

Provider Name	Queensland College of Music Pty Ltd 40821		
Training Package	Code: CUA Creative Arts and Culture Training Package Version: 2 Release date: 15 January, 2016		
Where to find Training Package	Go to details of Training Package and certificate packaging rules at www.training.gov.au		
Qualification	Code: CUA40915 Title: Certificate IV in Music Industry (Release 1) Packaging rules: 14 units consisting of 4 core units, and 10 electives units – 8 units must be from Group A, B, C, or D with no more than 3 units from Group D and two units may be selected from any training package qualification at Certificate III, IV or Diploma.		
Units of competency	National Code	Unit of Competency Title	Core/Elective
	BSBCRT401	Articulate, present and debate ideas	Core
	BSBIPR401	Use and respect copyright	Core
	BSBSMB301	Investigate micro-business opportunities	Core
	CUAWHS302	Apply work health and safety practices	Core
	CUAMCP402	Develop techniques for composing music	Elective (A)
	CUAMPF304	Make a music demo	Elective (A)
	CUAMPF405	Develop instrumental techniques	Elective (A)
	CUAMPF302	Prepare for performances	Elective (A)
	CUAMPF401	Rehearse music for group performances	Elective (A)
	CUAMPF404	Perform music as part of a group	Elective (A)
	CUAMPF406	Perform music as a soloist	Elective (A)
	CUARES402	Conduct Research	Elective (D)
	BSBSUS201	Participate in environmentally sustainable work practices	Elective (D)
BSBLDR403	Lead team effectiveness	Elective (D)	
Clients	Adults and senior school students who have a love of music and present with music knowledge in a variety of contexts and evidence of having well-developed skills as a musician. Evidence will be gathered through an audition process prior to enrolment. The audition process (Appendix 1) will focus on determining the aural skills of students, evidence of their music knowledge and experience and their performance techniques. Their individual talent in music will be recognised and fostered and learning goals established to enable them to perform as a soloist and become an integral part of a group performance and of the music industry.		

<p>Training and assessment arrangements</p>	<p>Duration</p> <p>The course will be conducted over 4 terms of 8 weeks with 20 hours per week in supervised face-to-face classes and an additional four hours per week in private practice time, rehearsal, performance and attendance at concerts. An extra two weeks is added to term 4 for assessment completion and annual concert.</p> <p>Senior school students will either undertake the qualification in their own school over eight school terms and/or attend the Queensland College of Music for one day a week for four 8 week terms. An additional four hours per week in private practice time, rehearsal, performance and attendance at concerts is required. An extra two weeks is added to term 4 for assessment completion and annual concert. Students will focus on one instrument.</p>
	<p>Organisation</p> <p>All delivery focuses on time to practise individual skills, to create, to perform as a soloist and as a member of a group and to evaluate and enhance music knowledge and skills within a safe and supportive environment. Individual learning needs are continually reviewed and new goals established to ensure improved musicianship. Some theory aspects related to musicianship will be accessed through computer learning resources. Face to face to instruction will take place in training rooms supported by practice rooms and access to recording areas. Individual instruction will be provided to students according to their specialist vocal interest or specialist instrument. Guest speakers and specialist musicians and representatives from the music industry will support the training staff.</p> <p>The focus of the program is on the development of aural and perception skills to notate and compose music, to develop skills as an individual performer, to perform in group performances and the ability to reflect critically on performances and musicianship. Specialist areas of study will include classical and contemporary piano, violin and flute performances, vocal and choral performances and group singing. Students will be required to perform on three occasions in front of an audience. Core skills for work will be an integral part of all assessments. (Appendix 4)</p> <p>Learners are provided with exit points at the end of each term with completed units of competency being provided on a Statement of Attainment from the RTO.</p>

