



MUSC 4470 Jazz Ensemble I

Course Registration Number: 4328

Spring Semester 2023

Tuesdays/Thursdays; 9:10AM–10:30AM; [DGH 272](#)

Instructor: Dr. Josiah Boornazian

Email: josiah.boornazian@utah.edu

Phone Number: 801-581-7366

Office Hours: Mondays/Wednesdays 10:40–11:40AM; 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

There are no required materials for jazz ensembles other than your instruments (and all necessary gear for rehearsals/performances, 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), a folder to keep ensemble music organized, and a pencil to make notes on sheet music. All necessary music will be provided by the instructor. All sheet music must be returned to the instructor immediately after concerts and at the end of the last rehearsal of the semester.

Course Description

The Jazz Ensemble is the University of Utah's flagship large jazz ensemble. This big band provides students with the experiences necessary to learn the fundamental techniques of large ensemble jazz performance. Admission to the ensemble is *by audition only*. Audition dates, times, requirements, and sign-up information will be posted on the official University of Utah School of Music Ensemble Auditions Page, found here:

<https://music.utah.edu/ensembles/index.php#jazz>

There are no officially required prerequisite courses for this ensemble, however, a knowledge of jazz theory and harmony will help students benefit most from the course, and therefore Jazz Theory and Jazz Improvisation courses will be advantageous for students to complete as prerequisites. Additionally, students should have a passion for jazz and learning, a strong work ethic, and an open mind.

University of Utah jazz ensembles typically perform twice per semester on campus. Attendance and participation at all on-campus concerts is required for all ensemble participants. In a case where a student cannot attend a rehearsal or performance due to a bona fide emergency such as a medical issue, the affected student will be required to arrange for a substitute musician of equal or greater ability to cover their parts for the rehearsal(s) and/or performance(s) the student must miss. There may be occasional

opportunities for the ensemble to perform off campus, including but not limited to at local all-ages music venues, private events, and/or collegiate jazz festivals. All information regarding off-campus concerts will be distributed to students well beforehand to allow for planning. The official University of Utah School of Music calendar listing all on-campus concerts (including all required on-campus Jazz Area ensemble performances) can be viewed here: <https://music.utah.edu/events/>

Course Rationale

Jazz history has a rich tradition of large ensemble performance practice. Significant past and current large jazz ensembles leaders include Duke Ellington, Count Basie, Chick Webb, Thad Jones/Mel Lewis, Fletcher Henderson, Buddy Rich, Woody Herman, Gil Evans, Benny Goodman, Artie Shaw, Glenn Miller, Maria Schneider, Florian Ross, and Darcy James Argue. Students' musicianship skills may be greatly enhanced by participating in a large jazz ensemble, since jazz big band playing requires sharp ears, impeccable balance and intonation, expressivity, stylistic sensitivity, improvisational skills, and a strong command of rhythm, time-feel, and swing. Jazz big bands provide an opportunity for a relatively large number of students to participate in jazz music-making together simultaneously (as opposed to small jazz ensembles and private lessons). Additionally, many students will become public school band directors in charge of jazz big bands upon graduating. Therefore, it is vital that students gain practical experience in a large jazz ensemble so that they are equipped to teach in this format after completing their degrees.

Course Outcomes

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

1. Display an improved understanding of the large jazz ensemble medium and its literature
2. Demonstrate improved abilities all around as an ensemble player, including in the disciplines of balance, blend, intonation, articulation, and phrasing
3. Demonstrate enhanced musical confidence and leadership skills
4. Teach and lead a jazz big band with competence and authority, following the instructor's model
5. Apply conventional swing, bebop, modal, and post-bop/hard bop vocabulary while improvising over standard jazz repertoire in an appropriate and creative manner
6. Perform competently and compellingly in mainstream jazz styles
7. 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 is an ensemble, and therefore most of the class time will consist of sight-reading and rehearsing large jazz ensemble compositions. However, this group also includes regular ensemble warm-ups, such as group balance/blend, intonation, scale, theory, and ear-training exercises. Rehearsals may also include group instruction and guidance regarding jazz improvisation and scale-chord theory.

