

Evidence Gathering Tools Cover Sheet

Project Name	Project 1 – Instruments and Music (MPROJ1)			
Student Name	_____	Year Level	11/12	
Time Frame	10 Weeks	Start Date	_____	End Date
Project Overview	Students will commence this unit by completing a site induction and learning key safety concerns when working in the music industry. Industry music bodies will be investigated. Students will develop musical ideas through song analysis and music performance analysis leading to the students playing an instrument (piano, guitar, bass or drums) before producing a performance.			
Units of Competency	BSBWHS201 Contributes to Health and safety of self and others CUAMPF201 Play or sing simple musical pieces BSBWOR203 Work effectively with others CUAMLT201 Develop and apply musical ideas and listening skills CUAIND201 Develop and apply creative arts industry knowledge			
Benchmarking Tool	G:\Coredata\Common\QCAA\VET\aaCurrent Vet Folder\Benchmarking Tools			
Evidence Gathering Tools	<ul style="list-style-type: none"> • Observation Checklist (MOBS1) • Questioning Checklist (MQUEST1) • Review of Folio of Work (MFOLIO1) 			
Conditions of Assessment	Performance is to be delivered in front of the class. It may be completed individually or in a group.			
Approved Documents Network Location	G:\Curriculum\ Common\Music Industry\			
Any other required detail (Optional)	_____ _____			

Observation Checklist (MOBS1)

Instructions for the Trainer/Assessor and Student

Evidence gathering conditions and requirements	Evidence is gathered for each of the competencies listed in this project on multiple occasions throughout other projects. Evidence is gathered in classroom settings. Students are given more freedom and are required to complete tasks by a deadline.
Student's vocational role	The student's vocational role is to take on the role of an assistant technician and musician.
Instructions for Trainer/Assessor	The key idea for this project is for students to discover different styles and genres of music, to learn basic chords on piano and guitar and patterns on bass and percussion. This is to facilitate them being able to play basic musical pieces together with a focus on set-up and safety. Use of PA for sound check and performance.
Instructions for Student	Use your time wisely. You are not to criticize the performance of others and accept that people have a range of abilities. Help each other out and learn from each other. Cases and cords must be put away, not left on the floor. Experiment with different styles. Do not just focus on your favourite instrument; explore the other options on offer.

Trainer/Assessor Guide

1. Verbal feedback should be provided to the student throughout the project
2. There should be direct observation of relevant tasks in a range of real or simulated work conditions
3. Observations are:
 - Used to confirm consistency of performance over time rather than a single assessment event
 - Inclusive of demonstration of skills and knowledge integration
 - Inclusive of foundation skills not implicit in the performance criteria
4. Any significant gaps are identified by checking the box
5. If applicable, advice is provided, in writing, to the student explaining how they may close the gap
6. Once gaps can be addressed, provide opportunity, and if successful check the competent box
7. Indicate the final result in the 'Result of Observations' box
8. Provide written feedback
9. Allow the student opportunity to provide written feedback
10. Update Student Profile
11. Securely retain student records for at least 6 months post completion

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Observation Checklist

	What the trainer/assessor expects to see while the student is undertaking this project/task	Gaps identified	Trainer Feedback	Gaps Addressed or Competent
BSBWHS201 – Contributes to health and safety of self and others				
1	1.1 Follow provided safety procedures and instructions when working 1.2 Carry out pre start systems and equipment checks according to workplace procedures	<input type="checkbox"/>		<input type="checkbox"/>
2	1.2 Carry out pre start systems and equipment checks according to workplace procedures	<input type="checkbox"/>		<input type="checkbox"/>
3	1.3 Follow workplace procedures for responding to emergency incidents	<input type="checkbox"/>		<input type="checkbox"/>
4	2.1 Identify designated persons to whom queries and concerns about safety in the workplace should be directed	<input type="checkbox"/>		<input type="checkbox"/>
5	2.2 Identify existing and potential hazards in the workplace, report them to designated persons and record them according to workplace procedures	<input type="checkbox"/>		<input type="checkbox"/>
6	2.3 Identify and implement WHS procedures and work instructions	<input type="checkbox"/>		<input type="checkbox"/>
7	2.4 Identify and report emergency incidents and injuries to designated persons according to workplace procedures	<input type="checkbox"/>		<input type="checkbox"/>
8	2.5 Identify WHS duty holders and their duties for own work area	<input type="checkbox"/>		<input type="checkbox"/>
9	3.1 Contribute to workplace meetings, inspections and other WHS consultative activities	<input type="checkbox"/>		<input type="checkbox"/>
10	3.2 Raise WHS issues with designated persons according to organisational procedures	<input type="checkbox"/>		<input type="checkbox"/>
11	3.2 Raise WHS issues with designated persons according to organisational procedures	<input type="checkbox"/>		<input type="checkbox"/>
12	3.3 Take actions to eliminate workplace hazards and reduce risks	<input type="checkbox"/>		<input type="checkbox"/>
Result of observations		Satisfactory		<input type="checkbox"/>
		Unsatisfactory		<input type="checkbox"/>

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	What the trainer/assessor expects to see while the student is undertaking this project/task	Gaps identified	Trainer Feedback	Gaps Addressed or Competent
CUAMPF201 Play or sing simple musical pieces				
1	1.1 Explore the physical characteristics and basic acoustic principles of instrument or voice in producing sound	<input type="checkbox"/>		<input type="checkbox"/>
2	1.2 Experiment with the scope, capability and sound characteristics of instrument or voice in music making	<input type="checkbox"/>		<input type="checkbox"/>
3	1.3 Listen to live or recorded music, and explore a range of ways in which sound can be produced in line with selected musical style and repertoire	<input type="checkbox"/>		<input type="checkbox"/>
4	2.1 Use appropriate methods and cleaning products to care for, safely move, use and store instrument and accessories	<input type="checkbox"/>		<input type="checkbox"/>
5	2.2 Set up and/or warm up instrument or voice in preparation for practice and performance	<input type="checkbox"/>		<input type="checkbox"/>
6	2.3 Tune instrument appropriately, and seek feedback from relevant personnel or tuning device to confirm accuracy of tuning	<input type="checkbox"/>		<input type="checkbox"/>
7	3.1 Listen to the work of professional musicians to identify own goals and evaluate own work against those goals	<input type="checkbox"/>		<input type="checkbox"/>
8	3.2 Plan activities and physical exercises to expand capacity to perform a range of short, simple pieces and a range of notes, rhythms and/or chord patterns as guided by a teacher or mentor	<input type="checkbox"/>		<input type="checkbox"/>
9	3.3 Use personal practice to develop physical facility, confidence and interpretation of musical terminology on instrument or voice as applicable to selected musical pieces	<input type="checkbox"/>		<input type="checkbox"/>
10	3.4 Listen to own work carefully to develop intonation, harmonies and/or rhythm in playing selected musical pieces, and seek feedback from relevant personnel to guide practice	<input type="checkbox"/>		<input type="checkbox"/>

