Spring 2-1-2016

MUSI 131A.01: UM Jazz Band III

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Expectations: The Jazz Ensemble III is a group that is capable of 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 a student cannot make it to a rehearsal, they need to email the director ahead of time and they are responsible to find a sub of equal or greater playing ability. Missed performances, if not cleared with the director well in advance, will result in a reduction of the student’s grade.

*In order to obtain an A, you will need to attend 5 jazz performances (not including Jazz Band Performances that Jazz III is a part of).

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. See the director’s schedule outside of room/office 002.

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.
2015-2016 PERFORMANCES/EVENTS

MARK IN CALENDAR!

FALL SEMESTER

Wed., Oct 7 - Benny Green/Performance at 1pm & 7:30pm (Required)
Fri., Oct. 9 – Nat Wickham & Dave Glenn Clinic
Sunday. Oct. 11 – Bass Summit with Josh Tower
Thur. Oct. 22 – Possible Dress Rehearsal (Evening)
Fri. Oct. 23 - CONCERT- TRIBUTE TO WOODY HERMAN– 7:30PM
Tue., Oct. 27 – Guest Artist Tom Marko (drum set) 1pm & 2pm
Mon. Nov. 9th – Possible Clinic w/Bad Luck
Mon. Nov. 9th – Small Groups at the Break
Wed. Nov. 18th – Snarky Puppy Clinic (1pm)
Thursday, Nov. 19th - Evening Dress Rehearsal TBA
Friday, November 20th – Concert: Tribute to Count Basie
Saturday, December 12th – Jazz Holiday Performance at the Missoula Winery

WINTER SESSION

Go Ski!

SPRING SEMESTER

Sat., February 6th – Jeff Hamilton Trio (afternoon clinic, Evening performance)
Monday, February 22nd – Performance for Concert Band Festival
Tuesday, February 23rd – Performance for Concert Band Festival
Monday, March 8 – SWE/Jazz Ensemble Concert (Dennison Theater)
Monday, March 14th – Small Groups at the Break
Thursday-Friday, March 17-18 – UM/Buddy DeFranco Jazz Festival
Tuesday, April 26 – Jazz Arrangers Concert
# Jazz Ensemble I Rehearsal Schedule and Events

<table>
<thead>
<tr>
<th>Day/Date</th>
<th>Rehearsal</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>Wed., Sept. 9</td>
<td>Sight Read, Rhythm Work, Blues</td>
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<tr>
<td>Wed., Sept. 16</td>
<td>Sight Read, Rhythm Work, Blues</td>
<td></td>
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<tr>
<td>Fri. Sept. 18</td>
<td>JAZZ FORUM</td>
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<tr>
<td>Wed., Sept. 23</td>
<td>Sight Read, Rhythm Work, Run Alumni Band Tunes</td>
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<tr>
<td>Wed., Sept. 30</td>
<td>Sight Read, Rhythm Work, Blues, Woody Herman Tunes</td>
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<tr>
<td><strong>Wed., Oct 7</strong></td>
<td><strong>Benny Green/Performance at 1pm &amp; 7:30pm (Required)</strong></td>
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<tr>
<td>Fri., Oct. 9</td>
<td>Clinic with Nat Wickham (tbn) &amp; Dave Glenn (tbn)</td>
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<td><strong>Sun. Oct. 11</strong></td>
<td><strong>Bass Summit Clinic and Lessons with Josh Tower (TBA)</strong></td>
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<tr>
<td>Mon., Oct. 12</td>
<td>MMEA Clinic Material</td>
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<tr>
<td>Wed., Oct. 14</td>
<td>TBA - MMEA CONFERENCE</td>
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<tr>
<td><strong>Thur., Oct 15</strong></td>
<td><strong>Clinic at MMEA Conference – Billings (afternoon)</strong></td>
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<tr>
<td><strong>Fri., Oct 16</strong></td>
<td><strong>Clinic at MMEA Conference – Billings (morning)</strong></td>
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<td>Mon., Oct. 19</td>
<td>Sight Read, Rhythm Work, Blues, Woody Herman Tunes</td>
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<tr>
<td>Wed. Oct. 21</td>
<td>Sight Read, Rhythm Work, Blues, Woody Herman Tunes</td>
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<td><strong>Thu., Oct. 22</strong></td>
<td><strong>Concert Run Through - POSSIBLE EVENING DRESS REHEARSAL</strong></td>
<td><strong>CONCERT- TRIBUTE TO WOODY HERMAN- 7:30PM</strong></td>
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<tr>
<td><strong>Fri. Oct. 23</strong></td>
<td><strong>Mon, Marko (drum set) Clinic at 1pm</strong></td>
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<tr>
<td><strong>Tue., Oct. 27</strong></td>
<td><strong>Tom Marko (drum set) Clinic at 1pm</strong></td>
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<td>Wed., Oct. 28</td>
<td>Sight Read, Rhythm Work, Blues, Basie Tunes</td>
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<tr>
<td>Wed., Nov. 4</td>
<td>Sight Read, Rhythm Work, Blues, Basie Tunes</td>
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<tr>
<td>Fri., Nov. 6</td>
<td>JAZZ FORUM</td>
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<td>Mon., Nov. 9</td>
<td>Possible Clinic with Bad Luck at 1pm (come watch Jazz I)</td>
<td><strong>MONDAY, NOVEMBER 9TH - SMALL GROUP CONCERT AT THE BREAK (7PM)</strong></td>
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</tbody>
</table>
Wed., Nov. 11  NO REHEARAL – VETERAN’S DAY

**Wed., Nov. 18**  *Snarky Puppy: Meet the Artist at 1pm (Show at Top Hat)*

Thu, Nov 19  POSSIBLE EVENING DRESS REHEARSAL (D.T.)

**Fri, Nov. 20**  *CONCERT W/Huey Lewis – All Big Bands (Sound Checks TBA)*

Wed. Dec. 2  Rehearse

Wed. Dec. 9  Rehearse

Tentative Friday December, 11th Holiday Swing Performance (volunteers needed)

**Sat. Dec. 12**  4th Annual Holiday Swing Performance (Missoula Winery)

NASM STANDARDS (volunteers needed)

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**Jazz Band ADD/DROP FORM needs to be competed**

<table>
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<tr>
<th>CRN</th>
<th>Subj.</th>
<th>Crse.</th>
<th>Sec.</th>
<th>Credit</th>
<th>Title</th>
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<td>70377</td>
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<td>72298</td>
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<td>331</td>
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**Small Group**

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<th>CRN</th>
<th>Subj.</th>
<th>Crse.</th>
<th>Sec.</th>
<th>Credit</th>
<th>Title</th>
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<tbody>
<tr>
<td>72614</td>
<td>MUSI</td>
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<td>05</td>
<td>1.00</td>
<td>Jazz Combo</td>
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<tr>
<td>72626</td>
<td>MUSI</td>
<td>362</td>
<td>03</td>
<td>1.00</td>
<td>Jazz Combo</td>
</tr>
</tbody>
</table>
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.