



**MUSC 1570 - 001 Intro to Jazz Theory**

Course Registration Number: 8527

Fall Semester 2022

Wednesdays 10:45–11:35AM; [DGH 190](#)

**Instructors:** Dr. Josiah Boornazian

**Email:** [josiah.boornazian@utah.edu](mailto:josiah.boornazian@utah.edu)

**Phone Number:** 801-581-7366

**Office Hours:** Wednesdays 11:40AM–12PM or by appointment

**Office Location:** [DGH 262](#)

**Zoom/IM/Canvas Conference Office Hours:** by appointment

*Email is the best way to contact Dr. Boornazian to communicate regarding classes/ensembles.*

**Required Materials**

For each meeting, students will need to bring their instruments and all necessary gear for participating, including reeds, mutes, doubles, amplifier cables, etc.—however, amplifiers, chairs, music stands, pianos, and drum kits will be provided for all on campus rehearsals and performances.

There is no required textbook for this course. Required readings will consist of excerpts from the instructor's method book as well as additional supplemental reading materials, such as articles written by the instructor for various academic journals and/or [LearnJazzStandards.com](http://LearnJazzStandards.com). The instructor will make all required course readings available directly to students online at no cost. Although no textbooks are officially required, below is a list of recommended texts which will be helpful for mastering the material covered in this course and for the pursuit of lifelong learning and excellence in jazz improvisation:

- *Creative Improvisation: A Concise Method*, by Dr. Josiah Boornazian (Self-Published, 2016: available for purchase online at [www.josiahboornazian.com/shop](http://www.josiahboornazian.com/shop))
- *The Jazz Chord/Scale Handbook* by Gary Keller (Advance Music)
- *Training the Ear* (Volumes 1 and 2) by Armen Donelian (Advance Music, 1992)
- *Patterns for Improvisation* and *Patterns for Saxophone* by Oliver Nelson (Jamey Aebersold, 2010)
- *Inside Improvisation* (series) by Jerry Bergonzi (Advance Music)
- *Patterns for Jazz* by Jerry Coker et al. (Alfred Music, 1982)
- *Repository of Scales and Melodic Patterns* by Yusef Lateef (Fana Music, 2008)
- *The Thesaurus of Scales and Melodic Patterns* by Nicolas Slonimski (Schirmer Trade Books, 1975)
- *The Intervallistic Concept* by Eddie Harris (Seventh House Ltd., 2006)

## **Course Description**

Intro to Jazz Theory covers fundamental elements of jazz theory. The focus of this class will be learning theory through playing an instrument. Progressive playing exercises will be used to help students internalize each concept. This includes harmony, modality, and chord/scale relationships. Another way to think about this course is as “practice techniques for jazz musicians.” This is therefore not a traditional theory class. This course introduces students to the foundational vocabulary, concepts, and analytical techniques of jazz theory. Students will learn the fundamental skills necessary to improvise fluently and creatively within traditional jazz styles, including swing, bebop, modal, and post-bop/hard bop. Class meetings will incorporate lectures, demonstrations, discussions, assessments, and in-class music listening. This course combines written theory, outside reading/practicing, ear training, transcription, analysis, and basic keyboard (piano) skills. The prerequisites for this course include a passion for jazz and learning, a strong work ethic, and an open mind.

## **Course Rationale**

Ear training, musical theory, and musical analysis are vital aspects of a well-rounded jazz education. Understanding jazz theory and analysis enables musicians to more effectively and fluently improvise. The ability to confidently improvise using the standard vocabulary of historical mainstream jazz styles and the capacity to intellectually recognize, understand, and explain the conventions of jazz improvisation are essential skills for every jazz musician. Even if students are already talented improvisers, it is important that they also possess theoretical justifications to explain the decisions they make while improvising. This is especially true nowadays, since most performers end up teaching music in one capacity or another at various times over the course of their careers. For musicians to effectively teach basic jazz skills, they need to master the theoretical framework which justifies, contextualizes, and explains the conventions of jazz improvisation.