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11	3.5 Use appropriate posture and finger, hand and/or body positions to develop technical facility and maintain healthy performance habits	<input type="checkbox"/>		<input type="checkbox"/>
12	3.6 Develop listening skills to recognise and identify pitch, rhythm, instrumentation and musical style	<input type="checkbox"/>		<input type="checkbox"/>
Result of observations		Satisfactory		<input type="checkbox"/>
		Unsatisfactory		<input type="checkbox"/>

	What the trainer/assessor expects to see while the student is undertaking this project/task	Gaps identified	Trainer Feedback	Gaps Addressed or Competent
CUAIND201 Develop and apply creative arts industry knowledge				
1	1.1 Identify and access sources of information on the creative arts industry using a range of media	<input type="checkbox"/>		<input type="checkbox"/>
2	1.2 Identify sectors in the industry and discuss how they relate to one another	<input type="checkbox"/>		<input type="checkbox"/>
3	1.3 Investigate roles of relevant industry bodies and associations	<input type="checkbox"/>		<input type="checkbox"/>
4	1.4 Discuss new and emerging technologies impacting the industry	<input type="checkbox"/>		<input type="checkbox"/>
5	1.5 Seek information from relevant people about the nature of employment conditions and work opportunities within the industry	<input type="checkbox"/>		<input type="checkbox"/>
6	1.6 Discuss industry protocols and laws that apply to the creative arts industry	<input type="checkbox"/>		<input type="checkbox"/>
7	1.7 Collate and systematically organise information collected	<input type="checkbox"/>		<input type="checkbox"/>
8	2.1 Identify and use opportunities to update knowledge of the industry	<input type="checkbox"/>		<input type="checkbox"/>
9	2.2 Identify key issues and trends in the industry	<input type="checkbox"/>		<input type="checkbox"/>
10	2.3 Discuss and share information about key issues and trends with others	<input type="checkbox"/>		<input type="checkbox"/>

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11	2.4 Update and store information in an easily accessible format	<input type="checkbox"/>		<input type="checkbox"/>
Result of observations	Satisfactory	<input type="checkbox"/>		
	Unsatisfactory	<input type="checkbox"/>		

	What the trainer/assessor expects to see while the student is undertaking this project/task	Gaps identified	Trainer Feedback	Gaps Addressed or Competent
BSBWOR203 Work effectively with others				
1	1.1 Identify own responsibilities and duties in relation to workgroup members and undertake activities in a manner that promotes cooperation and good relationships	<input type="checkbox"/>		<input type="checkbox"/>
2	1.2 Take time and resource constraints into account in fulfilling work requirements of self and others	<input type="checkbox"/>		<input type="checkbox"/>
3	1.3 Encourage, acknowledge and act on constructive feedback provided by others in the workgroup	<input type="checkbox"/>		<input type="checkbox"/>
4	2.1 Provide support to team members to ensure workgroup goals are met	<input type="checkbox"/>		<input type="checkbox"/>
5	2.2 Contribute constructively to workgroup goals and tasks according to organisational requirements	<input type="checkbox"/>		<input type="checkbox"/>
6	2.3 Share information relevant to work with workgroup to ensure designated goals are met	<input type="checkbox"/>		<input type="checkbox"/>
7	2.4 Identify and plan strategies/opportunities for improvement of workgroup in liaison with workgroup	<input type="checkbox"/>		<input type="checkbox"/>
8	3.1 Respect differences in personal values and beliefs and their importance in the development of relationships	<input type="checkbox"/>		<input type="checkbox"/>

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9	3.2 Identify any linguistic and cultural differences in communication styles and respond appropriately	<input type="checkbox"/>		<input type="checkbox"/>
10	3.3 Identify issues, problems and conflict encountered in the workplace	<input type="checkbox"/>		<input type="checkbox"/>
11	3.4 Seek assistance from workgroup members when issues, problems and conflict arise and suggest possible ways of dealing with them as appropriate or refer them to the appropriate person	<input type="checkbox"/>		<input type="checkbox"/>
12		<input type="checkbox"/>		<input type="checkbox"/>
Result of observations		Satisfactory	<input type="checkbox"/>	
		Unsatisfactory	<input type="checkbox"/>	

	What the trainer/assessor expects to see while the student is undertaking this project/task	Gaps identified	Trainer Feedback	Gaps Addressed or Competent
CUAMLT201 Develop and apply musical ideas and listening skills				
1	1.1 Actively listen to a range of recorded and live music performances in selected musical styles, and discuss with appropriate people	<input type="checkbox"/>		<input type="checkbox"/>
2	1.2 Compare a range of musical styles using appropriate listening skills and music terminology	<input type="checkbox"/>		<input type="checkbox"/>
3	1.3 Identify the repertoire of a range of musical styles using appropriate information sources, and discuss with appropriate people	<input type="checkbox"/>		<input type="checkbox"/>
4	2.1 Listen to and identify musical ideas in a range of musical styles	<input type="checkbox"/>		<input type="checkbox"/>
5	2.2 Research information on the instruments, performance customs and historical background of musical ideas for selected musical styles	<input type="checkbox"/>		<input type="checkbox"/>
6	2.3 Identify and develop own musical ideas and discuss with appropriate people	<input type="checkbox"/>		<input type="checkbox"/>
7	2.4 Apply musical ideas to own developing area of music practice, and share with appropriate people	<input type="checkbox"/>		<input type="checkbox"/>
8	3.1 Identify and use a range of opportunities to develop knowledge of music fundamentals and listening skills	<input type="checkbox"/>		<input type="checkbox"/>
9	3.2 Listen to selected music pieces and identify components of music and basic music structures and forms	<input type="checkbox"/>		<input type="checkbox"/>
10	3.3 Investigate the work of well known composers, performers and producers in selected musical styles	<input type="checkbox"/>		<input type="checkbox"/>
11	3.4 Check the credibility and reliability of information sources with appropriate people	<input type="checkbox"/>		<input type="checkbox"/>

