

Competency Standards for Caribbean Vocational Qualifications (CVQ)

CCECE10109 CVQ Level I in Musical Performance

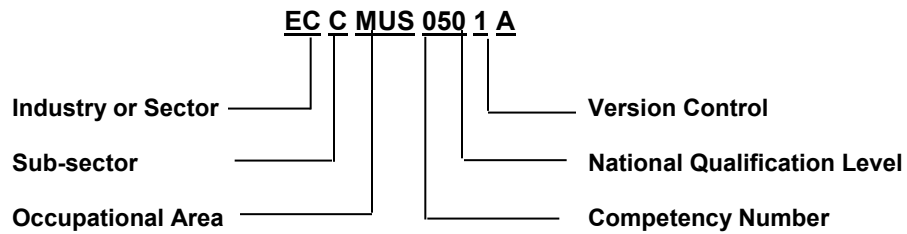
Unit Code	Unit Title	Core/Elective	Hours
ECEMUS0021A	Follow health, safety and security procedures in the music business	Mandatory	10
ECECOR0121A	Communicate in the workplace	Mandatory	10
ECECOR0031A	Manage own work and learning	Mandatory	10
ECECOR0041A	Work with others	Mandatory	10
ECECOR0051A	Work in a culturally diverse environment	Mandatory	10
ECECOR0111A	Deal with conflicts and resolve complaints	Mandatory	10
ECECOR0141A	Use and adapt to changes in technology	Mandatory	10
ECECOR0081A	Share ideas in the workplace	Mandatory	10
ECEGEN0021A	Move and set up instruments and equipment	Mandatory	10
ECEMUS0691A	Develop basic skills for playing or singing music	Mandatory	30
ECEMUS0651A	Develop music knowledge and listening skills	Mandatory	10
ECCMUS0051A	Prepare self for performance	Mandatory	10
ECEMUS0991A	Care and maintain instruments	Mandatory	20
ECEMUS0462A	Compose a simple song or tune	Mandatory	20
ECCART0012A	Develop self as an artist(e)	Mandatory	20
ECEMUS0621A	Use the internet to download or modify music	Elective	20
ECCART0021A	Develop and apply knowledge of cultural arts	Elective	20
ECEGEN0051A	Undertake simple lighting/sound/audiovisual activities	Elective	20
ECEGEN0041A	Provide venue information and assistance	Elective	10
ECEMUS0041A	Transfer sound	Elective	20
ECEGEN0061A	Usher patrons	Elective	10
ITICOR0011A	Carry out data entry and retrieval procedures	Elective	40
ECEMUS0772A	Contribute to back-up accompaniment for a performance	Elective	20
ECCMUS0062A	Develop and maintain stagecraft skills	Elective	20
ECEMUS0802A	Perform music as part of a group	Elective	20
ECEMUS0852A	Perform music as a soloist	Elective	20
ECEMUS0332A	Promote own artistic work	Elective	20
ECEMUS0722A	Rehearse music for performance	Elective	20
ECEMUS0602A	Read music	Elective	20
ECEMUS0892A	Use private practice to refine performance technique	Elective	20

To achieve this qualification **ALL CORE** competency standards and a minimum of any two (2) level 1 electives and any two (2) level 2 electives must be achieved.

Nominal Training Hours (Institutional Delivery) include total hours of Core competencies and Electives selected.

Legend to Unit Code:

Example: ECCACP0501A



KEY: COR – Core; ECC – Entertainment and Cultural Products (Cultural Products); ECE - Entertainment and Cultural Products (Entertainment); ART – Artistic Practice
ITI– Information Technology and Communication (Information Technology);
BSB – Business Services (Business); SBM – Small Business Management; MUS – Music; GEN – General;

ECEMUS0021A: Follow health, safety and security procedures in the music industry

Competency Descriptor:

This unit deals with the skills and knowledge required to follow health, safety and security procedures and applies to all individuals operating in the music industry.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1.	Follow occupational health and safety procedures	1.1	Health and safety procedures are complied with in accordance with organisational policies and safety plans.
		1.2	Breaches of health, safety and security procedures are identified and promptly reported to the appropriate parties.
		1.3	It is ensured that all work activities are undertaken in a safe manner and do not present a hazard to others.
2.	Deal with emergency situations	2.1	Potential emergency situations are recognised and the required action is determined and taken within scope of individual responsibility.
		2.2	Emergency procedures are correctly followed in accordance with organisational policies and procedures.
		2.3	Assistance is promptly sought from colleagues and/or supervisors where appropriate.
		2.4	Details of emergency situations are accurately reported in accordance with organisational policies and procedures.
3.	Maintain personal safety standards	3.1	Appropriate safety clothing, footwear and, where relevant, personal protection equipment are used to ensure own and others health and safety.
		3.2	Appropriate measures are undertaken to prevent injury or impairment related to workplace activities and to control workplace hazards.

- 3.3 Safe manual handling and lifting are carried out to avoid back strain and other injuries in accordance with the relevant safety policies and procedures.
 - 3.4 Correct posture is maintained and ergonomics are consistently practiced in all work environments.
 - 3.5 Appropriate actions are taken that contributes to maintaining a safe and secure work environment.
 - 3.6 The health and safety standards of music industry venues and equipment are complied with.
- 4. Take steps to minimise the potential risk of noise and loud music
 - 4.1 The risks for people exposed to excessive sound/noise levels and possible responses to such risks are identified.
 - 4.2 Methods of protecting hearing and the corresponding hearing protection devices are identified.
 - 4.3 Hearing protection devices are evaluated and the appropriate device is used correctly.
 - 4.4 A sound level meter is used at music industry venues to ensure appropriate sound level in accordance with health and safety procedures.
- 5. Provide feedback on health, safety and security
 - 5.1 Occupational health and safety issues requiring attention are promptly identified.
 - 5.2 Occupational health and safety issues are raised with the designated person in accordance with organisation and legislative requirements.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to following health, safety and security procedures in the music industry.

Workplace hazards include:

- occupational overuse injury
- back injury
- hearing impairment
- stress
- performance anxiety
- electricity
- noise/sound level
- adverse weather/lighting conditions

Health, safety and security procedures may include:

- emergency, fire and accident
- hazard identification and control
- safe sitting
- lifting and handling
- security of documents, cash, equipment, people
- key control systems
- safe use of equipment
- safe use of chemicals and toxic substances
- safe construction of rigs and supports
- safe sound/noise levels
- dealing with difficult customers

Relevant policies and procedures may include:

- venue, studio or enterprise policies
- legislative requirements

Measures to prevent injury or impairment include:

- following all safety procedures accurately
- adopting correct posture
- taking adequate rest breaks
- controlling noise/sound levels and length of exposure to high levels of noise
- using personal protective equipment e.g. ear plugs
- avoiding eye strain
- correct use of chemical and dangerous substances/equipment
- stress management techniques

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- the major safety requirements for the locations in which work is carried out
- major causes of accidents relevant to the work environment
- the major hazards that exist in the workplace
- emergency evacuation procedures
- symbols used for Occupational Health and Safety
- designated personnel responsible for Occupational Health and Safety
- noise control methods
- posture requirements to avoid strain or injury
- relevant industry safety guidelines
- relevant national Occupational Health and Safety legislation and codes of practice
- major safety requirements for entertainment venues
- major causes of workplace accidents
- workplace hazards
- emergency evacuation procedures
- fire hazards and workplace fire hazard minimisation procedures
- organisational health, safety and security procedures
- safety report and safety implementation reports

Skills

The ability to:

- follow health, safety and security procedures in the music industry
- identify major causes of workplace accidents relevant to the work environment
- identify and appropriately deal with security risks in the work environment

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to follow health, safety and security procedures in the music industry in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- following established safety and security procedures and understanding of the implications of disregarding those procedures
- demonstrate knowledge of the industry guidelines and relevant legislative and insurance requirements
- demonstrate understanding of the legal requirement to work in accordance with health, safety and security procedures
- demonstrate the ability to explain safety procedures to others and deal with emergency situations
- understanding the need and legal requirement to work in accordance with health, safety and security procedures

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

This unit may be assessed on or off the job. Assessment should include practical demonstration either in the workplace or through a simulation. A range of methods to assess underpinning knowledge should support this.

ECECOR0121A: Communicate in the workplace

Competency Descriptor:

This unit deals the skills and knowledge required to communicate in the workplace and applies to all individuals operating in the Entertainment and Cultural Products Industry.

Competency Field:

Entertainment and Culture

ELEMENT OF COMPETENCY	PERFORMANCE CRITERIA
1. Gather, convey and receive instructions, information and ideas	1.1 Verbal/written instructions received and responded to with correct actions. 1.2 Information to achieve work responsibilities is collected from appropriate sources. 1.3 Input from internal and external sources is sought and used to develop and refine new ideas and approaches. 1.4 Instructions are accurately conveyed and work signage responded to with correct action. 1.5 The method(s)/equipment used to communicate ideas, instructions and information is appropriate to the audience. 1.6 Effective listening and speaking skills are used in oral communication. 1.7 Instructions or enquiries are responded to promptly and in accordance with enterprise requirements. 1.8 Questions are used to gain extra information and clarification.
2. Carry out face-to-face routine communication	2.1 Communications are conducted in an open, professional and friendly manner. 2.2 Appropriate language and tone is used and the effect of personal body language is considered. 2.3 Active listening and questioning are used to ensure effective two-way communication. 2.4 Cultural and social differences are identified and sensitivity to differences is displayed.

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| 3. Communicate and follow work instructions | 3.1 | Routine instructions, messages and schedules are given or followed. |
| | 3.2 | Work processes are accurately interpreted and carried out according to procedures laid down by the enterprise or supervisor. |
| | 3.3 | Communication is carried out clearly, concisely and effectively so instructions, messages and procedures are understood. |
| | 3.4 | Suggestions and information are provided relevant to the planning/conduct of work activities. |
| 4. Draft routine correspondence | 4.1 | Written information and ideas are presented in clear and concise language and the information is presented in a manner that is easily understood by the recipient(s). |
| | 4.2 | Correspondence is drafted and presented within designated timelines. |
| | 4.3 | Presentation of written information meets enterprise standards of style, format and accuracy. |
| 5. Gather information | 5.1 | Correct sources of information are identified and confirmed. |
| | 5.2 | Relevant information is assessed and analysed from a range of sources. |
| | 5.3 | Information is selected and sequenced correctly. |
| 6. Participate in group discussion/meetings to achieve appropriate work outcomes | 6.1 | Participation in on-site meetings/discussions is done in accordance to predetermined procedures. |
| | 6.2 | Interaction is carried out to achieve constructive outcome. |
| | 6.3 | Responses are conveyed to others in the group. |
| | 6.4 | Constructive contributions are made in terms of the work process involved. |
| | 6.5 | Goals and aims are communicated clearly. |

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to communicating in the workplace.

Communication type may include:

- oral
- electronic
- written
- non-verbal
- formal
- informal
- direct
- indirect

Communication equipment may include but is not limited to:

- network systems
- telephones
- keyboard equipment including mouse, touchpad, keyboard
- pens, pencils
- information technology components including hardware, software and communication packages
- facsimile machines

Enterprise requirements may be included in:

- quality assurance and/or procedures manual
- goals, objectives, plans, systems and processes
- business and performance plans
- legal and organisation policy/guidelines and requirements
- access and equity principles and practice
- ethical standards
- Occupational Health and Safety policies, procedures and programs
- quality and continuous improvement processes and standards
- defined resource parameters

Correspondence may include but is not limited to:

- memorandums
- messages
- proformas
- emails
- standard/form letters

Information to achieve work responsibilities may include:

- work instructions
- diagrams
- work plans
- information on new developments
- standards
- health and safety requirements
- customer requirements

Oral communication may include but is not limited to:

- answering telephone calls
- requests from colleagues
- use of voice mail
- informal discussions
- answering enquiries from clients

Written information may include but is not limited to:

- handwritten and printed materials
- electronic mail
- internal memos
- briefing notes
- facsimiles
- general correspondence
- telephone messages

Signage may include but are not limited to:

- on-site direction signs
- common site warning signs
- facility or location signs
- traffic signs

Range of information sources may include:

- instructions: oral/memos
- signage
- work schedules/work bulletins
- diagrams
- books and magazines
- Internet

Standards may include:

- standards set by work group
- organisational policies and procedures
- specified work standards
- legislation
- Occupational Health and Safety standards

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- organisation's policies, plans and procedures
- standard turnaround times
- correct spelling, grammar and punctuation
- principles of effective communication in relation to listening, questioning and non-verbal communication
- relevant legislation from all government agencies that affect business operation, especially in regard to Occupational Health and Safety and environmental issues, equal opportunity, industrial relations and anti-discrimination
- types of communication
- usage of communication tools/equipment
- sources of information on work processes
- relevant signs and symbols commonly used in the workplace

Skills

The ability to:

- identify work requirements and understand and process basic, relevant workplace documentation
- request advice, receive feedback and work with a team
- organise work priorities and arrangements
- display problem solving skills to solve routine problems
- select and use technology appropriate to a task
- relate to people from a range of social, cultural and ethnic backgrounds and physical and mental abilities
- convey meaning clearly, concisely and coherently
- apply questioning and active listening techniques
- communicate non-verbally in a clear and precise manner
- demonstrate literacy skills in regard to basic workplace documents

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to communicate in the workplace in accordance with the performance criteria and the range listed within the range of variables statement.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- demonstrate knowledge of principles of effective communication in relation to listening, questioning and non-verbal communication and correct spelling, grammar and punctuation
- receive and convey information accurately and interact with other team members
- communicate information about work activities and processes and demonstrate literacy in relation to work requirements
- communication methods used are appropriate to the audience
- participate in group discussion/meetings to achieve appropriate work outcomes and provide ideas
- messages and written communication are clear, concise and correct
- information is accessed, gathered and promptly provided in a clear and concise format
- correspondence produced is relevant to request and in accordance with quality requirements

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Assessment should include direct observation of tasks and/or previous work and questioning on underpinning knowledge.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of previous work
- testimonials from clients/colleagues
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ECECOR0031A: Manage own work and learning

Competency Descriptor:

This unit deals with skills and knowledge required for the self-management skills needed to perform effectively in the workplace and relates to personal time management and the identification and management of personal learning needs.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY	PERFORMANCE CRITERIA
1. Develop personal time management skills	1.1 Work priorities and deadlines are appropriately established in consultation with others in accordance with organisation procedures. 1.2 Time is managed and work is planned so that tasks are completed according to order of priority and within established deadlines. 1.3 Work is rescheduled and re-prioritised work where necessary to accommodate important variations in the workload. 1.4 Details of work tasks and commitments are accurately documented and work records are maintained according to enterprise requirements. 1.5 All changes and difficulties affecting work requirements are identified through regular reviews of work activities and the appropriate personnel are informed of the effects.
2. Manage own learning	2.1 Own learning needs to achieve set goals are identified in consultation with the appropriate personnel. 2.2 Opportunities to meet learning needs are identified and the appropriate course of action is taken in consultation with the appropriate personnel. 2.3 Appropriate evidence of on and off-the-job learning and achievements relevant to the current work role are collected.

3. Receive and act constructively on personal feedback
- 3.1 Work progress is checked with appropriate persons and suggestions on ways to improve own work is elicited.
- 3.2 Feedback given on performance is assessed and applied appropriately to improve own work performance.

RANGE STATEMEN

This unit applies to activities associated with the essential operations linked to managing own work and learning.

Work records may include:

- diary entries
- work schedules
- time sheets
- file notes
- reports
- general in-house correspondence, e.g. memos, notes, email
- records of meetings

Time planning may include:

- consultation with others
- directions from others
- use of diaries and other work planning
- team meetings

Appropriate personnel may include:

- managers
- supervisors
- peers
- mentors
- community representatives

Own learning needs may include:

- knowledge required for present job
- skills development to fulfil career aspirations
- need to obtain competencies to meet current and future organisational objectives

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- time management techniques
- organising information clearly, concisely and logically
- effective communication techniques
- general stress management techniques
- career paths within the relevant industry context
- skill requirements for different job roles

Skills

The ability to:

- set personal goals
- assess personal achievement
- plan own work
- communicate effectively and precisely

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to manage own work and learning in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

The following evidence is critical to the judgement of competence in this unit:

- effective application of time management techniques
- assessing learning needs and development opportunities
- communicating effectively with colleagues within the range of situations required for the job role

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of products made/previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ECECOR0041A: Work with others

Competency Descriptor:

This unit deals with the skills and knowledge needed to work harmoniously and effectively with team members, colleagues and others in a work environment.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY	PERFORMANCE CRITERIA
1. Participate in the work/group process	1.1 The relevant work requirements for the group/process are correctly identified. 1.2 Own role and role of each individual in meeting work requirements are correctly identified and own role is performed to expectations. 1.3 Appropriate assistance is provided to other team members involved in the work group/process as required and constructive contributions are made to meeting work requirements. 1.4 Time and resource constraints are accounted for in planning for and fulfilling work requirements. 1.5 Work place activities are conducted in compliance with the organization's work policies, procedures and conventions covering acceptable workplace conduct. 1.6 Individual differences into are taken into account when performing work activities to achieving work requirements. 1.7 Strengths of individuals are utilised to develop others in the group and the sharing of knowledge is incorporated in the group/process activities.
2. Contribute to the flow of information and ideas	2.1 Work outcomes are enhanced by sharing information and ideas relevant to the work activity with others. 2.2 Information provided to others is relevant, timely and accurate. 2.3 Information and ideas required to assist in the achievement of work requirements are sought from the appropriate persons when required. 2.4 Information is recorded in the required detail and in the specified format.