## **Course Outcomes**

Upon successful completion of this course, students should be able to:

1. Demonstrate a better understanding of the theory of musical intervals, scales, and chords (including standard chord nomenclature such as slash chords)
2. Display a command of the verbal vocabulary of jazz theory
3. Describe/explain blues, rhythm changes, and other standard jazz song forms and chord progressions
4. Understand how and why one would musically transcribe and analyze solos by important jazz artists and offer logical theoretical justifications that explain what the performer was likely thinking about while improvising
5. Locate and play basic modes, scales, chords, chord/scale patterns, and chord progressions on their instrument(s) of choice and on piano
6. Identify basic intervals, chord/scale qualities, chord progressions, and standard song forms by ear and by name, and play them on their instrument(s) of choice and on piano
7. Learn songs from the body of standard jazz repertoire in an efficient and comprehensive manner
8. Feel inspired, motivated, and encouraged to continue to improvise and develop their creative and spontaneous music-making skills for the duration of their lives

## Teaching and Learning Methods

This course will consist of practical activities that will help students learning the basics of how to practice jazz skills, including group and individualized instruction and guidance regarding jazz improvisation and scale-chord theory. This course meets only once a week, and therefore there is only a limited amount of time that students have to learn the course materials. This means that students will be always held to the highest possible standards of musicianship. Students will be expected to display the same level of self-discipline and individual and collective responsibility as professional jazz musicians. Individual practice and preparation are essential to success in this course. It is also expected that all students will display the utmost respect for themselves, the music, the university, their peers, the instructor, and any guest artists at all times. Therefore, all students will be expected to show up to all meetings on time, with all previously assigned materials completely learned for each meeting so that class time will be maximally efficient and productive.

## General University Policies

1. ***The Americans with Disabilities Act.*** The University of Utah seeks to provide equal access to its programs, services, and activities for people with disabilities. If you will need accommodations in this class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, (801) 581-5020. CDS will work with you and the instructor to make arrangements for accommodations. All written information in this course can be made available in an alternative format with prior notification to the Center for Disability Services.
  - *Given the nature of this course, attendance is required, and adjustments cannot be granted to allow non-attendance. However, if you need to seek an ADA accommodation to request an exception to this attendance policy due to a disability, please contact the Center for Disability and Access (CDA). CDA will work with us to determine what, if any, ADA accommodations are reasonable and appropriate.*
2. ***University Safety Statement.*** The University of Utah values the safety of all campus community members. To report suspicious activity or to request a courtesy escort, call campus police at 801-585-COPS (801-585-2677). You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit [safeu.utah.edu](http://safeu.utah.edu).
3. ***Addressing Sexual Misconduct.*** Title IX makes it clear that violence and harassment based on sex and gender (which Includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the

Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).

**4. *COVID-19 Resources.***

The University of Utah has implemented reasonable health and safety protocols, taking into account recommendations by local, state and national public health authorities, in response to the COVID-19 pandemic.

For the most up-to-date information on COVID-19 protocol, please refer to <https://coronavirus.utah.edu/>.

Other resources are

1. [Student Guidance: What Steps to Take for a Possible or Confirmed COVID-19 Exposure](#)
2. [Registrar's Office COVID-19 Information and FAQ's](#)
3. [Housing & Residential Education](#)

**5. *Drop/Withdrawal Policies.*** Students may drop a course within the first two weeks of a given semester without any penalties. Students may officially withdraw (W) from a class or all classes after the drop deadline through the midpoint of a course. A "W" grade is recorded on the transcript and appropriate tuition/fees are assessed. The grade "W" is not used in calculating the student's GPA. For deadlines to withdraw from full-term, first, and second session classes, see the U's Academic Calendar.

**6. Other important information to consider including:**

- a. Student Code: <http://regulations.utah.edu/academics/6-400.php>
- b. Accommodation Policy (see Section Q):  
<http://regulations.utah.edu/academics/6-100.php>

**7. Student Mental Health Resources**

- *Rates of burnout, anxiety, depression, isolation, and loneliness have noticeably increased during the pandemic. If you need help, reach out for [campus mental health resources](#), including free counseling, trainings and other support.*
- *Consider participating in a [Mental Health First Aid](#) or other [wellness-themed](#) training provided by our Center for Student Wellness and sharing these opportunities with your peers, teaching assistants and department colleagues*

**8. *Diverse Supports for Students.*** Your success at the University of Utah is important to all of us here! If you feel like you need extra support in academics, overcoming personal difficulties, or finding community, the U is here for you.

