GENERAL EDUCATION ASSESSMENT AND REVIEW FORM
EXPRESSIVE ARTS 5/15

Please attach/submit additional documents as needed to fully complete each section of the form.

I. COURSE INFORMATION

Department: School of Music
Course Title: UM Jazz Band
Course Number: MUSI 131A

Type of Request: New One-time Only Renew*
Rationale:

*If course has not changed since the last review and is taught by the same tenure-track faculty member, you may skip sections III-V.

JUSTIFICATION FOR COURSE LEVEL
Normally, general education courses will not carry pre-requisites, will carry at least 3 credits, and will be numbered at the 100-200 level. If the course has more than one pre-requisite, carries fewer than three credits, or is upper division (numbered at the 300 level or above), provide rationale for exception(s).

1-2 credit hour courses in music conform to commonly accepted practices in higher education in Schools of Music for applied learning and include skills courses, laboratory ensembles and studio work. This mode includes activities where students receive hands-on learning experience continually supervised by the instructor. Work is normally completed in the learning environment, but may include out-of-class assignments. The contact hours are be devoted primarily to practice, mastery, clarification, and application of material, rather than presentation of new or theoretical material.

II. ENDORSEMENT / APPROVALS

* Instructor: Professor Robert Tapper Phone / Email: message 6889 robert.tapper@umontana.edu
Program Chair: Dr. Kevin Griggs, Interim Director
Dean: Dr. Stephen Kalm

Signature Date 2/23/16
Signature Date 2/23/16

*Form must be completed by the instructor who will be teaching the course. If the instructor of the course changes before the next review, the new instructor must be provided with a copy of the form prior to teaching the course.

III. DESCRIPTION AND PURPOSE

General Education courses must be introductory and foundational within the offering department or within the General Education Group. They must emphasize breadth, context, and connectedness; and relate course content to students' future lives: See Preamble
Each student enrolled in Jazz Band will be given the opportunity to learn about jazz on various levels. The goal of this course is to instill within students an appreciation for jazz, as well as teach them to perform at the highest level of musicality that they are able. During this course, students will put to use the skills they’ve obtained on their instrument, their knowledge of music history, music theory, and basic ear-training, so they may effectively perform challenging repertoire by many different composers. Students will be immersed in many different types of jazz including swing, Latin, be-bop, funk, and rock. Also, students will learn the basic of solo improvisation on their instrument, as it is fundamental to the genre of jazz. This foundational course provides the student the opportunity to acquire introductory skills in a group setting and to engage in the creative process. This “learning by doing” course offering involves the student by way of interpretive performance and critical assessment of their own work and assists in the cultivation of an appreciation of the humanities and history of different global cultures. The thrust of the course is active involvement of the student in the creation or performance of a work of art.

IV. CRITERIA

BRIEFLY EXPLAIN HOW THIS COURSE MEETS THE CRITERIA FOR THE GROUP.

1. Courses guide students, whether in individual or group settings, to acquire foundational skills to engage in the creative process and/or in interpretive performance.

   Fundamental issues dealing with basic techniques as related to the Jazz Band medium and interpretation are studied and explored for a perspective of aural, visual and kinesthetic involvement. The student is asked to engage in the creative process by way of performance during the jazz band course and within the context of discussions with the instructor. In addition, they are asked to engage in critical assessment of their own work during rehearsals and after performances.

2. Through direct experience (for example, attendance and involvement with live performance, exhibitions, workshops, and readings), they will engage in critical assessment of their own work and the work of others.

V. STUDENT LEARNING GOALS

BRIEFLY EXPLAIN HOW THIS COURSE WILL MEET THE APPLICABLE LEARNING GOALS.

1. Express themselves in the making of an original work or creative performance.

   Goals: Students are asked to express themselves at each practice sessions/rehearsal; to perform the selection or technique to be learned or explored. Material presented for study represents styles and genres from a global perspective. Western and non-western composers and styles are presented as well as music from a wide varied of historical time periods. In addition, students are asked to apply a fundamental knowledge of music theory and history to their performances, the structures and forms of the artistic language to convey meaning. Students present the product of their work at several concerts throughout the academic year. Critiques and reviews are done after each performance.

2. Understand the genres and/or forms that have shaped the medium.

3. Critique the quality of their own work and that of others.
VI. ASSESSMENT

A. HOW ARE THE LEARNING GOALS ABOVE MEASURED? Describe the measurement[s] used, such as a rubric or specific test questions that directly measure the General Education learning goals. Please attach or provide a web link to the rubric, test questions, or other measurements used.

1. Performance assessment: Individual – Students are required to attend professional clinics and sessions to gauge their growth, improvement and awareness of designated individual performance goals. The record themselves and compare to professional goals categorized by assessment critique feedback forms.

2. Performance assessment: Ensemble – Students are required to critique ensemble performances as well as improvisation directly following performances and specific rehearsals.

3. Rehearsal assessment – Students critique themselves and other musicians with feedback during rehearsal as well as within their section through additional rehearsals outside of the allotted class time. This is done through recording and feedback categorized by critique feedback forms.

A General Education Assessment Report will be due on a four-year rotating cycle. You will be notified in advance of the due date. This will serve to fulfill the University’s accreditation requirements to assure general education and will provide an opportunity to connect with your colleagues across campus and share teaching strategies. Items VI.B- D will be helpful in compiling the report.

B. ACHIEVEMENT TARGETS

[This section is optional. Achievement targets can be reported if they have been established.]

Describe the desirable level of performance for your students, and the percentage of students you expected to achieve this:

1.

2.

3.

C. ASSESSMENT FINDINGS

[This section is optional. Assessment findings can be reported if they are available.]