	1	<p>Working in the music industry</p> <p>THEORY</p> <p>Safe work practices legislative requirements duty of care safety signs, symbols, PPE safe manual handling risk assessment reporting procedures emergency procedures</p> <p>Environmentally sustainable work practices environmental regulations resource efficiency</p> <p>PRACTICAL</p> <p>Performance and technique control of instrument care and maintenance of instrument exercises, posture aural discrimination controlling sound, intonation and variations dynamic range and variations tempi and musical markings music interpretation performing music from notation learn repertoire, practice goals addressing feedback technical fluency with melodic and/or rhythmic precision</p> <p><i>Journal handed out and discussed</i></p>	<p>CUAWHS302</p> <p>BSBSUS201</p> <p>CUAMPF405</p>
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	2	<p style="text-align: center;">Working in the music industry</p> <p>THEORY</p> <p>The industry legislation that impacts on business business ideas and opportunities potential customers, market size and trends and developments economic activity and labour force changes ethical business practices financial, business and technical skills specialist advice</p> <p>Guest speaker: Contract lawyer, Musician’s Union, industry representatives, performers</p> <p>Copyright Legislation and legislative exceptions sources of information identifying owner’s rights and protection of original works procedures to determine copyright and permissions required role of the Australian Copyright Council and collection agencies issues relating to licensing and selling rights</p> <p>*Guest speaker – Copyright Lawyer, guest composers and performers</p> <p>*Learners to be supported in locating, organising and maintaining sources of information</p> <p>PRACTICAL</p> <p>Develop techniques styles, genres, musical forms and conventions musical and cultural protocols musical performance conventions Interpret notated music controlling sound, intonation and variations dynamic range and variations tempi and musical markings music interpretation performing music from notation learn repertoire, practice goals addressing feedback technical fluency with melodic and/or rhythmic precision</p>	<p>BSBSMB301</p> <p>CUARES402 BSBIPR401</p> <p>CUAMPF405</p>
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	3	<p style="text-align: center;">Composition and recording</p> <p>Techniques for composing music history, protocols and genres generating, analysing and communicating ideas justify ideas to others develop and apply composition techniques to create musical pieces explore different ways and formats for communicating through music aural perception skills techniques for writing directions apply copyright audio equipment for composing, orchestrating and setting down music evaluating and reviewing reflect on own ideas and views of others</p> <p>Make a demo determine repertoire method and format recording equipment and post production equipment file formatting contribute to production individual and group performance recorded evaluate and note improvements</p>	<p>BSBCRT401</p> <p>CUAMCP402</p> <p>CUAMPF304</p>
	4	<p style="text-align: center;">Performances</p> <p>Prepare, rehearse and perform as a soloist and a member of a group</p> <p>performance and technical requirements instrumental and vocal techniques group performance protocols and customs collaborate and encourage group members lead and support group members communicate effectively with other performers and relevant concert personnel critical listening and reflection plan strategies for improvement</p> <p><i>*three solo performances and three group performances are required and participation in at least three rehearsals.</i></p>	<p>CUAMPF302</p> <p>CUAMPF401</p> <p>CUAMPF404</p> <p>CUAMPF405</p> <p>CUAMPF406</p> <p>BSBLDR403</p>

Training and assessment arrangements	Evidence Gathering Techniques							
	The following matrix identifies the type of evidence that will be collected towards competency and to enable judgments to be made about learners' competency in each unit. Aural communication, musicianship, safe work practices, individual performances and performances as a member of a group will form the basis of all assessments.							
	An assessment tool includes the following components: an assessment matrix mapping all aspects of the unit, the assessment tasks to be undertaken by the learner, an outline of the evidence to be gathered from the learner and the evidence criteria used to judge the quality of performance. Learners are able to access RPL processes in order to provide evidence of competency.							
	Units of Competency	A	B	C	D	E	F	G
	BSBCRT401	x	x	x		x	x	
	BSBIPR401		x		x			
	BSBSMB301		x		x			
	CUAWHS302		x	x				
	CUAMCP402	x	x			x	x	
	CUAMPF304	x	x	x		x	x	
	CUAMPF405		x	x				x
	CUAMPF302			x				x
	CUAMPF401							x
	CUAMPF404			x			x	x
	CUAMPF406			x			x	x
CUARES401		x		x				
BSBSUS201		x						
BSBLDR403		x						
Key	A – portfolio of work documents B – oral and written responses C – observations D - research report E – audio/video recording F – evaluations and review G – music journal							
Training and Assessment staff	Units of Competency	Training Arrangements	Training & Assessment Personnel					
			Technical Advisor	Qualified Assessor	Qualified Trainer			
	BSBCRT401	Specialist trainers sought as required	S Kim	S Kim	S Kim			
	BSBIPR401			S Kim	S Kim			
	BSBSMB301			S Kim	S Kim			
	CUAWHS302			S Kim	S Kim			
	CUAMCP402			S Kim	S Kim			
	CUAMPF304			T Loveland S Kim	T Loveland S Kim			
	CUAMPF405			T Loveland S Kim	T Loveland S Kim D Lee M Yen L Kenneally S Jones			
	CUAMPF302			T Loveland S Kim	T Loveland S Kim D Lee M Yen L Kenneally S Jones			