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12	3.5 Apply music knowledge to day-to-day activities to enhance quality of work performance	<input type="checkbox"/>		<input type="checkbox"/>
Result of observations		Satisfactory		<input type="checkbox"/>
		Unsatisfactory		<input type="checkbox"/>

Observation Checklist

Trainer/Assessor Feedback Guide

For all students, the assessor must:

- Provide logically sequenced, clear, concise and specific written comments on why the student's skills are of a satisfactory/unsatisfactory standard.
- List positive aspects of a student's performance

In addition, as applicable to each student:

- If no gaps were identified, state this: "No gaps were identified; the student met all the performance requirements to a satisfactory level."
- If gaps were identified and addressed by the student, state this: "Identified gaps have been addressed by the student to a satisfactory level."

<p style="text-align: center;">Assessor Feedback</p> <p style="text-align: center;">This section may not be left blank</p>			
Assessor Signature:		Date:	
<p style="text-align: center;">Student Feedback</p>	<p>Provide answers to the following questions:</p> <ul style="list-style-type: none"> - What are two things that you learnt while doing this project? - What two things would you like to learn more about? 		
<p>Student Signature:</p> <ol style="list-style-type: none"> 1. When I was doing this project, I received written and verbal feedback from the assessor on my skills and knowledge. 2. I have read and acknowledged the feedback provided above 		Date:	

Questions Checklist (MQUEST1)

Instructions for the Trainer/Assessor and Student

Evidence gathering conditions and requirements	Classroom conditions. Students are given more freedom to show independence and work ethic. Students work independently, with partners and small groups.
Student's vocational role	The student's vocational role is to take on the role of an assistant technician and musician.
Instructions for Trainer/Assessor	Upon student completing the following sets of questions, compare student responses with the suggested solution to assess their competency. Identify gaps and provide feedback where needed.
Instructions for Student	You are required to complete all of the attached questions, which cover the areas of Workplace Health and Safety and Music Industry Sectors. Provide detailed responses.

Trainer/Assessor Guide

1. Verbal feedback should be provided to the student throughout the project
2. There should be direct questioning of relevant tasks in a range of real or simulated work conditions
3. Questions are:
 - Used to confirm consistency of performance over time rather than a single assessment event
 - Inclusive of demonstration of skills and knowledge integration
 - Inclusive of foundation skills not implicit in the performance criteria
4. Any significant gaps are identified by checking the box
5. If applicable, advice is provided, in writing, to the student explaining how they may close the gap
6. Once gaps can be addressed, provide opportunity, and if successful check the competent box
7. Indicate the final result in the 'Result of Questioning' box
8. Provide written feedback
9. Allow the student opportunity to provide written feedback
10. Update Student Profile
11. Securely retain student records for at least 6 months post completion

SAFETY QUESTIONS

General Questions

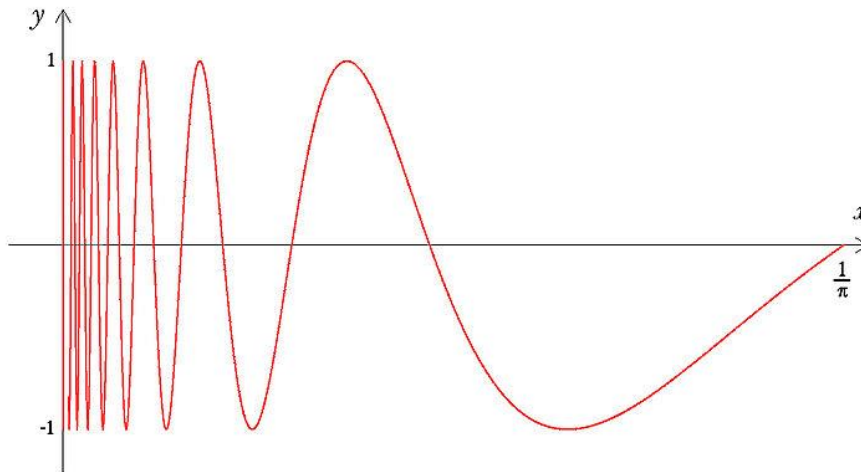
- a) To whom do you report queries and concerns about safety in the school workplace?
(BSBWHS201 - PC2.1)
- b) Identify a safety hazard you confronted during your work at school.
- c) What is the risk that you would associate with this hazard?
- d) How was it made safe(r)? i.e. what controls were in place or were put in place?

Electrical Questions

- e) What is the maximum power which can be drawn from a standard 240V power-point?
- f) If you were to enter the school work area and find that there was a pool of water on the floor what would you do?

Noise Questions

- What units is sound intensity or volume generally measured in?
- What units is pitch or frequency generally measured in?
- Describe how the volume and pitch are changing in the following waveform:



- What are the excessive noise limits identified in Workplace Health and Safety regulations? (BSBWHS201 - PC2.2)
- How long would a person be exposed to a sound pressure level of 91dB before their hearing is impaired? (BSBWHS201 - PC2.2)
- The rock band you are playing in likes to rehearse at high volume. What is the maximum volume (in dB) you could play at, for the four hours of rehearsal, if you were to avoid hearing damage?
- What safety measures could you take to protect your hearing? List three.
 -
 -
 -

Industry Questions

1. What are four music industry sectors?

2. If these people are doing something illegal, in each case describe what it is.
 - a. Zane buys Metallica's 'Black' album and copies it to mp3s which he puts on his iPhone so he can listen to them on the bus.

 - b. Sara buys Breaking Benjamin's 'Diary of Jane' on iTunes, exports it and uses it as a soundtrack for a video about parkour that she filmed herself, publishing the result on Youtube.

 - c. Badger uses an online youtube-to-mp3 converter to extract the audio from an ACDC clip on Youtube. He plays the mp3 on his computer while doing his homework.

 - d. Leia swaps her Wolfmother CD for Soundgarden's 'Superunknown', but she retains the copy of the Wolfmother CD she ripped to iTunes. She only plays it at home.

 - e. Susan plays her child's copy of Justine Clark 'Sing!' at her child's 3rd birthday party during musical chairs.