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| | 2.5 | Relevant work information is systematically and accurately maintained and filed for easy retrieval. |
| | 2.6 | Differences in languages and cultural differences in communication styles are identified and their impact on the work process is accounted for. |
| 3. | | Deal effectively with issues, problems and conflicts |
| | 3.1 | Issues, problems and conflicts encountered in the work place are identified and assessed. |
| | 3.2 | Issues, problems and conflicts are discussed with team members and solutions are suggested or they are referred to the appropriate person. |

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to working with others.

Work requirements may include:

- goals
- objectives
- priorities
- specified targets or results
- time frames
- coordination with other work processes
- clear role definitions
- application of particular procedures
- organisation of work materials
- roster arrangements or particular approaches to work processes specified by the organisation or work group

Working with others may include:

- one-to-one communication in a group or team
- taking part in informal discussions
- following instructions
- consulting with the community
- taking part in meetings
- dealing with conflict

Working with others requires individual diversity to be taken into account including:

- cultural, racial and ethnic background
- physical requirements
- gender
- languages
- customs
- religious and traditional beliefs

Techniques to resolve issues, problems or conflicts may include:

- problem solving
- negotiation
- conflict resolution
- use of a mediator or conciliator

Groups may include:

- established or ad hoc work units
- working parties
- task forces
- committees
- self directed teams

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- individual roles and responsibilities and relationships to others
- techniques for managing own work load such as:
- meeting deadlines
- acknowledging if tasks are beyond
- current capacity
- handling tasks or problems as far as
- possible then referring on to others as required
- acceptable workplace conduct, including regular attendance
- punctuality
- maintaining an orderly workspace,
- appropriate standards of personal
- presentation and hygiene
- self-confidence and self-respect
- acceptance of constructive criticism
- and a willingness for self-improvement
- good-humoured approach to others
- and adaptability and flexibility
- team work principles
- effective communication techniques
- conflict resolution techniques
- Occupational Health and Safety principles

Skills

The ability to:

- apply teamwork principles
- communicate effectively
- manage own work
- work harmoniously with others
- apply listening and questioning skills

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to work with others in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- ability to communicate effectively with others within the range of situations required for the job role
- ability to work effectively as part of a team
- knowledge of effective communication techniques, including active listening, questioning and non-verbal communication

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of products made/previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ECECOR0051A: Work in a culturally diverse environment

Competency Descriptor:

This unit deals with the skills and knowledge to work successfully in an environment with people from diverse social and cultural backgrounds.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY	PERFORMANCE CRITERIA
1. Communicate with individuals from diverse backgrounds	1.1 Individuals and groups from different backgrounds, cultures and languages are treated with respect and sensitivity.
	1.2 Effective communication and cooperation is established with individuals from different backgrounds in workplace activities.
	1.3 An effort is made to communicate using gestures, simple words and other appropriate methods where language barriers exist.
	1.4 Different traditions and ways of communicating is taken into account in responding to workplace situations.
	1.5 The ability of team members to speak a language other than English and/or their experience of living in other regions or cultures is valued and recognised as an asset.
2. Deal with cross cultural misunderstandings	2.1 Issues, which may cause conflict or misunderstanding in the workplace, are identified.
	2.2 Difficulties are addressed with the appropriate people and assistance is sought from team leaders or others where required.
	2.3 Possible cultural differences are considered when difficulties or misunderstandings occur.
	2.4 Every effort is made to resolve misunderstandings, taking account of cultural considerations.
	2.5 Issues and problems are referred to the appropriate team leader/supervisor for follow-up.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to working in a culturally diverse environment.

Possible cultural differences may include those relating to:

- appropriate ways of greeting and parting
- levels of formality
- work ethics
- family obligations
- customs
- social values
- dress and grooming
- non-verbal behavior, understandings and interpretations
- observance of special religious, feast or other celebratory days
- product preferences

Differences of background and culture may relate to:

- race/ethnic origin
- language
- special needs
- family structure
- gender
- age
- sexual preference

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- principles that underpin cultural awareness and relevance to individual behaviour in the workplace
- general characteristics of the different cultural groups in the society
- cultures of immigrants and relevant cultural protocols
- principles and techniques for resolution of cross-cultural communication difficulties
- principles of equal employment opportunity and anti-discrimination legislation as they apply to individual employees

Skills

The ability to:

- communicate with people from a range of social and cultural background
- demonstrate sensitivity to cultural differences
- identify and deal with issues in the workplace that may cause conflict/misunderstanding
- use appropriate gestures and phrases to overcome language difficulties

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to work in a culturally diverse environment in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- ability to identify and respond to the cultural context of a given workplace
- the ability to apply knowledge of different cultures and cultural characteristics appropriately in communication with individuals from a range of backgrounds
- identify and resolve misunderstandings appropriately

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of work done previously
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ECECOR0111A: Deal with conflict and resolve complaints

Competency Descriptor:

This unit describes the skills and knowledge required to handle difficult interpersonal situations with both customers and colleagues when conflict arises. It also describes the resolution of escalated complaints. These day-to-day conflict resolution skills are required by a wide variety of people working at all levels across a range of cultural industry workplaces.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY		PERFORMANCE CRITERIA	
1.	Identify conflict situations	1.1	Identify potential for conflict quickly and take swift and tactful action to prevent escalation.
		1.2	Identify quickly situations where personal safety of customers or colleagues may be threatened, and organise appropriate assistance.
2.	Resolve conflict situations	2.1	Take responsibility for finding a solution to the conflict within the scope of individual responsibility.
		2.2	Encourage all points of view, accept them and treat them with respect.
		2.3	Use effective communication skills to assist in the management of the conflict.
		2.4	Use accepted conflict resolution techniques to manage the conflict situation and develop solutions.
3.	Resolve escalated complaints	3.1	Take responsibility for resolving the complaint.
		3.2	Handle escalated complaints sensitively, courteously and discreetly.
		3.3	Convey an empathetic and helpful attitude using active listening and questioning.
		3.4	Query the customer for any information regarding possible causes related to the complaint.

- 3.5 Establish and agree on the nature and details of the complaint with the customer.
- 3.6 Assess the impact of the complaint on the customer in order to provide an appropriate response and solution.
- 3.7 Determine possible options to resolve the complaint and quickly analyse and determine the best solution, taking into account organizational constraints.
- 3.8 Take appropriate action to resolve the complaint, and, wherever possible, to the customer's satisfaction.
- 3.9 Where appropriate, use techniques.
- 3.10 Complete any necessary documentation accurately and within time constraints.
- 3.11 Provide feedback on complaints to appropriate personnel in order to avoid future occurrence.

RANGE STATEMENT

The following explanations identify how this unit may be applied in different workplaces, sectors and circumstances.

Conflict and escalated complaint situations may relate to:

- customer complaints
- conflicts among work colleagues
- refused entry
- drug or alcohol affected persons
- ejection from premises
- late customers
- denied requests for refunds or exchanges
- dissatisfaction with seats allocated

Organisational constraints may include:

- budgetary constraints
- strict refund/exchange policy
- no availability of replacement goods, services or tickets

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- types of conflict in the workplace and typical causes
- conflict theory, including signs, stages, levels, factors involved, results
- group processes and roles people play
- conflict resolution skills and strategies incorporating communication skills of:
 - assertiveness
 - listening
 - non-verbal communication
 - language style
 - problem solving
 - negotiation
- procedures for handling customer complaints in a given industry or workplace context

Skills

The ability to:

EVIDENCE GUIDE

(1) Critical Aspects of Evidence

The following evidence is critical to the judgement of competence in this unit:

- knowledge of conflict resolution techniques
- ability to apply conflict resolution techniques and resolve a range of different conflict situations in contexts appropriate to the job role and workplace

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

The assessment context must provide for:

Activities that allow the candidate to address a range of commonly occurring conflict situations that may be found in the workplace. These should be related to the usual work roles of the candidate, such as handling escalated customer complaints in a front-of-house environment, resolving disputes with colleagues over work aspects, dealing with contractors or suppliers who fail to meet obligations.

Interaction with others to demonstrate appropriate interpersonal skills for resolving conflicts.

ECECOR0141A: Use and adapt to changes in technology

Competency Descriptor:

This unit deals with the skills and knowledge required to evaluate and adapt to a variety of technological changes within the entertainment and culture industry.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY		PERFORMANCE CRITERIA	
1.	Evaluate information about new technology	1.1	Where necessary, information is sought about the current technological changes that apply to the relevant industry.
		1.2	The information is evaluated according to the impact it will have on effective work performance within the industry, including information about changes in any type of equipment or technology used within the industry, likely effects of new technology on current work practices and ways of upgrading skills to include the use of new technology.
2.	Adapt to changes in the new technology	2.1	Appropriate training on new technology is undertaken to improve work practices when required.
		2.2	Any relevant documentation that will assist in the practice of use of the new technology is read.
		2.3	Appropriate equipment that is suitable for the specific uses defined by the new technology is selected when required.
		2.4	The new technology is implemented in current work practices.
3.	Update knowledge of new technology	3.1	Informal and/or formal research is continually applied to update knowledge of any subsequent new technologies that may impact on work practices.
		3.2	Current changes in technology are monitored and those changes are implemented when required.
		3.3	Updated knowledge is shared with colleagues and the relevant information is incorporated into day-to-day work activities.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to using and adapting to changes in technology.

Information about the new technology may be obtained from the following sources:

- electronic media
- reference books
- libraries
- industry associations and organisations
- industry journals
- publications - newsletters, magazines, bulletins and letters
- computer data, including internet
- induction kits
- organisational policies, procedures and journals
- occupational health and safety laws, regulations, journals
- personal observations and experience
- discussions with current industry practitioners
- discussions with manufacturers technical and sales personnel
- specialist technical publications
- manufacturers' handbooks, manuals promotional material

Industries incorporating new technology may include:

- music
- film
- television
- radio
- interactive multimedia
- entertainment
- arts

New technology may include:

- replacement of analogue systems with digital systems
- video editing software
- music production software and equipment
- sound editing software
- camera equipment
- sound equipment
- projection equipment
- computer technology

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- relevant information sources on technology
- questioning techniques to obtain information
- information gathering methodologies
- relevant technologies
- impact of technology on relevant industry
- features and capabilities of equipment specified by technology

Skills

The ability to:

- sort and summarise information
- undertake training in new technology and incorporate the use of new technology into current work practices
- access information about new technology
- communicate information accurately
- monitor changes in technology

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to use and adapt to changes in technology in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- demonstration of knowledge of new technology
- access and gather information on new technology
- develop strategies to keep abreast of changes and gaining relevant training
- incorporation of appropriate new technology into current work practices to achieve most effective outcomes

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of products made/previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ECECOR0081A: Share ideas in the workplace

Competency Descriptor:

This unit deals with the skills and knowledge required to share idea/s with others in the workplace in a range of contexts within the Entertainment and Cultural Products Industry.

Competency Field:

Entertainment and Culture

ELEMENT OF COMPETENCY	PERFORMANCE CRITERIA
1. Clarify idea/s for communication	1.1 Advantages and disadvantages of idea/s are identified. 1.2 Information relevant to the idea/s is gathered with consideration of intellectual property, moral rights and copyright requirements. 1.3 Effects of the idea/s are identified. 1.4 Other possible options are considered based on idea/s.
2. Prepare to communicate idea	2.1 Relevant people to share idea/s with are identified. 2.2 Suitable communication method is selected based on audience. 2.3 Suitable time and place for communication is established in accordance with enterprise policies and procedures. 2.4 Responses to idea/s are anticipated and support for idea/s is developed.
3. Share idea/s	3.1 Idea/s is/are presented in appropriate manner and clearly explained. 3.2 Feedback is sought, discussed and accepted. 3.3 Idea/s is/are modified accordingly.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to sharing ideas in the workplace.

The effects will include:

- the people who may be involved
- the resources required
- processes needed to develop and implement the idea/s
- the impact on the workplace

Other options include:

- giving considering other ideas
- being open to make changes to the original idea

Communication methods refer to:

- how and when you will present ideas
- face to face
- team meeting
- informal discussion or one on one with a specific person
- written
- email or telephone

Seeking, discussing and accepting feedback involve:

- actively listening
- asking questions
- clarifying understanding and evaluating
- accepting and rejecting the opinions and ideas of others' as appropriate

Anticipation of responses may involve:

- visualising the meeting or discussion
- thinking through both positive and negative aspects of the idea
- identifying the questions and viewpoints of others

Relevant people may include:

- peers
- supervisor
- area leader
- manager

Modifying ideas may involve:

- making improvements
- developing your idea/s based on the feedback received

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- appropriate communication methods
- enterprise structure
- positions and roles of individuals in the enterprise
- sources of information relevant to ideas
- methods of access and gather information
- define and develop ideas
- presentation techniques
- feedback mechanism
- basic evaluation and review procedures
- enterprise policies and procedures
- intellectual property, moral rights and copyright requirements

Skills

The ability to:

- accept positive and negative feedback
- observe details of people, objects and events
- apply presentation skills
- experiment with ideas and modify them
- recognise limitations and ask for help where needed
- listen to ideas and opinions of others with an open mind
- ask questions and seek clarification
- follow organisational guidelines or work under supervision

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to share ideas in the workplace in accordance with the performance criteria and the range listed within the range of variables statement.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- ideas are analyzed and appropriate information is gathered
- ideas are communicated to the relevant parties using most effective methods
- plan and organise occasion to communicate idea/s
- demonstrate the ability to clearly and confidently define an idea/s and express it effectively to others within a work context
- actively listen for both positive and negative feedback and modify idea/s accordingly
- responses to ideas are evaluated and employed to modify ideas
- perform all activities in accordance with enterprise policies and procedures
- compliance with all legislative requirements

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Assessment should include direct observation of tasks and/or previous work and questioning on underpinning knowledge.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of previous work/ideas shared
- testimonials from clients/colleagues
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ECEGEN0021A: Move and set up instrument and equipment

Competency Descriptor:

This unit deals with the skills and knowledge required to load and transport instruments and/or equipment to a venue, and set up those instruments at the venue for any production in the cultural industries.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY	PERFORMANCE CRITERIA
1. Plan for the safe manual handling of instruments and equipment	1.1 The correct placing of equipment and instruments is determined through communications with performers, head of technical crew and/or musical director as required. 1.2 Plans are verified with designated personnel where required before loading in or loading out. 1.3 Moving devices are secured where possible to assist personnel. 1.4 The order in which equipment will be moved is confirmed with the designated personnel where required. 1.5 Any special conditions of the job are confirmed. 1.6 All likely problems associated with moving instruments and equipment are determined and tasks are verified with all relevant personnel.
2. Use clothing and accessories for protection	2.1 It is ensured that a first aid kit is available at all times and that all essential items for the kit are always on hand. 2.2 Appropriate clothing is worn to protect the body. 2.3 Lifting equipment or accessories are used where required in accordance with Occupational Health and Safety principles.

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| 3. | Load and/or unload a van or truck with equipment | 3.1 | Verification is made of all the items to be packed and packaging is done in a manner to minimise movement in transit. |
| | | 3.2 | Checks are made to ensure that gear is packed in the appropriate order taking account of weight, fragility and unloading requirements. |
| | | 3.3 | Packaging is done to distribute weight evenly, front to back and left to right. |
| 4. | Move and set up instruments and equipment | 4.1 | It is ensured that instruments, equipment and personnel are protected against damage, loss or injury while they are being moved and set up. |
| | | 4.2 | Assistance is given to the setting up of the instruments and equipment according to agreed plans and in ensuring the safety of players, crew, front of house staff and the public. |
| | | 4.3 | It is ensured that all cables are gaffer taped securely in traffic cable areas. |
| 5. | Disassemble sound equipment after use | 5.1 | Assistance is given to the safe de-rigging of equipment. |
| | | 5.2 | Any lost or damaged equipment is reported to the appropriate personnel. |
| | | 5.3 | Cabling is stored tidily and methodically and checks are made to ensure that all equipment is accounted for before packing. |
| | | 5.4 | The working environment is left clean after use. |
| | | 5.5 | Problems are dealt with promptly and effectively. |
| | | 5.6 | Occupational Health and Safety principles are applied at all stages and safe lifting and handling is observed. |

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to moving and setting up instrument and equipment.

Instruments and equipment include:

- musical instruments
- instrumental accessories, cases and spare parts
- sound equipment and cabling
- stands
- lighting equipment

Protective clothing may include:

- safety shoes
- ear plugs or earmuffs
- protective gloves

Special conditions of the job may include:

- stairs
- narrow spaces
- environmental factors
- traffic
- safety hazards
- crowds

Statutory regulations may include:

- local
- national
- Occupational Health and Safety

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- relevant principles and regulations of occupational health and safety, especially safe lifting
- technical cues
- care and security of instruments and equipment
- transporting and packaging procedures
- rigging and de-rigging equipment
- use of moving devices
- reporting procedures
- relevant installation procedures
- relevant testing procedures

Skills

The ability to:

- follow simple technical cues where relevant
- communicate clearly to achieve planned outcomes
- work effectively with others
- set priorities
- select and using available technology appropriate to the task
- ensure the care and security of instruments and equipment
- use moving devices
- complete documentation
- install and test instruments/equipment

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to move and set up instrument and equipment in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- demonstrate knowledge of Occupational Health and Safety principles
- safe handling of heavy materials and use of appropriate protective gear/equipment
- ability to confirm and follow instructions
- follow installation procedures safely and perform relevant testing and checks
- compliance with Occupational Health and Safety regulations

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ECEMUS0691A: Develop basic skills for playing or singing music

Competency Descriptor:

This unit deals with the skills and knowledge required to begin to practise as a performing musician. It covers developing, skills in tuning, elementary sound production and instrument care and maintenance.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1.	Identify the range and capability of the instrument	1.1	The physical characteristics and parts of the instrument or voice and how they are produced in performance are identified.
		1.2	The range of the instrument or voice and its sound characteristics are identified in line with the selected musical style.
		1.3	The mechanism by which the sound is produced in the selected instrument/voice and musical style is identified.
2.	Maintain and care for the instrument	2.1	Appropriate methods are used to care for, move and store the instrument in accordance with established procedures and manufacturers' instructions.
		2.2	The instrument or voice set up and/or warm up as required in accordance with established procedures.
		2.3	Any required accessories are identified and the settings of the instrument and accessories are adjusted where relevant.
		2.4	Where required, assistance is sought to tune the instrument to the required pitch.

