Welcome to the Deadly Jam Music Festival!
Choose the pathway of a musician, sound technician, band manager, or events manager.
Alternatively, you can choose a particular unit or competency from the menus on the right.
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GENERAL OVERVIEW

Background and Purpose

The purpose of this Toolbox is to enhance the learning outcomes of Aboriginal students studying music by providing a flexible and accessible online music course.

The technologies used by the Toolbox provide opportunities for the students to develop their skills, knowledge and understanding of music performance, technical production and music business within the context of an interactive medium with direct implications for future career pathways.

Indigenous communities have long used music as a creative force in promoting their cultural voice and in the maintenance of culture and language. Music has wide scale participation in all communities whether remote, rural or urban (where only 30.3% of the Indigenous population reside). Using music and online technologies together is a way of capitalising on natural community practices. The intention of this Toolbox therefore, is that Indigenous Australians will be able to develop their understanding and use of technology in a culturally appropriate and user-friendly environment.

Research indicates that there is a general acceptance within Indigenous communities of computer technology and a strong preference among Indigenous people to study in their own communities, particularly those in remote regions of Australia.

This provision of on-line skills training in music for Indigenous students is justified by the widespread need for such a product and the current absence on the national level of such a program. Indigenous Australians need the same opportunity to obtain knowledge and to develop professional skills online as non-indigenous Australians.

Participation by Indigenous Australians under 25 in vocational education and training has risen by 73% from 13,454 people in 1996 to 23,200 in 2000. In the 5 years from 1996 to 2001, the number of Indigenous students in undergraduate education has risen by 15.8%, representing 1.5% of commencing university students. Yet, many Indigenous people live considerable distances from local TAFE providers. In fact, 64 percent of Indigenous people living in rural areas live more than 50km from the nearest TAFE College. This dispersal of the Indigenous population requires the delivery of VET, which is both culturally appropriate and flexible. Therefore, the provision of training materials in a distance delivery format is the most appropriate solution.

1 Strategy 2000 Access and Equity in Online Learning. Summary Aboriginal and Torres Strait Islander Learners (R011Rsa) P3 ANTA Canberra.
3 Partners in Learning Culture, p11, ANTA Canberra.
In preparing this Toolbox, discussions were held with Indigenous musicians, TAFE personnel and Indigenous community members in Broome, Cairns, Sydney, the Kutjungka Region of Western Australia, Adelaide and in Melbourne. The idea of an online course in music for Indigenous learners has been received with enthusiasm and interest by these professionals, as shown in the membership of the Indigenous reference group, whose participants have been drawn from across the country.

Organisations, which have indicated their support for the development of flexible on-line learning materials in music for Indigenous Learners, include:

- Victorian Aboriginal Education Association Incorporated (VAEAI)
- Koori Strategies Team, Department of Education, Victoria
- Aboriginal Programs Unit, Department of Education, NSW
- Eora Centre TAFE, Redfern, NSW
- Tropical North Queensland TAFE, Cairns and Cape York, Queensland
- Broome Aboriginal Musicians Association, Broome, Western Australia

At the Big Note conference 2001, the experienced musicians spoke in terms of their regret that there was not a training program readily accessible to them in this form when they were starting out.

> …On all levels with us in front of the camera, whether it is in writing, whether a songwriter or performer that right across the board Aboriginal people are naturally gifted. It’s just finding and having access to training and equipment that they can develop their skills.


They also acknowledged that there are so many skills required to be a successful musician that they still have much to learn. The performers spoke of their desire to understand better the skills required for management, promotion, drawing up of contracts, budgets and appropriate tour itineraries. They also spoke of their acquired skills with live sound, relating to performance but their need to develop greater skills to achieve more satisfactory results in the digital environment of contemporary recording studios.
Target Audience

- The first major characteristic of the target audience is that they may be located in either a remote, rural or urban community. Consideration of this need requires approaches, which are sensitive to, and cater to the meeting of indigenous and western understandings of the music industry and its processes and practices.

- The second major characteristic of participants will be age. It is anticipated that participants’ ages will vary from youth (14 upwards) to middle age wishing to become professionally involved in the music industry. The need associated with this characteristic which has influenced the development of the product, is one of sensitivity to the variation in the experience, knowledge and understanding of the history of the peoples, of the allegiances and priorities of the various age groups, and of the influences of external factors such as maturation and life experiences.

- With the above in mind, the characteristics of individual learning styles and preferences determined a generation of various pathways and learning strategies within the product.

- Finally, the anticipated level of formal education ranges from primary and secondary education onwards. This characteristic means that the product has needed be cognisant of the range of language and literacy skills among the target audience.
### Units of Competency

The Deadly Jam Music Toolbox covers 13 competencies which are relevant to Certificates I, II and IV in Music

<table>
<thead>
<tr>
<th>National Code</th>
<th>Competency Unit</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>CUSADM08A</td>
<td>Address Copyright Requirements</td>
<td>20</td>
</tr>
<tr>
<td>CUSSAF02A</td>
<td>Follow health, safety and security procedures in the music industry</td>
<td>10</td>
</tr>
<tr>
<td>CUSMCP02A</td>
<td>Compose a simple song or tune</td>
<td>35</td>
</tr>
<tr>
<td>CUSMPF07A</td>
<td>Plan, prepare and perform a demo recording</td>
<td>35</td>
</tr>
<tr>
<td>CUSGEN04A</td>
<td>Participate in negotiations</td>
<td>35</td>
</tr>
<tr>
<td>CUSBAD03A</td>
<td>Administer operations for performance and rehearsals</td>
<td>40</td>
</tr>
<tr>
<td>CUSBMA04A</td>
<td>Develop and promote image</td>
<td>20</td>
</tr>
<tr>
<td>CUSBMA05A</td>
<td>Promote the act to obtain deals</td>
<td>35</td>
</tr>
<tr>
<td>CUETEM3A</td>
<td>Establish and manage resources and technical requirements</td>
<td>30</td>
</tr>
<tr>
<td>CUSSOU01A</td>
<td>Move and set up instruments and equipment</td>
<td>35</td>
</tr>
<tr>
<td>CUSSOU06A</td>
<td>Lay sound tracks</td>
<td>35</td>
</tr>
<tr>
<td>CUSMPF02A</td>
<td>Develop technical skills for playing or singing music</td>
<td>70</td>
</tr>
<tr>
<td><strong>Total Nominal Hours</strong></td>
<td></td>
<td><strong>400</strong></td>
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</table>
**Underpinning Ideas**

The Deadly Jam Music Festival Toolbox is aimed at engaging young Indigenous people who are interested in pursuing a career in the different aspects of the music industry.