	CUAMPF401			T Loveland S Kim	T Loveland S Kim D Lee M Yen L Kenneally S Jones												
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	CUAMPF406			T Loveland S Kim	T Loveland S Kim D Lee M Yen L Kenneally S Jones												
	CUARES401			S Kim	S Kim												
	BSBSUS201			S Kim	S Kim												
	BSBLDR403			S Kim	S Kim												
Trainer Assessor qualifications	Trainer/Assessor profile attests to qualifications in Music, Training and Assessment and currency in vocational knowledge and skills. Trainer/Assessor is a talented and respected musician with a range of performance experiences. Recruitment of specialist musicians will be undertaken by the RTO and assistance provided for them to gain their Certificate IV in Training and Assessment or TAESS0007 Enterprise Trainer Presenting Skill Set and to participate in an induction process and regular professional development and industry currency opportunities. D Lee, M Yen, L Kenneally and S Jones work under supervision.																
Assessment validation process	Training and assessment strategies are developed in consultation with industry and assessment items are reviewed annually by industry personnel as well as other trainers and assessors and comments for continual improvements are implemented, reviewed and signed off. Planning consultation has been undertaken with a range of industry personnel. (Appendix 2)																
Consultation with industry	<p>Industry representatives consulted with regards to:</p> <ul style="list-style-type: none"> developing the specific training and assessment strategy monitoring of the specific training and assessment strategy, physical and human resources reviewing assessment processes <table border="1"> <thead> <tr> <th>Date of review</th> <th>Business name</th> <th>Contact person</th> <th>Contact details</th> </tr> </thead> <tbody> <tr> <td>24/09/2015</td> <td>University of Qld</td> <td>Sam Mitchell</td> <td>0402456728</td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> </tr> </tbody> </table> <p>Record of review available from 24/09/2015</p>					Date of review	Business name	Contact person	Contact details	24/09/2015	University of Qld	Sam Mitchell	0402456728				
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24/09/2015	University of Qld	Sam Mitchell	0402456728														
Moderation and validation of assessment	<p>1. Assessors consulted as part of the moderation and validation process</p> <p>All assessment processes, conditions, methods and tools are reviewed and moderated to ensure they are appropriate for the units of competency and reflect information contained in the elements, performance criteria, range of variables, required knowledge and skills and evidence guide as well as include detail regarding how evidence is collected and the basis on which assessment decisions are made. Assessment is also validated to ensure that assessment processes and tools are valid, reliable, flexible and fair and that evidence is sufficient, valid, authentic and current (including clear information to the assessor and the learner about the conditions under which assessment is conducted and recorded).</p> <table border="1"> <thead> <tr> <th>Date of review</th> <th>Contact person</th> <th>Contact details</th> </tr> </thead> <tbody> <tr> <td></td> <td></td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> </tr> </tbody> </table> <p>Record of consultations and feedback with trainers and assessors are recorded.</p>					Date of review	Contact person	Contact details									
Date of review	Contact person	Contact details															
	<p>2. Internal Audit</p> <p>An annual internal audit will focus on improvements required in relation to TAS, trainer and assessor qualifications, information provided to learners prior to enrolment, assessment items, resources and policies</p>																

