



Centre for Performing Arts

Bachelor of Applied Music

MUZ313 Industry Styles 5

Stream:	Performance	Subject Coordinator:	Jonathan Dimond
Year Level:	Three	Telephone:	9286 9652
Points:	6	Email:	j.dimond@boxhill.edu.au
Load:	3 hours per week	FAX:	9286 9704
Prerequisites:	Industry Styles 4 Principal Study 4		
Co-Requisites:	Principal Study 5		

General Subject Description

Industry Styles 5 comprises TWO components: Performance Platform, and Improvisation OR Second Study. In contemporary multicultural social environments, professional musicians must be flexible, adaptable and able to perform an extensive and diverse repertoire. This subject aims to continue the development and preparation of musicians capable of fulfilling the requirements of the music profession.

In performance platform students will acquire concepts, knowledge, understanding and skills in presenting performances that are consistent with professional industry practice. Students will be guided on how to improvise on more advanced forms.

Performance Platform (50% of overall grade/2 hours per week)

Teacher: Peter Farnan (Email: peterfarnan@me.com, Tel: 0423 185778).

In Performance Platform, students will learn to plan, organise, prepare, facilitate and present music to discriminating audiences. Students will develop confidence in undertaking self-initiated and self-directed work, reflective thinking and practice, and the critical evaluation of their own and others' work. Students will acquire concepts, knowledge, understanding and skills in presenting performances that are consistent with professional industry practice.

Assessment Details	Relative Weighting	Due Date
Concert Performance	40%	Weeks 7 - 12
Two Workshop Performances (20% each)	40%	Weeks 1 - 6
Written reflection on own performance (300 – 400 words)	10%	Weeks 13
Class Participation	10%	Ongoing

Improvisation (50% of overall grade/1 hour per week)**Teacher:** Jonathan Dimond (Email: j.dimond@boxhill.edu.au, Tel: 9286 9652).

The ability to improvise is considered one of the truest indicators of good musicianship, in that it demonstrates deep understanding of musical language, and draws upon the musician's ability to express meaningfully in any given situation. This unit uses jazz forms to allow the student to learn to create idiosyncratic phrasing, melodic lines, rhythm and structures in a spontaneous fashion.

Assessment Details	Relative Weighting	Due Date
Modal improvisation examination: Performance of an improvisation on a modal composition with an ensemble.	30%	Weeks 5 & 6
Final Improvisation examination: Perform three improvisations on a piece that is based on one of the studied time signatures, and demonstrates the studied techniques of motivic development.	70%	Weeks 11-13

OR**Second Study (50% of overall grade/1 hour per week)****Teachers:** Various (Email: j.dimond@boxhill.edu.au, Tel: 9286 9652).

All Performance students are recommended to take up a second instrument for study. This is to broaden the students' musical knowledge by allowing them to have an insight into the disciplines of playing and arranging for other instrumental groups. Students will attend weekly group lessons in instrumental family groupings with a specialist teacher. The teacher will determine both technical and repertoire items to be learned. Students will be required to have an instrument (whether owned, borrowed or hired) and in the case of percussion, purchase drum sticks and a practise pad. Music will be supplied, but students may need to borrow the recommended music tutor from the library for extended periods.

Assessment Details	Relative Weighting	Due Date
Progress Result	30%	Week 13
End of semester individual practical assessment	30%	Week 13
Participation in the end of semester second study concert.	20%	Week 14
One piece of written work or presentation as appropriate to the instrument.	20%	Tutor to advise.

Weekly Content and Reading/Listening List

Week		Performance Platform	Improvisation	Second Study
1	Content	Performance Platform 1. Introduction to Performance Platform conventions. Performance questionnaire	Introduction to unit. Modal improvisation. Introduction to modal jazz.	Topics and content as per list provided by various instrumental tutors.
	Reading Listening		So What (Miles Davis) Impressions (John Coltrane) Little Sunflower (Freddie Hubbard) Maiden Voyage (Herbie Hancock) Milestones (Miles Davis) Silver Hollow (Jack deJohnette) Homecoming (Dave Holland) Footprints (Wayne Shorter) Cantaloupe Island (Herbie Hancock)	Topics and content as per list provided by various instrumental tutors.
2	Content	Performance Platform 2. Questionnaire discussion. Workshop performances commence	Modal improvisation. Constructing diatonic patterns.	
	Reading Listening		So What (Miles Davis)	
3	Content	Performance Platform 3. Workshop performances and tasks	Modal improvisation. Creating form in a solo. Elements that create build/climax. Phrasing over the chord change.	
	Reading Listening		Little Sunflower (Freddie Hubbard)	
4	Content	Performance Platform 4. Workshop performances and tasks	Modal improvisation. Creating form in a solo. The play-rest approach.	

