ENSEMBLE DIRECTOR
JOB DESCRIPTION, SPRING 2019

Music at Reading Vision and Values

Music at Reading’s core objectives are to promote musicianship, performance and community music making at the University of Reading and to make this widely available to members of the University, alumni and the local community. We provide a solid foundation in musicianship training to all membership, to ensure progression and challenge in all ensembles. Our membership will engage in music performance in a variety of musical styles and genres, and perform in venues around the University of Reading campuses, in Reading and beyond. We engage with the University community by embedding music performance into University life, and with the local community, especially schools, through outreach projects and festivals. Music at Reading strives to be a visible, successful and attractive part of life at the University of Reading.

Music at Reading is located at the Institute of Education (IoE) on the London Road campus. Its activities are closely linked to teaching and learning on the Music Education specialisms on the undergraduate, postgraduate and doctoral programmes that the IoE offer. Music at Reading liaises with Reading University Music Society (RUMS) to build a structure of advanced choral, orchestral and band ensembles that compliments existing musical activities, and with other RUSU music societies to facilitate performance opportunities. Our Student Musical Leaders programme offers training and mentoring to support student conductors and performers in their musical development. Music at Reading’s activities are in line with the research themes of Heritage and Creativity and Prosperity and Resilience.

The Music at Reading Team

Artistic Director, Rebecca Berkley

The Artistic Director will:

- Lead Music at Reading by providing a vision for the organisation that achieves the core objectives of musicianship, performance and community music making to which the work of each ensemble is aligned
- Facilitate high quality musical performance in all Music at Reading activities, including developing music education support for membership to pursue excellence at all levels
- Extend the reach of Music at Reading to all in the University and local community
- Lead the staff team, supporting their professional development as musicians and leaders at the University of Reading
- Ensure Music at Reading is financially responsible by ensuring good financial governance
- Report to the VCs office annually regarding the progress of Music at Reading
**Administrator, Katie Whaley**

The administrator will:

- Manage the logistical arrangements for all Music at Reading activities, liaising with other University staff and departments for the successful delivery of the programme
- Liaise closely with ensemble directors and accompanist to provide administrative support for rehearsals and concert performances of ensembles including recruitment, attendance, communication, performance and management of sheet music and other resources
- Co-ordinate marketing and communications about our activities to audience and membership
- Manage the practice rooms and music resources in L29
- In liaison with the Artistic Director, contribute to the artistic and financial planning of Music at Reading activities to achieve our core objectives
- Engage in performance development review with the Artistic Director to achieve agreed targets

**Ensemble Directors**

Ensemble directors will:

- Be the public face and role model of their ensemble in the University and in the wider community. Engage in promotional activities for Music at Reading which will include recruitment, auditions, public performance and contributing to other marketing material and activities.
- Direct the ensemble providing leadership to achieve the agreed vision of each ensemble through a programme of musicianship training and appropriate repertoire choice; and lead rehearsals and concert performances according to the agreed schedule.
- Communicate with Music at Reading staff and ensemble membership promptly and professionally according to the communications policy.
- Engage in annual performance and delivery review with the Artistic Director to achieve agreed targets relating to the quality of musical performance of the ensemble, membership recruitment and retention.

**Signature Sounds** is the advanced Jazz Ensemble, previously known as the University Big Band. It is an auditioned ensemble typically comprising 3 Altos, 2 Tenors, 1 Baritone, 4 trumpets, 4 trombones, Rhythm section (piano, bass, drums, rhythm guitar) and vocalists who played advanced Swing, Jazz, and Latin arrangements. Some instrumentalists double on different parts.

We seek to develop this band into an advanced ensemble of fluent performers, confident in jazz improvisation and performance in a range of styles. Signature Sounds will perform advanced repertoire in a range of venues at the University and beyond. We seek to develop their ambition by moving towards competing and recording. Musicanship will focus on fluency and confidence in instrumental performance, rhythmic unity in different swing and jazz feels, and advanced improvisation. Individuals are encouraged to develop their skills as musical leaders, in order to perform together as a band of soloists.

**Jazz Sounds** is a flexible, intermediate level Jazz Ensemble, and is a feeder band for Signature Sounds. This ensemble is newly established in Autumn 2019, and will work to grow the membership in the first years. This ensemble will have flexible instrumentation, including Clarinet, Saxes, Flutes, Trumpet, Trombone, Piano, Guitar, Bass, Drums and vocalists. Some members may wish to double on different parts within the ensemble. This group will play intermediate level flexi-band arrangements in a range of jazz styles and genres. Musicanship training will focus on developing instrumental fluency and confidence in sight reading and performance, developing aural skills for ensemble performance, and an introduction to improvisation for rhythm section, accompaniment, and solos.
We seek to appoint two directors who will take charge of Signature Sounds and Jazz Sounds respectively. We are looking to find individuals with complimentary skills sets. We are keen for these directors to work together on developing jazz performance and musicianship training across both ensembles, and will expect the directors to liaise regularly with each other, and with the Artistic Director on delivery of this programme. There is likely to be opportunities for both bands to work together on joint performances.

