

Individual Jazz Lessons

Spring Semester 2023

Meeting Times/Locations to Be Determined and Subject to Change

Instructor: Dr. Josiah Boornazian

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Phone Number: 801-581-7366

Office Hours: 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 lessons 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 meetings. All necessary music will be provided by the instructor.

There is no universally required textbook for lessons. Each semester of study the instructor will assign books and music to be purchased by the student, if necessary. Any additional required readings and necessary sheet music (if applicable) 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. The instructor will make all such required course materials 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 private lessons and for the pursuit of lifelong learning and excellence:

- *Creative Improvisation: A Concise Method*, by Dr. Josiah Boornazian (Self-Published, 2016: available for purchase online at 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* 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

Private applied jazz lessons will meet once weekly for a one-hour, one-on-one lesson. Topics covered and pacing will be tailored to your individual needs and goals. In order to help me understand your needs and goals, you will complete an introductory questionnaire/survey (attached to this syllabus), which will help us chart our course for the semester. The general topics we cover will include (but not be limited to): jazz scale/chord theory, memorization of standard jazz vocabulary and repertoire, ear training, sight-reading, and jazz compositional techniques. The prerequisites for lessons include a passion for jazz and learning, a strong work ethic, and an open mind.

Course Rationale

Throughout jazz history, many, if not most, of the learning that shaped major classical and jazz artists occurred in one-on-one mentorship scenarios. Beethoven studied with Haydn, Louis Armstrong was mentored by Joe “King” Oliver, Miles Davis by “Dizzy” Gillespie and Charlie Parker, etc. Therefore, the individual applied lesson format is a crucial aspect of a complete and well-rounded musical education. Applied lessons have the advantage of a one-to-one student to teacher ratio. Each lesson can be tailored 100% to each individual student’s needs, goals, and learning style. Therefore, individual lessons offer one of the most promising educational settings to help students grow and achieve their goals.

Course Outcomes

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

1. Improvise over blues, rhythm changes, and other standard jazz song forms and chord progressions with fluency and competency
2. Transcribe, perform, and analyze solos by significant jazz artists and offer logical explanations and justifications of what the performer is likely thinking about while improvising
3. Apply conventional swing, bebop, modal, and post-bop/hard bop vocabulary while improvising over standard jazz repertoire in an appropriate and creative manner
4. Understand and explain basic scale/chord theory using appropriate terminology and apply it to jazz improvisation in practical situations
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 standard jazz repertoire in an efficient and comprehensive manner
8. Perform competently and compellingly in mainstream jazz styles
9. Demonstrate improved abilities as a scholar of music
10. Compose and arrange competently in a variety of jazz styles
11. 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

Teaching and learning methods will be tailored to each individual student’s needs and goals, but will include discussing and practicing the following topics: jazz scale/chord

theory, memorization of standard jazz vocabulary and repertoire, ear training, sight-reading, and jazz compositional techniques. We will only meet once a week, and therefore there is only a limited amount of time that we will have to work together. 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 succeed as a professional musician. 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 lessons on time, with all previously assigned materials completely learned for each meeting so that lesson 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.
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, memorize the assigned jazz licks/tunes/exercises, and prepare the required music for each class meeting.*

Students will also be required to memorize at least 5 new jazz standards per semester and to complete at least one transcription assignment, detailed below.

Students will also be required to participate in an end-of-semester Jazz Area jury. Jury scores will impact final lesson grades (30% of the final lesson grade will be based on the student's jury performance). If a student fails to pass a jury, the student will not be allowed to progress to the next level of jazz lessons.

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
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 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

Additional Grading Rubric Criteria for Lessons:

- **90-100 %** Takes materials introduced in lessons, applies it in practice, assimilates and adapts it in practice and grows beyond expectations. Student is attentive, cooperative, open, and has excellent preparation and attendance. The student has complied, demonstrating a high level of excellence, with all of the requirements of the syllabus.
- **80-89 %** Takes materials introduced in lessons, applies it in practice, and fulfills expectations satisfactorily. Generally prepared and working at level. The student has satisfactorily complied with all of the requirements of the syllabus and has excellent attendance.

- **70-79 %** Erratic preparation, working below level. The student has not completed or has unsatisfactorily complied with requirements of the syllabus. (issues with absenteeism)
- **60-69 %** Seems to practice only at lessons, unprepared, shows no signs of solving problems outside of lessons, tardiness and/or misses lessons. (issues with absenteeism)
- **0 - 59 %** Resists instruction, verbally or through unpreparedness in lessons and/or excessive absences.

Course Schedule

Applied Lessons will follow a flexible teaching format that will be TBD.

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



University of Utah Jazz Studies Program

Jazz Solo Transcription Guidelines for Jazz Studies Juries

Rationale:

Since its inception, jazz has been primarily dominated by *improvisation* in the context of small ensembles or combos. To improvise authentically in the jazz style, musicians must know the historical musical conventions of jazz. Jazz is very much like a language. Each language has its own vocabulary (melodies, licks, tunes, scales, etc.), syntax (chords and chords progressions, song forms, etc.), and dialects with different accents (different substyles of jazz such as bebop, swing, hard-bop, cool jazz, etc.), etc. The best way to learn a language is to listen to and imitate native speakers and then to attempt conversations with them. In the context of learning jazz, studying “native speakers” is equivalent to listening to and imitating classic recordings made by great improvisers. The transcription process outlined below is merely a method of formalizing what jazz musicians have always done, which is learn vocabulary by ear through the direct imitation of jazz masters.

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 at least one solo. Solos for transcription should be selected from recordings of historically significant jazz artists active during the time period of the 1930s–1960s. Please seek Dr. Boornazian’s or the instructor’s approval (via email) of your artist and recording selection for your transcriptions before beginning the assignments.

