



**Australian Government**

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

# **CUSMPF607A Lead music rehearsals**

**Revision Number: 2**

## CUSMPF607A Lead music rehearsals

### 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 direct performers in rehearsals.

This leadership role includes motivating others to give their best in performance. This involves applying a range of musicianship skills, such as understanding the performance capabilities of instruments and providing solutions to performance problems that arise during rehearsals and performances.

### Application of the Unit

Musical directors and resident conductors apply the skills and knowledge described in this unit. They are responsible for choosing repertoire, selecting musicians, overseeing the organisation of rehearsals and providing musical leadership during rehearsals.

### 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. Develop musical direction skills	1.1 Critically research scores and performances with musical possibilities and outcomes in mind 1.2 Explore approaches in a range of art forms for their potential to assist with developing own <i>musical direction skills</i> 1.3 Participate in formal and informal <i>learning</i> experiences for own artistic and professional development 1.4 Explore cultural contexts and contemporary issues for their potential effect on own work 1.5 Plan work opportunities in line with career goals and artistic aspirations 1.6 Evaluate own work critically for overall achievement and use the opinions of others judiciously 1.7 Maintain a broad and current knowledge of the music industry through formal and informal means
2. Prepare performance programs	2.1 Discuss vision for programs and expected performance outcomes with <i>relevant personnel</i> 2.2 Discuss and confirm casting with producers to ensure appropriate repertoire decisions 2.3 Ensure that repertoire selected is appropriate to the skill level of performers and for the performance occasion 2.4 Where possible, ensure that selected repertoire provides specific development possibilities for performers 2.5 Ensure that advice and feedback are sought, evaluated and incorporated into selection of repertoire and overall program 2.6 Communicate final musical vision positively and clearly to promoters, producers and performers
3. Prepare to rehearse performance programs	3.1 Ensure that <i>resources</i> required for rehearsals are obtained and available in a timely fashion 3.2 Plan specific techniques to assist communication with performers and ensure optimum learning of the program 3.3 Assess musical and technical aspects of the repertoire to determine how they might affect rehearsals 3.4 Prepare repertoire to ensure that the performance shape and vision can be achieved with the performers within the allocated rehearsal time 3.5 Consider the possibilities of the musical style and the potential for drawing out the music's expressive qualities in own preparation for conducting

ELEMENT	PERFORMANCE CRITERIA
	3.6 Plan strategies to meet potential technical and artistic challenges while ensuring efficient use of rehearsal time
4. Finalise rehearsal schedule	4.1 Clearly communicate details of rehearsal content and standard of musical preparation required to relevant personnel, allowing sufficient time for preparation 4.2 Clearly communicate details of responsibility for <i>equipment, instruments and accessories</i> and venue for each rehearsal to relevant personnel, allowing time for compliance 4.3 Ensure that sufficient rehearsal time is allocated to the repertoire to achieve agreed outcomes 4.4 Anticipate problems that might arise in relation to rehearsal schedule and plan accordingly
5. Direct rehearsals	5.1 Apply <i>listening skills</i> to ensure that individual and collective tuning is accurate 5.2 Use body effectively to give clear directions for structure, beat, entry cues, dynamics, colour and expression 5.3 Recognise and work with the collective and individual skills of performers 5.4 Apply <i>music knowledge</i> and <i>technical skills</i> to bring out the best in performers and to achieve performance excellence 5.5 Communicate criticism of performers' work in a balanced and supportive manner
6. Evaluate rehearsals	6.1 Participate in debriefing sessions with relevant personnel to identify strengths and weaknesses of rehearsal processes 6.2 Document the outcome of debriefing sessions according to enterprise procedures 6.3 Reflect on own performance as rehearsal leader and note areas for improvement 6.4 Respond appropriately to peer feedback on quality of rehearsal performances and processes

## Required Skills and Knowledge

### *Required skills*

- communication and teamwork skills sufficient to:
  - provide musical leadership and creative direction to performers and instrumentalists during rehearsals
  - work collaboratively with a wide range of people
  - work creatively with individual differences
  - work constructively with group dynamics
  - observe cultural protocols appropriate to the genre or area of specialisation
  - identify and deal positively and constructively with conflict
- initiative, enterprise and creativity in the context of:
  - matching repertoire to target audience
  - demonstrating originality and innovative approaches to the performance and interpretation of music for self and others
  - extending musical boundaries for self and audience
  - phrasing and shaping music appropriately
  - understanding and expressing appropriate musical nuance
  - leading musical performances appropriately for the context of venues, sound forces and perceived audience taste
- listening skills sufficient to:
  - recognise intervals, chords, scales and chord progressions
  - understand appropriate intonation, dynamics, phrasing, rhythm and expression to produce the required sound for self and others
  - listen critically to the creative work of others to inform own work and the work of others
  - listen critically to and adjust own creative work to achieve the required sound for self and others
  - listen critically to continuously evaluate and adjust the performance of musical works
- planning and organisational skills sufficient to:
  - clarify roles
  - plan events and performance opportunities
  - work within established budgets and time frames to achieve planned outcomes
  - match work commitments to best career outcomes
  - plan practice to improve own technical facility in performance and directing music in area of specialisation
  - demonstrate punctuality in all work commitments
  - use time-management strategies to set priorities
- learning and self-management skills in the context of:
  - locating and using resources to advance performance outcomes

### *Required skills*

- acquiring and using information appropriate to directing performances
- evaluating, adjusting and developing own work in line with planned career directions and artistic aspirations
- discerning and listening to the advice of appropriate colleagues, experts and audience groups to adjust work in line with career direction
- using appropriate posture, dress and other performance protocols
- observing OHS requirements
- technical skills sufficient to:
  - read musical scores
  - understand the capability of equipment and instruments in area of specialisation
  - investigate technology to enhance artistic or commercial outcomes in area of specialisation