	Reading Listening		Cantaloupe Island (Herbie Hancock)	
5	Content	Performance Platform 5. Workshop performances. Critical listening	Modal improvisation examinations.	
	Reading Listening		So What / Little Sunflower / Cantaloupe Island	
6	Content	Performance Platform 6. Concert 1.	Modal improvisation examinations.	
	Reading Listening		So What / Little Sunflower / Cantaloupe Island	
7	Content	Performance Platform 7. Critical listening	Exploring improvisation in different metres: 6/8, 3/4	
	Reading Listening		All Blues (Miles Davis) Katrina Ballerina (Woody Shaw) Very Early (Bill Evans) Up Jumped Spring (Freddie Hubbard) Waltz for Debby (Bill Evans) Wildflower (Wayne Shorter) Wives & Lovers (Washington & Bacharach)	
8	Content	Performance Platform 8. Concert 2	Exploring improvisation in different metres: 6/8, 3/4	
	Reading Listening		All Blues (Miles Davis)	
9	Content	Performance Platform 9. Workshop performances and tasks	Creating form in improvisation: pacing, techniques of motivic development.	
	Reading Listening		Up Jumped Spring (Freddie Hubbard)	

10	Content	Performance Platform 10. Concert 3	Creating form in improvisation: repetition, contrast, development.	
	Reading Listening		Very Early (Bill Evans)	
11	Content	Performance Platform 11. Workshop performances	Final Improvisation examinations.	
	Reading Listening		All Blues (Miles Davis)	
12	Content	Performance Platform 12. Presentation of critiques 1	Final Improvisation examinations.	
	Reading Listening		Up Jumped Spring (Freddie Hubbard)	
13	Content	Performance Platform 13. Presentation of critiques 2	Final Improvisation examinations.	
	Reading Listening		Very Early (Bill Evans)	

References and Resources

- Aebersold, J. *Jamey Aebersold Jazz*. Book and CD Ed. New Albany IN: n.p. 1996.
- Armstrong, K. *The Circles*.
- Bruser, M. *The Art of Practicing*. Bell Tower NY: n.p. 1999.
- Coker, J. *Improvising Jazz*. New York NY: Simon and Schuster. 1964.
- Conable, B. *What Every Musician Needs to Know About the Body: The Practical Application of Body Mapping & the Alexander Technique to Making Music*. Columbus OH: Andover Press. 1998.
- Alcantara, Pedro de. *Indirect procedures : a musician's guide to the Alexander technique*. Oxford: Clarendon Press, 1997.
- Green, B. *The Inner Game of Music*. London: Pan Books. 1987.
- Judy, S. *Making Music for the Joy of It: Enhancing Creativity Skills and Musical Confidence* Los Angeles CA: J. P. Tarcher. 1990.
- Lieberman, J. *You Are Your Instrument: the Definitive Musician's Guide to Practice and Performance* 3rd ed. New York NY: Huiksi Music. 1995.
- Mackie, V. & Armstrong, J. *Just Play Naturally*. London: Duende Editions. 2002.
- Monson, I. *Saying Something*. Chicago IL: University of Chicago Press. 1996.
- Paull, B. & C. Harrison. *The Athletic Musician*. Lanham ML: Scarecrow Press, Lanham. 1997.
- Stewart, G. *Mastering the Art of Performance: A Primer for Musicians*. Oxford University Press, USA. 2005.
- Werner, K. *Effortless Mastery: Liberating the Master Musician Within*. n.pl: n.p. 1996.
- Pease, A. *Best of Body Language*.
- Green, B. & Gallwey, W.T. *The Inner Game of Music*. New York: Doubleday & Co. Chapter 2, pp. 21-36 1986.
- Leisner, D. "Six Golden Rules for Conquering Performance Anxiety." Online Posting. www.davidleisner.com/noname.html. accessed February 7th, 2007.
- Hughes, J. "Idol Voices." Online Posting. www.theage.com.au/news/music/idol-voices/2005. accessed February 7th 2007.
- Thomas, P. "Performance Nerves & Stagefright." Online Posting. www.petethomas.co.uk/performance-nerves.html. accessed February 7th 2007.
- Crook, Hal. *How to improvise [music] : an approach to practicing improvisation*.

Useful Links

Refer to the *Student Handbook* for information on academic procedures and grading criteria. The following are useful links to the Box Hill Institute [Whitehorse Library](#).

- [Finding and using information](#)
 - [Research Guides](#)
 - [Research skills](#)
 - [Study skills](#)
 - [Using the Internet](#)
 - [Referencing](#)
 - [Copyright](#)
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 - [Using other libraries](#)
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