



Australian Government

Department of Education, Employment and Workplace Relations

CUSMCP602A Extend techniques for arranging music

Revision Number: 2

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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 develop high-level skills in arranging music.

Application of the Unit

This unit builds on CUSMCP401A Develop techniques for arranging music, and can apply to refining techniques for arranging music in any music genre, as well as in all performance and recording contexts. A higher level of competence in areas such as aural imagination, melodic development, instrumentation and orchestration is required of arrangers as they seek to establish a reputation for themselves in the industry. They are expected to show a real commitment to improving their techniques in ways that enable them to extend the range of music-arranging briefs to which they can confidently respond. A willingness to act on feedback from colleagues and mentors is also essential.

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. Set professional development goals	1.1 In consultation with appropriate personnel, listen to recordings of own music arrangements in the context of setting professional development goals 1.2 Discuss factors that contribute to excellence in arranging music and incorporate them into professional development goals as appropriate 1.3 Listen to the work of master composers and arrangers and consider techniques that could be applied to own practice 1.4 Establish criteria for monitoring and evaluating the success of own skill development 1.5 Develop a practice plan that incorporates realistic goals as a basis for refining music-arranging techniques 1.6 Implement networking strategies to develop relationships that will assist in the process of enhancing own professional practice
2. Use personal practice time to refine techniques	2.1 Seek feedback on and critically review a sample of own arrangements in terms of how well they fulfilled their respective briefs 2.2 Experiment with ways of enhancing those arrangements to produce better outcomes 2.3 Use opportunities to discuss revised arrangements with peers and/or mentors and incorporate their critical feedback into continuous improvement strategies
3. Arrange music	3.1 Seek music arranging work that extends the range of own practice and helps to build confidence in own ability to respond to creative challenges 3.2 In response to briefs, generate a range of musical ideas or starting points and experiment with options for realising them 3.3 Discuss options with appropriate personnel and refine ideas as required 3.4 Apply a full range of techniques to organise musical elements into working versions of musical pieces 3.5 Obtain copyright clearances and address issues regarding intellectual property rights as required 3.6 Listen to work in progress with appropriate personnel and seek feedback on how well arrangements meet creative and technical requirements 3.7 Incorporate ideas and suggestions into final

ELEMENT	PERFORMANCE CRITERIA
	arrangements 3.8 As required, attend rehearsals or performance workshops where arrangements are being played and make any necessary adjustments 3.9 Present all arrangements in required <i>format</i> by agreed deadline
4. Evaluate own skill development	4.1 Compare work against previous arrangements to assess development of techniques and ideas 4.2 Evaluate level of improvement in own music-arranging techniques against agreed criteria 4.3 Seek feedback on arrangements from appropriate personnel and incorporate their suggestions and ideas into own continuous improvement strategies

Required Skills and Knowledge

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

Required skills

- communication and teamwork skills sufficient to:
 - discuss music arranging requirements in a collaborative manner
 - respond positively to constructive feedback on own arrangements
 - actively participate in industry and community networks as a way of extending own professional practice
- 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
- self-management and learning skills in the context of:
 - setting professional development goals
 - monitoring and evaluating effectiveness of own arrangements
 - improving music-arranging techniques through experimentation and practice
- planning and organisational skills sufficient to:
 - prioritise work tasks
 - meet deadlines
 - plan the arrangement of musical pieces 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
 - 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 law and permissions
- 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 extending techniques for 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.

Overview of assessment	
Critical aspects for assessment and evidence required to demonstrate competency in this unit	Evidence of the ability to: • plan and monitor progress in own skill development • arrange, in response to at least two briefs, a selection of musical pieces that demonstrate an advanced understanding of music-arranging techniques • apply well-developed aural skills to the music arrangement process • work collaboratively with others involved in creating or performing the music arrangements • respond positively to constructive feedback on own arrangements.
Context of and specific resources for assessment	Assessment must ensure: • access to an environment where music arranging skills can be applied • access to industry-current software, hardware and audio equipment for composing, arranging, orchestrating and setting down music • access to scores relevant to the candidate's selected musical styles • 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: • direct observation of the candidate arranging musical pieces • process diary detailing practice planning, goals and strategies • written or oral questioning on professional development strategies, planning and career goals • relevant samples of artistic work with candidate's evaluation • authenticated details of relevant artistic and/or commercial achievements • written or oral questioning to assess candidate's

	understanding of musical elements and music-arranging techniques • case studies and scenarios as a basis for discussing issues about refining techniques for arranging music.
Guidance information for assessment	Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended.

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 • mentor • coach • peer • performer • client.
Factors may include:	• aural imagination • aural-perception skills • specialising in a particular style of music and establishing a niche for oneself • specialising in arranging music for particular performance, composition or recording contexts, such as: • classical music ensemble • jazz ensemble • opera • solo artist • songwriter • defence force band • electronic dance music • ability to write lyrics • level of expertise in composing and arranging music using electronic media • ability to arrange music in a range of styles to suit different purposes, such as: • screen music • community music • dance theatre • musical theatre • interactive multimedia • advertising music • library music.

Techniques may include:	- transforming songs from their basic form into authentic-sounding performances or recordings - designing melodic development - sweetening rhythm tracks by writing parts for different instruments - generating harmony vocals - creative use of countermelodic devices specific to different styles of music - writing material that fits comfortably with the standard technique of a particular instrument or voice - adding original music - simplifying music for specific target markets - rounding off rhythms and pitches - applying guide tones - using counterpoint - composing heads as starting points for jazz improvisation - instrumentation - 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.
Criteria may include:	- application of advanced harmonic, melodic and rhythmic concepts - increased level of expertise in arranging music using electronic media - increased range of music arrangement techniques used - increased level of confidence in arranging music for different purposes - audience response - increased positive feedback from clients, mentors and peers.
Networking strategies may include:	- membership of industry and/or professional associations - participating in conferences or seminars - distributing personal marketing material to potential clients

	• maintaining regular contact with other composers and arrangers • participating in online discussion groups.
<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.
<i>Format</i> may be:	• computer-based • paper-based.

Unit Sector(s)

Performing arts - music composition