### **Required knowledge**

- music knowledge in area of specialisation, including:
  - interpreting music in performance
  - improvisation conventions
  - sight reading from charts or musical notation
  - appropriate repertoire
  - musical terminology
  - musical genres and styles
  - solo and group performance protocols
  - composition process
- issues and challenges that typically arise in the context of preparing and leading music rehearsals
- techniques for moving the body and breathing to enhance musical performance of self and others
- OHS requirements and procedures in relation to performing

## 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>• meet performance/production requirements when preparing for rehearsals</li> <li>• provide musical leadership in rehearsal on at least three occasions</li> <li>• apply high levels of music literacy and repertoire knowledge</li> <li>• continuously improve performances through ongoing evaluation</li> <li>• motivate others involved in performances to achieve their best.</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: <ul style="list-style-type: none"> <li>• relevant instruments and equipment</li> <li>• scores, charts or other written music resources</li> <li>• participants, such as performers and technical crew</li> <li>• appropriate performance venues with adequate space and acoustic qualities</li> </ul> </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 rehearsal schedules and plans prepared by the candidate</li> <li>• observation or video recordings of music rehearsals led by the candidate</li> <li>• written or oral questioning to test knowledge as listed in the required knowledge section of this unit</li> <li>• authenticated recordings of music rehearsals where the candidate provided musical leadership</li> <li>• case studies and scenarios as a basis for discussion about issues and challenges that arise in the context</li> </ul>



	ofpreparing and leading music rehearsals.
<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>• CUSIND501A Apply music knowledge and artistic judgement</li><li>• CUSMLT601A Analyse music</li><li>• CUSMPF606A Conduct musical performances.</li></ul>

## 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>Developing <b><i>musical direction skills</i></b> may involve:</p>	<ul style="list-style-type: none"> <li>• undertaking lessons with an appropriate tutor/mentor</li> <li>• participating in professional development and other learning opportunities</li> <li>• participating in relevant groups or associations</li> <li>• listening critically to a wide range of live and recorded music</li> <li>• communicating with peers using physical and electronic means</li> <li>• contributing to and participating in festivals and conferences</li> <li>• being involved in a range of relevant music-making activities, including master classes.</li> </ul>
<p><b><i>Learning</i></b> may take place through:</p>	<ul style="list-style-type: none"> <li>• mentoring</li> <li>• coaching</li> <li>• work experience</li> <li>• shadowing</li> <li>• structured or formal training</li> <li>• listening to and evaluating the work of others</li> <li>• continuing evaluation of own work</li> <li>• peer and audience feedback.</li> </ul>
<p><b><i>Relevant personnel</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• producer</li> <li>• sound engineer</li> <li>• performer</li> <li>• stage manager</li> <li>• conductor</li> <li>• music critic</li> <li>• mentor</li> <li>• composer</li> <li>• musical director</li> <li>• sound designer</li> <li>• production manager</li> <li>• manager</li> <li>• promoter</li> </ul>

	<ul style="list-style-type: none"> <li>• client.</li> </ul>
<b>Resources</b> may include:	<ul style="list-style-type: none"> <li>• equipment</li> <li>• instruments and accessories</li> <li>• rehearsal space</li> <li>• scores</li> <li>• rehearsal schedule</li> <li>• contact details for performers and others involved in rehearsals</li> <li>• documentation required by venue or producers.</li> </ul>
<b>Equipment, instruments and accessories</b> may include:	<ul style="list-style-type: none"> <li>• voice and other acoustic and electronic musical instruments</li> <li>• baton</li> <li>• scores</li> <li>• strings</li> <li>• reeds</li> <li>• mouth pieces</li> <li>• sticks, mallets, brushes and beaters</li> <li>• tuners, tuning forks and electronic tuners</li> <li>• electronic equipment</li> <li>• audio and video recordings</li> <li>• sound reinforcement equipment, such as: <ul style="list-style-type: none"> <li>• microphones</li> <li>• amplifiers</li> <li>• mixers</li> <li>• cabling</li> </ul> </li> <li>• lighting and lighting equipment</li> <li>• special effects devices.</li> </ul>
<b>Listening skills</b> may include:	<ul style="list-style-type: none"> <li>• tuning instrument</li> <li>• listening to adjust the sound in solo or group performance</li> <li>• aural imagination to identify and develop interpretive options</li> <li>• pattern and sequence recognition and memory</li> <li>• recognising music systems and practices</li> <li>• chords and keys in tonal or other musical systems</li> <li>• reproducing sequences from memory.</li> </ul>
<b>Music knowledge</b> may include:	<ul style="list-style-type: none"> <li>• repertoire</li> <li>• instrument knowledge</li> <li>• music analyses and research</li> <li>• marking up music rooms</li> <li>• musical forms, systems, practices and customs</li> </ul>

	<ul style="list-style-type: none"> <li>• using written music notation to read and write music, such as: <ul style="list-style-type: none"> <li>• acoustic and electronic scores</li> <li>• sheet music</li> <li>• chord charts</li> </ul> </li> <li>• interpretation and/or writing 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>• music writing, copying, arranging or editing</li> <li>• sight reading</li> <li>• improvisation</li> <li>• shaping the performance of others</li> <li>• making musical compositions available to be reproduced for performance.</li> </ul>
<i>Technical skills</i> may include:	<ul style="list-style-type: none"> <li>• applying the understanding of technical issues of instruments and voices</li> <li>• facility with techniques to control and enhance music making</li> <li>• taking account of technical requirements of specific instruments.</li> </ul>

## Unit Sector(s)

Performing arts - music performance