Copyright

1. Where could I get good advice on copyright issues?
2. Summarise a case listed at: <http://mcir.usc.edu/cases/pages/default.html> with the following

form.

Name of case: Complainant versus Defendant

_____ v. _____

Name of work(s) involved:








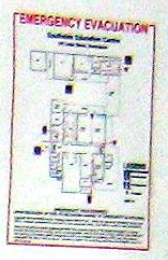
Detail how the copyright/s were infringed:

Outcome:

WH&S Signs

BELOW EACH SIGN ANSWER THESE TWO QUESTIONS:

1. What is the meaning of each of this sign?
2. On what sort of thing (or where) might you find this sign?

Questions Checklist

What the trainer/assessor expects the student to know while undertaking this project/task	Gaps identified	Trainer Feedback	Gaps Addressed or Competent
1 Name 3 safety procedures required when using musical equipment.	<input type="checkbox"/>		<input type="checkbox"/>
2 Who would you talk to if you thought there was an electrical fault with some equipment.	<input type="checkbox"/>		<input type="checkbox"/>
3 How would you ensure that your hearing is not damaged when working in the music industry?	<input type="checkbox"/>		<input type="checkbox"/>

Result of Questioning	Satisfactory	<input type="checkbox"/>
	Unsatisfactory	<input type="checkbox"/>

Questions Checklist

Trainer/Assessor Feedback Guide

For all students, the assessor must:

- Provide logically sequenced, clear, concise and specific written comments on why the student's skills are of a satisfactory/unsatisfactory standard.
- List positive aspects of a student's performance

In addition, as applicable to each student:

- If **no gaps were identified**, state this: "No gaps were identified; the student met all the performance requirements to a satisfactory level."
- If **gaps were identified and addressed by the student**, state this: "Identified gaps have been addressed by the student to a satisfactory level."

<p style="text-align: center; font-weight: bold; font-size: 1.2em;">Assessor Feedback</p> <p style="font-size: 0.8em;">This section may not be left blank</p>			
Assessor Signature:		Date:	
<p style="text-align: center; font-weight: bold; font-size: 1.2em;">Student Feedback</p>	<p>Provide answers to the following questions:</p> <ul style="list-style-type: none"> - What are two things that you learnt while doing this project? - What two things would you like to learn more about? 		
<p style="font-weight: bold;">Student Signature:</p> <ol style="list-style-type: none"> 1. When I was doing this project, I received written and verbal feedback from the assessor on my skills and knowledge. 2. I have read and acknowledged the feedback provided above 		Date:	

Review of Folio of Work (MFOLIO1)

Instructions for the Trainer/Assessor and Student

Evidence gathering conditions and requirements	Students work in classroom conditions but are encouraged to work independently.
Student's vocational role	The student's vocational role is to take on the role of an assistant technician and musician.
Instructions for Trainer/Assessor	<p>Upon student completing the following sets of questions, compare student responses with the suggested solution to assess their competency. Identify gaps and provide feedback where needed.</p> <p style="color: #cccccc;">Provide detailed instructions to the trainer/assessor on how to use this instrument.</p> <p style="color: #cccccc;">Provide detailed instructions to the trainer/assessor on how to use this instrument.</p>
Instructions for Student	You are required to complete all of the attached questions, which cover the areas of Workplace Health and Safety and Music Industry Sectors. Provide detailed responses. Students are to complete activities with instruments and voice.

Trainer/Assessor Guide

1. Verbal feedback should be provided to the student throughout the folio
2. Folio reviews may be conducted with or without the student present
3. After/during the completion of each section of the folio, discuss progress with student.
4. Any significant gaps are identified by checking the box
5. If applicable, advice is provided, in writing, to the student explaining how they may close the gap
6. Once gaps can be addressed, provide opportunity, and if successful check the competent box
7. Indicate the final result in the 'Result of Folio Review' box
8. Provide written feedback
9. Allow the student opportunity to provide written feedback
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11. Securely retain student records for at least 6 months post completion

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SAFETY AUDIT: RECOGNISING SAFETY HAZARDS

Audit the School Studio using the Safety Hazard Checklist below

1. Identify any hazards in each section below
2. Write details about the associated risks below
3. Write safety recommendations for each hazard

Safety Hazard Checklist

Name:

Date:

<p>TYPE OF HAZARD</p> <p><i>Tick the boxes below if you recognise the hazard or potential hazard.</i></p>	<p>DETAILS OF HAZARD AND RISK</p> <p><i>What is it? Where is it? What are the risks to health and safety?</i></p>	<p>CONTROLS IN PLACE OR RECOMMENDED</p> <p><i>What should be done about it?</i></p>
<p>Physical</p> <p><input type="checkbox"/> Wet floors</p> <p><input type="checkbox"/> Cords on floors</p> <p><input type="checkbox"/> Sharp edges</p> <p><input type="checkbox"/> Objects protruding in walkways or covering emergency exits</p> <p><input type="checkbox"/> Storage inadequate</p> <p><input type="checkbox"/> Fire alarm can't be heard</p> <p><input type="checkbox"/> Fire warning lights insufficient</p> <p><input type="checkbox"/> Other</p>		
<p>Ergonomic</p> <p><input type="checkbox"/> Lifting of heavy objects</p> <p><input type="checkbox"/> Stretching or twisting of the body</p> <p><input type="checkbox"/> Poor lighting or seating</p> <p><input type="checkbox"/> Other</p>		
<p>Hazardous Substances</p> <p><input type="checkbox"/> Chemicals</p> <p><input type="checkbox"/> Solvents</p> <p><input type="checkbox"/> Other</p>		

Safety Hazard Checklist (contd.)

Name:

Date:

<p>TYPE OF HAZARD</p> <p><i>Tick the boxes below if you recognise the hazard or potential hazard.</i></p>	<p>DETAILS OF HAZARD AND RISK</p> <p><i>What is it? Where is it? What are the risks to health and safety?</i></p>	<p>CONTROLS IN PLACE OR RECOMMENDED</p> <p><i>What should be done about it?</i></p>
<p>Environment</p> <p><input type="checkbox"/> Run-off into water supply</p> <p><input type="checkbox"/> Other</p>		
<p>Biological</p> <p><input type="checkbox"/> Hepatitis B</p> <p><input type="checkbox"/> Unclean air-conditioning system</p> <p><input type="checkbox"/> Poor personal hygiene</p> <p><input type="checkbox"/> Other</p>		
<p>Radiation</p> <p><input type="checkbox"/> Welding flashes</p> <p><input type="checkbox"/> Sunburn</p> <p><input type="checkbox"/> Other</p>		
<p>Electrical</p> <p><input type="checkbox"/> Loose wiring</p> <p><input type="checkbox"/> Electrical leads in or close to water</p> <p><input type="checkbox"/> Power point overloaded</p> <p><input type="checkbox"/> Other</p>		
<p>Other</p>		

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Drill Evaluation form

To: All staff

Date:

Re Emergency Evacuation

We recently held an emergency evacuation on (Date):

We would like you to evaluate the evacuation. Can you please complete the questionnaire and return to me **as soon as possible**.