The Jazz Ensemble only meets twice weekly, and therefore there is only a limited amount of time that the band has to learn and polish its repertoire before the semesterly concerts.

This means that individual ensemble members will be always held to the highest possible standards of musicianship. Jazz Ensemble members 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 the success of this ensemble. 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 jazz ensemble members will be expected to show up to all rehearsals on time, with all previously assigned parts completely learned for each meeting so that rehearsal time will be maximally efficient and productive. This is essential because rehearsals should be focused on developing ensemble cohesion and polishing the music, not on individual part learning. Failure to show up with all parts prepared for each rehearsal may result in a lower course grade for ensemble members.

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.
- 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

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

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

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

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

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/

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

2701 Marriott Library

295 S 1500 E

Salt Lake City, UT 84112

English Language Institute

801-581-4600

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

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 (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 (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

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 (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/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 rehearsal or performance due to a bona fide emergency such as a medical issue, the affected student will be required to arrange for a substitute musician of equal or greater ability to cover their parts for the rehearsal(s) and/or performance(s) the student must miss. There may be occasional opportunities for the ensemble to perform off campus, including but not limited to at local all-ages music venues, private events, and/or collegiate jazz festivals. All information regarding off-campus concerts will be distributed to students well beforehand to allow for planning.

The official University of Utah School of Music calendar listing all on-campus concerts (including all required on-campus Jazz Area ensemble performances) can be viewed here: <https://music.utah.edu/events/>

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, develop their sight-reading skills, and prepare the required music for each rehearsal*. The Jazz Ensemble only meets twice weekly, and therefore there is only a limited amount of time that the band has to learn and polish its repertoire before the semesterly concerts. This means that individual ensemble members will be always held to the highest possible standards of musicianship. Jazz Ensemble members will be expected to display the same level of individual and collective responsibility as professional jazz musicians. Individual practice and preparation are essential to the success of this ensemble. 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. All jazz ensemble members will be expected to show up to all rehearsals on time, with all previously assigned parts completely learned for each rehearsal so that rehearsal time will be maximally efficient. This is essential because rehearsals should be focused on ensemble cohesion and polishing the music, not on individual part learning. Failure to show up with all parts prepared for each rehearsal may result in a lower course grade for ensemble members.

The official University of Utah School of Music calendar listing all on-campus concerts (including all required on-campus Jazz Area ensemble performances) can be viewed here: <https://music.utah.edu/events/>

IF the university is required to switch to online-only classes due to governmental regulations imposed due to public health emergencies, such as a surge in COVID-19, the following assignment(s) policies will take effect in lieu of in-person rehearsals and performances:

To simulate big band rehearsal and performance experience, this semester students will complete a solo recording project. Students will select 3–5 classic jazz big band tunes, locate or transcribe parts for their instrument, and make an "overdub" recording of themselves performing their part along with a pre-existing recorded performance of the piece. Here are guidelines for this project:

- *Students must email the instructor with their proposed recording projects within two weeks of the beginning of the semester detailing which songs will be recorded, which part they play, and what the total length of recording time will be. Students should complete 15–30 minutes total of recorded performance to receive full credit for the ensemble.*

- *After the recording project proposal has been approved, the student and instructor will arrange a schedule of coaching and review meetings online (synchronous and asynchronous).*
- *The deadline for submitting all final recording projects is the last day of official classes (by 11:59pm on the night of the last day of regular classes).*

More advanced students have the option of performing a solo transcription for one of their songs. Guidelines for transcriptions are detailed below. There will also be periodic short weekly listening/writing assignments. Details will be announced via email.

