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### MUS 350A.01: Piano Ensembles - The Jubileers

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# THE UNIVERSITY OF MONTANA

## JUBILEERS

*"A course in creative exploration through vocal jazz"*

<u>CRN</u>	<u>Course #</u>	<u>Credits</u>	<u>Instructor</u>	<u>Days</u>	<u>Time</u>	<u>Room</u>
70595	MUS 150A/11	1	Funk	T/R	5:30-7:00	218

### Contact Information

Instructor: Dr. Gary Funk  
Office: Music Room 203  
Campus Phone: 243-2794  
e-mail: [gary.funk@umontana.edu](mailto:gary.funk@umontana.edu)  
Office Hours: MWF: 3-4 p.m.; T/R: 1:10-2:00 p.m.

### The Jubileers

The Jubileers consists of eight auditioned singers and three instrumentalists who have a desire and ability to refine the subtleties presented in vocal jazz literature. Required to sing with musical accuracy, the group often lets go of and alters the printed page. Because much of the music involves one voice per part, an ability to sing independently is essential. It is expected that each student accepted as a member of the Jubileers will be a member of the ensemble for the entire academic year.

### Music and Materials

<b>And I Love Her</b>	<b>Lennon/McCartney/arr. Chilcott</b>
A Nightingale Sang in Berkeley Square	Sherwin/arr. Puerling
Suite	Handel/arr. Swingle
<b>Close to You</b>	<b>Bacharach/arr. Funk</b>
Cookin' at the Continental	Lambert/Hendricks/Ross
El Paisanito	arr. Swingle
Georgia on My Mind	Carmichael/arr. Puerling
<b>I Remember April</b>	<b>arr. Funk</b>
Lullaby of Birdland	Shearing/arr. Funk
<b>Moten Swing</b>	<b>Moten/arr. Funk</b>
<b>New York Afternoon</b>	<b>Cole/arr. Mattson</b>
People	Styne/arr. Puerling
<b>Seems like old times</b>	<b>Lombardo/arr. Puerling</b>
Stompin' at the Savoy	arr. Funk
<b>Tom Dooley</b>	<b>arr. Reynolds</b>
<b>Waltz for Debbie</b>	<b>Evans/arr. Mattson</b>
<b>Where is Love?</b>	<b>Arr. Puerling</b>
<b>You Don't Know Paree</b>	<b>Porter/arr. Funk</b>

## **Solo Performance**

Each member of the Jubileers is responsible for selecting a piece of music for performance on our concert. The piece should not be classical but rather something in the jazz, rock, country, pop vein that the singer feels comfortable with and with which some melodic, timbral, harmonic and/or rhythmic exploration is possible. Students are responsible for providing lead sheets for the instrumentalists and to work closely with Jane Micklus in refining the performance. This music needs to be selected by no later than Thursday, February 15.

## **Purpose**

- 1) To secure a high level of group commitment;
- 2) To improve basic musicianship skills;
- 3) To demand that the ensemble follow through consistently with musical decisions;
- 4) To refine expressive elements such as tonal beauty, vibrato, dynamic control, phrase shaping, & articulation as they are utilized in the jazz style;
- 5) To broaden sensitivities and sensibilities as they relate to the human experience;
- 6) To open the heart and mind through the aesthetic experience provided by rehearsals and performances of an American art form;
- 7) To acquaint each student with excellent jazz choral literature;
- 8) To foster a deeper appreciation for vocal jazz and jazz in general;
- 9) To provide a positive and successful choral jazz experience.
- 10) To release inhibitions so that the true self is the performer.

## **Process**

Rehearsals and performances of vocal jazz literature will encourage an internal excitement. The personal identification with the music and with the challenge of the style will provide reasons for discipline. Students will find it imperative to strive for personal excellence. The Jubes study music that ranges from blues to jazz ballads, from bop to political jazz and from jazz rock to the harmonies of the 40's. This music will sometimes ask the performers to "let go" of some of their previous notions about style, articulation, and tone color. There will be opportunities to express oneself through jazz solo opportunities. Many of these solos will require melodic and rhythmic invention that either is completely improvised or is some sort of 'on-the-spot' variation of given melodies.