Question	Yes/No
Did you understand that an evacuation was taking place?	
Did you and/or the students around you know what to do and where to go to ?	
Were you in-class at the time of the evacuation?	
Did you take your roll with you?	
Did you go to the correct designated meeting site for roll check?	
Were you marked as present?	
Was anyone missing from the assembly area?	
If Yes, did you notify a staff member?	
Any other comments	

Tick the box in the following section

	strongly agree	agree	disagree
I have a good understanding of my duties in case of fire etc.			

Indicate suggested improvements on the procedure:

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Research the following **MUSIC INDUSTRY BODIES** and write a paragraph on each
Who are they? What do they do?

1) APRA/AMCOS –

2) ARIA – Australian Recording Industry Association

3) QMUSIC –

4) Media Alliance

5) Australia Council

My Career research:
Music Industry or related occupation:

Work conditions:

Typical Hours:

Environment:

Pay amount and type (casual, fulltime, contract, etc):

Work availability:

Health and Safety issues:

Training/Study:

Qualification:

Where could you obtain this qualification?:

What will it cost?

Who could help me towards this goal?

Legislation relevant to a career in the music industry

Read information provided in the resource: MusicBox → Keep it Legal → Prepare, or do your own research to answer the following questions:

Contract Law

1. Give an example of who might enter into a contract in the music industry.
2. What are the key components of a legally binding contract?
 - a.
 - b.
 - c.
 - d.
3. Where could you get advice on contracts, including a sample contract?

Repair Form

You plug your guitar in and turn on the studio rehearsal amp. Your guitar sound is not amplified as expected. The amp has been crackling a lot lately. The usual background hiss is audible but nothing else. You check all leads, still nothing. You plug your iPod directly into the power amp as a final test and still cannot get the amplifier to work. The normal procedure at this point requires you to fill in the repair tag below and attach it to the item.

REPAIR TAG

**DO NOT USE
THIS ITEM**

REPAIR TAG

Person who identified fault:

Date:

What is the fault?

What checks did you try to establish the fault?

Did anything happen which might have caused this fault?

**Have you seen this fault or other signs of a problem before on this device?
Explain.**

CUAMPF201 - Play or sing simple musical pieces

Overview

In this unit students develop skills and knowledge to prepare and perform a simple musical piece or song.

Outcomes

BY THE END OF THIS UNIT STUDENTS WILL LEARN THE SKILLS AND KNOWLEDGE TO PREPARE AND PERFORM A SIMPLE MUSICAL SEQUENCE OR PIECE.

Topics

GETTING TO KNOW YOUR INSTRUMENT OR VOICE
LOOKING AFTER YOUR INSTRUMENT OR VOICE
DEVELOPING YOUR SKILLS

Nominal Hours

Nominal hours for this unit: 70 hours

Assessment tasks

Each topic in this unit contains formative learning activities and quizzes.
The major assessment for this unit sees students preparing and performing a simple musical sequence or song.

Suggested resources:

Ear training website – <http://www.good-ear.com>

How to tune a guitar - <http://www.youtube.com/watch?v=Vkrpbng5hFg>

How to tune a bass guitar - <http://www.youtube.com/watch?v=RcKBQcegKSk>

How to tune a saxophone - <http://www.youtube.com/watch?v=x2v-TGvIJM0&feature=fvw>

How to tune a drum kit - http://www.youtube.com/watch?v=KyjgdZh_hxs

Finding your vocal range - <http://www.youtube.com/watch?v=9lejHKpfHso>

Guitar Warm Up Exercises - http://www.jazzguitar.be/guitar_technique.html

Singing Warm Up Exercise - http://www.youtube.com/watch?v=moeLYf_rUbg

Piano Warm Up Exercise - <http://michiganstatepianopedagogy.blogspot.com/2008/12/technical-warm-up-exercises-for-pianist.html>

How to clean a guitar - <http://www.youtube.com/watch?v=uO7VnogSfSg>

GETTING TO KNOW YOUR INSTRUMENT OR VOICE

Range

Before we can start to play a piece of music we need to be familiar with the register or range of our instrument.

