

# MUSICAL PERFORMANCES TOOLKIT

# Musical Performances Toolkit

**Musical performance** groups can be a great way for a young person to develop a specific talent whilst taking part in a balanced programme of Scouting, as required by POR.

POR rule 9.22 must be followed and the below guidance is advised. The relevance of this will be determined by the kind of musical performance group being run.

**Musical performance** is performances where the performance is primarily that of an instrument(s) creating sound, including the voice. The musical performances toolkit can be found here.

**Public performance** is performance which may be viewed by those not the direct invitee of the participants or leaders involved.

This does include shows with public ticketing, whether free or paid for, as well as where the performance is part of a wider public display, on a one off basis (e.g. community fair) but does not include performances with closed audiences (e.g. carol singing at care homes) The relevant Commissioner, or their designate, has the ability to restrict the audience of any non-public performance.

**Staged performances** are performances which may include musical performance alongside dance, drama and/or other staged art.

## Legal Requirements

The legal aspects for running a Scout performance can be found at [scouts.org.uk/fs120162](https://scouts.org.uk/fs120162).

## Further Resources

A word version of the assessment documents can be downloaded in the 'Musical Performances' section of [scouts.org.uk/a-z](https://scouts.org.uk/a-z).

## Getting started with a musical performance group or band

Traditional Scout bands require a Band Leader, and all musical performance groups will require a leader who is in charge of the activity. This person will be responsible for making sure that the group is set up for success, and the group will require:

1. Enough young people to maintain a minimum number of performers, for a marching bands this is 12.
2. Enough finance to supply them with the required resources (instruments, uniform etc.)
3. Somewhere suitable for them to be taught and to practice.

## **Dress**

The dress of the group or band will be determined by a number of factors, including the type of performance and its context. Where it is appropriate to wear Scout uniform it should be worn as set out in POR. Other costuming or outfit options should be appropriate for the young people.

## **Appropriate Activity**

Most young people involved in musical performance groups are Scout age or older. There is no reason why Beavers and Cubs cannot be involved in musical performance groups in Scouting. The age, maturity and abilities of any member must be taken into consideration and the Legal Aspects Factsheet will guide you as to how the age of a young people might limit their participation in certain activities.

## **Roles within Scout Bands**

Traditional Scout Bands have found the following additional roles important. Other musical performance groups may also find this guidance useful.

### **The Drum Major**

A good Drum Major is a great asset to a band, reflecting the Bandmaster's wishes in the best possible way. No matter how young, the Drum Major should constantly be at the Bandmaster's side listening to arrangements, learning how the band is required to perform, and generally become a mirror to the Bandmaster's wishes.

Ultimately, when undertaking an engagement, the Bandmaster may not be in front and it will be the Drum Major who has to take the responsibility. It is the Drum Major's function to control the band on the road, anticipating hazards and taking appropriate action. Also the Drum Major needs to learn how to present the band in its most complementary way and should be an outstanding example of turnout and deportment for others to emulate. Band Leaders should however, ensure the Drum Major is sufficiently supported. It may be necessary for the band leader to be with the Drum Major for most of the initial engagements that the Drum Major undertakes in order for their confidence and competence to develop.

The ideal person for this position is someone with the demeanour and ability of a good Patrol Leader, who can lead with a good example and has abilities, apart from turnout and deportment, which include a clear voice, cool head, foresight and the ability to think on the spot.

Some time spent on each instrument should be a good grounding, as the Drum Major will then know the inherent problems in each situation and thus will be able to allow for them, i.e. trumpet cannot respond to urgent signals when reading from music. Signals have to be indicated in good time to allow everyone's thinking process to take place. No band can burst into sound or stop at a second's notice. Good mace control and the ability to communicate with it, and a clear voice are essentials.

## **Quartermaster**

This is an appointment in any band which can be undertaken by a senior member, or better still an interested parent, especially if they have an interest in do-it-yourself jobs like carpentry and textile repairs, etc.

The Quartermaster will need a system of recording the composition of each set of equipment as issued, i.e. Trumpet No. 1 box contains: Trumpet; mouthpiece; carrying cord; pair of gloves. Condition: New, one small scratch or dent removed on 1st November. Issued to: Member A. Insurance value: £50. As each instrument is returned, damage will have to be made good and charged for if it can be attributed to negligence.

The Quartermaster is also the ideal person to issue additional equipment and collect it back when the band goes out on engagements; that is why it is ideal to have a keen parent who supports the band to undertake this extra responsibility. A keen Quartermaster will see that the members care for their instruments properly and will help them by instructing on the best way of cleaning their equipment.

