



Australian Government

Department of Education, Employment and Workplace Relations

CUSSOU505A Compile music for soundtracks

Revision Number: 2

CUSSOU505A Compile music for soundtracks

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 integrate musical elements into soundtracks for screen productions. An excellent ear for music and a broad knowledge of music styles are essential, along with good interpersonal communication skills, since music editors are sometimes called upon to help smooth out differences between composers and directors.

Application of the Unit

Music editors apply the skills and knowledge described in this unit. They work collaboratively with composers, music supervisors, screen producers and/or directors on the selection, production and recording of music for soundtracks for screen productions. At a production level, they are responsible for matching and synchronising music components.

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. Confirm scope of soundtrack project	1.1 Liaise with relevant personnel to confirm production values and expectations in relation to the soundtrack 1.2 Confirm role of all personnel involved in compiling the soundtrack for a production , including own role 1.3 Identify factors that may affect the compilation of the soundtrack and plan own work accordingly
2. Determine technical and musical requirements	2.1 Confirm studio arrangements to ensure that all resources are sufficient to meet agreed technical requirements 2.2 Obtain a shot list and music components for the soundtrack and map musical events and duration to film shots 2.3 Assess whether any specific equipment is needed to produce required music score in line with the shot list 2.4 Ensure that required equipment is available on time to meet production requirements 2.5 Check which music components are live and which are to come from other sources and ensure that all components will be available in line with production schedules
3. Compile soundtracks for moving image sequences	3.1 Determine moving image sequences that require theme, incidental or other music 3.2 Establish routines with the director and film editor for viewing, assessing and discussing shot material 3.3 Source, secure and prepare music components for the soundtrack ensuring that copyright requirements are met 3.4 Monitor the acoustic quality of the soundtrack to consistently achieve the required sound 3.5 Incorporate feedback from others on work in progress as required
4. Synchronise music components of soundtracks to moving image sequences	4.1 Identify and observe correct frame rate for video or film to ensure synchronisation between sound and images 4.2 Match music components to screen images or sequences 4.3 Confirm with relevant personnel that the quality of music/sound components aligns with overall production concept and style 4.4 Modify settings or sound quality of musical components in soundtracks according to feedback and other sound elements as required 4.5 Ensure the integrity of timing, sequencing, sound quality

ELEMENT	PERFORMANCE CRITERIA
	and integration with other elements of soundtracks 4.6 Present completed soundtrack to relevant personnel in line with production requirements
5. Evaluate work	5.1 In consultation with relevant personnel identify aspects of the process of compiling music for a soundtrack that worked well and those that could be improved 5.2 Evaluate the quality and success of the music soundtrack in meeting production requirements and planned outcomes 5.3 Evaluate own role in operations and note areas for improvement 5.4 Compare work against previous compositions to assess innovation and the development of techniques and ideas 5.5 Provide feedback to team members on their performance as required 5.6 Document evaluation of operations in line with enterprise procedures and 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

- research skills sufficient to locate musical components for soundtracks
- literacy skills sufficient to:
 - read and interpret design briefs
 - follow a full notated music score
- listening and technical skills sufficient to:
 - make music sequencing decisions based on timeframes and beats
 - discriminate sound texture and colour
 - sequence sound in time with pictures for appropriate textures, harmonies, duration and dynamics at each required point
 - ensure soundtrack quality
 - use sound effects and sound samples in compiling soundtrack
 - operate industry-standard sound editing and synchronisation software
- communication and teamwork skills sufficient to:
 - work cooperatively with composers, directors, producers and other artists
 - work effectively in a production team
- initiative, enterprise and creativity in the context of:
 - matching the most appropriate music to screen images in line with overall artistic vision of productions
 - using innovative approaches to meet soundtrack requirements
 - listening critically to continuously evaluate and adjust the sound balance
 - listening critically to the creative and technical work of others
- planning and organisational skills sufficient to:
 - work within established budgets and timeframes to achieve planned outcomes
 - demonstrate reliability in all agreed work commitments
 - use time-management strategies to set priorities
- self-management skills sufficient to:
 - meet deadlines
 - provide appropriate and timely documentation