The Deadly Jam Music Festival consists of four different pathways in the music industry- Musician, Band Manager, Event Manager and Sound technician. The mentor in each pathway has a little more knowledge than the user and guides the user throughout the site and assists with the online and offline activities. Together they embark on a journey of understanding the intricacies of each pathway and further developing the necessary skills in order to gain industry experience.
Accessing the Toolbox

In order to access the Deadly Jam Music Toolbox users need a computer that meets or exceeds the following specifications:

- IBM compatible computer with 300 MHz processor (OR Macintosh equivalent)
- 64 Mb of RAM
- 800 x 600 - 16bit colour display (1024 x 768 recommended)
- CD ROM drive
- Sound card and Speakers
- Internet Browser: Netscape version 6.2 or Internet Explorer 5 or higher
- JavaScript and CSS support enabled
- Adobe Acrobat Reader (version 5 or higher)
- Macromedia Flash Player (version 6.0.29 or higher)
- Macromedia Shockwave Player (version 8.5 or higher)

The browser plugins that are listed above are available at the following URLs:

- Macromedia Shockwave Player
  - www.macromedia.com/go/getshockwaveplayer
- Macromedia Flash Player
  - www.macromedia.com/go/getflashplayer
- Adobe Acrobat Reader
  - www.adobe.com/products/acrobat/readstep.html
Navigation Structure of the Toolbox

The structure of the Deadly Jam Music Toolbox is outlined in the following diagram. All units within the toolbox are shown, grouped into the four key pathways:

- Musicians
- Band Manager
- Sound Technician
- Events Manager

Each of the units shown consists of between two and six pages which are all linked from the introductory page of the unit.
Each of the units have been constructed with a series of pages with a recommended linear pathway. The introduction page of each unit provides links to each individual page whilst the pages themselves offer forward and back arrows in order for user to follow the linear path as well as a link back to the unit introduction page.

The graphic above shows the page navigation bar with the unit title (in this case ‘Playing Guitar’) acting as the link back to the start page for the unit. The user can navigate between the various units within each pathway by using the drop-down menu which is available above the navigation bar on each page.

If the user wishes to navigate to a different pathway at any time, they can do so by returning to the home page or by selecting the pathway from the navigation located at the top right of each page.

As well as the primary learning pathways, supporting material is supplied in four sections which are linked from the home page. The following graphic shows the buttons for the supporting sections.

These sections are as follows:

- **Experts**: The experts section contains information about the experts featured throughout the toolbox.

- **Glossary**: The glossary contains a vast array of terms that are used throughout the Toolbox grouped A to Z.

- **Teachers**: The teachers section contains information for teachers such as the teachers guide and competency links. The competency links provide direct links to sections of the Toolbox which relate to each of the nominated competencies.

- **Backstage**: The backstage section has been provided as the suggested discussion area. Throughout the Toolbox units, various discussion activities are suggested which links the user to the backstage area.
KEY FEATURES

This toolbox contains a set of interrelated key features to encourage, challenge and assist the learners.

Engagement with Industry Experts

Learners have the opportunity to gain concrete insights into the knowledge and skills needed to perform tasks through online mentoring with well known artists and groups. They listen to the personal voice of these mentors and see practical demonstrations of particular skills and processes. This provides an additional dimension to the learners’ ability to engage with ideas rather than relying on processing information solely through more abstract written text.

Authentic, Staged, Interactive Tasks

Learners are provided with a diverse range of authentic online activities and tasks that are visually stimulating and supported by sound. These activities are staged to build confidence with skills and processes. Offline activities allow learners to apply the knowledge they have gained as a result of the online interaction and to share this with other learners.

Individual and Social Skills Development

Many of the activities demonstrate that in each of the four roles a person performs both as an individual and as a member of a social group; and each pathway outlines and reinforces the skills that are required in both contexts.

Test, Reflect and Share Activities

Within each unit the learners are required to participate in a sequence of self-assessment, reflection on their interactive experiences and the sharing of new skills, understandings and knowledge.

Links

Where appropriate links to additional resources are provided to allow further research and refinement of knowledge and skills.

Glossary

A glossary of key technical terms is provided for the learner within the toolbox.

Backstage Facility

Throughout each unit, learners have the opportunity to go “backstage” and create their own forums for further discussion, clarification, and refinement of ideas and issues presented to them in the toolbox.
USING THE TOOLBOX

Assessment

The tasks that the student is required to complete while working through the toolbox will constitute the formal assessment.

As the student completes the workbook activities s/he will need to record on the workbook checklist that the task has been completed.

Evidence of successful completion of the tasks will be the submission to the RTO of the Workbook checklist duly signed off by the tutor. Signing off the workbook checklist will be the tutor’s confirmation that the Learner has attained the competencies.

Communication

Online Communication is an integral part of the learning experience promoted by the Deadly Jam Toolbox. In each of the Toolbox units, the user is directed to participate in discussion activities in order to share their experience and gain from the experience of others. The ‘Test, Reflect and Share’ page of each unit provides suggested discussion topics that are relevant to that particular unit.

The discussion area within the Deadly Jam Music Toolbox is called the ‘Backstage’ area. This backstage facility should encompass your choice of communication technology.

Teacher’s Role

The tutor should familiarize him/herself with the site and with each activity in order to be able to support students in working through this toolbox. The tutor should be familiar with the resources in the suggested websites within the toolbox and the guide, which support the activities.

Within the festival simulation, provide assistance to Learners in accompanying them through one or all of the four roles presented in the narrative.

Customisation

To fully customise the Deadly Jam Music Toolbox, you will need to edit the HTML files using an HTML editor such as Dreamweaver, Front Page, Homesite, or even a text-based editor such as Notepad. Dreamweaver Templates have been supplied to assist the customization process for those using Dreamweaver
Some interactions are designed using JavaScript, a language used to create interactive web pages. Anyone with a working knowledge of JavaScript can edit these interactions.

A vast number of activities in the Deadly Jam Music Toolbox have been created using Macromedia Flash. These activities can be customised by a developer using Macromedia Flash MX. The ‘Riff King’ activity in the Musicians strand has been created using Macromedia Director 8.5 and as such it can only be customised by someone proficient with this program.

If these activities are deemed as unsuitable to the target audience they can be removed from the toolbox by editing the HTML of the page that contains the activity.

Specific customization options have been covered in further detail in the Technical Guide for the Deadly Jam Music Toolbox. The Technical Guide covers the following customization issues:

- Delivering Individual Units
- Changing the Order of Screens within each unit
- Changing the Contents of the Individual Pages
- Customising the Activities
- Customising the Quiz (Test, Reflect and Share pages)
- Customising the Worksheets
- Customising the Glossary
OVERVIEW OF MATERIALS PROVIDED TO SUPPORT EACH PATHWAY

The Resource includes a number of learning activities. The range of tasks and activities are designed to help the Learner build their knowledge and understanding of the festival organization and management process.

Each step in the process in each of the scenarios presents tutors and Learners with an online activity and a workbook activity. The online activities are presented as a series of instructions and directions with links and references to particular resources that will help Learners acquire and consolidate their knowledge about each particular step in the adopted role.

The Learner’s pathway through the toolbox is not sequential. The tasks can be dealt with discretely, but all tasks need to be completed to gain an understanding of all the decisions, record keeping and communication processes involved in the organization of a festival.

MUSICIAN PATHWAY

CUSMPF02A: Range and capability of instrument, maintenance

M1/intro: Introduction to the goals of the musician pathway
M1/index: Introduction to the skills required to play the guitar
M1_1-Guitar: Types of Guitar Activity.
**Purpose:** introduction to the types of guitars

M1_1-Guitar: Guitar Parts Activity
**Purpose:** provide a basic introduction to the parts of the guitar, guitar strings

M1_1-Guitar: Lee Morgan Video (Care and Maintenance)
**Purpose:** provide advice on guitar care and maintenance

CUSMPF02A: Tuning, listening skills

M1_2-Tuning: Lee Morgan Video (Tune a guitar)
**Purpose:** provide a basic introduction to tuning a guitar and the common methods employed.