### *Student Support Services (TRIO)*

TRIO federal programs are targeted to serve and assist low-income individuals, first-generation college students, and individuals with disabilities.

Student Support Services (SSS) is a TRIO program for current or incoming undergraduate university students who are seeking their first bachelor's degree and need academic assistance and other services to be successful at the University of Utah.

For more information about what support they provide, a list of ongoing events, and links to other resources, view their website or contact:

#### **Student Support Services (TRIO)**

801-581-7188

[trio.utah.edu](http://trio.utah.edu)

Room 2075

1901 E. S. Campus Dr.

Salt Lake City, UT 84112

### *American Indian Students*

The AIRC works to increase American Indian student visibility and success on campus by advocating for and providing student centered programs and tools to enhance academic success, cultural events to promote personal well-being, and a supportive “home-away-from-home” space for students to grow and develop leadership skills.

For more information about what support they provide, a list of ongoing events, and links to other resources, view their website or contact:

#### **American Indian Resource Center**

801-581-7019

[diversity.utah.edu/centers/airc](http://diversity.utah.edu/centers/airc)

Fort Douglas Building 622

1925 De Trobriand St.

Salt Lake City, UT 84113

### *Black Students*

Using a pan-African lens, the Black Cultural Center seeks to counteract persistent campus-wide and global anti-blackness. The Black Cultural Center works to holistically enrich, educate, and advocate for students, faculty, and staff through Black centered programming, culturally affirming educational initiatives, and retention strategies.

For more information about what support they provide, a list of ongoing events, and links to other resources, view their website or contact:

**Black Cultural Center**

801-213-1441

[diversity.utah.edu/centers/bcc](https://diversity.utah.edu/centers/bcc)

Fort Douglas Building 603  
95 Fort Douglas Blvd.  
Salt Lake City, UT 84113

*Students with Children*

Our mission is to support and coordinate information, program development and services that enhance family resources as well as the availability, affordability and quality of child care for University students, faculty and staff.

For more information about what support they provide, a list of ongoing events, and links to other resources, view their website or contact:

**Center for Childcare & Family Resources**

801-585-5897

[childcare.utah.edu](https://childcare.utah.edu)

408 Union Building  
200 S. Central Campus Dr.  
Salt Lake City, UT 84112

*Students with Disabilities*

The Center for Disability Services is dedicated to serving students with disabilities by providing the opportunity for success and equal access at the University of Utah. They also strive to create an inclusive, safe, and respectful environment.

For more information about what support they provide and links to other resources, view their website or contact:

**Center for Disability Services**

801-581-5020

[disability.utah.edu](https://disability.utah.edu)

162 Union Building  
200 S. Central Campus Dr.  
Salt Lake City, UT 84112

*Students across Intersectional Identities and Experiences*

The Center for Equity and Student Belonging (CESB) creates community and advocates for academic success and belonging for students across inter-sectional

identities and experiences among our African, African American, Black, Native, Indigenous, American Indian, Asian, Asian American, Latinx, Chicanx, Pacific Islander, Multiracial, LGBTQ+, Neurodiverse and Disabled students of color.

For more information about what support they provide, a list of ongoing events, and links to other resources, view their website or contact:

**Center for Equity and Student Belonging (CESB)**

801-581-8151

[diversity.utah.edu/centers/CESB/](https://diversity.utah.edu/centers/CESB/)

235 Union Building

200 S. Central Campus Dr.

Salt Lake City, UT 84112

*English as a Second/Additional Language (ESL) Students*

If you are an English language learner, there are several resources on campus available to help you develop your English writing and language skills. Feel free to contact:

**Writing Center**

801-587-9122

[writingcenter.utah.edu](https://writingcenter.utah.edu)

2701 Marriott Library

295 S 1500 E

Salt Lake City, UT 84112

**English Language Institute**

801-581-4600

[continue.utah.edu/eli](https://continue.utah.edu/eli)

540 Arapeen Dr.

Salt Lake City, UT 84108

*Undocumented Students*

Immigration is a complex phenomenon with broad impact—those who are directly affected by it, as well as those who are indirectly affected by their relationships with family members, friends, and loved ones. If your immigration status presents obstacles that prevent you from engaging in specific activities or fulfilling specific course criteria, confidential arrangements may be requested from the Dream Center.

