

Packaging of Competency Standards for National Qualifications

CCECE20107 CVQ Level II in Musical Performance

Unit Code	Unit Title	Mandatory/ Elective	Hours
ECEMUS0021A	Follow health, safety and security procedures in the music industry	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 conflict 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
ECEMUS0892A	Use private practice to refine performance technique	Mandatory	20
ECEMUS0602A	Read music	Mandatory	20
ECCART0012A	Develop self as an artist(e)	Mandatory	20
ECEMUS0991A	Care and maintain instruments	Mandatory	20
ECCMUS0062A	Develop and maintain stagecraft skills	Mandatory	20
ECEMUS0802A	Perform music as part of a group	Mandatory	20
ECEMUS0462A	Compose a simple song or tune	Mandatory	20
ECEMUS0782A	Evaluate and extend performance technique	Mandatory	20
ECEMUS0872A	Develop technical skills and expand repertoire	Mandatory	20
ECEMUS0662A	Maintain and expand music knowledge and critical listening skills	Mandatory	20
ECEMUS0472A	Create a simple accompaniment for a song or tune	Mandatory	20
ECEMUS0772A	Contribute to back-up accompaniment for a performance	Mandatory	20
ECEMUS0842A	Perform accompaniment	Mandatory	20
ECEMUS0282A	Plan a career in music	Mandatory	20
ECEMUS0852A	Perform music as a soloist	Mandatory	20
ECEMUS0332A	Promote own artistic work	Mandatory	20
ECEMUS0722A	Rehearse music for performance	Mandatory	20
ECEMUS0621A	Use the internet to download or modify music	Elective	20
ECCART0021A	Develop and apply knowledge of local 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
ECEMUS0942A	Play stringed instrument	Elective	30
ECEMUS0952A	Play wind instrument	Elective	30
ECEMUS0962A	Play percussion instrument	Elective	30
ECEMUS0972A	Play keyboard instrument	Elective	30

CCECE20107 CVQ Level II in Musical Performance (Cont'd.)

Unit Code	Unit Title	Mandatory/ Elective	Hours
ECEMUS0572A	Use instruments, equipment and /or electronic technology for making music	Elective	30
ECEGEN0092A	Check, maintain and repair equipment	Elective	20
ECCART0032A	Produce work which expresses own cultural identity	Elective	20
BSBSBM0012A	Craft personal entrepreneurial strategy	Elective	50
ECEMUS0683A	Read music for performance and analysis	Elective	30
ECEMUS0493A	Create original music	Elective	30
ECEMUS0903A	Plan, prepare and present a recital performance	Elective	20
ECEMUS0433A	Prepare for and lead a music rehearsal	Elective	20
ECEMUS0563A	Maintain self or group in music	Elective	20
ECEMUS0823A	Plan and prepare a programme for performance	Elective	20
ECEMUS0863A	Perform improvisation for audience	Elective	20
ECEMUS0373A	Provide musical leadership in performance	Elective	20

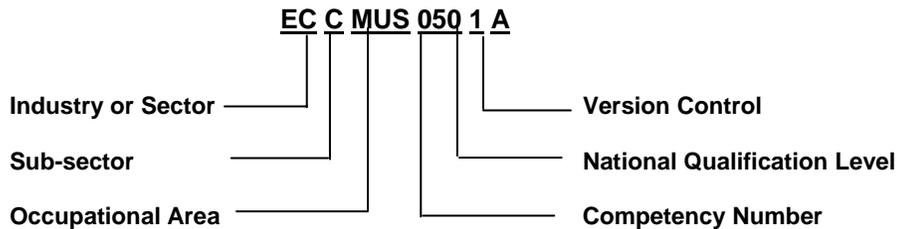
Level 1

To achieve this qualification **ALL MANDATORY** competency standards and a minimum of any two (2) electives, any two (2) Level 2 electives and any two (2) Level 3 electives must be achieved.

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

Legend to Unit Code:

Example: ECCACP0501A



KEY: Man – Mandatory; 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

Relevant policies and procedures may include:

- venue, studio or enterprise policies
- legislative requirements

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

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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant Occupational Health and Safety policies and procedures
- work areas for recognition of hazard and control measures
- equipment on which to demonstrate skills in manual handling and noise control

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 1	
Communicate ideas and information	Level 1	
Plan and organise activities	Level 1	
Work with others and in team	Level 1	
Use mathematical ideas and techniques	Level 1	
Solve problems	Level 1	
Use technology	Level 1	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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 | Workplace procedures 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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- access to relevant sources of information
- instructions, information, messages and signage
- appropriate communication tools/equipment
- enterprise policies and procedures
- relevant standards

(5) 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.

Method of Assessment (Cont'd)

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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1	Level 2	Level 3
<ul style="list-style-type: none"> • Carries out established processes • Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> • Manages process • Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> • Establishes principles and procedures • Evaluates and reshapes process • Establishes criteria for evaluation

Collect, analyse and organise information	Level 1	
Communicate ideas and information	Level 1	
Plan and organise activities	Level 1	
Work with others and in team	Level 1	
Use mathematical ideas and techniques	Level 1	
Solve problems	Level 1	
Use technology	Level 1	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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 and Culture

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 opportunities for on and off-the-job training are pursued and evidence of 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 STATEMENT

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

Appropriate personnel may include:

- managers
- supervisors
- peers
- mentors
- community representatives

Time planning may include:

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

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

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:

- demonstrate knowledge of time management, personal development and learning opportunities
- effective application of time management techniques
- plan and organise own work and identify constraints
- assessing learning needs and development opportunities
- communicating effectively with colleagues within the range of situations required for the job role
- receive and act constructively on feedback
- document evidence of learning and maintenance of work records

(2) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

Knowledge of:

- time management techniques
- organising information clearly, concisely and logically
- effective communication techniques
- task management techniques
- dealing with constraints
- general stress management techniques
- career paths within the relevant industry context
- skill requirements for different job roles
- documentation of evidence of learning
- enterprise policies and procedures

Skills

The ability to:

- set personal goals
- assess personal achievement
- plan own work
- communicate effectively and precisely
- perform documentation
- identify learning opportunities
- determine and work towards deadlines

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- information on learning opportunities

(5) 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 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 work plans//previous work/learning needs/training outcomes
- 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
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Collect, analyse and organise information	Level 1	
Communicate ideas and information	Level 1	
Plan and organise activities	Level 1	
Work with others and in team	Level 1	
Use mathematical ideas and techniques	Level 1	
Solve problems	Level 1	
Use technology	Level 1	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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 and culture

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

Groups may include:

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

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

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

Techniques to resolve issues, problems or conflicts may include:

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

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:

- participate in work process and contribute to achievement of goals and objectives
- demonstrate the ability to communicate effectively with others within the range of situations required for the job role
- provide ideas, lend assistance to others and resolve conflicts
- identify and fulfil own role in work process and utilise the strengths of others
- deal effectively with resource and time constraints and personal differences
- prepare for and conduct work operations in accordance with procedures
- demonstrate the ability to work effectively as part of a team
- demonstrate knowledge of effective communication techniques, including active listening, questioning and non-verbal communication

(2) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) 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: (Cont'd)

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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- enterprise policies and procedures

(5) 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 level of interaction with others in previous work role
- 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> • Carries out established processes • Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> • Manages process • Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> • Establishes principles and procedures • Evaluates and reshapes process • Establishes criteria for evaluation

Collect, analyse and organise information	Level 1	
Communicate ideas and information	Level 1	
Plan and organise activities	Level 1	
Work with others and in team	Level 1	
Use mathematical ideas and techniques	Level 1	
Solve problems	Level 1	
Use technology	Level 1	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> • Carries out established processes • Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> • Manages process • Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> • Establishes principles and procedures • Evaluates and reshapes process • Establishes criteria for evaluation

Collect, analyse and organise information	Level 1	
Communicate ideas and information	Level 1	
Plan and organise activities	Level 1	
Work with others and in team	Level 1	
Use mathematical ideas and techniques	Level -	
Solve problems	Level 1	
Use technology	Level -	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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	<p>1.1 Identify potential for conflict quickly and take swift and tactful action to prevent escalation.</p> <p>1.2 Identify quickly situations where personal safety of customers or colleagues may be threatened, and organise appropriate assistance.</p>
2. Resolve conflict situations	<p>2.1 Take responsibility for finding a solution to the conflict within the scope of individual responsibility.</p> <p>2.2 Encourage all points of view, accept them and treat them with respect.</p> <p>2.3 Use effective communication skills to assist in the management of the conflict.</p> <p>2.4 Use accepted conflict resolution techniques to manage the conflict situation and develop solutions.</p>
3. Resolve escalated complaints	<p>3.1 Take responsibility for resolving the complaint.</p> <p>3.2 Handle escalated complaints sensitively, courteously and discreetly.</p> <p>3.3 Convey an empathetic and helpful attitude using active listening and questioning.</p> <p>3.4 Query the customer for any information regarding possible causes related to the complaint.</p> <p>3.5 Establish and agree on the nature and details of the complaint with the customer.</p>

- 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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

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:

- communicating constructively to achieve planned outcomes
- working creatively with individual differences
- working constructively with group dynamics
- identify and deal constructively with conflict

(4) Resource Implications

Assessment of this unit requires access to:

- typical organisational complaint and conflict policies and procedures

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 1	
Communicate ideas and information	Level 1	
Plan and organise activities	Level 1	
Work with others and in team	Level 1	
Use mathematical ideas and techniques	Level -	
Solve problems	Level 1	
Use technology	Level -	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant information sources

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
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Collect, analyse and organise information	Level 1	
Communicate ideas and information	Level 1	
Plan and organise activities	Level 1	
Work with others and in team	Level 1	
Use mathematical ideas and techniques	Level 1	
Solve problems	Level 1	
Use technology	Level 1	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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

Relevant people may include:

- peers
- supervisor
- area leader
- manager

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

Modifying ideas may involve:

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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- access to sources of information
- enterprise policies and procedures
- legislative requirements

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 1	
Communicate ideas and information	Level 1	
Plan and organise activities	Level 1	
Work with others and in team	Level 1	
Use mathematical ideas and techniques	Level 1	
Solve problems	Level 1	
Use technology	Level 1	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECEGEN0021A: Move and set up instruments 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.
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

Special conditions of the job may include:

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

Protective clothing may include:

- safety shoes
- ear plugs or earmuffs
- protective gloves

Statutory regulations may include:

- local
- national
- Occupational Health and Safety

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) 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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant instruments and/or equipment
- relevant protective gear/accessories

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 1	
Communicate ideas and information	Level 1	
Plan and organise activities	Level 1	
Work with others and in team	Level 1	
Use mathematical ideas and techniques	Level 1	
Solve problems	Level 1	
Use technology	Level 1	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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.
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.

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| | 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. | 4.1 | Identify the musical elements of the selected style
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

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 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

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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant instrument and equipment
- space with suitable physical and acoustic characteristics

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> • Carries out established processes • Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> • Manages process • Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> • Establishes principles and procedures • Evaluates and reshapes process • Establishes criteria for evaluation

Collect, analyse and organise information	Level 1	
Communicate ideas and information	Level 1	
Plan and organise activities	Level 1	
Work with others and in team	Level 1	
Use mathematical ideas and techniques	Level 1	
Solve problems	Level 1	
Use technology	Level 1	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- live or recorded music
- relevant information sources

(5) 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

Method of Assessment (Cont'd)

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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 1	
Communicate ideas and information	Level 1	
Plan and organise activities	Level 1	
Work with others and in team	Level 1	
Use mathematical ideas and techniques	Level 1	
Solve problems	Level 1	
Use technology	Level 1	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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.

- 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.

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| 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. |
| | | 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

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

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

Mental problems such as:

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

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

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

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

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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) 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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant instruments and/or equipment
- other relevant participants where practical ensemble work is being assessed
- appropriate venue with adequate space and acoustic qualities for demonstration of performance preparation

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
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Collect, analyse and organise information	Level 1	
Communicate ideas and information	Level 1	
Plan and organise activities	Level 1	
Work with others and in team	Level 1	
Use mathematical ideas and techniques	Level 1	
Solve problems	Level 1	
Use technology	Level 1	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) 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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant instrument and equipment
- written resources relevant to the performance
- suitable acoustic space

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level 2	
Solve problems	Level 2	
Use technology	Level 2	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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 stave, 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.
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.

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| 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

Style may include:

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

Technical knowledge may include:

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

Listening may include:

- instrument tuning
- responding aurally to written cues
-

Musical form such as:

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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- printed scores or recorded performance as required by the specialisation

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 1	
Communicate ideas and information	Level 1	
Plan and organise activities	Level 1	
Work with others and in team	Level 1	
Use mathematical ideas and techniques	Level 1	
Solve problems	Level 1	
Use technology	Level 1	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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.
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.

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| 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

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

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

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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- project or work activities that allow the candidate the opportunity to use a range of strategies and resources to develop own practice

(5) Method of Assessment

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

Method of Assessment (Cont'd)

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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualification Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> • Carries out established processes • Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> • Manages process • Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> • Establishes principles and procedures • Evaluates and reshapes process • Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level -	
Solve problems	Level 2	
Use technology	Level 2	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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

Accessories may include:

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

Materials for storage may include:

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

Enterprise procedures and practices may relate to:

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

Appropriate personnel may include:

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

Material may include:

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

Occupational Health and Safety standards and guidelines may include:

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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) 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

Knowledge

Knowledge of: (Cont'd)

- 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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- request/work sheet
- relevant technical documentation, manuals and manufacturer's specifications
- logs and work reporting documentation
- relevant instrument
- appropriate storage site
- relevant tools, equipment and materials
- enterprise policies and procedures
- legislative, statutory and Occupational Health and Safety requirements
- Industry standards and codes of practice

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualification Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> • Carries out established processes • Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> • Manages process • Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> • Establishes principles and procedures • Evaluates and reshapes process • Establishes criteria for evaluation

Collect, analyse and organise information	Level 1	
Communicate ideas and information	Level 1	
Plan and organise activities	Level 1	
Work with others and in team	Level 1	
Use mathematical ideas and techniques	Level 1	
Solve problems	Level 1	
Use technology	Level 1	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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.

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| | 2.7 | Cooperative interaction is established with other performers on stage and the work of others is appropriately acknowledged. |
| | 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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) 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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant instruments and/or equipment
- scores or other materials for discussion of stage directions
- other relevant participants where practical ensemble work is being assessed
- appropriate venue with adequate space and acoustic qualities

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level 1	
Solve problems	Level 2	
Use technology	Level 1	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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.

- 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.

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| 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. |
| | | 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

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

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

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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

Nil

(3) Underpinning Knowledge and SkillsKnowledge

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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant instruments and/or equipment where practical work is being assessed
- other relevant participants where practical ensemble work is being assessed
- appropriate venue with adequate space and acoustic qualities

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level 2	
Solve problems	Level 2	
Use technology	Level 2	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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.

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| | 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.

Literary devices may include:

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

Song forms such as:

- strophic
- through composed
- ballad
- da capo

Resources for song writing may include:

- rhyming dictionaries
- thesauruses
- existing texts

Music forms may include:

- binary
- ternary
- blues

Strategies for developing music writing skills may include:

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

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

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

Interpretation and/or writing of directions for:

- voicing
- expression
- pitch
- tempi

Technical skills may include:

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

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

Technology may include:

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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) 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

Underpinning Knowledge and Skills (Cont'd)

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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant instruments and/or equipment where practical and aural work is being assessed
- scores
- audio equipment
- materials or equipment appropriate to the examination of composition

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level 2	
Solve problems	Level 2	
Use technology	Level 2	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECEMUS0782A: Evaluate and extend performance technique

Competency Descriptor:

This unit deals with the skills and knowledge required to extend technique across a range of performance repertoire. It covers tuning, performance preparation, and instrument and equipment care and maintenance.

Competency Field: Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1.	Develop control over the range and capability of the instrument or voice	1.1	Control is extended over the physical characteristics and range of the instrument or voice and is applied to performance.
		1.2	Sound is produced reliably and consistently in line with selected musical style and repertoire.
		1.3	Control over the instrument or voice is used to perform music proficiently in a range of repertoire in the selected musical style.
2.	Maintain and care for the instrument	2.1	Appropriate methods are used to care for, move, use and store the instrument securely.
		2.2	Instrument or voice is set up and/or warm up in preparation for practice and performance.
		2.3	Where relevant, instrumental accessories, fittings, maintenance and cleaning products are used to care for the instrument and to enhance performance outcomes.
		2.4	The instrument is appropriately tuned to the required standard and tuning conventions.
3.	Plan and use practice time to extend technique	3.1	The physical relationship between the instrument/voice and the player is exploited to perform a range of techniques and to develop musical expression.
		3.2	Practice sessions are planned and used to develop control over technical challenges, extend physical facility and ensure proficiency in performance.
		3.3	Pieces and/or exercises are systemically practised that develop technical fluency in identified areas of weakness.

		3.4	Repertoire to advance performance skills is planned.
		3.5	Correct posture and appropriate finger, hand and/or body positions are used to maintain technical facility and healthy performance habits.
4.	Perform pieces from a range of repertoire	4.1	Activities and physical exercises are used to perform pieces from a range of repertoire in the selected style of music.
		4.2	The works of professional musicians are listened to in order to determine goals and own performance is evaluated against those goals.
		4.3	Advice is sought on skills development and is applied in own performance.
		4.4	Pieces and/or accompaniments are sang or played with rhythmic precision, attention to rhythmic detail and dynamic range, and variations in technique as required.
		4.5	All work is accurately performed following agreed tempi and musical markings where relevant.
		4.6	Technical facility is used to achieve sound control, accurate intonation, and variations in sound and tone as appropriate.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to evaluating and extending performance technique.