### Signature Sounds and Jazz Sounds Directors

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<td><strong>Qualifications</strong></td>
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<tr>
<td>Music undergraduate degree or equivalent with focus on advanced jazz performance on any instrument or voice</td>
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<td>Advanced performance skills in rhythm section instrument (piano, bass, drums, rhythm guitar) if not already main instrument</td>
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<td>Intermediate or advanced performance skills on a brass or woodwind instrument</td>
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<td>Teaching qualification for secondary, post 16 or Adult Education</td>
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<th>Professional experience</th>
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<td>Strong professional track record for success in teaching community, young adult and/or undergraduates in jazz performance, ensemble performance and jazz improvisation</td>
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<td>Professional experience as a solo and/or ensemble jazz performer</td>
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<td>Professional experience leading youth and/or community jazz ensembles and bands at intermediate and/or advanced level, demonstrating sustained development and achievement</td>
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<td>Proven ability to work effectively in a team in education or music</td>
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<td>Proven ability to devise, deliver and assess jazz musicianship training in rehearsals, including teaching jazz improvisation, in line with the vision for the jazz ensembles</td>
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<td>Strong conducting and directing skills in rehearsals and performance, demonstrating efficient time management and achieving musical goals</td>
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<td>Extensive knowledge of intermediate and advanced jazz ensemble repertoire, including programming concert performances in line with the Music at Reading programme</td>
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<td>Experience arranging for intermediate and advanced jazz ensembles</td>
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**Interview Process:**

13th and 27th May, Videoed Audition (30 minutes) and Interview

Audition  You will have 30 minutes to teach a new piece of music to the band; this music will be provided by Music at Reading upon invitation to interview. Plan your session be about 15 minutes on technical work such as a warm-up and musicianship exercises appropriate to the challenges of the repertoire, including teaching improvising, and 15 minutes rehearsing a performance of the piece.

Interview  Please bring (1) your plan for the rehearsal you led; (2) a sample repertoire list for Sparkle and Shine’ which is a 40 minute performance by the ensemble at Christmas in the Student Union bar; and (3) a Musicianship plan for one academic year. The Musicianship plan and repertoire list should be written for the band you wish to apply for, or both if you wish to be considered for either Jazz Sounds or Signature Sounds. At the interview we will also discuss your vision for the ensemble, and how you plan to meet the challenges of working with performers with different levels of musical skill and prior learning.

**Ensemble Director Contract and Payment**

**Contract**
An ensemble director is a self-employed contractor, paid on invoice at the end of each term once the duties listed below have been carried out, reporting to the Artistic Director of Music at Reading.

**Payment**
Ensemble directors are paid a fee of £5200 for the academic year 2019–20, which typically comprises 30 weekly rehearsals, and 4-5 performances. Rehearsals are on Mondays in University Term time, 18.30 – 20.30 in L29, on the London Road Campus of the University of Reading. Performances occur throughout the academic year on the University Campus and beyond. The schedule for each academic year is normally agreed and issued by May/June of the previous academic year.

**Budget**
Ensemble directors do not manage any budget on behalf of Music at Reading. The ensemble director has no authority to allocate or promise Music at Reading funds to a third party.

**Punctuality and Attendance**
Ensemble directors are expected to attend all rehearsals, performances and other events as agreed on the yearly schedule. Directors should attend be punctual, arriving in good time to undertake any necessary preparation.

**Absence**
In the case of emergency non-attendance, the ensemble director should contact the administrator immediately. In the case of planned absence, it is the director’s responsibility to provide an appropriate deputy with the prior approval of the Artistic Director and to arrange payment of that deputy. Cover for planned absence should be organised at least four working weeks in advance. Prolonged absence, either emergency or planned, may result in the termination of the contract of employment.
Notice period

Termination of the contract between the ensemble director and Music at Reading will be written notice, by either party, given on the last day of the previous university term.

University term dates may be viewed [http://www.reading.ac.uk/internal/student/OnlineStudentHandbook/osh-datesaftermandenrolment.aspx](http://www.reading.ac.uk/internal/student/OnlineStudentHandbook/osh-datesaftermandenrolment.aspx)

**Ensemble Director Duties**

1. Be the public face and role model of their ensemble in the University and in the wider community

2. Direct the ensemble providing leadership to achieve the agreed vision of each ensemble through a programme of musicianship training and appropriate repertoire choice; and lead rehearsals and concert performances according to the agreed schedule.

3. Communicate with Music at Reading staff and ensemble membership promptly and professionally according to the communications policy

4. Engage in annual performance and delivery review with the Artistic Director focusing on how the agreed targets relating to the quality of musical performance of the ensemble, membership recruitment and retention have been achieved.