Transcriptions:

One of the best ways to learn and absorb new vocabulary is to transcribe improvised solos performed by jazz masters. Over the course of the semester, students will transcribe one solo. Solos for transcription should be selected from recordings of major jazz artists active during the time period of the 1930s–1960s. Please seek the instructor’s approval (via email) of your artist and recording selection for your transcriptions before beginning the assignments.

For transcriptions:

1. *Select a solo and get written approval (via email) from the instructor*
2. *Solos should be between 24-36 measures in length (this means you should transcribe 1 chorus of a 32-bar jazz standard or 2–3 choruses of a 12-bar blues)*
3. *Write down the transcription by hand or by using music notation software; also include graphical analysis on the musical score*
4. *Write a one-page minimum (double spaced) analysis in which you explain what you think the soloist is thinking about, and why (be sure to refer to specific measures by number as evidence for your claims in the analysis)*
5. *Submit your written analyzed transcription and written prose analysis on the day the transcription is due*
6. ***A sample transcription with written prose analysis will be provided by the instructor***

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):

Category	4 (“A”) Excellent	3 (“B”) Good or Acceptable	2 (“C”) Barely or Somewhat Acceptable	1 (“D” or “F”) Unacceptable
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1. Tone Quality	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.
2. Rhythm	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.
3. Pitch	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 stumbles while playing the assigned part, song, scale, exercise, etc.	75–89% of the piece or musical exercise or playing assignment was memorized and played accurately. There are only 1–3 false starts, fumbles, or stumbles while playing the assigned part, song, scale, exercise, etc.	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 stumbles while playing the assigned part, song, scale, exercise, etc.	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 starts, fumbles, or stumbles while playing the assigned part, song, scale, exercise, etc.

*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:	% of Final Grade:	Points:
Semesterly performances:	50%	100 pts.
Weekly participation/attendance/preparedness for rehearsals:	50%	100 pts.
Totals:	100%	200 pts.

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 official University of Utah School of Music calendar listing all on-campus concerts (including all required on-campus Jazz Area ensemble performances) can be viewed here: <https://music.utah.edu/events/>

Scheduled Large Jazz Ensemble Concerts:

- Tuesday, February 28, 2023, 7:30pm (Fine Arts West Building)
- Wednesday, April 19, 2023, 7:30pm (Fine Arts West Building)