M1_2-Tuning: Tuning Worksheet (offline)
**Purpose:** apply knowledge of tuning a guitar and the common methods employed.

CUSMPF02A: Chords and chord patterns, listening skills, hand positions

M1_3-Chords: Open Chords Activity
**Purpose:** provide a basic introduction to common open chords on the guitar
M1_3-Chords: Open Chords Assessment Activity
**Purpose:** assess learners' knowledge of common open chords on the guitar

M1_3-Chords: Open Chords Worksheet (offline)
**Purpose:** learners apply knowledge of common open chords on the guitar

M1_3-Chords: Chord Reference Sheet (offline)
**Purpose:** provide a future reference for chord knowledge

M1_3-Chords: Barre Chords Activity
**Purpose:** provide a basic introduction to barred chords on the guitar

CUSMPF02A: Develop physical facility with the instrument

M1_4-Rhythm Guitar: Lee Morgan Video (Strumming Techniques)
**Purpose:** provide industry expert demonstration of rhythmic strumming techniques

M1_4-Rhythm Guitar: Chord Progression Activity
**Purpose:** provide a basic introduction to rhythmic strumming patterns on the guitar and the correct strings to play for each chord

M1_4-Rhythm Guitar: Chord Progression Worksheet (offline)
**Purpose:** learners apply knowledge of rhythmic strumming patterns on the guitar and the correct strings to play for each chord.

CUSMPF02A: Develop physical facility with the instrument, hand positions.

M1_5-Lead Guitar: Lee Morgan Video (Demonstration of some Riffs)
**Purpose:** provide industry expert demonstration of some Riffs

M1_5-Lead Guitar: Riff King Activity
**Purpose:** provide a basic introduction to note progressions and melodies on the guitar.

CUSMCP02A: Musical form

M1_6-Assessment: Test Reflect and Share Questions /Activities
**Purpose:** learners participate in self-assessment activity and receive feedback on performance; reflect on the practical experiences undertaken in the unit and justify responses; and have the opportunity to share understandings, knowledge and skills
M2/index: Introduction to the basic skills required for songwriting.
M2_1-Song Structure: ‘Everything You Do’ song (MP3)
**Purpose:** provide an explanation of parts of a song and the arrangement of these parts to form a song.

M2_1-Song Structure: Song Structure Worksheet (offline)
**Purpose:** learners apply knowledge of parts of a song and the arrangement of these parts to form a song.

CUSMCP02A: Artistic purpose, musical and lyrical expression and composition.

M2_2-Ideas for Your Song: Artists Video (how they write songs)
**Purpose:** highlights the process required to transform ideas into song using chord progressions, melodies and/or lyrics.

M2_2-Ideas for Your Song: Artists Video (motivation for songwriting)
**Purpose:** highlights motivation required to write songs and the process required to transform ideas into song using chord progressions, melodies and/or lyrics.

M2_2-Ideas for Your Song: Chord Progression Activity
**Purpose:** provide learners with practical experience of assembling chord progressions

M2_2-Ideas for Your Song: Melody Activity
**Purpose:** provide learners with practical experience of assembling melodies

M2_2-Ideas for Your Song: Lyrics Worksheet (offline)
**Purpose:** learners use list of phrases to assist them to transform ideas into song lyrics.

CUSMCP02A: Setting down the song

M2_2-Ideas for Your Song: Gary Saunders Video (How he wrote ‘Everything You Do’)
**Purpose:** An explanation of the preparation required for a recording session of songwriting process

M2_3-Remembering Ideas: Writing a Lead Sheet Activity
**Purpose:** learners apply knowledge of ways to document ideas for songs
CUSADM08A: Copyright protection, assigning, licensing and complying with copyright

M2_4-Copyrighting Your Song: Artists Video (how they copyright songs)
**Purpose:** provide industry expert demonstration of process involved in copyrighting a song, income received from musical work copyright, musical publishers and details of organisations that assist with copyright.

M2_4-Copyrighting Your Song: Artists Video (written a song with others)
**Purpose:** provide industry expert demonstration of process of how to copyright songs developed collaboratively

M2_4-Copyrighting Your Song: Written Agreement (offline)
**Purpose:** provide practical engagement with written copyright agreement for songs

M2_4-Copyrighting Your Song: Copyright Worksheet (offline)
**Purpose:** learners apply knowledge of ways to copyright song

M2_5-Assess: Test Reflect and Share Questions /Activities
**Purpose:** learners participate in self-assessment activity and receive feedback on performance; reflect on the practical experiences undertaken in the unit and justify responses; and have the opportunity to share understandings, knowledge and skills

CUSBMA04A: Artistic image CUSSOU6A: Source required sounds

M3/index: Introduction to the basic process required to form a band.
M3_1-Starting Out: Getting Together Activity
**Purpose:** provide a basic introduction to how bands may be formed and the musical style and sound that is trying to be developed

M3_1-Starting Out: Starting Out Worksheet (offline)
**Purpose:** learners apply knowledge of ways bands may be formed and the musical style and sound that are trying to be developed.

CUSBMA04A: Artistic image

M3_2-Finding New Members: Finding New Members Worksheet (offline)
**Purpose:** learners apply knowledge of the practical ways to advertise for new members and the process involved.

CUSBMA04A: Artistic image

M3_3-Auditioning: Forming a Band Activity
**Purpose:** provide practical engagement with the process for auditioning new band members and selection criteria.
M3_3-Auditioning: Auditioning Worksheet (offline)
**Purpose:** learners apply knowledge of the process for auditioning new band members and selection criteria.

M3_4: Rehearsing; Finding a Location; Working Together
**Purpose:** provide a description of the need for rehearsal, the options available for finding a suitable location and space to rehearse, and the harmony and unity required to work effectively together.

M3_5-Assess: Test Reflect and Share Questions /Activities
**Purpose:** learners participate in self-assessment activity and receive feedback on performance; reflect on the practical experiences undertaken in the unit and justify responses; and have the opportunity to share understandings, knowledge and skills

CUSMPF07A: Preparation of material
CUSBMA05A: Marketing
CUSSOU6A: Track laying requirements

M4/index: Introduction to Making a Demo section
M4_1-Preparing the Music: Artists Video (how to prepare for recording)
**Purpose:** provide industry expert explanation of the preparation required for a recording session.

M4_1-Preparing the Music: Listen to a Click Track (MP3)
**Purpose:** provide practical engagement with preparation required for a recording session

CUSSOU6A: Track laying requirements
CUSMPF07A: Preparing to record
CUSBMA05A: Produce a demo recording for press release

M4_2-Planning to Record: Recording Studios Activity
**Purpose:** provide practical engagement with the recording environment of a professional and home studio and the associated benefits and disadvantages of both options.

