

Jazz Performance Class Syllabus

Lebanese Higher National
Conservatory of Music

Professor Thomas Hornig





LHNCM

Professor Thomas Hornig

Welcome to Jazz Improv Class

Professor Thomas Hornig

I teach applied saxophone

The Saxophone is possibly the most powerful and expressive Instrument ever invented. It is my life's work and I am proud to be able to impart some of the passion all hardworking Saxophonists have in my 30th year at the LHNCM

I also teach jazz theory and improv

The jazz language is, on its face, a simple one. In practice, the mastery of the structural elements that underpin jazz collaboration and communication requires diligent and sustained effort through which an intuitive understanding of music theory and chord / scale relationships is well earned.

I'm currently head of the jazz dept.

In the absence of the former dean of the jazz department, Arthur Satyan, I am proud to shoulder the responsibility of offering advice and guidance to musicians of all levels seeking to liberate themselves through music.



Jazz Performance/ Laboratory Class Syllabus

Term: Academic Year 2024-2025

Class Schedule: Weekly sessions (online
Individual and group sessions as needed)

Part of the Jazz Curriculum

This entry level performance class is open to
all motivated students of all levels provided
they show determination, drive and discipline.

Course Overview



General Description

This course prepares students for a wide range of musical opportunities, from jazz ensembles to rock, reggae, funk bands, Arabic music groups, and more. Students will develop fundamental skills in improvisation, ensemble collaboration, and personal musicianship, fostering the versatility needed to excel in diverse musical contexts. Emphasis is placed on memorizing jazz standards, mastering technical skills, and building confidence as improvisers and performers.

Course Objectives



Objectives 1-7

1. Memorize a repertoire of jazz standards suitable for a wide range of musical settings.
2. Develop technical proficiency in scales, arpeggios, and piano voicings to support improvisation and ensemble performance.
3. Overcome barriers to improvisation through structured practice with minor pentatonic scales and rhythmic exercises.
4. Engage in transcription projects to deepen understanding of jazz language and improve listening skills.
5. Explore composition and arranging to support creative expression and group leadership.
6. Collaborate effectively in ensembles across genres, from jazz to Arabic music and contemporary styles.
7. Gain proficiency with music technology tools such as MuseScore, Sibelius, LUNA, and Logic Pro.



Course Requirements

Video Submissions of Jazz Standards (40 points)

Presentation of at least ten Jazz Standards- Individual performances with either a metronome or Aebersold Play-a-long recordings (Melody/Chorus)

Arrangements and Compositions (30 points)

Video submission of ensemble performances organized and produced in collaboration

Mid and Final Exams (30 points)

Live or video taped performance featuring the entire class. (Short solos for all)

Course Policies

Attendance

Participating students agree to commit to weekly zoom/online meetings followed by regular youtube channel submissions of required material

Communication Mandatories

Students must take the initiative to reschedule force majeure absences.

Individual Initiative

All students are expected to assume leadership roles in the organization of rehearsals and the completion of tasks in this class. Jazz is all about individual accountability and success in this class will be easily measured by the extent to which students are pro-active.

Required Books and References

- ✓ Patterns for Jazz by Jerry Coker – Exercises for building improvisational vocabulary
- ✓ - Aebersold Play-Along Series – Accompanying tracks for real-time improvisation practice.

- ✓ IREAL PRO (Application used widely by jazz musicians worldwide)
- ✓ Transcribe! – Software for slowing down recordings for analysis and practice.
- ✓ MuseScore – Free software for creating and arranging sheet music.
- ✓ Real Book (6th Edition) – Standard jazz repertoire with chord charts and melodies
- ✓ The Jazz Theory Book by Mark Levine – A foundational text for understanding harmony, scales, and improvisation.

Contact Me

Scan the QR code for
my blog



Phone Number

+961 3 409921

Email Address

tomhornig@gmail.com

Consultation Hours

2 PM to 4 PM, Monday to Friday





Reccomended Jazz Standards

Beginner-Level Jazz Standards

- Autumn Leaves
- Blue Bossa
- C-Jam Blues
- Summertime
- Take the A Train
 - All of Me
 - Satin Doll
- Fly Me to the Moon
 - Impressions
 - So What
- Straight, No Chaser
- Watermelon Man
 - Perdido
- Billie's Bounce (Blues)
- Now's the Time (Blues)
- Tenor Madness (Blues)



Reccomended Jazz Standards

Intermediate-Level Jazz Standards

- All the Things You Are
- There Will Never Be Another You
 - Misty
- My Funny Valentine
- How High the Moon
 - Just Friends
 - Lady Bird
 - Four
 - Doxy
- A Foggy Day
- I Got Rhythm (Rhythm Changes)
 - Stella by Starlight
- On Green Dolphin Street
 - Recorda-Me
- Softly, as in a Morning Sunrise
 - Caravan
 - Nica's Dream
- Beautiful Love
- Night and Day
 - Blue Monk



Reccomended

Jazz Standards

Advanced-Level Jazz Standards

- - Giant Steps
- - Donna Lee
- - Moment's Notice
 - - Countdown
 - - Cherokee
- - Confirmation
 - - Inner Urge
- - Anthropology
 - - Epistrophy
 - - Ornithology
- - Woody 'n You
- - Freedom Jazz Dance
 - - Thelonious
 - - Solar
- - Round Midnight
 - - Spain
- - Central Park West
 - - Wave
 - - Yes and No
 - - Ceora

Course Structure

The course is structured into two semesters, with a progressive focus on skill-building and performance readiness.