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.*

University of Utah Jazz Studies Area Recommended Listening List

<p><u>Early/Traditional/New Orleans Jazz:</u></p> <ul style="list-style-type: none"> • Sidney Bechet (soprano saxophone/clarinet) • Buster Bailey (clarinet/saxophone) • Frankie Trumbauer (saxophone) • Louis Armstrong (trumpet/cornet/vocals) • Bix Beiderbecke (trumpet/piano) • Joe "King" Oliver (cornet/trumpet) • Earl Hines (piano) • Jelly Roll Morton (piano/composer) • Edward "Kid" Ory (trombone) • The Original Dixieland Jass Band (ensemble) <p><u>Swing Era/Big Band:</u></p> <ul style="list-style-type: none"> • Coleman Hawkins (saxophone) • Lester Young (saxophone) • Ben Webster (saxophone) • Johnny Hodges (saxophone) • Al Cohn (saxophone) • Zoot Sims (saxophone) • Illinois Jacquet (saxophone) • Paul Gonsalves (saxophone) • Benny Carter (saxophone, clarinet, trumpet, bandleader) • Benny Goodman (clarinet, bandleader) • Artie Shaw (clarinet, bandleader) • Woody Herman (clarinet, bandleader) • Clark Terry (trumpet) • Roy Eldridge (trumpet) • Cootie Williams (trumpet) • Cat Anderson (trumpet) • Bubber Miley (trumpet) • Charlie Shavers (trumpet) • "Tricky Sam" Nanton (trombone) • Juan Tizol (trombone) • Duke Ellington (piano, bandleader) • Fletcher Henderson (bandleader) • Count Basie (piano, bandleader) • John Kirby (bass, bandleader) • Jimmy Lunceford (bandleader) • Billy Eckstine (bandleader) • Claude Thornhill (bandleader) • Cab Calloway (vocals, bandleader) • Glenn Miller (bandleader) • Paul Whiteman (bandleader) • Jimmy and Tommy Dorsey (bandleaders) • Stan Kenton (bandleader, composer) • Art Tatum (piano) • Billy Strayhorn (piano, composer) • Teddy Wilson (piano) • Errol Garner (piano) • Nat King Cole (piano, vocals) • Slam Stewart (bass) • "Papa Joe" Jones (drums) • Gene Krupa (drums) • Buddy Rich (drums) 	<p><u>Later Bebop/Post-Bop/Hard Bop/Modal Jazz:</u></p> <ul style="list-style-type: none"> • Dexter Gordon (saxophone) • Sonny Rollins (saxophone, composer) • John Coltrane (saxophone, composer) • Wayne Shorter (saxophone, composer) • Joe Henderson (saxophone) • "Cannonball" Adderley (saxophone) • Sonny Stitt (saxophone) • Johnny Griffin (saxophone) • Hank Mobley (saxophone) • Jackie McLean (saxophone) • Benny Golson (saxophone, composer) • Ernie Watts (saxophone) • Scott Hamilton (saxophone) • Charles Lloyd (saxophone) • Sam Rivers (saxophone) • Steve Lacy (saxophone) • Miles Davis (trumpet, bandleader) • Lee Morgan (trumpet) • Thad Jones (trumpet, big band leader) • Nat Adderley (trumpet) • Red Garland (piano) • McCoy Tyner (piano, composer) • Herbie Hancock (piano, composer) • Horace Silver (piano, composer) • Cedar Walton (piano) • Joe Zawinul (piano) • Keith Jarrett (piano) • Bill Evans (piano, composer) • Ahmad Jamal (piano) • Hank Jones (piano) • Elmo Hope (piano) • Oscar Peterson (piano) • Chick Corea (piano) • Phineas Newborn Jr. (piano) • Jim Hall (guitar) • Wes Montgomery (guitar) • Joe Pass (guitar) • Charlie Mingus (bass) • Ron Carter (bass) • Ray Brown (bass) • Sam Jones (bass) • Jimmy Garrison (bass) • Paul Chambers (bass) • Dave Holland (bass) • Scott LaFaro (bass) • Art Blakey (drums) • Elvin Jones (drums) • Paul Motian (drums) • Jimmy Cobb (drums) • Tony Williams (drums) • Jack DeJohnette (drums) • Mel Lewis (drums) • Louis Bellson (drums) • Chico Hamilton (drums) • "Philly Joe" Jones (drums) 	<p><u>Bebop:</u></p> <ul style="list-style-type: none"> • Charlie Parker (saxophone) • Don Byas (saxophone) • Dizzy Gillespie (trumpet) • Clifford Brown (trumpet) • Fats Navarro (trumpet) • J. J. Johnson (trombone) • Thelonious Monk (piano) • Bud Powell (piano) • Charlie Christian (guitar) • Milt Jackson (vibraphone) • Max Roach (drums) • Roy Haynes (drums) • Shadow Wilson (drums) • Kenny Clarke (drums) • Oscar Pettiford (bass) <p><u>Cool Jazz and Third Stream:</u></p> <ul style="list-style-type: none"> • Gerry Mulligan (saxophone) • Stan Getz (saxophone) • Paul Desmond (saxophone) • Lee Konitz (saxophone) • Warne Marsh (saxophone) • Oliver Nelson (saxophone) • Pete Christlieb (saxophone) • Jimmy Giuffre (saxophone, clarinet, arranger) • Bob Brookmeyer (trombone) • Chet Baker (trumpet, vocals) • George Shearing (piano) • John Lewis (piano) • Dave Brubeck (piano) • Lennie Tristano (piano) • Gil Evans (composer, arranger, bandleader) • Gunther Schuller (composer) • Shelly Manne (drums) <p><u>Avant-Garde/Free Jazz:</u></p> <ul style="list-style-type: none"> • Ornette Coleman (saxophone) • Roscoe Mitchell (saxophone) • Eric Dolphy (saxophone) • Anthony Braxton (saxophone) • Albert Ayler (saxophone) • Archie Shepp (saxophone) • Rashaan Roland Kirk (saxophone) • Pharoah Sanders (saxophone) • Julius Hemphill (saxophone) • Dewey Redman (saxophone) • David Murray (saxophone) • Don Cherry (trumpet) • Sun Ra (bandleader) • Association for the Advancement of Creative Musicians (AACM) • Hasaan Ibn Ali (piano) • Herbie Nichols (piano) • Cecil Taylor (piano) • Charlie Haden (bass) • Henry Grimes (bass) • Billy Mintz (drums) • Ed Blackwell (drums) • The Art Ensemble of Chicago (ensemble)
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Singers:

- Ella Fitzgerald
- Billie Holiday
- Betty Carter
- Carmen McRae
- Nat King Cole
- Mel Torme
- Abbey Lincoln
- Johnny Hartman
- Tony Bennett
- Frank Sinatra
- Sarah Vaughn
- Dinah Washington
- Anita O'Day
- Peggy Lee
- Cassandra Wilson
- Dianne Reeves
- Nina Simone
- Gretchen Parlato
- Becca Stevens
- Michael Buble
- Kurt Elling
- Esperanza Spalding
- Diana Krall
- Bobby McFerrin

Fusion:

- Headhunters (ensemble featuring Herbie Hancock)
- Bitches Brew ensemble (Miles Davis ensemble)
- Return to Forever (featuring Chick Corea and Stanley Clarke)
- The Tony Williams Lifetime (ensemble)
- Weather Report (featuring Wayne Shorter, Joe Zawinul, and Jaco Pastorius)
- The Mahavishnu Orchestra (featuring guitarist John McLaughlin)
- Yellowjackets (ensemble)

Modern/Contemporary Jazz:

- David Binney (saxophone)
- Chris Potter (saxophone)
- Michael Brecker (saxophone)
- David Sanborn (saxophone)
- Jan Garbarek (saxophone)
- John Ellis (saxophone)
- Joshua Redman (saxophone)
- Donny McCaslin (saxophone)
- Dick Oatts (saxophone)
- Tony Malaby (saxophone)
- Will Vinson (saxophone)
- Tim Berne (saxophone)
- Seamus Blake (saxophone)
- Eric Alexander (saxophone)
- Bennie Maupin (saxophone)
- Jerry Bergonzi (saxophone)
- Walt Weiskopf (saxophone)
- Bob Mintzer (saxophone)
- Steve Wilson (saxophone)
- David Sanchez (saxophone)
- Miguel Zenon (saxophone)
- Joe Lovano (saxophone)
- Dave Liebman (saxophone)

Modern/Contemporary Jazz (Continued):