The Transcription Process:

1. Select a solo and get written approval (via email) from the instructor.
2. Solos should be at least between 24-36 measures in length (this means you should transcribe at least 1 chorus of a 32-bar jazz standard or 2–3 choruses of a 12-bar blues).
3. Locate a high-quality recording of the approved solo.
4. Memorize the melody and chord changes to the head of the song that the solo was improvised over, if you don’t already know the tune (the whole point is to learn *what types of melodies/scales/chords the improviser plays over a given set*

of chord changes, so it's absolutely essential to learn the tune you're studying first BEFORE transcribing the improvised solo).

5. Listen to the recording with focused attention 5–10 times in a row. Focus on trying to get the melodies and phrases of the improvised solo stuck in your head.
6. Sing along with the improvised solo several times. Don't worry if you can't sing it perfectly in tune. Just do the best you can to match the melodic contour and the rhythm of the version you're studying. Break the solo up into as small of melodic chunks as is necessary to help you get through this process.
7. Play the improvised solo along with the recording by ear. If you can't figure it out phrase by phrase, break down each phrase into smaller chunks. Use the pause and rewind feature of your audio playback device often (you can also use an app or a digital audio workstation to slow down the recording or loop parts of it if you find this helpful). You can even take it note-by-note if needed. Use your ears and your instrument to help you figure out the notes in the solo by trial and error. If you don't get the right note on your first 1–3 attempts, then pick one note to focus on and go up or down in half steps methodically until you find the right note.
8. After you learn the solo by ear, repeat it at least 5–10 times while playing along with the recording, and then 5–10 time unaccompanied (use a metronome if this will help you keep time).
9. Write down the transcription by hand or by using music notation software; also include graphical analysis on the musical score.
10. Write a one-page minimum (double spaced) analysis in which you explain what you think the soloist was most likely thinking about while constructing their solo and why (be sure to refer to specific measures by number as evidence for your claims in the analysis).
11. Submit your written analyzed transcription and written prose analysis on the day the transcription is due.
12. Be prepared to perform your transcribed solo *live* along with the recording on jury day.
13. The of digital audio workstations (ProTools, Ableton, Audacity, Logic, etc.) and/or slowdown/looper tools such as *Transcribe!* Is permitted for transcription projects.
14. **A sample transcription with written prose analysis is attached below.**

Josiah Boornazian, DMA
University of Utah
August 20, 2022

Solo Analysis: Gary Bartz on “Ju Ju Man”

Saxophonist Gary Bartz stands out as an alto saxophonist who successfully crafted a compelling musical identity by exploring many diverse jazz influences in the decades following the 1950s. Following some less successful and more pop-oriented recordings made in the early 1970s, the saxophonist released the more “straight-ahead” jazz recording *Ju Ju Man* in 1976—one of the “best albums” of his career—which helped to establish his reputation as an important alto player.¹ An examination of Bartz’s solo on the title track from *Ju Ju Man* will serve to highlight the characteristics of his playing that made him a musical touchstone for members of subsequent generations of saxophonists.

On “Ju Ju Man,” Bartz deploys a constellation of musical techniques that have become standard practice for today’s jazz saxophonists who labor in a postmodern musical environment. Bartz’s style could be described as a potent mixture of post-bop, post-fusion, and post-avant-garde. To craft his particular approach to improvisation, he collects workable aesthetic devices from these as well as many other jazz and non-jazz traditions. Key elements of Bartz’s playing include his use of extended instrumental techniques (such as growl tones, intentionally cracked notes, and false fingerings), implied harmonic superimpositions, and other advanced compositional and improvisational strategies (such

¹ Scott Yanow, “AllMusic Review [of Gary Bartz’s 1976 album *Ju Ju Man*] by Scott Yanow,” *AllMusic*, accessed September 30, 2017, <http://www.allmusic.com/album/juju-man-mw0000512515>.

as motivic development and the manipulation of emotional tension using dissonance and consonance).

During his solo on “Ju Ju Man,” Bartz displays an impressive command of extended instrumental techniques which, though exploited by earlier tenor saxophonists such as John Coltrane and Albert Ayler, are not heard as frequently on the alto saxophone. In addition to standard jazz devices such as bent pitches and blue notes, Bartz uses growl tones and false fingerings with a pronounced effect. He tends to use growl tones as an attention-grabbing tactic while holding out long notes, such as in measures 52–53 and 100–103 of the solo transcription. Bartz tends to use false fingerings during highly rhythmic passages, which intensify the energy of his solo as it approaches its emotional climax; an example occurs in measures 117–122. Bartz’s solo features melodic vocabulary that demonstrates his awareness of the bebop, hard-bop, and avant-garde styles of jazz. He mixes diatonic melodic phrases with bebop-like surrounding tones (e.g., in measures 23–26), hard-bop style modal elements (e.g., the opening twenty measures of his solo), and avant-garde dissonance achieved through chromaticism and implied harmonic superimpositions (e.g., in measures 56–58).

Bartz sets up a large-scale narrative arc with his solo by leveraging consonance and dissonance as a means of generating emotional tension and release. In addition to adding more complex rhythms and busier phrases as his solo progresses, Bartz builds musical energy by slowly increasing his use of melodic dissonance. Since the entire solo is improvised over an E7sus chord, Bartz often treats it as a harmonically open vamp in order to expand his melodic and harmonic options. He starts his solo with consonant melodies which derive their pitch content from the E Mixolydian mode. He particularly favors the

major pentatonic sound in the opening twenty measures of his solo. As his solo continues, he gradually introduces more dissonant elements, starting with chromatic surrounding tones. He eventually ventures farther away from the tonal center of E Mixolydian. Sensing the increased emotional energy Bartz generates, the rhythm section builds tension along with the saxophonist by increasing its dynamic level and the rhythmic complexity and activity of its comping. The solo's energy is powerful, and Bartz presents a prototypical model for structuring an effective improvisation over a vamp. This kind of solo arc can still be heard among many of today's jazz saxophonists.²

² For one clear example, see David Binney's solo on "PF" from his 2005 album *Bastion of Sanity* (Criss Cross Jazz 1261), <https://www.crisscrossjazz.com/album/1261.html>.

