



**Australian Government**

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

# **CUSMCP401A Develop techniques for arranging music**

**Revision Number: 2**

## CUSMCP401A Develop techniques for arranging music

### 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 rework an existing composition into a different instrumental or vocal grouping.

### Application of the Unit

Arrangers in all genres apply the skills and knowledge outlined in this unit. They could be helping songwriters structure their compositions, writing versions of songs for performance or publication, or reworking existing compositions for recording artists by providing charts for rhythm sections.

Arranging is closely allied to composing, so aural imagination and well-developed aural-perception skills are critical, along with sound understanding of the theory and practice of harmony and counterpoint. Even though they are reworking existing compositions, arrangers aim to produce a musically distinctive sound, sometimes adding original music to final arrangements.

### 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. Develop an understanding of music arrangement	1.1 In consultation with <b>appropriate personnel</b> , identify <b>factors</b> that may have an impact on how to approach the arranging of music 1.2 Consider the range of ways <b>musical elements</b> could be reworked for different types of compositions
2. Generate ideas for musical arrangements	2.1 Clarify <b>scope</b> of music arrangement brief with appropriate personnel 2.2 Prepare a <b>plan</b> for completing work in line with the requirements of the brief and negotiate a <b>contract</b> as required 2.3 <b>Brief</b> other people involved in the music arrangement project as required 2.4 Research arranging conventions of musical style as required 2.5 Generate a range of musical ideas or starting points and experiment with options for realising them 2.6 Discuss options with appropriate personnel and refine ideas as required
3. Arrange music	3.1 Develop and apply a range of <b>techniques</b> to adapt and organise musical elements into working versions of arrangements 3.2 Obtain copyright clearances and address issues regarding intellectual property rights as required 3.3 Listen to work in progress with appropriate personnel and seek feedback on how well arrangements meet creative and technical requirements 3.4 Incorporate ideas and suggestions into final arrangements 3.5 As required, attend rehearsals or performance workshops where arrangements are being played and make any necessary adjustments 3.6 Present all arrangements in required <b>format</b> by agreed deadline
4. Evaluate own music arrangements	4.1 Identify criteria to provide an effective measure of the success of own arrangements 4.2 Compare work against previous arrangements to assess development of techniques and ideas 4.3 Discuss strengths and weaknesses of arrangements with appropriate personnel and identify strategies for improving own arranging techniques



## Required Skills and Knowledge

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

### Required skills

- communication and teamwork skills sufficient to:
  - discuss requirements for arranging music in a collaborative manner
  - document plans for music arrangement projects
  - respond positively to constructive feedback on own arrangements
- listening skills in the context of:
  - using aural imagination when manipulating musical elements
  - analysing music instrumentation
  - applying aural-perception skills to enhance the sound of original compositions
- initiative and enterprise skills in the context of:
  - phrasing and shaping music appropriately
  - giving the finished work a stylistically convincing sound
  - demonstrating originality and innovative approaches in the use and organisation of musical elements
  - incorporating melodic and harmonic components to give arrangements a musically distinctive sound
  - arranging music appropriately for the context of venues and perceived audience taste
- learning skills in the context of continuously improving music-arranging techniques through practice and refinement based on critical feedback
- planning, self-management and organisational skills sufficient to:
  - prioritise work tasks
  - meet deadlines
  - plan the arrangement of music in a logical sequence
  - work within established budgets and timeframes
  - demonstrate reliability in all agreed work commitments
- technology skills in the context of using music composition and arranging software at a working level of proficiency

### Required knowledge

- well-developed understanding of musicianship issues, including:
  - repertoire and music history relevant to area of specialisation
  - harmony and counterpoint
  - instrumentation and orchestration
  - musical protocols and customs for setting down music
  - genres and styles, and their musical forms and conventions in written notation
  - interpretation of chords, scales, melodies, forms, textures or other conventions found within music notation

- options for using computer applications to notate music
- copyright issues in relation to arranging compositions
- reading and writing music using written music notation, such as acoustic and electronic scores, sheet music and chord charts
- techniques for writing directions for:
  - instrumentation
  - voicing
  - expression
  - timbre
  - attack
  - pitch
  - tempi
  - dynamics
- issues and challenges that typically arise in the context of arranging music