M4_2-Planning to Record: Studio Feedback and Project Budget Worksheet (offline)
**Purpose:** learners apply knowledge of the options of a professional and home studio and home studio and the associated budget implications

CUSMPF07A: Working in a studio
CUSMCP02A: Set down the song

M4_3-Recording: Artists Video (talk about recording sessions)
**Purpose:** provide industry expert description of the recording mixing and mastering process
M4_3-Recording: Brendan O’Neill Video (preparing for a recording session)
**Purpose:** provide industry expert description of preparing for a recording session

M4_3-Recording: Mixing Desk Activity
**Purpose:** provide practical engagement with the recording and mixing process

M4_3-Recording: Brendan O’Neill Video (describe a mixing desk)
**Purpose:** provide industry expert description of the recording mixing and mastering process

M4_4-Assess: Test Reflect and Share Questions /Activities
**Purpose:** learners participate in self-assessment activity and receive feedback on performance; reflect on the practical experiences undertaken in the unit and justify responses; and have the opportunity to share understandings, knowledge and skills

**CUSBMA04A: Determine artistic image, produce a press release, publicity shots**
**CUSBMA05A: Create a positive profile, compile a presentation kit**

M5/index: Introduction to Getting a Gig section
**M5_1-Create a Promotional Package: Promotional Package Activity**
**Purpose:** describe what is required in a good promotional package and provide detailed description of each of these elements.

**CUSBMA04A: Design and produce poster and handbills**

**M5_2-Find a Venue: Festival Application Form (offline)**
**Purpose:** provide a basic explanation of types of gigs and tips on how to get a gig.

**CUSBMA04A: Design and produce poster and handbills**

**M5/3: How to promote and publicise a gig**
**Purpose:** provide basic tips on how to promote and publicise a gig.
CUSGEN04A: Plan and conduct negotiations and finalise the outcome

M5_4-Performing: Set List Activity
Purpose: provide basic tips for performing.

M5_5-Assess: Test Reflect and Share Questions /Activities
Purpose: learners participate in self-assessment activity and receive feedback on performance; reflect on the practical experiences undertaken in the unit and justify responses; and have the opportunity to share understandings, knowledge and skills.

M6/index: Introduction to the Managing a Band section
M6_1-Choosing a Manager: Written Agreement (offline)
Purpose: provide a basic description of the role of a manager, the selection criteria for finding the right person, and the skills required

M6_1-Choosing a Manager: Answering Machine Activity
Purpose: provide practical engagement with the role of a manager, the selection criteria for finding the right person, and the skills required

M6_1-Choosing a Manager: Booking Contract Worksheet (offline)
Purpose: provide practical engagement with the administrative task of completing a booking contract.

M6_1-Choosing a Manager: Application Form (offline)
Purpose: provide practical engagement with the role of a manager, the selection criteria for finding the right person, and the skills required

M6_2-Assess: Test Reflect and Share Questions Activity
Purpose: learners participate in self-assessment activity and receive feedback on performance; reflect on the practical experiences undertaken in the unit and justify responses; and have the opportunity to share understandings, knowledge and skills

BAND MANAGER PATHWAY

CUSGEN04A: Plan and conduct negotiations and finalise outcomes
CUETEM3A: Plan and acquire resource requirements

B1/intro: Introduction to the goals of the Band Manager pathway
B1/index: Introduction to the skills required to manage a band.
B1_1- Negotiating Deals: Baggage Limits (offline)
Purpose: provide a basic introduction to the process involved in negotiating deals.

B1_1- Negotiating Deals: Travel and Accommodation Expenses Activity
Purpose: practical engagement with the steps involved in quoting a fee that includes travel and accommodation expenses.
B1_1- Negotiating Deals: Festival Budget Worksheet (offline)
**Purpose:** learners apply knowledge of the process involved in negotiating deals and the steps involved in quoting a fee that includes travel and accommodation expenses.

CUSBAAD03A: Confirm, produce and record relevant booking details
CUSGEN04A: Finalise outcomes
CUSSAF02A: Maintain safety standards

B1_2- Applications and Contracts: Application Form (offline)
**Purpose:** provide a basic introduction to booking contracts, applications for festivals and stage plans.

B1_2- Applications and Contracts: Answering Machine Activity
**Purpose:** practical engagement with booking contracts, applications for festivals and stage plans.

B1_2- Applications and Contracts: Booking Contract Worksheet (offline)
**Purpose:** learners apply knowledge of booking contracts

B1_2- Applications and Contracts: Application Form (offline)
**Purpose:** learners apply knowledge of applications for festivals

B1_2- Applications and Contracts: Stage Plan Activity
**Purpose:** learners apply knowledge of stage plans.

CUSBAD03A: Confirm details, produce a worksheet, inform all parties
CUSBMA05A: Promotion and publicity

B1_3- Preparing for a Gig: Band Contact Sheet (offline)
**Purpose:** practical engagement with things that need to be done prior to a performance

B1_3- Preparing for a Gig: Rehearsal Room Booking Sheet (offline)
**Purpose:** practical engagement with things that need to be done prior to a performance

B1_3- Preparing for a Gig: Press Release (offline)
**Purpose:** practical engagement with the things that need to be done prior to a performance

B1_3- Preparing for a Gig: Press Release Worksheet (offline)
**Purpose:** learners apply knowledge of things that need to be done prior to a performance to ensure that you are prepared.
B1_4- Assess: Test Reflect and Share Questions /Activities

**Purpose:** learners participate in self-assessment activity and receive feedback on performance; reflect on the practical experiences undertaken in the unit and justify responses; and have the opportunity to share understandings, knowledge and skills

CUSBMA05A: Positive profile of the group

B2/index: Introduction to the basic skills required for a band manager at a performance

B2_1-The Big Gig: Set List Activity

**Purpose:** provide an outline of the things to remember before, during and after a gig.

CUSGEN04A: Evaluate the outcome

B2_1-The Big Gig: Industry Contact List (offline)

**Purpose:** practical engagement with the things to remember before, during and after a gig.

B2_2- Assess: Test Reflect and Share Questions /Activities

**Purpose:** learners participate in self-assessment activity and receive feedback on performance; reflect on the practical experiences undertaken in the unit and justify responses; and have the opportunity to share understandings, knowledge and skills

B3/Index: Introduction to the section dealing with tasks to be completed after a performance.

B3_1- Administration: Tax Invoice (offline)

**Purpose:** basic introduction to administrative tasks including invoicing and submitting APRA live performance returns.

B3_1- Administration: Tax Invoice Worksheet (offline)

**Purpose:** learners apply knowledge of administrative tasks including invoicing and submitting APRA live performance returns.

B3_2: Looking Ahead

**Purpose:** A revision of the performance and analysis of the future direction of the band
CUSBAD03A: Record relevant contract details
CUSGEN04A: Finalise the outcome
CUSGEN04A: Evaluate the outcome

B3_3-Assess: Test Reflect and Share Questions /Activities
**Purpose:** learners participate in self-assessment activity and receive feedback on performance; reflect on the practical experiences undertaken in the unit and justify responses; and have the opportunity to share understandings, knowledge and skills

**SOUND TECHNICIAN PATHWAY**

**CUSGEN04A: Plan and conduct negotiations**

S1/intro: Introduction to the goals of the Sound Technician pathway
S1/index: Introduction to the skills required to communicate effectively with event organisers, venue operators, sound crew and musicians.
S1_1-Dealing with Enquiries: Email Activity
**Purpose:** provide a basic introduction to ways of getting a gig and the communication skills required to be able to deal with all types of enquiries for installing and running a PA.