Gary Bartz Solo Transcription

“Ju Ju Man” from *Ju Ju Man* (1976)

Alto Saxophone (Transposed)

2:03

E7(sus4)

half-time 6/8 feel implied

A major pentatonic

clear motivic development

bebop/hard bop vocabulary — first introduction of chromaticism/dissonance

more melodic development of themes and fragments stated previously

Musical staff 27-30: Treble clef, 7/8 time signature. Measures 27-30 show a melodic line with eighth notes and slurs. A bracket under measures 27-30 is labeled "C#m7 chord shape".

C#m7 chord shape

Musical staff 31-34: Treble clef, 7/8 time signature. Measures 31-34 show a melodic line with eighth notes and slurs. A bracket under measures 31-34 is labeled "E major pentatonic".

E major pentatonic

Musical staff 35-39: Treble clef, 7/8 time signature. Measures 35-39 show a melodic line with eighth notes and slurs. A bracket under measures 35-39 is labeled "E major pentatonic". A wavy line above measure 36 is labeled "slight growl tone".

slight growl tone

Musical staff 40-44: Treble clef, 7/8 time signature. Measures 40-44 show a melodic line with eighth notes and slurs. A bracket under measures 40-44 is labeled "more chromaticism/dissonance incorporated to build tension".

more chromaticism/dissonance incorporated to build tension

Musical staff 45-49: Treble clef, 7/8 time signature. Measures 45-49 show a melodic line with eighth notes and slurs. A bracket under measures 45-49 is labeled "surrounding-tone gesture". A bracket under measures 47-49 is labeled "Bb7sus".

Bb7sus

surrounding-tone gesture

surrounding-tone gesture

Musical staff 50-55: Treble clef, 7/8 time signature. Measures 50-55 show a melodic line with eighth notes and slurs. A bracket under measures 50-55 is labeled "dissonant line with implied harmonic superimpositions". A wavy line above measure 50 is labeled "slight growl tone".

slight growl tone

dissonant line with implied harmonic superimpositions

Musical staff 56-59: Treble clef, 7/8 time signature. Measures 56-59 show a melodic line with eighth notes and slurs. A bracket under measures 56-59 is labeled "A major triad". A bracket under measures 57-59 is labeled "Gm7". A bracket under measures 58-59 is labeled "chromatic 4ths".

(cracked)

Bbsus

Gm7

chromatic 4ths

A major triad

implied C half-diminished 7th

more melodic development of themes and fragments stated previously

60

65

(laid back)

70

more dissonant lines with implied harmonic superimpositions

(blue notes, somewhere between C# and D)

75

79

(cracked)

83

implied G minor

88 (cracked)

implied B7

implied Eb altered

harmonically ambiguous (could imply A and/or D blues sound)

92

96 (rushed)

melodic sequence

slight growl tone 

100

rhythmic motive developed
in subsequent phrases

105

111

repeated notes building tension/energy

117

rhythmic displacement

loose approximation of these phrases



141

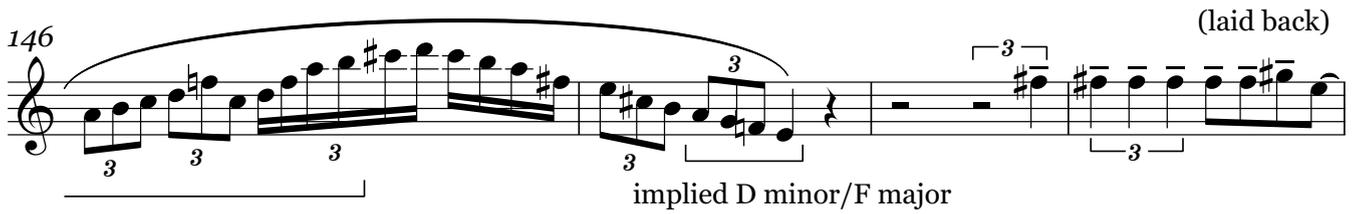
↑
passing tone

3 3 3

implied D minor/F Lydian

Detailed description: This musical staff shows measures 141 to 145. Measure 141 starts with a half note G4, followed by a dotted quarter note A4, and a quarter note B4. Measure 142 contains a half note C5, a quarter note B4, and a quarter note A4. Measure 143 features a half note G4, a quarter note F4, and a quarter note E4. Measure 144 has a half note D4, a quarter note C4, and a quarter note B3. Measure 145 begins with a half note A3, followed by a dotted quarter note G3, and a quarter note F3. A bracket above measures 141-145 is labeled "loose approximation of these phrases". An arrow points to the B4 note in measure 142, labeled "passing tone". Trills of three notes are indicated in measures 144 and 145.

tension/energy of solo unwinds



146

(laid back)

3 3 3 3

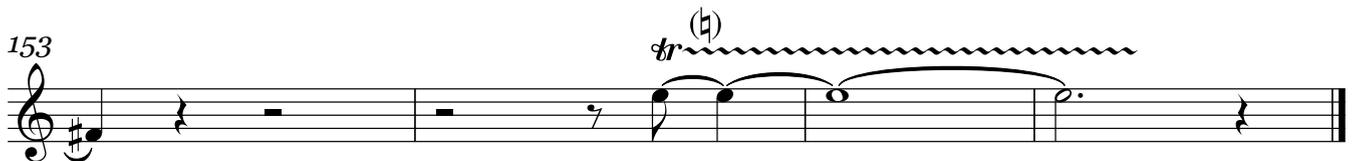
implied D minor/F major

Detailed description: This musical staff shows measures 146 to 149. Measure 146 contains a half note G4, a dotted quarter note A4, and a quarter note B4. Measure 147 has a half note C5, a quarter note B4, and a quarter note A4. Measure 148 features a half note G4, a quarter note F4, and a quarter note E4. Measure 149 has a half note D4, a quarter note C4, and a quarter note B3. A bracket above measures 146-149 is labeled "tension/energy of solo unwinds". A bracket above measures 146-148 is labeled "(laid back)". Trills of three notes are indicated in measures 146, 147, 148, and 149.