**Arrangements with the Dream Center will not jeopardize your student status, your financial aid, or any other part of your residence.** The Dream Center offers a wide range of resources to support undocumented students (with and without DACA) as well as students from mixed-status families.

For more information about what support they provide and links to other resources, view their website or contact:

**Dream Center**

801-213-3697

[dream.utah.edu](http://dream.utah.edu)

1120 Annex (Wing B)  
1901 E. S. Campus Dr.  
Salt Lake City, UT 84112

*LGBTQ+ Students*

The LGBTQ+ Resource Center acts in accountability with the campus community by identifying the needs of people with a queer range of [a]gender and [a]sexual experiences and responding with university-wide services.

For more information about what support they provide, a list of ongoing events, and links to other resources, view their website or contact:

**LGBTQ+ Resource Center**

801-587-7973

[lgbt.utah.edu](http://lgbt.utah.edu) (Links to an external site.)

409 Union Building  
200 S. Central Campus Dr.  
Salt Lake City, UT 84112

*Veterans & Military Students*

The mission of the Veterans Support Center is to improve and enhance the individual and academic success of veterans, service members, and their family members who attend the university; to help them receive the benefits they earned; and to serve as a liaison between the student veteran community and the university.

For more information about what support they provide, a list of ongoing events, and links to other resources, view their website or contact:

**Veterans Support Center**

801-587-7722

[veteranscenter.utah.edu](http://veteranscenter.utah.edu) (Links to an external site.)

418 Union Building  
200 S. Central Campus Dr.  
Salt Lake City, UT 84112



## *Women*

The Women's Resource Center (WRC) at the University of Utah serves as the central resource for educational and support services for women. Honoring the complexities of women's identities, the WRC facilitates choices and changes through programs, counseling, and training grounded in a commitment to advance social justice and equality.

For more information about what support they provide, a list of ongoing events, and links to other resources, view their website or contact:

### **Women's Resource Center**

801-581-8030

[womenscenter.utah.edu](http://womenscenter.utah.edu)

411 Union Building

200 S. Central Campus Dr.

Salt Lake City, UT 84112

## *Inclusivity at the U*

The Office for Inclusive Excellence is here to engage, support, and advance an environment fostering the values of respect, diversity, equity, inclusivity, and academic excellence for students in our increasingly global campus community. They also handle reports of bias in the classroom as outlined below:

*Bias or hate incidents consist of speech, conduct, or some other form of expression or action that is motivated wholly or in part by prejudice or bias whose impact discriminates, demeans, embarrasses, assigns stereotypes, harasses, or excludes individuals because of their race, color, ethnicity, national origin, language, sex, size, gender identity or expression, sexual orientation, disability, age, or religion.*

For more information about what support they provide and links to other resources, or to report a bias incident, view their website or contact:

### **Office for Inclusive Excellence**

801-581-4600

[inclusive-excellence.utah.edu](http://inclusive-excellence.utah.edu) (Links to an external site.)

170 Annex (Wing D)

1901 E. S. Campus Dr.

Salt Lake City, UT 84112

## *Other Student Groups at the U*

To learn more about some of the other resource groups available at the U, check out:

[getinvolved.utah.edu/](http://getinvolved.utah.edu/)

[studentsuccess.utah.edu/resources/student-support](http://studentsuccess.utah.edu/resources/student-support)

## **Additional Course Policies and Policy Details**

### **Attendance**

Students are expected to attend all scheduled classes, lessons, rehearsals, and required performances and may be dropped from the course for excessive absences. Students should contact the instructor in advance of an excused absence to receive written permission and to arrange to make up missed work or examinations. In order to truly learn, earn a good grade, and benefit from this course, regular, punctual attendance is absolutely essential and mandatory. Discussing and playing music are the key activities and focal points of this course. Students simply cannot effectively listen, play, and learn if they do not attend class regularly and punctually. Students are responsible for all course materials/practicing assignments missed due to absence or tardiness. Attendance will be taken at the beginning of each class period. If a student arrives late, the student is responsible for letting the instructor know after class has ended; otherwise, the student will be marked absent.

In a case where a student cannot attend a class meeting due to a bona fide emergency such as a medical issue, the affected student will be responsible for contacting the instructor and/or fellow students to find out what the student missed.

