



Australian Government

CUAMCP502 Compose music for screen

Release: 1

CUAMCP502 Compose music for screen

Modification History

Release	Comments
Release 1	This version first released with CUA Creative Arts and Culture Training Package version 2.0.

Application

This unit describes the skills and knowledge required to apply music composition skills and create music that synchronises with sequences in screen productions.

It applies to individuals who write music for varied purposes, such as to create mood, reinforce genre or historical period, and complement action sequences, to meet tight timelines. Composers work closely with producers, directors, sound recordists and post-production personnel.

No licensing, legislative or certification requirements apply to this unit at the time of publication.

Unit Sector

Performing arts – music composition

Elements and Performance Criteria

ELEMENT	PERFORMANCE CRITERIA
<i>Elements describe the essential outcomes.</i>	<i>Performance criteria describe the performance needed to demonstrate achievement of the element.</i>
1. Participate in pre-production phase of screen productions	1.1 Consult with appropriate personnel to clarify screen music composition briefs, including production values 1.2 Research the style and other aspects of music appropriate to the content or storyline of the screen production as required 1.3 Use a shot list to map musical events and durations to film shots 1.4 Consult with director to determine which moving image sequences require theme and incidental music 1.5 Organise resources required for composing music in line with production requirements 1.6 Prepare a plan for completing work in line with the requirements

ELEMENT	PERFORMANCE CRITERIA
	of the brief, and negotiate a contract and any copyright, royalty and licensing issues as required
2. Generate ideas for screen music	2.1 Establish a routine with the director and film editor to view shots and evaluate implications for the composition of music 2.2 Brief other people involved in the composition project as required 2.3 Generate a range of musical ideas or starting points, and experiment with options for realising them 2.4 Investigate the potential of basic structural elements for achieving desired effects 2.5 Discuss options with appropriate personnel, and refine ideas as required
3. Create and orchestrate theme and incidental music	3.1 Apply a range of compositional techniques to organise musical elements into working versions of theme and incidental music 3.2 Orchestrate sound and themes for the context of each sequence, and to maintain musical continuity through the whole soundtrack 3.3 Ensure that parts are available to appropriate personnel where live music is to be used 3.4 Listen to work in progress with appropriate personnel, and seek feedback on creative and technical aspects of compositions 3.5 Incorporate ideas and suggestions into final compositions 3.6 Collaborate with appropriate personnel on the compilation of the final music soundtrack
4. Evaluate work	4.1 Consult with appropriate personnel to identify aspects of the composition and soundtrack compilation process that worked well and those that could be improved 4.2 Evaluate the music soundtrack in meeting production requirements and planned outcomes 4.3 Provide feedback to team members on their performance as required 4.4 Evaluate own role in operations and note areas for improvement

Foundation Skills

This section describes language, literacy, numeracy and employment skills incorporated in the performance criteria that are required for competent performance.

Skill	Performance Criteria	Description
Reading	1.2, 1.3, 1.6, 2.1	Researches and evaluates different styles and aspects of music for future reference
Writing	1.3, 2.1, 4.3	Records work plan and approach in the language and format required
Oral Communication	1.1, 2.1, 2.2, 2.5, 3.3, 3.4, 3.6, 4.1	Uses clear and relevant language to discuss the various options, listening and responding to feedback in a professional two-way dialogue
Numeracy	1.3	Analyses durations of time and sequence to map musical events
Interact with others	1.1, 1.5, 2.1, 2.2, 2.5, 3.4, 3.6, 4.1, 4.4	- Collaborates to convey and elicit information, develop and confirm understanding, and gain feedback - Follows accepted communication practices and protocols in negotiations
Get the work done	1.1-1.6, 2.1-2.5, 3.1-3.5, 4.1-4.5	- Plans and prioritises a range of routine and some non-routine tasks to meet required timeframes - Uses exploration and evaluation of information from various sources to generate new or innovative approaches and ideas - Considers a range of factors to decide on appropriate ideas for implementation - Uses digital technologies to source and manage information, and support creative processes

Unit Mapping Information

Code and title current version	Code and title previous version	Comments	Equivalence status
CUAMCP502 Compose music for screen	CUSMCP502A Compose music for screen	Updated to meet Standards for Training Packages. Minor edits to performance criteria.	Equivalent unit

Links

Companion Volume implementation guides are found in VETNet -

<https://vetnet.gov.au/Pages/TrainingDocs.aspx?q=1db201d9-4006-4430-839f-382ef6b803d5>

Assessment Requirements for CUAMCP502 Compose music for screen

Modification History

Release	Comments
Release 1	This version first released with CUA Creative Arts and Culture Training Package version 2.0.

Performance Evidence

Evidence of the ability to:

- interpret screen music briefs and film shot lists
- document plans for screen composition projects
- generate ideas and compose music for different screen productions
- discuss compositional requirements and work collaboratively with relevant personnel
- evaluate composition process and own role.

Note: If a specific volume or frequency is not stated, then evidence must be provided at least once.

Knowledge Evidence

To complete the unit requirements safely and effectively, the individual must:

- outline the range of personnel with whom a composer is likely to consult when working on screen compositions
- explain key compositional considerations when creating music for screen productions
- explain production values for selected screen music briefs
- explain hardware and software tools/packages and other resources for composing music
- describe copyright, royalty and licensing issues relevant to writing music for screen productions
- describe issues and challenges that typically arise in the context of composing theme and incidental music for screen productions, and outline ways to resolve them.

Assessment Conditions

Assessment must be conducted in a safe environment where evidence gathered demonstrates consistent performance of typical activities experienced in creative arts industry environments. The assessment environment must include access to:

- screen productions that require the composition of music
- software, hardware and audio equipment for composing, orchestrating and setting down music.

Assessors of this unit must satisfy the requirements for assessors in applicable vocational educational and training legislation, frameworks and/or standards.

Links

Companion Volume implementation guides are found in VETNet -

<https://vetnet.gov.au/Pages/TrainingDocs.aspx?q=1db201d9-4006-4430-839f-382ef6b803d5>