



Centre for Creative Industries

Bachelor of Applied Music

MUZ314 Industry Styles 6

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 5	
Co-Requisites: None	

General Subject Description

Industry Styles 6 comprises two components: Performance Platforms and Second Study Instrument / Improvisation. 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. In improvisation students will be guided on how to improvise on more advanced forms.

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

Teacher(s): Ben Fitzgerald (b.fitzgerald@boxhill.edu.au 9286 9679)
Peter Farnan (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
Two Workshop Performances (20% each)	40%	Weeks 2 - 7
Concert Performance	40%	Weeks 8 - 13
Written reflection on your performance development (300 – 400 words)	10%	Weeks 13
Class Participation	10%	Ongoing

Second Study Instrument / Improvisation (50% of overall grade/1 hour per week)

Teacher(s): Jonathan Dimond (Email: j.dimond@boxhill.edu.au, Tel: 9286 9652).

The improvisation component builds upon the previous semester's work, with the use of forms of more unusual length and phrase structure, varieties of tempi from slow to fast, and the use of odd metre. Students are expected to apply techniques of motivic development to create coherent, unified and structured improvisations. See the Assessment Guide for more detail on the assessment requirements, available on the Student Web.

Assessment Details	Relative Weighting	Due Date
Odd-Metre Improvisation. Each student is to improvise on an arrangement of the Dizzy Gillespie tune "A Night In Tunisia" in 7/8.	20%	Week 4
Ballad Improvisation. Each student is to improvise on the Miles Davis tune "Blue in Green".	30%	Week 8
Odd-Form Improvisation, Transcription & Analysis. Each student is to study the Steve Swallow tune "Falling Grace" and analyse a transcription of their own solo on this tune, and perform it with a spontaneous improvisation.	50%	Weeks 12-13

Weekly Content and Reading/Listening List

Week		Performance Platforms	Second Study Instrument / Improvisation
1	Content	Introduction to Performance Platform conventions.	Negotiating odd time signatures: A Night in Tunisia (Gillespie arr. Dimond).
	Reading Listening		Crook, Hal. How to improvise: an approach to practicing improvisation. The Real Book. Hal Leonard Corp., Milwaukee
2	Content	Workshop performances commence.	Negotiating odd time signatures: A Night in Tunisia (Gillespie arr. Dimond).
	Reading Listening		Crook, Hal. How to improvise: an approach to practicing improvisation. The Real Book. Hal Leonard Corp., Milwaukee
3	Content	Workshop performances	Negotiating odd time signatures: A Night in Tunisia (Gillespie arr. Dimond).
	Reading Listening		Crook, Hal. How to improvise: an approach to practicing improvisation. The Real Book. Hal Leonard Corp., Milwaukee
4	Content	Workshop performances	Odd time signature examination: A Night in Tunisia (Gillespie arr. Dimond).
	Reading Listening		Crook, Hal. How to improvise: an approach to practicing improvisation. The Real Book. Hal Leonard Corp., Milwaukee

5	Content	Workshop performances	Negotiating odd phrase lengths and unusual forms in a Ballad: Blue in Green (Evans/Davis)
	Reading Listening		Crook, Hal. How to improvise: an approach to practicing improvisation. The Real Book. Hal Leonard Corp., Milwaukee
6	Content	Workshop performances	Negotiating odd phrase lengths and unusual forms in a Ballad: Blue in Green (Evans/Davis)
	Reading Listening		Crook, Hal. How to improvise: an approach to practicing improvisation. The Real Book. Hal Leonard Corp., Milwaukee
7	Content	Workshop performances	Negotiating odd phrase lengths and unusual forms in a Ballad: Blue in Green (Evans/Davis)
	Reading Listening		Crook, Hal. How to improvise: an approach to practicing improvisation. The Real Book. Hal Leonard Corp., Milwaukee
8	Content	Concert Performances	Ballad Examination: Blue in Green (Evans/Davis)
	Reading Listening		Crook, Hal. How to improvise: an approach to practicing improvisation. The Real Book. Hal Leonard Corp., Milwaukee
9	Content	Concert Performances	Negotiating odd phrase lengths and unusual forms in faster tempos: Falling Grace (Swallow)
	Reading Listening		Crook, Hal. How to improvise: an approach to practicing improvisation. The Real Book. Hal Leonard Corp., Milwaukee
10	Content	Concert Performances	Negotiating odd phrase lengths and unusual forms in faster tempos: Falling Grace (Swallow)
	Reading Listening		Crook, Hal. How to improvise: an approach to practicing improvisation. The Real Book. Hal Leonard Corp., Milwaukee
11	Content	Concert Performances	Negotiating odd phrase lengths and unusual forms in faster tempos: Falling Grace (Swallow)
	Reading Listening		
12	Content	Concert Performances	Performance and recording of odd-form improvisation in a faster tempo: Falling Grace (Swallow)
	Reading Listening		
13	Content	Concert Performances	Final Improvisation examination: Falling Grace (Swallow) Transcription and Analysis due.
	Reading Listening		

References and Resources

Kabat-Zinn M.D., Jon. *Wherever You Go There You Are: Mindfulness Meditation in Everyday Life*. New York: Hyperion 1994

Doige M.D., Norman, *The Brain That Changes Itself: Stories of Personal Triumph from the Frontiers of Brain Science*. Melbourne: Scribe, 2007

Cameron, Julia. *The Artists Way: a spiritual path to higher creativity*. New York: Jeremy P. Tarcher/Putnam, 2002. 153.35 CAM

Werner, Kenny. *Effortless Mastery: liberating the master musician within*. Jamey Abersold, 1996. 781.11 WER

Pease, Alan & Barbara. *The Definitive Book of Body Language: How to read others' thoughts by their gestures*. Pease International, 2009.

Crook, Hal. *How to improvise: an approach to practicing improvisation*. Boston: Advance Music, 1991.

Davis, Miles. *The magic of Miles Davis*. Jamey Aebersold, 1994. MU 781.65 DAV

Davis, Miles. *Kind of blue*. Columbia/Legacy, 1997. CD 781. 65 MAR

Evans, Bill. *Portrait in jazz*, Riverside, 1987. CD 781.65 BIL

Evans, Bill. *Intuition*, Fantasy Records, 1975. CD 781.65 EVA

Martino, Pat. *Live at Yoshi's*, Blue Note, 2001. CD 781. 65 MAR

McLaughlin, John. *Live at the Royal Festival Hall*, JMT Productions, 1990. CD 781.65 JOH

Various. *The Real Book*. Ed. Sher, Chuck. Milwaukee: Hal Leonard Corp, 1995.

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](#)
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