**CUSGEN04A: Plan and conduct negotiations**
**CUETEM3A: Plan and acquire resource requirements**
**CUSSAF02A: Maintain safety standards**

S1_2 -Meeting Clients
**Purpose:** provide a basic introduction to meeting clients to discuss all the sound and technical requirements for the proposed event, the safety requirements, the number of personnel for preparation on the show day, and the technical resources for preparation on the show day.

**CUETEM3A: Plan and acquire resource requirements.**
**CUSSAF02A: Follow OH&S safety procedures**

S1_3-Assess: Test Reflect and Share Questions /Activities
**Purpose:** learners participate in self-assessment activity and receive feedback on performance; reflect on the practical experiences undertaken in the unit and justify responses; and have the opportunity to share understandings, knowledge and skills

S2_1-Analyse Audio Requirements: Stage Plan Activity
**Purpose:** provide a basic review of information discussed and health and safety issues to see if you are able to take on the job before a PA is planned or quoted.
CUSSAF02A: Follow OH&S safety procedures  
CUETEM3A: Plan and acquire resource requirements.

S2_1-Analyse Audio Requirements: Festival Details (offline)  
**Purpose:** provide documentation of audio requirements for a festival

S2/index: Introduction to the basic organisational skills required by a Sound Technician to analyse the audio requirements for the event, plan the PA and arrange quoting.

S2_2- Plan the PA: Audio Specifications (offline)  
**Purpose:** provide a basic review of information discussed and health and safety issues to see if you are able to take on the job before a PA is planned or quoted.

CUETEM3A: Plan and acquire resource requirements.

S2_2- Plan the PA: Equipment List Activity  
**Purpose:** provide an outline of the audio requirements.

CUSSAF02A: Follow OH&S safety procedures

S2_2- Plan the PA: Planning the PA Worksheet (offline)  
**Purpose:** learners apply knowledge of audio requirements

S2_3 Safety Requirements  
**Purpose:** provide an outline of the safety requirements that should be assessed before quoting a sound system.

CUETEM3A: Plan and acquire resource requirements.  
CUSBAD03A: Record relevant contract details  
CUSSOU01A: Plan for safe handling of equipment  
CUSSAF02A: Follow OH&S safety procedures

S2_4- Quoting: Quote Activity  
**Purpose:** provide a basic introduction to quoting a PA and includes an online activity that outlines all relevant costs.

CUSSAF02A: Follow OH&S safety procedures  
CUETEM3A: Establish technical requirements

S2_5-Assess: Test Reflect and Share Questions /Activities  
**Purpose:** learners participate in self-assessment activity and receive feedback on performance; reflect on the practical experiences undertaken in the unit and justify responses; and have the opportunity to share understandings, knowledge and skills
S3/Index: Introduction to the organisational skills and the chain of command required to ensure effective communication with all sound crew involved on the day of a music festival or event.

**S3_1-Roles and Responsibilities: Roles and Responsibilities Worksheet (offline)**

**Purpose:** provide engagement with a chain of command activity on the day of event to reinforce the need for effective communication to maintain health and safety standards.

**CUSBAD03A: Produce a worksheet**

**CUSSAO02A: Follow OH&S safety procedures**

**CUETEM3A: Establish technical requirements, manage construction or installation**

S3_2-Final Preparations: Audio Specifications (offline)

**Purpose:** provide opportunity for revision of the schedule and maintenance that should be followed on the day of an event and the procedures for ensuring the smooth setup of equipment.

S3_2-Final Preparations: Band Specifications (offline)

**Purpose:** provide opportunity for revision of the schedule and maintenance that should be followed on the day of an event and the procedures for ensuring the smooth setup of equipment.

S3_2-Final Preparations: Running Sheet (offline)

**Purpose:** provide opportunity for revision of the schedule and maintenance that should be followed on the day of an event and the procedures for ensuring the smooth setup of equipment.

S3_2-Final Preparations: Project Schedule Worksheet (offline)

**Purpose:** learners apply knowledge of the schedule and maintenance that should be followed on the day of an event and the procedures for ensuring the smooth setup of equipment.

**CUSSAO02A: Follow O, H&S safety procedures**

**CUETEM3A: Establish technical requirements**

**CUSSSO01A: Plan for safe handling, Load and/ or unload a truck or van with equipment.**

S3_3-Assess: Test Reflect and Share Questions /Activities

**Purpose:** learners participate in self-assessment activity and receive feedback on performance; reflect on the practical experiences undertaken in the unit and justify responses; and have the opportunity to share understandings, knowledge and skills.
S4/index: Introduction to the section dealing with the organisation and chain of command on the day of a big event to ensure that OH&S standards are met.

S4_1-Packing a Truck: Loading the Truck Activity

**Purpose:** provide a review of the O, H &S standards for loading and packing a PA into a truck using an online activity.

**CUSSAF02A:** Follow OH&S safety procedures
**CUETEM3A:** Manage construction or installation.
**CUSSOU01A:** Plan for safe handling, move and setup equipment.

S4_2 Installing a PA System

**Purpose:** provide an outline of the procedure for installing a PA system on site.

**CUSSOU06A:** Determine track-laying requirements, source required sounds, lay soundtracks.
**CUETEM3A:** Manage construction or installation
**CUSSAF02A:** Follow OH&S safety procedures

S4_3-Mixing the Gig: Video of Sound Team working at a Festival

**Purpose:** provide industry expert demonstration of sound tuning, checking and mixing

**CUETEM3A:** Manage construction or installation
**CUSSAF02A:** Follow OH&S safety procedures

S4_3-Mixing the Gig: Mixing Desk Activity

**Purpose:** provide a basic introduction to tuning a PA and sound checking, through an interactive mixing desk, which enables the learner to understand the basic elements of a mixing desk.

**CUETEM3A:** Manage construction or installation
**CUSSAF02A:** Follow OH&S safety procedures

S4_4-Packing Up: Tax Invoice Worksheet (offline)

**Purpose:** learners apply knowledge of final procedures for packing equipment and a brief outline of invoicing the client

**CUSSOU01A:** Plan for safe handling, Load and/ or unload a truck or van with equipment, disassemble sound equipment after use.
**CUSGEN04A:** Finalise the outcome

S4_5-Assess: Test Reflect and Share Questions /Activities

**Purpose:** learners participate in self-assessment activity and receive feedback on performance; reflect on the practical experiences undertaken in the unit and justify responses; and have the opportunity to share understandings, knowledge and skills
EVENT MANAGER PATHWAY

CUSGEN04A: Plan and conduct negotiations
CUSTEM3A: Plan and acquire resource requirements

E1/intro: Introduction to the goals of the Event Manager pathway
E1/index: Introduction to the skills required to run an event like the Deadly Jam Music Festival.
E1_1-Roles and Responsibilities: Funding Application Worksheet Section 1 (offline)
**Purpose:** provide a basic introduction to the funding application process

E1_1-Roles and Responsibilities: Committee Roles and Responsibilities Activity
**Purpose:** provide a basic introduction to the steps involved in forming a committee

E1_1-Roles and Responsibilities: Artists Video (roles of event committees)
**Purpose:** provide industry expert explanation of roles of event committees

E1_1-Roles and Responsibilities: Funding Application Worksheet Section 2 (offline)
**Purpose:** learners apply knowledge of analysis of expected expenses and the funding application process.