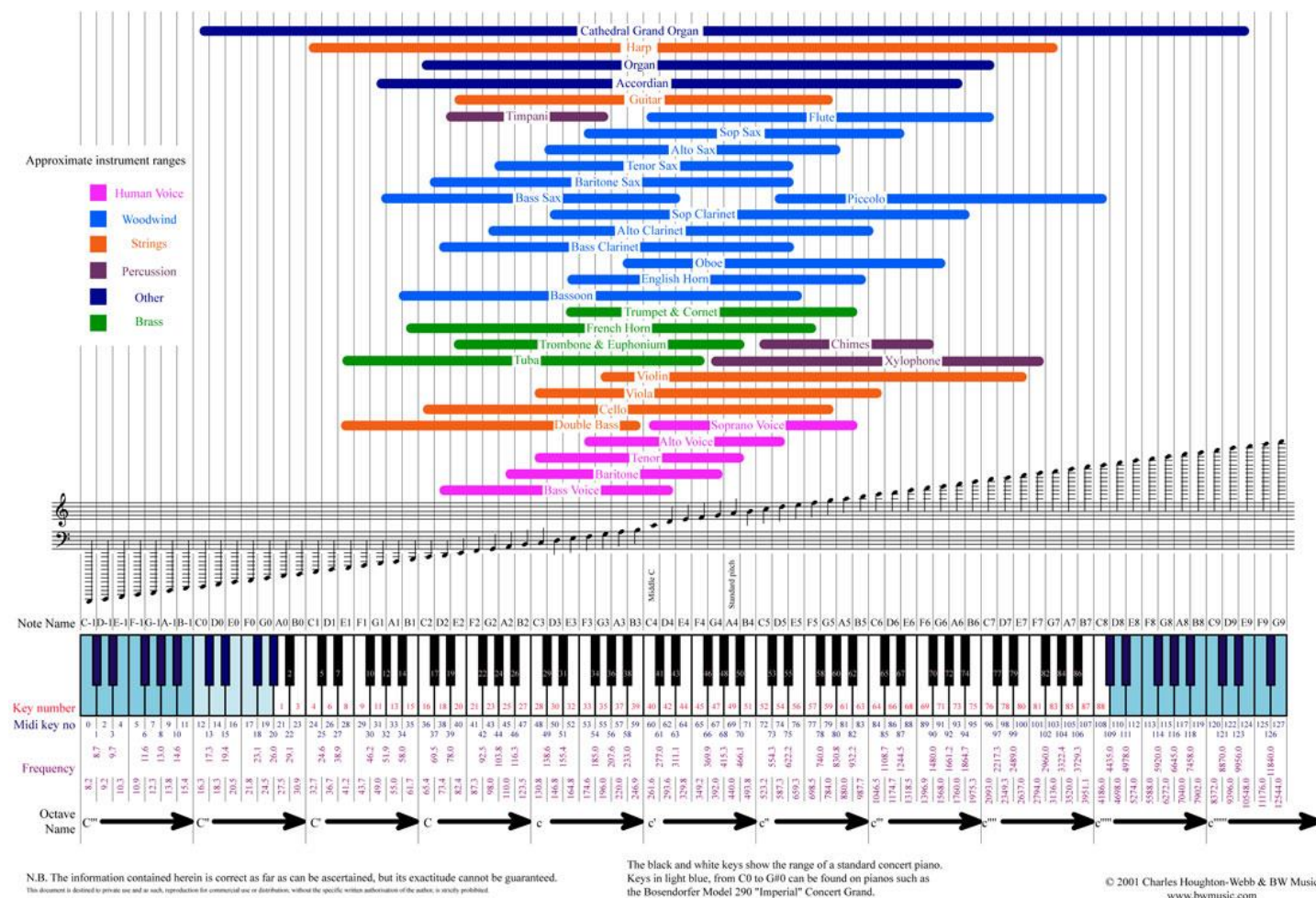
WHAT IS RANGE?

Range is all of the notes a musical instrument can produce from its highest to its lowest note.

WHAT IS THE RANGE OF DIFFERENT INSTRUMENTS?

Every instrument has a unique range. For example the bass guitar has a very low and limited range. It can only play lower sounding notes within two octaves.

The piano on the other hand has a very wide range going from very low notes to very high notes. Singers also have unique ranges. Some female soprano singers can sing extremely high notes, but not very low notes. Whilst some male bass singers can sing very low notes but not very high notes. Here is a diagram showing the ranges of different instruments:



You can see how the piano has a very wide range whilst the electric guitar has a much smaller range.

Sound Characteristics

As well as each instrument having a unique range every instrument also has a unique sound characteristic or sound quality. Some of the factors that influence the sound characteristics of an instrument are:

- The instruments size
- Whether it is acoustic, electric or digital
- The thickness of the strings or skins being used
- The way it is being played

Let's take the **double bass**. It is a very big instrument that produces a very low sound. It needs to have such a big body to be able to produce such low frequencies.

The double bass has very thick strings, which helps produce the low notes as well as making the notes sound round and full.

The double bass could be played with either a bow or the fingers plucking the strings. When using the fingers the notes start very quickly (this is called note attack) and ring for a shorter amount of time. If the bow is used the notes start slower and last for as long as the player keeps moving the bow.

So from this we have learned some of the sound characteristics of the double bass:

- Round and Full Tone
- Slower attack with the bow
- Faster attack with the fingers
- Notes ring for longer with the bow and shorter with the fingers

The **electric guitar** has many different sound characteristics to the double bass.

Some sound characteristics of the electric guitar are:

- It has thin strings that can produce high notes
- It needs an amplifier to be heard
- The body of the instrument doesn't affect the sound it makes
- You can use different guitar effects like echo and distortion to make different sounds on the guitar

Most musical instruments produce a wide variety of different sound characteristics. Musicians chose the sound characteristics they want from an instrument or voice depending on the different styles of music being played.

Every instrument has a unique sound characteristic. If they didn't all instruments would sound the same and if you were listening to a song on the radio you would not be able to tell one instrument from another.

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The right sounds for the right songs

Now that we have talked about range and sound character we can start to think about how musicians use this to play different styles of music.

A singer in a cover band might have to sing different styles of music in the one set. The way they sing a jazz song and a rock song would be completely different.

The range and sound characteristics of a jazz vocal:

- Wide range of notes from low to high
- Round smooth tone
- Gentle attack
- Changing dynamics from loud to soft notes

The range and sound characteristics of a rock vocal:

- Limited range, only needing a few notes to sing the whole song
- Aggressive tone
- Hard Attack, the notes come out very quickly
- Constant dynamic, loud all the time

LEARNING ACTIVITIES

Activity 1

Using a keyboard work out what is the highest and lowest note that you feel comfortable singing?

Activity 2

Try to change sound characteristics in your singing.

Try to sing a note with a soft gentle attack and then one with a loud fast attack.

Try to sing very quietly, then very loud, then very quietly again.

Try to sing a loud low note, followed by a quiet high note. What differences do you notice in your voice? Does your tone change?

Activity 3

Describe some of the sound characteristics of the following instruments.

Drum Kit:

Electric Bass Guitar:

Loud distorted rock guitar:

Quiet Female Vocalist:

Quiz

The piano has:

The sound characteristic of a double bass could best be described as:

All instruments: change tonal characteristics when they are played in different ways.

A musician will always: change the way they play depending on the style of music.

Before singing a song a singer should:

Looking after your instrument or voice:

CLEANING AND STORING YOUR INSTRUMENT:

It is really important to learn how to clean and store your instrument correctly. Musical instruments are expensive and much cherished items. An instrument broken due to bad storage or not being maintained can lead to a very expensive repair. Here are a few tips on looking after your instruments:

Storage

Avoid storing instruments in hard cases when they are not being played. Instead put them onto stands so that they can stay at room temperature. Only use a hard case when transporting an instrument

Never place a musical instrument in front of a heater or air conditioner. It can be really bad for an instrument to change temperature dramatically as well as having constant air blown onto one part of the instrument

Try to keep your instrument out of direct sunlight as much as possible

Cleaning

Always clean your instrument after every time you play it

String instruments like guitars and bass guitars need to be serviced by a professional at least once a year to keep their intonation correct and accurate

Cleaning drum cymbals can help to get a crisper sound out of them

Music stores have cleaning accessories like cloths and sprays as well as stands and cases to help maintain and clean your instrument.