- Ravi Coltrane (saxophone)
- Sam Newsome (saxophone)
- Rudresh Mahanthappa (saxophone)
- Ben Wendel (saxophone)
- Gary Bartz (saxophone)
- Greg Osby (saxophone)
- John Zorn (saxophone, composer)
- John Daversa (trumpet, bandleader)
- Randy Brecker (trumpet)
- Alex Sipiagin (trumpet)
- Ambrose Akinmusire (trumpet)
- Shane Endsley (trumpet)
- Dave Douglas (trumpet)
- Pat Metheny (guitar)
- Bill Frisell (guitar)
- Wayne Krantz (guitar)
- Adam Rogers (guitar)
- Nir Felder (guitar)
- John Abercrombie (guitar)
- Kurt Rosenwinkle (guitar)
- Charlie Hunter (guitar)
- Ben Monder (guitar)
- Nels Cline (guitar)
- Jacob Sacks (piano)
- Jason Moran (piano)
- John Escreet (piano)
- Jean-Michel Pilc (piano)
- Brad Mehldau (piano)
- Craig Taborn (piano)
- Matt Mitchell (piano)
- Tigran Hamasyan (piano)
- Taylor Eigsti (piano)
- Kenny Barron (piano)
- Marc Copland (piano)
- Uri Caine (piano)
- Ed Simon (piano)
- Kenny Werner (piano)
- Danilo Perez (piano)
- John Patitucci (bass)
- Michael Formanek (bass)
- Todd Sickafoose (bass)
- Scott Colley (bass)
- Miroslav Vitous (bass)
- Drew Gress (bass)
- Ben Street (bass)
- Gary Peacock (bass)
- Eivind Opsvik (bass)
- Matt Brewer (bass)
- Thomas Morgan (bass)
- Dan Weiss (drums)
- Antonio Sanchez (drums)
- Ari Hoenig (drums)
- Joey Barron (drums)
- John Hollenbeck (drums)
- Brian Blade (drums)
- Adam Cruz (drums)
- Nate Wood (drums)
- Mark Guiliana (drums)
- Jim Black (drums)
- Stefon Harris (vibraphone)
- Maria Schneider (composer, bandleader)
- Florian Ross (composer)
- Mike Holober (composer, piano)

Modern/Contemporary Jazz (Continued):

- Kneebody (ensemble)
- The Claudia Quintet (ensemble)
- The Bad Plus (ensemble)

Blues/Soul/Rhythm and Blues/Funk:

- Robert Johnson
- Mississippi John Hurt
- Louis Jordan
- Bessie Smith
- Leadbelly
- Frank Stokes
- Memphis Slim
- Charley Patton
- Elmore James
- Howlin' Wolf
- John Lee Hooker
- Muddy Waters
- Koko Taylor
- Lightnin' Hopkins
- T-Bone Walker
- B.B. King
- James Brown
- Curtis Mayfield
- Al Green
- Tower of Power
- Sly and the Family Stone
- The Neville Brothers
- Marvin Gaye
- Earth, Wind, and Fire
- Bill Withers
- Kool and the Gang
- The Staples Singers
- Bobby Darin
- Buddy Holly
- The Drifters
- Jerry Lee Lewis
- Little Richard
- Bo Diddley
- The Temptations
- The Parliaments
- Isaac Hayes
- Aretha Franklin
- Michael Jackson
- The Islye Brothers
- Phoebe Snow
- The Spinners
- Stevie Wonder
- Albert King
- Blind Lemon Jefferson
- Stevie Ray Vaughn
- Jimi Hendrix
- Big Bill Broonzy
- Son House
- Willie Dixon
- Ray Charles
- Buddy Guy
- Memphis Slim
- Little Richard
- Johnny Otis
- Otis Rush
- Chuck Berry
- Otis Redding
- Parliament/George Clinton/Bootsy Collins

Medieval/Early Music:

- Perotin/Leonin
- Guillaume de Machaut
- Hildegard von Bingen
- Bernart de Ventadorn
- Philippe de Vitry

Renaissance:

- Guillaume Dufay
- Johannes Ockeghem
- Josquin des Prez
- Thomas Tallis
- Giovanni Pierluigi da Palestrina
- Orlando di Lassus
- William Byrd
- Giovanni Gabrieli
- Carlo Gesualdo
- Thomas Campion

Baroque:

- Claudio Monteverdi
- Girolamo Frescobaldi
- Heinrich Schutz
- Jean-Baptiste Lully
- Dietrich Buxtehude
- Johann Pachelbel
- Arcangelo Corelli
- Henry Purcell
- Alessandro Scarlatti
- Francois Couperin
- Antoni Vivaldi
- Georg P. Telemann
- Jean-Philippe Rameau
- Johann Sebastian Bach
- Domenico Scarlatti
- Georg F. Handel