CUSGEN04A: Plan and conduct negotiations and finalise outcomes
CUSSAF02A: Maintain safety standards

E1_2-Budget and Funding: Funding Application Worksheet Section 3 (offline)
**Purpose:** practical engagement with calculating the costs involved in staging a music festival or event.

E1_2-Budget and Funding: Artists Video (advice on running a festival)
**Purpose:** provide industry expert advice on running a festival and the costs involved in staging a music festival or event.

E1_2-Budget and Funding: Budgeting for a Festival Activity
**Purpose:** practical engagement with calculating the costs involved in staging a music festival or event.

E1_2-Assess: Test Reflect and Share Questions /Activities
**Purpose:** learners participate in self-assessment activity and receive feedback on performance; reflect on the practical experiences undertaken in the unit and justify responses; and have the opportunity to share understandings, knowledge and skills
CUETEM3A: Plan and acquire resource requirements.
CUSSAF02A: Follow OH&S safety procedures

E2/index: Introduction to the basic pre-production and organisational skills required by an event manager, and committee, in order to be thoroughly prepared for an event.
E2_1Community Consultation
Purpose: provide an outline of the consultation required with various community groups and government bodies to assist before, during and after a gig.

CUSGEN04A: Plan and conduct negotiations and finalise outcomes
CUSBAD03A: Confirm details, produce a worksheet and record relevant contract details, inform all parties

E2_2-Festival Artists: Booking Contract (offline)
Purpose:

E2_2-Festival Artists: Stage Plan Activity
Purpose:

E2_2-Festival Artists: Schedule Sheet (offline)
Purpose: provide an outline of the process involved in attracting bands and musicians to perform, confirmation of booking, finalise stage and sound requirements and accommodation and hospitality needs.

CUSBMA04A: Determine business image, produce a press release.

E2_3-Marketing and Promotion: Festival Brochure Activity
Purpose: provide practical engagement with a festival brochure, writing a press release, and tips and hints for advertising and promoting a festival.

CUETEM3A: Plan and acquire resource requirements, manage construction or installation
CUSSAF02A: Follow OH&S safety procedures

E2_4-Infrastructure: Setting up Festival Site Activity
Purpose: provide practical engagement with the basic infrastructure (staging, PA, backstage areas, toilets, first aid areas, entrance points, emergency exits and marquees) required to stage a music festival.

CUSSAF02A: Follow OH&S safety procedures  
CUETEM3A: Establish technical requirements

E2_5-Assess: Test Reflect and Share Questions /Activities
**Purpose:** learners participate in self-assessment activity and receive feedback on performance; reflect on the practical experiences undertaken in the unit and justify responses; and have the opportunity to share understandings, knowledge and skills

E3/Index: Introduction to the organisational skills and the chain of command required to ensure effective communication with all people involved on the day of a music festival or event.

E3_1-Communication: Chain of Command Activity
**Purpose:** provide understanding of a chain of command on the day of event to reinforce the need for effective communication to maintain health and safety standards.

E3_1-Communication: Chain of Command Worksheet (offline)
**Purpose:** learners apply knowledge of a chain of command on the day of event to reinforce the need for effective communication to maintain health and safety standards.

CUSSAF02A: Follow OH&S safety procedures  
CUETEM3A: Establish technical requirements, manage construction or installation
CUSBAD03A: Produce a worksheet

E3_2-Production and Logistics: Schedule Template (offline)
**Purpose:** revise the schedule that should be followed on the day of an event and the procedures for ensuring the smooth setup of equipment and infrastructure.

E3_2-Production and Logistics: Running Sheet (offline)
**Purpose:** provide practical engagement with the schedule that should be followed on the day of an event and the procedures for ensuring the smooth setup of equipment and infrastructure.

CUSSAF02A: Follow OH&S safety procedures  
CUETEM3A: Establish technical requirements

E3_3-Artists and Performers: Artists Video (artists’ needs at a festival)
**Purpose:** provide industry expert outline of the artists' needs and tips for ensuring they are looked after before, during and at the end of the festival.
E3_4-Assess: Test Reflect and Share Questions /Activities
**Purpose:** learners participate in self-assessment activity and receive feedback on performance; reflect on the practical experiences undertaken in the unit and justify responses; and have the opportunity to share understandings, knowledge and skills

E4/index: Introduction to the section dealing with the final tasks and review that needs to be completed by a festival or event committee.

E4_1-Final Tasks: Removing Infrastructure Activity
**Purpose:** practical engagement with the OH&S standards for removal of Infrastructure (tents, staging, PA and lighting etc)

E4_1-Final Tasks: Packing up Worksheet (offline)
**Purpose:** learners review the OH&S standards for removal of Infrastructure (tents, staging, PA and lighting etc)

CUSGEN04A: Finalise outcomes

E4_2-Final Review: Festival Acquittal Report Worksheet (offline)
**Purpose:** learners apply knowledge of the final review process and a funding acquittal report that reflects on the expenditure and success of the outcomes of the festival or event.

E4_3-Assess: Test Reflect and Share Questions /Activities
**Purpose:** learners participate in self-assessment activity and receive feedback on performance; reflect on the practical experiences undertaken in the unit and justify responses; and have the opportunity to share understandings, knowledge and skills
Sample Lesson Approaches

CUSGEN04A: Plan and conduct negotiations and finalise outcomes
CUETEM3A: Plan and acquire resource requirements

Activity description
This activity introduces the basic process involved in negotiating deals. This includes the steps involved in quoting a performance fee including travel and accommodation expenses.

It is suggested that the student be free to explore the activity then complete revisit the activity whilst using the Festival Budget Worksheet.

1. Travel and accommodation expenses activity

1. Bindi Eye Festival
Who: 5 Piece Band “Disfullas Mad” and Band Manager
Base: Sydney
Festival: Broome WA
Transport: Airline from Sydney to Broome then 6 seater Car/ Van Hire in Broome for 3 days
Total distance travelled in car/ van: 50kms
Accommodation: 2 nights required

2. The River Festival
Who: 5 Piece Band “Disfullas Mad” and Band Manager
Base: Warrnambool
Festival: Melbourne
Transport: 6 seater Car/Van Hire from Warrnambool for 2 days
Total distance travelled in car/ van: 640kms
Accommodation: 1 night required

3. Wooloowin Festival
Who: 5 Piece Band “Disfullas Mad” and Band Manager
Base: Wooloowin
Festival: Wooloowin
Transport: Own
Total distance travelled in car/ van: 5kms
Accommodation: Not required

The activity asks the user to transport a fictitious band “Disfullas Mad” to three different festivals around Australia.

- Choose a festival. The information provided includes the number of people, base location, festival location, mode of transport, distance traveled in a car and the accommodation required.
• The user is guided through each section of Airfares, Car Hire and Accommodation. In the Airfares section the user chooses one of two icons which take them to either Virgin Blue or Qantas websites. At these websites they enter the dates the want to travel, the number of people and get the best quote available. Any dates may be entered.