### **Tardiness**

Musicians should be in their seats with their assignments learned and ready to play at least five minutes prior to class. Three unexcused late arrivals (in excess of 15 minutes after the scheduled class start time) will be treated as equivalent to one unexcused absence for the purposes of calculating final semester grades.

### **Absence/Sick Policy**

Alternate assignments will be provided if a student cannot attend class at the scheduled time of a face-to-face, hybrid, or synchronous course because they do not pass COVID screening protocols, they need to self-isolate because of exposure, or they become sick with COVID and are unable to complete assignments or exams by the original due date. Please note that in such cases, students must provide instructors with documentation, such as positive COVID test or note from a qualified medical professional. If a student misses an online synchronous or in-person class meeting, either the instructor will provide the student with access to a recording of the lecture/demonstration materials missed and/or an alternative assignment will be given to the student via email. Students must make every effort possible to communicate with the instructor to facilitate finding solutions for absences due to illness.

The following guidelines apply to recordings of course lectures and materials:

*The use of recordings will enable you to have access to class lectures, group discussions, etc. in the event you have to miss a synchronous or face to face class meeting due to illness or other extenuating circumstance. Our use of such technology is governed by the Federal Educational Rights and Privacy Act (FERPA) and the University of Utah's intellectual property policies. A recording of class sessions will be*

*kept and stored by the university, in accordance with FERPA and University of Utah policies. Your instructor will not share the recordings of your class activities outside of course participants, which include your fellow students, teaching assistants, or graduate assistants, and any guest faculty or community-based learning partners with whom we may engage during a class session. **You may not share recordings outside of this course.***

### **Academic Integrity**

Members of the university community must uphold the [University of Utah Student Code](#)'s shared values of honesty, integrity, and mutual respect in our interactions and relationships. In this regard, academic integrity is fundamental in our actions, as any act of dishonesty conflicts as much with academic achievement as with the values of honesty and integrity. Violations of academic integrity include, but are not limited to: cheating, plagiarism (including self-plagiarism), and collusion; submission for credit of any work or materials that are attributable in whole or in part to another person; taking an examination for another person; any act designed to give unfair advantage to a student; or the attempt to commit such acts. **All violations of Academic Integrity will be reported to the appropriate person within the university administration.**

### **Classroom Decorum**

It is important to maintain respect for the subject material, the academic process, the instructor, the university, and all fellow students at all times. Students are expected to conduct themselves in a mature manner in accordance with the [University of Utah School of Music Student Handbook](#). Disrespectful or inappropriately argumentative behavior directed toward the instructor, university guests, and/or other students is not acceptable and will not be tolerated.

Links to information for music students, including the School of Music Student handbooks for undergraduate and graduate students may be found on this webpage:

<https://music.utah.edu/students/music-majors.php>

### **Electronic Devices Policy**

With the exception of the technology needed to access course materials, all electronic devices are to be turned completely off for the duration of each class/lesson/rehearsal, unless they are being used directly for a task assigned by the instructor (e.g., a metronome, tuner, or lead sheet viewed on a phone). This includes all cell phones, smart phones, tablets, laptop computers, gaming devices, and all other handheld personal electronic devices. Though sometimes useful, these items are incredibly distracting in the educational environment and they are inappropriate for the private lesson setting. Also, recent research suggests that students retain information better when they hand-write notes as opposed to typing them.

### **Email Communication Policy**

Please be mindful of proper email etiquette when writing to me. Although my email policies are strict and may seem capricious, they are not without good reason. Developing and

maintaining professional email etiquette is very important. It will help you greatly with your academic and professional careers. Here are some basic guidelines to help you:

- Check the syllabus and the University of Utah website thoroughly for the answer to your question(s) before writing to me. The answers to most questions students ask me via email are available on the course syllabus or online.
  - Some links to student resources:
    - School of Music website: <https://music.utah.edu/>
    - College of Fine Arts website: <https://www.finearts.utah.edu/>
    - School of Music Student Handbook: <https://music.utah.edu/students/music-majors.php#currentstudents>
    - College of Fine Arts Advising link: <https://www.finearts.utah.edu/students/current-undergraduates/academic-advising>
    - School of Music audition information: <https://music.utah.edu/ensembles/index.php#jazz>
- Include a relevant email subject in all emails to me.
- Always address instructors/professors as “Dr.” or “Professor” followed by their last name, unless they’ve given you permission to address them by their first name only.
- Identify yourself and identify who you are writing to by name in every email. Begin your email with “Dear...,” or “Hello...,” followed by the name of the person you are addressing. Be sure to sign your email with your name. **Please Note: I will not answer emails if they do not contain a subject, are not addressed to me, and/or do not contain a student’s name.** Again, this may sound like I am being exceptionally picky, but these stipulations are not without good reason. As mentioned above, I want you to learn and practice good email etiquette. Secondly, I have wasted a lot of my time sorting through emails from unidentified students, or that were sent without a subject and/or to the wrong instructor.
- If emailing regarding auditions, always include your full name, your major/minor, and your lessons status.
- Be polite, concise, and clear about what you are asking. Being rude never helps! Plus, you never know what kind of day someone is having. The person you are writing to may have just suffered an injury, illness, loss in the family, etc. so politeness is extremely important when dealing with email communications.
- Use proper grammar, punctuation, usage, and do not use slang. Always put your best foot forward when communicating with people in academic and professional environments. Few things lower a teacher’s (or a potential employer’s) view of you more quickly than reading and email from you that is full of slang and grammatical errors.
- Try to update your email account so your name appears on your “alias” instead of your university ID number. Look for the “settings” icon in your email client to update your profile to solve this issue.

## Assignments

The primary daily/weekly assignment for this course is for students to *practice their*

*instruments, memorize the assigned jazz licks/tunes/exercises, and prepare the required music for each class meeting.*

Other assignments will consist of:

1. Weekly playing assignments
2. Quizzes
3. In-class and/or audiovisual (outside class) verbal and/or playing tests to demonstrate proficiency with scales, modes, chords, and songs
4. A written final theory and live or prerecorded performance test

### **Grading Policies**

**Rubric:** For all jazz ensembles, lessons, theory classes, improvisation classes, and other performance-based courses the grading rubric for assignments and performance activities will be based on the following chart (decimals may be used):

<b>Category</b>	<b>4 ("A") Excellent</b>	<b>3 ("B") Good or Acceptable</b>	<b>2 ("C") Barely or Somewhat Acceptable</b>	<b>1 ("D" or "F") Unacceptable</b>
<b>1. Tone Quality</b>	Tone is consistently focused, clear, and centered throughout the range of the instrument. Tone has professional quality.	Tone is focused, clear, and centered through the normal playing range of the instrument. Extremes in range sometimes cause tone to be less controlled.	Tone is often focused, clear, and centered, but sometimes the tone is uncontrolled in the normal playing range. Extremes in range are usually uncontrolled.	The tone is often not focused, clear, or centered regardless of the range being played, significantly detracting from the overall performance.
<b>2. Rhythm</b>	The beat is secure and the rhythms are accurate for the style of music being played.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate, detracting significantly from the overall performance.
<b>3. Pitch</b>	Virtually no errors. Pitch is very accurate.	An occasional isolated error, but most of the time pitch is accurate and secure.	Some accurate pitches, but there are frequent and/or repeated errors.	Very few accurate or secure pitches.

