



Republic of Rwanda  
Ministry of Education



**RTB** | RWANDA  
TVET BOARD

## DEVELOPING REPERTOIRE AS PART OF BACKUP BAND

**MPARB401**

Develop a repertoire as part of backup band

### Competence

RQF Level: 4

Learning Hours



100

Credits: 10

Sector: Art and Craft

Trade: Music and performing arts

Module Type: Specific

Curriculum: ARCMUS4001- TVET Certificate 4 in Music and performing arts

Purpose statement	This module describes the performance outcomes, skills and knowledge required to develop a repertoire as part of a backup group. The student will learn how to clarify repertoire backup requirements, select repertoire and rehearse repertoire.					
Delivery modality	Training delivery		100%	Assessment		Total 100%
	Theoretical content		30%	Formative assessment	30%	50%
	Practical work:		70%		70%	
	● Group project and presentation	20%				
	● Individual project /Work	50%				
			Summative Assessment			50%

## Elements of Competency and Performance Criteria

Elements of competency	Performance criteria
1. Clarify backup requirements	1. Confirmation of overall performance requirements are consulted with appropriate personnel.
	2. Familiarity with the work of the solo artist for whom backup is being provided are developed.
	3. The number and types of performers required in the backup with the solo artist are decided and clarified.
	4. The nature and extent of one's own contribution to the backup group are confirmed.
	5. The timetable leading up to the performance are confirmed, and private practice and rehearsal times are allocated.
2. Select repertoire	1. Appropriate people are collaborated with to select a range of items suited to the purpose of the performance and the solo artist's style.
	2. Pros and cons of items are discussed, and a program that provides balance and variety, in line with performance requirements, are agreed upon.
	3. Final sign off on the program is obtained as required.

3. Rehearse repertoire	1. Personal practice time <b>is</b> used to develop one's own accompaniment performance skills to achieve the required performance standard of the repertoire.
	2. Rehearsals are attended punctually, and required materials are brought.
	3. Setting up and warming up in group rehearsal, paying attention to Work Health and Safety (WHS) principles to avoid injury, is checked.
	4. repertoire pieces are rehearsed together as a group, with solo artists as required, the required sound and balance between lead and backing plays are critically listened to and adjusted.
	5. stylistic and interpretive issues are discussed appropriately so as to maintain the flow of rehearsals and quality of performance.
	6. technical or stagecraft issues are identified and fixed in collaboration with other members of the group.
	7. Relevant feedback is incorporated to advance the quality <b>of your own</b> performance.

## Course content

Learning outcomes	<p>At the end of the module the learner will be able to:</p> <ol style="list-style-type: none"> <li>1. Clarify backup requirements</li> <li>2. Select repertoire</li> <li>3. Rehearse repertoire</li> </ol>
Learning outcome 1 Clarify backup requirements	Learning hours:20
Indicative content	
<ul style="list-style-type: none"> <li>• <b>Confirm to the overall performance requirements in consultation with appropriate personnel</b> <ul style="list-style-type: none"> <li>✓ Performance requirements                             <ul style="list-style-type: none"> <li>• Instruments</li> <li>• singers</li> <li>• Lights</li> </ul> </li> <li>✓ Importance of consultation</li> </ul> </li> <li>• <b>Develop familiarity with work of solo artist for whom backup is being provided t</b> <ul style="list-style-type: none"> <li>✓ Familiarity tips with solo artist work for back up                             <ul style="list-style-type: none"> <li>• Rehearsals</li> </ul> </li> </ul> </li> <li>• <b>Decide and clarify to numbers and types of performers required in the backup group with the solo artist</b> <ul style="list-style-type: none"> <li>✓ Backup requirements                             <ul style="list-style-type: none"> <li>• Number of performers</li> <li>• Types of performers</li> </ul> </li> </ul> </li> <li>• <b>Confirm nature and extend own contribution to the backup group</b> <ul style="list-style-type: none"> <li>✓ Contribution to the backup group                             <ul style="list-style-type: none"> <li>• Nature of contribution</li> <li>• Own contribution</li> </ul> </li> </ul> </li> <li>• <b>Confirm timetable leading up to performance, and allocate private practice and rehearsal times</b> <ul style="list-style-type: none"> <li>✓ Apply time table                             <ul style="list-style-type: none"> <li>• Performance</li> <li>• Private practice</li> <li>• Rehearsals</li> </ul> </li> </ul> </li> </ul>	
Resources required for the learning outcome	
Equipment	<ul style="list-style-type: none"> <li>• Reference books</li> <li>• Internet</li> <li>• Instruments</li> <li>• Equipment</li> <li>• Tuning equipment</li> </ul>

