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MUSI 131A.01: Jazz Ensemble I - Jazz Band I

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University of Montana Jazz Ensemble I

Syl-F12-MUSI 131A 01/331A 01

Rob Tapper, Director

Music Building Room 001

406-243-6880 robert.tapper@umontana.edu

Monday – Wednesday – Friday @1:00-1:55pm

Expectations: The Jazz Ensemble I is a group providing the highest level of musical achievement, precision, improvisation, intensity and diligence in the jazz program. Because of the level of music and visibility of the ensemble, members are required to spend considerable time outside of rehearsal preparing music as well as improvisation sections for the highest level of musicality and success. If the director feels that ample preparation and responsibility to the parts, section and ensemble are not adequate, he reserves the right to remove that member from the group for the overall goals and success of the ensemble. Members of the ensemble are expected to attend all rehearsals and performances. *If you are unable to attend a rehearsal you are expected to find a substitute musician for your part.*

**In order to obtain an A, you will need to attend 5 jazz performances (not including Jazz Band Performances)*

Section Leaders: Each section of the ensemble will have a designated leader. That leader is responsible for the musical preparation of the section. Preparation may include weekly sectionals outside of designated ensemble rehearsal time. Each member of the section is responsible for attending and preparing music for sectionals.

Improvisation Rehearsals: Rhythm section will be available for Improvisation work. Members with solos are expected to sign-up for times with the rhythm section so they feel confident and successful on their solos!

Office Hours: If you need to get in touch with me, please set up an appointment during an office hour (Mon @3pm, Tue-Fri @12noon)

Academic Honesty: 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 of Montana. All Students need to be familiar with the Student Conduct Code. The Code is available for review online at www.umt.edu/SA/VPSA/Index.cfm/page/1321.

Weekly Updates/Rehearsal Schedule: All musicians in this ensemble will receive weekly updates as well as daily rehearsal schedule. Musicians are expected to view these and are responsible for preparing the music mentioned. **It is UM policy for UM students to check their email daily.*

Grade Requirements:

To Earn an A

1. Considerable time spent outside of rehearsal preparing parts in order that the director can hear progress and does not have to spend additional time in rehearsal to learn notes & rhythms
2. At least 5 (five) sectionals
3. Attending at least 3 (three) guest artist workshops/clinics OUTSIDE of normal rehearsal times
4. Helping to promote concerts & events 2 (two) times
5. Attending all rehearsals and when absent supplying a substitute musician
6. Attending ALL Jazz Concerts of other UM performing groups

To Earn a B

1. Time spent outside of rehearsal preparing parts in order that the director can hear progress and does not have to spend too much additional time in rehearsal to learn notes & rhythms
2. At least 3 (three) sectionals
3. Attending at least 2 (two) guest artist workshops/clinics OUTSIDE of normal rehearsal times
4. Helping to promote concerts & events 1 (one) time
5. Attending all rehearsals and when absent supplying a substitute musician
6. Attending 3 Jazz Concerts of other UM performing groups

To Earn a C

1. Very little time spent outside of rehearsal preparing parts in order that the director can hear progress and does not have to spend too much additional time in rehearsal to learn notes & rhythms
2. At least 1 (one) sectionals
3. Attending at least 1 (one) guest artist workshops/clinics OUTSIDE of normal rehearsal times
4. Not helping to promote concerts & events
5. Attending most rehearsals and when absent not supplying a substitute musician
6. Attending 1 Jazz Concert of other UM performing groups

To Earn a D or an F

1. Very little time spent outside of rehearsal preparing parts in order that the director can hear progress and does not have to spend too much additional time in rehearsal to learn notes & rhythms
2. No sectionals
3. Not attending at least 1 (one) guest artist workshops/clinics OUTSIDE of normal rehearsal times
4. Not helping to promote concerts & events
5. Attending over 50% of rehearsals and when absent not supplying a substitute musician
6. Attending NO Jazz Concerts of other UM performing groups

2022-2023 PERFORMANCES/EVENTS - MARK IN CALENDAR!

