



## Career Support - Teachers, Students and Industry

This document is designed to help teachers, students and graduates to become more aware of some of the opportunities available to them. This includes links to resources and career suggestions. It has been compiled by [Technology in Music Education UK](#) (TiME).

### 1. UK Music - Resources



[UK Music](#) is an industry-funded body, established in October 2008, to represent the collective interests of the recorded, published and live arms of the British music industry.

Through collective representation, UK Music promotes the interests of record labels and music publishers (major and independent), songwriters, composers, lyricists, musicians, managers, producers, promoters, venues and collection societies.

They are also very passionate about helping students get a career in the music business. They have an area on their website call [Education and Skills](#) - which is worth exploring.

UK Music provide a really useful **Careers pack** that not many people know about. It is called the '[UK Music Careers Information Pack for Schools](#)'. This is a very useful link for any students interested in a career in music.

**Music Academic Partnership institutions (MAP)** - UK Music launched MAP (Music Academic Partnership institutions) a few years ago. [MAP](#) is a collaboration between a select group of educational institutions and the membership of UK Music. Its focus is on preparing individuals who want to build careers out of their passion for music. It is a list of educational institutions who specialise in music performance and production.

### 2. Music Companies in the UK

There are many companies involved in the UK Music business across the country. These could be manufacturers, distributors, music shops, music publishers, music exam boards and many more. The Music Industry Association (MIA) list many on their [website](#). It would be worth considering contacting these companies to find out about employment.

And remember, Ofsted like to see schools engaging with industry. All schools should really have a 'Careers Education, Information, Advice and Guidance' (CEIAG) policy. Some music companies also offer schools partnership schemes, such as 'Certified Training Centres'. These can be free of charge and are normally

extremely beneficial for teachers and students e.g. free product training, free gear (software/hardware) – as well as input into new products!

### **3. Professional Musicians**

Many musicians have mixed portfolios, whereby they not only play professionally, but they also teach (online and physically), or compose and arrange music etc ... Some exam boards e.g. RSL (Rockschool) also offer free 'Find a Teacher' [Teacher Registry](#). By engaging with sites such as this one, you may be able to grow a useful additional income to your professional playing gigs.

As a professional musician, it is always worth keeping a check on the '[Musicalchairs](#)' website where there are many jobs (teaching, performance and admin) as well as courses and competitions. Another good website to check out is '[Musicjobs](#)',

If you play brass, woodwind or percussion, you may also be interested in a **Reserve Army Band** (formally T.A.) – where you would be paid for everything you do, including travel and much more. These bands are not only professional concert bands (marching or sat down performing concerts), but also often have work for quartets, quintets, big swing bands and fanfare trumpeters. These generally have a (paid) weekly evening rehearsal, and then gigs on top of that.

### **4. Music Education Organisations**

There are LOTS of different organisations in the UK offering a variety of support to teachers and students. This could be free or paid CPD, online courses and masterclasses, networking and conferences (virtual or physical) etc ... These organisations have corporate members and so offer yet more connections to the music industry. Here are a few that are worth checking out:

[Incorporated Society of Musicians](#) – over 10,500 members based in London, they have lots of free 'Professional Development' that includes Webinars, Seminars, Publications and some excellent Resources for educators. A lot of this is free, but membership is extremely reasonable, from as little as £15 a year for students, with full membership at £171 (October 2020).



[Making Music](#) – over 3,700 groups are members of this national organisation for leisure-time music. Each 'member' is a group e.g. a choir, orchestra, barbershop quartet etc., and so this membership amounts to around 200,000 music makers! You may find students are already members of these groups, and this may lead to professional gigs and other musical connections in terms of employment. Budding composers may be interested in their 'Adopt a Composer' scheme where fees are paid by the project.



**Music Mark** – over 400 organisations and their teaching and support teams are members of Music Mark. This includes the vast majority of Music Education Services and Hubs, schools and more. From a student’s point of view, they may be being taught by a peripatetic instrumental music teacher from a music service, but they may also become peripatetic music teachers themselves. Jobs are listed on their websites.



## **5. Community Music Groups**

Engaging with community music making can be a great way to widen experiential opportunities for learners, for example through partnership projects (both in school and via external projects) and through work experience placements and internships. It is often possible to connect with an organisation who can help to deliver additional music projects and in some circumstances can apply for funding to deliver bespoke music making activity, especially if you are working with students who have additional needs, or who are experiencing challenging circumstances such as SEN/D learners or Looked After Children.

To find out about local and regional opportunities a great starting place will be to get in touch with your regional Music Education Hub. – Hubs are often led by an established Music Service, working in partnership with regional community music and arts organisations to deliver projects that broaden the diversity of music making opportunities and reach out to a wider range of participants. Music projects led by organisations working in the community reach some of the most excluded and vulnerable in society. For example, work in prisons and with young offenders, work with Asylum seekers and Refugees, projects with Looked After Children, the LGBTQ+ community, young people and adults with Special Educational Needs or Disabilities, and in mental health and hospital settings.