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| 3. | Prepare to produce basic notes, rhythms and/or chords | 3.1 | The mechanism by which the physical relationship between the instrument and the performer produces the required sound is identified. |
| | | 3.2 | Activities are planned to produce a range of notes, rhythms and/or chords. |
| | | 3.3 | Listening skills are developed with assistance to enable recognition of simple musical elements and these skills are applied to the production of a range of notes, rhythms and/or chords. |
| | | 3.4 | A practice plan to develop technical skills is developed. |
| | | 3.5 | The correct posture is used to extend technique and to develop healthy performance habits in line with Occupational Health and Safety principles. |
| 4. | Identify the musical elements of the selected style | 4.1 | Simple melodies, chords or rhythm patterns that are characteristic of selected repertoire are identified and played/sang. |
| | | 4.2 | The elements of pitch, rhythm, sound colour and/or volume and how they are used in the selected repertoire are identified. |
| | | 4.3 | Appropriate techniques are used with assistance to develop proficiency in producing the required sound. |
| | | 4.4 | Technical development is evaluated against planned performance outcomes with appropriate assistance. |

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to developing basic skills for playing or singing music.

Instruments may include:

- acoustic or electronic
- brass
- stringed instruments
- keyboards
- wind instruments
- percussion
- plucked instruments
- voice

Techniques may include:

- vocal and instrumental sound production
- bowing
- tonguing
- embouchure
- plucking
- beating
- fingering

The range of the instrument may include:

- tone colour
- dynamics or volume
- sound production
- pitch, register or tessitura
- specific effects available using a range of attacks
- other acoustic or electronic effects

Techniques includes:

- playing or singing notes, short, simple tunes and basic scales
- playing, tapping or clapping rhythms and rhythm patterns
- playing chords and simple chord patterns

Accessories may include:

- reeds
- strings
- plectrums
- mouth pieces
- mallets or beaters
- stands
- pedals
- microphones
- amplifiers
- samplers
- mixers
- enhancers, such as pitch and tone modulators

Tuning the instrument may include adjusting the:

- pitch
- oral tract, including lip pressure and intensity of breath
- position of the diaphragm and larynx
- sound production
- tone colour
- length of strings
- tautness of skins
- length of tubing or pipes
- settings of the instrument and relevant accessories

Tone colour may involve:

- physical elements of the instrument
- instrumental attack
- a range of accessories
- interaction between the player and the instrument
- performer's physique
- voice production

OHS principles may include:

- hearing and volume levels for self and others
- safe posture
- electricity hazards
- carrying loads
- relevant practice or legislation
- policies relevant to particular performance contexts

Musical elements include:

- simple melodies
- simple rhythms
- simple musical forms

Tuning may involve the use of:

- tuning keys or other tuning implements
- pitch pipes
- tuning forks
- other musicians
- electronic tuners
- electronic pitch or frequency controls

The capability of an instrument may include its:

- application to a range of music making activities and outcomes
- scope and potential for solo or group performance
- adaptability
- size

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- method to produce sound in relevant instrument
- Occupational Health and Safety requirements
- sound production mechanism in selected instrument or voice
- performance and instrumental protocols and customs in selected musical style and repertoire
- parts of the instrument
- basic repertoire relevant to the selected instrument and musical style

Skills

The ability to:

- reproduce basic musical patterns
- use basic instrumental techniques
- discriminate pitch and/or rhythm
- plan practice time and setting realistic technical development goals
- use available and appropriate printed or audio tutoring resources

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to develop basic skills for playing or singing music in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- demonstrate knowledge of the physical characteristics and sound production mechanism of selected instrument
- demonstrate basic physical capacity and coordination to play or sing simple melodies, chords and/or rhythm patterns
- apply Occupational Health and Safety procedures

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ECEMUS0651A: Develop music knowledge and listening skills

Competency Descriptor:

This unit deals with the development of music knowledge and listening skills in selected music styles.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1.	Develop music knowledge and experience of a range of repertoire	1.1	Styles of music in which knowledge and listening skills are to be developed are identified.
		1.2	A range of music performances in selected styles is listened to and observed to develop awareness of music products and their qualities.
		1.3	Printed or electronic sources of information about music in various music styles are identified and this information is used to develop an awareness of music.
		1.4	Relevant information is sought and methods are identified to extend knowledge of musical styles in selected areas of interest.
		1.5	Music performances are discussed with relevant people to develop awareness of music and musical trends.
2.	Develop music listening skills	2.1	Guidance is sought from reliable sources on strategies and techniques to develop music listening skills.
		2.2	Different styles of music are compared in terms of: <ul style="list-style-type: none"> • chord patterns and keys • scales, melody and themes • texture and tone colours • instruments/voices used • instrumental/vocal styles of playing • dynamics/volume • structure/form of the music • commercial success and/or potential
		2.3	The role of technology in developing music products for artistic and commercial success is examined.

3.	Develop understanding of music products and artists	3.1	Reliable sources of information are used to develop knowledge of music products, their creators and musicians.
		3.2	The repertoire of one or more musical styles is explored in contemporary and/or historical contexts.
		3.3	Where possible, communication is established with artists to discuss music and to increase understanding of their place in the industry.
4.	Develop awareness of music production	4.1	Reliable information sources are accessed and used to find out about the roles and work of the various players involved in music production/recording in the music industry.
		4.2	A range of live and recorded music is listened to in order to identify the contribution of technical and sound design to the success of the product.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to developing music knowledge and listening skills.

Music knowledge may be extended through:

- listening to a range of music
- reading about music
- playing and/or singing
- music or score reading
- music charts and play lists
- courses
- dialogue with colleagues, mentors, artists and music technicians

Music areas and/or styles may include:

- popular/commercial music
- classical/concert music
- world music
- jazz
- folk
- components or specialties of the above

Music genres may include music written for or performed by:

- solo
- small ensemble
- large ensemble
- acoustic
- electronic
- acoustic/electronic
- music theatre

Listening may involve:

- instruments and their combinations
- keys, scales and chords in tonal or other relevant music systems
- instrument tuning
- music styles and forms
- excellence in music products or events
- commercial potential and feasibility of artists, repertoire and music products

Music knowledge may include:

- using written music, sheet music and chord charts or aural recognition of musical devices and systems
- reading or improvising music
- repertoire and instrument knowledge
- simple music analyses
- music history
- performance styles and customs
- understanding solo and ensemble protocol
- music conventions in an identified style or styles
- chordal and melodic formulae

Technology may include:

- sound production
- special effects
- music recording
- computer hardware and software

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- relevant resources to broaden musical experience and knowledge
- the work of successful musicians in selected musical styles or genres
- the work of relevant personnel in selected musical styles or genres
- selected styles and conventions in performance
- chords and scales, forms, textures, performance techniques or other characteristics in identified styles
- conventions of intonation, dynamics, phrasing, rhythm and expression in identified musical styles
- equipment and/or instruments relevant to selected style or styles
- technology used for producing or enhancing music
- music production

Skills

The ability to:

- source and access information
- listen critically
- discern musical styles
- communicate precisely and effectively

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to develop music knowledge and listening skills in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- demonstrate the ability to identify and use appropriate sources of information
- apply appropriate strategies to develop listening skills
- develop understanding and awareness of music styles and artists
- develop awareness of the music production process and the work of the various personnel involved

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ECCMUS0051A: Prepare self for performance

Competency Descriptor:

This unit deals with the skills and knowledge required to demonstrate the technical and creative skills developed through rehearsal and private practice. It deals with planning and continual performance evaluation, repertoire knowledge and the application of Occupational Health and Safety principles.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY		PERFORMANCE CRITERIA	
1.	Plan for performance	1.1	A plan is prepared for performance to ensure performance readiness to required standard.
		1.2	Instrument and/or equipment are prepared for performance and where necessary adjustments are made to venue requirements.
		1.3	Where necessary, all relevant texts and/or scores are obtained for self and, where required, for others.
		1.4	Plans are made for adequate warm up procedure to ensure physical readiness for the performance.
		1.5	Preparations are made to meet the required state of concentration and focus in performance.
		1.6	Appearance is planned to meet the musical context and/or requirements of the presenter.
		1.7	Requirements are met for the duration of the performance as required.
2.	Practise instrument and/or act	2.1	Personal practice is maintained to achieve the required standard for the rehearsal process and the performance.
		2.2	Technical facility is developed and performance issues and weaknesses are addressed during private practice sessions to achieve the required standard for rehearsal and performance.
		2.3	Instrumental/voice techniques are developed to improve performance outcomes.

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| | 2.4 | Interpretation of the piece, or pieces, are developed in private practice and adjust as necessary as a result of rehearsal or discussion with other performers or creative peers and/or leaders. |
| | 2.5 | Specific strategies to overcome performance anxiety are prepared as required. |
| 3. | Monitor technical and artistic development to meet rehearsal and performance requirements | 3.1 Advice is sought after and taken on own performance readiness from others and implement changes where necessary. |
| | 3.2 | Critical listening is employed to own performance and the performance of others to inform own work. |
| | 3.3 | Performance is continuously evaluated for technical, artistic and interpretive strengths and weaknesses and adjustments are made to own performance to achieve the required sound. |
| | 3.4 | Other performers are responded to and adjustments are made to own performance in ensemble as required to produce agreed performance outcomes. |
| | 3.5 | Specific issues are discussed in developing the required performance standard with others as appropriate. |
| 4. | Observe OHS principles in private practice | 4.1 Practice routines are established to ensure correct posture and movement to minimise strain on the body. |
| | 4.2 | It is ensured that practice sessions are of a suitable length to avoid fatigue and mental or physical stress. |
| | 4.3 | Warm up exercises are performed as part of the practice routine. |
| | 4.4 | Principles of Occupational Health and Safety are applied in physical stance and posture during practice sessions and performance. |
| | 4.5 | Reasonable breaks are planned for and taken for refreshment and relaxation. |
| 5. | Use body effectively and safely | 5.1 The body is used effectively to sustain the performance effectively over a required length of time. |
| | 5.2 | The body is assessed and monitored to realize its own potential and limitations and to maximize performance. |

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| | 5.3 | Danger of injury both to self and others is avoided through controlled use of body to maximize performance. |
| | 5.4 | Possible stresses and strains of activity on specific parts of the body is noted and suitable preventative measures are taken to minimize them. |
| | 5.5 | Where damage is done or suspected, advice is sought promptly from appropriate sources and recommended remedial action is taken. |
| 6. | | Develop and use strategies to overcome the effects of performance anxiety |
| | 6.1 | The symptoms and likely causes of performance anxiety are identified. |
| | 6.2 | A range of strategies to overcome performance anxiety is identified and implemented to suit own needs and circumstances. |
| | 6.3 | The effectiveness of strategies used to overcome performance anxiety are evaluated and those strategies are modified where necessary. |

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to preparing self for performance.

Symptoms of performance anxiety may include:

Physical problems such as:

- loss of breath
- dry mouth
- increased heartbeat
- sweaty hands
- shaking arms, fingers or knees
- loss of ability to hear clearly
- loss of sensitivity in the fingers
- stiff body movement
- feeling sick

Causes of performance anxiety may include:

- lack of confidence in ability
- fear of failure
- lack of preparation
- poor mental or physical health
- distracting worry
- trying too hard
- inadequate warm-ups
- focussing too much on individual notes

Technical skills may include:

- physical mastery of instruments and musical elements in selected area of specialisation
- facility with a range of techniques to control and enhance performance in selected area of specialisation
- musical elements and techniques appropriate to style of music making in selected area of specialisation
- understanding of technical requirements for ensemble partners in rehearsal and performance in selected area of specialisation
- technical requirements of relevant instruments for accurate and appropriate performance in selected area of specialisation

Musical knowledge may include:

- vocabulary relevant to area of specialisation
- repertoire in selected area of specialisation
- instrument knowledge in selected area of specialisation
- music analyses and research in selected area of specialisation
- musical forms, systems, practices and customs in selected area of specialisation
- reading and writing music using written music, sheet music and chord charts relevant to selected area of specialisation
- interpretation of directions for instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics and expression in selected area of specialisation
- following solo and ensemble protocols in selected area of specialisation
- following performance and rehearsal protocols in selected area of specialisation
- improvisation in performance using aural cues only where relevant to area of specialisation
- chordal and melodic formulae in selected area of specialisation

Symptoms of performance anxiety may include:

Physical problems such as:

- loss of breath
- dry mouth
- increased heartbeat
- sweaty hands
- shaking arms, fingers or knees
- loss of ability to hear clearly
- loss of sensitivity in the fingers
- stiff body movement
- feeling sick

Learning strategies for developing performance skills may include:

- working with an appropriate tutor and/or coach
- listening critically to a wide range of live and recorded music in area of specialisation
- participating in relevant groups or associations
- participating in professional development and other learning opportunities
- studying performance techniques in of a range of styles in selected area of specialisation
- attending master classes
- attending performances
- contributing to/participating in, festivals and conferences
- being involved in a range of music making and other activities relevant to selected specialisation

Strategies to overcome performance anxiety may include:

- focusing on a single element or action at a time
- meditation techniques
- relaxation techniques
- focussing on patterns rather than individual notes
- warm-up routines

Listening may include:

- instrument tuning
- aural imagination to develop interpretation
- pattern and sequence recognition and memory
- recognising music systems and practices
- chords, keys in tonal or other musical systems in selected area of specialisation
- reproduction of sequences from memory

Mental problems such as:

- forgetting words or fingering
- forgetting the music
- losing the sense of timing
- feeling distracted
- losing concentration

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- vocabulary relevant to area of specialisation
- repertoire in selected area of specialisation
- instrument knowledge in selected area of specialisation
- music analyses and research
- musical forms, systems, practices and customs
- reading and writing music using written music, sheet music and chord charts relevant to selected area of specialisation
- interpretation of directions for instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics and expression in selected area of specialisation
- solo and ensemble protocols in selected area of specialisation
- performance and rehearsal protocols in selected area of specialisation
- improvisation in performance using aural cues only where relevant to area of specialisation
- chordal and melodic formulae
- chosen genres and their musical forms and conventions in performance
- using appropriate chords and scales, forms, textures or other elements of musical organisation
- improvisation where relevant to selected area of specialisation
- a variety of instrumental combinations and styles in selected area of specialisation
- phrasing and shaping music
- protocols appropriate to the genre or style of performance
- matching repertoire with identified target, potential, or existing, audience

Skills

The ability to:

- work within established timeframes to achieve planned outcomes
- demonstrate reliability in all agreed work commitments
- apply and extend appropriate repertoire knowledge
- apply musical terminology appropriate to area of specialisation
- demonstrate understanding of chosen genres and their musical forms and conventions in performance in selected area of specialisation
- apply appropriate styles or interpretation relevant to area of performance
- use appropriate chords and scales, forms, textures or other elements of musical organisation
- demonstrate appropriate competence in improvisation where relevant to selected area of specialisation
- practise and perform in a variety of instrumental combinations and styles in selected area of specialisation
- phrase and shape music appropriately
- understand and express appropriate musical nuance
- observe protocols appropriate to the genre or style of performance in selected area of specialisation
- match repertoire with identified target, potential, or existing, audience

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to prepare self for performance in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

The following evidence is critical to the judgement of competence in this unit:

- proficiency in performance on relevant instrument in selected area of specialisation
- listening effectively for intonation and nuance in performance
- accurate/innovative interpretation and expression
- effectiveness in solo or ensemble performance
- effective musical collaboration and communication in performance

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ECEMUS0991A: Care and maintain instruments

Competency Descriptor:

This unit deals with the skills and knowledge required to care and maintain musical instruments.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1. Prepare for maintenance activities	1.1	Maintenance activities to be undertaken are correctly identified from relevant work instructions or appropriate information sources.
	1.2	Correct methods for caring and maintaining instruments are determined from manufacturer's specifications and enterprise policies and procedures.
	1.3	Work is planned and prepared to ensure that all safety policies and procedures are followed and the work is appropriately sequenced in accordance with requirements.
	1.4	Appropriate personnel are consulted to ensure the work is coordinated effectively with others involved on the work site.
	1.5	Appropriate cleaning products, tools and packaging/protective components are obtained according to requirements.
	1.6	Appropriate procedures are followed to verify that all power has been disconnected before proceeding to disconnect instrument where required.
2. Maintain instrument	2.1	Instruments and accessories are inspected for damages.
	2.2	Damages are reported to the relevant personnel in accordance with enterprise policies and procedures.
	2.3	Cables and attachments are properly disconnected and secured in accordance with Occupational Health and Safety guidelines and enterprise procedures/policies.
	2.4	Appropriate procedures are followed in the caring for and maintaining instruments and associated accessories in accordance with manufacturer's instructions and enterprise policies and procedures.