150

Detailed description: This musical staff shows measures 150 to 152. Measure 150 contains a half note G4, a dotted quarter note A4, and a quarter note B4. Measure 151 has a half note C5, a quarter note B4, and a quarter note A4. Measure 152 features a half note G4, a quarter note F4, and a quarter note E4.



153

tr (H)

Detailed description: This musical staff shows measures 153 to 155. Measure 153 contains a half note G4, a dotted quarter note A4, and a quarter note B4. Measure 154 has a half note C5, a quarter note B4, and a quarter note A4. Measure 155 features a half note G4, a quarter note F4, and a quarter note E4. A trill is indicated in measure 154, labeled "tr (H)".

Note: a "+" sign above a pitch indicates a false fingering and/or overtone fingering



University of Utah Jazz Studies Program Song List and Guidelines for Tune Memorization for Jazz Studies Juries

Rationale:

Since its inception, jazz has been primarily dominated by *improvisation* in the context of small ensembles or combos. Students' musicianship skills may be greatly enhanced by participating in a small jazz ensemble, since jazz combo playing requires sharp ears, impeccable balance and intonation, expressivity, stylistic sensitivity, improvisational skills, and a strong command of rhythm, time-feel, and swing. Jazz combos provide students with an intimate musical laboratory in which they can develop their jazz improvisation and general musicianship skills. In jazz combos, musicians improvise over individual songs selected from a broad repertory of standard tunes *from memory*. It is imperative that all jazz musicians memorize dozens (if not hundreds) of popular standards to succeed in their careers as performers, composers, and teachers. The typical professional jazz musician can perform at least 50–500 standards from memory, often transposing songs on the spot. Jazz is very much like a language and memorizing the melodies and chord changes to popular tunes is an essential part of learning the vocabulary of jazz. Additionally, many jazz studies students will become ensemble directors in charge of jazz combos upon graduating. Therefore, it is vital that students gain practical experience in knowing and selecting repertoire for a small jazz ensemble so that they are equipped to teach in this format after completing their degrees.

Definitions of Key Terms:

“Standards”

- In the broadest sense, the word “standards” refers to all the songs, tunes, and compositions that jazz musicians often are expected to perform and improvise over (from memory, without the aid of sheet music or chord sheets). Standards are broken down into two broad categories: Great American Songbook standards and “jazz” standards (although some people use these terms interchangeably). The terms compositions, heads, melodies, songs, tunes, pieces, and numbers can all be used when referring to standards (though the “head” and “melody” usually refer only to the main melodic theme of the song).
- **“Great American Songbook Standards”**
 - The Great American Songbook refers to a loosely defined canon or repertory of songs that jazz musicians often interpret and improvise over. The Great American Songbook includes standards by composers such as

George Gershwin, Cole Porter, Irving Berlin, Jerome Kern, Harold Arlen, Johnny Mercer, and Richard Rodgers. Great American Songbook songs:

- Often originally come from Broadway musicals, Tin Pan Alley, and/or Hollywood films (Tin Pan Alley refers to the hub of popular music songwriting that was the music publishers' row on New York's West 28th Street in the first half of the 1900s)
 - Usually were composed between 1920–1960
 - Almost always have lyrics in their original version
 - Are likely to be based entirely on tonal vocabulary (such as II-V-I's)
- **“Jazz Standards”**
 - Although people sometimes lump together jazz standards and Great American Songbook standards (or they include jazz standards in their definition of Great American Songbook Standards), the term “jazz standards” is also often used to differentiate between Great American Songbook tunes and standards that originated from *jazz musicians themselves*. Jazz standards therefore were *written by jazz musicians for themselves or for other jazz musicians to perform and improviser over*. Composers of popular jazz standards include Jelly Roll Morton, Duke Ellington, Charlie Parker, Dizzy Gillespie, Thelonious Monk, Miles Davis, John Coltrane, Wayne Shorter, Joe Henderson, Herbie Hancock, Sonny Rollins, Bill Evans, Horace Silver, Benny Golson, etc.
 - Jazz standards:
 - Primarily were composed between 1930–1970
 - Rarely contain lyrics in their original versions (i.e., they are instrumental compositions, though sometimes lyrics have been added later)
 - Are more likely to include modal harmonic vocabulary as well as tonal vocabulary (such as II-V-I's)

“Blues”

- Blues refers to both a musical style or genre and a type of composition or common musical form.
- Blues tunes are usually 12 bars in an AA'B format (though 16-bar blues forms also exist).
- A “blues blues” or a simple blues or traditional blues (common in blues and rock-n-roll music) usually only uses I7, IV7, and V7 chords.
- A “jazz blues” is much more complex and includes II-V-I's. Common examples of the jazz blues form include Parker's “Au Privave” and Sonny Rollins's “Tenor Madness.”
- A “Bird blues” is a blues form that has been reharmonized and is based on a common form popularized by Charlie Parker (examples include “Chi-Chi” and “Blues for Alice”).
- A minor blues is a blues in the minor mode (such as John Coltrane's “Mr. PC”).
- A modal blues is a blues that is treated in a modal style (such as Miles Davis's “Freddie Freeloader”).