WARMING UP

It is very important as a musician or vocalist that you do correct warm-ups before starting. Just like athletes we need to be prepared for the physical movements of making music.

By doing a correct warm up routine every day we are better equipped to:

- Play and sing throughout our entire range
- Play and sing fast and loud passages of music
- Have more control over our instruments and voices
- Play to the fullest of our ability

Think about a professional rock drummer playing on a 90-date world tour. Every night they go out and play loud and energetically. If they did not do a good warm-up before every concert they might injure themselves. Their warm-up might include some stretches and some basic rudiments on a practice pad before the concert begins

Similarly a saxophone player on the same tour might do some breathing warm-ups as well as playing some long notes and scales, to ease themselves into the more advanced playing needed for the concert.

It's really important when you first start learning to play an instrument that you ask your teacher for some good warm-up exercises and techniques. Most musicians warm-up by doing some basic scales, stretches or breathing exercises. For some musicians a warm up might focus on a difficult passage they are trying to learn but played very slowly and at a volume that does not require too much effort.

Watch the Andy Sugg and Jamie Vendera interview of warming up.

TUNING

Before starting to play a piece of music or practice it is really important to tune your instrument. Professional musicians sometimes tune up several times during a performance. Most musical instruments need to be tuned every time before they are played.

Singers tune up too! Before a singer starts a song or scale they play and listen to a keynote. This helps them to tune their ears to the key or scale of a song, which helps them sing the exact right notes needed.

All musicians tune in one way or another, whether that is by tightening a drum skin so that it sounds perfect for the music being played or by adjusting the mouthpiece of a saxophone to help produce notes that are exactly in tune.

The best way to test to see if a musical instrument is in tune is by using an electronic tuner. These tuners have a small microphone that you can sing into or make a note into and it tells the musicians if the note they are playing is sharp or flat. From here the musician can make the appropriate adjustments so that their instrument is perfectly in tune.

Some instruments are very difficult to tune. A piano is usually only tuned every year and by a specialist piano tuner. Digital instruments like synthesizers never need tuning, as they don't have any moving parts that need to be retightened.

Before tuning any instrument ask your teacher how to do this correctly. Tuning an instrument incorrectly can lead to damage so be careful and if you are unsure leave the instrument until someone with experience can help you.

LEARNING ACTIVITIES

Activity 1

Ask your teacher if they have some tips on how to keep your instrument clean.

Activity 2

Learn some warm ups on your instrument or voice. Ask your teacher for some simple warm ups to start with. Many musicians play basic scales as a way to warm up before playing.

Some good basic warm ups on any instrument are:

- Chromatic Scales (playing every note up and back)
- Major Scales
- Minor Scales

Activity 3

Sing into an electronic tuner and see what note you are singing. Can you make that note sharp? Can you make that note flat?

Activity 4

See if you can sing the following notes: G, Bb and E

Activity 5

Under your teacher's supervision, try to tune your instrument. Be careful tuning is a delicate process! When you tune only move the parts of the instrument that you need to very slowly. Use the electronic tuner as a guide.

- Andy Sugg warming up Youtube video
- Jamie Vendera warming up your voice Youtube video

Quiz

You should always:

You should warm up: _____

When you warm-up you should: _____

You should tune your instrument: _____

When tuning you should: _____

Developing your skills

USING YOUR EARS

As musicians our most important asset is our ear. If our music does not sound good to us it won't sound good for our audience either. When we begin to learn a musical instrument we are so busy trying to understand where to put our fingers or the right time to start and stop a note that we forget to listen. A great idea to improve your playing is by recording yourself. You could use a computer, phone or cassette player with a built in microphone. When listening back to the recording ask yourself the following questions:

- How do I feel when I hear myself play?
- How can I improve what I'm playing to sound better?
- Can I hear anything on the recording that I don't usually hear when I play?

Take the recording to your teacher and ask them if they can think of any ways that you can improve your playing.

When you become more confident with your recording, try playing along with it. At first you might try to play the same notes along with the recording. A more advanced step is to play a harmony or secondary line with your recording.

DEVELOPING YOUR LISTENING SKILLS

As well as developing our playing and singing skills it is really important to develop our listening skills. The types of skills we want to practice with our listening are:

- Being able to sing a note after it has been played
- Clap a rhythm that someone else has played
- Listen to a piece of music and name the instrumentation
- Listen to a piece of music and name the style

There are lots of ways to practice this. One way to practice singing notes after they have been played and tapping back rhythms is by using an ear training piece of software or website. There are many sites on the Internet that are really helpful and fun.

Listening to music and asking yourself questions about the music is also a very important way to improve your listening skills. Listen to a song and try to follow the bass guitar for the whole song. What does it do throughout the song? Does it repeat the same riff over and over? When does the bass line change? If you can identify some changes you are already on your way to developing your ear.

GETTING FEEDBACK

It's really important as a musician that we listen to the feedback that our teachers and our audience give us about our playing and music. Ultimately we want our music to sound good for the people who will be listening to it. If your teacher gives you some advice on your playing you should listen very carefully and try to make the changes that they suggest. Ultimately it is you that will benefit.

PRACTICING

Practicing is the secret to becoming a great musician. There are no simple answers or ways around it. If you want to become a good musician you need to practice often.

During your practice sessions it is really important to work on pieces as well as technical concepts. Your teacher might write you exercises that focus on techniques like:

❖ tonguing	❖ dynamics
❖ fingering	❖ tempi
❖ plucking	❖ intonation
❖ beating	❖ sound production
❖ pedalling	❖ rhythms and rhythm patterns
❖ vocal technique	❖ chords and chord patterns
❖ attack	❖ melodic patterns

Ultimately these exercises are going to give you better co-ordination when playing your instrument and make it easier for you to play pieces.

When practicing, try to stay focused on one task at a time. If you jump around between different pieces and exercises you won't dedicate enough time to mastering anything.