FALL SEMESTER

- Sept. 21 **Jazz Artist Series I:** Trumpeter Shane Endsley (Kneebody) with the Missoula Jazz Orchestra and Missoula High School Jazz Bands - 7:00pm (Hellgate High School)
Clinics and Workshops TBA
- Oct 1 UM Jazz Faculty Jazz Workshop in Spokane (All day)
- Oct. 10 **Jazz at the Planet**-UM Small Group Perform at Liquid Planet (Broadway) (7:30pm)
- Oct. 14 **The Art of Dance Vol. 1** - UM Big Band Edition (7:30pm- DT)
Big Bands highlight the connection of dance and jazz with East Helena HS
- Nov. 21 **Jazz at the Planet** – Featuring UM Small Groups & Lab Jazz Band III (7:30pm- Liquid Planet)
- Dec. 10th **11th Annual Holiday Swing! Join us for this Amazing Annual Affair Swing Set – 2pm @ ZACC *We need Jazz Ensemble volunteers)**
Holiday Swing - 7:30 UM Campus ALI Auditorium

SPRING SEMESTER 2021

- Jan. 21 Montana All-State Jazz featuring **Kneebody!**
- Mar. 7 **Jazz at the Planet** –UM Small Groups Perform at Liquid Planet
Featuring Music by female jazz artists (7:30pm)
- Mar. 16 UM Jazz Festival Guest Artist Rehearsals (3pm & 5:30pm)
Jazz Festival Set Up
- Mar. 17-18 **42nd Annual UM Buddy DeFranco Jazz Festival**
Performances, Clinics, Masterclasses, online events & more celebrating the American Art Form
- Mar. 21-24 Spring Break – Trip? Tour?
- Apr. 18 **Jazz at the Planet:** UM Small Groups
- Apr. 29 **The 11th Annual Jazz Arrangers Concert:** Featuring XXXXXXXXXXXX
UM Big Bands performing new music arranged by UM student musicians
- May 4 UM Donor Reception w/Small Groups TBA

Location TBA
May 15-17 Tour?

Jazz Ensemble I Rehearsal Schedule and Events

<u>Day/Date</u>	<u>Rehearsal</u>	<u>Notes</u>
Wed. Sept. 8	Go over Schedule, Elect Officers, Promo Plan! Sight Read, Rhythm Work, Blues	
Fri., Sept. 10	Sight Read, Rhythm Work, Blues	
Mon. Sept 13	Sight Read, Alumni Band Tunes	
Wed. Sept. 15	Sight Read, Alumni Band Tunes	
Fri., Sept. 17	Sight Read, Rhythm Work, Run Alumni Band Tunes	
Mon., Sept. 20	Sight Read, Rhythm Work, Blues	
Wed., Sept. 22	Run Alumni Band Tunes	
Fri., Sept. 24	PERFORMANCE – ALUMNI BAND (*Set up early!)	
Mon., Sept. 27	Sight Read, Rhythm Work, Blues, tunes	
Wed., Sept. 29	Sight Read, Rhythm Work, Blues, tunes	
Fri., Oct. 1	Sight Read, Rhythm Work, Blues, tunes	
Mon., Oct. 4	Sight Read, Rhythm Work, Blues, tunes	
Wed., Oct. 6	Sight Read, Rhythm Work, Blues, tunes	
Fri., Oct. 8	Performance for Alumni Band (1pm)	
Mon., Oct. 11	Sight Read, Rhythm Work, Blues, KENTON tunes	
Wed. Oct. 13	Sight Read, Rhythm Work, Blues, tunes	
Fri. Oct. 15	Sight Read, Rhythm Work, Blues, tunes	
Mon. Oct. 18	Sight Read, Rhythm Work, Blues, tunes	