Techniques should develop:

- vocal and instrumental sound production
- physical coordination
- playing rhythms and rhythm patterns
- playing chords and chord patterns
- reproducing pieces from written notation, chord charts and/or aural memory and imitation
- aural memory and imitation

OHS principles may include:

- relevant practice or legislation
- policies and best practice relevant to particular performance contexts
- specific knowledge of preventative practice against overuse injury and hearing damage
- knowledge and use of correct posture

Repertoire may include:

- pieces appropriate to the selected instrument
- improvisations on rhythmic, harmonic or melodic structures
- songs/tunes
- traditional patterns
- own original work

Exercises to develop technical skills may include:

- scales, arpeggios, a range of triads, chords or rhythms

Technical skill development includes:

- breathing exercises to achieve good breath control and tone colour
- bowing techniques to increase fluency, variety and coordination
- embouchure to achieve correct tone production and a well-centred sound
- fingering patterns with appropriate phrasing, articulation and dynamics
- hand and foot patterns
- plucking and picking patterns and exercises
- drumming exercises with hands, mallets and beaters
- pedalling
- vocal exercises to produce clear and even tone, agility and flexibility

Instruments may include:

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

The range of the instrument may involve:

- tone colour
- articulation
- physical attributes and components
- dynamics or volume control and contrast
- pitch or register
- specific effects available using a range of attacks

Tuning the instrument may include adjusting:

- pitch
- tone colour
- effects
- length of strings
- tautness of skins
- length of tubing or pipes
- the oral tract
- position of the diaphragm and larynx
- settings of the instrument and relevant accessories

Accessories may include:

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

Tuning may involve:

- choosing best tuning options from appropriate alternatives
- tuning keys or other tuning implements
- pitch pipes
- tuning forks
- electronic tuners
- electronic pitch or frequency controls
- other tuning devices

The capability of an instrument include its:

- application to a range of music making activities and outcomes
- scope and potential for solo or group performance
- history in performance
- customs in established performance traditions
- adaptability

Tone colour may involve:

- instrumental attack and articulation
- a range of accessories
- interaction between the player and the instrument
- performer's posture and physique
- voice production
- voicing
- sound production
- combination of instruments sounding together

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to evaluate and extend performance technique 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 elements, form and style in selected area of specialisation
- aural discrimination to monitor and adjust own performance to identify and achieve the required sound
- ability to demonstrate fluent performance on the selected instrument/voice in selected area of specialisation

(2) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and Skills

Knowledge

Knowledge of:

- subtleties and variations of tone colour available on the instrument and their use in performance
- acoustic principles relevant to selected instrument and area of specialisation
- instrument parts, applications, range, capabilities, care and maintenance
- tuning the instrument and an increased awareness of intonation
- adjusting pitch to produce the required sound
- range of scales, rhythms or chord patterns in selected area of specialisation
- repertoire relevant to the selected instrument and area of specialisation
- Occupational Health and Safety principles
- technical development goals

Skills

The ability to:

- play an extensive range of scales, rhythms or chord patterns in selected area of specialisation
- perform repertoire relevant to the selected instrument and area of specialisation
- apply OHS principles to performance practice
- plan practice time and set technical development goals
- demonstrate awareness of the subtleties and variations of tone colour available on the instrument and their use in performance
- produce planned sound consistently
- apply acoustic principles
- tune the instrument
- demonstrate awareness of intonation
- discriminate and adjust pitch to produce the required sound

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant instrument and equipment
- written resources relevant to the performance
- suitable acoustic space

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level 2	
Solve problems	Level 2	
Use technology	Level 2	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECEMUS0872A: Develop technical skills and expand repertoire

Competency Descriptor:

This unit deals with the skills and knowledge required to refine instrumental/vocal technique to expand the range of practical performance repertoire. It covers technical and repertoire development required to present a performance.

Competency Field: Entertainment

ELEMENT OF COMPETENCY		PERFORMANCE CRITERIA	
1.	Use technical control in performing music	1.1	Control of the physical characteristics of the instrument or voice is used to perform music skilfully.
		1.2	Technical control is used to exploit the expressive qualities of the instrument or voice in performance.
		1.3	Sound production is controlled to achieve consistency and reliability in performance across a wide range of repertoire in selected musical style.
2.	Maintain and care for the instrument	2.1	Appropriate methods are used to care for, move, use and store the instrument securely as required in accordance with established procedures and manufacturers' instructions.
		2.2	The instrument or voice is set up and/or warm up in preparation for practice or performance.
		2.3	Where relevant, instrumental accessories, fittings, maintenance and cleaning products are used to care for the instrument and enhance performance outcomes.
		2.4	The instrument is tuned appropriately to the required standard and tuning conventions.
3.	Plan and use personal practice time effectively to develop technique	3.1	Realistic technical goals are set and own performance is evaluated against those goals.
		3.2	Repertoire or specific technical exercises are planned and used to work on identified technical weaknesses, extend rhythmic accuracy and perform a wide range of techniques appropriate to the style of music.
		3.3	Repertoire or specific technical exercises are planned and used to refine physical facility and to ensure skilful control of the instrument/voice across an extensive range of repertoire.

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| | 3.4 | Developing experience of the physical relationship with the instrument is applied to achieve individual style and extend musical expression. | |
| | 3.5 | Own work is listened critically to produce accurate intonation and tone colour across a wide dynamic range. | |
| | 3.6 | Good posture and appropriate finger, hand and/or body positions are used to perfect technical facility and ensure healthy performance habits. | |
| | 3.7 | Realistic technical goals are set and own performance is developed against those goals. | |
| 4. | Perform pieces appropriate to the repertoire and musical style in area of specialisation | 4.1 | Music is interpreted appropriately from memory, improvisation and/or sight-reading from charts or musical notation as required for performance. |
| | | 4.2 | A range of repertoire for solo and ensemble performance is sang or played using appropriate rhythm, expression and tuning. |
| | | 4.3 | Technical skills in performing a range of repertoire appropriate to the selected area of music specialization and using a variety of instrumental/vocal techniques is demonstrated. |
| | | 4.4 | Repertoire is performed using a range of keys, scales and chord sequences where relevant, and rhythms, time signatures, beat patterns and rhythmic styles relevant to area of specialization. |
| | | 4.5 | Technical skills to control intonation, rhythm, tempo, expression, phrasing and nuance appropriate to the repertoire and musical style is demonstrated. |
| | | 4.6 | Playing or singing is demonstrated in a variety of instrumental/vocal combinations. |

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to developing technical skills and expanding repertoire.

Repertoire may include:

- a range of pieces appropriate to the selected instrument in area of specialisation
- a range of solo pieces in area of specialization
- a range of ensemble pieces in area of specialization
- improvisatory pieces in area of specialization

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

Technical skill development includes

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

Instruments may include:

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

The range and scope of the instrument may involve:

- tone colour
- dynamics/volume
- sound production
- pitch or register
- specific effects available using a range of attacks
- articulation

Occupational Health and Safety principles may include:

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

Techniques should involve as many of the following that are relevant to the instrument and style of music:

- instrumental/vocal sound production
- physical coordination
- playing a range of pieces in different styles in area of specialisation
- playing a wide range of rhythms and rhythm patterns in area of specialisation
- playing a wide range of chords and chord patterns in area of specialisation
- good aural memory
- other techniques appropriate to area of specialisation

Tone colour may involve:

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

The capability of an instrument may include its:

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

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Accessories may include:

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

Tuning may involve:

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

Tuning the instrument may include adjusting the:

- pitch
- tone colour
- length of strings
- tautness of skins
- length of tubing or pipes
- mouthpieces
- position of the diaphragm and larynx
- position of the lips
- position of the throat/oral tract
- settings of the instrument and relevant accessories

Occupational Health and Safety principles may apply to:

- hearing protection
- protection of body against overuse injury
- safe lifting practices
- performance anxiety

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to develop technical skills and expand repertoire 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 own technical development in area of specialisation
- aural discrimination to monitor and adjust own performance to identify and achieve the required sound in area of specialisation
- demonstrated fluency and confidence in performance on the selected instrument/voice in area of specialisation

(2) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

Knowledge of:

- subtleties and variations of tone colour available on the instrument and their use in performance
- acoustic principles
- instrument applications, range and capabilities
- parts, care and maintenance of instrument
- tuning the instrument and a good awareness of intonation
- fine pitch discrimination
- producing the required sound consistently across a wide dynamic range
- technical development goals
- wide range of standard repertoire in area of specialisation
- range of scales, rhythms or chord patterns appropriate to area of specialisation

Skills

The ability to:

- produce the required sound consistently across a wide dynamic range
- plan practice time and setting technical development goals
- play or sing a wide range of standard repertoire in area of specialisation
- play or sing a range of scales, rhythms or chord patterns appropriate to area of specialisation
- applying of acoustic principles to own playing
- understand and apply instrument applications, range and capabilities
- tune the instrument
- demonstrate fine pitch discrimination

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- instrument and equipment relevant to the performance
- extra players and equipment required for the ensemble performance
- suitably sized venue with appropriate acoustic quality

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level 2	
Solve problems	Level 2	
Use technology	Level 2	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECEMUS0662A: Maintain and expand music knowledge and critical listening skills

Competency Descriptor:

This unit deals with the skills and knowledge required to maintain and apply knowledge of music styles, trends, artists and repertoire to music industry work and learning.

Competency Field: Entertainment

ELEMENT OF COMPETENCY		PERFORMANCE CRITERIA	
1.	Maintain and develop music knowledge	1.1	Music information needs are monitored based on areas of interest, work and/or learning.
		1.2	Strategies are identified and used to review and maintain knowledge of musical styles, artists and/or repertoire relevant to selected music industry contexts.
		1.3	Information on relevant music styles or specializations is monitored and used to maintain current music knowledge.
		1.4	Music knowledge and understanding is maintained and increased to continuously improve capacity to analyze music for its artistic and commercial qualities and features.
		1.5	Music performances are discussed with colleagues and mentors to develop knowledge and capacity to analyse music artists, repertoire and trends.
2.	Use listening skills to analyse music	2.1	Music areas that are most relevant for critical listening and assessment are determined.
		2.2	Communication is established with musicians and/or other reliable industry sources to continuously assess, maintain and extend own critical listening skills.
		2.3	Critical listening to live and recorded music appropriate to identified music industry contexts is maintained.
		2.4	Critical listening is applied to identified artists and repertoire to measure performance against artistic and/or commercial standards and potential.
		2.5	A range of both live and recorded music is listened to in order to analyse the contribution of technical and sound production to the success of the product.

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| 3. | Maintain understanding of relevant musical genres and styles | 3.1 | Reliable sources of information for a selected musical style or styles are identified and used to monitor and maintain awareness of artists and repertoire. |
| | | 3.2 | Research artists and repertoire in those styles in their contemporary and/or historical contexts to inform work and learning. |
| | | 3.3 | Knowledge of styles and repertoire is used to contribute to own musical development. |
| | | 3.4 | All opportunities are utilised to develop and maintain productive relationships with artists relevant to identified music industry contexts. |
| | | 3.5 | Own practice is maintained in music writing and/or performance. |

RANGE STATEMENT

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

Music knowledge may involve:

- writing about music
- repertoire knowledge
- instrument knowledge
- music analyses and research
- music history
- performance styles and customs
- awareness of musical forms, systems, practices and customs
- music conventions in identified styles
- chordal and melodic formulae
- sound production
- special effects

Listening may involve considering:

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

Music knowledge may be applied to:

- talking or writing about music
- artists' management
- composing and/or performing music
- recording or writing biographies
- choosing photographic materials
- selecting appropriate scores
- preparing for and/or producing audio and video recordings
- using music software to produce music or music effects
- contributing music to multimedia

Music knowledge may be extended through:

- listening to a range of music
- reading about music
- performing music
- music or score reading
- courses
- discussion with colleagues, mentors, artists and music technicians

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to maintain and expand music knowledge and critical 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:

- source and access relevant information
- demonstrate critical listening
- maintaining appropriate current music knowledge and applying to own work and learning

(2) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and Skills

Knowledge

Knowledge of:

- genres and their conventions in performance
- chords and scales, forms, textures or other elements of musical organisation relevant to identified styles
- processes of music production and presentation
- musical terminology
- the work of successful musicians in identified musical styles or genres
- the work of music directors and/or record producers in identified styles or genres of music
- relevant music history knowledge in identified areas of practice, styles or genres

Skills

The ability to:

- recognising how intervals, chords, scales and chord progressions are used in music to achieve unity and variety
- recognising conventions of intonation, dynamics, phrasing, rhythm and expression in identified musical styles
- listen critically to music
- understand cultural protocols appropriate to identified musical styles and/or genres
- match repertoire with target, potential or existing audience
- communicate effectively with artists, technicians and others in the music industry
- use resources to maintain current music knowledge
- apply music knowledge to work and/or learning contexts
- use critical listening skills to make informed judgements about music

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- recorded or live music

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level 2	
Solve problems	Level 2	
Use technology	Level 2	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECEMUS0472A: Create a simple accompaniment for a song or tune

Competency Descriptor:

This unit deals with the skills and knowledge required to compose accompaniments and to set them down.

Competency Field: Entertainment

ELEMENT OF COMPETENCY		PERFORMANCE CRITERIA	
1.	Use appropriate instrumentation	1.1	Appropriate instruments are chosen that suit the style and mood of the song or tune.
		1.2	The range of instruments/voices and technical requirements relevant to the accompaniment are verified.
2.	Compose an accompaniment for a song or tune	2.1	Composing conventions appropriate to instruments/voices are applied.
		2.2	The harmonic conventions appropriate to the style of the song are used.
		2.3	Rhythm appropriate to the melody and/or lyrics is used.
		2.4	The accompaniment is composed to enhance the melody and/or concepts expressed in the lyrics.
		2.5	The accompaniment is created to be appropriate for the performance skills level of available performers.
3.	Set down the song or tune and accompaniment for performance	3.1	The music is set down and conveyed to the performers so that the music can be performed in the manner intended and to the required standard.
		3.2	Individual parts are set down in a manner that each performer is able to interpret them.
		3.3	All for instructions covering dynamic, speed, attack and expression for the performance are include as and where required.

RANGE STATEMENT

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

Musical knowledge may include:

- repertoire in area of specialisation
- instrument knowledge in area of specialisation
- orchestration/instrumentation/voicing
- music analyses and research
- musical forms, systems, practices and customs
- reading and writing music using written music notation such as acoustic and electronic scores, sheet music and chord charts
- directions for instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics
- music writing, copying, arranging or editing
- improvisation
- reproducing existing music
- setting down music to be reproduced for performance

Technical skills may include:

- mastery of instruments and musical elements
- a range of techniques to control and enhance accompaniment writing skills
- using musical elements and compositional techniques appropriate to style of music making
- technical requirements of relevant instruments
- scoring parts appropriate to musical style

Workplace considerations may include:

- Copyright Act
- music licensing intellectual property and copyright legislation
- contracts
- contingency planning
- using time management strategies to set priorities
- problem solving

Strategies for developing accompaniment writing may include:

- undertaking courses or other tuition in music writing
- listening critically to a wide range of live and recorded music
- undertaking instrumental tuition
- participating in relevant groups or associations
- participating in professional development and other learning opportunities
- contributing to/participating in, festivals and conferences
- being involved in a range of music making activities
- studying accompaniments of a range of songs
- reading a wide range of poetry

Listening may include:

- aural imagination
- pattern and sequence recognition and memory
- recognising the distinguishing characteristics of music systems and practices
- chords, keys in tonal or other musical systems
- sequences
- instrument tuning

Technology may include:

- use and maintenance of equipment
- electronic hardware and software for composing, orchestrating and setting down work
- music recording
- special effects

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to creating a simple 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:

- compose accompaniment using relevant systems and musical elements
- demonstrate relevant music composition and repertoire knowledge
- demonstrate knowledge and applications of the relevant conventions
- set down accompaniment in appropriate format for easy interpretation

(2) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(2) Underpinning Knowledge and SkillsKnowledge

Knowledge of:

- setting down creative work effectively for performers
- planning compositional practice to improve technical facility in improvising or composing music
- composing techniques
- using a variety of scales, chord sequences and music systems
- using a variety of rhythms, time signatures, beats and rhythmic styles
- using a variety of instruments and instrumental combinations
- creating in a variety of styles
- using appropriate equipment and/or instruments effectively
- using appropriate technology to improve creative outcomes
- using technology to set down creative work
- technology to enhance artistic and commercial outcomes
- chosen style and appropriate musical forms and conventions for composition and performance
- appropriate composition and performance protocols
- phrasing and shaping music appropriately

Skills

The ability to:

- working effectively with a tutor/mentor
- locating and using resources to expand music writing
- acquire and use information appropriate to music writing
- listen to and discern the advice of appropriate colleagues, experts and audience groups
- apply appropriate expressive styles to music writing
- use appropriate chords and scales, forms, textures or other elements of musical organisation in music writing
- use solo or group performance/composition protocols and customs
- demonstrate originality and innovative approaches in the creation of music
- listen critically to continuously evaluate and adjust the musical work
- understand and express appropriate musical nuance
- compose appropriately for the context of venues, sound forces available and perceived audience taste where necessary
- observe cultural protocols appropriate to the genre or area of specialisation
- match repertoire with target potential or existing audience
- use effective interpersonal skills to achieve planned outcomes

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- copies of OHS, copyright and licensing regulations
- relevant instruments and/or sound equipment where practical work is being assessed
- scores or work portfolios
- other relevant participants where practical ensemble work is being assessed
- appropriate venue with adequate space and acoustic qualities to assess practical and aural work as required

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level 2	
Solve problems	Level 2	
Use technology	Level 2	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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.
		2.6	Critically listening is applied to own and others performance and playing is adjusted to achieve the required sound.

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| 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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant instruments and/or equipment
- other relevant participants
- appropriate venue with adequate space and acoustic qualities

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level 2	
Solve problems	Level 2	
Use technology	Level 2	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECEMUS0842A: Perform accompaniment

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 an accompanist.

Competency Field: Entertainment

ELEMENT OF COMPETENCY		PERFORMANCE CRITERIA	
1. Prepare to perform accompaniment	1.1	Artistic vision and expected performance outcomes are discussed and confirmed with principal artists and other relevant parties as required.	
	1.2	Own status and contribution within the overall concept are discussed and confirmed with presenter and/or performer.	
	1.3	It is ensured that the accompaniment is within own technical and artistic level of ability.	
	1.4	Adequate personal practice is undertaken and maintained to achieve the required standard before combined rehearsal period begins.	
	1.5	Relevant direction is taken from the principal artists and support for the principal artists is maintained in rehearsal and performance.	
	1.6	Constructive communication is maintained with principal artist and own artistic and professional integrity are maintained.	
2. Provide, adapt and perform appropriate accompaniment	2.1	It is ensured that the musical content is appropriate to the instrument, the context and the standard of performers.	
	2.2	Music is appropriately adapted and modified for the content and context of performance in collaboration with all relevant parties and within agreed guidelines.	
	2.3	It is ensured that the accompaniment underpins and enhances the performance.	
	2.4	Elements of the music are appropriately emphasized for the performance.	
	2.5	Energy levels, concentration and focus are maintained throughout the performance.	