	<p>and procedures of the RTO.</p> <table border="1" data-bbox="304 409 1476 660"> <tr> <td colspan="2">Internal Audit Findings/Areas for Improvement</td> </tr> <tr> <td colspan="2" style="height: 50px;"></td> </tr> <tr> <td>Date of next audit:</td> <td>Date of last internal audit:</td> </tr> </table> <p>3. Internal moderation Where more than one trainer/assessor is involved in delivery and assessment of the same unit, moderation of assessment judgments is conducted each term. Next moderation date: Record of meeting and feedback from trainers and assessors</p>	Internal Audit Findings/Areas for Improvement				Date of next audit:	Date of last internal audit:
Internal Audit Findings/Areas for Improvement							
Date of next audit:	Date of last internal audit:						
<p>Resources</p>	<p>Record of available resources for this course:</p> <ul style="list-style-type: none"> • The RTO is able to provide the training and assessment services within its scope of registration and to accommodate learner numbers and specialist musical needs. • The RTO can demonstrate that they satisfy elements, performance criteria, required knowledge and skills and evidence guide of the units of competency. • Trainer profiles document the vocational skills of staff and training and assessment competencies or their equivalent, industry experience and currency activities. • All trainers/assessors have access to relevant units of competency, learning resources, assessment guidelines and qualification rules. • The RTO has access to staff to assist students with special needs. Assessment processes, methods and/or tools are reasonably adjusted to better suit the needs of particular students. • The RTO has access to the required facilities, equipment, training and assessment materials. A list of resources is provided at (Appendix 3) 						
<p>Reasonable Adjustment Arrangements</p>	<p>The RTO is committed to ensuring that people with particular learning styles and people with a disability are able to participate in study effectively. Contextualisation of the qualification and reasonableness of delivery modes, resources and assessment tools will ensure the individual needs of learners are met.</p> <p>The preferred learning styles of students will be considered within the delivery context, the development of resources and the assessment tools used. All practical activities will take place in small groups with an experienced trainer demonstrating, mentoring and seeking to empower learners to take responsibility for their learning, to self-assess and to act on constructive feedback within a culturally respectful learning environment.</p>						
<p>ACSF</p>	<p>The Australian Core Skills Framework informs the identification and description of underpinning literacy and numeracy features and requirements within competency standards. The learner's, literacy and numeracy levels are expected to be equivalent to Level 3/4 of the ACSF.</p> <ul style="list-style-type: none"> ○ Reading and understanding work related documents such as contracts and copyright ○ Writing workplace documents and documenting research findings, interpreting and summarising information ○ Oral communication to collaborate and negotiate with team members ○ Numeracy skills to interpret notated music and determine duration of copyright ○ Learning skills to review and reflect on performances and address feedback for improvement 						
<p>Pathways to further</p>	<p>ADVANCED DIPLOMA</p>						

<p>learning and study</p>	<p>Graduates at this level will have broad knowledge and skills for paraprofessional/highly skilled work and/or further learning.</p> <p>CUA60515 Advanced Diploma of Music Industry</p> <ul style="list-style-type: none"> Label manager Licensing manager Music arranger Music business manager Musicologist New media director Venue manager <p>DIPLOMA</p> <p>Graduates at this level will have specialised knowledge and skills for skilled/paraprofessional work and/or further learning.</p> <p>CUA50815 Diploma of Music Industry</p> <ul style="list-style-type: none"> Artist manager Composer Instrumentalist Music marketing and promotions officer Sound engineer Vocalist <p>CERTIFICATE IV</p> <p>Graduates at this level will have specialised knowledge and skills for work and/or further learning.</p> <p>CUA40915 Certificate IV in Music Industry</p> <ul style="list-style-type: none"> Artist manager Assistant sound engineer Band manager Booking agent Musician Music marketing and promotions officer Singer <p>CERTIFICATE III</p> <p>Graduates at this level will have theoretical and practical knowledge and skills for work and/or further learning.</p> <p>CUA30915 Certificate III in Music Industry</p> <ul style="list-style-type: none"> Assistant band manager Singer Sound mixer/technician Sound recordist <p>CERTIFICATE II</p> <p>Graduates at this level will have knowledge and skills for work in a defined context and/or further learning.</p> <p>CUA20615 Certificate II in Music Industry</p> <ul style="list-style-type: none"> Junior sound assistant <p>SKILL SET</p> <p>CUASS00047 Music Tutor Skill Set</p> <ul style="list-style-type: none"> Music tutor - instrumental Music tutor - vocal
<p>Continuous Improvement</p>	<p>In addition to the validation and moderation review of assessment tools and processes, continuous improvement of all processes and procedures will be undertaken by the RTO. This will include improvements made from feedback sought from learners, trainers, assessors, staff, industry consultants and other stakeholders. Feedback will be sought from each learner after training and assessment.</p> <p>Feedback is also sought through the completion of the Quality Indicator learner questionnaires at the</p>