	<ul style="list-style-type: none"> <li>•</li> </ul>
<b>Materials</b>	<ul style="list-style-type: none"> <li>•</li> </ul>
<b>Tools</b>	
<b>Facilitation techniques</b>	<ul style="list-style-type: none"> <li>• Brainstorming on performance requirements</li> <li>• Presentation on performance requirements Group discussion on performance requirement</li> <li>• Brainstorming on performance requirements</li> <li>• Presentation on performance requirements</li> <li>• Group discussion on performance requirements</li> <li>• Demonstration on checking instrument and other equipment</li> <li>• Individual practical exercises on checking instruments or voice and other equipment</li> <li>• Brainstorming on performance requirements</li> <li>• Presentation on performance requirements</li> <li>• Group discussion on performance requirements</li> <li>• Demonstration on checking instrument and other equipment</li> <li>• Individual practical exercises on checking instruments or voice and other equipment</li> <li>• Brainstorming on performance requirements</li> <li>• Presentation on performance requirements</li> <li>• Group discussion on performance requirements</li> <li>• Demonstration on checking instrument and other equipment</li> <li>• Individual practical exercises on checking instruments or voice and other equipment</li> <li>• Brainstorming on performance requirements</li> <li>• Presentation on performance requirements</li> <li>• Group discussion on performance requirements</li> <li>• Demonstration on checking instrument and other equipment</li> <li>• Individual practical exercises on checking instruments or voice and other equipment</li> </ul>
<b>Formative assessment methods</b>	<ul style="list-style-type: none"> <li>• Written evidence</li> <li>• Oral evidence</li> </ul>

Learning outcome 2: Select repertoire		Learning hours: 40	
Indicative content			
<ul style="list-style-type: none"><li>● <b>Collaborate with appropriate people to select a range of items suited to the purpose of the performance and solo artist’s style</b><ul style="list-style-type: none"><li>✓ People to consult</li><li>✓ Purpose of the performance</li><li>✓ Artist’s style</li></ul></li><li>● <b>Discuss pros and cons of items, and agree on a program that provides balance and variety in line with performance requirements</b><ul style="list-style-type: none"><li>✓ Pros and cons of items<ul style="list-style-type: none"><li>● Agree on a program</li><li>● Provide balance</li><li>● Provide variety</li></ul></li><li>✓ Performance requirements</li></ul></li><li>● <b>Obtain final sign off on program as required</b><ul style="list-style-type: none"><li>✓ Program as requirements<ul style="list-style-type: none"><li>● Sign off</li></ul></li></ul></li></ul>			
Resources required for the indicative content			
Equipment	<ul style="list-style-type: none"><li>● Reference books</li><li>● Internet</li><li>● Instruments</li><li>● Equipment</li><li>● Tuning equipment</li><li>●</li></ul>		
Materials	<ul style="list-style-type: none"><li>●</li></ul>		
Tools	<ul style="list-style-type: none"><li>●</li></ul>		
Facilitation techniques	<ul style="list-style-type: none"><li>● Brainstorming on performance requirements</li><li>● Presentation on performance requirements</li><li>● Group discussion on performance requirements</li><li>● Demonstration on checking instrument and other equipment</li><li>● Individual practical exercises on checking instruments or voice and other equipment</li><li>● Brainstorming on performance requirements</li><li>● Presentation on performance requirements</li><li>● Group discussion on performance requirements</li><li>● Demonstration on checking instrument and other equipment</li></ul>		

	<ul style="list-style-type: none"> <li>• Individual practical exercises on checking instruments or voice and other equipment</li> <li>• Brainstorming on performance requirements</li> <li>• Presentation on performance requirements</li> <li>• Group discussion on performance requirements</li> <li>• Demonstration on checking instrument and other equipment</li> <li>• Individual practical exercises on checking instruments or voice and other equipment</li> </ul>
Formative assessment methods	<ul style="list-style-type: none"> <li>• Written evidence</li> <li>• Oral evidence</li> </ul>

**Indicative content**

- **Use personal practice time to develop own accompaniment performance skills to achieve the required performance standard of the repertoire**
  - ✓ Personal development requirements
    - Own practice time
    - Repertoire
  - ✓ Importance of personal practice
- **Attend to rehearsals punctually, and bring required materials**
  - ✓ Required materials for rehearsals
    - Time
    - Instruments
- **Set up and warm up in group rehearsal, paying attention to work health and safety (WHS) principles to avoid injury**
  - ✓ Group rehearsal requirements
    - Paying attention to the principles of(WHS)
      - Work
      - Health
      - Safety
- **Rehearsal the repertoire pieces together as a group, with solo artist as required, listening critically and adjusting playing and volume to achieve the required sound and balance between lead and backing plays**
  - ✓ Group and solo artist requirements
    - Rehearsals
    - Repertoire
  - ✓ Balanced sound requirements
    - Critical listening
    - Adjusted playing
    - Volume control
- **Discuss stylistic and interpretive issues appropriately so as to maintain the flow of rehearsals and quality of performance**
  - ✓ Maintaining the flow of rehearsals
    - Systematic discussions
  - ✓ Types of discussions
    - Interpretive
    - Stylistic
- **Identify and resolve technical or stagecraft issues in collaboration with other members of the group**
  - ✓ Issues to be resolved
    - Technical
    - Stagecraft
  - ✓ Appropriate people to collaborate with