- 2.5 Correct set up, warm up and dismantling procedures are followed prior to and after use to maintain safety of instrument.
 - 2.6 On-going checks of the quality of the work are undertaken in accordance with established quality assurance requirements.
- 3. Clean and prepare instrument for storage
 - 3.1 Correct cleaning procedures are determined from manufacturer specifications and enterprise policies and procedures.
 - 3.2 Instruments and accessories are cleaned using correct procedures, materials, tools and equipment.
 - 3.3 Instrument is placed in relevant packaging/protective component in accordance with manufacturer's instructions and enterprise policies and procedures
- 4. Store instrument
 - 4.1 Storage area is prepared for instrument in accordance with manufacturer's instructions and enterprise policies and procedures.
 - 4.2 Instrument is safely handled and potential hazards are removed from storage area.
 - 4.3 Manual handling procedures are followed according to enterprise practices and procedures and Occupational Health and Safety requirements.
 - 4.4 Instrument is safely stored in required storage area in accordance with manufacturer's instructions and enterprise policies and procedures.
 - 4.5 Relevant documentation is completed in accordance with enterprise policies and procedures.

RANGE STATEMENT

This unit applies to activities associated with essential operations linked to caring and maintaining instrument.

Tools may include:

- screwdriver
- cleaning rod
- tuning rod
- turning key

Maintenance activities may include:

- replacing strings
- basic tuning
- replacing accessories
- lubricating

Instrument may include but not limited to:

- wind instrument
- percussion instrument
- stringed instrument
- keyboards
- voice
- electronic equipment
- traditional instruments

Appropriate personnel may include:

- supervisor
- manager
- conductor
- musical director
- stage manager
- other performers

Accessories may include:

- reeds
- strings
- plectrums
- mouth pieces
- mallets or beaters
- stands
- pedals
- microphones
- amplifiers
- samplers
- mixers
- enhancers such as pitch and tone modulators

Material may include:

- cloth
- lubricant
- soap
- polish
- cotton swab
- wax

Materials for storage may include:

- acid free interleaving or wrapping
- protective wrapping (bubble wrap, cardboard)
- protective enclosure (canisters, tubing, boxes)
- negative sleeves
- folders
- enclosures

Occupational Health and Safety standards and guidelines may include:

- material handling guidelines
- guidelines for the use of instruments
- lifting and handling procedures
- legislative guidelines

Enterprise procedures and practices may relate to:

- safety
- process-specific procedures
- use of materials
- recycling
- cost control
- reporting

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- sound production for the relevant instrument or voice
- instrument applications, range and capabilities
- parts of the instrument
- cleaning and maintenance requirements of the instrument
- instrument storage requirements
- instrumental techniques
- rhythm
- effect of maintenance on performance of the instrument
- Occupational Health and Safety requirements
- relevant materials and tools
- common defects resulting from improper maintenance
- accessories associated with particular instrument
- sources of information on instrument care and maintenance
- organisational policies and procedures

Skills

The ability to:

- read and interpret technical information
- plan and organise work
- solve problems
- use and maintain tools and equipment
- apply cleaning and maintenance procedures
- prepare and store instrument
- identify and rectify faults
- accurately carry out all recording, reporting and documentation activities
- work safely
- work in compliance with policies and procedures
- understand and interpret a range of industry terminology and protocols
- communicate effectively with people from diverse cultural backgrounds
- perform complete simple mathematical calculations using a scale rule
- listen critically and discriminate aurally

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to caring and maintaining instrument in accordance with the performance criteria and the range listed within the range of variables statement.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- demonstrate knowledge of the maintenance of instruments including storage and cleaning requirements
- determine work requirements and plan and organise work to fulfill such requirements
- identify, select and use tools, equipment and material to complete tasks to specifications
- disconnect equipment and cables safely and in accordance with specifications
- handle material and equipment safely
- identify problems promptly and handle them as directed
- prepare equipment and storage site
- complete cleaning and storage related tasks in accordance with health and safety procedures
- perform inspection and quality checks
- source, interpret and apply technical information to work activities
- demonstrate compliance with Occupational Health and Safety regulations applicable to workplace operations
- show compliance with organisational quality procedures and processes within the context of cleaning and maintaining instrument
- interactively communicate with others to ensure safe and effective operations

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

This unit may be assessed on or off the job. Assessment should include practical demonstration either in the workplace or through a simulation. A range of methods to assess underpinning knowledge should support this.

ECEMUS0462A: Compose a simple song or tune

Competency Descriptor:

This unit deals with the skills and knowledge required for the development of technical and expressive skills to foster innovative expression in song or tune writing. It also deals with setting down the song or tune to permit future performance.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1. Determine the artistic purpose of the song/tune and use appropriate song writing tools	1.1	The outcomes of the song/tune are identified to reflect, where required, an understanding of audience and market requirements and commercial viability.
	1.2	Texts and other sources of lyrics or other musical elements are researched as required to develop the song/tune.
	1.3	Other resources are used as required to develop the lyrics when writing own lyrics.
2. Select or write the lyrics for a song	2.1	It is ensured that the content and scan of lyrics are appropriate to the musical context or style of the song.
	2.2	Lyrics that are appropriate to the title of the song are used.
	2.3	It is ensured that the structure of the lyrics is suited to the style and context of the song, its melody line and the accompaniment as required.
	2.4	Points of unity, or repetition and points of contrast in the lyrics are matched with the musical sections.
	2.5	Verse and chorus sections are defined through the lyrics where appropriate.
	2.6	Literary devices and word associations are used effectively to convey the meaning of the song when writing own lyrics.
3. Compose a melody to express the lyrics of a song	3.1	Appropriate harmonic/chord or sequences in the melody are used to promote the meaning and style/mood of the lyrics.
	3.2	Starting points, climaxes and cadence points of the melody are aligned with the lyrics.
	3.3	It is ensured that the melody is rhythmically coherent.

	3.4	Rhythm patterns appropriate to the style/mood of the piece are constructed.
	3.5	Melodic techniques that enhance the expression of concepts in the lyrics are used.
	3.6	The level of difficulty and register of the melody are matched with available performers and characteristics of the genre/style as and where required.
4.	Set down the song	
	4.1	Notation and/or recorded means are used to set down the song so that it can be interpreted or rendered by performers.
	4.2	The song is set down in a format that reflects performance practice and custom of the style.
	4.3	All expression marks and instructions are included as required for performance.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to composing a simple song or tune.

Workplace considerations may include:

- goals, values, objectives, processes and appropriate practices
- ethical standards of industry / employer / agent / client / audience
- Copyright Act
- music licensing laws
- contingency planning
- using time management strategies to set priorities
- problem solving

Resources for song writing may include:

- rhyming dictionaries
- thesauruses
- existing texts

Strategies for developing music writing skills may include:

- listening critically to a wide range of live and recorded music

Literary devices may include:

- rhyme
- form
- simile
- metaphor
- alliteration
- onomatopoeia

Music forms may include:

- binary
- ternary
- blues

Technical skills may include:

- knowledge of instrument(s) appropriate to area of music specialisation
- knowledge and use of musical elements

- taking relevant courses or lessons in composition
 - taking relevant courses in instrumental study
 - taking relevant courses in literature and poetry writing
 - participating in relevant groups or associations
 - professional development and other learning opportunities
 - contributing to/participating in, festivals and conferences
 - a range of music making activities
 - personal experience
- appropriate to area of music specialisation
 - compositional techniques appropriate to the area of music specialisation
 - technical requirements of required instruments for accurate and appropriate music making
 - scoring appropriate to musical style

Listening may include:

- pattern and sequence recognition
- aural memory and imagination
- recognising music systems and practices
- instrument tuning
- chords, keys in tonal or other musical systems
- reproduction of sequences from memory
- identifying and using techniques to develop aural imagination and extend writing practice

Technology may include:

- using appropriate and current equipment, software and hardware for music writing
- music recording
- special effects

Interpretation and/or writing of directions for:

- voicing
- expression
- pitch
- tempi

Musical knowledge may include:

- repertoire knowledge in area of specialisation
- music analyses and research
- musical forms, systems, practices and customs in the area of specialisation
- reading and writing music using written music notation such as acoustic and electronic scores, sheet music and chord charts

Song forms such as:

- strophic
- through composed
- ballad
- da capo

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- using musical elements effectively such as harmony, melody, rhythm and form
- setting down creative work effectively for performers
- using musical protocols appropriate to the style
- repertoire knowledge in area of specialisation
- instrument knowledge
- phrasing and shaping music appropriately
- understanding and achieving appropriate/coherent musical nuance
- composing appropriately for the context of the music, possible venues and sound forces
- effectively using appropriate equipment and/or instruments to enhance own music making
- appropriate technology to improve creative outcomes
- chords and scales, forms, textures or other elements of musical organisation
- working within established budgets and timeframes to achieve planned outcomes
- planning and using song-writing opportunities
- matching work commitments to best career outcomes
- keeping an accurate and up to date diary of work commitments where required
- using time management strategies to set priorities

Skills

The ability to:

- work effectively with mentors or tutor
- locate and use resources to broaden creative experience and enhance musical outcomes
- acquire and use information appropriate to development of song-writing skills
- evaluate and adjust career directions and plans realistically to advance in area of specialisation
- discern and listen to the advice of appropriate colleagues, experts and audience groups
- apply OHS principles wherever relevant to work practice
- understand and use song writing techniques effectively
- apply appropriate styles or interpretation relevant to area of specialisation
- effectively using solo or group performance/composition protocols and customs that are relevant to the song style
- recognising intervals, chords, scales and chord progressions commonly used in the selected styles
- understanding appropriate intonation, dynamics, phrasing, rhythm, instrumentation, voicing and expression to produce the required sound
- listen critically to the creative work of others to inform and expand own work
- match creative work with target, potential or existing audience
- plan practice and other opportunities to improve technical
- extend musical boundaries for self and audience
- experiment with musical elements and styles to develop own voice
- experiment with combining styles or elements in new and effective ways
- listen critically to continuously evaluate and adjust own musical work
- demonstrate originality and innovative approaches in the creation of music

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to compose a simple song or tune in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- demonstrate music knowledge and repertoire knowledge relevant to selected musical genre and style
- demonstrated ability to use compositional techniques relevant to area of music specialisation
- write lyrics appropriate of appropriate style, context and meaning
- construct appropriate rhythmic patterns

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Assessment should be by direct observation of tasks and/or samples of work and questioning on underpinning knowledge.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of songs or tunes composed
- portfolio of testimonials, reviews and past works
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from industry professionals and enterprises

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ECCART0012A: Develop self as an artist (e)

Competency Descriptor:

This unit deals with the skills and knowledge required for the development of technical and conceptual skills required to work as a practising artist (e).

Competency Field:

Entertainment and Culture

ELEMENT OF COMPETENCY	PERFORMANCE CRITERIA
1. Acquire and develop technical skills	1.1 Strategies to ensure the development of appropriate technical skills in art practice are developed. 1.2 Art making opportunities are planned for and used to develop and assess the development of technical skills. 1.3 Practice, feedback, discussion and evaluation opportunities are identified and used to continuously improve technical skills. 1.4 The capabilities of materials, tools and equipment to develop technical skills are tested. 1.5 Relevant journals, magazines, catalogues and other media are identified and used to stimulate technical and professional development.
2. Develop conceptual skills and ideas	2.1 Ideas are discussed with others and the knowledge gained is applied to inform own practice. 2.2 Work practice is used to gain experience in a range of genres and interpretations. 2.3 The work of others is studied to stimulate conceptual and technical skills development. 2.4 A range of opportunities to develop own practice and keep informed about current art practice is identified and used.

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| 3. | Develop own voice | 3.1 | New ideas are explored and experimented with in making and/or interpreting work. |
| | | 3.2 | Technology is explored and used where appropriate to expand own practice. |
| 4. | Evaluate own work | 4.1 | Constructive criticism is sought from others and applied to the improvement of own work. |
| | | 4.2 | Own work is evaluated against planned strategy for own art practice. |
| | | 4.3 | Own work is evaluated in the context of work by others in order to extend own practice. |
| | | 4.4 | Work processes and practice are adjusted where necessary to improve technical, conceptual and commercial outcomes. |
| 5. | Research work opportunities | 5.1 | Sources of information relating to work opportunities are correctly identified. |
| | | 5.2 | Networks and promotional opportunities, which may be helpful in developing career opportunities, are identified. |
| | | 5.3 | Research results and information are incorporated into own work practice and career planning. |

RANGE STATEMENT

This unit applies to activities associated with essential operations linked to developing self as an artist (e).

Technical skills may include skills in:

- painting and drawing
- sculpture
- fibre/textile arts, including papermaking/papercasting
- ceramics
- photography, including digital photography
- making jewellery
- designing and making three dimensional objects
- video
- performing
- printmaking
- using information technology, including relevant hardware and software

Opportunities to develop skills may include participation in and/or attendance at some of the following:

- exhibitions
- lectures, seminars, conferences, symposiums
- floor talks at galleries
- competitions
- master classes
- professional organisations

Promotional opportunities may include:

- competitions
- exhibitions
- community events
- participation on websites
- membership of specialisation-specific organisations
- applications to funding bodies

Networks may include:

- professional associations
- alumni organisations
- community organisations
- colleagues and teachers

Strategies for developing self as a designer may include:

- working effectively with assessor/trainer
- participating in professional development and other learning opportunities
- undertaking training courses
- practising
- participating in relevant groups or associations
- experimenting
- communicating with peers
- being involved in a range of relevant art making activities

Developing own voice includes:

- developing repertoire and knowledge
- analysing and researching the work of others relevant to selected area of specialisation
- exploring elements and principles of design
- analysing conventions, practices and customs in art practice

Sources of information may include:

- gallery listings
- job advertisements
- websites
- word of mouth
- art journals
- exhibition catalogues and programmes

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- physical properties and capabilities of materials, tools and equipment and their applications
- the elements and principles of design relevant to the area(s) of specialisation(s)
- knowledge about theoretical and historical contexts relevant to the area(s) of specialisation(s)
- awareness of copyright, moral rights and intellectual property issues related to the development of self as artist
- sources of information relating to work opportunities and career planning

Skills

The ability to:

- discern and listen to advice from appropriate colleagues, experts and audiences
- apply literacy skills sufficient to interpret information and communicate ideas
- plan developmental strategies
- produce works of art
- build networks
- evaluate own work
- identify opportunities to develop self
- source and access information

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to develop oneself as an artist (e) in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- application of planned strategies to develop appropriate skills in art practice
- use of discussion and evaluation opportunities to inform and develop technical and conceptual skills
- demonstration of work practice which develops own voice through exploring and experimenting with new ideas in making and/or interpreting work

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of products made/previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

This unit may be assessed on or off the job. Assessment should include practical demonstration either in the workplace or through a simulation. A range of methods to assess underpinning knowledge should support this.

ECEMUS0621A: Use the Internet to access and modify music

Competency Descriptor:

This unit deals with the skills and knowledge required to select and download music from the Internet in accordance with copyright regulations and Internet protocols.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1. Select music from the Internet	1.1	Internet software applications and their purposes are identified.
	1.2	The internet is searched to find and download music files using Internet search engines.
	1.3	The appropriate sites are selected and the appropriate music files are determined.
	1.4	Files appropriate to the style of music to be performed or taught are selected.
	1.5	Files are evaluated for their quality and appropriateness to the music to be performed or taught.
2. Download music from the Internet	2.1	Files are downloaded and saved.
	2.2	Files are recorded directly to disk and analogue inputs such as voice are added where required.
	2.3	Extracting software and virus scanner are used on downloaded files.
	2.4	Files are transferred and formatted to enable their use on a variety of equipment.
	2.5	Potential security risks are identified and avoided and Internet connection and protocols are complied with.
	2.6	Copyright regulations are complied with.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to using the Internet to access and modify music.

Software applications may include:

- Internet software applications may include a wide range of programmes.
- These programs are being constantly upgraded and replaced, and appropriate up-to-date programmes should be selected.

Evaluation of files includes evaluating:

- synchronisation
- the appropriateness of instrumentation
- the quality of sequencing
- the size of files

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- initiating and concluding an internet connection
- internet functions including navigation, searching, downloading and storing downloaded files
- appropriate uses of different internet protocols and data types, such as world wide web, email
- privacy and security measures related to on-line tasks
- relevant hardware and software
- functions and capabilities of relevant software and hardware
- selecting and using technology to access, download from, and interface with the internet
- equipment with which personal computers might interface such as MIDI devices, mixer, audio-visual equipment
- selecting and evaluating sites for their usefulness, quality and appropriateness
- copyright and its application to on-line information

Skills

The ability to:

- communicate effectively in an on-line environment
- use appropriate cultural protocols as required
- use music industry knowledge to select and evaluate sites for their usefulness, quality and appropriateness
- demonstrate awareness copyright and its application to on-line information
- initiate and conclude an Internet connection
- navigate, search, download and store downloaded files
- knowledge of appropriate uses of different internet protocols and data types, such as world wide web, email
- knowledge of privacy and security measures related to on-line tasks
- apply capabilities of relevant software and hardware
- select and use technology to access, download from, and interface with the internet

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to use the Internet to access and modify music in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- demonstrate the ability to access the internet
- evaluate music files for their relevance and quality
- search for, download and save music files
- format, transfer and add inputs to files
- compliance with appropriate copyright regulations and Internet protocols

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ECCART0021A: Develop and apply knowledge of local cultural arts

Competency Descriptor:

This unit deals with the skills and knowledge to develop and apply knowledge of local cultural arts and applies to individuals involve in the practicing of cultural arts.

Competency Field: Entertainment

ELEMENT OF COMPETENCY	PERFORMANCE CRITERIA
1. Source and apply information	<p>1.1 Relevant sources of information on cultural arts within local communities are identified and accessed in a culturally appropriate way.</p> <p>1.2 Arts practice is conducted in a manner which takes account of relevant cultural protocols.</p>
2. Liaise with stakeholders	<p>2.1 Individuals and networks used in the context of local cultural arts, both internal and external to the community, are correctly identified.</p> <p>2.2 The knowledge of networks is used to enhance the quality of work practices.</p> <p>2.3 Cultural protocols are integrated into all communication and business practices.</p>
3. Update and maintain knowledge on local arts	<p>3.1 Identify and use relevant opportunities are identified and used to update knowledge of local cultural arts.</p> <p>3.2 Updated knowledge is shared with colleagues and customers and is incorporated into day-to-day work activities.</p>

RANGE STATEMENT

This unit applies to activities associated with essential operations linked to developing and applying knowledge of local cultural arts.

