



Australian Government

Department of Education, Employment and Workplace Relations

CUSMLT403A Analyse functional harmony

Revision Number: 2

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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 understand and use functional harmony.

Application of the Unit

Working musicians and songwriters apply the skills and knowledge outlined in this unit. At this level they are developing and applying a working knowledge of functional harmony and the related theoretical language of music to their own practice. Some guidance and support from mentors or teachers would usually be required. More advanced harmonic-analysis skills are covered in:

- CUSMLT602A Analyse harmony.

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

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.

Elements and Performance Criteria

ELEMENT	PERFORMANCE CRITERIA
1. Clarify analysis requirements	1.1 Discuss with <i>appropriate personnel</i> the <i>purpose and scope</i> of the harmonic analysis 1.2 Agree on own role in or contribution to the harmonic analysis 1.3 Identify appropriate <i>methodologies</i> for analysing harmony in the context of the required task 1.4 Identify the musical styles, genres or pieces to be analysed 1.5 Clarify factors that may impact on the analysis, and plan accordingly
2. Identify theoretical elements of music	2.1 Identify key signatures, accidentals and other harmonic indicators 2.2 Identify chords and chord progressions 2.3 Assess music pieces, recordings, compositions, written examples and/or performances to identify <i>elements of functional harmony</i> 2.4 Identify a sufficient range of relevant harmonic and melodic elements to ensure that the analysis is comprehensive and to the required standard
3. Analyse how functional harmony contributes to performance and compositional outcomes	3.1 With assistance as required, identify the way in which the harmony functions within <i>musical examples</i> 3.2 Investigate musical examples for the way harmonic elements are combined, manipulated and interpreted for aesthetic, technical and/or expressive outcomes 3.3 Discuss aspects of work in progress with appropriate personnel and incorporate different angles or ideas into the analysis as required
4. Complete analysis	4.1 Apply knowledge of harmony and related <i>theoretical vocabulary</i> to the analysis in an appropriate way 4.2 Ensure that all aspects of musical examples are analysed or described to the required standard of analysis 4.3 Assist with the compilation of conclusions based on the harmonic analysis as required 4.4 Seek feedback on own contribution to the analysis from appropriate personnel and note areas for future improvement

Required Skills and Knowledge

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

Required skills

- communication and literacy skills sufficient to:
 - interpret and clarify written and verbal instructions
 - respond positively to constructive feedback
 - articulate music analysis accurately and appropriately using appropriate conventions of music writing and nomenclature
 - use language appropriate to the intended audience
- analytical skills sufficient to:
 - apply appropriate analytical methods of interpretation relevant to area of specialisation
 - retrieve and use appropriate resources to develop analysis
 - focus analysis on appropriate harmonic elements within compositions and/or performances
 - accurately identify a variety of scales, chord sequences and music systems, including rhythms, time signatures, beat patterns or other elements of musical organisation
- initiative and enterprise skills in the context of empathising with the creative work of composers and performers
- self-management and planning skills sufficient to:
 - prioritise work tasks
 - source information and reference material in a timely fashion
 - meet deadlines
 - seek expert assistance when problems arise

Required knowledge

- well-developed understanding of music-related issues, including:
 - styles and genres, and musical forms and conventions relevant to analysis
 - music notation
 - techniques for discriminating music aurally to analyse music
 - repertoire relevant to chosen musical styles and genres
 - musical and cultural protocols
 - musical form and performance conventions
 - cultural circumstances of music performance and consumption
 - elements of musical organisation in relation to content of written work
 - technical processes and demands of composition and/or music performances
- issues and challenges that arise in the context of analysing functional harmony

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	<p>Evidence of the ability to:</p> <ul style="list-style-type: none"> complete at least three harmonic analyses that demonstratesound understanding of functional harmony apply sound reflective, critical-listening and communication skills in the context of analysing functional harmony.
Context of and specific resources for assessment	<p>Assessment must ensure:</p> <ul style="list-style-type: none"> access to printed scores or recorded performances as required by the specialisation to be assessed 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	<p>The following assessment methods are appropriate for this unit:</p> <ul style="list-style-type: none"> evaluation of harmonic analyses completed by the candidate 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 issues and challenges that arise in the context of analysing functional harmony.
Guidance information for assessment	<p>Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example:</p> <ul style="list-style-type: none"> CUSMCP301A Compose simple songs or musical pieces CUSMCP402A Develop techniques for composing music CUSMLT303A Notate music CUSMLT401A Notate music for performance.

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.

<p><i>Appropriate personnel</i> may include:</p>	<ul style="list-style-type: none"> • composers • artists and performers • editors • writers • graphic designers • program or event managers • sound-production or recording personnel • producers • programmers • academic supervisors • teachers • mentors.
<p><i>Purpose and scope</i> may include:</p>	<ul style="list-style-type: none"> • deconstruction of musical examples into theoretical component parts, including: <ul style="list-style-type: none"> • melodic, harmonic and rhythmic structures in music • technical components of music • expressive components of music • representation of new musical ideas • performance • composition • arrangements and arranging principles • research for: <ul style="list-style-type: none"> • performance • improvisation • academic purposes • written articles, program notes, criticism or marketing • educational purposes and materials • performance critiques.
<p><i>Methodologies</i> may include:</p>	<ul style="list-style-type: none"> • investigating the use conventions of notation and music nomenclature • investigating and using relevant theoretical principles

	<ul style="list-style-type: none"> • reflective listening • studying music notation examples, including specific scores and texts • performance analysis • studying the representation of music as symbols • transcribing and analysing musical examples • debating ideas • reviewing and incorporating ideas from relevant literature and methodologies • cross-referencing compositional and performance examples • practical application of functional harmony.
<i>Elements of functional harmony</i> may include:	<ul style="list-style-type: none"> • chords and chord construction • harmonic progressions • keys and key centres • voice leading • substitution ideas and methods • intervals • cycle of fourths and fifths • accidentals • chord/scale relationships • tonal and atonal elements.
<i>Musical examples</i> may include:	<ul style="list-style-type: none"> • traditional, including European classical or traditional music of any other cultures • all contemporary popular musical styles • jazz • world • country • folk.
<i>Theoretical vocabulary</i> may include musical devices and systems that relate to:	<ul style="list-style-type: none"> • articulation • beat • chord/scale relationships • dissonance and consonance • dynamics • expression • form/structure • harmony, chords and progressions • interpretation • melody • nuance • ornamentation

	<ul style="list-style-type: none">• phrasing• pitch• rhythm• scales• tempo• timbre/tone colour• time signatures• tonality.
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Unit Sector(s)

Performing arts - music literacy