## **THE JUBILEERS' 2006 SCHEDULE**

Because the ensemble is invited to perform at UM events and for other off-campus organizations, the details of these engagements will be presented for group acceptance. Because of the nature of the style and the complexity of the music, the group will not perform unless all members can participate.

The Shelby High School Choir will be joining us on this concert as special guests. The conductor is Nicole Sanford who is a UM alum. Their choir will perform 1-2 pieces.

<b><u>Day</u></b>	<b><u>Date</u></b>	<b><u>Event</u></b>	<b><u>Place</u></b>	<b><u>Time</u></b>
Wed.	2/28	Sound Check	Flor. Hotel	11:00 a.m. setup/eat

Wed. 2/28	Rotary Club	Flor. Hotel	12:30 (25 min.)
Sat. 4/21	Dress Rehearsal	MRH	TBA
Sun. 4/22	Concert	MRH	7:30 p.m.

## **GRADING POLICY**

We need to have some system of assessment to determine to what degree individuals are living up to the responsibilities of being a Jubileer member. Simply put, each member must get an "A" on our concerts, in order to achieve our goal of excellence. Because this ensemble is so small, an individual may often be the only person singing a particular vocal line so the individual has great responsibility to the other members of the ensemble. To the degree to which each member is disciplined in rehearsals and prepared, the Jubileers will be effective. In other words, the quality of the semester is nearly entirely up to the Jubileer members. The semester grade for the course will be based on the following criteria:

### **REHEARSAL/PERFORMANCE /PARTICIPATION** [100%]

The examples that you set for others in the rehearsal through good use of our time together, the way in which you express yourself musically, the way you sit and stand, your demonstrated out-of-class preparation, your participation in class discussions, your reception to criticism and your general leadership are the most important ways in which you contribute to our musical experience. Our concerts will be sung from memory.

### **ATTENDANCE** [Global]

1. Because performance excellence depends so much upon what happens in our rehearsals, **regular attendance is mandatory.**
2. **An absence is an absence. One absence will be permitted in the course without penalty. Please communicate with me about circumstances beyond your control.**
3. Each absence beyond the one allowed will affect the grade in the course in the following manner. If you have qualified for an 'A' in the course based upon the previously presented criteria, 2 absences = B; 3 absences = C; 4 absences = D; 5 absences = F.
4. If you miss a performance for something other than a personal emergency (e.g. death in the family), you will receive an 'F' for the semester.
5. Getting to class on time is essential to the development of a sense of pride and caring in our ensemble. Punctuality can have a very positive effect on the momentum and morale of the choir. The rehearsal begins with the warm-up. Roll will be taken at that time. If you have an unusual circumstance that is beyond your control, simply inform me.

### **REHEARSAL RESPONSIBILITIES**

Bring your own music to every rehearsal.

Bring a pencil to every rehearsal and use it to write instructions in the music.

Remember the decisions that have been made and remind each other.

Practice the related part during portions of the rehearsal when it is necessary for the conductor to work with other vocal sections.

Participate in the rehearsal by raising questions about musical issues.

Join in the interpretation of the music by making suggestions related to style.

Take a risk.

Respect the solo/improvisation efforts of others. In other words, it is most respectful to listen and enjoy the work of your colleagues.

Receive the observations of others objectively. Don't take anything personally. The group is most important

Be a musical leader to the best of your ability.

Practice your music outside of class.

Hold your music up and watch the conductor.

Sit and stand with a posture that promotes good singing.

Strive for beautiful, resonant and supported vocal tone.

Strive for consistency of tone when singing louds and softs and when singing in the high and low registers.

Avoid vibrato except in solo singing.

Listen carefully to yourself, to your neighbors, to your section, and to the choir.

Strive for perfect intonation.

Speak your consonants in the style of the music and sing on the vowel.

Shape the musical phrases.

**Academic Misconduct and the Student Conduct Code:** All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at: [www.umd.edu/SA/VP/SA/Index.cfm/page/1321](http://www.umd.edu/SA/VP/SA/Index.cfm/page/1321)