In dealing with repairs, simple paint jobs are usually well within the scope of a good Quartermaster, and they are the ideal person to warn the Bandmaster when things are wearing out or need sprucing up a little. Simple dents can be removed with a stroking stick shaped for the instrument, and sometimes small soldering jobs can save a lot of money in repairs. A good Quartermaster will learn how to do this and will be worth their weight in gold.

With the arrival on the public scene the Quartermaster's job will necessarily expand. It is the Quartermaster's job to ensure that the equipment is left in good working order. The Quartermaster will need a supply of spares for those emergencies that occur at the inopportune moments. At a function the Quartermaster can often provide another pair of hands to assist with props, stage shows, helping open gates, etc. Most importantly they are a regular assistant who will get to know the parents' skills so that when a job needs doing that they cannot deal with, they can ask the appropriate person.

## **Assessment**

**At a Commissioner's discretion a successful assessment can be granted and the performance will be deemed to be public performance ready.**

The assessment checklist has three levels, and a musical performance which is successful will be given one of the three endorsements below:

- public performance ready
- public performance ready with elements of best practice
- for national event consideration

All successfully assessed performances are deemed to be public performance ready. Other endorsements indicate that a performing group may be more suitable to represent The Scout Association, but only being 'public performance ready' does not exclude groups from being considered. The best practice column allows assessors to acknowledge higher achievement in certain areas of a performance.

If a group does not use one of the below (for example, presentation) then it can still be successfully assessed, with a restriction placed on it. **If the show then decides to use that element of performance it would need to be reassessed to include that element.**

The following elements of the assessment checklist must be passed and cannot be issued as restrictions as they relate to the safety and well-being of young people: **Repertoire, Membership, Overall Performance, Wellbeing of Young People.**

Performances can only be assessed for categories relevant to them, and therefore an assessor's feedback should be constructive and focus equally on the positives, and areas of development, for a musical performance. Where an assessment is unsuccessful the assessor must:

- Be clear on how the musical performance can meet the below criteria
- Support the musical performance in meeting the below criteria
- Immediately report any concerns about the safety of young people both to the Leader in charge of the performance (as appropriate) and the relevant Commissioner
- Take into consideration the age, maturity, and ability of the young people performing.

## Musical Performance Assessment Checklist

	Public Performance Ready	Best Practice Elements	National event consideration
Repertoire	Limited but developing	A range of pieces, appropriate for the type of musical performance and their performance opportunities.	A wide range of pieces, appropriate for the type of band and a range of performance opportunities.
Membership	Size is sufficient for type of performance group.	Size is sufficient for type of performance group, even if not all members are available.	Size is sufficient for type of performance group, even if not all members are available.
Instrument competency	Instruments chosen are played competently. Errors do not detract from overall playing.	Instruments chosen are played competently. Errors are infrequent, and only evident in newer or more challenging pieces.	Instruments chosen are played to a high level, noticeable errors would not be effected.
Sound	Sound is enjoyable and appropriate for the context (situation and type of group).	Sound is enjoyable and appropriate for the context (situation and type of group). Each instrument is used well, with overall coherency.	Sound is of a high standard, with individual instruments used to contribute to a great overall sound.
Skills	Skills appropriate to the type of performance are being developed.	Skills appropriate to the type of performance are displayed.	High level of other skills appropriate to the type of performance is displayed.
Presentation	Performance group are dressed appropriate to the context (situation and type of group).  If uniform is worn, it is correct.	Performance group are dressed appropriate to the context (situation and type of group).  If uniform is worn, it is correct.	Performance group are dressed appropriate to the context (situation and type of group).  Where standards of formality and uniformity are appropriate to the situation, they are displayed.  If uniform is worn, it is correct.

External recognition	Performance group may perform only within Scouting.	Performance group is exploring performance outside of Scouting as appropriate.	Performance group is competing outside of Scouting in appropriate competition and enjoying some success.
Overall Performance	Good audience reaction	Good audience reaction Well balanced and put together Slick and good continuity	Good audience reaction Well balanced and put together Slick and good continuity
Wellbeing of Young People	Risk assessment has considered the overall wellbeing and safety of the young people for rehearsals and performances.	Risk assessment has considered the overall Wellbeing and safety of the young people for rehearsals and performances.	Risk assessment has considered the overall Wellbeing and safety of the young people for rehearsals and performances.

Where a musical performance group achieve a 'National event consideration' endorsement, UKHQ can be notified at [activities@scouts.org.uk](mailto:activities@scouts.org.uk).  
 Supplying the following information will allow HQ to get in touch with groups where relevant events come up:

- Name of Group
- Name of Assessor
- Contact Person
- Contact email
- Contact Phone Number
- Scout County/Area
- Genre(s) of music (as described by group)
- Restrictions on assessment