- Some blues songs use I7 and IV7 chords but substitute a bVI7 or a bV7 instead of a V7 chord in bar 9 of the form (examples include Coltrane's "Equinox" and "Cousin Mary").

"Reharmonization"

- A reharmonization is when a composer or performer retains the same melody for a song but changes all or part of the chord progression for the tune (also called a "reharm."). Reharmonizations can be improvised on the spot (often only done for one chorus) or can be predetermined beforehand and done consistently for every chorus of a tune.

"Contrafact"

- A contrafact is a song in which a new melody has been composed over a preexisting set of chord changes. For example, the bebop standard "Donna Lee" is based on the chord changes to "(Back Home Again in) Indiana," so "Donna Lee" is a contrafact over "Indiana."

"Rhythm Changes"

- Any contrafact composed over the chord progression to George Gershwin's famous standard "I Got Rhythm," which features several jazz turnarounds.

"Ballad"

- Any standard that is meant to be played at a slow tempo. Ballads often have romantic-themed lyrics and/or titles.

"Latin Jazz Standard"

- Any standard in a "Latin jazz" style, which is an umbrella term for Cuban, Brazilian, Caribbean, and other styles of Afro-Latin jazz. Examples include the styles of bossa nova, samba, rhumba, mambo, bolero, etc. Latin jazz almost always has a straight-8th note feel.

"Modulation" vs. "Transposition"

- To "modulate" means to change keys in the middle of a song. Many standards already include modulations in the original versions of their harmonic progressions. However, sometimes jazz musicians will add additional modulations in the middle of the form for a standard (a classic example is Bill Evans's version of "The Days of Wine and Roses," which he starts in the traditional key of F major but modulates to the key of Ab major halfway through the form). Transposing a song by contrast means to take the entire song into a new key from the very beginning (not to change keys after the song has started). Often, standards need to be transposed to accommodate vocalists' ranges.

Tune Memorization:

To truly "know" 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).

To learn a standard, follow these steps (NOTE: do NOT consult a lead sheet or chord sheet until step 4 or later, when it's time to "check your work," unless you *really* get stuck):

1. *Find a high-quality recording of the song by a famous jazz performer.* If you're unsure of which performers you should consider, ask Dr. Boornazian or your applied instructor, or perform an internet search for "famous jazz _____ (fill in your instrument)" to help give you ideas. It often helps to learn Great American Songbook standards from singers (such as Ella Fitzgerald or Frank Sinatra for example), because vocalists often sing relatively straightforward versions of the head, and hearing the lyrics along with the melody can often best help you remember all of the notes of the melody with the correct rhythm.
2. *Listen to the recording with focused attention 5–10 times in a row.* Focus on trying to get the melody stuck in your head. Also pay attention to what the chord changes sound like and what the form and phrase structures are like. Is it a 12-bar blues, or a 32-bar AABA song, for example?
3. *Sing along with the melody several times.* Don't worry if you can't sing it perfectly in tune. Just do the best you can to match the melodic contour and the rhythm of the version you're studying.
4. *Play the melody along with the recording by ear.* If you can't figure it out phrase by phrase, break down each phrase into smaller chunks. Use the pause and rewind feature of your audio playback device often (you can also use an app or a digital audio workstation to slow down the recording or loop parts of it if you find this helpful). You can even take it note-by-note if needed. Use your ears and your instrument to help you figure out the notes in the melody by trial and error. If you don't get the right note on your first 1–3 attempts, then pick one note to focus on and go up or down in half steps methodically until you find the right note. Only consult a lead sheet to check your work after you've learned the entire melody OR if you really get stuck and can't hear a note or phrase properly. However, be aware that lead sheets are not always accurate, especially given that many jazz musicians have their own unique interpretations of many standard melodies, so there might be several "correct" variations.

5. *After you learn the melody, repeat it at least 5–10 times while playing along with the recording, and then 5–10 time unaccompanied (use a metronome if this will help you keep time).*
6. *Learn the roots of the chords for the song's harmonic progression by ear.* Follow the same process you used to learn the melody by ear but this time pay attention to which notes the bass player is playing on beats 1 and 3. Again, use the pause and rewind feature of your audio playback device often. You can even take it one measure or half measure at a time if needed. Use your ears and your instrument to help you figure out the notes the bassist plays on beats 1 and 3 by trial and error. If you don't get the right note on your first 1–3 attempts, then pick one note to focus on and go up or down in half steps methodically until you find the right note. Only consult a lead sheet to check your work after you've learned the entire root structure for the form OR if you really get stuck and can't hear a note properly. However, be aware that lead sheets are not always accurate, especially given that many jazz musicians have their own unique interpretations of many standards' chord progressions, so there might be several "correct" variations.
7. *Learn as much of the song's chord progression as possible by ear.* You can also use your knowledge of jazz theory to assist you during this process. Once you know the roots of the chords (step 6), you can make some educated guesses about the harmony of a standard. For example, if you determined the bass notes of a phrase to be C–A–D–G–C, you can guess with a high level of confidence that the chord progression for that part of the song is some type of I–VI–II–V–I in the key of C. To figure out the harmony of a song, listen to the song one chord at a time, pick a note that sounds like it fits with the chord, and then play up or down a scale (in half and whole steps) that sounds like it fits with the chord you're hearing. Move extremely slowly through the scale so you can really try to hear if the notes you're hitting sound like they match with or clash with the chord from the recording. Take it 1–3 notes at a time and correct yourself as you let your ears guide you. Again, use the pause and rewind feature of your audio playback device often. You can even take it one measure or half measure at a time if needed. Only consult a lead sheet to check your work after you've learned the entire chord progression for the form or a for a phrase OR if you really get stuck and can't hear a chord properly. However, be aware that lead sheets are not always accurate, especially given that many jazz musicians have their own unique interpretations of many standards' chord progressions, so there might be several "correct" variations.
8. *After you learn the song's chord progression, repeat it at least 5–10 times (as chords if you play a chordal instrument or as arpeggios if you play a single-note instrument) while playing along with the recording, and then 5–10 time unaccompanied (use a metronome if this will help you keep time).*
9. *Play through the scales/modes that go with each chord.* You can start by doing this out of time, extremely slowly, but eventually try to do it in time along with the recording and/or with a metronome. Start by playing up the scales in 8th