Sources of information on local cultural arts may include:

- local museums
- community arts organisations
- practising artists
- government agencies
- heritage organisations
- funding bodies
- directories or other references

Scope and nature of local arts practice may relate to:

- types of work
- significance of cultural arts within a given community
- ways in which artworks are promoted/distributed

Cultural and economic significance of local arts practice may relate to:

- positive local community impacts
- role of the arts within community development
- link between the arts and other areas of economic activity, e.g. tourism
- statistical data

Opportunities to update knowledge may include:

- participation in community networks
- seminars
- informal sharing of information
- using electronic media (TV, radio)
- review of references and other written materials multimedia

Information on local cultural arts may include:

- scope and nature of arts practice within communities
- cultural significance
- economic significance
- marketing and distribution issues

Marketing and distribution issues may relate to:

different markets for artworks
 typical distribution channels
 copyright issues surrounding promotion of work
 ethical issues
 cultural protocols to be observed

Protocols governing local cultural arts may relate to:

- access to information
- sharing of information
- copyright
- moral rights/intellectual property
- culturally appropriate forms of promotion

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- ways in which cultural arts practice may operate within local communities
- scope of the different types of cultural art practice
- marketing and distribution mechanisms specific to locally produced artworks including networks and relevant organisations
- cultural protocols within local arts practices
- traditional law, ways in which traditional economies operated and their link to contemporary cultural arts

Skills

The ability to:

- source and access information
- develop networks
- communicate information
- interpret information
- improve own work

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to develop and apply knowledge of local cultural arts in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- demonstrate knowledge of the context and structure of cultural arts within a specific community
- application of knowledge to particular aspects of arts practice in a local community
- source and access information from relevant sources and develop networks
- demonstrate knowledge of appropriate cultural protocols

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of products made/previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

This unit may be assessed on or off the job. Assessment should include practical demonstration either in the workplace or through a simulation. A range of methods to assess underpinning knowledge should support this.

ECEGEN0051A: Undertake simple lighting/sound/audiovisual activities

Competency Descriptor:

This unit deals with the skills and knowledge required to carry out basic lighting/sound/audiovisual activities and applies to individuals operating in the productions of entertainment events.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY	PERFORMANCE CRITERIA
1. Prepare to undertake simple lighting, sound and audiovisual activities	1.1 Lighting plans/sound block diagrams/audiovisual installation plans are read and discussed with supervisor. 1.2 Rigging points used for lighting/sound/audiovisual equipment are identified as required. 1.3 Cables used to connect components are correctly identified.
2. Carry out pre-performance procedures	2.1 Lanterns and accessories are safely and correctly rigged onto a bar as required under supervision. 2.2 Speakers and microphones are positioned under supervision. 2.3 Audiovisual equipment is set up according to supervisor's instructions.
3. Participate in technical rehearsals/performances	3.1 Simple lighting, sound and audiovisual activities are carried out as required according to supervisor's instructions. 3.2 Equipment for simple lighting, sound and audiovisual activities are correctly operated in accordance with manufacturers' specifications and industry standards.
4. Maintain and store equipment	4.1 Simple maintenance of equipment is undertaken according to supervisor's instructions. 4.2 Equipment is stored correctly according to organisational procedures.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to undertaking simple lighting/sound/audiovisual activities.

Simple lighting/sound/audiovisual activities may include:

- positioning and cabling audio equipment according to audio plan
- fitting radio microphones to performers
- operating a tape recorder
- controlling microphone and cable placement
- operating a follow spot
- plotting and executing lighting cues on a lighting control system
- plotting and executing sound cues
- disassembling and packing equipment
- tuning sound systems
- controlling the sound during a live performance so that each element (vocal or instrumental) is well defined within the mix

Material to be read may include:

- equipment lists
- operating manuals and instructions
- equipment labels
- event sheets
- design concept documentation
- lighting plans
- sound block diagrams
- audiovisual installation plans
- organisational procedures
- books, articles and other reference material about lighting, sound and audiovisual material

Equipment may include:

- audiovisual equipment including 35mm and 16mm projectors, video players and monitors, slide projectors, computer-operated
- audiovisual equipment
- audio equipment including tape recorders, compact disc players, microphones, cables, connectors, amplifiers, speakers, equalisers, effects and mixing desks, amp racks,
- feedback monitors
- lighting equipment including lanterns and accessories

Oral communications tasks include:

- accurately receiving and giving instructions
- asking questions to gain information and clarify ambiguities
- stating opinions and points of view in a cooperative, constructive manner
- negotiating outcomes where points of view differ
- working cooperatively and constructively with people from other disciplines (such as design)

Material to be interpreted includes:

- industry-specific terminology
- information about the function of equipment

Material to be calculated includes:

- power loads
- loads on cables

Material to be written includes:

- modifications to plans

Cultural awareness tasks include:

- working cooperatively and constructively with people from a diverse range of backgrounds

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- common concepts/parameters used in sound engineering
- rigging procedures
- cultural diversity
- understanding of legal and safety issues with regard to lighting, sound and audio-visual operations
- using basic lighting, sound and audio-visual equipment
- simple programming on a lighting board
- principles of light theory, subtractive and additive colour mixing, effect of colour on objects, effect of colour on mood
- lighting control systems

Skills

The ability to:

- read and understand lighting, sound and audio-visual plans
- plot and execute cues on a given lighting control system
- making a gobo using appropriate tools, equipment and materials
- patching and operating commonly used signal processors
- focusing lanterns
- draw and circuit a rig from a simple lighting layout

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to undertake simple lighting/sound/audiovisual activities in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- undertaking a range of simple lighting/sound/audiovisual activities
- follow written and/or spoken instructions

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ECEGEN0041A: Provide venue information and assistance

Competency Descriptor:

This unit deals with the skills and knowledge required to provide patrons with information on available venue facilities at the time of a performance, event or cinema session and to assist patrons to access all services.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY	PERFORMANCE CRITERIA
1. Access and update venue information	1.1 Information on facilities available at the venue is accessed and kept up-to-date in with accordance with organisational systems. 1.2 Information is incorporated into day-to-day contact with the customer to support quality of service standards within the venue.
2. Greet patrons	2.1 Patrons are greeted courteously and in accordance with organisational procedures. 2.2 Special recognition is provided to any regular patrons.
3. Provide information and assistance to patrons	3.1 Information and assistance needs of different patrons, including those with special needs, are proactively identified. 3.2 Requests for information and assistance are responded to politely and accurate, clear and concise information is provided. 3.3 Special assistance is provided to patrons with special needs with care and consideration and in accordance with enterprise procedures. 3.4 Requests for further information or assistance is relayed to other appropriate personnel as required. 3.5 Any changes to the scheduled performance/session/event are clearly and politely communicated and patrons' concerns addressed as required.

- 3.6 Products and services available within the venue is promoted to patrons using appropriate customer service skills.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to providing venue information and assistance.

Customers with special needs may include:

- those with a disability
- those with special or cultural needs
- first-time patrons
- parents with young children
- unaccompanied children
- aged people
- school groups
- infants
- pregnant women
- VIPs
- groups

Information could be accessed and kept up-to-date in a number of ways including:

- staff notice boards
- leaflets and brochures
- team meetings
- internal newsletters
- discussions with colleagues

Requests for information may cover:

- opening hours
- pricing of tickets, programs and promotional merchandise
- performance/session/event start/finish times
- intermission time
- directions both within and outside the venue
- seating arrangements
- general facilities at the venue
- location food and beverage outlets
- location of merchandising stand/store
- availability and cost of programmes
- location of bathrooms
- location and access to car parking facilities
- facilities for those with special needs
- special-access requirements, e.g. wheelchair access
- changes to schedules/venues/programs
- details of current and future performances/sessions/events
- details of future performances/sessions/events
- lost property arrangements
- cloakroom arrangements
- correct entrance to auditorium
- exit point for the venue

Customers with special needs may require:

- wheelchair access
- immobility access
- special car parking
- hearing assistance
- translation assistance
- special seating

Appropriate personnel may include:

- reception
- box office
- ushers
- food/beverage counter staff
- supervisor
- front-of-house manager
- management
- police
- security personnel

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- sources of information on venues and facilities
- information systems used by venues
- layout of the venue and location of all facilities
- venue performances/sessions/event times
- the type and style of performances/sessions/events in current progress
- future events at the venue where appropriate
- special facilities and services available to people with special needs
- procedures for dealing with people with special needs
- customer service standards for greeting patrons
- venue safety and security issues, procedures and regulations as they affect the provision of venue information

Skills

The ability to:

- interpret venue information
- communicate clearly and precisely
- promote goods and services
- provide information accurately
- provide effective customer service
- lend assistance where required
- solve problems

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to provide venue information and assistance in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

The following evidence is critical to the judgement of competence in this unit:

- ability to access appropriate information on venue facilities, and all operational aspects of the performance/session/event, e.g. start/finish times
- ability to provide accurate information and advice on facilities which matches customer needs and requests
- provision of special assistance to those people who have special needs

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ECEMUS0041A: Transfer sound

Competency Descriptor:

This unit deals with the skills and knowledge required to transfer recorded sound from one medium to another for a production.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1.	Determine requirements of sound transfer	1.1	Liaison is established with the relevant personnel to find out equipment and sound requirements for transfer.
		1.2	Liaison is established with the relevant personnel to determine production requirements including timeframes.
		1.3	All relevant documentation is completed according to organisational requirements.
2.	Transfer sound	2.1	Copyright regulations are checked with appropriate personnel.
		2.2	All operational aspects of the sound equipment are checked and tested to ensure it is ready to transfer sound.
		2.3	Checks are made to ensure that any batteries to be used are in good condition and are fully charged and ready for the anticipated length of use in accordance with organization requirements.
		2.4	It is ensured that all necessary consumables are operational within the equipment.
		2.5	Sound is transferred according to organizational procedures and in compliance with Occupational Health and Safety requirements.
		2.6	Checks are made to ensure that transfer has been carried out correctly and according to organisational requirements.
		2.7	Documentation is completed according to organisational procedures and the relevant personnel are informed that the procedure has been completed, if required.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to transferring sound.

Equipment includes:

- DAT recorders
- amplifiers
- speakers
- tape machines
- turntables
- CD player /burner
- mini disc
- reel to reel tape recorder
- hard disc recorder
- DVD

Relevant personnel may include:

- producers
- directors
- editors
- sound designers
- station managers
- broadcasters
- performers
- other technical or specialist staff

Production requirements may include:

- technical
- timelines/deadlines
- production schedules
- production and venue requirements
- organisational policies and procedures
- organisational and legislative Occupational Health and Safety requirements

Written materials include:

- transfer documentation
- labels

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- Occupational Health and Safety procedures
- operational knowledge of a range of sound equipment
- features and operating characteristics of noise reduction systems
- simple fault finding techniques and procedures
- sound transfer techniques

Skills

The ability to:

- ability to work with others
- work safely
- prepare documentation
- transfer sound
- perform tests and checks
- comply with procedures

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to transfer sound in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- demonstrate knowledge of techniques to transfer sound
- demonstrate knowledge and application of relevant local OHS legislation
- demonstrate knowledge of a range of sound equipment
- demonstrate knowledge of effective communication techniques
- transfer sound in compliance with organisational procedures

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of products made/work done previously
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ECEGEN0061A: Usher patrons

Competency Descriptor:

This unit deals with the skills and knowledge required to process tickets and seat patrons for a theatre performance, event or cinema session. It covers the monitoring of patron movements in and out of the auditorium and assisting with any special seating requirements.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY	PERFORMANCE CRITERIA
1. Check and process tickets	<p>1.1 Tickets/passes are checked for validity and seating location and are processed in accordance with organisational procedures.</p> <p>1.2 Appropriate action is taken whenever any problems arise with tickets/passes.</p> <p>1.3 Patrons are provided with accurate auditorium information and are advised if any special restrictions or requirements apply.</p>
2. Seat patrons	<p>2.1 Patrons are encouraged to enter the appropriate location in accordance with public announcements.</p> <p>2.2 Queues are organised to ensure that patrons are seated efficiently and quickly and that the performance is not delayed.</p> <p>2.3 Crowd movement is monitored and appropriate action is taken to address problems.</p> <p>2.4 Patrons are directed to their seat location or guided to seats, ensuring their safety in the process.</p> <p>2.5 All seating problems are promptly dealt with and remedial action is taken according to individual level of responsibility and enterprise procedures.</p> <p>2.6 Patrons with special needs are identified and special assistance is provided to seat them at the most appropriate time for the comfort and convenience of all patrons.</p>

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|----|--|---|--|
| | 2.7 | Latecomers are provided with accurate information on when they may be seated and are assisted to their seats at the appropriate time. | |
| | 2.8 | Safety requirements and regulations are observed at all times in accordance with organisational procedures. | |
| 3. | Monitor entry to and from the auditorium | 3.1 | Venue doors are closed in time for the performance/session/event and are continually monitored. |
| | | 3.2 | Patrons are assisted to safely exit and re-enter the venue at the appropriate times. |
| | | 3.3 | The venue is cleared of patrons at the conclusion of the performance/session/event in accordance with safety requirements and regulations. |
| | | 3.4 | The venue is tidied and/or cleaned and secured as required. |

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to ushering patrons.

Processing tickets may include:

- collecting whole tickets
- tearing ticket stubs and returning main portion to patron
- tearing tickets

Venue information provided to patrons may include:

- correct entrance for particular seats
- exit points for the auditorium
- location of seats

Special restrictions or requirements may include:

- non use of audio or camera recording equipment inside the venue
- no entry or return entry to the venue once the performance has commenced
- no intermission
- exiting via an exit point

Seating problems may include:

- patrons sitting in incorrect seats
- patrons moving onto seats which are of a higher price to which they are not entitled
- broken seats
- patrons have impaired vision due to height and require booster cushions

Providing special assistance to seat those with special needs may involve:

- adjusting walking pace to that of a less mobile person to ensure their safe arrival at seat location
- pushing or guiding wheelchairs
- physical guiding of visually impaired patrons
- providing extra verbal instruction to less mobile persons about presence of stairs, steps, steepness of slope, availability of handrails

Problems with tickets may include:

- patron is using a concessional ticket/pass to which they are not entitled
- tickets are for a past or future performance/session

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- formats and features of tickets as appropriate to the organisation or industry sector
- typical procedures for ushering patrons
- layout of the auditorium (all entrances, exits)
- seating configuration of the auditorium and various pricing categories
- performances/session/event times (start, conclusion, intermission)
- special seating facilities and services available to people with special needs
- procedures for assisting people with special needs to and from their seats

Skills

The ability to:

- procedures for late admissions
- methods of crowd control
- literacy skills sufficient to read and interpret tickets
- numeracy skills sufficient to count tickets, seats
- safety issues and regulations particularly in relation to the ushering of patrons

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to usher patrons in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- ability to check and process tickets and seat patrons customers efficiently
- ability to identify and resolve seating problems
- provision of special assistance to those people who have special seating needs
- knowledge of typical procedures used for ushering patrons
- the ushering of patrons within an operational venue environment
- interaction with and involvement of a customer group to be seated and to whom special assistance can be provided
- provision of multiple types of assistance to ensure varying customer needs can be met

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ITICOR0011A: Carry out data entry and retrieval procedures

Competency Descriptor:

This unit deals with the skills and knowledge required to operate computer to enter, manipulate and retrieve data and to access information and communicate via the Internet.

Competency Field:

Information Technology and Communications - Operations

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1. Initiate computer system	1.1	Equipment and work environment are correctly checked for readiness to perform scheduled tasks.
	1.2	The hardware components of the computer and their functions are correctly identified.
	1.3	Equipment is powered up correctly.
	1.4	Access codes are correctly applied.
	1.5	Appropriate software is selected or loaded from the menu.
2. Enter data	2.1	Types of data for entry correctly identified and collected.
	2.2	Input devices selected and used are appropriate for the intended operations.
	2.3	Manipulative procedures of Input device conform to established practices.
	2.4	Keyboard/mouse is operated within the designated speed and accuracy requirements.
	2.5	Computer files are correctly located or new files are created, named and saved.
	2.6	Data is accurately entered in the appropriate files using specified procedure and format.
	2.7	Data entered is validated in accordance with specified procedures.
	2.8	Anomalous results are corrected or reported in accordance with specified procedures.

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- 2.9 Back-up made in accordance with operating procedures.
 - 3. Retrieve data
 - 3.1 The identity and source of information is established.
 - 3.2 Authority to access data is obtained where required.
 - 3.3 Files and data are correctly located and accessed.
 - 3.4 Integrity and confidentiality of data are maintained.
 - 3.5 The relevant reports or information retrieved using approved procedure.
 - 3.6 Formats to retrieved report or information conform to that required.
 - 3.7 Copy of the data is printed where required.
 - 4. Amend data
 - 4.1 Source of data/information for amendment is established.
 - 4.2 Data to be amended is correctly located within the file.
 - 4.3 The correct data/Information is entered, changed or deleted using appropriate input device and approved procedures.
 - 4.4 The Integrity of data is maintained.
 - 5. Use document layout and data format facilities
 - 5.1 Requirements for document are verified where necessary.
 - 5.2 The given format and layout are appropriately applied.
 - 5.3 Facilities to achieve the desired format and layout are correctly identified, accessed and used.
 - 5.4 Data manipulating facilities are used correctly.
 - 5.5 Format reflects accuracy and completeness.
 - 6. Monitor the operation of equipment
 - 6.1 The system is monitored to ensure correct operation of tasks.
 - 6.2 Routine system messages are promptly and correctly dealt with.
 - 6.3 Non-routine messages are promptly referred in accordance with operating requirements.

