



**Australian Government**

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

# **CUSMCP501A Compose music using electronic media**

**Revision Number: 1**

## CUSMCP501A Compose music using electronic media

### Modification History

Not applicable.

### Unit Descriptor

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|------------------------|--|
| <b>Unit descriptor</b> | <p>This unit describes the performance outcomes, skills and knowledge required to compose a range of musical pieces using technology-based applications.</p> <p>No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.</p> |
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### Application of the Unit

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|--------------------------------|---|
| <b>Application of the unit</b> | <p>Composers in all genres apply the skills and knowledge outlined in this unit. They could be creating music for a wide range of ensemble, band or solo performances, for such things as music theatre, corporate events, advertising, schools and computer games.</p> <p>Composers need well-developed aural-perception skills and sound understanding of the theory and practice of harmony and counterpoint, but those using electronic media as their primary composition tool must also have a high level of proficiency with electronic music equipment and software.</p> <p>This unit builds on skills covered in:</p> <ul style="list-style-type: none"> <li>• CUSMCP303A Develop simple musical pieces using electronic media.</li> </ul> |
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## Licensing/Regulatory Information

Not applicable.

## Pre-Requisites

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|---------------------------|--|--|
| <b>Prerequisite units</b> |  |  |
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## Employability Skills Information

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| <b>Employability skills</b> | This unit contains employability skills. |
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## Elements and Performance Criteria Pre-Content

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|---|--|
| Elements describe the essential outcomes of a unit of competency. | 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. |
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## Elements and Performance Criteria

| ELEMENT   | PERFORMANCE CRITERIA  |
|---|---|
| Keep up to date with technologies that can be used to compose music | <ol style="list-style-type: none"> <li>1. <b>Undertake research</b> to keep abreast of developments in computer <b>software</b> and hardware relevant to music composition</li> <li>2. Listen to recordings of music composed using electronic devices as a way of generating ideas in relation to own music practice</li> <li>3. In consultation with <b>appropriate personnel</b>, identify <b>factors</b> that may have an impact on how electronic devices can be incorporated into the composition of planned pieces</li> </ol>  |
| Generate ideas for musical pieces                                   | <ol style="list-style-type: none"> <li>4. Clarify <b>scope</b> of composition brief with appropriate personnel</li> <li>5. Prepare a <b>plan</b> for completing work in line with the requirements of the brief and negotiate a <b>contract</b> as required</li> <li>6. <b>Brief</b> other people involved in the composition project as required</li> <li>7. Use features of relevant software and/or electronic devices to generate a range of musical ideas or starting points and experiment with options for realising them</li> <li>8. Investigate the potential of basic structural elements for achieving the desired effect</li> <li>9. Discuss options with appropriate personnel and refine ideas as required</li> </ol> |
| Create musical pieces   | <ol style="list-style-type: none"> <li>10. Use electronic media to apply a range of <b>compositional techniques</b> to organise <b>musical elements</b> into working versions of musical pieces</li> <li>11. Listen to work in progress with appropriate personnel and seek feedback on how well compositions meet creative and technical requirements</li> <li>12. Incorporate ideas and suggestions into final compositions</li> <li>13. As required, attend rehearsals or performance workshops where compositions are being played and make any necessary adjustments to compositions</li> <li>14. Present all compositions in required <b>file format</b> by agreed deadline</li> </ol>  |
| Evaluate own musical compositions                                   | <ol style="list-style-type: none"> <li>15. Identify criteria to provide an effective measure of the success of own compositions</li> <li>16. Compare work against previous compositions to assess</li> </ol>  |

| <b>ELEMENT</b> | <b>PERFORMANCE CRITERIA</b>   |
|----------------|---|
|                | development of techniques and ideas<br>17. Discuss strengths and weaknesses of compositions with appropriate personnel and identify strategies for improving own skills in composing music using electronic media |

## Required Skills and Knowledge

### REQUIRED SKILLS AND KNOWLEDGE

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

#### Required skills

- communication and teamwork skills sufficient to:
  - undertake research into development of computer technologies relevant to music composition
  - discuss compositional requirements in a collaborative manner
  - document plans for compositional projects
  - respond positively to constructive feedback on own performance
- literacy skills sufficient to read and understand software user manuals
- listening skills in the context of:
  - using aural imagination when manipulating musical elements
  - analysing music instrumentation
  - applying aural-perception skills to improve compositional outcomes
- initiative and enterprise skills in the context of:
  - using technology as a creative tool to compose music
  - phrasing and shaping music appropriately
  - expressing appropriate musical nuance
  - demonstrating originality and innovative approaches in the use and organisation of musical elements
  - extending musical boundaries for self and audience
  - experimenting with the synthesis of musical ideas and materials from a range of sources
- learning skills sufficient to keep up to date with new versions of software applications relevant to composing music
- planning, self-management and organisational skills sufficient to:
  - prioritise work tasks
  - meet deadlines
  - plan the composition of musical pieces in a logical sequence
  - work within established budgets and timeframes
  - demonstrate reliability in all agreed work commitments
- problem-solving skills sufficient to plan for contingencies
- technology skills sufficient to use industry-standard software applications and computer hardware relevant to composing music

