



**Australian Government**

**Department of Education, Employment and Workplace Relations**

# **CUSMPF507A Present live audition programs**

**Revision Number: 2**

## CUSMPF507A Present live audition programs

### Modification History

Release	Comments
Release 2	Created to fix formatting errors only. Released with CUS09 Music Training Package version 1.2

### Unit Descriptor

This unit describes the performance outcomes, skills and knowledge required to prepare for and perform at an audition.

### Application of the Unit

Instrumentalists and vocalists apply the skills and knowledge outlined in this unit. In a highly competitive market place it is essential that musicians know how to prepare for live auditions so that they can showcase their performance skills to prospective employers.

### Licensing/Regulatory Information

No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.

### Pre-Requisites

Not applicable

### Employability Skills Information

Not applicable

## Elements and Performance Criteria Pre-Content

<i>Elements describe the essential outcomes of a unit of competency.</i>	<i>Performance criteria describe the performance needed to demonstrate achievement of the element. Where bold italicised text is used, further information is detailed in the required skills and knowledge section and the range statement. Assessment of performance is to be consistent with the evidence guide.</i>
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## Elements and Performance Criteria

ELEMENT	PERFORMANCE CRITERIA
1. Plan audition program	<p>1.1 Confirm audition <b>requirements</b> in consultation with <b>appropriate personnel</b></p> <p>1.2 Undertake background research into the needs and business of auditioning body to strategically plan the program</p> <p>1.3 Plan program to suit auditioning body's requirements</p> <p>1.4 Prepare a varied program that demonstrates own strengths in performance and that is well within the technical and stylistic ability of any other performers required for the audition</p> <p>1.5 Observe all protocols, either specifically prescribed by auditioning body or otherwise appropriate to context</p> <p>1.6 Confirm arrangements with accompanist or ensemble to allow maximum rehearsal time</p> <p>1.7 Where possible test the audition venue and facilities in advance or inspect to assess warm-up possibilities</p> <p>1.8 Organise <b>portfolio</b> to present to auditioning body as required</p>
2. Prepare for audition	<p>2.1 Purchase or hire scores, tapes or other materials necessary for the program</p> <p>2.2 Comply with <b>statutory requirements</b> for music to be performed at audition</p> <p>2.3 Check the condition of instruments and/or accessories to be used in the audition to ensure optimum working order and repair or adjust as necessary to ensure best performance conditions</p> <p>2.4 Where appropriate check the tuning of instruments in advance and take measures to ensure ease and accuracy of tuning both in preparation for, and during, the audition</p> <p>2.5 Ensure that all equipment is appropriate to the audition venue and context</p> <p>2.6 Inspect and try out instruments and/or equipment where possible in advance of the audition when they are to be supplied by the auditioning body at the venue</p>
3. Present audition	<p>3.1 Arrive at the venue punctually to allow for warm-up time and registration procedures</p> <p>3.2 Use <b>relaxation techniques</b> to overcome performance anxiety as required</p> <p>3.3 Ensure that dress and manner are appropriate to the</p>

ELEMENT	PERFORMANCE CRITERIA
	<p>audition and musical context</p> <p>3.4 Ensure that required <b>resources</b> are on hand and available in a manner that allows the audition to proceed without undue interruption</p> <p>3.5 Present portfolio as required</p> <p>3.6 Apply <b>music knowledge</b> and appropriate <b>techniques</b> to perform pieces to best of one's ability</p> <p>3.7 Listen carefully and respond to instructions given during the audition, including cutting off the performance if and when instructed</p> <p>3.8 Maintain a positive and courteous manner with auditioner and fellow performers</p>
4. Follow up audition	<p>4.1 At the completion of the audition confirm an expected time for hearing the audition outcome</p> <p>4.2 Where result is successful, obtain details of contract interview and follow up accordingly</p> <p>4.3 Where result is unsuccessful, follow up with a courteous request for appraisal and further advice</p> <p>4.4 Evaluate and assess the audition performance and feedback to influence future audition preparation and performance</p> <p>4.5 Send follow-up correspondence for each audition whether successful or not to communicate appreciation for the opportunity and to allow for further opportunities</p>

## Required Skills and Knowledge

*This section describes the skills and knowledge required for this unit.*

### Required skills

- communication, teamwork and organisational skills sufficient to:
  - respond appropriately to constructive feedback on own performance
  - respond appropriately to directions during auditions
  - present confidently in an audition situation
- self-management and planning skills sufficient to:
  - plan audition program and practice time
  - identify areas of weakness and plan practice accordingly
  - maintain an appropriate standard of personal presentation in an audition context
- listening skills sufficient to:
  - monitor and adjust intonation as required
  - recognise intervals, chords, scales and chord progressions in selected area of specialisation
  - use appropriate sound and tone production for instrument or voice
  - produce a controlled sound with variations in tone as required
  - apply acoustic principles to own playing
- initiative and enterprise skills in the context of:
  - producing sounds in a range of ways appropriate to selected musical style and repertoire
  - responding appropriately to the unexpected in an audition situation
- learning skills in the context of improving music performance skills and expression through practice
- technical and problem-solving skills sufficient to:
  - use a range of instrumental techniques in selected area of specialisation
  - tune instrument to achieve intonation
  - play an extensive range of scales, rhythms or chord patterns in selected area of specialisation
  - produce planned sound consistently across a wide dynamic range
  - discriminate and adjust pitch to produce the required sound

### Required knowledge

- acoustic principles relevant to selected instrument and area of specialisation
- music vocabulary and terminology
- instrument parts, applications, range, capabilities, care and maintenance
- repertoire relevant to the selected instrument and area of specialisation
- performance and audition protocols
- issues and challenges that arise in the context of presenting a live audition program
- OHS principles relevant to particular performance contexts, such as:

- legislation
- policies and best practice
- hearing protection
- protection of body against overuse injury
- safe lifting practices
- performance anxiety

## Evidence Guide

*The Evidence Guide provides advice on assessment and must be read in conjunction with the performance criteria, required skills and knowledge, range statement and the Assessment Guidelines for the Training Package.*

### Overview of assessment

#### Critical aspects for assessment and evidence required to demonstrate competency in this unit

Evidence of the ability to:

- prepare an audition program that meets the requirements of an auditioning body
- perform proficiently for an audition on at least two occasions (either real or simulated)
- listen effectively to adjust intonation and nuance in performance
- apply interpretation and expression skills
- communicate effectively with others involved in the audition.