	6.4	Error conditions within level of authority are dealt with promptly, and uncorrected errors are promptly reported.
	6.5	Output devices and materials are monitored for quality.
7. Access and transmit information via the Internet	7.1	Access to the Internet is gained in accordance with the provider's operating procedures.
	7.2	Evidence of the ability to negotiate web sites to locate and access specified information and other services is efficiently demonstrated.
	7.3	E-Mail is sent and retrieved competently.
8. Close down computer system	8.1	The correct shut down sequence is followed.
	8.2	Problem with shutting down computer is reported promptly.
	8.3	All safety and protective procedures are observed.
	8.4	The system integrity and security are preserved.
9. Maintain computer equipment	9.1	Cleaning materials and/or solutions used meet specified recommendation.
	9.2	The equipment is cleaned as directed.
	9.3	Wear and faults identified are promptly reported to the appropriate personnel.

RANGE STATEMENT

This unit applies to activities associated with essential operations linked to using and maintaining basic computer equipment.

Equipment:

- install supplied computer
- install supplied peripherals

Work environment:

- equipment
- furniture
- cabling
- power supply

Input devices:

- keyboard
- mouse
- scanner
- microphone
- camera

Data:

- textual
- numerical
- graphical

Software systems to include for:

- word processing
- spread sheet
- internet access

Files save on:

- network
- magnetic media
- personal PC

File operations:

Naming, updating, archiving, traversing field and records in database, use of search, sort, print

Maintenance:

- cleaning: enclosures, screen, input devices, output devices
- checking cables, etc

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

knowledge of:

- safety for working with and around computers
- computer hardware and software systems
- procedure for initiating and closing down computer
- the operation of the data entry management system
- methods of locating files
- organisation's standards applicable to accessing files
- files operations and their applications
- file operation in database setting
- creating, locating and saving files
- using input devices
- using data checking devices
- formatting functions of software
- layout function of software
- graphic productions and manipulation
- regard for accuracy and security of information
- functions on the internet

Skills

The ability to:

- identify computer hardware
- manipulate data input devices
- access data
- use file operations
- key-in and format reports and letters
- retrieve data
- amend data
- print data
- save data
- search and receive data from the internet
- send and receive E-Mail

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to accurately carry out basic data entry and retrieval operations on a computer system in accordance with the performance criteria and the range listed within the range of variables statement.

(1) Critical Aspects and Evidence

It is essential that competence be observed in the following aspects:

- Initiate the use on the equipment.
- Use document layout and data format facilities.
- Locate and access data.
- Use file operations.
- Manipulate input devices.
- Key-in and format reports.
- Access to the internet.

(2) Method of Assessment

Competency shall be assessed while work is undertaken under direct supervision with regular checks, but may include some autonomy when working as part of a team.

Competencies in this unit may be determined concurrently. Assessment must be in accordance with the performance criteria.

(3) Context of Assessment

This unit may be assessed on or off the job. Assessment should include practical demonstration either in the workplace or through a simulation. A range of methods to assess underpinning knowledge should support this.

ECEMUS0772A: Contribute to back-up accompaniment for a performance

Competency Descriptor:

This unit deals with the skills and knowledge required to perform for an audience as part of a backup group.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1. Perform accompaniment	1.1	Artistic vision and expected performance outcomes are discussed and confirmed with the other performers.
	1.2	It is ensured that the part to be performed is within own technical and artistic level of performance.
	1.3	Adequate personal practice is undertaken and maintained before combined rehearsal period begins to achieve the required performance standard.
	1.4	Direction is taken from the performers where required and support is given in rehearsal and performance.
	1.5	Constructive communication is maintained with performers at all times as well as own artistic and professional standards are maintained.
	1.6	Own contribution within the overall concept is confirmed with presenter and/or performers as required.
2. Provide, adapt and perform appropriate backup	2.1	It is ensured that music is appropriate to the instrument, the context and the standard of performers.
	2.2	It is ensured that performance is accurate.
	2.3	The music is adapted or modified as required for the content and context of performance.
	2.4	It is ensured that own contribution enhances the performance.
	2.5	Energy levels, concentration and focus are maintained throughout the performance.

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| | 2.6 | Critically listening is applied to own and others performance and playing is adjusted to achieve the required sound. |
| 3. Provide stimulus and support for performers | 3.1 | Playing is consistently adjusted to meet the needs of the performers. |
| | 3.2 | The inherent qualities of the performers and the overall performance are complemented. |
| | 3.3 | The technical demands of the performance are accurately responded to. |
| | 3.4 | It is ensured that own part of the performance is capable of being reproduced exactly. |
| | 3.5 | Adjust volume of playing is consistently adjusted to meet the needs of performers and the context of the performance. |
| | 3.6 | The correct balance is consistently maintained between performers and backing. |
| 4. Interact with performers | 4.1 | All performance requirements are responded to effectively. |
| | 4.2 | Effective collaboration is developed with the other performers and own part is adapted to the particular methods and style of the performers as necessary. |
| | 4.3 | Use effective interpersonal skills to maximize support for performers. |
| | 4.4 | Ensure that conduct and appearance is appropriate to the performance context. |
| | 4.5 | Take and give cues reliably, promptly, accurately and sensitively. |

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to contributing to back-up accompaniment for a performance.

Strategies for developing backup skills may include:

- working with an appropriate tutor
- using opportunities to perform as a backup artist in selected area of specialisation
- listening critically to a wide range of live and recorded music focusing on backup in selected area of specialisation
- participating in relevant groups or associations in selected area of specialisation
- participating in professional development and other learning opportunities to broaden performance knowledge and experience
- attending master classes in selected area of specialisation
- attending performances
- contributing to/participating in, festivals and conferences in selected area of specialisation
- being involved in a range of music making activities in selected area of specialisation
- practising performance techniques in a range of styles in selected area of specialisation

Musical knowledge may include:

- knowledge of music styles and genres in area of specialisation
- repertoire knowledge in selected area of specialisation
- instrument knowledge in selected area of specialisation
- music analyses and research in selected area of specialisation
- musical forms, systems, practices and customs in selected area of specialisation
- reading and writing music using written music, sheet music and chord charts as required in selected area of specialisation

Listening may be utilised in many ways including:

- responding creatively and sensitively to other performers in ensemble performance
- instrument tuning relevant to selected area of specialisation
- aural imagination to follow lead artists and provide appropriate interpretations and sound support in selected area of specialisation
- pattern and sequence recognition and memory in selected area of specialisation
- recognising music systems and practices in selected area of specialisation
- chords, keys in tonal or other musical systems in selected area of specialisation
- reproduction of sequences from memory as required in selected area of specialisation

Technical skills may involve:

- musical elements in selected area of specialisation
- a range of techniques to control and enhance performance in selected area of specialisation
- musical elements and techniques appropriate to style of music making in selected area of specialisation
- technical requirements for ensemble partners in rehearsal and performance in selected area of specialisation
- technical requirements of relevant instruments for accurate and appropriate performance in selected area of specialisation

Interpretation of directions in selected area of specialisation for:

- instrumentation
- voicing
- expression
- timbre
- attack
- pitch
- tempi
- dynamics
- expression
- following solo and ensemble protocols as required in selected area of specialisation
- following performance and rehearsal protocols as required in selected area of specialisation
- improvisation in performance using aural cues where required in selected area of specialisation
- chordal and melodic formulae in selected area of specialisation

Technology may include:

- use and maintenance of equipment required in selected area of specialisation
- electronic hardware and software for performance as required in selected area of specialisation
- music recording
- special effects

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- interpreting music appropriately for performance
- applying and extending appropriate repertoire knowledge and appropriate musical terminology
- chosen genres and their musical forms and conventions in performance
- appropriate chords and scales, forms, textures or other elements of musical organisation in performance
- using relevant solo or group performance protocols and customs
- range of instrumental techniques in selected area of specialisation
- variety of rhythms, time signatures, beat patterns and rhythmic styles relevant to specialisation
- performing appropriately for the context of venues, available sound forces and the act

Skills

The ability to:

- monitor and adjust intonation as required
- recognise intervals, chords, scales and chord progressions in selected area of specialisation
- demonstrate appropriate intonation, dynamics, phrasing, rhythm and expression to produce the required sound
- demonstrating appropriate improvisation skills where relevant

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to contribute to back-up accompaniment for a performance in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- demonstrate knowledge of repertoire and genres
- provide, adapt and perform appropriate back-up to expected standard
- demonstrate proficiency in performance on relevant instrument
- demonstrate effective music collaboration and communication in performance

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ECCMUS0062A: Develop and maintain stagecraft skills

Competency Descriptor:

This unit deals with the skills and knowledge required for the application of presentation and stage communication to maximise audience reception of the creative work for musical performers.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1. Develop stagecraft skills	1.1	Appropriate learning and stage experience opportunities are identified to develop stagecraft and realistically assess the development of stagecraft skills appropriate to area of music performance.
	1.2	Strengths and weaknesses are identified and strategies are determined to meet development goals against planned outcomes.
	1.3	Stage image, including posture, dress and make-up is planned to present a coherent and appropriate stage image and to enhance the performance.
	1.4	Rehearsal, stage opportunities and private practice are used to develop stagecraft in line with planned development strategies.
2. Apply stagecraft skills	2.1	Performance is presented confidently and unselfconsciously.
	2.2	Mannerisms such as fidgeting with hands, clothes or body, and unintended facial expressions are avoided.
	2.3	Appropriate eye contact is maintained with audience and gesture is used appropriately.
	2.4	Performance energy and flexibility are maintained using appropriate spontaneous or rehearsed stage movements.
	2.5	Performance is paced to allow adequate energy output for the duration of performance.
	2.6	Unplanned distractions that occur on stage, or in front of house, are responded to positively to maintain the flow and integrity of the performance.
	2.7	Cooperative interaction is established with other performers on stage and the work of others is appropriately acknowledged.

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| | 2.8 | Stagecraft skills are used to communicate effectively with the audience. |
| | 2.9 | Applause is acknowledged in a manner that is appropriate to the context and display sensitivity to the other performers. |
| 3. Maintain stagecraft skills | 3.1 | Own stagecraft is evaluated to improve performance and to broaden and enhance skills in line with planned performance outcomes and career directions. |
| | 3.2 | Feedback from peers and leaders is sought and used to improve performance and broaden and refine stagecraft skills. |
| | 3.3 | Relevant publications, work and/or study opportunities in specific aspects of stagecraft, such as posture, movement and make-up are sought and used. |
| | 3.4 | Perceived problems in developing stagecraft skills are discussed with peers, mentors and stage directors to add value to performance and stage communication. |
| 4. Maintain stage fitness | 4.1 | Appropriate strategies are used to maintain stage fitness and to counter possible damage from sessions of practice, rehearsal and performance, or lifting and carrying. |
| | 4.2 | Adequate rest breaks are planned to maintain work performance and to counter stress and anxiety that may be experienced in working schedule. |
| 5. Avoid occupational hazards | 5.1 | Identify and use appropriate mental and physical warm up and cool down exercises are identified and used for all practice sessions, rehearsals and performances. |
| | 5.2 | Checks are made to verify that sound levels are safe and strategies are used for controlling the length of exposure to protect hearing. |
| | 5.3 | The risk of performing in smoking environments is determined taking into account venue precautions such as air conditioning and ventilation, the commercial interests of the performance and own long-term health. |
| | 5.4 | The physical risks of lugging equipment are identified and safe lifting practices are used to avoid injury. |
| | 5.5 | Healthy posture habits are identified and applied to maintain muscular and skeletal strength in practice, rehearsal and performance to avoid overuse injury and to prolong performing career. |

- 5.6 Occupational Health and Safety requirements and legislation are identified and observed where relevant during rehearsal and performance.
- 5.7 All injuries or symptoms are reported according to designated procedures, or medical advice is sought promptly.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to developing and maintaining stagecraft skills.

Strategies for developing stagecraft skills may include:

- working with a class or individual tutor
- participating in professional development and other learning opportunities
- participating in relevant groups or associations
- studying the performance of others
- communicating with peers
- participating in professional forums
- contributing to, and participating in, stage movement opportunities, either paid or amateur
- being involved in a range of relevant stagecraft activities

Technical skills may include:

- physical mastery of instrument and performing spaces, dress, make-up and props
- using techniques to control and enhance stage movement effectively
- observing relevant stage protocols and conventions

Learning may take place through a range of methods such as:

- tutoring
- mentoring
- coaching
- work experience
- shadowing
- structured or formal training
- evaluating the work of others
- continuing evaluation of own work
- peer and audience feedback

Technology may include:

- special effects devices
- lighting and lighting equipment
- sound equipment
- staging equipment
- props

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- presentation and communication
- using the body appropriately in movement and breathing to enhance performance
- working effectively with stage equipment
- observing protocols appropriate to the genre, style and context of performance
- demonstrating effective interpersonal skills
- maintaining an appropriate standard of stage presentation relevant to the area of specialisation
- working creatively with individual differences
- working constructively with group dynamics

Skills

The ability to:

- using original and innovative approaches in the stage performance
- understanding and expressing appropriate dramatic nuance
- performing appropriately for the context of venue and performance

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to develop and maintain stagecraft skills in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- demonstrate knowledge of stage presentation techniques and interacting with audience
- observation of relevant stage protocols and conventions
- develop and apply strategies to maintain fitness, safety and health
- develop and apply stagecraft skills

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ECEMUS0802A: Perform music as part of a group

Competency Descriptor:

This unit deals with the skills and knowledge required to perform for an audience as part of a group.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1. Perform warm up routine	1.1	An appropriate space is secured where warm up can be undertaken without distraction to the group or others.
	1.2	Instrument and other necessary materials required are checked to ensure readiness for performance to agreed timeframe.
	1.3	Sufficient private practice is undertaken to present a professional standard of performance to the requirement of the group.
	1.4	Accurate tuning of the instrument is carried out to ensure required pitch throughout the performance and to guarantee minimal interruption for further tuning.
	1.5	Warm up for the performance to ensure that sound production is secure before beginning the performance.
	1.6	Thoughts are centred to focus positively on the musical performance and enhance outcomes.
	1.7	Steps are taken to relax effectively to ensure an alert and confident performance.
	1.8	Techniques for overcoming performance anxiety are used if and when required.
2. Perform work	2.1	Energy is positively channelled to support own and others' performance.
	2.2	Concentration and focus is maintained throughout the performance.
	2.3	Other performers and the music making process are responded to effectively and with empathy throughout the performance.

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| | 2.4 | The technical requirements of the music and the staging requirements of the performance are met. |
| | 2.5 | The interpretive requirements of the performance are communicated. |
| | 2.6 | The performance is adjusted to fit the scale and nature of the venue and the work is adjusted throughout the performance as required in collaboration with the group. |
| | 2.7 | Tuning of the instrument is monitored and the appropriate adjustments are made throughout the course of the performance with minimal interruption to the flow of the work. |
| | 2.8 | A performing style that is appropriate to the context of the music and the performance is used. |
| | 2.9 | Flexible and effective response is made to contingencies to maintain the integrity of the performance. |
| | 2.10 | Constructive and considerate interaction is developed with stage management and all other artistic, venue, studio and organisational staff as required to enhance the performance outcomes. |
| 3. | Perform in a group | |
| | 3.1 | Musical, stage or studio direction is responded to promptly and effectively. |
| | 3.2 | Sustain the musical line and/or harmony in ensemble as required by the style and context of the performance. |
| | 3.3 | Balance is demonstrated in dynamics and style with other players. |
| | 3.4 | Musical expression is demonstrated in empathy with other players. |
| | 3.5 | Music entries and exits are accurately performed consistent with the style of music and as agreed with other players. |
| | 3.6 | Effective artistic and technical communication is maintained at all times with musical director and/or musical group. |
| 4. | Interact with other performers | |
| | 4.1 | Appropriate and effective contribution is made to the requirements of the performing group and the particular context. |
| | 4.2 | Cues are received and given reliably, promptly, accurately and sensitively to ensure a cohesive performance. |

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| | 4.3 | Own playing is synchronized with other performers and accuracy is maintained in own musical entries and exits throughout the performance. |
| | 4.4 | Appropriate support is given to other performers where and as required. |
| | 4.5 | Respect for other performers' work is demonstrated using positive and constructive communication in verbal and body language. |
| | 4.6 | Constructive contribution is made to the dynamics of the group to ensure best performance outcome. |
| 5. | Evaluate performance | |
| | 5.1 | Critical listening is applied to own and others performance and the necessary adjustments are made to playing as necessary to achieve the required sound. |
| | 5.2 | Own performance is assessed for its success in achieving the potential of the performance, contribute to collaborative assessment and respond constructively to advice received. |
| | 5.3 | The performance is collaboratively measured against previous work to assess technical and artistic development. |
| | 5.4 | Identify and discuss weaknesses and errors in the performance are identified and discussed and remedies for improvement in the ensemble is collaboratively identified. |
| | 5.5 | Feedback and criticism are collaboratively assessed and future work is adjusted where appropriate. |
| 6. | Analyse live performance | |
| | 6.1 | Technical strengths and weaknesses are identified for possible professional development focus. |
| | 6.2 | Repertoire choice and programming are evaluated to determine suitability for the group's technical standard and style as well as the overall musical balance in the programme. |
| | 6.3 | The role of individual performers is collaboratively and constructively assessed for ensemble balance and for future performance possibilities. |
| | 6.4 | The group's stage presentation, posture, dress and movement are constructively evaluated individually and collectively and possible improvements are determined. |
| | 6.5 | Audience reaction is analysed to determine ways in which communication with the audience can be improved or special audience needs can be more effectively met. |

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to performing music as part of a group.