• The user then completes the section on car hire and is guided to car hire websites and must arrange the best quote for the number of people to transport.

• The user is then guided to the accommodation page where they need to estimate the cost of fuel in that region, number of kilometers traveled and the number of nights they accommodation required and what level of comfort.

2. Complete the Festival Budget Worksheet

This activity takes the user through the three different festivals (Bindi Eye, River and Woolooowin Festival) and asks for feedback on the costs involved and the decisions that a band manager would have to make as to whether a gig is worth doing.

Teacher’s role

This activity guides students through each festival's budget. The workplace supervisor may need to assist the student with getting quotes from airlines and car hire companies. It is advised that the students complete a Festival Budget worksheet. The workplace supervisor will need to discuss the budgets with the students and provide feedback.

Alternative approaches

Organise a Band Manager to visit and discuss the costs and problems associated with transporting/ accommodating a band.

Discuss / provide feedback how important it is to find out the transport and accommodation expenses can be before quoting a fee.

There are many hidden costs that have not been mentioned in this activity.
CUSGEN04A: Plan and conduct negotiations and finalise outcomes
CUSSAF02A: Maintain safety standards

Activity description
This activity introduces an awareness of safety standards and an understanding of some of the basic costs involved with staging a music festival or event.

1. Print Funding Application worksheet (Section 3)

2. Budgeting for the festival online activity

- Select a budget for the size of the festival you intend to hold.
- Review the budget you have selected and then document the level of sponsorship, expected audience and required infrastructure.
- Complete the guided activity by selecting the appropriate expenses for staging your outdoor event and note the budget tally.
- Print the budget, discuss and seek feedback
3. Complete the Funding Application worksheet (Section 3)

Teacher’s role

This activity guides students through the budget stages.
Students are required to complete a funding application worksheet. Their workplace supervisor needs to discuss the budgets with the students and give feedback.

Alternative approaches

Organise a Festival/ Event organiser to visit and discuss the costs associated worth staging an event. There are many hidden costs that have not been mentioned in this activity.

Take students to a festival and view the costs involved with staging that event.
Appendix 1: Site Structure

CUSSAF02A - Competencies - Follow health, safety and security procedures in the music industry

This unit describes the essential skills and knowledge needed by all people who work in the music industry.

Events Manager
Planning
  • Budget and Funding
Pre-production
  • Community Consultation
  • Infrastructure
The Festival
  • Communication
  • Production and Logistics
Post-production
  • Final Tasks

Sound Technician
Establish Audio Requirements
  • Meeting Clients
Plan Sound Systems
  • Analyse Audio Requirements
  • Safety Reporting
Preparing for a Gig
  • Roles and Responsibilities
  • Final Preparations
The Gig
  • Packing a Truck
  • Installing a PA System
  • Packing Up
CUSADM08A - Competencies - Address copyright requirements

This unit describes the skills and knowledge required to protect creative work and performance from unauthorised use.

Musician

Songwriting

- Copyrighting Your Song
- Test, Reflect and Share

CUSMCP02A - Competencies - Compose a simple song or tune

This unit covers 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. Achievement of the knowledge and skills for this unit of competency would generally require undertaking tuition in music writing.

Musician

Songwriting

- Song Structure
- Ideas for Your Song
- Remembering Ideas
- Test, Reflect and Share

CUSMPF07A - Competencies - Plan, prepare and perform a demo recording

This unit covers planning a set or program appropriate to the purpose of the recording. It also deals with rehearsing the music to the standard required and performing to prepare the demo recording performance.

Musician

Making a Demo

- Preparing the music
- Planning to record
- Recording
- Test, Reflect and Share
CUSGEN04A - Competencies - Participate in negotiations

This unit describes the skills and knowledge required to take part in negotiations either as an individual or as a member of a team. It includes effective negotiating techniques and planning and preparing for the negotiation.

Musician

Getting a Gig
  - Find a venue

Managing a Band
  - Choosing a Manager

Band Manager

Before the Gig
  - Negotiating Deals
  - Applications and Contracts
  - Test, Reflect and Share

After the Festival
  - Administration
  - Test, Reflect and Share

Events Manager

Planning
  - Budget and Funding
  - Test, Reflect and Share

Pre-production
  - Community Consultation
  - Festival Artists
  - Test, Reflect and Share

Sound Technician

Establish Audio Requirements
• Dealing with Enquiries
• Meeting Clients
• Test, Reflect and Share

Plan Sound Systems
• Analyse Audio Requirements
• Plan the PA
• Safety Reporting
• Quoting
• Test, Reflect and Share

CUSBAD03A - Competencies - Administer operations for performance and rehearsals
This unit covers the competencies required to administer operations for a performance in a venue and to record details accurately and keep all relevant parties informed.

Musician
Forming a Band
• Auditions
• Rehearsing
• Test, Reflect and Share

Getting a Gig
• Performing
• Test, Reflect and Share

Managing a Band
• Choosing a Manager
• Test, Reflect and Share

Band Manager
Before the Gig
• Applications and Contracts
• Preparing for a Gig
• Test, Reflect and Share

The Big Gig
• At the Gig
• Test, Reflect and Share

After the Festival
• Administration
• Test, Reflect and Share

Events Manager
Pre-production
• Festival Artists

Sound Technician
Establish Audio Requirements
• Dealing with Enquiries
• Meeting Clients
Plan Sound Systems
• Analyse Audio Requirements
• Quoting

CUSBMA04A - Competencies - Develop and promote an image

This unit covers the competencies required for a musician or a music group to develop a viable and coherent image to extend promotional activities and marketability.

Musician
Getting a Gig
• Create a promotional package
• Promote the gig

Band Manager
Before the Gig
• Preparing for a Gig

The Big Gig
• At the Gig

Events Manager
Pre-production
• Marketing and Promotion

Sounds Technician
Establish Audio Requirements
• Dealing with Enquiries

CUSBMA05A - Competencies - Promote the act to obtain deals
This unit covers the competencies required by an artist or group, to promote their music to win performing and/ or Recording opportunities.

Musician
Making a Demo
• Preparing the music
• Planning to record
• Recording
• Test, Reflect and Share

Getting a Gig
• Create a promotional package
• Promote the gig

Band Manager
Before the Gig
• Negotiating Deals
• Preparing for a Gig
• Test, Reflect and Share

The Big Gig
• At the Gig
• Test, Reflect and Share

After the Festival
• Looking Ahead

Events Manager
Pre-production
- Marketing and Promotion

CUETEM3A - Competencies - Establish and manage resources and technical requirements

This unit describes the competencies required to ensure that the technical requirements of a production are identified, interpreted and accurately executed.

Events Manager
Planning
- Budget and Funding

Pre-production
- Infrastructure

The Festival
- Communication
- Production and Logistics

Post-production
- Final Tasks

Sound Technician
Establish Audio Requirements
- Dealing with Enquiries
- Meeting Clients
- Test, Reflect and Share

Plan Sound Systems
- Analyse Audio Requirements
- Plan the PA
- Safety Reporting
- Quoting
• Test, Reflect and Share

Preparing for a Gig
• Roles and Responsibilities
• Final Preparations
• Test, Reflect and Share

The Gig
• Packing a Truck
• Installing a PA System
• Mixing the Gig
• Packing Up
• Test, Reflect and Share

CUSSOU01A - Competencies - Move and set up instruments and equipment

This unit describes 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.