notes or 16th notes from the root, then try playing down the scales in 8ths or 16ths from the 9th/2nd of the scale.

10. *Play through the guidetones (3rds and 7ths, resolving from the 7th to the 3rd without melodically leaping when possible) for the song 5–10 times. Break it into smaller chunks at first if needed.*
11. *Improvise over the tune for at least 5–10 choruses, focusing on keeping track of where you are in the form and playing with good voiceleading.*
12. *Write down and/or talk your way through the tune aloud both in your instrument's key or in concert pitch AND in roman numerals. Thinking through tunes in roman numerals greatly speeds up the processes of internalizing common chord progressions, learning tunes in general, and transposing tunes into different keys.*
13. *Revisit the song at least once more within 1–3 days of first learning it. Play through the melody and the chord changes at least once each and then improvise over several choruses to refamiliarize yourself with the tune.*
14. *Add it to your list of tunes you know and set a reminder in your calendar to revisit the song at least once every 4–6 weeks to retain it in your long-term memory.*

Tune Memorization Requirements by Level and Major/Minor:

Jazz Minors and Jazz Composition Majors

- 3–5 tunes per semester minimum, no more than 2 songs per semester can be a blues or rhythm changes

Jazz Performance Majors (Undergraduate)

- 5–8 tunes per semester minimum, no more than 2 songs per semester can be a blues or rhythm changes

Jazz Performance Majors (Graduate)

- 7–10 tunes per semester minimum, no more than 2 songs per semester can be a blues or rhythm changes; at least 2 songs must be advanced jazz standards

List of Tunes to Select From By Type

GREAT AMERICAN SONGBOOK STANDARDS: MEDIUM/UPTEMPO

<ul style="list-style-type: none">• A CHILD IS BORN• A FOGGY DAY• AFTER YOU'VE GONE• ALICE IN WONDERLAND• ALL OF ME• ALL OF YOU• ALL THE THINGS YOU ARE• ALONE TOGETHER	<ul style="list-style-type: none">• COTTONTAIL• DARN THAT DREAM• DAY BY DAY• DAYS OF WINE AND ROSES• DO NOTHING TIL YOU HEAR FROM ME• DON'T GET AROUND MUCH ANYMORE
--	--

- AUTUMN LEAVES
- BEAUTIFUL LOVE
- BERNIE'S TUNE
- BLUESETTE
- BUT NOT FOR ME
- BYE BYE BLACKBIRD
- CARAVAN
- CHEROKEE
- COME RAIN OR COME SHINE
- I COULD WRITE A BOOK
- IF I SHOULD LOSE YOU
- IF I WERE A BELL
- I HEAR A RHAPSODY
- I LOVE YOU
- I REMEMBER YOU
- I SHOULD CARE
- I THOUGHT ABOUT YOU
- I'LL REMEMBER APRIL
- I'M GETTING SENTIMENTAL OVER YOU
- IN A MELLOW TONE
- IN YOUR OWN SWEET WAY
- INVITATION
- IT COULD HAPPEN TO YOU
- IT DON'T MEAN A THING
- IT MIGHT AS WELL BE SPRING
- IT'S YOU OR NO ONE
- I'VE GOT THE WORLD ON A STRING
- JUST FRIENDS
- JUST IN TIME
- JUST ONE OF THOSE THINGS
- LIKE SOMEONE IN LOVE
- LONG AGO AND FAR AWAY
- LOVE FOR SALE
- LOVER
- LULLABYE OF BIRDLAND
- MY FAVORITE THINGS
- MY FOOLISH HEART
- MY FUNNY VALENTINE
- MY ONE AND ONLY LOVE
- MY ROMANCE
- MY SHINING HOUR
- NEARNESS OF YOU, THE

- EAST OF THE SUN
- EASY TO LOVE
- EMBRACEABLE YOU
- EMILY
- FALLING IN LOVE WITH LOVE
- FROM THIS MOMENT ON
- HAVE YOU MET MISS JONES
- HOW DEEP IS THE OCEAN
- I CONCENTRATE ON YOU
- OUT OF NOWHERE
- OVER THE RAINBOW
- SECRET LOVE
- SOFTLY, AS IN A MORNING SUNRISE
- SOMEDAY MY PRINCE WILL COME
- SONG IS YOU, THE
- SPEAK LOW
- STARDUST
- STAR EYES
- STELLA BY STARLIGHT
- SUGAR
- SUMMERTIME
- TAKE FIVE
- TAKE THE "A" TRAIN
- THE TOUCH OF YOUR LIPS
- THERE IS NO GREATER LOVE
- THERE WILL NEVER BE ANOTHER YOU
- WALKIN'
- WAY YOU LOOK TONIGHT, THE
- WHAT IS THIS THING CALLED LOVE
- WITHOUT A SONG
- YESTERDAYS
- YOU & THE NIGHT & THE MUSIC
- YOU STEPPED OUT OF A DREAM

