



Australian Government

Department of Education, Employment and Workplace Relations

CUSMPF505A Perform improvisation for audiences

Revision Number: 2

CUSMPF505A Perform improvisation for audiences

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 perform improvisation for an audience as part of an ensemble. Critical to the success of performances that involve improvisation is the ability of all members of the group to work collaboratively and creatively together to embellish musical elements of chosen pieces.

Application of the Unit

Improvisation skills are required by musicians in a range of musical genres and traditions, for example, jazz, blues, classical, folk and rock. Aural awareness and a thorough grounding in the practice of the chosen genre or musical tradition are required so that musicians are in a position to respond intuitively to musical elements as they seek to vary them spontaneously during performances. More complex skills associated with improvisation are covered in:

- CUSMPF604A Extend improvisation techniques.

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>
--	---

Elements and Performance Criteria

ELEMENT	PERFORMANCE CRITERIA
1. Prepare for ensemble improvisation	1.1 Confirm improvisation requirements in consultation with relevant personnel 1.2 Agree on strategies for clear communication within the group during the improvisation to allow the music to flow 1.3 Rehearse aspects of the performance as required
2. Contribute to the work of ensemble	2.1 Ensure that own contribution extends and enhances the overall piece 2.2 Support and enhance the contribution of others to achieve best performance outcomes 2.3 Make improvisation sensitive to the needs of other performers to stimulate the whole ensemble
3. Contribute solo improvisation	3.1 Respond accurately to starting cues 3.2 Sustain musical impetus in the solo improvisation through dynamic use of musical elements 3.3 Maintain stylistic cohesion in the realisation of harmony, melody, and/or rhythm and musical expression 3.4 Listen carefully to other performers, respond aurally to their work and adjust own performance appropriately 3.5 Provide a clear cue to the ensemble to finish the solo section 3.6 Ensure that the duration of the solo section accords with the custom and practice of the group and/or musical style 3.7 Acknowledge applause according to the custom and practice of the group and/or musical style
4. Evaluate improvisation	4.1 Establish measures and methods that contribute to objective assessment for evaluating the success of the work in its context 4.2 Assess and confirm with appropriate people the extent to which the improvisation has explored fully its potential in terms of content, style and structure 4.3 Record performances where possible for evaluation purposes 4.4 Measure performance against previous performances to assess development of self and ensemble 4.5 Seek and use feedback to adjust performance 4.6 Analyse performance for its potential contribution to

ELEMENT	PERFORMANCE CRITERIA
	further work 4.7 Consider strengths and weaknesses to inform future performance

Required Skills and Knowledge

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

Required skills

- communication, listening and teamwork skills in the context of:
 - responding appropriately to aural and written cues
 - using aural imagination to develop and embellish themes in performance
 - working collaboratively with other members of the ensemble
 - giving and receiving constructive feedback on own performance and that of the group
- technical skills in the context of:
 - demonstrating technical facility with the performance medium
 - using a range of improvisation techniques and styles in area of specialisation
 - using a variety of rhythms, time signatures, beat patterns and rhythmic styles in area of specialisation
- initiative and creativity in the context of:
 - demonstrating originality and innovative approaches in improvisation
 - developing musical themes
 - listening critically to continuously evaluate and adjust the musical work
 - phrasing and shaping music appropriately
 - understanding and expressing appropriate musical nuance
 - applying appropriate styles or interpretation
 - working creatively with individual differences
 - responding appropriately to the unexpected in a live performance situation
- self-management and learning skills in the context of:
 - monitoring and evaluating own improvisations
 - improving performance through experimentation and practice
 - responding appropriately to the pressures of performing live

Required knowledge

- music knowledge, including:
 - well-developed understanding of chosen styles and genres and their musical forms and conventions for improvisation
 - chord schemes, rhythmic patterns and rhythmic conventions as they apply to improvisation
 - musical and performance protocols
- issues and challenges that arise in the context of performing improvisations
- OHS issues as they relate to performing live in a range of venues

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: - perform improvisations on at least three occasions using a range of improvisation styles in area of specialisation - respond creatively to cues - use aural imagination to develop musical materials - collaborate effectively with other members of a performance ensemble.
Context of and specific resources for assessment	Assessment must ensure: - access to relevant instruments and equipment - performance opportunities as part of an ensemble - appropriate venue with adequate space and acoustic qualities - an audience - 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: - observation of performance where the candidate is performing an improvisation - written or oral questioning on the music structures of improvisation - written or oral questioning to test knowledge as listed in the required knowledge section of this unit - relevant samples of artistic work with candidate's evaluation - authenticated details of relevant artistic and/or commercial achievements - video or audio recordings of performance or practice sessions where the candidate is performing an improvisation - case studies and scenarios as a basis for discussing issues about performing improvisations.

Guidance information for assessment	Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example: • CUSMLT402A Articulate ideas about music • CUSMPF402A Develop and maintain stagecraft skills • CUSMPF506A Develop technical skills and expand repertoire.
--	---

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.

Improvisation requirements may include:	• context • purpose • starting point • duration • scope • practice and rehearsal times.
Relevant personnel may include:	• ensemble member • musical director • conductor • sound engineer.
Cues may include:	• verbal • physical gestures • musical.
Musical elements may include:	• melody • chords and chord progressions • intervals • harmony • rhythm • notes • chord-scale relationships • expression • motifs • tone.

Unit Sector(s)

Performing arts - music performance