

# Proposal to develop an apprenticeship standard

## L6: Singing Leader

### Title of occupation

Singing Leader

### UOS reference number

ST1425\_V0.0

### Core and options

No

### Level of occupation

Level 6

### Route

Creative and design

### Typical duration of apprenticeship

24 months

### Target date for approval

No target date

### Resubmission

No

## Occupational profile

### This occupation is found in...

a broad spectrum of locations and environments. They will inspire the diverse groups they work with to reach their musical potential, be it in schools, community venues, creative environments such as theatre or worship setting. Where required, the Singing Leader will also direct instrumental ensembles to accompany the singing work.

Typical employers may include arts council-funded music hubs and the organisations they support such as local authorities, schools, arts organisations, community or voluntary groups, multi-academy trusts, especially those running large-scale music programmes, dioceses and cathedrals, outreach programmes from the national portfolio organisations, high-profile, professional performing groups and choruses, UK conservatoires, choral education organisations that support wider CPD in music education such as ABCD, and Voices Foundation, and independent local community singing groups.

### The broad purpose of the occupation is...

to use expert vocal and musical skill and knowledge to respond to the needs of each employer and context. For example, in an educational environment, they might support a school's overall offer for music, including the National Curriculum and extra-curricular opportunities. In this setting, singing leaders are expected to deliver high-quality vocal training which is in line with the standard of teaching in core subjects.

Another example is community choirs, of which there are many thousands across the UK.

Approximately 2.1 million people sing in a choir every week. This is the grass-roots environment where the breadth and diversity of the UK's choral tradition is manifest and membership is rooted in the local community. The needs of these adult groups are different to children, and a singing leader in this context would spend considerable time preparing for rehearsals, learning and researching repertoire and practising delivery skills, preparing programme notes, using simple project management tools to make arrangements for concert logistics, and planning communications to all performers, singers and players alike. Many contexts will also require singing leaders to lead or contribute to marketing for these events.

Singing leaders can expect to work with people of all ages. They require an understanding of vocal development across childhood, adolescence and adulthood, and an appreciation of what singers might achieve at different stages in their lives. Using musical and teaching skills appropriate to each age range, they create an aspirational environment. Knowledge of various musical, educational and pedagogical resources to support progress and development is vital and ordinarily supported with requirements developed by the employer.

### In their daily work, an employee in this occupation interacts with...

choirs such as after-school choirs, church or cathedral choirs, music hub choirs for a variety of ages and levels, county youth choirs, choral societies, rock choirs, chamber choirs, community choirs, workplace choirs, social prescribing settings and individuals.

Depending on the nature and size of the employer, singing leaders may need to collaborate on the development or management of project budgets such as for a recording project or choir tour.

Working with children and vulnerable adults requires a strong understanding of safeguarding and singing leaders must support employers, schools and other statutory authorities to create a safe environment.

### An employee in this occupation will be responsible for...

delivering vocal training that complements and surpasses the music school curriculum or community artistic directors requirements. They are generally responsible for directing, coaching and developing a group and preparing it for performances or events. Singing leaders are typically involved in recruiting the membership of these choirs. They report to their employer through a line manager which in the case of an educational setting also has input from a school leadership team.

Singing leaders are responsible for providing or ensuring they can access musical resources such as sheet music and a keyboard to support their role. They will have an understanding of copyright and performance rights in practical contexts.

Singing leaders are responsible for working in accordance with health and safety regulations, and some working environments such as specialist provision or adult social care settings may require specific knowledge. This includes an understanding of risk assessments and how to implement and adjust these as necessary with the support of experienced professionals.

The nature of work in the sector means many people work multiple part-time jobs in order to gain experience and practice their skills across different genres and groups.

### Typical entry point to the apprenticeship

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Employers will determine their own entry requirements, which may be a level of musical achievement demonstrated through practical audition and may include Level 3 advanced qualifications (Grade 6+, includes BTECs, etc.) or equivalent experience, functional keyboard and voice skills.

Many employers will require a driving licence if delivery is spread across multiple sites.

