



Australian Government

Department of Education, Employment and Workplace Relations

CUSMCP502A Compose music for screen

Revision Number: 2

CUSMCP502A Compose music for screen

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 compose music for screen productions.

Application of the Unit

Screen composers write music to synchronise with film and video sequences. Music is used in a range of ways, for example, to create mood, a sense of location, an historical period or film genre. It is also used to link scenes and complement action sequences, such as car chases. Because music for film is usually written and recorded very late in the process, screen composers work to extremely tight deadlines. In addition to music compositional skills, they need thorough understanding of the screen production process since they work closely with producers, directors, sound recordists and post-production personnel.

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. Participate in pre-production phase of screen productions	1.1 In consultation with appropriate personnel, clarify all aspects of screen music composition briefs, including production values 1.2 As required, undertake research into the style and other aspects of music appropriate to the content or storyline of the screen production 1.3 Use a shot list to map musical events and durations to film shots 1.4 Determine which moving image sequences require theme and incidental music 1.5 Establish a routine with the director and film editor for viewing material which has been shot to keep track of any implications for the composition of music 1.6 Organise resources required for composing music in line with production requirements
2. Generate ideas for screen music	2.1 Prepare a plan for completing work in line with the requirements of the brief and negotiate a contract as required 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 appropriately for the context of each sequence and to ensure musical continuity through the whole soundtrack 3.3 Where live music is to be used, ensure that all parts are available to appropriate personnel in a timely manner 3.4 Listen to work in progress with appropriate personnel and seek feedback on how well compositions meet creative and technical requirements 3.5 Incorporate ideas and suggestions into final compositions 3.6 Collaborate with appropriate personnel on the

ELEMENT	PERFORMANCE CRITERIA
	compilation of the final music soundtrack
4. Evaluate work	4.1 In consultation with appropriate personnel identify aspects of the composition and soundtrack compilation process that worked well and those that could be improved 4.2 Evaluate the quality and success of the music soundtrack in meeting production requirements and planned outcomes 4.3 Evaluate own role in operations and note areas for improvement 4.4 Provide feedback to team members on their performance as required 4.5 Use results of evaluation to improve own work practices

Required Skills and Knowledge

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

Required skills

- communication and teamwork skills sufficient to:
 - discuss compositional requirements in a collaborative manner
 - read and interpret screen music briefs and film shot lists
 - document plans for screen composition projects
 - respond positively to constructive feedback on own work
 - provide constructive feedback to others involved in the screen music composition and soundtrack compilation process
- listening skills in the context of:
 - using aural imagination when manipulating musical elements
 - analysing music instrumentation
 - applying aural-perception skills to improve compositional outcomes
- initiative and enterprise skills in the context of:
 - relating sounds to images and concepts in a creative way
 - phrasing and shaping music appropriately
 - expressing appropriate musical nuance
 - demonstrating originality and innovative approaches in the use and organisation of musical elements
 - experimenting with the synthesis of musical ideas and materials from a range of sources
- learning skills sufficient to keep up to date with new versions of software applications relevant to composing music
- planning, self-management and organisational skills sufficient to:
 - prioritise work tasks
 - meet deadlines
 - plan the composition of musical pieces in a logical sequence
 - work within established budgets and timeframes
 - demonstrate reliability in all agreed work commitments
- problem-solving skills sufficient to plan for contingencies
- technology skills sufficient to use industry-standard software applications and computer hardware relevant to composing music

Required knowledge

- well-developed understanding of:
 - principles and techniques involved in composing and compiling music for screen productions
 - computer technologies relevant to composing music
 - film-making aesthetics, processes, personnel and technologies

- issues and challenges that typically arise in the context of composing music for screen productions
- music knowledge, including:
 - musical styles
 - musical concepts and ideas in the context of composing music for screen productions
 - typical formats for music composition plans
 - instrumentation and orchestration
 - musical protocols and customs for setting down music
 - features of a range of hardware and software tools/packages for composing music
 - musical terminology, systems, elements and genres
- copyright law and permissions
- OHS principles of:
 - safe listening, including safeguards against hearing loss
 - using a computer and keyboard for periods of time

