Play all my major and minor scales up to four sharps/flats from memory
- Pitch all intervals correctly for 'Ave Maria'
- Ensure the fingering in 3rds in bar 42 is tight and not messy
- Play my solo piece using dynamic contrast and staccato articulations
- Improve my tone quality using long note exercises
- Improve my breathing technique by singing long sustained phrases
- Ensure three or five beat rolls are tight
- Do a band halt correctly off the drum major's signal

Sectional example targets:

- Ensure starts and stops are together
- Make sure no one is rushing in and ignoring the tempo
- The second and third parts are playing the different rhythm correctly
- Ensure the diction of the section is clear in the fast passages
- Make sure we use staggered breathing in the sustained phrases of 'Alleluia'
- Ensure the split is correct in 'Those Magnificent Men' for the marching display
- Transition from tune to tune is smooth
- Make sure the dressing in the corps of drums is tight when seven across

Ensemble example targets:

- Play quietly enough so the solo player(s) can be heard
- Ensure the dynamics of the piece are right
- Make sure dressing and covering are tight when marching
- Make sure the pitch between the different parts is accurate throughout
- Ensure we react to the signals given between the bass drummer and drum major
- Make sure the corps of drums interacts with the pipers
- Make sure everyone produces a quality, unified sound
- Watch the conductor at all times in a performance

Example rehearsal diary for solo and ensemble rehearsals

REHEARSAL DIARY			
Rehearsal date	Solo or Ensemble	Targets set	Progress made
10/10/16	Solo	Perform bar 10—17 of Raiders March correctly at the correct tempo	I can now play bars 10 – 17 at the correct tempo
05/11/16	Solo	Do a band halt correctly off of the drum major's signal	Progress made as I can now recognise the drum major's signal but do not yet always get it right
18/10/16	Ensemble	Ensure that the entire band can play Raiders March from beginning to the end without faults	This tune now sounds good but the bell lyres are still hitting some wrong notes
22/12/06	Ensemble	Make sure dressing and covering are tight when marching	Going forward and counter-march are good but need to improve wheeling left and right

Once you have identified your targets (which may have been set by yourself, your ensemble leader, bandmaster or VQ officer) you will need to write an entry after each rehearsal, describing what progress you made towards achieving each separate target. This is so that you have a written record of what occurred and what needs to be worked on.

It is unlikely that you will achieve each target in one rehearsal. Playing as an ensemble takes a great deal of skill, effort, discipline and teamwork. Think how your ensemble sounded when you played a piece for the first time – there were probably mistakes made by everyone, no dynamics were used and it was difficult to read the music and watch a conductor at the same time.

Demonstrating technical and musical control of an instrument within a group

Participating in rehearsals

How we prepare a piece for performance all hinges on the rehearsal process and the ability to communicate effectively what is required. There are many ingredients that go towards making a successful rehearsal. The two main ones you need to focus on for your BTEC Music for Practical Performance are:

1. Identifying areas for technical and musical improvement

As members of an ensemble in rehearsal we all have the ability to fault-find and correct. You need to demonstrate that you have the ability to decide when, musically, something has not gone exactly right and communicate what needs to be done in order to fix it.

You should be able to take the fault finding and correcting one stage further. In addition to identifying any musical problems, you must stress which passages of the music have specific problem areas and work on these together as an ensemble. A large part of advancing in musical leadership is having the ability to solve musical or technical problems. You can only do this to the best of your ability if you know the piece very well yourself.

2. Showing you have technical control of your instrument or voice

It is one thing to know the piece inside out yourself, but what if you can't play or sing your part? This is where personal discipline comes in and you must focus on your own abilities as an instrumentalist or singer first. If there are bars or sections in a piece you cannot play – practice them!

We all know how frustrating it is when you have practiced hard and learnt your part, only to turn up to rehearsals and others haven't. Not only does this show a lack of effort on their behalf, but shows little respect for the team of which they are a member.

More information on how you can prepare your part and gain technical control of your instrument can be found in the Practice Routines section, in Unit 4.

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INVESTIGATING AN AREA OF MUSIC

The aim of this unit is to develop skills in planning and carrying out an investigation into a chosen area of music. Learners will be given the opportunity to investigate an area of music that they find inspiring, interesting or pertinent. They will then present their ideas and findings in an appropriate format.

Unit Introduction

This unit calls for in-depth study and investigation into an area of music that is of particular interest either to individual learners or to groups of learners who will work together. Learners could research an academic area but could also take the opportunity to immerse themselves in a particular musical style, personality or movement that they find fascinating.

Learners will extend their musical knowledge and it is expected that on completion of the investigation, the knowledge gained will be shared with others.

Having the skills to explore an area of music and gain detailed knowledge of a subject will benefit learners when they are looking for a career

or if they move to a higher-level qualification. The self-directed nature of this unit will also give learners a sense of independence in their learning while encouraging them to explore a subject of their choice in depth.

A key part of this unit is the need to complete the investigation to a specified deadline. This will ensure that learners plan their time accordingly.

In terms of vocational development, the ability to investigate a topic in depth – interpreting, collating and extracting relevant information, and presenting findings – enhances the work of any creative artist and serves as a grounding for learners who might wish to progress to careers in musicology or journalism, for example, or for working in publicity or promotion.