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| 3. Provide stimulus and support for performers | 3.1 | Performers' own performance is continuously monitored and appropriate adjustments are made to support the needs of the performer. |
| | 3.2 | It is ensured that accompaniment complements the inherent qualities of the performers and follows the overall performance. |
| | 3.3 | The technical demands of the performance are responded to in a sensitive and informed way. |
| | 3.4 | It is ensured that accompaniment gives clear and accurate guidance to performers where required and is capable of being reproduced exactly. |
| | 3.5 | Critical listening is applied to and the volume of playing is adjusted to fit the needs of performers and context of activity throughout the performance. |
| | 3.6 | Balance is consistently maintained between soloist and accompaniment. |
| 4. Interact with performers | 4.1 | The performers' emotional state is responded to sensitively. |
| | 4.2 | The performers' artistic requirements are responded to sensitively to ensure planned performance outcomes. |
| | 4.3 | The accompaniment is adapted to fit to the particular methods and style of the performers as required to achieve agreed performance outcomes. |
| | 4.4 | It is ensured that conduct and appearance are appropriate to the performance context. |
| | 4.5 | Cues are received and given reliably, promptly, accurately and sensitively. |
| | 4.6 | It is ensured that where contributions to assessment procedures on performers' attainment or potential are required they reflect a considered and unbiased judgment. |
| 5. Observe Occupational Health and Safety principles | 5.1 | It is ensured that practice and performance sessions allow for reasonable rest breaks appropriate to the performance context. |
| | 5.2 | Strategies are developed and used to overcome the effects of performance anxiety. |
| | 5.3 | It is ensured that rehearsal and performance conditions are safe and ergonomically adequate for correct posture. |

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to performing accompaniment.

<p>Listening may include:</p> <ul style="list-style-type: none"> • instrument tuning where required in selected area of specialisation • accurate intonation and stylistic nuance in performance in selected area of specialisation • performance collaboration in selected area of specialisation • needs of performers for support • 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 • expression • timbre • attack • pitch • tempi • dynamics • accompaniment protocols in selected area of specialisation • performance and rehearsal protocols in selected area of specialisation • chordal and melodic formulae in selected area of specialisation 	<p>Strategies for developing accompaniment skills may include:</p> <ul style="list-style-type: none"> • working with an appropriate tutor and/or coach • private practice • using opportunities to practise as an accompanist with principle performers in selected area of specialisation • participating in relevant groups or associations in selected area of specialisation • participating in professional development and other learning opportunities • attending master classes • attending performances • contributing to/participating in, festivals and conferences in selected area of specialisation • being involved in a range of music accompaniment activities in selected area of specialisation • studying performance techniques in a range of styles in selected area of specialisation • listening critically to a wide range of live and recorded music
<p>Technical skills may involve:</p> <ul style="list-style-type: none"> • 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 	<p>Strategies to overcome the effects of performance anxiety may include:</p> <ul style="list-style-type: none"> • focussing on a single element or action at a time • mediation techniques • relaxation techniques • focussing on patterns rather than individual notes • Warm-up routines

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to perform accompaniment 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 nominated instrument in selected area of specialisation
- listening effectively for intonation and nuance in performance
- accurate/innovative interpretation and expression
- effective musical collaboration and communication in performance

(2) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and Skills

Knowledge

Knowledge of:

- applying relevant artistic and performance protocols in collaboration with performers
- interpreting music appropriately for performance
- applying and extending appropriate repertoire knowledge
- musical terminology
- relevant systems in which musical elements are composed
- chosen genres and their musical forms and conventions in performance
- appropriate chords and scales, forms, textures or other elements of musical organisation in performance
- supporting performers to deal with contingencies in performance
- a range of instrumental techniques in selected area of specialisation

Skills

The ability to:

- demonstrate empathy with performers
- listen critically to, and adjust, own performance to achieve the required sound and support performers confidently
- respond to other players and adjusting own performance in ensemble
- listen critically to continuously evaluate and adjust the performance
- phrase and shape music appropriately and sympathetically
- understand and express appropriate musical nuance
- perform appropriately for the needs of other performers
- collaborate effectively with performers to plan and achieve required outcomes
- maintain an appropriate standard of presentation
- work creatively with individual differences
- work constructively with group dynamics
- plan practice to improve technical facility
- demonstrate improvisation skills where relevant

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant instruments and/or equipment
- other performers
- appropriate venue with adequate space and acoustic qualities

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> • Carries out established processes • Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> • Manages process • Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> • Establishes principles and procedures • Evaluates and reshapes process • Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level 2	
Solve problems	Level 2	
Use technology	Level 2	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECEMUS0282A: Plan a career in music

Competency Descriptor:

This unit deals with the skills and knowledge required by individuals to identify career options in the music industry that are appropriate to personal skills and interests, and to apply this in career planning and evaluation.

Competency Field: Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1. Participate in the music industry	1.1	Attend performances and music events are attended and contact is developed with people working in the industry to develop knowledge of music products and their commercial value.
	1.2	A broad range of music is listened to critically and systematically to develop repertoire knowledge and understanding of different styles of music.
	1.3	Discussions are held with people working in the music industry to develop awareness of industry issues that may affect careers in the music industry.
	1.4	Work experience opportunities are explored and work activities are participated in to develop skills and knowledge.
	1.5	Opportunities for network in the industry are explored and opportunities to advance career outcomes are utilised.
	1.6	Current industry issues are monitored through public and music industry media sources.
	1.7	Current professional issues, trends and technological developments are monitored to inform career plans and skills development needs.
	1.8	Current industry directories are used for reference to industry organisations to establish potential contacts.
2. Identify own skills and interests	2.1	Appropriate feedback is sought to evaluate and identify own skills and knowledge, strengths and weaknesses.
	2.2	Personal skills evaluation is used to identify and analyse preferred areas of work in artistic, technical or business areas of the industry.

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| | | 2.3 | Opportunities to develop the required competencies for preferred area of work are identified. |
| | | 2.4 | Opportunities to develop competencies relevant to a range of functions that have potential to maximise career development are identified. |
| 3. | Develop and present an appropriate image | 3.1 | A portfolio of evidence that demonstrates skills, knowledge, achievements and work experience is maintained. |
| | | 3.2 | It is ensured that all materials are presented in a way that conveys a positive and constructive impression. |
| | | 3.3 | It is ensured that personal presentation is appropriate to the work context. |
| 4. | Develop a career plan | 4.1 | A range of areas in the industry that coincide with personal skills and interests are determined and analysed. |
| | | 4.2 | Advice is sought from people working in the areas identified regarding career potential and to determine specific preparation required to meet work requirements. |
| | | 4.3 | Contacts and other relevant information sources are used to plan realistic career options. |
| | | 4.4 | A career plan is created that includes a timeline and action plan for the development of required competencies and proposed career actions and outcomes. |
| | | 4.5 | Short and long term opportunities in career planning are examined and assessed. |
| 5. | Use learning opportunities to develop required skills and knowledge | 5.1 | Training opportunities to develop skills and knowledge relevant to planned career goals in the music industry are identified and utilised. |
| | | 5.2 | Relevant and effective feedback is used where possible to continuously evaluate career development against planned goals. |
| | | 5.3 | Career directions are continuously evaluated and own learning needs are monitored to anticipate and capitalise on actual and potential opportunities. |
| 6. | Establish and maintain industry network | 6.1 | The role of broad support networks within the music industry is identified to inform career ideas and planning. |
| | | 6.2 | Groups and associations relevant to own area, and possible future areas of interest, are identified and used to advance career goals. |

- 6.3 Communication is developed and maintained with relevant industry practitioners to advance work and career outcomes.
- 6.4 Industry affiliations appropriate to career status are identified and are used strategically to develop career goals and strategies.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to planning a career in music.

Sources of industry information may include:

- music industry publications such as journals, papers, magazines, videos, interactive multimedia and books
- other publications focusing on the music industry
- performances
- industry associations and other organisations
- unions
- courses
- conferences
- workshops
- industry conferences
- industry trade fairs
- music events

Forms of music may include:

- songs
- popular music theatre/opera/ballet
- orchestral
- film/television/multimedia
- groups/chamber/small ensemble
- sound design and sound installation

Broad styles or relevant genres of music may include:

- popular
- jazz
- traditional including Western and other cultures
- world
- folk
- acoustic
- electronic

Media sources may include:

- newspaper reviews and arts columns
- other print media
- libraries
- electronic news media
- websites and other online media

Broad career areas may include:

- origination
- performance and direction of music
- technical production
- music business
- administration

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

- courses and private tuition
- development of own skills through practice
- work experience
- informal or formal training
- structured instruction and programmes designed to teach specific skills
- assistance and advice from others

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

- private tuition
- contact with people working in the industry
- experience through working in the industry
- courses
- mentoring
- coaching
- industry placement
- traineeship or apprenticeship
- exchange/rotation
- shadowing
- structured training programmes

Industry issues may include changes in:

- legislation relating to the production and marketing of music products and services
- importing and exporting
- Copyright
- Intellectual property
- workplace relations law and awards
- Occupational Health and Safety
- taxation

changes in technology that may have an impact on the marketing and production of products and services

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to plan a career in 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:

- knowledge of music industry, its structure and organisations
- awareness of cash flow in the music industry
- understanding and knowledge of a range of musical styles and repertoire
- understanding of Occupational Health and Safety principles relevant to own work and that of others

(2) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and Skills

Knowledge

Knowledge of:

- industry sectors
- roles of practitioners and organisations
- legislation affecting practitioners
- cultural nuances appropriate to selected areas of music industry practice
- employment opportunities and pathways in the music industry
- Occupational Health and Safety
- Contracts
- negotiation
- cultural protocols

Knowledge

Knowledge of:

- industry associations
- copyright legislations
- industrial relationship

Skills

The ability to:

- monitor own work and introduce strategies to improve performance
- apply Occupational Health and Safety principles in work tasks
- understand the principles of copyright
- understand the principles of contracts
- understand the principles of negotiation
- perform critical timeline planning
- seek feedback and integrating constructive advice in work and career planning
- identify own skills and potential to plan and prepare for realistic career opportunities
- identify learning needs to develop appropriate skills where necessary
- identify learning opportunities to develop skills for career advancement
- communicate effectively in a work or other relevant environment
- communicate with musicians
- working effectively in a team and demonstrate effective interpersonal skills
- use appropriate cultural protocols

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant policy and procedures manuals

(5) 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 plans
- 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level 2	
Solve problems	Level 2	
Use technology	Level 2	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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.

- 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.
- 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

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

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

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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant instruments and/or equipment
- other relevant participants where practical ensemble work is being assessed
- appropriate venue with adequate space and acoustic qualities for solo performance

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level 2	
Solve problems	Level 2	
Use technology	Level 2	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) 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

Underpinning Knowledge and Skills (Cont'd)

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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- promotional plans
- budget
- promotional material
- access to media and other opportunities for promotion

(5) 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

Method of Assessment (Cont'd)

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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level 2	
Solve problems	Level 2	
Use technology	Level 2	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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.

<p>Rehearsal parameters may include:</p> <ul style="list-style-type: none"> • duration • venues • musical context • artistic and commercial objectives • presenters/impresarios/entrepreneurs • other artists • musical directors 	<p>Materials required for rehearsals may include:</p> <ul style="list-style-type: none"> • 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
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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

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

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

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

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

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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant instruments and/or equipment
- other relevant participants where practical ensemble work is being assessed
- appropriate venue with adequate space and acoustic qualities

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level 2	
Solve problems	Level 2	
Use technology	Level 2	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECEMUS0621A: Use the Internet to download or 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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

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, audiovisual 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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- access to a range of hardware and software
- access to the Internet

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> • Carries out established processes • Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> • Manages process • Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> • Establishes principles and procedures • Evaluates and reshapes process • Establishes criteria for evaluation

Collect, analyse and organise information	Level 1	
Communicate ideas and information	Level 1	
Plan and organise activities	Level 1	
Work with others and in team	Level 1	
Use mathematical ideas and techniques	Level 1	
Solve problems	Level 1	
Use technology	Level 1	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

**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

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) Pre-requisite Relationship of Units**

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- involvement of approved personnel from the relevant community



(5) 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.

(6) 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.

**CRITICAL EMPLOYABILITY SKILLS**

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualification Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 1	
Communicate ideas and information	Level 1	
Plan and organise activities	Level 1	
Work with others and in team	Level 1	
Use mathematical ideas and techniques	Level -	
Solve problems	Level 1	
Use technology	Level 1	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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 Lighting plans/sound block diagrams/audiovisual installation plans are read and discussed with supervisor. 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
4. Maintain and store equipment	4.1 Simple maintenance of equipment is undertaken according to supervisor's instructions.

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

Material to be interpreted includes:

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

Material to be calculated includes:

- power loads
- loads on cables

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 written includes:

- modifications to plans

Cultural awareness tasks include:

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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) 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 audiovisual operations
- using basic lighting, sound and audiovisual 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 audiovisual 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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant lighting, sound and audiovisual equipment specified in the Range of Variables
- lighting/sound/audiovisual plans

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 1	
Communicate ideas and information	Level 1	
Plan and organise activities	Level 1	
Work with others and in team	Level 1	
Use mathematical ideas and techniques	Level 1	
Solve problems	Level 1	
Use technology	Level 1	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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

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

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

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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) 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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- a venue where performances/cinema sessions/events take place
- typical industry information storage systems for venue and performance/session/event

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 1	
Communicate ideas and information	Level 1	
Plan and organise activities	Level 1	
Work with others and in team	Level 1	
Use mathematical ideas and techniques	Level 1	
Solve problems	Level 1	
Use technology	Level 1	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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 is 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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant equipment

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
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Collect, analyse and organise information	Level 1	
Communicate ideas and information	Level 1	
Plan and organise activities	Level 1	
Work with others and in team	Level 1	
Use mathematical ideas and techniques	Level 1	
Solve problems	Level 1	
Use technology	Level 1	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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>

- | | | | |
|----|--|---|--|
| | 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

EVIDENCE GUIDE

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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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) 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

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- a venue where performances/cinema sessions/events take place
- tickets/passes

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

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Levels of Competency		
Level 1.	Level 2.	Level 3.
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Collect, analyse and organise information	Level 1	
Communicate ideas and information	Level 1	
Plan and organise activities	Level 1	
Work with others and in team	Level 1	
Use mathematical ideas and techniques	Level 1	
Solve problems	Level 1	
Use technology	Level 1	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

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.
	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

Software systems to include for:

- word processing
- spread sheet
- internet access

Files save on:

- network
- magnetic media
- personal PC

Data:

- textual
- numerical
- graphical

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

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) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

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

(4) Resource Implications

Files saved on network, magnetic media, personal Computer

Input devices: Keyboard, mouse, other selection devices

(5) 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 .

(6) 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

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualification Framework. They relate to the seven areas of generic competency that underpin effective workplace practices .

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 1	
Communicate ideas and information	Level -	
Plan and organise activities	Level 1	
Work with others and in team	Level 1	
Use mathematical ideas and techniques	Level 1	
Solve problems	Level 1	
Use technology	Level -	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECEMUS0942A: Play stringed instrument

Competency Descriptor:

This unit deals with the skills and knowledge required to play string instrument. It covers simple technical development, elementary performance preparation, the development of practice technique and listening skills and instrument care and maintenance.

Competency Field: Entertainment

ELEMENT OF COMPETENCY		PERFORMANCE CRITERIA	
1.	Identify and explore the range and capability of the instrument	1.1	The physical characteristics and parts of the instrument are identified.
		1.2	The physical characteristics of the instrument in music making are explored.
		1.3	The range of the instruments and its sound characteristics in music making are explored.
		1.4	A range of ways in which sound can be produced in line with selected musical style and repertoire is explored.
2.	Maintain and care for the instrument	2.1	Appropriate methods are used to care for, move, use and store the instrument securely in accordance with established procedures.
		2.2	Appropriate cleaning products and maintenance procedures are used in accordance with manufacturers' instructions.
		2.3	The instrument is set up and/or warm up in preparation for practice and performance in accordance with established procedures.
		2.4	Instrumental accessories and fittings are properly maintained and installed in the correct manner.
		2.5	The instrument is appropriately tuned and feedback is sought to confirm tuning accuracy.

3.	Use personal practice time effectively to develop technical skills	3.1	Own work is carefully listened to in order to develop intonation, harmonies and/or rhythm and feedback is sought to guide practice.
		3.2	Personal practice is used to develop physical facility and confidence with the instrument or voice.
		3.3	Correct posture and appropriate finger, hand and/or body positions are used to develop technical facility and maintain healthy performance habits.
4.	Develop and apply listening skills	4.1	Listening skills are developed to recognise and identify pitch, rhythm, instrumentation and musical style.
		4.2	Listening skills are applied during the playing of short simple pieces or accompaniments.
5.	Play or sing short simple pieces	5.1	Activities and physical exercises are planned to expand capacity to perform a range of short simple pieces and a range of notes, rhythms and/or chord patterns.
		5.2	The works of professional musicians are listened to in order to identify goals and own work is evaluated against those goals.
		5.3	Short simple pieces and/or accompaniments are played using correct rhythmic control and tuning.
		5.4	All work is accurately performed following agreed tempi.
		5.5	Occupational Health and Safety principles are complied with in practice and performance.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to playing stringed instrument.

Tuning the instrument may include adjusting the:

- pitch
- tone colour
- dimensions of the instrument such as length or diameter
- length of strings
- length of tubing or pipes
- embouchure
- settings of the instrument and relevant accessories

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 of the instrument

Tuning may involve using:

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

Tone colour may involve:

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

Song forms and their relevant components such as:

- riffs
- sequences
- rhythm patterns
- pieces composed for or by the performer

Exercises to develop technical skills may include:

- exercises to develop physical coordination in performing music in simple scales, arpeggios, chords or rhythms

The scope and range of the instrument include:

- tone colour
- effects
- dynamics or volume
- pitch, register or tessitura
- specific effects available using a range of attacks

OHS principles include:

- relevant practice or legislation
- physique
- hearing and noise reduction strategies
- length of performance and practice sessions
- posture
-

Accessories may include:

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

Instruments may include but not limited to:

- violin
 - viola
 - harp
 - cello
 - double bass
 - guitar
 - banjo
 - fiddle
- traditional stringed instruments peculiar to that culture

Repertoire may include:

- short, simple pieces appropriate to the selected instrument

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to play stringed instrument 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 judgment of competence in this unit:

- demonstrate knowledge of the capabilities and range for the selected instrument
- physical capacity and coordination in playing or singing simple pieces
- set development goals and development of strategies to achieve planned outcomes
- maintaining and caring instrument

(2) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and Skills

Knowledge

Knowledge of:

- sound production for the relevant instrument or voice
- instrument applications, range and capabilities
- parts of the instrument
- tuning the instrument
- ability to discriminate pitch and produce the required sound
- instrumental techniques
- rhythm
- musical patterns
- technical development goals
- basic repertoire relevant to the selected instrument
- Occupational Health and Safety requirements
- performance and instrumental protocol and customs in selected musical style and repertoire

Skills

The ability to:

- reproduce musical patterns
- plan practice time and setting technical development goals
- discriminate pitch and produce the required sound
- use instrumental correctly
- care and maintain instrument
- discriminate rhythm

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant instrument and equipment
- suitable acoustic space

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level 2	
Solve problems	Level 2	
Use technology	Level 2	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECEMUS0952A: Play wind instrument

Competency Descriptor:

This unit deals with the skills and knowledge required to play wind instrument. It covers simple technical development, elementary performance preparation, the development of practice technique and listening skills and instrument care and maintenance.