#### Required knowledge

- industry knowledge including:
  - musical terminology, systems, elements and genres

**REQUIRED SKILLS AND KNOWLEDGE**

- group and solo performance protocols and customs
- instrumentation and orchestration
- musical protocols and customs for setting down music
- features of a range of hardware and software tools/packages for composing music and generating music scores
- fusion of music technology and music composition
- copyright issues associated with composing music
- issues and challenges that typically arise in the context of composing music using electronic media
- OHS principles of:
  - safe listening, including safeguards against hearing loss
  - using a computer and keyboard for periods of time

## Evidence Guide

| <b>EVIDENCE GUIDE</b>   |   |
|---|---|
| <p>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.</p> |   |
| <b>Overview of assessment</b>   |   |
| <b>Critical aspects for assessment and evidence required to demonstrate competency in this unit</b>   | <p>Evidence of the ability to:</p> <ul style="list-style-type: none"> <li>compose a selection of musical pieces using electronic media in response to at least two briefs</li> <li>apply well-developed aural skills to the composition process</li> <li>work collaboratively with others involved in creating or performing the compositions.</li> </ul>   |
| <b>Context of and specific resources for assessment</b>   | <p>Assessment must ensure:</p> <ul style="list-style-type: none"> <li>access to an environment where music compositional skills can be applied</li> <li>access to industry-current software, hardware and audio equipment for composing, orchestrating and setting down music</li> <li>use of culturally appropriate processes, and techniques appropriate to the language and literacy capacity of the candidate and the work being performed.</li> </ul>  |
| <b>Method of assessment</b>   | <p>The following assessment methods are appropriate for this unit:</p> <ul style="list-style-type: none"> <li>evaluation of work plans prepared by the candidate</li> <li>direct observation of the candidate composing musical pieces using electronic media</li> <li>written or oral questioning to assess candidate's understanding of musical elements and compositional techniques using electronic media</li> <li>written or oral questioning to test knowledge as listed in the required knowledge section of this unit</li> <li>case studies and scenarios as a basis for discussion of issues and challenges that typically arise in the context of composing music using electronic media.</li> </ul> |
| <b>Guidance information for assessment</b>  | <p>Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended.</p>   |



## Range Statement

### 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.

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|--|---|
| <p><i>Undertaking research</i> may involve:</p>  | <ul style="list-style-type: none"> <li>• keeping abreast of industry trends through:             <ul style="list-style-type: none"> <li>• searching the internet</li> <li>• reading industry publications</li> </ul> </li> <li>• attending trade shows</li> <li>• participating in conferences and master classes</li> <li>• participating in online discussion forums.</li> </ul>  |
| <p><i>Software</i> applications may include:</p> | <ul style="list-style-type: none"> <li>• Pro Tools</li> <li>• Logic</li> <li>• Cubase</li> <li>• Ableton Live</li> <li>• Reason</li> <li>• Nuendo</li> <li>• Garage Band</li> <li>• Digital Performer</li> <li>• Soundscape</li> <li>• Sonic Studio.</li> </ul>   |
| <p><i>Appropriate personnel</i> may include:</p> | <ul style="list-style-type: none"> <li>• client</li> <li>• software developer and programmer</li> <li>• performer</li> <li>• ensemble member</li> <li>• presenter</li> <li>• musical director</li> <li>• production manager</li> <li>• sound engineer</li> <li>• designer:             <ul style="list-style-type: none"> <li>• sound</li> <li>• lighting</li> <li>• special effects</li> <li>• computer games</li> </ul> </li> <li>• artist's agent</li> <li>• tutor</li> <li>• mentor.</li> </ul> |

| <b>RANGE STATEMENT</b>                         |  |
|--|--|
| <i>Factors</i> may include:                    | <ul style="list-style-type: none"> <li>• client's expectations</li> <li>• purpose of composition, such as music being composed for:               <ul style="list-style-type: none"> <li>• live performances</li> <li>• film/TV productions</li> <li>• online products</li> <li>• interactive games</li> </ul> </li> <li>• availability of appropriate technological/software resources</li> <li>• own level of expertise in using relevant computer software and hardware</li> <li>• available budget</li> <li>• intellectual property</li> <li>• technical parameters, including:               <ul style="list-style-type: none"> <li>• technology constraints</li> <li>• console</li> <li>• platform</li> <li>• bandwidth</li> <li>• memory/RAM</li> </ul> </li> <li>• timelines.</li> </ul> |
| <i>Scope</i> of composition brief may include: | <ul style="list-style-type: none"> <li>• purpose</li> <li>• number of musical pieces required</li> <li>• duration of pieces</li> <li>• musical genre</li> <li>• range of virtual instruments to be included in composition</li> <li>• any specialists required</li> <li>• collaboration required with other creative and operational personnel, such as:               <ul style="list-style-type: none"> <li>• film/TV directors and producers</li> <li>• sound editors and other post-production personnel</li> <li>• sound recordists</li> <li>• game designers</li> </ul> </li> <li>• budget</li> <li>• preferred software application to be used</li> <li>• evaluation and review requirements</li> <li>• timeline</li> <li>• final format for compositions.</li> </ul>                     |