Fall Semester

- Weeks 1-4: Introduction to jazz standards and foundational improvisation exercises.
- Weeks 5-8: Technical development in scales, arpeggios, and piano voicings.
- Weeks 9-12: Ensemble collaboration, focusing on jazz and crossover genres.
- Weeks 13-16: Mid-term assessments: Individual and ensemble recordings.

Spring Semester

- Weeks 1-4: Advanced improvisation techniques and transcription projects.
- Weeks 5-8: Composition and arranging workshops for ensembles.
- Weeks 9-12: Collaborative rehearsals and performance preparation.
- Weeks 13-16: Final assessments: Collaborative performances and project submissions.

MILES DAVIS OMNIBOOK

For B \flat Instruments • Transcribed Exactly from His Recorded Solos



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Additional Resources

MuseScore Resources

✓ 1. My Little Suede Shoes (for jazz combo)
Link:
<https://musescore.com/user/19883226/scores/7910705>

✓ 2. Till There Was You Bossa Nova for Jazz Combo
Link:
<https://musescore.com/user/28166019/scores/6374001>

✓ 3. Watermelon Man
Link:
<https://musescore.com/austinwindorski/scores/4552456>

✓ 4. Chameleon for Jazz Combo
Link:
<https://musescore.com/amac714/scores/6268461>

✓ 5. Moanin' for Jazz Combo
Link:
<https://musescore.com/user/7849936/scores/5022994>

✓ 6. The Chicken (Hard Bop Jazz Combo Rendition)
Link:
<https://musescore.com/torren33/scores/5859082>

Students are encouraged to explore the following MuseScore projects for inspiration and as a basis for their own contributions. The titles are listed here, each with a direct link to the corresponding score.

✓ 7. C Jam Blues Arranged for Combo

Link:

<https://musescore.com/user/14974826/scores/7092812>

✓ 8. Tombo in 7/4 - Jazz Combo

Link:

https://musescore.com/double_a/scores/6449590

✓ 9. Black Nile for Jazz Combo

Link:

<https://musescore.com/user/27303862/scores/5598015>

✓ 10. Joy Spring for Jazz Combo

Link:

<https://musescore.com/user/26898957/scores/6067944>

✓ 11. Backatown-Combo

Link:

<https://musescore.com/user/31385830/scores/5466638>

✓ 12. St. James Infirmary, for Jazz Combo

Link:

<https://musescore.com/user/12509981/scores/6126155>

Additional Learning Outcomes:

- Develop proficiency in music and video editing tools essential for modern musicianship.
- Understand the integration of technology in music creation and performance.
- Build collaborative and self-marketing skills through digital platforms.
- Experience a tangible ensemble project that reflects real-world music industry practices.

·The culmination of this work will not only enhance individual and collective musicianship but also create engaging content that can promote the jazz program within the student body and beyond.

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- ✓ 13. Body and Soul - Johnny Green (8 Piece Jazz Combo)
Link:
<https://musescore.com/user/27887176/scores/6758370>

- ✓ 14. Mario in Jail: Bossa Nova Remix (for Jazz Combo) DCR#14
Link:
<https://musescore.com/user/10768291/scores/6645454>

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- ✓ 15. LA GAROTA DE IPANEMA Combo Jazz
Link:
<https://musescore.com/user/33569506/scores/5852222>

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- ✓ 16. Lullaby of Birdland
Link:
<https://musescore.com/user/24371681/scores/5925088>

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- ✓ 17. Common Jazz Scales
Link:
<https://musescore.com/user/4167521/scores/1241561>



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Basic editing for young musicians

Editing and Assimilation Process:

- 1. Video Editing: Students will work with video editing tools like Adobe Premiere Pro to combine visual and auditory elements into cohesive performance videos. This aspect emphasizes critical skills for musicians in self-promotion and digital marketing on platforms like YouTube, Instagram, and TikTok.
- 2. Audio Integration: Using digital audio workstations (DAWs) such as Luna and Cubase, audio tracks from student submissions will be synchronized and mixed. This technical work will be shared between students and Professor Hornig, creating a unique learning opportunity.
- 3. Web Presence: Students will gain experience creating a digital portfolio, utilizing platforms like WordPress to showcase their ensemble projects.