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	Evidence of the ability to: • prepare an appropriate response to at least two screen music composition briefs • compose music for at least two screen productions • apply well-developed aural skills to the composition process • work creatively, collaboratively and constructively in a team environment.
Context of and specific resources for assessment	Assessment must ensure: • access to screen productions that require the composition of music • access to industry-current software, hardware and audio equipment for composing, orchestrating and setting down music • 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	The following assessment methods are appropriate for this unit: • evaluation of work plans and responses to screen music composition briefs prepared by the candidate • direct observation of the candidate composing musical pieces using electronic media • written or oral questioning to assess candidate's understanding of musical elements and compositional techniques • 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 typically arise in the context of composing music for screen productions.
Guidance information for assessment	Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example:

	• CUFCMP501A Manage and exploit copyright arrangements • CUSMCP501A Compose music using electronic media • CUSSOU505A Compile music for soundtracks.
--	--

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.

<i>Appropriate personnel</i> may include:	• musician • performer • composer • musical assistant • music mixer • music supervisor • effects editor • effects mixer • sound recordist • re-recording mixer • audio operator and dubbing machine operator • audio and sound engineer • broadcaster, e.g. remote broadcast engineer • director • producer • post-production editor • program manager • sound designer • lighting designer • film/video crew.
<i>Aspects</i> of the brief may include:	• nature of music required • relationship between the composer, producer, director and technical staff • responsibility for and access to necessary equipment and assistance • remuneration, including: • payment and payment details for the composer • contingency details • consideration of own and possible on-costs in generating the music • copyright, royalty and licensing issues • levels of responsibility • timelines

	• budgets • materials and facilities • production schedule.
Production values may include:	• artistic style and quality • overall sound quality aligned with production vision • performance quality manifested in recordings • position and blend of sound sources • relative levels of sound sources • transitions between sound sources • overall sound balance • clarity of sound • colour of sound and sound textures • texture • timbre • orchestration • attack • articulation • dynamics • melody and harmony • mood/phrasing and expression.
Resources may include:	• music recording and mixing equipment • MIDI • electronic hardware and software for generating or orchestrating music • sequencers • DAT • sound effects • personnel.
Productions may include:	• feature films • documentaries • animated productions • short films • commercials • filmed events or performances • music videos • television productions of any type.
Aspects to be covered in the work plan may include:	• duration, general vision for and scope of the composition material • text and any associated collaboration required • timelines • budget

	• instrumental and performing resources required for the work • timetable that allows for unexpected developments and contingencies • communication plan that ensures ongoing discussion and confirmation of the music being composed • plan of music components and any text components • map that clearly indicates duration requirements for sections of the work.
Aspects to be covered in a contract may include:	• milestones and payment schedule • materials and facilities provided by both parties • responsibilities of both parties • role of any subcontracted personnel • process for negotiating variations to the contract.
Briefing others may involve:	• allocating work in line with project requirements • providing specifications • agreeing on standards of work and monitoring procedures • providing technical and financial information • agreeing on payment schedules • discussing reporting mechanisms and arrangements for dealing with contingencies • negotiating process for providing feedback on work in progress.
Compositional techniques may include:	• applying the theory and practice of harmony and counterpoint • composing heads as starting points for jazz improvisation • instrumentation • generating workable rhythm section parts • writing note combinations that sound good to the ear • contrary motion • writing parts • creating introductions and endings • using countermelodies • re-harmonising chord progressions • developing musical themes or motifs.

<i>Musical elements</i> may include:	• acoustics • aesthetic qualities • articulation • attack • beat • cultural context • duration • dynamics • expression • form • harmony/chords • instrumentation • interpretation • intonation • melody • notation • nuance • orchestration • ornamentation • phrasing • pitch • relationship to song lyrics • rhythm • scales • shape • sound production • suspensions • tempo • texture • timbre/tone colour • time signatures • tonality • transposition • unity and contrast • voicing • volume.
---	--

Unit Sector(s)

Performing arts - music composition