Competency Field: Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1. Identify and explore the range and capability of the instrument	1.1	The physical characteristics and parts of the instrument are identified.
	1.2	The purpose of the various parts of the instrument is identified and an awareness of the effects of manipulating the parts is developed.
	1.3	The physical characteristics of the instrument in music making are explored.
	1.4	The mechanism by which the sound is produced in the selected instrument is identified.
	1.5	The range of the instruments and its sound characteristics in music making are explored.
	1.6	A range of ways in which sound can be produced in line with selected musical style and repertoire is explored.
2. Maintain and care for the instrument	2.1	Appropriate methods are used to care for, move, use and store the instrument securely in accordance with established procedures.
	2.2	Appropriate cleaning products and maintenance procedures are used in accordance with manufacturers' instructions.
	2.3	The instrument is set up and/or warm up in preparation for practice and performance in accordance with established procedures.
	2.4	Instrumental accessories and fittings are properly maintained and installed in the correct manner.
	2.5	The instrument is appropriately tuned and feedback is sought to confirm tuning accuracy.

3.	Use personal practice time effectively to develop technical skills	3.1	Own work is carefully listened to in order to develop intonation, harmonies and/or rhythm and feedback is sought to guide practice.
		3.2	Personal practice is used to develop physical facility and confidence with the instrument.
		3.3	Correct posture and appropriate finger, hand, lips and/or body positions are used to develop technical facility and maintain healthy performance habits.
4.	Develop and apply listening skills	4.1	Listening skills are developed to recognise and identify pitch, rhythm, instrumentation and musical style.
		4.2	Listening skills are applied during the playing of short simple pieces or accompaniments.
5.	Play or sing short simple pieces	5.1	Activities and physical exercises are planned to expand capacity to perform a range of short simple pieces and a range of notes, rhythms and/or chord patterns.
		5.2	The works of professional musicians are listened to in order to identify goals and own work is evaluated against those goals.
		5.3	Short simple pieces and/or accompaniments are played using correct rhythmic control and tuning.
		5.4	All work is accurately performed following agreed tempi.
		5.5	Occupational Health and Safety principles are complied with in practice and performance.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to playing wind instrument.

Techniques include developing facility in:

- blowing
- tonguing
- attack
- dynamics
- tempi
- intonation
- sound production
- rhythms and rhythm patterns
- chords and chord patterns
- melodic patterns

Technical skills development:

- exercises to improve breath control
- tonguing and pursing lips
- exercises to develop embouchure
- systematic fingering patterns
- systematic hand patterns

Tuning the instrument may include adjusting the:

- pitch
- tone colour
- dimensions of the instrument such as length or diameter
- length of tubing or pipes
- embouchure
- settings of the instrument and relevant accessories

Tuning may involve using:

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

Instruments may include but not limited to:

- piccolo
- flute
- oboe
- clarinet
- bassoon
- saxophone
- tuba
- trumpet
- English horn
- French horn
- traditional wind instrument peculiar to that culture

The scope and range of the instrument include:

- tone colour
- effects
- dynamics or volume
- pitch, register or tessitura
- specific effects available using a range of attacks

Song forms and their relevant components such as:

- riffs
- sequences
- rhythm patterns
- pieces composed for or by the performer

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 of the instrument

Tone colour may involve:

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

Accessories may include:

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

OHS principles include:

- relevant practice or legislation
- physique
- hearing and noise reduction strategies
- length of performance and practice sessions
- posture

Exercises to develop technical skills may include:

- exercises to develop physical coordination in performing music in simple scales, arpeggios, chords or rhythms

Repertoire may include:

- short, simple pieces appropriate to the selected instrument

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to play wind instrument 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 judgment of competence in this unit:

- demonstrate knowledge of the capabilities and range for the selected instrument
- physical capacity and coordination in playing or simple pieces
- set development goals and development of strategies to achieve planned outcomes
- maintaining and caring instrument

(2) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and Skills

Knowledge

Knowledge of:

- sound production for the relevant instrument or voice
- instrument applications, range and capabilities
- parts of the instrument
- tuning the instrument
- ability to discriminate pitch and produce the required sound
- instrumental techniques
- rhythm
- musical patterns
- technical development goals
- basic repertoire relevant to the selected instrument
- Occupational Health and Safety requirements
- performance and instrumental protocol and customs in selected musical style and repertoire

Skills

The ability to:

- reproduce musical patterns
- plan practice time and setting technical development goals
- discriminate pitch and produce the required sound
- use instrumental correctly
- care and maintain instrument
- discriminate rhythm

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant instrument and equipment
- suitable acoustic space

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level 2	
Solve problems	Level 2	
Use technology	Level 2	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECEMUS0962A: Play percussion instrument

Competency Descriptor:

This unit deals with the skills and knowledge required to play percussion instrument. It covers simple technical development, elementary performance preparation, the development of practice technique and listening skills and instrument care and maintenance.

Competency Field: Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1.	Identify and explore the range and capability of the instrument	1.1	The physical characteristics and parts of the instrument are identified.
		1.2	The purpose of the various parts of the instrument is identified and an awareness of the effects of manipulating the parts is developed.
		1.3	The physical characteristics of the instrument in music making are explored.
		1.4	A range of ways in which sound can be produced in line with selected musical style and repertoire is explored.
2.	Maintain and care for the instrument	2.1	Appropriate methods are used to care for, move, use and store the instrument securely in accordance with established procedures.
		2.2	Appropriate cleaning products and maintenance procedures are used in accordance with manufacturers' instructions.
		2.3	The instrument is set up in preparation for practice and performance in accordance with established procedures.
		2.4	Instrumental accessories and fittings are properly maintained and installed in the correct manner.
		2.5	The instrument is tuned as required and feedback is sought to confirm tuning accuracy.
		2.6	Complex tuning activities are referred to the appropriate personnel in accordance with established procedures.

3.	Use personal practice time effectively to develop technical skills	3.1	Own work is carefully listened to in order to develop intonation, harmonies and/or rhythm and feedback is sought to guide practice.
		3.2	Personal practice is used to develop physical facility and confidence with the instrument.
		3.3	Correct posture and appropriate finger, hand and/or body positions are used to develop technical facility and maintain healthy performance habits.
4.	Develop and apply listening skills	4.1	Listening skills are developed to recognise and identify rhythm and melody.
		4.2	Listening skills are applied during the playing of short simple pieces or accompaniments.
5.	Play or sing short simple pieces	5.1	Activities and physical exercises are planned to expand capacity to perform a range of short simple pieces and a rhythms patterns and styles.
		5.2	The works of professional musicians are listened to in order to identify goals and own work is evaluated against those goals.
		5.3	Short simple pieces and/or accompaniments are played using correct rhythmic control and tuning.
		5.4	All work is accurately performed following agreed tempi.
		5.5	Occupational Health and Safety principles are complied with in practice and performance.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to playing percussion instrument.

Techniques include developing facility in:

- drumming
- attack
- dynamics
- tempi
- intonation
- sound production
- rhythms and rhythm patterns
- melodic patterns

Technical skills development:

- exercises to improve drumming capabilities
- pedalling
- exercises to develop embouchure
- systematic fingering patterns
- systematic hand patterns
-

Tuning the instrument may include adjusting the:

- pitch
- tone colour
- dimensions of the instrument such as length or diameter
- length of tubing or pipes
- embouchure
- settings of the instrument and relevant accessories

Tuning may involve using:

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

Accessories may include:

- dampers
- straps
- pedals
- stands
- pedals
- microphones
- amplifiers
- samplers
- mixers
- enhancers such as pitch and tone modulators

The scope and range of the instrument include:

- tone colour
- effects
- dynamics or volume
- pitch, register or tessitura
- specific effects available using a range of attacks

Song forms and their relevant components such as:

- sequences
- rhythm patterns
- pieces composed for or by the performer

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 of the instrument

Tone colour may involve:

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

Instruments may include but not limited to:

- timpani
- tambourine
- cymbals
- drums
- xylophone
- vibraphone
- chimes
- traditional percussion instruments peculiar to that culture

OHS principles include:

- relevant practice or legislation
- physique
- hearing and noise reduction strategies
- length of performance and practice sessions
- posture

Exercises to develop technical skills may include:

- exercises to develop physical coordination in performing music in simple scales, arpeggios, chords or rhythms

Repertoire may include:

- short, simple pieces appropriate to the selected instrument

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to play percussion instrument 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 judgment of competence in this unit:

- demonstrate knowledge of the capabilities and range for the selected instrument
- physical capacity and coordination in playing or simple pieces
- set development goals and development of strategies to achieve planned outcomes
- maintaining and caring instrument

(2) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and Skills

Knowledge

Knowledge of:

- sound production for the relevant instrument or voice
- instrument applications, range and capabilities
- parts of the instrument
- tuning the instrument
- ability to discriminate pitch and produce the required sound
- instrumental techniques
- rhythm
- musical patterns
- technical development goals
- basic repertoire relevant to the selected instrument
- Occupational Health and Safety requirements
- performance and instrumental protocol and customs in selected musical style and repertoire

Skills

The ability to:

- reproduce musical patterns
- plan practice time and setting technical development goals
- discriminate pitch and produce the required sound
- use instrumental correctly
- care and maintain instrument
- discriminate rhythm

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant instrument and equipment
- suitable acoustic space

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level 2	
Solve problems	Level 2	
Use technology	Level 2	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECEMUS0972A: Play keyboard instrument

Competency Descriptor:

This unit deals with the skills and knowledge required to play keyboard instrument. It covers simple technical development, elementary performance preparation, the development of practice technique and listening skills and instrument care and maintenance.

Competency Field: Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1. Identify and explore the range and capability of the instrument	1.1	The physical characteristics and parts of the instrument are identified.
	1.2	The purpose of the various parts of the instrument is identified and an awareness of the effects of manipulating the parts is developed.
	1.3	The physical characteristics of the instrument in music making are explored.
	1.4	The mechanism by which the sound is produced in the selected instrument is identified.
	1.5	The range of the instruments and its sound characteristics in music making are explored.
	1.6	A range of ways in which sound can be produced in line with selected musical style and repertoire is explored.
2. Maintain and care for the instrument	2.1	Appropriate methods are used to care for, move, use and store the instrument securely in accordance with established procedures.
	2.2	Appropriate cleaning products and maintenance procedures are used in accordance with manufacturers' instructions.
	2.3	The instrument is set up and/or warm up in preparation for practice and performance in accordance with established procedures.
	2.4	Instrumental accessories and fittings are properly maintained and installed in the correct manner.

- | | | |
|---|-----|---|
| | 2.5 | The instrument is tuned where appropriate and feedback is sought to confirm tuning accuracy. |
| | 2.6 | Complex tuning activities are referred to the appropriate personnel in accordance with established procedures. |
| 3. Use personal practice time effectively to develop technical skills | 3.1 | Own work is carefully listened to in order to develop intonation, harmonies and/or rhythm and feedback is sought to guide practice. |
| | 3.2 | Personal practice is used to develop physical facility and confidence with the instrument. |
| | 3.3 | Correct posture and appropriate finger, hand, lips and/or body positions are used to develop technical facility and maintain healthy performance habits. |
| 4. Develop and apply listening skills | 4.1 | Listening skills are developed to recognise and identify pitch, rhythm, instrumentation and musical style. |
| | 4.2 | Listening skills are applied during the playing of short simple pieces or accompaniments. |
| 5. Play or sing short simple pieces | 5.1 | Activities and physical exercises are planned to expand capacity to perform a range of short simple pieces and a range of notes, rhythms and/or chord patterns. |
| | 5.2 | Keyboarding skills are developed and pedalling is carried out in sympathy with hand movements. |
| | 5.3 | The works of professional musicians are listened to in order to identify goals and own work is evaluated against those goals. |
| | 5.4 | Short simple pieces and/or accompaniments are played using correct rhythmic control and tuning. |
| | 5.5 | All work is accurately performed following agreed tempi. |
| | 5.6 | Occupational Health and Safety principles are complied with in practice and performance. |

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to playing keyboard instrument.

Techniques include developing facility in:

- fingering
- tapping
- pedalling
- attack
- dynamics
- tempi
- intonation
- sound production
- rhythms and rhythm patterns
- chords and chord patterns
- melodic patterns

Technical skills development:

- eyes- hands coordination
- techniques to help coordinate finger actions
- exercises to develop embouchure
- systematic fingering patterns
- systematic hand patterns
- pedalling exercises

Tuning the instrument may include adjusting the:

- pitch
- tone colour
- dimensions of the instrument such as length or diameter
- length of tubing or pipes
- embouchure
- settings of the instrument and relevant accessories

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 of the instrument

Tuning may involve using:

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

Tone colour may involve:

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

The scope and range of the instrument include:

- tone colour
- effects
- dynamics or volume
- pitch, register or tessitura
- specific effects available using a range of attacks

OHS principles include:

- relevant practice or legislation
- physique
- hearing and noise reduction strategies
- length of performance and practice sessions
- posture

Song forms and their relevant components such as: Exercises to develop technical skills may include:

- riffs
- sequences
- rhythm patterns
- pieces composed for or by the performer

exercises to develop physical coordination in performing music in simple scales, arpeggios, chords or rhythms

Accessories may include:

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

Instruments may include but not limited to:

- piano
- organ
- harpsichord
- accordion
- electronic keyboards
- traditional keyboard instrument peculiar to that culture

Repertoire may include:

- short, simple pieces appropriate to the selected instrument

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to play keyboard instrument 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 judgment of competence in this unit:

- demonstrate knowledge of the capabilities and range for the selected instrument
- physical capacity and coordination in playing or simple pieces
- set development goals and development of strategies to achieve planned outcomes
- maintaining and caring instrument

(2) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

Knowledge of:

- sound production for the relevant instrument or voice
- instrument applications, range and capabilities
- parts of the instrument
- tuning the instrument
- ability to discriminate pitch and produce the required sound
- instrumental techniques
- rhythm
- musical patterns
- technical development goals
- basic repertoire relevant to the selected instrument
- Occupational Health and Safety requirements
- performance and instrumental protocol and customs in selected musical style and repertoire

Skills

The ability to:

- reproduce musical patterns
- plan practice time and setting technical development goals
- discriminate pitch and produce the required sound
- use instrumental correctly
- care and maintain instrument
- discriminate rhythm

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant instrument and equipment
- suitable acoustic space

(5) 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

Method of Assessment (Cont'd)

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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level 2	
Solve problems	Level 2	
Use technology	Level 2	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECEMUS0572A: Use instruments, equipment and /or electronic technology for making music

Competency Descriptor:

This unit deals with the skills and knowledge required to exploit the interface between tools and music making for the potential to enhance creative work in both performing and composing music.

Competency Field: Entertainment

ELEMENT OF COMPETENCY		PERFORMANCE CRITERIA	
1.	Use instruments, technology and/or equipment effectively	1.1	The operational capabilities and limitations of equipment/technology are explored and analysed for their effects and possible use in developing creative work.
		1.2	Equipment and/or instruments that will provide the required music making outcomes are selected.
		1.3	Equipment and/or technology are effectively used to initiate, develop and express ideas where appropriate.
		1.4	Equipment and/or instruments are set up correctly to produce the required sounds.
		1.5	Appropriate advice or assistance is sought on instruments and equipment where required.
		1.6	The condition of instruments and/or equipment is maintained to ensure effective use.
		1.7	Equipment and/or instruments are used that are appropriate to the physical environment and context of the work.
2.	Maximise benefit from technical support systems	2.1	Requirements for technical support systems are accurately communicated and directed to the appropriate sources as required.
		2.2	Effective and appropriate use of available technical support systems and equipment are made as required.
		2.3	Constraints of support systems and equipment are identified and where appropriate adjustments are made to performing or composing style.
		2.4	Opportunities to upgrade skills for using new technology are planned for and used.
		2.5	Strategic contingency arrangements to meet unforeseen circumstances with supporting equipment are planned.

- | | | | |
|----|---|-----|---|
| 3. | Ensure that equipment is used safely | 3.1 | Equipment are monitored and used within safe practice requirements for own and others' safety. |
| | | 3.2 | Emergency procedures are promptly complied with as required. |
| | | 3.3 | Appropriate advice is sought and technical support is implemented to ensure safe use of equipment. |
| | | 3.4 | Condition of the equipment is routinely checked to comply with safety requirements. |
| | | 3.5 | Faults in the equipment are identified and appropriate sources of repair and maintenance are established as required. |
| | | 3.6 | Details of any instrument or equipment that is suspected of being in unsafe condition or has been damaged in use are promptly reported as required. |
| 4. | Use production techniques to shape personal sound | 4.1 | Equipment is used to enhance the sound quality of the composition and/or performance and critically evaluated against planned artistic and commercial outcomes. |
| | | 4.2 | Effects that are appropriate to the musical context are used to enhance the musical outcomes. |
| | | 4.3 | Instrument or equipment parts are changed when necessary. |
| | | 4.4 | Stylistic techniques that are appropriate to genre, style and context of the work are used. |
| | | 4.5 | It is ensured that microphones are placed appropriately to produce and/or record the required sound where required. |
| | | 4.6 | Equipment is used effectively to produce the desired production characteristics where required. |

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to using instruments, equipment and/or electronic technology for making music.