Events Manager
Pre-production
• Festival Artists

The Festival
• Production and Logistics

Sound Technician
Plan Sound Systems
• Safety Reporting

Preparing for a Gig
• Final Preparations

The Gig
• Packing a Truck
• Installing a PA System
• Packing Up

CUSSOU06A - Competencies - Lay sound tracks
This unit describes the skills and knowledge required to source required sounds, and lay soundtracks within technical and creative parameters for a production in the cultural industries.

**Musician**

Making a Demo

- Preparing the music
- Planning to record
- Recording

**Sound Technician**

Establish Audio Requirements

- Dealing with Enquiries
- Meeting Clients

Plan Sound Systems

- Analyse Audio Requirements
- Plan the PA

The Gig

- Mixing the Gig

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**CUSMPF02A - Competencies - Develop technical skills for playing or singing music**

This unit describes the technical competencies required to play or sing a simple sequence or piece. It covers enhancing technical development in collaboration with a tutor in tuning, elementary performance preparation, and instrument and equipment care and maintenance. This is the second unit dealing with developing technical skills in performance.

**Musician**

Playing Guitar

- The Guitar
- Tuning
- Chords
- Rhythm Guitar
- Lead Guitar
- Test, Reflect and Share
Appendix 2: Additional Helpful Sites

Types of Guitar

Gibson Pure
www.gibson.com/pure/products/products.html
This is the Guitar/Product page of the Gibson website. With a list of the types of guitars available from Gibson's production ranging from Acoustic, Electric and Historic guitars line through to bass guitars, drums and even pianos. Another feature of this page is the list of other useful hardware elements such as amplifiers.

Fender Australia
www.fender.com.au
This is the Australian Fender site. Fender, like Gibson, is one of the most well known and highly renowned brands of guitar available today. This site offers a range of images and info about acoustic, electric and bass guitars. This site also contains information about amplifiers and other accessories that are available.

Paul Reed Smith Guitars
www.prsguitars.com
Paul Reed Smith or "PRS Guitars" are one of the most highly regarded guitars available on the market today. Used by well known musicians including Carlos Santana, John Tremonti of Creed, Chad Kroeger of Nickelback and Dave Navarro of Janes Addiction just to name a few. There is a list on this site with the names of the majority of known artists using PRS guitars.

Maton Guitars
www.maton.com.au
This site is home to one of Australia’s most prestigious guitar brands ever. This site is similar to the above three sites. This site gives the user a list of acoustic and electric guitars that are available from Maton. There are also other merchandise items and custom guitars available through this page. Gibson, Fender, Paul Reed Smith and Maton Guitars are some of the leading guitar makers in the market.

Types of Guitar Strings

JustStrings Glossary
www.juststrings.com/glossary.html
This is a glossary of the different types and variations of guitar strings that are available on the market today. Ranging from Classical "clear treble" and "ball end Nylon" strings though to Electric "stainless steel" and "flat wound" strings. This even includes Electric Bass strings and other stringed instruments such as the banjo and mandolin. Other information available about tips for strings, quality of brands and some advantages of certain strings.
Looking After your Guitar (Guitar Maintenance)

Guitar Advisor
www.merde.org/guitar
This is a small yet helpful site about tips on keeping your guitar in top condition. Each section contains several paragraphs about the particular topic.

The Big Buzz List
www.frets.com/FRETSPages/Luthier/Technique/Setup/BuzzDiagnosis/buzzlist.html
This site creates a very helpful insight into possible causes and reasons for why your guitar makes a buzzing sound or an annoying after ring or has dull or dead spots. In most cases offering the best solution to fixing the problem and whether the problem can be fixed at home or should be taken to a professional.

Restrtring your Guitar

Restrtring Clinic: Steel String Guitar
www.frets.com/FRETSPages/Musician/Guitar/Setup/SteelStrings/Stringing/ststringing1.html
A Step by step guide for a beginner or anybody having difficulties restringing their guitar. Includes close-up photographs of a guitar being re-strung.

Chords

The following three sites all give a similar but different style of chord position tutorials. The most basic beginner should be able to use any of these sites to teach them the basic “power chords” and for the more advanced player there’s an advanced chords section.

Chord House
www.looknohands.com/chordhouse

Guitar Lessons
www.activeguitar.com/lessons

Guitar Lessons at WholeNote

How to play barre chords
www.acousticguitar.com/lessons/barre_chords/1.shtml
This page gives the reader some instructions and knowledge into playing "Barre" chords for the basic guitarist/beginners.
Song writing

Song Writing Guide
www.song-writing-guide.com/?overture1
A step-by-step guide to writing songs for the beginner to the more advanced musician. This is a guide written by Eric Frey, who has been writing songs for 15 years. Frey claims that anyone can learn to write songs within minutes of reading this guide.

Constructing a Song
www.ascap.com/jam/read_about/constrIntro.cfm
Like most pages that try to teach young musicians how to write songs, this site uses structure, planning and construction to build original songs. This site also gives interviews with famous musicians. This site goes by the motto that every song regardless of the genre, whether rock or rap, the majority of songs follow the same rules "three-to-five-minutes long, all have lyrics and music and include more than 1 verse and a chorus".

Copyright

Have you used the information appropriately? Cultural issues
www.une.edu.au/library/infolit/appropriate.htm#cultural
Copyright and cultural sensitivity from the University of New England.

Intellectual Property Guide: Indigenous Cultural Expression, Knowledge & Copyright
Information about protection for the cultural expression and traditional knowledge of Indigenous people (communities and individuals) in the digital environment.

Issues Regarding the Application of Information Technology in Indigenous Communities
www.dlib.org/dlib/march02/03guest-editorial.html
"Only indigenous people can consider their cultural values and decide what is appropriately instantiated in digital media."

ATSIA - Indigenous Arts Issues
Discusses the need to protect Indigenous cultural and intellectual property.

Finding band members

Melband - Musos wanted
melband.conforums2.com/index.cgi?board=wanted
Musicians from Melbourne looking for band members or are looking for a band to join. This is a forum where you can post new messages or reply to messages left by other musicians.
Wanted - musos & bands
A musicians’ forum site for Brisbane and the gold coast.

**Reducing Noise**

SpeechPro products
www.speechpro.com/eng/products/developers.html
A list of Software Applications that can help when it comes to noise reduction.

Reducing Noise in the Studio
www.guitarsite.com/newsletters/000529/6.shtml
A few more helpful hints for the guitarist planning to record. How to avoid that annoying background buzzing etc.

**Equipment hire and purchasing**

Kinman Guitar Electrix
www.kinman.com/html/shopOnline-AU.htm
Australian online pickup shop.

Billy Hyde Music
Includes specials and a catalogue in pdf format for downloading.

Ellaways Music, Band Instrument Rental Pricing
Offers an option to rent an instrument for 6 months or more then choose to buy it minus all money paid toward the hire of the instrument.

Equipment Hire - UNSW Campus Conferencing
www.conferencing.unsw.edu.au/equip_hire.html
Whilst this equipment is only for use on the University campus, it gives a good idea of general hire pricing.