## 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.*

<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>• arrange a selection of compositions in response to at least two briefs</li> <li>• apply well-developed aural skills to the music arranging process</li> <li>• work collaboratively with others involved in creating or performing the music arrangements.</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 arranging skills can be applied</li> <li>• access to industry-current software, hardware and audio equipment for composing, orchestrating and setting down music</li> <li>• access to scores relevant to the candidate's selected musical styles</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 arranging musical pieces</li> <li>• written or oral questioning to assess candidate's understanding of musical elements and techniques for arranging compositions</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 arranging music in response to a brief.</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, for example:</p>



	<ul style="list-style-type: none"><li>• CUFCMP301A Implement copyright arrangements</li><li>• CUSMCP402A Develop techniques for composing music</li><li>• CUSMCP501A Compose music using electronic media</li><li>• CUSMLT401A Notate music for performance</li><li>• CUSMLT403A Analyse functional harmony</li><li>• CUSMLT501A Refine aural-perception skills.</li></ul>
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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.*

***Appropriate personnel*** may include:

- composer
- songwriter
- music publisher
- performer
- ensemble member
- big band member
- presenter
- designer:
  - sound
  - lighting
  - costume
  - make-up and hair
  - special effects
- client
- marketing and promotions personnel
- artist's agent
- conductor
- tutor
- mentor.

***Factors*** may include:

- purpose of arrangement, such as to:
  - enhance the work of recording artists
  - write charts for performing artists who work with house bands
  - help songwriters structure their compositions
  - write versions of existing popular songs for ensembles or for publication
  - transcribe existing arrangements
  - modify existing screen music
  - remix existing popular music recordings for specialised markets, such as dance, radio and internet
- contractual arrangements
- available resources

	<ul style="list-style-type: none"> <li>• amount of time allocated to rehearsal</li> <li>• available budget</li> <li>• client's expectations</li> <li>• intellectual property</li> <li>• copyright</li> <li>• online distribution considerations: <ul style="list-style-type: none"> <li>• file compression for streaming and downloading</li> <li>• file formats</li> <li>• promotional samples to accompany each piece</li> </ul> </li> <li>• timelines.</li> </ul>
<p><b><i>Musical elements</i></b> may include:</p>	<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> </ul>

	<ul style="list-style-type: none"> <li>• time signatures</li> <li>• tonality</li> <li>• transposition</li> <li>• unity and contrast</li> <li>• voicing</li> <li>• volume.</li> </ul>
<b>Scope</b> of music arrangement 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>• extent of instrumentation/orchestration required</li> <li>• budget</li> <li>• required resources</li> <li>• evaluation and review requirements</li> <li>• timeline</li> <li>• final format for arrangements.</li> </ul>
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 compositions being arranged</li> <li>• text and any associated collaboration required</li> <li>• timelines</li> <li>• budget</li> <li>• resources required for the work</li> <li>• copyright clearances required</li> <li>• timetable that allows for unexpected developments and contingencies</li> <li>• communication plan that ensures ongoing discussion and confirmation of the direction being taken with arrangements</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</li> </ul>

	<p>procedures</p> <ul style="list-style-type: none"> <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>
<i>Techniques</i> may include:	<ul style="list-style-type: none"> <li>• transforming songs from their basic form into authentic-sounding performances or recordings</li> <li>• designing melodic development</li> <li>• sweetening rhythm tracks by writing parts for different instruments</li> <li>• generating harmony vocals</li> <li>• creative use of countermelodic devices specific to different styles of music</li> <li>• writing material that fits comfortably with the standard technique of a particular instrument or voice</li> <li>• adding original music</li> <li>• simplifying music for specific target markets</li> <li>• rounding off rhythms and pitches</li> <li>• applying guide tones</li> <li>• using counterpoint</li> <li>• composing heads as starting points for jazz improvisation</li> <li>• instrumentation</li> <li>• writing note combinations that sound good to the ear</li> <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>Format</i> may be:	<ul style="list-style-type: none"> <li>• computer-based</li> <li>• paper-based.</li> </ul>

## Unit Sector(s)

Performing arts - music composition