### Transferability

*The Institute expects that being competent in the duties you have listed in this proposal will mean that an individual will be able to undertake the occupation in all relevant types of employer. Please outline the steps you have taken to ensure that this will be the case.*

The development group consists of representatives from all areas where we would expect to find singing leaders e.g. music hubs, Schools, Youth Choir, Charities and Religious employers who employ on full-time, part-time and freelance contracts and they all report a talent shortfall in this occupation impacting succession planning and existing provision.

Once competent and they have consolidated their learning, a Singing Leader could progress between employers or apply for promotion opportunities with the same or a different employer.

### Stand-alone occupation

*Please confirm that the proposed apprenticeship relates to a stand-alone occupation and explain how it will fit in with any associated apprenticeship standards.*

The development group is aware of other standards which may provide some of the KSBs required for this occupation, e.g. safeguarding, lesson planning, and relationship building.

These are:

Teacher, Level 6 (ST0490) has statutory workforce entry criteria under The Education (School Teachers' Qualifications) (England) Regulations 2003. These are not required for a Singing Leader.

Learning and Skills Teacher, Level 5 (ST0149) is found in all parts of the Further Education and Skills Sector (FES), usually in settings where students are aged 16 and above, although a small number of teachers may teach 14- to 16-year-olds in alternative provision). The majority of Learning and Skills Teachers work in FE colleges (whether general or specialist), independent training providers (ITPs), Adult Community Learning (ACL) providers or offender learning. In contrast, a Singing Leader can work in a variety of educational (EYFS to KS4) and community settings (e.g. choral societies, rock choirs, chamber choirs, community choirs, workplace choirs, social prescribing settings, etc.).

As can be seen from the Singing Leader occupational profile, their delivery is across a much broader population and wider settings with specific knowledge and skills required to be competent in the role.

### Progression routes

No progression routes specified

### Progression routes comments

The following are roles which a competent singing leader could identify as a next step for their

career: ● 'Outreach' Directors for professional performing groups (e.g. The Sixteen, Tenebrae, Ex Cathedra) or large professionally run choruses (e.g. Hallé, City of Birmingham Symphony Orchestra) ● Senior positions within Music Education Hubs (e.g. Head of Curriculum, Head of Delivery, Head of Hub) ● Directors of Choral Music in schools, including state-sector schools ● Music leaders in a worship context ● Music therapy, with additional training ● Social prescribing settings ● Orchestral conductor

### Typical job titles

['Choir conductor'  
'Choral animateur'  
'Choral coach'  
'Choral director'  
'Director of music'  
'Vocal leader']

### Does professional recognition exist for the occupation...

No

Duty	OTJ training (days)
Plan singing sessions and rehearsals preparing learning materials, researching repertoire, preparing programme notes and practising delivery skills.	5
Prepare resources including music materials, taking into account copyright and performance rights to ensure high-quality delivery of singing sessions including medium-term and long term plans, learning repertoire and meeting the diverse needs of attendees.	5
Undertake rehearsals using aural analysis and conducting techniques as required providing feedback and making changes.	25
Use vocal and singing techniques to deliver singing sessions to meet employer requirements.	25
Work within employer health and safety policies and procedures, including risk assessments and safeguarding, to safely deliver sessions.	5
Provide appropriate accompaniment, demonstration and modelling of requirements within singing sessions.	20
Deliver specific singing requirements for employer or setting-specific events such as collective worship, school assemblies, performances, concerts, in liaison with colleagues.	25
Assess and report on progress made in sessions and whether agreed outcomes which may be linked to curriculum aims, have been achieved, this could include termly written reports for each group.	10
Build relationships to collaborate and work with key stakeholders such as the headteacher, music lead, other music providers to provide updates and next steps.	10
Provide structured sharing of good practice to support others such as teachers and other staff to build on the work in the specialist singing sessions.	10
Plan, organise and deliver performances using project management tools to make arrangements for concert logistics, and planning communications to performers, singers and players.	5
Identify and manage budgets including making funding bids to support events.	5
Prepare and issue communications regarding sessions, performances and events which may include recruitment of attendees, ensure regular attendance, retention of group members and general information. Many contexts will also require Singing Leaders to lead or contribute to marketing for events.	5