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MUSI 131A.01: UM Jazz Band I

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University of Montana
School of Music
Jazz Ensemble I
Syl-F14-MUSI 131A 01
Rob Tapper, Director
Music Building Room 001
406-243-6880 robert.tapper@umontana.edu
Monday – Wednesday – Friday @1:10-2:00pm

Expectations & Objectives: 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.

What to Bring to Rehearsal: You should have your music, at least one pencil and doubles (sax), mutes (brass), electric bass/upright, auxiliary percussion, etc. Each instrument has its own specific set of needs so preparing for rehearsal in a professional manner is expected.

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.

2014-15 PERFORMANCES – MARK IN CALENDAR!

FALL SEMESTER

Friday, September 26 – Performance for UM Music Alums (outside if nice)

Friday, September 27 – *Perform at Holiday Inn for Alumni Banquet

Saturday, September 20- Erica Von Kleist Jazz Workshop (11am – 3pm)

Wednesday, October 8 – BAD LUCK clinic (1pm) and performance (7pm)

(lessons offered)

Friday, October 10 – Jay Thomas Quartet Clinic (1pm) & performance at Missoula Winery (7pm)

Wed. – Friday, October 22-24 Jazz Residency w/Bob Washut (U. of No. Iowa)

Sunday, Nov. 2 – Concert for Seeley Lake Arts (3pm Concert (noon departure)

Monday, Nov. 3 – Outreach in Seeley Lake (ALL DAY – Depart at 7am- 4pm)

Monday, Nov. 10 – Jazz At The Break (Small Groups)

Friday, Nov. 14 – All Star Weekend Jazz Concert with Phil Ostrander (tbn)

Thur-Fri., Nov. 20-21 – Jazz Residency w/Erik Applegate (UNC)

*Concert with Jazz Band (II), Lab Jazz Band (III), Jazz Workshop (IV) & Sentinel

Thursday, Dec. 11 – Possible Recording

Fri. & Sat., December 12 & 13 – Holiday Swing (7pm shows)

WINTER SESSION

Wednesday, January 19-23 – Tour w/Orchestra & SWE

SPRING SEMESTER

Tue & Wed., February 17 & 18 – Jazz Residency w/Jim Sisko (tpt) and Steve Treseler (sax)

Mon. & Tues, February 23 & 24 – Concert Band Festival Performance (noon)

Monday, March 16 – Small Group Jazz Cabaret at the Break

Monday – Wednesday, March 23-25 - Jazzoula

Thursday-Friday, March 26-27 – The 35th Annual UM Jazz Festival

Wed., April 15 – Jazz Night w/Lab Jazz Band & Jazz Workshop Band and guests

Mon. & Tues., April 20-21 – Jazz Residency with Composer/Arranger James Miley

Jazz Ensemble I Rehearsal Schedule and Events

Day/Date	Rehearsal
Wed., Sept. 3	Sight Read – Work on Tunes, Calendar/Tour/Residencies Discussion
Fri., Sept. 5	Sight Read - Washut & Seeley Tunes
Mon., Sept 8	Sight Read – Washut & Seeley Tunes
Wed., Sept. 10	Sight Read – Washut & Seeley Tunes
Fri. Sept. 12	Sectionals TBA
Mon. Sept 15	Sight Read – Washut & Seeley Tunes
Wed., Sept. 17	Sight Read – Washut & Seeley Tunes
Fri., Sept. 19	Sight Read – Washut & Seeley Tunes
Mon., Sept. 22	Sight Read – Miley Tunes
Wed., Sept. 24	Sight Read – Miley Tunes
Fri., Sept. 26	Performance for UM Band Alums (30 min)
Mon., Sept. 29	Sight Read – Washut & Seeley Tunes
Wed., Oct. 1	Sight Read – Washut & Seeley Tunes
Fri., Oct. 3	Sight Read – Washut & Seeley Tunes
Mon., Oct. 6	Sight Read – Prepare TBA
Wed., Oct 8	<i>Bad Luck Clinic/Performance at 1pm & 7pm (lessons offered)</i>
Fri., Oct 10	<i>Jay Thomas Quartet Clinic at 1pm (lessons offered)</i> <i>*PERFORMANCE AT MISSOULA WINERY AT 7PM</i>
Mon., Oct. 13	Sight Read – Washut & Seeley Tunes
Wed. Oct. 15	TBA – MMEA possibly no rehearsal
Fri. Oct. 17	MMEA – NO REHEARSAL
Mon., Oct. 20	Sight Read – Washut & Seeley Tunes
Wed., Oct. 22	Rehearse with Guest Artist Bob Washut!
Thu, Oct. 23	<i>JAZZ ARRANGING/COMPOSITION W/Bob Washut @2PM</i> *THURSDAY POSSIBLE DRESS REHEARSAL (D.T.) AT 6PM
Fri, Oct 24	CONCERT W/Bob Washut- 7:30PM (Sound Check TBA)
Mon., Oct. 27	Sight Read – Seeley & Ostrander Tunes
Wed., Oct. 29	Sight Read – Seeley & Ostrander Tunes

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.