Instruments and equipment may include:

- traditional Western acoustic instruments including voice
- musical instruments of other cultures
- electronic musical instruments
- innovative and invented instruments designed to produce sound
- instrumental accessories
- equipment used for sound recording and/or enhancement
- music/computer interface tools
- computer software and hardware

Strategies for developing technology skills may involve:

- experimenting with and using a range of instruments and equipment
- courses
- specialised magazines and journals
- peers
- industry experts
- relevant groups, associations/networks and professional and industry publications
- professional development and other learning opportunities
- trade fairs, festivals, performances, seminars and conferences
- a range of innovative music making activities
- performance techniques in of a range of styles

Listening may include:

- the effect of equipment on sound colour and production
- sound production for individual instruments and various instrument groupings
- instrument tuning
- using aural imagination to achieve innovative outcomes

Instrument parts may include components such as:

- strings
- skins
- reeds
- other techniques

Stylistic effects may include techniques such as:

- slapped bass
- distortion
- other techniques

Musical knowledge may include:

- instrument knowledge relevant to selected area of specialisation
- music analyses and research in sound production
- applying knowledge of musical forms, systems, practices and customs of instrumentation to new technology
- applying directions for instrumentation, voicing, expression, sound colour, attack, pitch, tempi, dynamics to new technology
- enhancing solo and ensemble instrumentation protocols/practices with new technology
- improvisation on a range of instruments, equipment and electronic technology

Technology may include:

- use and maintenance of instruments and equipment
- use of computer hardware and software for music making
- music recording
- special effects
- sound enhancement

Technical skills may include:

- physical mastery of instrument(s) and musical elements, and new technology in composing or performing
- knowledge of acoustics
- a range of techniques to control and enhance music making
- musical elements and techniques appropriate to style of music making
- technical instrumental requirements for ensemble partners in rehearsal and performance
- technical requirements of relevant instruments for accurate and appropriate performance
- technical understanding of sound and the effects of different instruments, equipment and combinations on sound

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to use instruments, equipment and/or electronic technology for making 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:

- ability to set up, maintain and use instruments and equipment effectively and safely
- application of acoustic principles
- assessment of the operational capabilities and limitations of instruments/equipment
- utilised available technical support to enhance ability and sound production
- use sound production techniques to produce music

(2) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

Knowledge of:

- instrument relevant to selected area of specialisation
- music analyses and research in sound production
- musical forms, systems, practices and customs of instrumentation to new technology
- directions for instrumentation, voicing, expression, sound colour, attack, pitch, tempi, dynamics to new technology
- enhancing solo and ensemble instrumentation protocols/practices with new technology
- improvisation on a range of instruments, equipment and electronic technology

Skills

The ability to:

- demonstrate understanding of chosen genres and their instrumental styles
- demonstrate understanding ranges and sound colours of instruments and equipment
- awareness of the limitations and possibilities in using instruments and equipment
- aurally discriminate the distinctive features of instruments or equipment
- evaluate effects to improve artistic outcomes
- demonstrate awareness of timbre relevant to realising the musical intention
- demonstrate originality and innovative approaches in the use of instruments and equipment
- experiment with a variety of instruments, equipment and their potential effects to broaden creative work

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant instruments and/or equipment
- other relevant participants where practical ensemble work is being assessed
- appropriate venue with adequate space and acoustic qualities

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level 2	
Solve problems	Level 2	
Use technology	Level 2	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECEGEN0092A: Check, maintain and repair equipment

Competency Descriptor:

This unit deals with the skills and knowledge required to perform regular basic maintenance and simple repairs on equipment used within the entertainment and cultural products industry.

Competency Field: Entertainment

ELEMENT OF COMPETENCY	PERFORMANCE CRITERIA
1. Maintain equipment and conduct regular safety checks	<p>1.1 Periodically work is undertaken to restore equipment to optimum working condition.</p> <p>1.2 Equipment and accessories are cleaned and maintained in accordance with enterprise requirements and maintenance instructions.</p> <p>1.3 Spares and consumables are checked and replaced in accordance with enterprise requirements and manufacturer's instructions.</p> <p>1.4 Equipment safety checks are safely conducted in accordance with manufacturer's instructions.</p> <p>1.5 The status of all components checked, maintained and/or replaced are recorded or reported.</p> <p>1.6 Complex maintenance activities are referred to technical specialists in consultation with the relevant personnel.</p> <p>1.7 Maintenance documentation is completed according to enterprise procedures and copies are provided to the relevant personnel.</p>
2. Repair and reinstate faulty equipment	<p>2.1 Equipment is safely shutdown and isolated where necessary, following manufacturer's instructions and enterprise procedures.</p> <p>2.2 Faults in equipment are identified to determine repair requirements in consultation with technical specialists where necessary.</p> <p>2.3 Complex repairs are referred to technical specialists in consultation with relevant personnel and any necessary arrangements to dispatch equipment to repairers are made.</p> <p>2.4 Arrangements are made for the use of alternative equipment while repairs are being undertaken.</p>

- 2.5 Faults and repair needs are discussed with technical specialists and, if appropriate, arrangements are made for the technical specialists to pilot the repair from a remote location.
- 2.6 Labels are written and attached to faulty equipment in accordance with organisational procedures.
- 2.7 Operational aspects of the repaired equipment are tested and it is ensured that it is safe to be used after repairs.
- 2.8 Documentation is completed according to enterprise procedures and copies are provided to the relevant personnel.

RANGE STATEMENTS

This unit applies to activities associated with the essential operations linked to checking, maintaining and repairing equipment.

Environments where equipment may be maintained or repaired include:

- in a workshop
- in a studio
- on location - interior
- on location - exterior
- outside broadcast
- day
- night
- at a venue

Documents to be completed may include:

- fault reports
- accident reports
- maintenance reports
- repair and maintenance requests/orders
- stock orders
- testing and tagging reports

Consumables may include:

- gloves
- tapes
- oil
- batteries

Documents to be read and interpreted may include:

- equipment instructions
- manufacturers' specifications/manuals
- maintenance records
- maintenance instructions
- design specifications
- production schedule

Equipment may include:

- lighting equipment
- audio equipment
- audiovisual equipment
- stage elements
- monitors
- microphones

Relevant personnel may include:

- supervisor
- head of department

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to check, maintain and repair equipment in accordance with the performance criteria and the range listed within the range of variables statements.

(1) Critical Aspects and Evidence

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

- conduct maintenance and the repair of a broad range of equipment
- interpret manufacturer's instructions and job specifications
- demonstrate knowledge and application of relevant occupational health and safety legislation
- consultatively deal with difficult situations and make appropriate referrals
- comply with all documentation and reporting requirements

(2) Pre-requisite Relationship of Units

- Nil

(3) Underpinning Knowledge and Skills

Knowledge

Knowledge of:

- common maintenance needs and schedules of the range of equipment in use
- fault detection techniques
- maintenance and other relevant reports
- typical equipment and wiring faults
- relevant work cover and other safety legislation
- relevant occupational health and safety legislation

Skill

The ability to:

- demonstrate manual dexterity
- read and interpret service documentation and manuals
- detect faults
- completing maintenance and other relevant reports
- work safely
- communicate effectively
- service documentation and manuals
- cleaning and maintenance techniques, equipment and cleaning agents

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- access to a range of equipment
- relevant tools and consumables

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualification Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level 2	
Solve problems	Level 2	
Use technology	Level 2	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECCART0032A: Produce work which expresses own cultural identity

Competency Descriptor:

This unit deals with the skills and knowledge required to appropriately express own cultural identity through artistic practice.

Competency Field: Cultural Products

ELEMENT OF COMPETENCY	PERFORMANCE CRITERIA
1. Examine protocol for the production of cultural works	1.1 Appropriate sources of information on cultural identity and the ways in which it can be expressed are identified in the culturally appropriate manner. 1.2 Appropriate knowledge permitted for cultural expressions is determined according to community guidelines. 1.3 Appropriate protocols for the production of cultural works, including copyright and intellectual property, were researched and followed.
2. Develop concept for work that expresses cultural identity	2.1 Cultural information is evaluated and used in an appropriate way in developing a concept for work in accordance with cultural requirements. 2.2 Cultural information and identity is taken into account in the development of concept, with due consideration of cultural protocols. 2.3 Means of expression for production of work consistent with cultural context and concept are selected in accordance with community guidelines.
3. Produce work using cultural knowledge	3.1 Work, which appropriately expresses cultural context and locates own identity is produced in accordance with own cultural heritage. 3.2 Work is produced in accordance with cultural, copyright and intellectual property requirements.

RANGE STATEMENT

This unit applies to activities associated with essential operations linked to producing work, which expresses own cultural identity.

Cultural information may relate to:

- history (pre - European contact and post-European contact)
- traditional life and culture
- traditional food
- art and music
- dance
- bush medicine
- tools and implements
- custodianship of land
- cultural sites

Cultural expression may include:

- art
- dance
- music
- ceremony
- storytelling
- cultural interpretations

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to produce work, which expresses own cultural identity 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 ways in which cultural information and context can be applied within art practice
- demonstrate the ability to produce work which appropriately expresses cultural context and identity
- demonstrate knowledge of cultural protocols covering accessing and disseminating information
- compliance with copyright, moral and intellectual property requirements

(2) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

Knowledge of:

- cultural protocols in relation to the production, presentation and distribution of works which express own cultural identity
- own culture
- copyright, moral rights and intellectual property requirements for specific types cultural artwork, including issues of appropriation
- protocols for the sharing of information and the expression of information pertaining to cultural works
- cultural expressions

Skills

The ability to:

- source and access information
- observe appropriate protocols
- evaluate information
- produce cultural works
- express aspects of own culture

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- involvement of approved personnel from the relevant community

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualification Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> • Carries out established processes • Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> • Manages process • Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> • Establishes principles and procedures • Evaluates and reshapes process • Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level -	
Solve problems	Level 2	
Use technology	Level 1	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

BSBSBM0012A: Craft personal entrepreneurial strategy

Competency Descriptor:

This unit deals with the skills and knowledge required to craft an entrepreneurial strategy that fits with the attitudes, behaviours, management competencies and experience necessary for entrepreneurs to meet the requirements and demands of a specific opportunity.

Competency Field: Small Business Operations

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1. Demonstrate knowledge of the nature of entrepreneurship	1.1	Concepts associated with entrepreneurship are clearly defined.
	1.2	Factors which influence entrepreneurship in and outside of Jamaica are correctly identified and explained.
	1.3	The importance of entrepreneurship to economic development and employment is explained clearly.
	1.4	The findings of research conducted on entrepreneurial ventures and successes in the Caribbean region are clearly presented in an appropriate format.
	1.5	Differences between wage employment and entrepreneurial ventures are correctly stated.
2. Identify and assess entrepreneurial characteristics	2.1	Relevant research is carried out and required entrepreneurial characteristics identified.
	2.2	Entrepreneurial characteristics identified are assessed and ranked.
	2.3	An understanding of the process and discipline that enable an individual to evaluate and shape choices and to initiate effective action is correctly demonstrated.
	2.4	Factors that will help an entrepreneur to manage the risk and uncertainties of the future, while maintaining a future orientated frame of mind, are identified.

- 3. Develop self-assessment profile
 - 3.1 Self-assessment tools/methods to identify personal entrepreneurial potential are identified and properly used.
 - 3.2 The ability to apply creativity, problem-solving techniques and principles to solve business related problems are demonstrated.
 - 3.3 Feedback from others for the purpose of becoming aware of blind spots and for reinforcing or changing existing perceptions of strengths/ weaknesses is appropriately obtained.

- 4. Craft an entrepreneurial strategy
 - 4.1 A profile of the past that includes accomplishments and preferences in terms of life and work styles, coupled with a look into the future and an identification of what one would like to do is developed.
 - 4.2 Commitment, determination and perseverance; orientation towards goals; taking initiative and accepting personal responsibility; recognizing management competencies and identifying areas for development are determined.
 - 4.3 Written guidelines to obtain feedback that is solicited, honest, straightforward, and helpful but not all positive or negative are developed to facilitate reviews.
 - 4.4 Framework and process for setting goals which demand time, self-discipline, commitment, dedication and practice are developed.
 - 4.5 Goals established are specific and concrete, measurable, relate to time, realistic and attainable.
 - 4.6 Priorities, including identifying conflicts and trade-offs and how these may be resolved are established.
 - 4.7 Potential problems, obstacles and risks in meeting goals are identified.
 - 4.8 Specified action steps that are to be performed in order to accomplish goals are identified.
 - 4.9 The method by which results will be measured is indicated.

- 4.10 Milestones for reviewing progress and tying these to specific dates on a calendar are established.
- 4.11 Sources of help to obtain resources are identified.
- 4.12 Evidence of the ability to review process and periodically revise goals is demonstrated.

RANGE STATEMENT

At this stage of the entrepreneurial process the entrepreneur must be able to conduct a self-assessment profile, examine the frame work for self assessment, develop a personal entrepreneurial strategy, identify data to be collected in the self-assessment process and learn about receiving feedback and setting goals.

Concepts associated to include:

- risk
- entrepreneurship
- macro-screening
- micro-screening
- competition
- wage employment

Influencing factors to include:

- market conditions
- markets – demand/supply
- global trends
- level of economic activities
- funding
- economic stability
- social stability
- resources availability

The entrepreneur must be able to:

- understand the extreme complexity in predicting or aligning him/herself to specific careers in an environment of constant change
- determine the kind of entrepreneur he or she wants to become based on attitudes, behaviours, competencies, experience and how these fit with the requirements and demands for a specific opportunity
- evaluate thoroughly his or her attraction to entrepreneurship
- effectively develop personal plan
- utilize available information that will enhance his or her ability to achieve success

The entrepreneur may encounter setbacks if the planning process is not effectively pursued.

Pitfalls may include:

- proceeding without effective planning which may result in commitment to uncertainty
- commitment to a premature path with the desirability of flexibility can lead to disaster
- personal plans fail for the same reasons as business plans including frustration if the plan appears not to be working immediately and the challenges of changing behaviour from an activity-oriented routine to one that is goal oriented
- developing plans that fail to anticipate obstacles, and those that lack progress milestones and reviews

EVIDENCE GUIDE

Competency is to be demonstrated when the entrepreneur is able to undertake a personal entrepreneurial assessment exercise to determine if he or she possesses the necessary credentials to be a successful entrepreneur. This stage of the entrepreneurial process is critical since experience has shown that the founder is one of the deciding forces if the venture is to succeed and prosper.

(1) Critical Aspects of Evidence

The entrepreneur will be assessed by his/her action in developing an orchestrated plan in order to effectively pursue the business concept.

(2) Pre-requisite Relationship of Units

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

Knowledge of:

- personal entrepreneurial profile systems
- effective management systems: marketing, operations/productions, finance, administration, law
- how to measure feedback
- the method of developing a personal plan and a business plan
- understanding the difference between entrepreneurial culture and management culture

Skills

The ability to:

- determine barriers to entrepreneurship
- minimize exposure to risk
- exploit any available resource pool
- tailor reward systems to meet a particular situation
- effectively plan and execute activities
- use computer technology to undertake assessments

(4) Resource Implications

The following resources should be made available:

Personal computer with access to the internet and appropriate software that will enable one to conduct the necessary analysis using the internet

(5) Method of Assessment

A useful method of assessment is to determine if the venture can stand up to the test of critical evaluation.

(6) Context of Assessment

This stage of the entrepreneurial process is assessed when comparisons are made between actual outcomes and plans/projections.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1	Level 2	Level 3
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 1	
Communicate ideas and information	Level 1	
Plan and organise activities	Level 1	
Work with others and in team	Level 1	
Use mathematical ideas and techniques	Level 1	
Solve problems	Level 1	
Use technology	Level 1	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECEMUS0683A: Read music for performance and analysis

Competency Descriptor:

This unit deals with the skills and knowledge required to read and interpret music notation from a written score or other musical text for performance or analysis. Scores may contain one or more parts and clefs, and may be in traditional or graphic notation relevant to the nominated music specialisation.

Competency Field: Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

ELEMENT OF COMPETENCY	PERFORMANCE CRITERIA
1. Interpret music notation and symbols from a written music score or piece	1.1 The piece is assessed and its overall style and character and/or required performance style and standard are determined.
	1.2 The specific musical elements and/or performance techniques that require focus for interpreting the piece are identified
	1.3 Written directions for instrumentation such as type of instruments, required range of instruments, key of instruments, required accessories, special effects, specific accessories or other contingencies necessary to meet the requirements of the piece are accurately interpreted as required.
	1.4 Where required, it is ensured that the tuning of instrument is accurate and is in line with score directions.
	1.5 The tuning of the instrument is monitored and the necessary adjustments are made for an accurate reading of written notation.
	1.6 Where required, the relationship between literary text and music is identified to form an accurate and comprehensive interpretation of written notation.
	1.7 The notation is followed and the elements of the piece such as time and key signatures, clefs, transposition of keys, pitch and duration of notes and melody line, melodic patterns, chords/accompaniment patterns, rhythmic patterns, markings indicating speed and volume markings for ornamentation, phrasing marks are accurately interpreted as required.
	1.8 Accidentals and key changes are accurately interpreted as required in the stylistic context of the music.

- | | | | |
|----|---|-----|---|
| 2. | Identify and interpret the form of the piece to convey an accurate reading of the style | 2.1 | The elements in the written notation such as phrasing, cadence points, rhythmic structure, melodic structure, harmonic structure, dynamics, texture and changes in musical texture are identified to interpret the form of the piece as required. |
| | | 2.2 | Instrumental entry and exit points indicated in the written music are accurately identified and interpreted. |
| | | 2.3 | Sections that are evident in the piece to convey the form of the whole are identified and are accurately interpreted and/or expressed. |
| 3. | Interpret the style of the piece | 3.1 | The style and/or cultural context of the piece is indicated through accurate interpretation of particular stylistic features, practices and performance customs as required. |
| | | 3.2 | Any special stylistic requirements in the piece are accurately identified and appropriately interpreted where and as required. |
| | | 3.3 | Any ornamentation required by the written notation or assumed in the performance custom in the area of music style or specialization of the music is accurately interpreted. |
| | | 3.4 | Instrumental/vocal techniques or practices required by the written music or assumed in the performance custom in the area of music style or specialisation of the music are accurately interpreted. |
| 4. | Enhance music reading skills | 4.1 | New repertoire is researched and analysed to continuously develop interpretive music reading skills. |
| | | 4.2 | Critical listening is applied to a range of live and recorded performances of known repertoire to inform interpretation of written music. |
| | | 4.3 | Performance and scholarship in selected music style and in other areas of specialisation are researched to inform understanding of written music. |

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to reading music for performance and analysis.