When you practice it is also really important to focus on music and exercises you find difficult. If you don't challenge yourself every time you practice you won't improve.

POSTURE AND PERFORMANCE HABITS

It is really important that when you are learning to play a musical instrument that you learn how to sit and hold the instrument correctly. This will help you to master the instrument and make it easier for you to play at a high standard. It takes a long time to master an instrument and you will need to sit or stand in the same position for long periods of time. It is essential that you are doing this in a way that will not affect your long-term health also.

It's important to practice good posture in your practice sessions. This will translate into your performing too. As well as sitting or standing postures you should also consider the way to correctly hold or finger an instrument. Knowing how to do this in the correct manner will also help your performance ability and help you reach a high level of playing ability on your instrument.

LEARNING ACTIVITIES

Activity 1

Record yourself playing and listen back. Did you get all the notes right that you were trying to play? Did you stop or start in the middle of the piece? Did you speed up or slow down during the piece? Listen to the recording and write things that you did well and things that you need to improve.

Activity 2

Play a piece of music for your teacher and ask them if they can think of ways that you can improve the piece. Would it sound better if it were faster or slower? Played quieter or louder? Try experimenting with different ways to place the same piece and record them. You might be surprised and find that a different way of playing something sounds even better!

Activity 3

Ask your teacher for some practice exercises. Practice these each day and see if over the course of week you improve and the exercises.

Activity 4

When you play your instrument do you sit down or stand up? How do you feel after long periods of playing? Does any part of your body hurt? If so ask your teacher about different ways to hold, sit or stand with your instrument. Also go onto YouTube and find videos where people are showing you the correct posture for playing your instrument.

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Activity 5

Play a note on the piano. Try to sing this note. Now play two different notes on the piano and try to sing them.

Activity 6

With a friend clap a rhythm and get them to clap the exact same rhythm back to you. Go backwards and forwards and see how many rhythm patterns you can clap without making a mistake.

Quiz:

Recording ourselves playing can:

If your teacher gives you some feedback on your playing you should:

When you practice you should:

It's important to use good posture when learning an instrument because:

Some ways to develop your ears are:

Suggested resources:

Ear training website - <http://www.good-ear.com>

How to tune a guitar - <http://www.youtube.com/watch?v=Vkrpbng5hFg>

How to tune a bass guitar - <http://www.youtube.com/watch?v=RcKBQcegKSk>

How to tune a saxophone - <http://www.youtube.com/watch?v=x2v-TGvIJM0&feature=fvw>

How to tune a drum kit - http://www.youtube.com/watch?v=KyjgdZh_hxs

Finding your vocal range - <http://www.youtube.com/watch?v=9lejHKpfHso>

Guitar Warm Up Exercises - http://www.jazzguitar.be/guitar_technique.html

Singing Warm Up Exercise - http://www.youtube.com/watch?v=moeLYf_rUbg

Piano Warm Up Exercise - <http://michiganstatepianopedagogy.blogspot.com/2008/12/technical-warm-up-exercises-for-pianist.html>

How to clean a guitar - <http://www.youtube.com/watch?v=uO7VnogSfSg>

Review of Folio of Work

Item	What the trainer/assessor expects the student to have done and produced at the end of the project/s	Gaps identified	Trainer Feedback	Gaps Addressed or Competent
1	Play or sing simple pieces, including tuning and warming up, the ability to perform accurately using a range of techniques, rhythm patterns and tone production	<input type="checkbox"/>		<input type="checkbox"/>
2	Develop a repertoire, musical terminology and basic acoustic principles in producing sound while maintaining correct posture and set up/ warm up routines. Maintain knowledge of instrument parts and sound characteristics.	<input type="checkbox"/>		<input type="checkbox"/>
3	Follow WHS procedures, identify and report hazards and contribute to the WHS consultative process. Explain workplace safety procedures, emergency procedures and define common hazards and risks.	<input type="checkbox"/>		<input type="checkbox"/>
4	Research and apply information on musical styles while using listening skills to identify musical styles, components and basic structures.	<input type="checkbox"/>		<input type="checkbox"/>
5	Outline basic music structures, styles and forms and define terminology related to music components. Outline instruments used in selected musical styles and research well known composers and performers in selected musical styles.	<input type="checkbox"/>		<input type="checkbox"/>

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Item	What the trainer/assessor expects the student to have done and produced at the end of the project/s	Gaps identified	Trainer Feedback	Gaps Addressed or Competent
6	Support team members and recognize culturally appropriate communication skills. Cooperate and contribute to team goals while acting on constructive feedback to identify improvement opportunities and address conflicts appropriately.	<input type="checkbox"/>		<input type="checkbox"/>
7	Outline organizational standards, policies and procedures relevant to the work role. Outline team responsibilities and duties and maintain conflict resolution techniques.	<input type="checkbox"/>		<input type="checkbox"/>
8	Gather, interpret and discuss industry information including legal issues, protocols and employment. Discuss trends and update music industry knowledge. Collate this information in an appropriate format for future reference.	<input type="checkbox"/>		<input type="checkbox"/>
9	Identify laws, appropriate sources, distinguishing features and relevant bodies of the music Industry. Outline current trends and technology shaping the industry.	<input type="checkbox"/>		<input type="checkbox"/>

Result of Folio of Work	Satisfactory	<input type="checkbox"/>
	Unsatisfactory	<input type="checkbox"/>

Review of Folio of Work

Trainer/Assessor Feedback Guide

For all students, the assessor must:

- Provide logically sequenced, clear, concise and specific written comments on why the student's skills are of a satisfactory/unsatisfactory standard.
- List positive aspects of a student's performance

In addition, as applicable to each student:

- If **no gaps were identified**, state this: "No gaps were identified; the student met all the performance requirements to a satisfactory level."
- If **gaps were identified and addressed by the student**, state this: "Identified gaps have been addressed by the student to a satisfactory level."

<p>Assessor Feedback</p> <p>This section may not be left blank</p>			
Assessor Signature:		Date:	
<p>Student Feedback</p>	<p>Provide answers to the following questions:</p> <ul style="list-style-type: none"> - What are two things that you learnt while doing this project? - What two things would you like to learn more about? 		
Student Signature:		Date:	
<p>1. When I was doing this project, I received written and verbal feedback from the assessor on my skills and knowledge.</p> <p>2. I have read and acknowledged the feedback provided above</p>			