<https://www.gov.uk/guidance/get-support-from-your-music-education-hub> has guidance on contacting and working with your regional Music Education Hub

Orchestras and Ensembles: Many established Orchestras deliver a range of inclusive music projects, with the aim of ensuring that the diversity of society and audiences are reflected in the diversity of the music leaders and participants that they work with. Orchestras Live is a good place to start if you would like to find out more and get in touch with your regional Orchestra to find out about their community projects [www.orchestraslive.org.uk](http://www.orchestraslive.org.uk) or [email info@orchestraslive.org.uk](mailto:info@orchestraslive.org.uk)

Key Community Music project funders and organisations: The ‘National Foundation for Youth Music’ are a great organisation to get in touch with if you have a specific need to support young people in challenging circumstances. Youth Music support community music organisations across the UK to deliver inclusive music making projects, often with the opportunity to achieve an Arts Award certificate through participation <https://youthmusic.org.uk>. Other key funders of music projects include: Arts Council England, Music for All, Esmée Fairbairn and Paul Hamlyn. There are also many other charitable Trusts and Foundations, all of which support community organisations to work with children, young people and marginalised communities so that more people can take part and benefit from engagement in music.

Please feel free to get in touch with the team at [TIME](https://www.techmusic.org.uk) if you have any questions or would like to find out about how to get in touch with your regional Music Education Hub. [info@techmusic.org.uk](mailto:info@techmusic.org.uk)

## 6. Social Media Sites



LinkedIn



YouTube



It would be worth investigating social media sites that are involved in music technology and either joining, liking or connecting with them. Once on one site, you may find other similar sites are recommended. You may have to request to become a member of a particular group, but this isn't normally a problem and shouldn't deter you. Check out the music tech exam boards, both classroom and graded exams. The bigger UK Classroom music education Facebook sites are: UK Music Teachers (about 10k members) and KS3 Music – Hints and Tips (about 7k members).

Jobs are often listed on social media sites, especially **LinkedIn**, and there's no harm in even asking about employment possibilities in these groups. Always remember 'If you don't ask, you don't get'!

Having a **YouTube Channel** can be a very good way of building a business. This could be from offering free lessons, performances to performing pieces of music that you are willing to sell. These could be your compositions or arrangements. Also check out the [YouTube Monetization Policies](#) to see if you are eligible to earn money from your YouTube Channel. It may not be a lot of money, but it could be an additional revenue stream. I believe the current Policy is to have more than 1,000 subscribers, and an average of 4,000 valid public watch hours in a 12 months period.

**Facebook** and **Twitter** are useful sites to engage with, even if you're of the **Instagram/TikTok** generation. There's often more information and longer conversations on Facebook, as well as easier ways to communicate with people you may not know and who may be able to help you.

## 7. Music Magazine



There are a lot of music magazines but not many aimed at Music Education. The main magazine is the '[Music Teacher Magazine](#)', currently at a subscription price of £7 per month, to about £70 a year (12 print issues). Within this magazine is a monthly feature on Music Technology and they have a Music Technology Editor. To contact the magazine, email: [music.teacher@markallengroup.com](mailto:music.teacher@markallengroup.com)

Interesting for keeping up with new products and reviews, but also to have a good overview on current music teaching trends.

It may even be worth thinking about writing for music magazines such as the Music Teacher Magazine. Perhaps you have a good idea that you feel you could write a useful article about, or news about a product or scheme of work others may not be aware of. You could think about contacting the editor and asking if this would be of interest. Payment for an article would usually depend on the word count and would of course need to be high quality. Who knows, you could end up with a regular feature!

The Music Teacher Magazine also has a jobs page called '[Rhinegold Jobs](#)' that may be worth keeping an eye on.

An on-line magazine is [MUSIC:ED](#) which is also worth checking out. They also have a jobs area [here](#). Again, you may have an idea for an article that could be published on their site. Contact them via their website at <https://musiceducation.global/contact-us/>



Also bear in mind, that many music organisations also have member only magazines. For instance, the **Music Teachers Association** (MTA) has the '[Ensemble](#)' magazine, published each term. **Making Music** has a regular magazine called '[Highnotes](#)' and the **Incorporated Society of Musicians** (ISM) has bimonthly magazine called '[Music Journal](#)'. All these magazines need 'copy' and articles, features and news.

## **8. Music Exam Boards**

There are several different job opportunities around the music exam sector that you may not be aware of. These start with jobs actually working for an examination board, be it Classroom or Instrumental, through to teaching and being on recommended teacher listings.

In terms of the classroom and GCSE and A Levels, there are four major Exam Boards. These are AQA, Edexcel, Eduqas and OCR. All these boards offer both GCSE and A Level Music, but only Edexcel offer a Music Technology A Level. All GCSE Music exams offer a music technology option for both composition and performance elements. This can be with a DAW for performance, and/or a notation software program for the composition.