4. Dynamics	Dynamic levels are obvious, consistent, and an appropriate interpretation of the style of music being played.	Dynamic levels are typically appropriate and consistent.	Dynamic levels fluctuate but can be discerned.	Attention to dynamic levels is not obvious.
5. Phrasing	Phrasing is always consistent and sensitive to the style of music being played.	Phrasing is usually consistent and sensitive to the style of music being played.	Phrasing is usually consistent and occasionally sensitive to the style of music being played.	Phrasing is rarely consistent and/or rarely sensitive to musical style.
6. Expression and Style	Performs with a creative nuance and style in response to the music with little coaching.	Shows some style and with nuance and style that is appropriate for the piece.	Only occasional display of nuance and style that is appropriate for the piece.	Rarely demonstrates expression and style. Just plays the notes.
7. Note Accuracy	Notes are consistently accurate.	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance.
8. Articulation	Secure attacks. Articulations are always noticeable, clean, controlled, pleasantly varied, and stylistically appropriate.	Attacks are usually secure. Articulations are almost always noticeable, clean, controlled, pleasantly varied, and stylistically appropriate.	Attacks are rarely secure. 30–50% of the time, articulations are noticeable, clean, controlled, pleasantly varied, and stylistically appropriate.	Few secure attacks. Less than 30% of the time, articulations are noticeable, clean, controlled, pleasantly varied, and stylistically appropriate.
9. Style	All style marking were played well and accurately. Made music more than notes and rhythm.	Most style markings were played well and accurately. May have missed one or two, but did not distract from overall style.	Failed to play several style markings accurately. Style of piece was barely recognizable.	Little or no attention was given to style markings. Style of piece was not recognizable.
10. Memorization*	90–100% of the piece or musical exercise or playing assignment was memorized and played accurately. There are no false starts, fumbles, or	75–89% of the piece or musical exercise or playing assignment was memorized and played accurately. There are only 1–3 false starts,	50–74% of the piece or musical exercise or playing assignment was memorized and played accurately. There are a more than three false starts, fumbles, or	Less than 50% of the piece or musical exercise or playing assignment was memorized and played accurately. There are several and/or a distracting number of false

	stumbles while playing the assigned part, song, scale, exercise, etc.	fumbles, or stumbles while playing the assigned part, song, scale, exercise, etc.	stumbles while playing the assigned part, song, scale, exercise, etc.	starts, fumbles, or stumbles while playing the assigned part, song, scale, exercise, etc.
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\*Please note the following guidelines and definitions regarding the memorization of jazz performance assignments:

To truly “know” or memorize a jazz tune means:

1. You have *memorized* the melody and can play it *in time* on your instrument (although playing the melody under tempo is acceptable for certain circumstances, especially for bassists playing bebop heads, for example).
2. You have *memorized* the chord changes and can play the chord progression to the song on piano or guitar AND/OR walk bass lines and arpeggiate the chords on your instrument.
3. You can *notate* the song on the spot by writing out the melody and the chord changes as chord symbols in lead sheet format.
4. You can *talk* through the song chord by chord or phrase by phrase in concert pitch, in your instrument’s key, and/or using roman numerals.
5. You can transpose the song (play the song in a few other keys) on the spot (at least at a slower tempo, phrase by phrase).

### Grading Breakdown:

Relative Weight of Assignments:	Percent of Final Grade:	Points:
Final performance/written exam:	35%	70 pts.
Weekly participation/assignments/tests/quizzes:	65%	130 pts.
<b>Totals:</b>	<b>100%</b>	<b>200 pts.</b>

### Grading Scale for Entering Final Grades:

Total Points	Letter Grade	GPA Value
185–200	A	4.0
180–184	A–	3.7
173–179	B+	3.3
166–172	B	3.0
160–165	B–	2.7
153–159	C+	2.3
146–153	C	2.0
140–145	C–	1.7
133–139	D+	1.3

126-133	D	1.0
120-125	D-	0.7
000-120	F	0.0

### Course Schedule

The course will address the following topics in the order listed below. Each topic builds upon the previous topic and students cannot progress through the course if they have not mastered each topic sequentially. Therefore, precise dates for each topic are TBD, since the course will move at a pace that allows the students to successfully move from one stage of mastery to the next. Below is a tentative schedule of topics to be covered, and the pacing may change depending on student progress.