Specific musical elements to be identified from written notation may include:

- pitch
- melody
- harmony/chords
- tonality
- scales
- ornamentation
- form/structure
- relationship to text
- rhythm
- beat
- tempo
- phrasing
- articulation
- timbre/tone colour
- instrumentation
- sound production
- acoustics
- texture
- style
- genre
- aesthetic qualities
- cultural context
- interpretation
- expression
- nuance
- dynamics

Interpreting written music may involve:

- musical expression
- musical interpretation
- music history
- scholarship/research
- theory of music and musicology
- experience in a range of music styles
- instrumental knowledge and experience
- performance practice
- articulation
- attack
- phrasing
- intonation
- timbre/tone colour
- dynamics/volume

Purpose for research may include:

- academic purposes
- written articles, program notes, criticism or marketing
- educational purposes and materials
- performance commentary

Musical symbols to be interpreted may include:

- staves and leger lines
- time signatures
- clefs
- notes of different durations including tied and dotted notes
- rests of different durations including tied and dotted rests
- bar lines, double bar lines and repeat bar lines
- slurs
- key signatures
- accidentals

Purposes for which music notation is being read may include:

- solo or group performance
- accompaniment and/or backup

Symbols and terms indicating:

- chords
- volume/intensity
- attack
- duration and grouping of notes
- pitch
- speed
- ornamentation
- articulation
- expression
- phrasing
- special effects
- repeats and other instructions for music sections

Application of appropriate stylistic knowledge and skills may involve analysis of:

- instrumentation and instrumental range
- instrumental/vocal performance techniques that are characteristic of particular styles such as:
- scat singing
- belting
- bel canto techniques
- pitch bending
- improvisation
- rhythmic alteration
- types of ornamentation relevant to a particular style of music
- all other techniques characteristic of a range of musical styles in area of specialisation

Tonal or other music systems such as:

- tonal and atonal harmonic systems
- raga
- pentatonic
- gagaku
- all other music systems of any given musical styles in the selected area of music specialisation

Musicianship may include:

- repertoire and music history knowledge
- instrument knowledge
- harmony and scale systems
- music analyses and interpretation
- musical forms, systems, practices and customs
- reading and writing music using written music, sheet music and chord charts
- interpretation of directions for instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics
- analysing written cues from a score
- chordal and melodic formulae

Style may include:

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

Musical form may include:

- blues
- sonata
- rock song
- chant
- all other musical forms or genres of any given musical style

Listening may include:

- instrument tuning to interpret the written music
- responding aurally to written cues to correctly analyse or perform music from written notation
- applying aural imagination to interpret the musical intention of a written score
- aurally recognizing music systems and practices from a written score

Technical knowledge may include:

- understanding of music notation custom and practice
- musical elements and performance techniques
- technical requirements of relevant instruments to fulfil the requirements of a score

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to read music for performance and analysis 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 understanding of musical elements and their notation
- demonstrate research and analytical skills
- interpreting and responding accurately to written music

(2) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

Knowledge of:

- repertoire relevant to chosen musical specialisation
- musical protocols and customs of written music relevant to the selected music specialisation
- genres and styles, and their musical forms and conventions in written notation
- chords, scales, melodies, forms, textures, cadences or other elements of musical organisation from written notation
- music in a range of instrumental/vocal combinations from written notation in selected area of specialisation
- music in a variety of styles in selected area of specialization
- expressive dimensions of notated music such as:
 - phrasing
 - dynamics, articulation and attack
 - melody and harmony
 - rhythmic interpretation
- expressive style appropriate in interpretation and performance from written music
- music history knowledge
- instrument
- harmony and scale systems
- music analyses and interpretation
- musical forms, systems, practices and customs
- reading and writing music using written music, sheet music and chord charts
- interpreting directions for instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics
- analysing written cues from a score
- chordal and melodic formulae

Skills

The ability to:

- understand musical form and content relevant to specialisation and applying knowledge to the written music
- analyse musical elements to provide interpretation of pieces appropriate to the purpose of music reading
- accurately analyse a variety of scales, chord sequences and music systems, rhythms, time signatures, beat patterns of musical organisation from written music in selected area of specialisation
- understand music in a range of instrumental/vocal combinations from written notation in selected area of specialisation
- understand music in a variety of styles in selected area of specialization
- demonstrate awareness and interpretation of the expressive dimensions of notated music
- apply knowledge of expressive style appropriately in interpretation and performance from written music
- interpret music accurately, appropriately and innovatively from written sources
- understand and interpret creative work from notated sources
- demonstrate originality and generate new perspectives and interpretations from notated music

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- printed scores or recorded performance
- relevant instruments and/or audio equipment where practical work is being assessed
- scores and/or work portfolios
- appropriate venue with adequate space and acoustic qualities

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 3	
Communicate ideas and information	Level 3	
Plan and organise activities	Level 3	
Work with others and in team	Level 3	
Use mathematical ideas and techniques	Level 3	
Solve problems	Level 3	
Use technology	Level 3	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECEMUS0493A: Create original music

Competency Descriptor:

This unit deals with the technical, expressive, experimental and music knowledge and skills required to produce original music and to set it down appropriately for use in performance.

Competency Field: Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1. Investigate and experiment with components/musical materials for the expression of ideas	1.1	Music elements and options from the creative base in the selected area of specialisation that are compatible with own work and planned outcomes in making the creative work are identified and used.
	1.2	The constraints and potential of a range of musical elements relevant to own work and intended outcomes are identified and determined.
	1.3	Knowledge of current musical practice and styles in area of specialisation is maintained to contribute to and extend own creative work.
	1.4	Possible combinations and juxtapositions of a range of resources and techniques for potential technical and creative development are investigated.
	1.5	The effect of combining a range of materials, resources, elements and techniques in different elements of music for possible incorporation into work is explored and assessed.
2. Generate and develop concepts or ideas	2.1	The intended function of the work is analysed and its objectives and intended outcomes are clearly established.
	2.2	Ideas or starting points are sought and options for realization of the initial idea are experimented with.
	2.3	Basic structural elements for the realization of the selected idea are identified and their potential for achieving the desired effect are investigated.
	2.4	Musical vocabulary is reviewed and components that are most appropriate to the musical ideas are selected.

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| 3. | Produce work | 3.1 | Appropriate stylistic expression for period, style and/or genre in selected area of specialisation is used. |
| | | 3.2 | Ideas are effectively set down, by written notation or other means, to allow for accurate interpretation by performers, publishers, musical directors and/or relevant stage and technical production personnel as required. |
| | | 3.3 | Knowledge of appropriate writing for particular instruments in the work including range, tone and balance, and, where required, performers' skills levels is applied. |
| | | 3.4 | The needs of musical directors, performers, audience and venues are reflected in the work as and where required. |
| | | 3.5 | Work is produced to agreed timeframe and budget where required. |
| 4. | Evaluate work | 4.1 | Criteria are identified to provide an effective measure of the success of the work in its context. |
| | | 4.2 | Work is compared against previous compositions to assess innovation or development of techniques and ideas. |
| 5. | Use equipment or technology to express ideas | 5.1 | The operational capabilities and limitations of equipment/technology are explored and analysed for their effect and possible use in developing creative work. |
| | | 5.2 | Equipment/technology appropriate to the nature and needs of the work is selected. |
| | | 5.3 | The equipment/technology is set up and used safely and correctly. |
| | | 5.4 | Equipment/technology is used effectively where appropriate to develop and express the initial idea. |

RANGE STATEMENT

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

Musical elements may include all of the materials of music, and methods of combining the materials such as:

- notes and rests
- key signatures and scales
- accidentals
- intervals
- harmony
- chords
- tone colour and instrumentation
- symbols and instructions for articulation and attack
- expression marks and instructions
- rhythm and time signatures
- silence
- symbols and instructions for repetition of music sections
- texture and integration of musical lines
- integrating and expressing literary texts

Workplace considerations may include:

- goals, values, objectives, processes and appropriate practices
- ethical and quality standards of industry / employer / agent / client / audience
- Copyright Act and amendments
- music licensing laws
- OHS
- contracts
- contingency planning
- problem solving

Technology may include:

- use and maintenance of equipment relevant to own music making practice in area of specialisation
- use of electronic hardware and software for composing and orchestrating relevant to area of specialisation
- music recording
- special effects

Strategies for developing composition skills may include:

- working with a tutor in composition
- courses in music composition
- courses in literature and own reading
- listening critically to a wide range of live and recorded music
- relevant groups or associations
- professional development and other relevant learning opportunities
- festivals and conferences
- a range of music making activities
- analysing and evaluating own work and the work of others
- analysing the lyrics of a range of songs
- analysing a range of poetry or other literary texts

Listening may include:

- using aural imagination in manipulating musical elements
- instrument tuning
- pattern and sequence recognition and memory
- recognising music systems, structures and practices
- chords, keys in tonal or other musical systems
- analysing music instrumentation
- reproduction of sequences from memory

Musical knowledge may include:

- repertoire relevant to area of specialisation
- music history relevant to area of specialisation
- instrument knowledge relevant to area of specialisation
- orchestration relevant to area of specialisation
- music analyses and research relevant to area of specialisation
- musical forms, systems, practices and customs relevant to area of specialisation
- reading and writing music using written music notation such as acoustic and electronic scores, sheet music and chord charts relevant to area of specialisation
- interpretation and/or writing directions for instrumentation, voicing, expression, timbre, attack, pitch, tempi and dynamics relevant to area of specialisation
- music writing, copying, arranging or editing relevant to area of specialisation
- improvisation where relevant to area of specialisation
- reproducing existing music
- setting down music to be reproduced for performance relevant to area of specialisation

Technical skills may include:

- facility with a range of techniques to control and enhance music composition relevant to area of specialisation
- musical elements and compositional techniques appropriate to style of music making relevant to area of specialisation
- technical requirements of relevant instruments relevant to area of specialisation for accurate and appropriate voicing and music writing
- scoring parts appropriate to musical style in the selected area of specialisation
- proficiency in working with instruments and musical elements relevant to area of specialisation

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to create original 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 music knowledge and repertoire knowledge relevant to selected musical genre and style
- using systems and musical elements relevant to area of specialisation
- innovative and inventive use in organizing musical elements
- music and repertoire knowledge relevant to area of specialization

(2) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

Knowledge of:

- improvisation or setting down work relevant in area of specialisation
- appropriate repertoire and music history relevant to area of specialisation
- correct musical terminology relevant to area of specialisation
- systems and musical elements relevant to area of specialisation
- performance protocols relevant to area of specialisation
- music in a range of styles relevant to area of specialisation
- planning compositional practice to improve technical skills in improvising, or composing music in area of specialisation
- a range of composing techniques relevant to selected area of specialisation
- variety of scales, chord sequences and music systems or other elements relevant to selected area of specialisation
- variety of rhythms, time signatures, beats and rhythmic styles relevant to selected area of specialisation
- variety of instruments and instrumental combinations to area of specialisation
- creating in a variety of styles relevant to area of specialisation
- appropriate equipment and/or instruments effectively relevant to area of specialisation
- appropriate technology relevant to area of specialisation to improve creative outcomes
- technology to set down creative work relevant to area of specialisation
- technology to enhance artistic and commercial outcomes in area of specialisation
- chosen musical styles and genres relevant to area of specialisation and their musical forms and conventions for composition and performance

Skills

The ability to:

- apply appropriate styles or interpretation relevant to area of specialisation
- use appropriate chords and scales, forms, textures or other elements of musical organisation in music work relevant to area of specialisation
- introduce innovative ideas and new perspectives with an understanding of appropriate composition and performance protocols relevant to area of specialisation
- use solo or group performance/composition protocols and customs where relevant to area of specialisation and intended outcomes
- work with an appropriate tutor
- practice composition in a range of styles relevant to area of specialisation
- locate and use resources to broaden music writing experience
- acquire and use information to develop music writing practice
- evaluate and adjust career directions and plans realistically to advance in area of specialisation
- listen to and discern the advice of appropriate colleagues, experts and audience groups to adjust work realistically in line with career direction
- apply Occupational Health and Safety principles wherever relevant to work practice
- experiment in using musical elements in a range of styles
- demonstrate originality and innovative approaches in the use and organisation of musical elements

Skills

The ability to:

- extend musical boundaries for self and audience
- experiment with the synthesis of musical ideas and materials from a range of sources as appropriate in the selected musical specializations
- listen critically to continuously evaluate and adjust the musical work
- recognise intervals, chords, scales and chord progressions relevant to area of specialisation
- understand appropriate intonation, dynamics, phrasing, rhythm and expression to produce the required or intended sound relevant to selected area of specialisation
- listen critically to, and adjusting, own creative work to achieve the required sound
- listen critically to the creative work of others to inform own work
- phrase and shape music appropriately relevant to area of specialisation
- understand and express appropriate musical nuance relevant to area of specialization
- compose appropriately for the context of venues, sound forces available and perceived audience taste
- observe cultural protocols appropriate to the genre or area of specialisation
- match repertoire with potential or existing audience
- communicate constructively to achieve planned outcomes
- work creatively with individual differences
- work constructively with group dynamics
- identify and deal constructively with conflict
- work within established budgets and timeframes to achieve planned outcomes where required
- match work commitments to best career outcomes

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant instruments and/or audio equipment where practical work is being assessed
- scores and/or work portfolios
- appropriate venue with adequate space and acoustic qualities

(5) 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

Method of Assessment (Cont'd)

- 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> • Carries out established processes • Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> • Manages process • Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> • Establishes principles and procedures • Evaluates and reshapes process • Establishes criteria for evaluation

Collect, analyse and organise information	Level 3	
Communicate ideas and information	Level 3	
Plan and organise activities	Level 3	
Work with others and in team	Level 3	
Use mathematical ideas and techniques	Level 3	
Solve problems	Level 3	
Use technology	Level 3	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECEMUS0903A: Plan, prepare and present a recital performance

Competency Descriptor:

This unit deals with the skills and knowledge required to present a recital. The skills described in this unit are developmental, covering planning and preparation as well as performance.

Competency Field: Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1. Develop the recital programme	1.1	The length and style of the recital and the context in which it will be presented are determined.
	1.2	Own repertoire is assessed to identify appropriate components that may contribute to the recital programme.
	1.3	New repertoire possibilities are researched to identify appropriate new repertoire where required.
	1.4	Each component of recital programme is assessed against own strengths and weaknesses in performance, taking advice from others where appropriate.
	1.5	Each piece of the recital programme is assessed against resources that may be required to present the piece.
2. Plan the recital programme	2.1	The components of the programme are assessed to ensure interest and variety in the whole recital.
	2.2	The components of the recital are arranged sequentially to maximize audience engagement and to meet own physical requirements in presenting the performance.
	2.3	It is ensured that the duration of each component and the overall length of the programme are appropriate to the context of the recital and the audience.
	2.4	It is ensured that any special considerations required for the recital are met within financial and time restraints.
	2.5	All relevant Occupational Health and Safety requirements are identified and observed in planning and implementing the recital.

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| 3. | Plan and prepare the recital programme | 3.1 | Resources required for preparation and presentations of the recital are determined to ensure that they are available within financial and time constraints. |
| | | 3.2 | Timetable is arranged and adequate coaching, private practice and/or rehearsal sessions are undertaken as required to ensure that the required performance standard is achieved. |
| | | 3.3 | Technically difficult sections of the recital repertoire are isolated for systematic attention and the level of accuracy in all components of the programme is acquired in time to confidently present the recital. |
| | | 3.4 | Where necessary, it is ensured that resources that are required for other performers or other aspects of the recital are provided. |
| | | 3.5 | Where accompanists or other artists are involved in the recital, it is ensured that close rapport and musical empathy is developed through rehearsals in time to achieve the required performance standard. |
| | | 3.6 | Advice is sought and incorporated during performance preparation to ensure the best possible performance. |
| 4. | Develop interpretation | 4.1 | The repertoire is analysed to interpret its scope, possibilities and underlying intention. |
| | | 4.2 | A variety of interpretations is considered and exploited in preparing the performance to develop musical expression and to identify the most appropriate interpretations within the constraints of own technical ability. |
| | | 4.3 | Awareness of the performing space and the intended audience is demonstrated in preparing the musical interpretation. |
| 5. | Warm up for the recital performance | 5.1 | An appropriate warm up space is secured to check instruments/voices tuning and the fitness of other necessary materials that are required for use in the performance. |
| | | 5.2 | Physical warm up is carried out to ensure that sound production is secure from the beginning of the performance. |
| | | 5.3 | Thoughts are centred to focus positively on the performance and relax effectively using techniques for overcoming performance anxiety as required to ensure an alert, confident and focused presentation. |

6.	Present the recital performance	6.1	The stage and the audience is approached in a confident manner that is appropriate to the performance context.
		6.2	Communication is maintained with the audience, other relevant artists and stage personnel using appropriate eye contact and other body language as required to ensure a cohesive performance.
		6.3	Adjustments are made to own performance as required to ensure that instrumental/vocal tuning, sound production and technical performance standard are maintained throughout the performance.
		6.4	The audience is responded to as required by the custom/tradition of the performance context in entering and leaving the stage, accepting applause, acknowledging other artists or relevant personnel and providing encores.
7.	Evaluate the recital performance	7.1	Objective measures against which to evaluate the success of the recital, including strengths and weaknesses are planned and used.
		7.2	Current performance is measured against previous work to assess technical and artistic development.
		7.3	Weaknesses and errors in the performance are identified and note taken of for analysis and remediation.
		7.4	Feedback and criticism are assessed and used for possible adjustment in future work.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to planning, preparing and presenting a recital programme.

Occupational Health and Safety principles may apply to:

- hearing protection
- protection of body against overuse injury
- ergonomics
- safe lifting practices
- performance anxiety

Occupational Health and Safety principles may include:

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

Required resources may include:

- sheet music or scores for own use and that of other performance colleagues
- instruments
- practice, rehearsal, coaching and recital venues
- repetiteurs, accompanists and/or other performers
- instrumental accessories
- electronic or electrical sound equipment, microphones, leads and racks
- packing cases
- music stands
- lighting
- props and stage decorations including floral arrangements
- gifts required for presentations at the conclusion of the recital
- costumes and personal accessories
- trolleys or other lifting and carrying equipment
- transport
- stage manager and other stage personnel
- front of house personnel and physical resources

Instruments may include:

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

Accessories and equipment may include:

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

Repertoire may include:

- pieces appropriate to the selected instrument in area of specialisation
- a range of solo and ensemble pieces in area of specialisation
- improvisatory pieces in area of specialisation

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to plan, prepare and present a recital programme 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 own performance standard
- aural discrimination to monitor and adjust own performance to identify and achieve the required sound
- demonstrated fluency and confidence in performance on the selected instrument/voice

(2) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

Knowledge of:

- researching/identifying appropriate repertoire
- evaluating performance
- seeking and applying critical feedback
- applying sound production techniques
- awareness of acoustic principles
- instrument applications, range and capabilities relevant to singing or playing in area of specialisation
- care and maintenance of selected instrument in area of specialisation
- tuning the instrument/voice in area of specialisation

Skills

The ability to:

- discriminate pitch
- produce the required sound quality
- plan practice time and setting technical development goals
- play or sing a range of repertoire in area of specialisation
- play or sing a range of repertoire relevant to the selected instrument in area of specialisation
- critically evaluate own performance

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- instrument and equipment relevant to the performance
- extra players and equipment required for the recital performance
- suitably sized venue with appropriate acoustic quality
- an audience

(5) 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

Method of Assessment (Cont'd)

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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 2	
Communicate ideas and information	Level 2	
Plan and organise activities	Level 2	
Work with others and in team	Level 2	
Use mathematical ideas and techniques	Level 2	
Solve problems	Level 2	
Use technology	Level 2	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECEMUS0433A: Prepare for and lead a music rehearsal

Competency Descriptor:

This unit deals with the skills and knowledge to demonstrate the advanced technical, expressive, communication and stage skills required to direct performers in rehearsal.