What were the results/findings, and what is your interpretation/analysis of the data? (Please be detailed, using specific numbers/percentages when possible. Qualitative discussion of themes provided in student feedback can also be reported. Do NOT use course grades or overall scores on a test/essay. The most useful data indicates where students’ performance was stronger and where it was weaker. Feel free to attach charts/tables if desired.)
D. ASSESSMENT FEEDBACK

[This section is optional. Assessment feedback can be reported if it is available.]

Given your students’ performance the last time the course was offered, how will you modify the course to enhance learning? You can also address how the course could be improved, and what changes in the course content or pedagogy you plan to make, based upon on the findings. Please include a timeframe for the changes.

VII. SYLLABUS AND SUBMISSION

Please submit syllabus in a separate file with the completed and signed form to the Faculty Senate Office, UH 221. The learning goals for the Expressive Arts Group must be included on the syllabus. An electronic copy of the original signed form is acceptable.

The University of Montana

School of Music
University of Montana

Jazz Ensemble I
Syl-F15-MUSI 131A 01
Rob Tapper, Director
Music Building Room 001

406-243-6889 (message Phone) robert.tapper@umontana.edu
Monday – Wednesday – Friday @1:10-2:00pm

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 rehearsals 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.

*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.

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2015-2016 PERFORMANCES/EVENTS

MARK IN CALENDAR!

FALL SEMESTER
Friday, Sept. 25 – Performance for Alumni Band (1pm)
Wed., Oct 7 - Benny Green/Performance at 1pm & 7:30pm (Required)
Fri., Oct. 9 – Nat Wickham & Dave Glenn Clinic
Sat. Oct. 10 – Bass Summit with Josh Tower
Thursday/Friday, O
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
January 18-20th – Tour

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
Wednesday, April 27 – 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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<tbody>
<tr>
<td>Wed., Sept. 9</td>
<td>Sight Read, Rhythm Work, Blues</td>
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<td>Fri., Sept. 11</td>
<td>Sight Read, Rhythm Work, Blues</td>
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<td>Mon., Sept. 14</td>
<td>Sight Read, Rhythm Work, Blues</td>
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<td>Wed., Sept. 16</td>
<td>Sight Read, Rhythm Work, Blues</td>
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<td>Fri. Sept. 18</td>
<td>JAZZ FORUM</td>
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<td>Mon. Sept 21</td>
<td>Sight Read, Alumni Band Tunes</td>
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<td>Wed., Sept. 23</td>
<td>Sight Read, Rhythm Work, Run Alumni Band Tunes</td>
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<tr>
<td>Fri., Sept. 25</td>
<td><strong>Performance for Alumni Band (1pm)</strong></td>
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<td>Mon., Sept. 28</td>
<td>Sight Read, Rhythm Work, Blues, Woody Herman Tunes</td>
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<td>Wed., Sept. 30</td>
<td>Sight Read, Rhythm Work, Blues, Woody Herman Tunes</td>
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<td>Fri., Oct. 2</td>
<td>Sight Read, Rhythm Work, Blues, Woody Herman Tunes</td>
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<td>Mon., Oct. 5</td>
<td>Sight Read, Rhythm Work, Blues, Woody Herman Tunes</td>
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<td><strong>Wed., Oct 7</strong></td>
<td><strong>Benny Green/Performance at 1pm &amp; 7:30pm (Required)</strong></td>
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<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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<td>Mon., Oct. 12</td>
<td>MMEA Clinic Material</td>
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<td>Wed., Oct. 14</td>
<td>TBA - MMEA CONFERENCE</td>
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<td><strong>Thur., Oct 15</strong></td>
<td>Clinic at MMEA Conference – Billings (afternoon)</td>
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<td><strong>Fri., Oct 16</strong></td>
<td>Clinic at MMEA Conference – Billings (morning)</td>
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<td>Mon., Oct. 19</td>
<td>Sight Read, Rhythm Work, Blues, Woody Herman Tunes</td>
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<td><strong>Thu, Oct. 22</strong></td>
<td>Concert Run Through - POSSIBLE EVENING DRESS REHEARSAL</td>
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<td><strong>Fri. Oct. 23</strong></td>
<td><strong>CONCERT- TRIBUTE TO WOODY HERMAN– 7:30PM</strong></td>
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Mon., Oct. 26  Sight Read, Rhythm Work, Blues, Basie Tunes

**Tue., Oct. 27**  *Tom Marko (drum set) Clinic at 1pm*

Wed., Oct. 28  Sight Read, Rhythm Work, Blues, Basie Tunes
Fri., Oct. 30  Sight Read, Rhythm Work, Blues, Basie Tunes
Mon., Nov. 2  Sight Read, Rhythm Work, Blues, Basie Tunes
Wed., Nov. 4  Sight Read, Rhythm Work, Blues, Basie Tunes
Fri., Nov. 6  JAZZ FORUM
Mon., Nov. 9  Possible Clinic with Bad Luck at 1pm

**MONDAY, NOVEMBER 9TH - SMALL GROUP CONCERT AT THE BREAK (7PM)**

Wed., Nov. 11  NO REHEARAL – VETERAN’S DAY
Fri., Nov. 13  Sight Read, Rhythm Work, Basie Tunes
Mon. Nov. 16  Sight Read, Rhythm Work, Basie Tunes

**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)*

Mon., Nov. 23  Sight Read Holiday Swing Tunes
Mon. Nov. 30  Rehearse Holiday Swing Tunes
Wed. Dec. 2  Rehearse Holiday Swing Tunes
Fri., Dec. 4  Rehearse Holiday Swing Tunes
Mon. Dec. 7  Rehearse Holiday Swing Tunes
Wed. Dec. 9  Rehearse Holiday Swing Tunes
Fri. Dec. 11  Rehearse Holiday Swing Tunes

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