Learning Outcomes (LO)

On successful completion of this unit a learner will:		Achieved by
LO1	Be able to plan an investigation, taking deadlines into account	Correctly completing Task 1
LO2	Be able to carry out an investigation into an area of music	Correctly completing Task 2
LO3	Know the nature of information and whether it is reliable and valid	Correctly completing Task 3
LO4	Be able to present the results of an investigation into an area of music in an appropriate way	Correctly completing Activity 1

Planning an investigation, taking deadlines into account

To investigate any subject requires research on the specific topic. This may be of your choice or you may have been tasked to look at something. When choosing a music-related topic there are a large number of options. Some examples are provided below:

- One of the three HM Forces Band Services, corps of drums, bugle platoon, or pipes and drums
- An ensemble of the above (marching band, fanfare team, brass quintet, etc.)
- The career of a particular performer
- The role of sound engineers
- A style of music
- A composer
- A type of music technology equipment
- A notable anniversary, for example, a composer's birth, their death or the first performance of a notable piece
- Any specific music role
- A pop band, rock group or any other professional ensemble
- A period of music

Whatever the topic, planning is essential to ensure that deadlines are met and time is not wasted researching the wrong information or trying to filter information that is not relevant.

It is also important to consider how your findings will be presented. This can vary and may take the form of a written report, a lecture, demonstration or a presentation. What you must remember though is that the format must be relevant to your research and topic.

Timelines

To help you to prepare all of the information that you need, it is helpful to give yourself some deadlines. You need to think about how long it will take to:

- Research the different sources
- Decide what information you are going to use
- Put the information in a logical sequence
- Prepare the presentation (slides if you are using PowerPoint), or different practical aids you are using if you are delivering a lecture
- Rehearse the presentation

Carry out an investigation into an area of music

What makes a good investigation?

The key behind a good quality investigation lies in the depth of research you carry out. You will find that it is best to use a variety of different sources when gathering your information. This will enable you to obtain the best range of views on your subject and to find if there are different views or if the sources corroborate each other.

You need to be able to identify from where you are going to try and find your material (sources). Sources fall into two categories: primary and secondary.

A primary source is one that is first hand. For example, an interview with a composer or a performer is first hand because the content is from the actual person, even if it is a recording. Another source of information which can be primary and is sometimes overlooked is your ensemble leader, bandmaster or teacher! They will have a great deal of knowledge, so don't make the mistake of not asking them questions.

Secondary sources are those that do not necessarily come from the original source and can possibly have a biased view. For example, a fan club will nearly always say only good

things whereas a critic or reviewer may have a personal dislike that influences their view. These can include: internet, magazines, books, recordings, etc. Identifying these sources will help you to focus on your information and what you can find out from each.

The internet is an excellent research tool as there are many websites relating to various topics. It is easily accessible and pages are usually updated regularly. Also, do not disregard recordings or CDs. Every CD will have an inlay card which contains a lot of valuable information.

You will also need to consider how you record and store and catalogue your information in order to be able to readily access what you want and avoid missing or losing anything.

The nature of information and whether it is reliable and valid

Editing sources

Having used a variety of different sources in order to gather information, you will almost certainly have a lot more information than you will actually want to use. The sources that you choose to use will of course depend on what your subject is but it is also important to consider the reliability and the accuracy of information.

For reliability and validity, remember that a lot of information can be biased and this may be the point at which you decide not to use sources such as fan clubs, political writings, critical reviews, etc. You should also disregard any information which you feel 'wanders off' the subject – it is important that you stick to accurate and relevant information for your chosen topic.

You should also ask yourself why you are choosing to use the source and the information, and why you are going to include this detail in your presentation. Self-questioning will help you to be sure about your choices.

Presenting the results of an investigation into an area of music in an appropriate way

Having completed your research and decided on the content of your findings, the next stage is to present your findings in the best way. The format of the presentation is entirely up to you - it could be a lecture, a demonstration, a written report, a presentation, or another format. What is most important is that the format is relevant and appropriate for your research topic.

You should always include references to sources when presenting your findings. You will find it useful to include a separate slide or list with them all on. You can then talk through and reference your sources clearly without forgetting any. This is normally referred to as a bibliography.

You will also need to demonstrate that you understand the importance of timings when delivering your presentation. This can be broken down into four different stages:

Introduction	Who are you? What is your subject? What will your audience learn from your presentation?
Main content	This is where you deliver the subject matter. It is vital you structure this time correctly or you may wander off your topic
Conclusion/summary	You must round off your presentation and summarise the information you have given to your audience. It is a good opportunity to check their knowledge by asking some simple questions based on what you have just said.
Questions	Make sure you give your audience an opportunity to ask questions. This is a great way of checking they have understood what you have told them. If no one asks questions, ask a few of your audience!

There are three simple ingredients needed that help to deliver a quality presentation:





Glossary of terms

Command verbs	Description
Carry out	Complete a task or activity
Communicate	Give, receive and share information
Demonstrate	Apply skills in a practical situation or show an understanding of the topic
Describe	Give a clear description that includes all the relevant features. Think of it as 'painting a picture with words'
Design	To make or draw plans for something
Evaluate	To judge or calculate the quality, importance, amount, or value of something
Explain	Set out in detail the meaning of something, with reasons. This is more difficult than describing or listing so it can help you to give an example to show what you mean. Start by introducing the topic then give the 'how' or 'why'
Identify	Provide brief information about a subject, specific process or activity
List	Provide the information in a list rather than in continuous writing
Monitor	To keep watching or noticing particular things
Outline	Identify or briefly describe the main points
Participate	To take part, be or become actively involved in something
Produce	To make something or bring something into existence
Review	Look back over the topic or activity

Intentionally blank



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