Competency Field: Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1. Develop musical direction skills	1.1	Scores and performances are critically researched with musical possibilities and outcomes in mind.
	1.2	A variety of approaches to own and other art forms are explored for their contribution to own development.
	1.3	Formal and informal learning experiences are planned for own artistic and professional development.
	1.4	Cultural contexts and contemporary issues are explored for their potential effect on own work.
	1.5	Work opportunities are planned for realistic career development with areas of major interest in mind.
	1.6	Own work is critically evaluated for overall achievement and the opinions of others are used judiciously.
	1.7	A broad and current knowledge of the music industry is maintained through formal and informal means.
2. Prepare performance programme	2.1	Broad and specific musical knowledge including cultural and repertoire knowledge is used in programming.
	2.2	A valid vision of the programme and expected performance outcomes is confirmed with producer/promoter where required.
	2.3	Casting is discussed and confirmed with producers to ensure appropriate repertoire decisions.
	2.4	It is ensured that where repertoire is selected it is appropriate to the performers' standards and the performance occasion.
	2.5	Where possible, it is ensured that the selected repertoire provides specific development possibilities for performers.

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| | 2.6 | It is ensured that advice and feedback is sought, evaluated and incorporated into selection where appropriate. |
| 3. | Prepare to rehearse performance programme | 3.1 Time and resources are planned and managed in the preparation for rehearsal of the chosen repertoire. |
| | 3.2 | Specific techniques to assist communication with performers and to ensure optimum learning of the programme are planned. |
| | 3.3 | The musical and technical aspects of the repertoire are assessed to assay how they might effect rehearsals. |
| | 3.4 | Repertoire is prepared to ensure that the performance shape and vision can be achieved with the performers within the allocated rehearsal time. |
| | 3.5 | Repertoire is prepared to be conduct with the required ability to communicate the music's expressive qualities. |
| | 3.6 | Repertoire is prepared to be conduct with the awareness and required skill in demonstrating the musical language and style. |
| | 3.7 | Strategies to meet potential technical and artistic challenges while ensuring efficient use of rehearsal time are planned. |
| 4. | Communicate musical vision and rehearsal strategies | 4.1 The musical vision is positively and clearly communicated to and confirmed with the promoters/producers and performers. |
| | 4.2 | Specific intentions for rehearsal and performance schedule are clearly confirmed with the producers and performers. |
| | 4.3 | It is ensured that sufficient rehearsal time is allocated to the repertoire to achieve agreed outcomes. |
| | 4.4 | Criticism of performers' work is communicated in a balanced and supportive manner. |
| 5. | Prepare the performance in rehearsal | 5.1 It is ensured that the individual and collective tuning is accurate. |
| | 5.2 | The body is used effectively to give clear directions for structure, beat, entry cues, dynamics, colour and expression. |
| | 5.3 | The collective and individual skills of performers are recognised and worked with. |

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to preparing for and leading a music rehearsal.

Musical knowledge may include:

- repertoire
- instrument knowledge
- music analyses and research
- marking up music rooms
- musical forms, systems, practices and customs
- reading and writing music using written music notation such as acoustic and electronic scores, sheet music and chord charts
- interpretation and/or writing of directions for, instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics and expression
- music writing, copying, arranging or editing
- sight reading
- improvisation
- shaping the performance of others
- making musical compositions available to be reproduced for performance

Technology may include:

- use and maintenance of instruments and accessories
- music recording
- sound reinforcement equipment such as microphones, amplifiers, mixers, cabling
- lighting and lighting equipment
- special effects devices

Listening may include:

- instrument tuning
- listening to adjust the sound in solo performance
- listening to adjust the sound in group performance
- aural imagination
- pattern and sequence recognition and memory
- recognising music systems and practices
- chords, keys in tonal or other musical systems
- reproduction of sequences from memory

Strategies for developing musical direction skills may include:

- undertaking lessons with an appropriate tutor/mentor
- participating in professional development and other learning opportunities
- participating in relevant groups or associations
- listening critically to a wide range of live and recorded music
- communicating with peers and in professional forums using physical and electronic means
- contributing to, and participating in, festivals and conferences
- being involved in a range of relevant music making activities including master classes

Workplace considerations may include:

- goals, values, objectives, processes and appropriate practices
- ethical standards of industry/ employer/ agent/ client/ audience
- contingency planning
- problem solving

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

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

Technical skills may include:

- understanding the technical issues of instruments and voices
- technical control to produce required sound
- facility with techniques to control and enhance music making
- ability to lead performers to produce an appropriate instrumental/vocal performance style and standard
- musical elements and compositional techniques appropriate to style of music making
- technical requirements of specific instruments for accurate and appropriate music making

Instruments, accessories and equipment may include:

- voice and other musical instruments, both acoustic and electronic
- strings
- reeds
- mouth pieces
- mallets/beaters
- tuners, tuning forks, electronic tuners
- electronic equipment
- audio and video recordings (demo tapes)

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to prepare for and lead a music 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:

- effectively identifying own learning and professional development needs
- developing relevant music literacy and repertoire knowledge to lead others in performance
- plan and prepare rehearsal programme
- apply effective techniques to communicate musical vision

(2) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and Skills

Knowledge

Knowledge of:

- repertoire
- instrument
- music analyses and research
- marking up music rooms
- musical forms, systems, practices and customs
- reading and writing music using written music notation such as acoustic and electronic scores, sheet music and chord charts
- interpretation and/or writing of directions for, instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics and expression

Knowledge

Knowledge of: (Cont'd)

- music writing, copying, arranging or editing
- sight reading
- improvisation
- shaping the performance of others
- making musical compositions available to be reproduced for performance
- locating and using resources to advance performance outcomes
- acquiring and using information appropriate to directing performances
- evaluating and adjusting career directions and plans
- evaluating, adjusting and developing own work in line with planned career directions
- Occupational Health and Safety principles
- interpreting music in performance
- sight-reading musical notation
- understanding relevant musical terminology
- relevant systems and musical elements
- appropriate performance protocols
- music of a range of styles
- using physique to shape the performance of others
- chosen genres and their musical forms and conventions in performance, direction and composition
- appropriate styles or interpretation to direct performances
- chords and scales, forms, textures or other elements of musical organisation in music work
- using appropriate performance and/or composition protocols to direct performers

Skills

The ability to:

- recognise intervals, chords, scales and chord progressions
- understand appropriate intonation, dynamics, phrasing, rhythm and expression to produce the required sound
- listen critically to the creative work of others to inform own work
- listen critically to, and adjusting, own creative work in composition, private practice, rehearsal and/or performance to achieve the required sound
- plan practice to improve technical facility in performance, improvising, directing or composing music
- use the body appropriately in movement and breathing to enhance musical performance
- phrase and shape music appropriately
- understand and express appropriate musical nuance
- perform or compose appropriately for the context of venues, sound forces available and perceived audience taste
- engage the audience in the work
- lead artists in performance
- observe cultural protocols appropriate to the genre or area of specialisation
- use appropriate posture, dress and other performance protocols
- match repertoire with target, potential or existing audience and performers abilities
- demonstrate effective interpersonal skills
- use opportunities to effectively develop career goals

Skills

The ability to: (Cont'd)

- work creatively with individual differences
- work constructively with group dynamics
- identify and deal positively/constructively with conflict
- clarify roles
- work within established budgets and timeframes to achieve planned outcomes
- plan events and performance opportunities
- match work commitments to best career outcomes
- keep an accurate and up to date diary of work commitments
- demonstrate punctuality in all work commitments
- use time management strategies to set priorities
- demonstrate originality and innovative approaches in the performance, interpretation and/or creation of music
- extend musical boundaries for self and audience
- listen critically to continuously evaluate and adjust the musical work
- interpret music with appropriate style in intonation, rhythm, attack, timbre, dynamics and tempi
- use appropriate equipment and/or instruments effectively
- use appropriate technology to improve efficiency and musical outcomes
- investigate technology to enhance artistic or commercial outcomes

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant instruments and/or equipment where practical work is being assessed
- other relevant participants for assessment of practical ensemble work
- appropriate venue with adequate space and acoustic qualities

(5) 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

Method of Assessment (Cont'd)

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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 3	
Communicate ideas and information	Level 3	
Plan and organise activities	Level 3	
Work with others and in team	Level 3	
Use mathematical ideas and techniques	Level 3	
Solve problems	Level 3	
Use technology	Level 3	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECEMUS0563A: Maintain self or group in music

Competency Descriptor:

This unit deals with the skills and knowledge required by music groups or individual composers and performers to develop and expand their artistic product. It applies to artists that are self-managed as well as those who are professionally managed.

Competency Field: Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1. Plan artistic development	1.1	Preferred musical styles and artistic strengths are identified in collaboration with relevant parties to plan artistic practice and development.
	1.2	The nature and scope of future artistic development are discussed, planned and confirmed based on identified goals.
	1.3	When working with other musicians, the artistic role of each is discussed and confirmed as required including individual artistic contributions and rights and responsibilities.
	1.4	It is ensured that the common musical interests and particular talents of relevant artists and/or associates are considered and included in artistic planning.
	1.5	It is ensured that copyright issues are discussed and agreed to.
2. Develop artistic practice	2.1	Relevant sources of musical expertise, information and advice are used to analyse and realise artistic outcomes.
	2.2	It is ensured that artistic planning is flexible enough to allow for a range of artistic options and outcomes and to capture and use new opportunities.
	2.3	Artistic relationships are supported to ensure continuous evaluation of, and improvement in, the quality of artistic outcomes.
	2.4	Individual and collective communication processes are planned and monitored to maintain consensus.
	2.5	Artistic development is continuously monitored and reviewed to ensure that identified goals and development directions are appropriate.

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|----|---|-----|---|
| 3. | Plan repertoire and image | 3.1 | Existing repertoire is evaluated and repertoire development is planned in line with artistic and commercial goals. |
| | | 3.2 | Knowledge and understanding of self and/or group is applied to repertoire decisions. |
| | | 3.3 | It is ensured that image and presentation reflect and support the music product. |
| 4. | Observe and apply Occupational Health and Safety principles | 4.1 | Artistic practice is undertaken safely in relation to duration of artistic practice periods, ergonomics, posture and use of whole body, hearing and lifting |
| | | 4.2 | It is ensured that physical interface with instruments and/or equipment is practiced safely to enhance career longevity. |
| | | 4.3 | Appropriate self-protection strategies and equipment are used as required. |
| 5. | Rehearse music appropriately | 5.1 | Venues for rehearsal are planned and confirmed and the frequency of members' availability to rehearse is determined. |
| | | 5.2 | It is ensured that sufficient rehearsal time is allowed to realistically achieve planned performance outcomes. |
| | | 5.3 | Specific musical outcomes are established and confirmed to guide rehearsal and individual practice as required. |
| | | 5.4 | Rehearsal times and places are confirmed and commitments are fulfilled as agreed. |
| 6. | Plan and maintain performance program | 6.1 | Quality indicators are established, confirmed and used to maintain agreed creative and/or performance quality. |
| | | 6.2 | Strategies to encourage and align artistic innovation and creativity with commercial viability are planned, confirmed and implemented. |
| | | 6.3 | Artistic risks are analysed and balanced, where relevant, to ensure that short and long term artistic and commercial outcomes are achieved. |
| 7. | Maintain equipment | 7.1 | It is ensured that there is regular maintenance of instruments and equipment and safe storage to ensure optimum condition for performance. |
| | | 7.2 | Equipment are planned for and acquired in line with available budget and artistic goals and are adequately insured against loss or damage. |
| 8. | Plan checks and balances for | 8.1 | Strategies for continuous improvement of the music product is planned and implemented. |

continuous improvement

- 8.2 Own work is critically evaluated and criticism by others is used strategically to add value to artistic outcomes.
- 8.3 Networks and other opportunities are explored and utilised to increase artistic knowledge.

RANGE STATEMENT

Artistic development and agreement may involve:

- repertoire options
- artistic standards
- rehearsal process and scheduling
- evaluation
- style
- artistic or physical conditions of performance
- standard or quality of music
- technical issues
- business/commercial decisions

Self or group may include:

- individual artists who are self managed or professionally managed
- music groups that are self managed or professionally managed
- individual or ensemble acts in freelance, contracted or employed work situations

Expert advice or information may involve:

- tutors
- peers
- mentors
- artists
- organisations
- music managers
- auditioning groups
- music presenters
- venues
- other colleagues
- courses
- reading

Relevant parties may include:

- mentors
- advisers
- artists
- managers
- coaches
- teachers
- peers
- musical directors
- music writers
- lyricists
- technical advisers

Performances may be developed and presented for:

- concerts
- festivals
- auditions
- private functions
- corporate, community, ceremonial or social functions
- recording projects
- other purposes

Venues may include:

- community venues
- pubs
- clubs
- entertainment centres
- concert halls
- theatres
- recording studios

Equipment may include:

- musical instruments
- instrumental accessories and tuners
- music stands
- scores, charts or other printed music
- microphones
- computer hardware and software
- recording and sound reinforcement equipment

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to maintain self or group in music 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:

- demonstrate the ability to develop, evaluate and continuously expand repertoire
- demonstrate the ability to develop, evaluate and continuously improve the standard of creative work
- demonstrate the ability to be innovative within established structures
- organise rehearsals, plan and maintain performance programme

(2) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and Skills

Knowledge

Knowledge of:

- performing, mechanical and synchronisation rights
- copyright for composition, sound recordings and published editions
- the procedures which need to be undertaken to show proof of ownership of composed work
- awareness of the difference between assignment and licensing of copyright
- music and craft relevant to area of music specialisation
- relevant technology
- Occupational Health and Safety requirements
- stage presentation
- critical evaluation of own and others work
- creative collaboration
- repertoire planning

Skills

The ability to:

- listen critically to improve music outcomes
- use and develop facility with technology relevant to area of specialization
- stage presentation
- critically evaluate of own and others work
- collaborate creatively
- plan repertoire

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- strategic plans for business, communication and artistic or professional development
- venue and equipment
- repertoire plans
- portfolio of artistic products and/or experience

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 3	
Communicate ideas and information	Level 3	
Plan and organise activities	Level 3	
Work with others and in team	Level 3	
Use mathematical ideas and techniques	Level 3	
Solve problems	Level 3	
Use technology	Level 3	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECEMUS0823A: Plan and prepare a programme for performance

Competency Descriptor:

This unit deals with the skills and knowledge required to the plan and prepare a programme for performance. It deals with programme selection, organisation, practising, rehearsing, performing and continuous performance evaluation.

Competency Field: Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1. Plan performance programme	1.1	The purpose and function of the performance and what kind of audience and venue is proposed are confirmed.
	1.2	Appropriate accompaniment and/or other necessary resources to support the performance are confirmed.
	1.3	It is ensured that the integrity and balance of the performance programme is appropriate to the performance context in terms of contrasts within the program material, number of pieces presented and duration of the total program including breaks.
	1.4	Comprehensive repertoire knowledge is applied to programme choices to ensure that the programme is balanced and appropriate to the audience.
	1.5	Items that are appropriate to performers' level of artistic and technical ability and personal style are selected.
	1.6	Personal presentation is aligned with the musical style, the audience and the occasion.
	1.7	The timetable is planned and confirmed so that sufficient notice is given to colleagues and adequate private practice and rehearsal time are allocated.
2. Prepare the components of the program	2.1	The appropriateness of the programme within the context of the engagement is confirmed.
	2.2	Agreement and confirmation is established with the presenter or other appropriate parties that the nature and extent of own contribution is accurately interpreted.
	2.3	Appropriate support and/or ancillary resources required by the programme are identified and obtained within budget guidelines.
	2.4	Routine contact is maintained with the venue to ensure mutual understanding and confirmation of each other's

- requirements for agreed performance outcomes.
- 2.5 It is ensured that, where required, promotional material is accurate, current and well presented and that it communicates the desired impression.
- 2.6 All arrangements are made in good time and as efficiently as constraints allow.
3. Study technical and stylistic content of music
- 3.1 Specific music content and content source are determined and is confirmed with presenter and/or other appropriate parties as required for agreed performance outcomes.
- 3.2 Technically difficult sections of the music are isolated and practise systematically, both privately and in rehearsal, to obtain the required standard within the agreed time.
- 3.3 The required level of familiarity with the material is acquired within time and given constraints.
- 3.4 The style of the performance is adapted to the requirements of the music and performance context.
4. Develop interpretation
- 4.1 The music is analysed to understand its scope, possibilities and underlying intention.
- 4.2 The music is analysed to examine and try a variety of possible interpretations and to identify and develop the most successful interpretation to suit the music and the context of the performance.
- 4.3 Interpretation is refined and developed in ensemble, where required, through affinity in rehearsal with other performers.
- 4.4 Interpretation that is capable of expression within the constraints of acquired technical ability is developed.
- 4.5 Awareness of the performing space and the audience are demonstrated in interpreting and performing the music.
- 4.6 Interpretation and expressive communication with the audience is sustained coherently and consistently throughout the performance.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to planning and preparing a programme for performance.