<ul style="list-style-type: none"> • NIGHT AND DAY • NIGHT HAS 1000 EYES • OH LADY BE GOOD • OLD DEVIL MOON • ON GREEN DOLPHIN STREET • OUR LOVE IS HERE TO STAY 	
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GREAT AMERICAN SONGBOOK STANDARDS: BALLADS

- BODY & SOUL
- DARN THAT DREAM
- DON'T BLAME ME
- EASY LIVING
- GOD BLESS THE CHILD
- HERE'S THAT RAINY DAY
- I CAN'T GET STARTED
- IN A SENTIMENTAL MOOD
- IT NEVER ENTERED MY MIND
- LOVER MAN
- MISTY
- MOOD INDIGO
- MY FOOLISH HEART
- MY FUNNY VALENTINE
- MY OLD FLAME
- MY ONE AND ONLY LOVE
- MY SHIP
- NEARNESS OF YOU, THE
- OLD FOLKS
- PRELUDE TO A KISS
- SKYLARK
- SOPHISTICATED LADY
- YOU DON'T KNOW WHAT LOVE IS

JAZZ STANDARDS: BEBOP TUNES

- A NIGHT IN TUNISIA
- AIREGIN
- ANTHROPOLOGY
- CHERYL
- CONFIRMATION
- GOOD BAIT
- GROOVIN' HIGH

- HOT HOUSE
- HOW HIGH THE MOON/ORNITHOLOGY
- INDIANA/DONNA LEE
- LADYBIRD/HALF NELSON
- MOOSE THE MOOCHE
- MY LITTLE SUEDE SHOES
- OLD MILESTONES
- OLEO
- SCRAPPLE FROM THE APPLE
- SHAW NUFF
- SWEET GEORGIA BROWN/DIG
- YARDBIRD SUITE

JAZZ STANDARDS: MONK TUNES

- ASK ME NOW
- BEMSHA SWING
- EPISTROPHY
- I MEAN YOU
- IN WALKED BUD/BLUE SKIES
- MONK'S DREAM
- MONK'S MOOD
- OFF MINOR
- 'ROUND MIDNIGHT
- RUBY, MY DEAR
- PANNONICA
- WELL, YOU NEEDN'T

JAZZ STANDARDS: BLUES HEADS

- ALL BLUES – blues in 3/4 by Miles Davis
- AU PRIVAVE – bebop blues head by Charlie Parker
- BAG'S GROOVE – easy blues head in concert F
- BILLIE'S BOUNCE – bebop blues head by Charlie Parker
- BIRK'S WORKS– easy minor blues head
- BLUE MONK – classic Thelonious Monk blues
- BLUES FOR ALICE – a “bird blues” using alternate changes
- BLUES IN THE CLOSET – easy blues head
- C-JAM BLUES – easiest blues head of all time. Literally only two notes!
- CHERYL – blues head by Charlie Parker in concert C
- CHI CHI – another great “bird blues” head
- COOL BLUES – Simple blues head by Charlie Parker

- EQUINOX – John Coltrane minor blues head
- FOOTPRINTS – a variation of a minor blues
- FREDDIE FREELoader – blues head with a variation on the last chord
- FREIGHT TRANE – awesome “bird blues” from the Kenny Burrell and John Coltrane album
- MR. P.C. – entry level John Coltrane minor blues
- NOW’S THE TIME – Charlie Parker blues head with an iconic solo
- RELAXIN’ AT CAMARILLO – classic Charlie Parker blues head
- ROUTE 66 – singer blues tune
- SANDU – Clifford Brown blues head in concert Eb
- SONNYMOON FOR TWO – classic Sonny Rollins blues head
- STRAIGHT NO CHASER – simple Thelonious Monk blues head
- TAKE THE COLTRANE – blues by Duke Ellington for John Coltrane
- TENOR MADNESS – Sonny Rollins blues head and his only recording with Coltrane
- THINGS AIN’T WHAT THEY USED TO BE – entry level blues head
- WATERMELON MAN – Herbie Hancock variation on a blues
- WEST COAST BLUES – Wes Montgomery blues head in $\frac{3}{4}$

RHYTHM CHANGES HEADS

- ANTHROPOLOGY
 - A classic Charlie Parker head.
- DEXTERITY
 - Another great Charlie Parker tune. Parker’s heads are often times great studies on their own for learning how to improvise over chord changes.
- ETERNAL TRIANGLE, THE
 - This is a rhythm changes head written by saxophonist Sonny Stitt. You can hear it on Dizzy Gillespie’s 1957 record *Sonny Side Up*. This is a great one to learn because the bridge is re-harmonized and is worth looking in to.
- I GOT RHYTHM
 - This of course is the original rhythm changes by George Gershwin. It’s important to know where rhythm changes came from and be familiar with this tune. Keep in mind “I Got Rhythm” has a couple extra bars than the standard 32-bar rhythm changes form.
- LESTER LEAPS IN
 - This head was written by saxophone legend Lester Young for Count Basie’s Kansas City Seven. I suggest this one because it is incredibly easy and just a good catch phrase to know.
- MOOSE THE MOOCHE
 - Charlie Parker wrote a lot of great bebop heads over rhythm changes, and this is a good one.
- OLEO

- “Oleo” is arguably the most commonly called rhythm changes head and is incredibly important to know. This one was written by Sonny Rollins.
- RHYTHM-A-NING
 - This is a great rhythm changes head by Thelonious Monk. A lot of jazz musicians like to call this one, so it’s a good one to know.
- STEEPLECHASE
 - Parker again. This one only has a melody for the A sections and the B section is open for improvisation.