Classical:

- C.P.E. Bach
- J.C. Bach
- C.W. Gluck
- Joseph Haydn
- Luigi Boccherini
- Wolfgang A. Mozart
- Ludwig van Beethoven

Hindustani (North Indian Classical Music):

- Nikhil Banerjee
- Anindo Chatterjee
- Zakir Hussain
- Ravi Shankar
- Sameer Gupta
- Rudresh Mahanthappa
- Dan Weiss

Any Bulgarian, Hungarian, Armenian Music:

- Chookasian Ensemble (Armenian)

Any Arabic/Takht/Maqam:

- Munir Bachir and Mohammed El-Bakkar

Any Traditional Beijing Opera or Japanese Gagaku

Romantic/Nationalist/Late Romantic:

- Franz Schubert
- Hector Berlioz
- Robert Schumann
- Felix Mendelssohn
- Frederic Chopin
- Franz Liszt
- Richard Wagner
- Johannes Brahms
- Anton Bruckner
- Pyotr Illych Tchaikovsky
- Alexander Scriabin
- Sergei Rachmaninoff
- Gustav Mahler
- Richard Strauss
- Giuseppe Verdi
- Gaetano Donizetti
- Johann Strauss (I and II)
- Josef Strauss
- Gioacchino Rossini
- Nicolo Paganini
- Jacques Offenbach
- Georges Bizet
- Bedrich Smetana
- Camille Saint-Saens
- Alexander Borodin
- Antonia Dvorak
- Edvard Grieg
- Nicolai Rimsky-Korsakov
- Gabriel Faure
- Edward Elgar
- Giacomo Puccini
- Jean Sibelius
- Leos Janacek
- Gustav Holst
- Eric Satie
- Ralph Vaughn Williams

Brazilian Music:

- Milton Nascimento
- Djavan
- Joao Gilberto
- Gilberto Gil
- Ivan Lins
- Caetano Veloso
- Hermeto Pascoal
- Antonio Carlos Jobim
- Elis Regina
- Astrud Gilberto
- Joao Bosco

Other Latin American Music:

- Michel Camilo
- Maraca
- Mongo Santamaria
- Rebeca Mauleon
- Buena Vista Social Club
- Ruben Blades
- Celia Cruz
- Tito Puente
- Cal Tjader
- Eddie Palmieri

20th Century/Modernist:

- Igor Stravinsky
- Arnold Schoenberg
- Alban Berg
- Anton Webern
- Dmitri Shostakovich
- Olivier Messiaen
- Bela Bartok
- Morton Feldman
- Luciano Berio
- Maurice Ravel
- Claude Debussy
- Iannis Xenakis
- Pierre Boulez
- Luigi Dallapiccola
- Pierre Schaefer
- Benjamin Britten
- Karlheinz Stockhausen
- George Crumb
- Charles Ives
- Edgar Varese
- John Cage
- Gyorgy Ligeti
- Sergei Prokofiev
- Darius Milhaud
- Zoltan Kodaly
- Paul Hindemith
- John Corigliano
- George Gershwin
- Harry Partch
- Kurt Weill
- Aaron Copland
- Terry Riley
- Krzysztof Penderecki
- Aram Khachaturian
- Samuel Barber
- Witold Lutoslawski
- David Del Tredici
- Milton Babbitt
- Arvo Part
- Philip Glass
- Toru Takemitsu
- Steve Reich

African Music:

- Prince Diabate
- Johnny Clegg and Juluka
- Miriam Makeba
- Ballake Sissoko
- Oumou Sangare
- Neba Solo
- Angelique Kidjo
- Hugh Masakela
- Ba Cissoko
- Vusi Mahlasela
- Habib Koite
- Ladysmith Black Mambazo
- Boubacar Traore
- Ali Farka Toure
- Cesaria Evora

Any Indonesian Gamelan Ensembles:

- Gamelan Sekar Tunjung and Shekeha Gamelan