Strategies for developing performance skills may include:

- seeking and using opportunities to perform in ensembles or groups in selected area of specialisation
- participating in groups or associations relevant to area of specialisation
- participating in professional development and other learning opportunities in selected area of specialisation
- attending master classes in selected area of specialisation
- attending performances
- contributing to/participating in, festivals and conferences and or other group performance activities in selected area of specialisation
- being involved in a range of music making activities in selected area of specialisation
- studying performance techniques in a range of styles in selected area of specialisation

Music knowledge may include:

- repertoire relevant to area of specialisation
- instrument knowledge relevant to area of specialisation
- music analyses and research in selected area of specialisation
- musical forms, systems, practices and customs in selected area of specialisation
- chordal and melodic and/or rhythmic formulae in selected area of specialisation
- reading and writing music using written music, sheet music and chord charts as required in selected area of specialisation
- directions for instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics
- solo and ensemble protocols in selected area of specialisation
- performance and rehearsal protocols in selected area of specialisation

Listening may include:

- instrument tuning
- aural imagination to develop the musical materials and/or interpretation
- listening critically to own performance
- responding to other players in performance
- pattern and sequence recognition and memory in selected area of specialisation
- understanding music systems and practices in selected area of specialisation
- chords, keys in tonal or other musical systems in selected area of specialisation
- reproduction of music from memory in selected area of specialisation

Technical skills may include:

- proficiency with instrument and musical elements in selected area of specialisation
- a range of techniques to control and enhance group performance skills in selected area of specialisation
- musical elements and techniques appropriate to style of music making
- technical requirements for ensemble partners in rehearsal and performance in selected area of specialisation
- technical requirements of relevant instruments for accurate and appropriate performance in selected area of specialisation

Technology may include:

- use and maintenance of instruments and equipment in selected area of specialisation
- use of electronic hardware and software for performance
- special effects

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- repertoire relevant to area of specialisation
- instrument relevant to area of specialisation
- music analyses and research in selected area of specialisation
- musical forms, systems, practices and customs in selected area of specialisation
- chordal and melodic and/or rhythmic formulae in selected area of specialisation
- reading and writing music using written music, sheet music and chord charts as required in selected area of specialisation
- directions for instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics
- solo and ensemble protocols in selected area of specialisation
- performance and rehearsal protocols in selected area of specialisation
- a range of instrumental techniques required in selected area of specialisation
- scales, chord sequences and music systems
- rhythms, time signatures, beat patterns and rhythmic styles appropriate to selected area of specialisation

Skills

The ability to:

- recognise intervals, chords, scales and chord progressions in selected area of specialisation
- demonstrate appropriate intonation, dynamics, phrasing, rhythm and expression to produce the required sound
- respond to other players and adjusting own performance in ensemble
- work constructively with others to achieve agreed outcomes
- identify and deal constructively with conflict
- use protocols of improvisation where required in selected area of specialisation
- apply and extend appropriate repertoire knowledge and musical terminology
- demonstrate understanding of chosen styles, genres and their musical forms and conventions in performance
- apply appropriate styles or interpretation relevant to area of performance
- use relevant solo or group performance protocols and customs
- demonstrate originality and innovative approaches in interpretation within the requirements of the group
- extend musical boundaries in performance for self and audience within the context of the group
- perform appropriately for the context of venues, available sound forces and perceived audience taste using a variety of rhythms, time signatures, beat patterns and rhythmic styles appropriate to selected area of specialisation
- perform in a variety of instrumental combinations as appropriate

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to perform music as part of a group in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- proficiency in performance on relevant instrument in selected area of specialisation
- listening effectively and adjusting intonation and nuance in performance
- accurate, appropriate and innovative interpretation and expression in selected area of specialisation
- effective ensemble performance skills
- effective musical collaboration and communication in performance

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ECEMUS0852A: Perform music as a soloist

Competency Descriptor:

This unit deals with the skills and knowledge required to demonstrate the technical, expressive, communication and stage skills required to perform for an audience as a soloist.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1. Perform warm up routine	1.1	It is ensured that the music is fully rehearsed to the required performance standard.
	1.2	An appropriate space is secured where warm up can be undertaken without causing undue distraction for self and others.
	1.3	Instrument and other necessary materials required for the performance are checked to ensure their reliability in performance.
	1.4	It is ensured that there is accurate tuning of instrument where relevant.
	1.5	Warm up is performed prior to the performance to ensure that sound production is secure from the beginning of the performance.
	1.6	Steps are taken to relax effectively to ensure an alert performance using techniques for overcoming performance anxiety as required.
2. Perform work	2.1	Concentration and focus is maintained throughout the performance.
	2.2	The technical instrumental/vocal standard required of the performance is maintained.
	2.3	The interpretive requirements of the music are communicated to the accompanist where relevant and as required.
	2.4	Performance is adjusted to the scale and nature of the venue and the music.

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- 2.5 The pitch is appropriately monitored and adjusted during the course of the performance.
 - 2.6 Act is performed in a style appropriate to the context of the performance.
 - 2.7 Flexible and effective response is made to contingencies where required to maintain the integrity of the performance.
3. Perform as a soloist
- 3.1 Music is interpreted effectively and in style to make a valid musical statement.
 - 3.2 Imagination and innovation is demonstrated in the musical interpretation to maintain audience focus and attention.
 - 3.3 Appropriate techniques are used to effectively realise performance style.
 - 3.4 Communication is maintained with the accompanist and the audience to maximize audience engagement.
 - 3.5 Expressive skills are focussed effectively to engage self, accompanist and audience in the performance.
 - 3.6 Musical and stage studio direction are responded to promptly and effectively as required.
 - 3.7 Critical listening is applied to own and others performance and continuous adjustments are made to own performance to produce the required sound.
 - 3.8 Appropriate intonation dynamics, phrasing, rhythm and expression are demonstrated to produce the required sound.
 - 3.9 The musical line and/or harmony are sustained as required in the style and context of performance.
 - 3.10 Where relevant, artistic and technical communication is maintained at all times with the musical director.

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| 4. | Evaluate performance | 4.1 | The performance is assessed for its success in achieving its potential and the evaluation is incorporated into future performance to achieve best outcomes. |
| | | 4.2 | Current performance is measured against previous work to assess technical and artistic development. |
| | | 4.3 | Weaknesses and errors in the performance are identified and note taken of to improve performance. |
| | | 4.4 | Feedback and criticism are assessed and used for possible adjustment to future work. |

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to performing music as a soloist.

Strategies for developing solo performance skills may include:

- working effectively with appropriate tutor
- practising as a solo performer
- participating in relevant groups or associations in selected area of specialisation
- participating in professional development and other learning opportunities in selected area of specialisation
- attending master classes
- attending performances
- contributing to/participating in, festivals and conferences in selected area of specialisation
- being involved in a range of music making activities as a soloist in selected area of specialisation
- studying performance techniques in of a range of styles in selected area of specialisation
- listening critically to a wide range of live and recorded music

Listening may include:

- instrument tuning as and where required in selected area of specialisation
- using aural imagination to develop interpretation
- pattern and sequence recognition and memory in selected area of specialisation
- recognising music systems and practices in selected area of specialisation
- chords, keys in tonal or other musical systems in selected area of specialisation
- reproduction of sequences from memory where required in selected area of specialisation

Performance techniques may include:

- improvisation where required in selected area of specialisation
- ornamentation appropriate to selected area of specialisation
- specific methods of instrumental attack in selected area of specialisation
- performance customs relevant to the style and context of the music in selected area of specialisation
- preparing instruments during performance as required in selected area of specialisation
- all other techniques specific to particular styles of music in performance in selected area of specialisation

Technical skills may include:

- understanding instrument and specifications in selected area of specialisation
- musical elements in selected area of specialisation
- techniques to control and enhance performance in selected area of specialisation
- musical elements and techniques appropriate to style of music making such as ornamentation and improvisation in selected area of specialisation
- technical requirements of relevant instruments for accurate and appropriate performance in selected area of specialisation

Music knowledge may include:

- repertoire knowledge appropriate to area of specialisation
- instrument knowledge relevant to selected area of specialisation
- music analyses and research in selected area of specialisation
- musical forms, systems, practices and customs in selected area of specialisation
- reading and writing music using written music, sheet music and chord charts as required in selected area of specialisation
- interpretation of directions for, instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics and expression in selected area of specialisation
- solo and ensemble protocols in selected area of specialisation
- performance and rehearsal protocols in selected area of specialisation
- improvisation in performance using aural cues only where required in selected area of specialisation
- chordal and melodic formulae in selected area of specialisation

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- instrument relevant to selected area of specialisation
- music analyses and research in selected area of specialisation
- musical forms, systems, practices and customs in selected area of specialisation
- reading and writing music using written music, sheet music and chord charts as required in selected area of specialisation
- interpretation of directions for, instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics and expression in selected area of specialisation
- solo and ensemble protocols in selected area of specialisation
- performance and rehearsal protocols in selected area of specialisation
- improvisation in performance using aural cues only where required in selected area of specialisation
- chordal and melodic formulae in selected area of specialisation
- acquiring and using information and resources to performance development
- repertoire in selected area of specialisation
- relevant musical terminology, systems and musical elements
- music in a range of styles in selected area of specialisation.

Skills

The ability to:

- plan practice and use feedback to identify strengths and weaknesses in technique to improve technical facility
- practise strategically to overcome specific technical/expressive/sound production problems
- use a range of instrumental techniques in selected area of specialisation
- use a variety of scales, chord sequences and music systems in selected area of specialisation
- use a variety of rhythms, time signatures, beat patterns and rhythmic styles relevant to selected area of specialisation
- use appropriate equipment and/or instruments effectively as required
- recognise intervals, chords, scales and chord progressions in selected area of specialisation
- select and work with accompanists to achieve best performance outcomes
- demonstrate understanding of chosen genres and their musical forms and conventions in performance
- use appropriate chords and scales, forms, textures or other elements of musical organisation in performance as required
- use relevant performance protocols and customs
- extend musical boundaries in performance for self and audience within the performance context
- phrase and shape music appropriately
- understand and express appropriate musical nuance
- achieve own individual style of musical expression
- perform appropriately for the context of venues, available sound forces and perceived audience taste

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to performing music as a soloist in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- proficiency in performance on relevant instrument/voice
- ability to prepare performance to the required standard
- listening effectively to adjust intonation and nuance in performance
- accurate/innovative interpretation and expression
- effectiveness in solo performance

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of products made/work done previously
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ECEMUS0332A: Promote own artistic work

Competency Descriptor:

This unit deals with the skills and knowledge required to develop an image and plan promotional activities by artists to present their own work. It also deals with communicating effectively and working strategically to achieve planned commercial outcomes.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1. Establish appropriate artistic, public and/or cultural image	1.1	A personal and artistic image is presented that is consistent with chosen artistic style and practice and own individual expression.
	1.2	Advice on appropriate personal and artistic image to fit artistic style is sought and applied.
	1.3	A personal style that is consistent with repertoire and targeted markets is presented.
	1.4	Personal hygiene and grooming standards are maintained.
	1.5	Promotional opportunities to fit planned career outcomes are planned.
	1.6	Promotional materials to support work and career plans are planned.
	1.7	It is ensured that an appropriate standard of content and presentation is maintained in all promotional materials to capture marketing opportunities.
	1.8	The media, personal appearances and products are used to convey an effective and consistent image in line with artistic style and practice.
2. Promote work	2.1	The activities of the relevant professional, industry, cultural and community organisations are participated in appropriately to promote own artistic work.
	2.2	Music industry knowledge is acquired and applied to maximize realistic artistic and commercial advancement.
	2.3	It is ensured that the biographies are current, effective and convincing to advance career prospects.

- 2.4 Up-to-date promotional or other materials are maintained for use in auditions, appearances, presentations or other promotional opportunities.
- 2.5 Own work is creatively promoted in the relevant media to achieve identified outcomes.
- 2.6 Time management and organisational skills are used to take advantage of all promotional opportunities.
- 3. Anticipate and use marketing opportunities
 - 3.1 Potential markets are researched to target commercially appropriate activities to promote own work.
 - 3.2 Networks are analysed and targeted to maximize career and marketing goals.
 - 3.3 Marketing and management skills are developed and used to ensure effective use of media opportunities.
 - 3.4 All relevant public performance opportunities, paid or unpaid, which are in line with goals, career status and possible outcomes for career advancement are utilised.
 - 3.5 It is ensured that all relevant material for marketing is professionally presented and delivered when and where required and in the required format.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to promoting own artistic work.

Commercial considerations may include:

- ethical standards of industry, employer, agent, clients and/or audience
- licensing laws
- risk and contingency planning
- financial returns
- Copyright Act
- problem solving
- potential career outcomes

Promotional materials may include:

- biographies
- reviews
- photographic materials
- scores
- audio and video recordings (demo tapes)
- websites
- portfolios

Relevant media may include:

- internet
- print
- electronic

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- cultural protocols
- appropriate posture, dress and other performance protocols
- target audiences
- standard of presentation for promotional materials
- appropriate promotional materials
- promotional opportunities
- marketing strategies
- industry networks
- promotional medium
- repertoire
- copyright legislations
- relevant legislation governing the industry
- business structure of the industry
- roles of agents and other marketing/promotional personnel
- royalties and publication rights
- planning promotional events

Skills

The ability to:

- observe cultural protocols appropriate to the genre
- use appropriate posture, dress and other performance protocols
- match repertoire with audience or identified target audiences
- demonstrate effective interpersonal skills
- maintain an appropriate standard of presentation in all promotional materials
- find appropriate leads to create strategic opportunities to promote own work
- use all available opportunities to present own work in the most advantageous light
- develop contacts with and knowledge of appropriate agents
- use opportunities to effectively develop career goals
- use leads strategically to showcase work
- work constructively with group dynamics
- identify and deal positively/constructively with conflict
- locate and use resources to promote own work
- acquire and use information appropriate to the development of skills in promotion
- evaluate and adjust career directions and plans realistically to promote own work
- clarify roles
- work within established budgets and timeframes to achieve planned outcomes
- plan events and performance opportunities

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to promote own artistic work in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- present vision of artistic image and strategies to achieve desired outcomes
- identify and utilise appropriate promotional and marketing opportunities
- plan and conduct promotional activities to the appropriate audience
- research and acquire industry knowledge relevant to promotion of image
- create and maintain up-to-date promotional materials

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ECEMUS0722A: Rehearse music for performance

Competency Descriptor:

This unit deals with skills and knowledge required to organise the rehearsal process and to organise and prepare the music to the standard required.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1. Confirm rehearsal details	1.1	Long and short-term rehearsal goals are planned and confirmed with the relevant allowing time for agreed outcomes to be achieved.
	1.2	The repertoire and required performance standard are confirmed.
	1.3	The rehearsal schedule times and venues are confirmed and there is full compliance with rehearsal schedule.
	1.4	Required rehearsal procedures are confirmed and followed to ensure planned outcomes.
	1.5	Individual and collective responsibility for equipment, materials and venues are confirmed and complied with.
	1.6	The required musical preparation relating to the rehearsal schedule is confirmed and observed.
2. Contribute to a rehearsal culture	2.1	Communication is carried out in a manner that contributes to a constructive rehearsal culture relevant to the music and the group.
	2.2	All relevant details of rehearsal content and standard of musical preparation is clearly communicated to relevant individuals involved in the rehearsals as required, allowing sufficient time for preparation.
	2.3	Details of responsibility for equipment, materials and venue for each rehearsal are clearly communicated to relevant individuals as required, allowing time for compliance.
	2.4	Own instrument, music and/or equipment requirements are prepared in time to meet the demands of the rehearsal schedule.

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| 3. | Plan and prepare for rehearsals | 3.1 | Plan or confirm that rehearsals are of reasonable length and include appropriate breaks to allow for the physical needs of performers. |
| | | 3.2 | The necessary steps are taken to confirm that the facilities and equipment provide an environment that is safe and conducive to learning and performance. |
| | | 3.3 | Rehearsal times and venues are confirmed and accurately recorded to ensure full compliance with the schedule. |
| | | 3.4 | Rehearsals are attended punctually with all necessary materials required. |
| 4. | Prepare own performance for rehearsal in private practice | 4.1 | Sufficient private practice time is allocated to prepare individual performance to the required standard. |
| | | 4.2 | It is ensured that sight-reading will be performed accurately and to the required standard where required. |
| | | 4.3 | Instrumental or vocal technique is developed to the standard required by the repertoire. |
| | | 4.4 | Areas of deficiency in the performance repertoire are identified and appropriate strategies are employed to remedy deficiencies. |
| 5. | Respond accurately to the directions and suggestions of the producer/director and/or peers | 5.1 | Problems or issues that are relevant to the group are communicated in a manner that is constructive and timely, reflecting an understanding of the group and the achievement of rehearsal outcomes. |
| | | 5.2 | Effective eye contact is maintained with the director and/or other ensemble players where appropriate to ensure a cohesive performance. |
| | | 5.3 | Directions are promptly and accurately responded to as required. |
| | | 5.4 | Stylistic and interpretive questions are discussed at the appropriate times and in an appropriate manner so as to maintain the flow of the rehearsal and quality of performance. |
| | | 5.5 | Relevant advice and criticism are incorporated into own playing to advance quality in performance. |

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| | | 5.6 | Technical or other problems are discussed in a positive and appropriate manner where required. |
| 6. | Interact with other members of the group | 6.1 | Interaction with other group members is carried out in a manner consistent with accepted professional standards. |
| | | 6.2 | Empathy and rapport in performance with all members of the group are established and maintained to advance performance outcomes. |
| | | 6.3 | Own interpretation is refined through appropriate interaction with other performance participants. |
| | | 6.4 | Interaction with other performers is conducted in a style that is appropriate to the context of the rehearsal to advance best performance outcomes. |
| | | 6.5 | Collaboration with other performers is conducted in the agreed manner or according to custom and practice. |
| | | 6.6 | All performers are supported to encourage artistic commitment. |
| 7. | Perform to the required professional standard in rehearsal | 7.1 | Musical line within the overall work is identified, interpreted and prepared to the standard required for performance. |
| | | 7.2 | Own part is integrated within overall presentation to advance best performance outcomes. |
| | | 7.3 | Effective contribution is made to shared response to work and own playing is integrated to the style of the performing group. |
| | | 7.4 | Own contribution to the performing group and the particular context is adjusted and adapted as required. |
| | | 7.5 | The contribution of other artists are appropriately recognized and supported following the custom and practice of the performance context. |
| | | 7.6 | The working methods, personalities and special needs of other performers are respected. |

- 7.7 Energy is harnessed and paced during the process to enable sustained input and consistent performance quality.
- 7.8 Cues are received and given reliably, promptly, accurately and sensitively.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to rehearsing music for rehearsal.

