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### MUSI 131A.02: UM Jazz Band II

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**University of Montana**  
**School of Music**  
**Jazz Band II**  
Syl-F14-MUSI 131A 02  
Rob Tapper, Director  
Music Building Room 001  
406-243-6880    robert.tapper@umontana.edu  
Tuesday-Thursday @1:10-2:00pm

**Expectations & Objectives:** The Jazz Ensemble II is a group providing an extremely high 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/Soli Rehearsals:** Rhythm section will be available for Improvisation and section solis. Members with solos and sections with solis will be assigned and are expected to sign-up for times with the rhythm section.

**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/VPSSA/Index.cfm/page/1321](http://www.umt.edu/SA/VPSSA/Index.cfm/page/1321).

## Jazz Band II Rehearsal Schedule and Events

<u>Day/Date</u>	<u>Rehearsal</u>
Tue, Sept. 2	Go over dates/rehearsals, Sight Read, Basic Bb Blues (I, IV, V) Roots/Triads (#1), Add 7ths (#2)
Thur., Sept 4	Sight Read & Bb Blues Baseline (#3)
Tue, Sept. 9	Sight Read & Rhythm Work: Blues in Bb (Minor Pentatonic (#4), Question/Question/Answer (#5))
Thur, Sept. 11	Sight Read & Rhythm Work: Blues in Bb (Guide Tones (#6))
Tue., Sept. 16	Sight Read, Rehearse Washut Chart & Rhythm Work: Blues in Eb (#1, #2)
Thu., Sept. 18	Sight Read, Rehearse Washut Chart & Rhythm Work: Blues in Eb (#3, #4)
<b>Sat., Sept. 20<sup>th</sup></b>	<b>JAZZ WORKSHOP with ERICA VON KLEIST 11am to 3pm</b>
Tue, Sept. 23	Sight Read, Rehearse Washut Chart & Rhythm Work: Blues in Eb (#5, #6)
Thu, Sept. 25	Sight Read, Rehearse Washut Chart & Rhythm Work: Blues in F (#1, #2)
Tue, Sept. 30	Sight Read, Rehearse Washut Chart & Rhythm Work: Blues in F (#3, #4)
Thu, Oct.22	Sight Read, Rehearse Washut Chart & Rhythm Work: Blues in F (#5, #6)
Tue, Oct. 7	Rehearse Washut Solos: Blues in C (#1 #2)
<b>Wed., Oct 8</b>	<b><i>Bad Luck Clinic/Performance at 1pm &amp; 7pm (lessons offered)</i></b>
Thu, Oct. 9	Sectionals (Brass, Saxophone, Rhythm) on Washut Concert Charts
<b>Fri., Oct 10</b>	<b><i>Jay Thomas Quartet Clinic at 1pm (lessons offered)</i></b>

***PERFORMANCE AT MISSOULA WINERY AT 7PM***

Tue, Oct. 14            Rehearse Washut Chart & Solos

Thu, Oct. 17            MMEA CONFERENCE – NO REHEARSAL

Tue, Oct. 21            Rehearse Washut Chart & Solos

Thu, Oct. 23            **Rehearse with Guest Artist Bob Washut!**  
***Thu, Oct. 23            JAZZ ARRANGING/COMPOSITION W/Bob Washut @2PM***  
**\*THURSDAY            POSSIBLE DRESS REHEARSAL (D.T.) AT 6PM**

**Fri, Oct 24            CONCERT W/Bob Washut- 7:30PM**

Tue., Oct. 28            Sight Read, Rehearse Applegate Music & Blues

Thu., Oct. 30            Sight Read & Rehearse Applegate Concert Music

Tue., Nov. 4            NO SCHOOL – ELECTION DAY

Thu., Nov. 6            Sight Read & Rehearse Applegate Concert Music

***MONDAY, NOVEMBER 10<sup>TH</sup> - SMALL GROUP CONCERT AT THE BREAK (7PM)***

Tues., Nov. 11            NO SCHOOL- VETERAN'S DAY

Thu, Nov. 13            Sight Read & Rehearse Applegate Concert Music

Tue, Nov. 18            Rehearse Applegate Concert Music

Thu, Nov 20            GUEST ARTIST ERIK APPLGATE

***Fri, Nov. 21            CONCERT W/ERIK APPLGATE Jazz III, Jazz IV & Sentinel HS***  
**Sound Check TBA**

Tue, Nov. 25            TBA

Tue. Dec. 2            Sight Read & Blues in TBA

Thu, Dec. 4            Pass in Music, Blues & Style Final

**Fri/Sat Dec. 12/13 - \*Servers needed for Holiday Swing at Missoula Winery**

## **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.