POPULAR MODAL JAZZ STANDARDS

- BEATRICE
- BLACK NARCISSUS
- BOLIVIA
- CANTALOUPE ISLAND
- CYCLIC EPISODE
- FEE-FI-FO-FUM
- FOOTPRINTS
- FREEDOM JAZZ DANCE
- INVITATION
- LITTLE SUNFLOWER
- MAIDEN VOYAGE
- MILESTONES
- RECORDAME
- SO WHAT/ IMPRESSIONS
- TAKE FIVE

POPULAR BOSSA NOVAS

- BLACK ORPHEUS
- CHEGA DE SAUDADE (NO MORE BLUES)
- CORCOVADO
- DESIFINADO
- GIRL FROM IPANEMA, THE
- HOW INSENSITIVE
- MEDITATION
- ONCE I LOVED
- ONE NOTE SAMBA
- THE LITTLE BOAT
- WATCH WHAT HAPPENS
- WAVE

ADVANCED/SPECIFIC DECADE JAZZ STANDARDS

JAZZ COMPOSITIONS – 1950's

ALONG CAME BETTY – *Benny Golson* – r. Art Blakey Moanin', 1958
CON ALMA – *Dizzy Gillespie*
COUNTDOWN – *John Coltrane* – r. Giant Steps, 1959
DIG – *Jackie McLean* r. with Miles 1951
DOXY – *Sonny Rollins* – r. Miles w. Sonny Rollins, 1955
FOUR – *Eddie Cleanhead Vinson* – r. Miles Davis Quartet, 1953
GIANT STEPS – *John Coltrane*, r. Giant Steps, 1959
JORDU – *Duke Jordan*
JOY SPRING – *Clifford Brown*- r. Clifford Brown and Max Roach 1955
LITTLE MELONAE – *Jackie McLean* r. Miles 1956
LOTUS BLOSSOM – *Kenny Dorham* r. Quiet Kenny 1959
MILESTONES – *Miles Davis* – r.
MOMENT'S NOTICE – *John Coltrane* – r. Blue Trane, 1957
NAIMA – *John Coltrane* – r. Giant Steps, 1959
NARDIS – *Miles Davis* - r. Potrait of Cannonball, 1985Bill Evans
NICA'S DREAM – *Horace Silver* r. The Jazz Messengers 1956
PEACE – *Horace Silver* – r. Blowin' The Blues Away, 1959
PENT-UP HOUSE – *Sonny Rollins* – r.
SANDU – *Clifford Brown* – Study in Brown, 1955
SOLAR – *Chuck Wayne/Miles Davis*
SO WHAT – *Miles Davis* – r. Kind of Blue, 1959
STABLEMATES – *Benny Golson* – r. Miles Davis, MILES, 1955
ST. THOMAS – *Sonny Rollins* – r. Saxophone Colossus, 1956
STROLLIN' – *Horace Silver* – r. Horace-Scope 1960
TUNE UP – *Miles Davis* – r. Cookin' 1956
THE PREACHER – *Horace Silver* - r. Horace Silver Quintet, 1955
WHISPER NOT – *Benny Golson* – r. Lee Morgan, 1956
WOODY 'N YOU – *Dizzy Gillespie* – r. Relaxin', Miles Davis 1956

JAZZ COMPOSITIONS – 1960's

BLUE BOSSA – *Kenny Dorham* – r. Page One, 1963
CANTALOUPE ISLAND – *Herbie Hancock* – r. Emphyrean Isles, 1964
COOKIN' at THE CONTINENTAL – *Horace Silver* – r. Finger Poppin', 1959
DANCE CADAVEROUS – *Wayne Shorter* – r. Speak No Evil, 1964
DOLPHIN DANCE – *Herbie Hancock* – r. Maiden Voyage, 1965
FEE-FI-FO-FUM – *Wayne Shorter* – r. Speak No Evil, 1964
JEANINE – *Cannonball Adderley* – r. Them Dirty Blues 1960

IMPRESSIONS – *John Coltrane* – r. Impressions, 1961
JOSHUA – *Victor Feldman* – r. Miles
JU-JU – *Wayne Shorter*, r. 1964
KILLER JOE – *Benny Golson* - r. Art Farmer Beny Golson Jazztet, 1960
MAIDEN VOYAGE – *Herbie Hancock* – r. Maiden Voyage, 1965
MERCY, MERCY, MERCY – *Joe Zawinul* – r. Cannonball Adderley
ONE FINGER SNAP – *Herbie Hancock* - r. Empyrean Isles, 1964
RECORDA ME – *Joe Henderson* – r. Page One, 1963
SEVEN STEPS TO HEAVEN – *Victor Feldman* – r. Miles 1963
SONG FOR MY FATHER – *Horace Silver* – r. 1964
SPEAK NO EVIL – *Wayne Shorter*, r. 1964
THE SIDEWINDER – *Lee Morgan* – r. 1963
TONES FOR JOAN’S BONES – *Chick Corea* -
UP JUMPED SPRING – *Freddie Hubbard*
WINDOWS – *Chick Corea* – r.
WITCH HUNT – *Wayne Shorter* – r. Speak No Evil, 1964
YES OR NO – *Wayne Shorter* – r. JU-JU, 1964

JAZZ COMPOSITIONS – 1970’s and CONTEMPORARY

BOLIVIA – *Cedar Walton* – r. Eastern Rebellion 1976
BRIGHT SIZE LIFE – *Pat Metheny*
FIRM ROOTS – *Cedar Walton*
500 MILES HIGH – *Chick Corea*
PHASE DANCE – *Pat Metheny*
QUESTION & ANSWER – *Pat Metheny*
RED CLAY – *Freddie Hubbard*
SAIL AWAY – *Tom Harrell*
SKY DIVE – *Freddie Hubbard* r. Sky Dive 1973
SPAIN – *Chick Corea*
VOYAGE – *Kenny Barron*