Week	Topic(s)	Weekly Listening
Week 1:	<ul style="list-style-type: none"> <li>• Introductions</li> <li>• Review course syllabus</li> <li>• Philosophical issues: what is jazz theory? Can jazz improvisation be taught?</li> <li>• Review: intervals, enharmonics</li> </ul>	Kind of Blue (Miles Davis); The Best of the Hot 5 & Hot 7 Recordings (Louis Armstrong); and We Get Requests (Oscar Peterson Trio)
Week 2:	<ul style="list-style-type: none"> <li>• Intervals, the major scale, key signatures</li> <li>• Major modes</li> <li>• How to swing</li> </ul>	<i>Blue Train</i> (John Coltrane); <i>Bitches Brew</i> (Miles Davis); and <i>At the Pershing: But Not for Me</i> (Ahmad Jamal)
Week 3:	<ul style="list-style-type: none"> <li>• Major modes</li> <li>• Triads</li> <li>• How to swing</li> </ul>	<i>At Carnegie Hall</i> (Thelonious Monk with John Coltrane) and <i>Mingus Ah Um</i> (Charles Mingus)
Week 4:	<ul style="list-style-type: none"> <li>• Triads</li> <li>• Diatonic triads</li> <li>• Triad inversions</li> </ul>	<i>Saxophone Colossus</i> (Sonny Rollins)
Week 5:	<ul style="list-style-type: none"> <li>• Basic 7<sup>th</sup> chords</li> <li>• Diatonic 7<sup>th</sup> chords</li> </ul>	<i>Getz/Gilberto</i> (Stan Getz/Joao Gilberto) and <i>Speak No Evil</i> (Wayne Shorter)
Week 6:	<ul style="list-style-type: none"> <li>• Basic 7<sup>th</sup> chords</li> <li>• Diatonic 7<sup>th</sup> chords</li> <li>• Diatonic and chromatic cycle of 4ths/5ths</li> </ul>	<i>Moanin'</i> (Art Blakey & The Jazz Messengers) and <i>April in Paris</i> (Count Basie and his Orchestra)
Week 7:	<ul style="list-style-type: none"> <li>• Introduction to jazz chord symbols</li> <li>• Advanced 7<sup>th</sup> chords</li> </ul>	<i>Somethin' Else</i> (Cannonball Adderley) and <i>Portrait in Jazz</i> (Bill



		Evans)
Week 8:	<ul style="list-style-type: none"> <li>Advanced 7<sup>th</sup> chords</li> <li>Chord symbols</li> </ul>	<i>Giant Steps</i> (John Coltrane) and <i>Ladybird</i> (Dexter Gordon); <i>Jazz at Massey Hall</i> (Charlie Parker, Dizzy Gillespie, Bud Powell, Charles Mingus, and Max Roach)
Week 9:	<ul style="list-style-type: none"> <li>Extended chords</li> <li>Chord symbols</li> </ul>	<i>The Complete Savoy Dial Recordings</i> (Charlie Parker)
Week 10:	<ul style="list-style-type: none"> <li>Extended chords</li> <li>Chord symbols</li> <li>Slash chords</li> </ul>	<i>Art of the Trio, Vol. IV: Back at the Vanguard</i> (Brad Mehldau Trio)
Week 11:	<ul style="list-style-type: none"> <li>Major 2-5-1 arpeggios</li> </ul>	<i>Birth of the Cool</i> (Miles Davis) and <i>Song for My Father</i> (Horace Silver)
Week 12:	<ul style="list-style-type: none"> <li>Major 2-5-1 scales and voiceleading</li> </ul>	<i>The Cole Porter Songbook</i> (Ella Fitzgerald) and <i>Maiden Voyage</i> (Herbie Hancock)
Week 13:	<ul style="list-style-type: none"> <li>Minor scales: natural, harmonic, melodic</li> </ul>	<i>Out to Lunch</i> (Eric Dolphy) and <i>The Shape of Jazz to Come</i> (Ornette Coleman)
Week 14:	<ul style="list-style-type: none"> <li>Minor 2-5-1s</li> </ul>	<i>Graylen Epicenter</i> (David Binney) and <i>Body and Soul</i> (Coleman Hawkins)
Week 15:	<ul style="list-style-type: none"> <li>Minor 2-5-1s</li> </ul>	<i>The Koln Concert</i> (Keith Jarrett)
Week 16:	<ul style="list-style-type: none"> <li>Review for the final</li> </ul>	<i>Live at Newport</i> (Duke Ellington and His Orchestra) and <i>Unit Structures</i> (Cecil Taylor)
Finals Week:	<ul style="list-style-type: none"> <li>Date/time of final TBA; please check official university finals schedule</li> </ul>	

The University of Utah General Academic Calendar, which includes important dates and deadlines regarding course registration/withdrawal, exam dates, etc., can be found here: <https://registrar.utah.edu/academic-calendars/>

**General Syllabus Note:** *This syllabus is meant to serve as an outline and guide for our course. Please note that I may modify it with reasonable notice to you. I may also modify the Course Schedule to accommodate the needs of our class. Any changes will be announced in class via email to all students.*