Rehearsal parameters may include:

- duration
- venues
- musical context
- artistic and commercial objectives
- presenters/impresarios/entrepreneurs
- other artists
- musical directors

Listening may include:

- instrument tuning
- aural imagination to explore interpretation options
- pattern and sequence recognition and memory in selected area of specialisation
- reproduction of sequences from memory
- recognising music systems and practices in selected area of specialisation
- chords, keys in tonal or other musical systems in selected area of specialisation
- listening to own and others' performance in an ensemble to guide and adjust own work
- effective musical interaction with other members of the ensemble
- adapting own performance to the overall performance of the group

Materials required for rehearsals may include:

- instruments and accessories
- scores, charts, tapes, CDs
- pencils to make notes or mark music scores
- electrical equipment
- sound enhancement or recording equipment
- additional equipment or props as required

Strategies for developing rehearsal skills may include:

- listening to and learning from a musical director and performance peers
- participating in a range of rehearsals in selected area of specialisation
- participating in professional development and other learning opportunities in selected area of specialisation
- attending performances in selected area of specialisation
- being involved in a range of music making activities
- studying performance techniques in a range of styles in selected area of specialisation

Musical knowledge may include:

- repertoire in selected area of specialisation
- using vocabulary relevant to area of music specialisation
- instrument knowledge in selected area of specialisation
- musical forms, systems, practices and customs in selected area of specialisation
- reading and writing music using written music, sheet music and chord charts relevant to selected area of specialisation
- interpretation of directions relevant to selected

Music craft may include:

- demonstrating understanding of genres and their musical forms and conventions in performance in selected area of specialisation
- applying appropriate styles or interpretation relevant to area of performance and extending practice through experimentation
- using appropriate chords and scales, forms, textures or other elements of musical organisation in performance for selected area of specialisation
- using relevant solo or group performance protocols and customs in selected area of specialisation
- understanding of technical requirements for ensemble partners in rehearsal and performance in selected area of specialisation
- technical requirements of relevant instruments for accurate and appropriate performance in selected area of specialisation

Technology may include:

- use and maintenance of equipment relevant to selected area of specialisation
- use of electronic hardware and software for performance relevant to selected area of specialisation
- music recording
- special effects

Area of specialisation for:

- instrumentation
- voicing
- expression
- timbre
- attack
- pitch
- tempi
- dynamics
- expression
- following solo and ensemble protocols in selected area of specialisation
- following performance and rehearsal protocols in selected area of specialisation
- improvisation in performance using aural cues only where relevant to selected area of specialisation
- chordal and melodic formulae in selected area of specialisation

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- repertoire
- appropriate musical terminology
- relevant systems in which musical elements are composed in selected area of specialisation
- music in a variety of styles in selected area of specialisation
- instrument knowledge in selected area of specialisation
- musical forms, systems, practices and customs in selected area of specialisation
- reading and writing music using written music, sheet music and chord charts relevant to selected area of specialisation
- interpreting of musical directions

Skills

The ability to:

- listen critically to the performance of others
- listen critically to, and adjusting, own performance to achieve the required sound
- respond to other players and adjusting own performance accordingly
- demonstrate originality and innovative approaches in interpretation
- experiment with a variety of interpretations as appropriate
- understand and express appropriate musical nuance
- set goals to achieve planned outcomes
- demonstrate reliability and punctuality in all agreed work commitments
- use time management strategies to set priorities
- work under direction or leading others
- adapt own performance to suit the overall performance
- demonstrate musical rapport in ensemble
- use effective interpersonal skills
- work creatively with individual differences
- work constructively with group dynamics

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to rehearse music for rehearsal in accordance with the performance criteria and the range listed within the range of variables statements.

(1) **Critical Aspects of Evidence**

It is essential that competence be observed in the following aspects:

- proficiency in performance on relevant instrument
- listening effectively for and adjusting intonation and nuance in performance
- accurate/innovative interpretation and expression
- communicating effectively with other performers to achieve the required standard of performance

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ECEMUS0602A: Read music

Competency Descriptor:

This unit deals with the skills and knowledge required to interpret written music notation.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1.	Recognise and perform rhythm from written notation	1.1	The signs for time signatures, bar lines, note durations, ties, dots, rests are identified to interpret the rhythm of the piece.
		1.2	The rhythm is accurately interpreted from written notation and accented beats are observed in playing or singing the piece.
2.	Recognise and perform melody and simple harmony from written notation	2.1	The signs to interpret the pitch of the piece including clefs, lines and spaces of the staff, position of notes on the staves, ledger lines, key signatures, accidentals, melody lines, melodic motifs and phrases, chords and scale patterns are accurately interpreted.
		2.2	The notated pitch, including melody and harmony as required, is accurately performed from written notation.
		2.3	Chords are accurately interpreted and performed from chord signs and/or tablature where required.
3.	Follow instrumental instructions from written notation	3.1	Directions for instrumentation such as type of instrument(s), required range of instrument(s), key of instrument(s), required accessories and special effects are followed.
		3.2	Where required, it is ensured that the tuning of instruments is accurate and the tuning is monitored and adjustments are made as necessary.
		3.3	Instrumentation directions indicated in the written notation is followed.

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| 4. | Recognise and follow dynamic and expression marks | 4.1 | The directions/markings for speed, volume, special effects, ornamentation, phrasing and expression are identified. |
| | | 4.2 | All written directions indicated in the music is followed in playing/singing the piece. |
| | | 4.3 | Instrumental entry and exit points indicated in the music are accurately observed. |
| 5. | Practice music reading to continuously develop skills | 5.1 | Suitable repertoire for practising music reading skills is identified in collaboration with tutor, mentor or others. |
| | | 5.2 | Suitable strategies for developing music reading skills are identified in collaboration with tutor, mentor or others. |
| | | 5.3 | All opportunities are used to practice new pieces and continuously develop music reading skills. |
| | | 5.4 | Strengths and weaknesses in music reading are identified and strategies are developed to strengthen skills In collaboration with tutor, mentor or others, identify. |

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to reading music.

Purposes for which music notation is being read may include:

- solo or group performance
- accompaniment and/or backup

Musical symbols to be interpreted may include:

- bar lines, double bar lines and repeat bar lines
- slurs
- accidentals

The level of written music for this unit may include:

- short simple songs or tunes in the clefs appropriate to the style of music and instrument played
- simple arrangements of well known popular or folk music
- simple music in the selected area of specialisation
- chord charts of simple chords
- simple rhythm patterns

Symbols and terms indicating:

- chords
- volume/intensity
- attack
- duration and grouping of notes
- speed
- expression
- repeats

Application of appropriate stylistic knowledge and skills may involve:

- scat singing
- belting
- bel canto techniques
- pitch bending
- improvisation
- rhythmic alteration
- simple ornamentation
- techniques characteristic of any given musical style

Technical knowledge may include:

- understanding of music notation custom and practice
- musical elements and performance techniques technical requirements of relevant instruments

Musical form such as:

- blues
- sonata
- rock song
- chant
- other musical forms or genres of in the selected musical style

Style may include:

- traditional, including European classical
- traditional music of any other cultures
- all contemporary musical styles
- jazz
- world
- popular
- country
- folk

Listening may include:

- instrument tuning
- responding aurally to written cues
-

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- basic repertoire relevant to chosen musical specialisation
- basic musical protocols and customs for reading written music
- genres and styles, and their musical forms and conventions in written notation
- simple scales, chord sequences and music systems, rhythms, time signatures, beat patterns of musical organisation
- signs for time signatures, bar lines, note durations, ties, dots, rests
- signs to interpret the pitch of the piece
- directions/markings for speed, volume, special effects, ornamentation, phrasing and expression

Skills

The ability to:

- understand simple musical form in the selected specialisation
- following musical elements from written music
- accurately analyse simple scales, chord sequences and music systems, rhythms, time signatures, beat patterns of musical organisation relevant to specialisation from written music
- interpret expressive style appropriately from written music
- understand knowledge of basic repertoire
- understand basic musical protocols and customs for reading written music

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to read music in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- demonstrated understanding of musical elements and their notation
- recognise and perform rhythm, melody and harmony from written notation
- recognise and follow instrumental instructions, dynamic and expression marks from written notation
- develop and implement strategies to improve music reading skills

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.

ECEMUS0892A: Use private practice to refine performance technique

Competency Descriptor:

This unit deals with the skills and knowledge required to plan private practice to continuously refine technical skills for maintaining and expanding the scope of professional performance. It also covers using feedback to continuously assess technical development goals and practice strategies to achieve them.

Competency Field:

Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1. Identify continuing performance goals to inform personal practice plans	1.1	Technical strengths and weaknesses in performance are identified to inform personal practice plans and strategies.
	1.2	Realistic technical goals are developed as a basis for extending the scope of performance practice.
	1.3	Repertoire and strategies that will achieve technical development goals are identified.
	1.4	Advice and feedback on performance techniques are sought and used to develop appropriate strategies for technical development in performance.
2. Observe Occupational Health and Safety principles	2.1	It is ensured that practice is undertaken with an understanding of personal health and safety.
	2.2	Correct posture is used to support facility and longevity in practice.
	2.3	It is ensured that practice sessions are of a reasonable duration to avoid fatigue.
	2.4	Strategies to overcome performance anxiety are developed and practised.
3. Plan and use personal practice time effectively	3.1	It is ensured that practice routine makes best use of all resources including performance space, instruments and equipment and time.
	3.2	Private practice is used to continuously develop technical control of the instrument/voice to enhance musical expression and refine individual style.
	3.3	Repertoire and/or specific exercises are explored, experiment with and exploited to continuously refine technical accuracy to produce the required rhythms, tone colour, pitch, dynamics and phrasing.

		3.4	Adequate time is allocated in personal practice to identify and exploit the potential of the instrument/voice to advance performance outcomes.
4.	Identify and address areas of technical weaknesses	4.1	Critically listening is applied to own performance to continuously assess technical weaknesses and strengths.
		4.2	Areas of performance that require further technical development are identified and practice strategies are planned to address them.
		4.3	Repertoire, technical exercises and other strategies to address identified technical weaknesses are identified.
5.	Plan repertoire to meet identified performance development goals	5.1	Opportunities are identified and used to trial new work for peers and/or mentors so as to obtain and incorporate critical feedback into private practice.
		5.2	New repertoire is researched to identify pieces or works that will advance performance scope and skills.
		5.3	A range of pieces or works that focus on identified areas of technical development is practiced.
		5.4	New pieces from a range of repertoire are included for listening and private practice to identify options for repertoire development.
		5.5	Own performance is evaluated against technical goals and strategies are developed to address weaknesses.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to using private practice to refine performance techniques.

The range and scope of the instrument, or instruments, may involve:

- specific effects available using a range of attacks or other methods and techniques to extend performance capabilities
- developing innovative approaches appropriate to the selected area of specialisation
- dynamics or volume
- pitch, register or tessitura
- tone colour

The capability of an instrument may include its:

- application to a range of music making activities and outcomes appropriate to the selected area of specialisation
- scope and potential for solo or group performance or accompaniment in area of specialisation
- adaptability

Repertoire may include:

- complex pieces composed for the selected instrument in area of specialisation
- complex pieces, or works, specially arranged for the instrument in area of specialisation
- a diverse range of solo and ensemble pieces of varying levels of complexity and difficulty in area of specialisation
- improvisatory pieces where relevant to area of specialisation
- a full performance programme in area of specialisation
- works from a range of genres and styles in area of specialisation

Technical skills development includes one or more of:

- breathing exercises to achieve strong breath control and varied tone colour
- bowing techniques to achieve accomplished phrasing and a range of articulation options
- embouchure to achieve fine tone production across a wide range and special techniques where required
- a range of advanced fingering patterns to achieve required phrasing, articulation and dynamics
- a range of advanced hand and/or foot patterns
- a range of advanced plucking and picking patterns and exercises
- a range of advanced drumming exercises with using hands, mallets and beaters
- a range of advanced pedalling techniques
- a range of advanced vocal exercises to achieve agility, flexibility, clear articulation and consistent pitch
- a range of advanced microphone exercises and techniques

Exercises to develop technical skills may include:

- posture appropriate to good sound production and OHS principles
- a wide range of scales, triads, arpeggios, chords or rhythms in area of specialisation
- a variety of repertoire

Accessories may include:

- reeds
- strings
- plectrums
- mouth pieces
- mallets or beaters
- stands
- pedals
- microphones
- amplifiers
- samplers
- mixers
- enhancers

Area of specialisation may include:

- listening
- articulation
- rhythm
- tone colour/sound production
- pitch/intonation
- playing a range of rhythms and rhythm patterns including syncopation, rhythmic contrast and simultaneous cross rhythms in area of specialisation
- playing a range of chords and chord patterns
- controlling tone colour
- phrasing and shaping performance in the style and nuance appropriate to the selected area of specialisation
- controlling dynamics as required in selected area of specialisation
- controlling performance at the required speed
- integrating a range of performance elements as required in the selected area of specialisation

Instrumental/vocal techniques may involve:

- developing accurate sound production
- physical dexterity and coordination to develop articulation
- playing a range of pieces that require simultaneous work on different areas of technical development in

Tuning the instrument may include adjusting the:

- pitch
- tone
- sound colour
- length of strings
- tautness of skins
- length of tubing or pipes
- mouthpieces
- embouchure
- intensity of breath pressure
- position of lips
- breath pressure
- oral tract
- position of the diaphragm and larynx
- position of the throat
- settings of the instrument and relevant accessories
- other effects

Occupational Health and Safety principles may apply to:

- hearing protection
- protection of body against overuse injury
- performance anxiety strategies

Tuning may involve:

- choosing appropriate tuning options from available alternatives
- adjusting intonation while performing
- tuning keys or other tuning implements
- pitch pipes
- tuning forks
- electronic tuners
- electronic pitch or frequency controls
- other devices

Instruments may include:

- acoustic or electronic
- voice
- stringed instruments
- keyboards
- wind instruments
- tuned and untuned percussion
- brass
- plucked instruments

Occupational Health and Safety principles may include:

- rest breaks
- posture
- correct lifting techniques
- lighting and ventilation
- use of the body
- hearing
- joints
- limbs
- fingers and hands
- vocal tract
- mouth and lips

Occupational Health and Safety policies may include:

- relevant practice or legislation
- policies relevant to particular performance contexts

Tone colour may involve:

- instrumental attack
- a range of accessories
- electronic sound enhancers
- interaction between the player and the instrument
- use of physique
- voice production
- sound production

UNDERPINNING KNOWLEDGE AND SKILLS

Knowledge

Knowledge of:

- sound production principles relevant to the selected area of performance specialisation
- using repertoire for technical development
- broad range of repertoire in area of specialisation
- broad range of advanced scales, rhythms or chord patterns appropriate to area of specialisation
- adapting repertoire to fit own performance in area of specialisation
- technical skills to enhance the expression individual performance style in area of specialisation
- Occupational Health and Safety principles and policies
- strategies to advance professional development

Skills

The ability to:

- tune the instrument/voice to produce accurate intonation and tone colour
- discriminate and adjust pitch in practice relevant to selected instrument/voice and style
- use personal practice strategies to produce the required sound colour
- plan and organise to use personal practice sessions effectively
- seek and use advice effectively and develop strategies to achieve planned technical outcomes
- use personal practice strategies to enhance control of sound production in performance
- apply the principles of sound production
- use appropriate repertoire for technical development
- practise a broad range of repertoire in area of specialisation
- practise a broad range of appropriate advanced scales, rhythms or chord patterns
- adapt repertoire to own performance
- develop technical skills to enhance performance style

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to use private practice to refine performance techniques in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects of Evidence

It is essential that competence be observed in the following aspects:

- critical listening to analyse and discuss musical performance in area of specialisation
- aural discrimination to monitor and adjust own performance in practice sessions
- identifying and achieving the required sound
- demonstrating fluency and confidence in performance as required in selected area of specialisation
- ability to prepare pieces/works to a professional standard

(2) Method of Assessment

Assessment methods must confirm consistency of performance over time and in a range of workplace relevant contexts.

Evidence may be collected in a variety of ways including:

- direct observation
- oral questioning
- written test
- evaluation of previous work
- testimonials from clients
- evaluation of qualifications/portfolio/awards/resume/workplace documents
- authenticated assessments and/or assignments from relevant training courses
- supporting statement from supervisor or previous employer

Assessment should be conducted over time and will generally be in conjunction with assessment of other units of competency.

Simulated activities must closely reflect the workplace.

(3) Context of Assessment

Assessment may take place on the job, off the job or a combination of both of these. However, assessment of this unit would most effectively be undertaken on the job due to the specific workplace environment requirements. Off the job assessment must be undertaken in a closely simulated workplace environment.