Wed. Oct 20	TBA - Sight Read, Rhythm Work, Blues, tunes
Fri., Oct. 22	NO REHEARSAL – MMEA Convention
Mon., Oct. 25	Rehearse Tunes for Concert
Wed., Oct. 27	Rehearse Tunes for Concert
Thur., Oct. 28	Dress for Concert
Fri., Oct. 29	Jazz & Equity Concert
Mon., Nov. 1	Holiday Swing Tunes
Wed., Nov. 3	Holiday Swing Tunes
Fri., Nov. 5	Holiday Swing Tunes
Mon., Nov. 8	Holiday Swing Tunes
Wed., Nov. 10	Holiday Swing Tunes
Fri. Nov. 12	NO REHEARSAL – BAND INVITATIONAL
Mon., Nov. 15	Holiday Swing Tunes
Wed. Nov. 17	Holiday Swing Tunes
<i>Fri, Nov. 17</i>	EVENING CONCERT- BIG BANDS & SMALL GROUPS – 7:30PM (DT)
Mon., Nov. 22	Holiday Swing Tunes
Mon. Nov. 29	Holiday Swing Tunes
Wed. Dec. 1	Holiday Swing Tunes
Fri., Dec. 3	Holiday Swing Tunes
Fri. Dec. 10	Holiday Swing Tunes with Guest Artist
<i>Sat. Dec. 11</i>	<i>6th Annual Holiday Swing Performance (ZACC)</i>

NASM STANDARDS

1. Performance

Students must acquire:

- a. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
- b. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.
- c. The ability to read at sight with fluency.
- d. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration
- e. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.

2. Aural Skills and Analysis

Students must acquire:

- a. An understanding of the common elements and organizational patterns of music and their interaction, and the ability to employ this understanding in aural, verbal, and visual analyses.
- b. Sufficient understanding of musical forms, processes and structures to use this knowledge in compositional, performance, scholarly, pedagogical and historical contexts, according to the requisites of their specializations.
- c. The ability to place music in historical, cultural and stylistic contexts.

3. Composition and Improvisation

Students must acquire:

- a. Rudimentary capacity to create derivative or original music both extemporaneously and in written form.
- b. The ability to compose, improvise, or both at a basic level in one or more musical languages, for example, the imitation of various musical styles, improvisation on pre-existing materials, the creation of original compositions, experimentation with various sound sources, and manipulating the common elements in non-traditional ways.

4. Repertory and History

Students must acquire:

- a. A basic Knowledge of music history through the present time.
- b. An acquaintance with repertories beyond the area of specialization. All students must be exposed to a large and varied body of music through study and attendance at recitals, concerts, opera and musical theatre productions and other performances. With regard to specific content, music has a long history, many repertories, and multiple connections with cultures. Content in and study of these areas are vast and growing. Each institution is responsible for choosing from among this material when establishing basic requirements. Each is responsible for breadth and depth, and for setting proportions between them. Content choices and emphases, as well as

means for developing competency, reflect institutional mission, areas of concentration offered, and the goals of the music unit.

NASM STANDARDS CONT.

6.Synthesis

While synthesis is a lifetime process, by the end of undergraduate study students should be:

- a. Working independently on a variety of musical problems by combining their capabilities in performance, aural, verbal and visual analysis; composition and improvisation; and repertory and history.
- b. Forming and defending value judgments about music.
- c. Acquiring the tools to work with a comprehensive repertory, including music from various cultures of the world and music of their own time.
- d. Understanding basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise.

Student and Staff Responsibilities

To achieve the standards and competencies listed above, both students and staff must meet certain responsibilities as delineated below:

Student Responsibilities

1. To develop musical literacy and maturity, through diligent development of physical skills and intellectual awareness;
2. To meet standards consistent with those prescribed by NASM and the U of M music faculty.
3. To discipline one's self to accomplish the many necessary tasks in order to achieve excellence.
4. To become dedicated to the art. The study of music is demanding but also extremely rewarding.

Staff Responsibilities:

- 1.To provide a curriculum (course of study) which will prepare students for a career in music.
2. To guide students' musical growth (understanding, skill, awareness, creativity) through high professional teaching standards within the framework of the most complete curriculum possible.
- 3.To professionally contribute to maintaining high musical standards through musical leadership in the state and area.