| <b>RANGE STATEMENT</b>                                     |  |
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| Aspects to be covered in the work <b>plan</b> may include: | <ul style="list-style-type: none"> <li>• duration, general vision for and scope of the composition material</li> <li>• text and any associated collaboration required</li> <li>• timelines</li> <li>• budget</li> <li>• technological resources required for the work</li> <li>• timetable that allows for unexpected developments and contingencies</li> <li>• communication plan that ensures ongoing discussion and confirmation of the music being composed</li> <li>• plan of music components and any text components</li> <li>• map that clearly indicates duration requirements for sections of the work.</li> </ul> |
| Aspects to be covered in a <b>contract</b> may include:    | <ul style="list-style-type: none"> <li>• milestones and payment schedule</li> <li>• materials and facilities provided by both parties</li> <li>• responsibilities of both parties</li> <li>• role of any subcontracted personnel</li> <li>• process for negotiating variations to the contract.</li> </ul>   |
| <b>Briefing</b> others may involve:                        | <ul style="list-style-type: none"> <li>• allocating work in line with project requirements</li> <li>• providing specifications</li> <li>• agreeing on standards of work and monitoring procedures</li> <li>• providing technical and financial information</li> <li>• agreeing on payment schedules</li> <li>• discussing reporting mechanisms and arrangements for dealing with contingencies</li> <li>• negotiating process for providing feedback on work in progress.</li> </ul>   |
| <b>Compositional techniques</b> may include:               | <ul style="list-style-type: none"> <li>• applying the theory and practice of harmony and counterpoint</li> <li>• composing heads as starting points for jazz improvisation</li> <li>• instrumentation</li> <li>• generating workable rhythm section parts</li> <li>• writing note combinations that sound good to the ear</li> </ul>   |

| <b>RANGE STATEMENT</b>               |   |
|--------------------------------------|---|
|                                      | <ul style="list-style-type: none"> <li>• contrary motion</li> <li>• writing parts</li> <li>• creating introductions and endings</li> <li>• using countermelodies</li> <li>• re-harmonising chord progressions</li> <li>• developing musical themes or motifs.</li> </ul>  |
| <i>Musical elements</i> may include: | <ul style="list-style-type: none"> <li>• acoustics</li> <li>• aesthetic qualities</li> <li>• articulation</li> <li>• attack</li> <li>• beat</li> <li>• cultural context</li> <li>• duration</li> <li>• dynamics</li> <li>• expression</li> <li>• form</li> <li>• harmony/chords</li> <li>• instrumentation</li> <li>• interpretation</li> <li>• intonation</li> <li>• melody</li> <li>• notation</li> <li>• nuance</li> <li>• orchestration</li> <li>• ornamentation</li> <li>• phrasing</li> <li>• pitch</li> <li>• relationship to song lyrics</li> <li>• rhythm</li> <li>• scales</li> <li>• shape</li> <li>• sound production</li> <li>• suspensions</li> <li>• tempo</li> <li>• texture</li> <li>• timbre/tone colour</li> <li>• time signatures</li> <li>• tonality</li> <li>• transposition</li> <li>• unity and contrast</li> </ul> |

| <b>RANGE STATEMENT</b>           |   |
|----------------------------------|---|
|                                  | <ul style="list-style-type: none"> <li>• voicing</li> <li>• volume.</li> </ul>  |
| <i>File formats</i> may include: | <ul style="list-style-type: none"> <li>• DAT</li> <li>• AIFF</li> <li>• AC3</li> <li>• WAV</li> <li>• broadcast WAV format (BWF)</li> <li>• WMA</li> <li>• MIDI</li> <li>• OGG</li> <li>• advanced audio coding (AAC)</li> <li>• Apple Lossless</li> <li>• Real Audio</li> <li>• QuickTime</li> <li>• MP3.</li> </ul> |

### Unit Sector(s)

|                    |  |
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| <b>Unit sector</b> |  |
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### Competency field

|                         |                                     |
|-------------------------|-------------------------------------|
| <b>Competency field</b> | Performing arts - music composition |
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### Co-requisite units

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|---------------------------|--|
| <b>Co-requisite units</b> |  |
|                           |  |