<ul style="list-style-type: none"> <li>• Group members</li> <li>• <b>Incorporate relevant feedback to advance quality of own performance</b> <ul style="list-style-type: none"> <li>✓ Collection of feedback to advance quality of own performance</li> </ul> </li> </ul>	
<b>Resources required for the indicative content</b>	
Equipment	<ul style="list-style-type: none"> <li>• Reference books</li> <li>• Internet</li> <li>• Instruments</li> <li>• Equipment</li> <li>• Tuning equipment</li> </ul>
Materials	<ul style="list-style-type: none"> <li>•</li> </ul>
Tools	<ul style="list-style-type: none"> <li>•</li> </ul>
Facilitation techniques	<ul style="list-style-type: none"> <li>• Brainstorming on performance requirements</li> <li>• Presentation on performance requirements</li> <li>• Group discussion on performance requirements</li> <li>• Demonstration on checking instrument and other equipment</li> <li>• Individual practical exercises on checking instruments or voice and other equipment</li> <li>• Brainstorming on performance requirements</li> <li>• Presentation on performance requirements</li> <li>• Group discussion on performance requirements</li> <li>• Demonstration on checking instrument and other equipment</li> <li>• Individual practical exercises on checking instruments or voice and other equipment</li> <li>• Brainstorming on performance requirements</li> <li>• discussion on performance requirements</li> <li>• Demonstration on checking instrument and other equipment</li> <li>• Individual practical exercises on checking instruments or voice and other equipment</li> <li>• Brainstorming on performance requirements</li> <li>• Presentation on performance requirements</li> <li>• Group discussion on performance requirements</li> <li>• Individual practical exercises on checking instruments or voice and other equipment</li> <li>• Brainstorming on performance requirements</li> <li>• Presentation on performance requirements</li> <li>• Group discussion on performance requirements</li> <li>• Demonstration on checking instrument and other equipment</li> <li>• Individual practical exercises on checking instruments or voice and other equipment</li> <li>• Brainstorming on performance requirements</li> <li>• Presentation on performance requirements</li> <li>• Group discussion on performance requirements</li> <li>• Demonstration on checking instrument and other equipment</li> <li>• Demonstration on feedback to advance quality of own performance</li> <li>• Practical exercises on incorporating feedback to advance quality of own performance</li> </ul>

Formative assessment methods	<ul style="list-style-type: none"> <li>• Written evidence</li> <li>• Oral evidence</li> </ul>
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## Integrated/Summative assessment (For specific module)

The biggest music promoter in Kigali Alex MUYOBOKE is looking to hire a band to back up his wide array of artists he manages. He will audition your band to assess your suitability to be hired. In order to win this job, you are required to develop a compelling repertoire that will give you the highest chance to be hired. The repertoire to be developed will consist of 30-40 songs for the following 5 artists:

1. Charly and Nina
2. Dj Pius
3. Bruce Melody
4. The Ben
5. Meddy

NOTE: The respective albums for these artists have been provided to your band leader. You are therefore required to develop a compelling repertoire before you begin rehearsing

Assessabl e outcomes	Assessment criteria (Based on performance criteria)	Indicator	Observatio n		Marks allocatio n
			Yes	No	
Learning outcome 1:  (8%)	1.1	Ind.1			1
		Ind.2			20
		Ind.3			1
	1.2	Ind.1			1
		Ind.2			1
		Ind.3			1
	1.3	Ind.1			1
		Ind.2			0.5
		Ind.3			0.5
	Learning outcome 2:  (17%)	2.1.	Ind.1		
Ind.2					1
Ind.3					1
Ind.					

		Ind.			
	2.2.	Ind.1.			2
		Ind.2			1
		Ind.3			2
	2.3	Ind.1			2
		Ind.2			2
		Ind.3			2
	2.4	Ind.1			1
		Ind.2			1
		Ind.3			1
<b>Learning outcome 3: (21%)</b>	3.1	Ind.1			1
		Ind.2			1
		Ind.3			1
	3.2	Ind.1			1
		Ind.2			1
		Ind.3			1
	3.3	Ind.1			2
		Ind.2			2
		Ind.3			2
	3.4	Ind.1			2
		Ind.2			2
		Ind.3			2
	3.5	Ind.1			1
		Ind.2			1
		Ind.3			1
<b>Learning outcome 4: (17%)</b>	4.1.	Ind.1			1
		Ind.2			2
		Ind.3			2
	4.2.	Ind.1			2
		Ind.2			2
		Ind.3			2
	4.3	Ind.1			2
		Ind.2			3
		Ind.3			1
<b>Learning outcome 5: (21%)</b>		Ind.1			1
		Ind.2			1
		Ind.3			1
		Ind.1			1
		Ind.2			1
		Ind.3			1

		Ind.1			1
		Ind.2			1
		Ind.3			1
		Ind.1			1
		Ind.2			1
		Ind.3			1
	5.5	Ind.1			1
		Ind.2			1
		Ind.3			1
Total marks		100			
Percentage Weightage		100%			
Minimum Passing line % (Aggregate): 70%					

References:

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