Each Classroom exam board has a Subject Office or Advisor for Music, and it may be worth watching their jobs pages for other possible roles.

**AQA Music** – Email: [music@aqa.org.uk](mailto:music@aqa.org.uk) - Head of Curriculum for Creative Arts.

You may wish to consider offering or creating some resources for teachers or learners that could get shared in their Music Community website area. <https://www.aqa.org.uk/subjects/music>

**Edexcel Music** – Email: – <https://support.pearson.com/uk/s/group/0F90N000000kGddSAE/music> Subject Advisor – Music and Music Technology. Lots of resources for all levels of exams on their site. <https://qualifications.pearson.com/en/subjects/music.html>

**Eduqas** – Email: [music@eduqas.co.uk](mailto:music@eduqas.co.uk) Subject Officer – Music.

Another good useful list of resources that could be added to.

<https://resources.eduqas.co.uk/Pages/ResourceByArgs.aspx?subId=21&lvlId=2>

**OCR Music** – Email: [music@ocr.org.uk](mailto:music@ocr.org.uk) – Subject Advisor, Music and Performing Arts.

Regular online conferences and a good amount of resources. <https://www.ocr.org.uk/subjects/music/>

You may find that some secondary school music departments need help and support in music technology, especially in the use of DAWs. It may be worth contacting a school directly to see if there are any job opportunities in your area. You could even consider running an extra-curricular Music Tech Club for the school. These can be extremely good from many points of view. Not only do they give greater use to the schools music tech gear (and the investment the school has made), but they are ideal for helping to create peer to peer tuition from different year groups amongst the ‘club’, as well as offering a useful safe place for SEND students to expand their music creativity.

**Music Tech Clubs** can now also validate their existence (if this is required) by setting outcomes and targets. These could be working through the RSL Awards (Rockschool) Ltd. exams – Grades 1 to 8 in Music Production (with UCAS points, Grades 6 to 8) or aiming to release a series of School Tracks (made available to download via the school website).

When it comes to instrumental and vocal examination boards there are many job opportunities. Some may be full time jobs, but others could add revenue into a mixed musician’s portfolio.

The five major exam boards here are the ABRSM, LCM Exams, Music Teachers’ Board (MTB), RSL Awards (Rockschool) Ltd. and Trinity College London.



The [ABRSM](#) has a large workforce and offices in London and jobs listed [here](#). They also have about 700 paid examiners, so this may be worth a thought - more info [here](#). Or you may wish to become an [ABRSM Volunteer](#), of which there are about 200 in the UK.

[LCM Exams](#) now offer exams not only in traditionally classical instruments, but also [Vlogging](#) and [DJ exams](#). These are areas where there may be a current lack of teachers, and knowledge of these exams may be useful. The LCM currently runs a [Teacher Membership scheme](#) from £30 a year that offers various discounts and opportunities. You could also consider becoming a [LCME Centre Rep](#).

The [Music Teachers' Board](#) (MTB) is one of the younger exam boards and the first to offer exams without having to attend an examination centre. These were initially exams where you submitted an audio recording and have now grown to exams you can submit audio or video via their own app. Uniquely, the exams are only marked by instrument specialists. So, for instance, a cello teacher/player will mark a cello exam. Their exams include Keyboard, as well as Contemporary Singing, Drums and Guitar. This may be a useful exam board for some students as they are less stressful, there’s no need to travel to an exam centre (excellent for SEND students) and you have complete flexibility over the exam date and time.

[RSL Awards \(Rockschool\) Ltd.](#) is now over 30 years old, and in this time have created some really interesting well-structured exams. No longer just a Rock and Pop syllabus, in December 2020 the new RSL Classical syllabus was launched with Classical Piano. Another big success story is their Vocational Qualifications (VQs). These innovative, practical and industry focused qualifications have 100s of different units to choose from and are constantly kept up to date with industry research. Schools could opt to do Vocational Qualifications instead or alongside standard GCSE and A Level music exam. This is another area where schools may benefit from a teacher with this sort of knowledge.

RSL also offer structured courses and graded exams in [Music Production](#) and recently also launched Graded Exams in [Podcasting](#) and also [Vlogging](#)! Grades 1 to 8, with UCAS points from Grades 6 to 8. Of course, music could be a big part of both these useful additional qualifications.

If you would like a career working for RSL Awards, or as an examiner, keep an eye on their careers page [here](#). If you are able to teach any of their qualifications, then you may wish to get yourself on their '[Find a Teacher](#)' pages, or to sign up to their '[RSL Awards Teacher Registry](#)'

[Trinity College London](#) have been going strong since 1877 and, like the ABRSM, is best known for its classical traditional instrumental exams. They also have a sperate [Rock and Pop](#) syllabus with interesting resources and videos. If you are interested in working for Trinity, there is a list of staff vacancies [here](#) or if you are interested in becoming an examiner, check out [this](#) page.