	<p>completion of the course.</p> <p>Trainers will also be required to maintain vocational currency through industry experience and training and assessment currency through professional development.</p>
AVETMISS	<p>Students are enrolled in the relevant units of competency on commencement of the qualification and student information entered into the Student Data Management System (Axcelerate). Results are available to students at the end of each term, entered into Axcelerate and into SLIMS for current high school students. Results indicate if the competency is attained or continuing, gained through RPL or credit transfer. Trainers and Assessors verify that accurate and up-to-date information is recorded.</p> <p>Student results show the unit code, title and date achieved. The final assessment outcome for each unit of competency will be documented on the student profile and entered into Axcelerate and SLIMS if required. Once all units are recorded as competent a qualification or a statement of attainment will be printed, entered into the Qualifications register and retained by the RTO for 30 years.</p> <p>All completed student assessment items for each student will be securely retained until the appeal period ends (six months after completing or withdrawing from the qualification). After the appeal period ends, the assessor's marking guide and observation checklists and completed student assessment items for 10 students or 10% of the students (whichever is greater) enrolled within the qualification will be retained for 12 months. A master copy of all versions of assessment tools will be retained for the life of the relevant version of the qualification.</p>

Appendix 1

QUEENSLAND COLLEGE OF MUSIC

AUDITION APPLICATION

AUDITION APPLICATION	
Instructions	
<ul style="list-style-type: none"> • Answer all questions • Print clearly 	
Personal details	
Title:	
Family name:	
Given name:	
Gender:	Date of birth:
Address:	
Phone:	Mobile:
Email address:	
Musical skill, knowledge and experience	
Instrument/s :	
Style of music:	
Performance or recording experience:	
Music studies undertaken – personal tutor, school music, AMEB tests, music qualifications	

AUDITION PROCESS

When attending the audition please bring with you copies of any music assessments, certificates or qualifications, a copy of any recorded performances (audio tapes, CDs, videos, digital computer files, photographs) a copy of any letters of commendation and/or references from employment.

At the audition applicants will be required:

- to perform two or three contrasting pieces of their choice
- to participate in an interview
- present relevant documents

The audition is **not** a test but an opportunity for the Queensland College of Music to determine your current knowledge and skill and to ensure studies in Certificate IV in Music are relevant to you and will enhance your musicianship and employability.

The audition performance will be an opportunity for you to demonstrate:

- proficiency and confidence in your selected instrument
- an ability to perform with confidence and expression
- technical skills, music reading skills and aural perception skills

Privacy Statement: The Queensland College of Music collects, stores and uses personal information only for the purposes of administration relating to applicant admissions and enrolment. The information collected is confidential and will not be disclosed to third parties without your consent, except to meet government or regulatory authority requirements.

Appendix 2

INDUSTRY CONSULTATION

The following organisations have been consulted in the initial preparation of this TAS:

- Mr Sam Nicolosi, Advanced Training Management, Business Manager nicolosisam29@gmail.com
- Toby Loveland, performer, composer and recording artist – tobyloveland@uqconnect.net
- Sam Mitchell, performer, teacher University of Queensland Music 0402456728

Appendix 3

RESOURCES

- Training and assessment materials for Certificate IV in Music including learner resources, assessment tools, and assessment to solutions.

b) **Websites**

Music thinktank
<http://www.musicthinktank.com>

NCH Software
<http://www.nch.com.au>

Muscore
<http://musescore.org>

Innovation and Business Industry Skills Council

<http://www.ibsa.org.au>

You tube

www.youtube.com

- Composition – writing music tips and composition music tips
- Fire safety in the workplace