#### Context of and specific resources for assessment

Assessment must ensure:

- access to relevant instruments and equipment
- opportunities for auditions in either a real or simulated situation
- appropriate venue with adequate space and acoustic qualities for solo performances
- use of culturally appropriate processes, and techniques appropriate to the language and literacy capacity of the candidate and the work being performed.

#### Method of assessment

The following assessment methods are appropriate for this unit:

- observation or video recordings of candidate presenting a live audition program
- written or oral questioning on performance strategies
- discussion of planning for an audition
- written or oral questioning to test knowledge as listed in the required knowledge section of this unit
- case studies and scenarios as a basis for discussion of methods, strategies and other issues involved in preparing for and presenting a live audition program.

#### Guidance information for assessment

Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example:

- CUSMPF401A Rehearse music for group



performances

- CUSMPF406A Perform music as a soloist
- CUSMPF501A Prepare a program for performance
- CUSMPF506A Develop technical skills and expand repertoire.

## Range Statement

*The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the performance criteria, is detailed below. Essential operating conditions that may be present with training and assessment (depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts) may also be included.*

<b>Requirements</b> may include:	<ul style="list-style-type: none"> <li>• purpose</li> <li>• time</li> <li>• venue</li> <li>• length of the audition</li> <li>• content:               <ul style="list-style-type: none"> <li>• repertoire</li> <li>• contrasts within the program material</li> <li>• particular stylistic requirements</li> <li>• performance breaks</li> <li>• duration requirements for each piece presented</li> <li>• number of pieces to be prepared</li> <li>• whether auditioners will choose from a presented list, or hear all pieces or parts of pieces</li> </ul> </li> <li>• ensemble size</li> <li>• accompaniment</li> <li>• movement and dress standards.</li> </ul>
<b>Appropriate personnel</b> may include:	<ul style="list-style-type: none"> <li>• representative of the auditioning body</li> <li>• musical director</li> <li>• performer</li> <li>• mentor</li> <li>• teacher</li> <li>• coach</li> <li>• tutor</li> <li>• conductor</li> <li>• agent.</li> </ul>
<b>Portfolio</b> may include:	<ul style="list-style-type: none"> <li>• biographies</li> <li>• photographic materials</li> <li>• scores</li> <li>• music demos:               <ul style="list-style-type: none"> <li>• audio</li> <li>• video</li> </ul> </li> <li>• multimedia</li> </ul>

	<ul style="list-style-type: none"> <li>• kits.</li> </ul>
<b>Statutory requirements</b> may relate to:	<ul style="list-style-type: none"> <li>• copyright</li> <li>• duty of care.</li> </ul>
<b>Relaxation techniques</b> may include:	<ul style="list-style-type: none"> <li>• mind to muscle:             <ul style="list-style-type: none"> <li>• meditation</li> <li>• imagery/conscious visualisation</li> <li>• affirmations</li> </ul> </li> <li>• stretching</li> <li>• deep breathing</li> <li>• light aerobic exercises.</li> </ul>
<b>Resources</b> may include:	<ul style="list-style-type: none"> <li>• instruments</li> <li>• instrumental accessories</li> <li>• sound equipment</li> <li>• microphones</li> <li>• sheet music</li> <li>• music scores</li> <li>• music stands.</li> </ul>
<b>Music knowledge</b> may include:	<ul style="list-style-type: none"> <li>• repertoire</li> <li>• instrument knowledge</li> <li>• findings from music analyses and research</li> <li>• musical forms, systems, practices and customs</li> <li>• music notation</li> <li>• interpretation of directions for:             <ul style="list-style-type: none"> <li>• instrumentation</li> <li>• voicing</li> <li>• expression</li> <li>• timbre</li> <li>• attack</li> <li>• pitch</li> <li>• tempi</li> <li>• dynamics</li> </ul> </li> <li>• accompaniment protocols</li> <li>• rehearsal and performance protocols</li> <li>• chord and melodic formulae</li> <li>• aural imagination to develop musical material and/or interpretation</li> <li>• pattern and sequence recognition and memory</li> <li>• solo and ensemble protocols.</li> </ul>
<b>Techniques</b> may involve:	<ul style="list-style-type: none"> <li>• instrumental/vocal sound production</li> <li>• physical coordination</li> </ul>

	<ul style="list-style-type: none"><li>• improvisation</li><li>• sight reading</li><li>• playing a range of pieces in different styles in area of specialisation</li><li>• playing a wide range of rhythms, time signatures and rhythm patterns in area of specialisation</li><li>• playing a wide range of chords and chord patterns in area of specialisation</li><li>• using a range of keys, scales and chord sequences</li><li>• adjusting tone colour through:<ul style="list-style-type: none"><li>• instrumental attack</li><li>• techniques for sound production</li><li>• a range of accessories</li><li>• electronic sound enhancers</li><li>• interaction between the player and the instrument</li><li>• use of performer's physique.</li></ul></li></ul>
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## Unit Sector(s)

Performing arts - music performance