



Australian Government

Department of Education, Employment and Workplace Relations

CUSMLT602A Analyse harmony

Revision Number: 2

CUSMLT602A Analyse harmony

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 analyse and deconstruct harmony for its component parts.

Application of the Unit

Application of the unit	Performing musicians, composers and arrangers apply the skills and knowledge outlined in this unit. At this level they need to apply an advanced knowledge of harmony and the related theoretical language of music as they discuss music or musical ideas with their peers. The ability to analyse harmony is essential for people who write about music at an advanced level.
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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. Clarify analysis requirements	1.1 Discuss with <i>appropriate personnel</i> the <i>purpose and scope</i> of the harmonic analysis 1.2 Identify appropriate <i>methodologies</i> for analysing harmony in the context of the required task 1.3 Identify the musical styles, genres or pieces to be analysed 1.4 Clarify timelines for completion of analysis and factors that may impact on it
2. Identify musical elements	2.1 Analyse <i>music examples</i> to identify elements of harmony 2.2 Identify a sufficient range of 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 Identify the way in which the harmony functions within the musical examples to inform the distinctive character of compositions, performances or arrangements 3.2 Analyse music with respect to the way <i>harmonic elements</i> are combined, manipulated and interpreted for aesthetic, technical and/or expressive outcomes 3.3 Discuss aspects of work in progress with peers and incorporate different angles or ideas into the analysis as appropriate
4. Present or apply 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 and depth of understanding 4.3 Apply broader knowledge of music to the harmonic analysis 4.4 Compile or synthesise conclusions of the harmonic analysis in required format within agreed timelines 4.5 Seek feedback on analysis from appropriate personnel and adjust conclusions as required 4.6 Evaluate analysis process 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
 - discuss music and musical ideas with peers
 - respond positively to constructive feedback
 - articulate music analysis accurately and appropriately using appropriate conventions of music writing and nomenclature
 - read music
 - 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 analyse 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 when writing and talking about music

- writing and communication principles for the relevant medium
- written and aural-presentation techniques for the relevant medium

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 demonstrate well-developed understanding of harmonic theories and principles • apply harmonic analysis to own professional practice • apply well-developed analytical, reflective, critical-listening and communication skills in the context of analysing 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 • opportunities to apply the analysis of harmony in a practical context • 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 harmony for a range of purposes • authenticated details of relevant commercial or other examples of harmonic analysis.
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"> • CUSMCP502A Compose music for screen • CUSMCP601A Extend techniques for composing music • CUSMCP602A Extend techniques for arranging

	<p>music</p> <ul style="list-style-type: none">• CUSMLT601A Analyse music• CUSWRT501A Write about music.
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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"> • authors • composers • artists and performers • broadcasters • editors • writers • graphic designers • program or event managers • sound-production or recording personnel • record companies • directors • producers • programmers • academic supervisors • production managers • music promoters, agents and marketers.
<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 • arranging • musical accompaniment • research for: <ul style="list-style-type: none"> • performance • improvisation • academic purposes • written articles, program notes, criticism or marketing • educational purposes and materials

	<ul style="list-style-type: none"> • performance commentary.
Methodologies may include:	<ul style="list-style-type: none"> • reflective listening • study of music notation examples, including specific scores and texts • performance analysis • studying the representation of music as symbols • transcribing and analysing musical examples • investigating the use of conventions of notation and music nomenclature • debating ideas • reviewing and incorporating ideas from relevant literature and methodologies • cross-referencing compositional and performance examples • investigating and using relevant theoretical principles • practical application of principles of harmony.
Musical examples may include:	<ul style="list-style-type: none"> • music pieces • scores or charts • compositions and improvisations • recordings • other written examples and/or performances • styles and genres may include: <ul style="list-style-type: none"> • folk and traditional music forms, including European classical or traditional music of any other culture • all contemporary popular musical styles • jazz • world • country.
Harmonic elements may include:	<ul style="list-style-type: none"> • key signatures • melody • harmony/chords • tonality • scales • accidentals • ornamentation • suspensions • passing notes • form/structure • transposition

	<ul style="list-style-type: none"> • texture • style • genre • cultural context • relationship to text.
<p><i>Theoretical vocabulary</i> may include musical devices and systems that relate to:</p>	<ul style="list-style-type: none"> • pitch • melody • harmony, chords and progressions • scales • time signatures • tonality • chord/scale relationships • ornamentation • form/structure • rhythm • beat • tempo • timbre/tone colour • interpretation • expression • nuance • phrasing • articulation • dynamics • musical symbols: <ul style="list-style-type: none"> • staves and leger lines • clefs • key signatures • accidentals • symbols and terms indicating notes, chords and repeats • phrasing.

Unit Sector(s)

Performing arts - music literacy