Strategies for developing performance and programming skills may include:

- undertaking courses in performance and/or general musicianship in selected area of specialisation and/or in education or artistic direction
- participating generally in professional development and other learning opportunities to develop musicianship in selected area of specialisation
- participating in relevant groups or associations appropriate to area of music specialisation
- attending performances
- listening critically to a wide range of live and recorded music and music programs to develop and maintain repertoire knowledge
- being involved in a range of music making activities
- contributing to/participating in, festivals and conferences
- studying performance and repertoire in a range of styles in selected area of specialisation

Listening may include:

- distinguishing stylistic features in selected area of specialisation
- instrumental and vocal sound production and tuning in selected area of specialisation
- aural imagination to develop repertoire and musical material in selected area of specialisation
- recognising music systems and practices in selected area of specialisation
- keys, scales and chords in tonal or other relevant music systems in selected area of specialisation

Performances may be for:

- general public
- entertainment
- concert
- dance
- corporate purposes
- cultural purposes
- marketing and promotion
- youth
- educational purposes
- schools or other institutions
- special communities
- special occasions
- public and/or religious ceremonies
- auditions
- audio or video recordings
- other specified purposes

Technology may include:

- use and maintenance of instruments and instrumental accessories required in selected area of specialisation
- use and maintenance of equipment relevant to selected area of specialisation
- use of electronic hardware and software for performance where required in selected area of specialisation
- music recording
- special effects

Music knowledge may include:

- music analyses and research in selected area of specialisation
- music vocabulary relevant to area of specialisation
- repertoire knowledge in selected area of specialisation
- instrument knowledge relevant to 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 or aural recognition of chords for improvisation as required in selected area of specialisation
- interpretation of directions for; instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics
- following solo and ensemble protocols in selected area of specialisation
- following performance and rehearsal protocols in selected area of specialisation

Technical skills may include:

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

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to plan and prepare a programme for 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:

- understanding the needs of audiences
- effective musical collaboration and communication in performance
- thorough knowledge of repertoire in the area of specialisation and ability to research repertoire for performance

(2) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and Skills

Knowledge

Knowledge of:

- music analyses and research in selected area of specialisation
- music vocabulary relevant to area of specialisation
- repertoire in selected area of specialisation
- instrument knowledge relevant to 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 or aural recognition of chords for improvisation as required in selected area of specialisation
- interpretation of 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
- using and extending appropriate repertoire knowledge
- reproducing music appropriately in performance through practical repetition, jamming, memory, improvisation or sight-reading as required
- chosen genres and their musical forms and conventions
- appropriate styles or interpretation relevant to area of performance
- matching repertoire with target, potential, or existing, audience in selected area of specialisation
- performing appropriately for the context of venues, available sound forces and perceived audience taste

Skills

The ability to:

- listen critically to the performance of others to inform own work
- listen critically to, and adjusting, own performance in private practice, rehearsal and performance to achieve the required sound
- respond to other players and adjusting own performance in ensemble as required
- use effective interpersonal skills
- maintain an appropriate standard of presentation
- use all available opportunities to present own work in the most advantageous light
- develop contacts with and knowledge of appropriate networks
- use opportunities to effectively develop career goals
- clarify roles and goals
- work within established budgets and timeframes to achieve planned outcomes
- plan events and performance opportunities
- demonstrate reliability in all agreed work commitments
- use time management strategies to set priorities
- use and extend appropriate repertoire knowledge
- reproduce music appropriately in performance through practical repetition, jamming, memory, improvisation or sight-reading as required
- demonstrate understanding of chosen genres and their musical forms and conventions
- apply appropriate styles or interpretation relevant to area of performance
- develop technical proficiency in performance as required

Skills

The ability to:

- use practice to improve technical facility in performance
- match repertoire with target, potential, or existing, audience in selected area of specialisation
- perform appropriately for the context of venues, available sound forces and perceived audience taste

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant scores, chord charts or other notated materials
- relevant instruments and/or equipment where practical work is being assessed
- appropriate acoustic space where practical performance is being assessed

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
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Collect, analyse and organise information	Level 3	
Communicate ideas and information	Level 3	
Plan and organise activities	Level 3	
Work with others and in team	Level 3	
Use mathematical ideas and techniques	Level 3	
Solve problems	Level 3	
Use technology	Level 3	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECEMUS0863A: Perform improvisation for audience

Competency Descriptor:

This unit deals with the skills and knowledge required to demonstrate the aural, musicological and creative competencies required to perform improvisation for an audience as part of an ensemble.

Competency Field: Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1. Prepare for ensemble improvisation	1.1	The context, nature and purpose of improvisation are established and confirmed with the performing group where and as required.
	1.2	Requirements for preparatory work within the group are negotiated and undertaken.
	1.3	The starting point of the piece is established.
	1.4	The length and scope of the improvisation is confirmed.
	1.5	Strategies to allow clear communication within the group during the improvisation to allow the music to flow are planned and agreed.
2. Contribute to the work of ensemble	2.1	It is ensured that own contribution extends and enhances the overall piece.
	2.2	The contribution of others is supported and enhanced to achieve best performance outcomes within the context of the performance.
	2.3	Stimulation and starting points provided by other players are picked up and developed fully.
	2.4	Improvisation sensitive to the needs of other performers is made to stimulate the whole ensemble.
3. Contribute solo improvisation as required	3.1	The starting cue is responded to accurately.
	3.2	Material is developed effectively from harmonic and/or rhythmic cues.
	3.3	Musical impetus in the solo improvisation is sustained through dynamic use of the musical materials.

- 3.4 Stylistic cohesion in the realisation of harmony, melody, and/or rhythm and musical expression is maintained.
- 3.5 Other performers are carefully listened to, aural response is made to their work and own performance is adjusted appropriately.
- 3.6 A clear cue is provided to the ensemble to finish the solo section.
- 3.7 It is ensured that the duration of the solo section accords with the custom and practice of the group and/or musical style.
- 3.8 Applause is acknowledged in accordance with the custom and practice of the group and/or musical style.
- 4. Evaluate improvisation
 - 4.1 Measures and methods are established that contribute to objective assessment for evaluating the success of the work in its context.
 - 4.2 The extent to which the improvisation has fully explored the potential of the intent in content, style and structure is assessed and confirmed with the appropriate people.
 - 4.3 Where possible, performances are recorded for evaluation purposes.
 - 4.4 Current performance is measured against previous performances to assess development of self and ensemble.
 - 4.5 Feedback is sought and used to make adjustment in performance.
 - 4.6 Performance is analysed for any potential contribution it may make to further work.
 - 4.7 Weaknesses and strengths are assessed to inform future performance.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to performing improvisation for audience.

Musical knowledge may include:

- music vocabulary relevant to music specialisation
- repertoire relevant to music specialisation
- instrument knowledge in area of specialisation
- harmony and scale systems in area of specialisation
- music analyses and research in area of specialisation
- musical forms, systems, practices and customs in area of specialisation
- reading and writing music using written music, sheet music and chord charts relevant to area of specialisation
- interpretation of directions for instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics
- improvisation using aural or written cues as required in area of specialisation
- chordal and melodic formulae in area of specialisation
- rhythmic patterns in area of specialisation

Listening may include:

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

Technology may include:

- use and maintenance of equipment and instruments required in area of specialisation
- use of electronic hardware and software for improvising where required in area of specialisation
- music recording
- special effects

Strategies for developing improvisational skills may include:

- working with a tutor/mentor/coach to continuously develop improvisational technique
- practicing realisations on harmonic and/or rhythmic patterns alone and with other performers
- participating in relevant groups or associations in area of specialisation
- participating in professional development and other learning opportunities relevant to musical specialisation
- contributing to/participating in, festivals and conferences relevant to musical specialisation
- being involved in a range of music making activities in improvisation
- studying improvisational techniques in of a range of styles
- listening critically to a wide range of live and recorded music

Technical skills may include:

- physical mastery of instrument/s and musical elements in area of specialisation
- a range of techniques to control and enhance performance in area of specialisation
- musical elements and improvisational techniques appropriate to style of music making
- technical requirements of relevant instruments in area of specialisation

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to perform improvisation for audience 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:

- using relevant systems and musical elements in area of specialisation
- responding creatively to aural or written cues as required
- listening and aural imagination to develop the musical materials
- collaborating and communicating in musical and ensemble performance

(2) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and Skills

Knowledge

Knowledge of:

- music vocabulary relevant to music specialisation
- repertoire relevant to music specialisation
- instrument knowledge in area of specialisation
- harmony and scale systems in area of specialisation
- music analyses and research in area of specialisation
- musical forms, systems, practices and customs in area of specialisation
- reading and writing music using written music, sheet music and chord charts relevant to area of specialisation
- interpretation of directions for instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics
- improvisation using aural or written cues as required in area of specialisation
- chordal and melodic formulae in area of specialisation
- rhythmic patterns in area of specialisation
- chosen styles and genres and their musical forms and conventions for improvisation
- chord schemes or rhythmic patterns rhythmic conventions
- using appropriate musical and performance protocols

Skills

The ability to:

- respond appropriately to aural and written cues as required
- use aural imagination to develop and embellish themes in performance
- demonstrate technical facility with the performance medium
- use a range of improvising techniques and styles in area of specialisation
- use a variety of rhythms, time signatures, beat patterns and rhythmic styles in area of specialisation
- demonstrate originality and innovative approaches in improvisation
- develop musical themes
- listen critically to continuously evaluate and adjust the musical work
- phrase and shape music appropriately
- understand and express appropriate musical nuance
- work creatively with individual differences
- apply appropriate styles or interpretation
- use and interpret appropriate chords and scales, chord sequences, forms, textures, rhythms and elements of musical organisation in improvisation as required

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- relevant instruments and/or equipment
- other relevant participants
- appropriate venue with adequate space and acoustic qualities
- an audience

(5) 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.

(6) 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.

CRITICAL EMPLOYABILITY SKILLS

Three levels of performance denote level of competency required to perform a task. These levels do not relate to the NCTVET Qualifications Framework. They relate to the seven areas of generic competency that underpin effective workplace practices.

Levels of Competency		
Level 1.	Level 2.	Level 3.
<ul style="list-style-type: none"> Carries out established processes Makes judgement of quality using given criteria 	<ul style="list-style-type: none"> Manages process Selects the criteria for the evaluation process 	<ul style="list-style-type: none"> Establishes principles and procedures Evaluates and reshapes process Establishes criteria for evaluation

Collect, analyse and organise information	Level 3	
Communicate ideas and information	Level 3	
Plan and organise activities	Level 3	
Work with others and in team	Level 3	
Use mathematical ideas and techniques	Level 3	
Solve problems	Level 3	
Use technology	Level 3	

Please refer to the Assessment Guidelines for advice on how to use the Critical Employability Skills.

ECEMUS0373A: Provide musical leadership in performance**Competency Descriptor:**

This unit deals with the skills and knowledge required to demonstrate the technical, expressive, communication and stage skills required to lead a group in ensemble or other musical performance as a performer, composer or musical director.

Competency Field: Entertainment

ELEMENT OF COMPETENCY PERFORMANCE CRITERIA

1. Use and extend music techniques	1.1	Acquired techniques and skills is adapted to the context of the chosen style or playing environment to achieve best outcomes for self and others.
	1.2	Regular practice regimes are established and maintained to ensure that technique and skills are maintained and are developed further to meet leadership requirements.
	1.3	Skills and techniques are developed and extended as required in a range of different working contexts.
	1.4	Intellectual and emotional response to and an understanding of music are developed through exposure to a wide range of stimuli.
	1.5	Listening skills are focussed in all musical experiences to enable analysis of content and musical intent to enhance musical outcomes for self and others.
	1.6	Aural memory is developed and is exercised consistently in all musical experiences.
2. Combine resources and techniques to express ideas and concepts in performance	2.1	Techniques, disciplines and skills are combined, integrated and adapted flexibly to enable the physical expression of concepts appropriately in the context or demands of the work for self and others.
	2.2	Interpretive response is externalised, focused and clearly projected to all relevant performers.
	2.3	Spatial awareness is demonstrated in a range of playing areas and is creatively and effectively projected to achieve best performance outcomes for self and others.

- 2.4 Stagecraft is developed by evaluating and using the physical components of performance effectively for self and others.
- 2.5 A broad and diverse range of works is analysed to develop broad and specialised repertoire knowledge for self and others.

RANGE STATEMENT

This unit applies to activities associated with the essential operations linked to providing musical leadership in performance.

Technology may include:

- use and maintenance of instruments and accessories in area of specialisation
- music recording
- sound reinforcement equipment such as microphones, amplifiers, mixers, cabling as required in area of specialisation
- lighting and lighting equipment
- special effects devices

Strategies for developing musical leadership skills may include:

- participating in professional development and other learning opportunities
- practising performance and/or composition/musical direction/conduction
- communicating with peers and in professional forums using physical and electronic means
- contributing to, and participating in, festivals and conferences relevant to area of specialisation
- participating in groups or associations relevant to area of specialisation
- being involved in a range of music making activities relevant to area of specialisation
- listening critically to a wide range of live and recorded music

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

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

Technical skills may include:

- physical mastery of instruments and musical materials in area of specialisation
- technical control to produce required sound in area of specialisation
- facility with techniques to control and enhance music making in area of specialisation
- proficiency to produce appropriate instrumental/vocal performance style and standard in area of specialisation
- musical elements and compositional techniques appropriate to style of music making in area of specialisation
- technical requirements of specific instruments for accurate and appropriate music making in area of specialisation

Musical knowledge may include:

- repertoire knowledge in area of specialisation
- instrument knowledge in area of specialisation
- music analyses and research in area of specialisation
- musical forms, systems, practices and customs in area of specialisation
- reading and writing music using written music notation such as acoustic and electronic scores, sheet music and chord charts as required in area of specialisation
- interpretation and/or writing of directions for, instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics and expression in area of specialisation
- music writing, copying, arranging or editing as required in area of specialisation
- sight reading as required in area of specialisation
- improvisation where required in area of specialisation
- reproducing existing music relevant to area of specialisation
- making musical compositions available to be reproduced for performance in area of specialisation

Instruments, accessories and equipment may include:

- voice and other musical instruments, both acoustic and electronic in area of specialisation
- strings
- reeds
- mouth pieces
- mallets/beaters
- tuners
- tuning forks
- electronic tuners
- electronic equipment

Listening may include:

- listening to adjust the sound in solo performance
- listening to adjust the sound in group performance
- aural imagination to develop and identify interpretive options
- pattern and sequence recognition and memory
- recognising music systems and practices relevant to area of specialisation
- chords, keys in tonal or other musical systems in area of specialisation
- reproduction of sequences from memory in area of specialisation
- instrument tuning in area of specialisation

Workplace considerations may include:

- goals
- values
- objectives
- processes and appropriate practices
- ethical standards of industry/ employer/ agent/ client/ audience
- copyright Act and amendments
- licensing laws
- time management
- contingency planning
- problem solving

EVIDENCE GUIDE

Competency is to be demonstrated by the ability to provide musical leadership in 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:

- effectively identifying own learning and professional development needs
- applying music literacy and repertoire knowledge for self and others

(2) Pre-requisite Relationship of Units

The pre-requisite for this unit is:

- Nil

(3) Underpinning Knowledge and SkillsKnowledge

Knowledge of:

- repertoire knowledge in area of specialisation
- instrument knowledge in area of specialisation
- music analyses and research in area of specialisation
- musical forms, systems, practices and customs in area of specialisation
- reading and writing music using written music notation such as acoustic and electronic scores, sheet music and chord charts as required in area of specialisation
- interpretation and/or writing of directions for, instrumentation, voicing, expression, timbre, attack, pitch, tempi, dynamics and expression in area of specialisation
- music writing, copying, arranging or editing as required in area of specialisation
- sight reading as required in area of specialisation
- improvisation where required in area of specialisation
- reproducing existing music relevant to area of specialisation
- making musical compositions available to be reproduced for performance in area of specialisation
- setting down music for performance or interpreting music in performance in area of specialisation
- improvisation or sight-reading from charts or musical notation as required in area of specialisation
- applying and extending appropriate repertoire knowledge for self and others in area of specialisation
- understanding and using relevant musical terminology in area of specialisation
- understanding relevant systems and musical elements in area of specialisation
- understanding and applying appropriate performance protocols in area of specialisation
- knowledge of music of a range of styles in area of specialisation
- planning practice to improve technical facility in performance, improvising, directing or composing music in area of specialisation
- using the body appropriately in movement and breathing to enhance musical performance of self and others where required in area of specialisation
- phrasing and shaping music appropriately in area of specialisation

Knowledge

Knowledge of: (Cont'd)

- expressing appropriate musical nuance in area of specialisation
- performing or composing appropriately for the context of venues, sound forces available and perceived audience taste in area of specialisation
- engaging the audience in the work where required in area of specialisation
- Occupational Health and Safety principles

Skills

The ability to:

- use appropriate equipment and/or instruments effectively in area of specialisation
- use appropriate technology to improve efficiency and musical outcomes for self and others in area of specialisation
- investigate technology to enhance artistic or commercial outcomes in area of specialisation
- observe cultural protocols appropriate to the genre or area of specialisation
- use appropriate posture, dress and other performance protocols in area of specialisation
- match repertoire with target, potential or existing audience in area of specialisation
- demonstrate effective interpersonal skills
- work creatively with individual differences
- work constructively with group dynamics
- identify and deal positively/constructively with conflict
- clarify roles
- work within established budgets and timeframes to achieve planned outcomes
- participate in planning events and performance opportunities where required
- match work commitments to best career outcomes
- keep an accurate and up to date diary of work commitments
- demonstrate punctuality in all work commitments
- use time management strategies to set priorities
- locate and use resources to advance own and others artistic development in area of specialisation
- acquire and use information appropriate to own and others career development
- evaluate and adjust career directions and plans realistically to advance in area of specialisation
- evaluate, adjust and develop own work in line with planned career directions
- discern and listen to the advice of appropriate colleagues, experts and audience groups to adjust work in line with career direction
- apply Occupational Health and Safety principles wherever relevant to work practice
- demonstrate understanding of chosen genres and their musical forms and conventions in performance, direction or composition
- apply appropriate styles or interpretation relevant to area of specialisation
- use appropriate chords and scales, forms, textures or other elements of musical organisation in music work relevant to area of specialisation
- use appropriate performance and/or composition protocols in area of specialisation
- use solo or group performance/composition protocols and customs that are relevant to area of specialisation
- demonstrate appropriate literacy, undertaking live improvisation or sight-reading, where relevant and required in area of specialisation

Skills

The ability to: (Cont'd)

- recognise intervals, chords, scales and chord progressions in area of specialisation
- understand appropriate intonation, dynamics, phrasing, rhythm and expression to produce the required sound for self and others in area of specialisation
- listen critically to the creative work of others to inform own work and the work of others in area of specialisation
- listen critically to, and adjusting, own creative work in composition, private practice, rehearsal and/or performance to achieve the required sound for self and others in area of specialisation

(4) Resource Implications

The following resources should be made available:

- workplace (actual enterprise or simulated)
- career development plans
- relevant instruments and/or equipment
- scores
- other relevant participants
- appropriate venue with adequate space and acoustic qualities

(5) 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:

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