Australian Music

<http://www.ausmusic.com>

Music Council of Australia

<http://mca.org.au>

Freeza

<http://www.freeza.vic.gov.au>

Musicians Union of Australia

<http://www.musicians.asn.au>

The Music Network

<http://www.themusicnetwork.com>

Skills 1

<http://www.skillsone.com.au>

Department of Environment and Heritage Protection

<http://www.ehp.qld.gov.au>

Fairwork Australia

<http://www.fairwork.gov.au>

Fire Protection Association of Australia

<http://www.fpa.com.au>

Legislation in Queensland

<http://www.legislation.qld.gov.au>

Material Safety Data Sheets

<http://www.msds.com.au>

Safework Australia

<http://www.ascc.gov.au>

Worksafe Queensland

<http://www.worksafe.qld.gov.au>

OHS guide for live performance

<http://www.liveperformance.com.au>

Department of Water and Energy Supply

<http://www.dews.qld.gov.au>

The Climate Group
<http://www.theclimategroup.org>

Work Cover Queensland
<http://www.workcoverqld.com.au>

Text Resources

Music : an appreciation Book by Kamien, Roger 1992 5th edition ISBN 0070336776

History of Western Music Book by Hugh M. Miller & Dale Cockrell 5th edition ISBN 0064671070(pbk)

Improvisation it's nature and practice in music by Derek Bailey First published in USA 1993 by Da Capo Press ISBN 0306805286

Canon Classiques : Classical canons without text: manuel de solfege hand book of splfeggio by Agocsy, Laszlo and Molnar, Antal 1995 2nd edition sight-singing music score

Bach Peldtar Collection of Bach Examples by Leganyne Hegyi, Erzsebet and Bach JS 1974 sight-singing

Bach Essay on his life and music by Christoph Wolff Havard University Press Cambridge, Massachusetts London England Copyright 1991 by the President and Fellows of Harvard College in USA

Navigating music and sound education edited by Jullie Ballentine and Brydie-Leigh Bartleet ISBN (10) 1443818437, ISBN(13) 9781443818438 Copyright 2010 First published in Cambridge Scholars

The New Oxford History of Music-The Age of Humanism 1540-1630 Edited by Gerald Abraham 1968 London Oxford University Press

Vivaldi Genius of the Baroque by Marc Pincherle First edition Copyright 1957 by W.W.Norton & Company, Inc

Handel Messiah edited by Watkins Shaw The New Novello Choral Edition Vocal Score Copyright 1992 Novello & Company Limited

Harmonic Practice in Tonal Music Second Edition by Robert Gauldin Copyright 2004, 1997 by W.W.Norton & Company, Inc ISBN 0393976661

Workbook for Harmonic Practice in Tonal Music by Robert Gauldin Second Edition Copyright 2004 ISBN 039397667X(Pbk)

Classical Music The Era of Haydn, Mozart, and Beethoven by Philip G. Downs W.W.Norton & Company New York London

World Music A Global Journey Second Edition by Terry E Miller and Andrew Shahriari ISBN10: 0415988780(Pbk) 2009 Taylor& Francis

The Twentieth-Century Performance Reader Edited by Michael Huxley and Noel Witts First Published in 1996 ISBN 100415252873(Pbk) Taylor & Francis Group

Rock Music Styles a History Fifth Edition by Katherine Charlton Copyright 2008 by the Mac Graw Hill Higher Education ISBN 9780073121628

Extensive range of sheet music/music scores

Equipment

5 Violins	1 Cello
9 pianos	1 Marimba
2 Guitars	2 Drum kits
2 Flutes	1 Saxophone
1 digital piano	

Additional equipment includes:

Music stands, amplifiers
 Notation and composing software
 Computers, Microsoft software, internet access, printer/scanner
 Audio recording equipment, video camera, CD player
 Baton, tuning fork, metronomes, headphones, microphones
 TV screen, White board, Data projector, I phone

Training rooms equipped with desks, suitable chairs and seating for performance, computers, stationery including manuscript paper, USBs. The College has access to function rooms in the Diana Plaza for lectures, guest speakers and solo performances. An agreement is in place for access to a recording studio on a short term basis.

Appendix 4

CORE SKILLS FOR WORK FRAMEWORK

The Core Skills for Work Framework describes performance in ten Skill Areas, grouped under three Skill Clusters:

Cluster 1 - Navigate the world of work

- a. Manage career and work life
- b. Work with roles, rights and protocols

Cluster 2 - Interact with others

- a. Communicate for work
- b. Connect and work with others
- c. Recognise and utilise diverse perspectives

Cluster 3 - Get the work done

- a. Plan and organise
- b. Make decisions
- d. Identify and solve problems
- e. Create and innovate
- f. Work in a digital world