Required knowledge

- well-developed understanding of:
 - principles and techniques involved in compiling music for soundtracks
 - computer technologies relevant to compiling music for soundtracks
 - film-making aesthetics, processes and technologies
 - issues and challenges that typically arise in the context of compiling music for soundtracks

- music knowledge, including:
 - musical styles
 - musical concepts and ideas in the context of compiling music for soundtracks
 - typical formats for musical plans
 - relevant musical terminology
- copyright law and permissions
- OHS principles of safe listening, including safeguards against hearing loss

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: • compile at least three music soundtracks that: • demonstrate well-developed critical-listening and aural-discrimination skills • meet creative and artistic requirements • meet technical requirements for screen soundtracks • work creatively, collaboratively and constructively in a team environment.
Context of and specific resources for assessment	Assessment must ensure: • access to a range of industry-current equipment as listed in the range statement • access to productions that require music soundtracks • use of culturally appropriate processes, and techniques appropriate to the language and literacy capacity of learners and the work being performed.
Method of assessment	The following assessment methods are appropriate for this unit: • evaluation of the quality of music soundtracks compiled by candidate in terms of meeting artistic and technical requirements • written or oral questioning to test knowledge as listed in the required knowledge section of this unit • case studies or scenarios to discuss issues, methods and strategies in compiling music soundtracks for screen productions • authenticated recordings of productions where the candidate compiled the music soundtrack.
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 • CUFIND401A Provide services on a freelance basis • CUSMCP501A Compose music using electronic

	media • CUSMCP502A Compose music for screen.
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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.

Relevant personnel may include:	• client • musician • performer • composer • musical assistant • music mixer • music supervisor • effects editor • effects mixer • recordist • re-recording mixer • audio operators and dubbing machine operator • audio and sound engineer • broadcaster • director • producer • post-production editor • program manager • sound designer.
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 • sound textures • timbre • orchestration • attack • articulation

	• dynamics • melody and harmony • mood/phrasing and expression.
Productions may include:	• feature films • documentaries • animated productions • short films • commercials • filmed events or performances • music videos • television productions of any type.
Factors may include:	• design briefs • available personnel • number of people required to complete task • recording requirements • available resources • communication requirements • production values • available budget • provision of a quote for services • complexity of soundtrack • intellectual property • production schedules • technical considerations • timelines.
Technical requirements may include:	• working sympathetically with musical elements in productions • coordinating performances of music to be included in a soundtrack • sourcing additional sound and effects • recording a range of different types of instruments from live and synthesised sources • plotting sound to picture • sequencing • prescoring • animatics • voice-over.
Equipment may include:	• music-recording equipment • MIDI • electronic hardware and software for generating or orchestrating music • timecode systems

	• preamp, signal processor and compressor • mixers • sequencers • DAT • special effects devices.
<i>Production requirements</i> may include:	• technical • creative • artistic • attributions • audience • budget • confidentiality • content • contractual arrangements • copyright • deadlines • direct quotes • duration • intellectual property • interviews • location • purpose • schedule • style.
<i>Music components</i> may include:	• original music scored for screen productions • music tracks • music sequences • samples • themes • temp tracks • incidental music.
<i>Copyright requirements</i> may include:	• provisions of current Copyright Act • copyright permission procedures • attribution • moral rights and performer's rights • negotiating with copyright organisations, such as: • owners of copyright: publishers, composers, etc. • Australasian Performing Rights Association (APRA) • Phonographic Performance Company of

	Australia Limited (PPCA) • Australasian Mechanical Copyright Owners Society (AMCOS) • Copyright Agency Limited (CAL) • archives.
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Unit Sector(s)

Media and entertainment production - audio/sound