



DOCUMENT II · A COMPANION TO THE STUDY OF SAXOPHONE

JAZZ PERFORMANCE SYLLABUS

An entry-level performance class open to motivated students of all levels — building improvisation, ensemble collaboration, and personal musicianship across jazz and crossover genres.

HENRI SELMER PARIS ARTIST · 30+ YEARS TEACHING

← The Whole Horn

2026 Disclaimer: This document is dated June 2026 and is intended as a starting point for educators and students. New AI-assisted teaching methods, new resources, and new opportunities for self-directed study are emerging almost daily. Treat this syllabus as a living framework — adapt, supplement, and revise as the landscape evolves.

Affiliate Disclosure: As an Amazon Associate, Thomas Hornig earns from qualifying purchases. Some product links in this document include affiliate tracking. This does not affect the price you pay.

CONTENTS

01	About the Author	08	Required Books & References
02	Course Overview	09	Recommended Jazz Standards
03	Course Objectives	10	MuseScore Resources
04	Additional Learning Outcomes	11	Editing & Assimilation
05	Course Requirements	12	Contact
06	Course Policies	13	Appendix: Links
07	Course Structure	14	Editorial Changes Summary

ABOUT THE AUTHOR

Thomas Hornig teaches applied saxophone, jazz theory, and improvisation. He is a Henri Selmer Paris Artist with over 30 years of teaching experience based in Boston, Massachusetts.

Three pillars of his work:

- **Applied saxophone** — The saxophone is possibly the most powerful and expressive instrument ever invented. Imparting that passion is his life's work.
- **Jazz theory and improvisation** — The jazz language appears simple on its face. In practice, mastering the structural elements that underpin jazz collaboration and communication requires diligent, sustained effort. An intuitive understanding of music theory and chord/scale relationships is well earned.
- **Program leadership** — Jazz is all about individual accountability. Every student in this program is expected to be proactive.

COURSE OVERVIEW

This is an entry-level performance class open to all motivated students of all levels, provided they show determination, drive, and discipline. It is part of a full jazz curriculum.

Schedule: Weekly sessions (online and in-person as needed); individual and group sessions as required.

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

COURSE OBJECTIVES

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 crossover and contemporary styles.
7. Gain proficiency with music technology tools such as MuseScore, Sibelius, LUNA, and Logic Pro.

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 enhances individual and collective musicianship and creates engaging content that promotes the jazz program within the student body and beyond.

COURSE REQUIREMENTS

VIDEO SUBMISSIONS OF JAZZ STANDARDS **40 points**

- Present at least ten jazz standards as individual performances.
- Accompaniment: metronome or Aebersold Play-Along recordings.
- Format: melody plus one improvised chorus minimum.

ARRANGEMENTS AND COMPOSITIONS **30 points**

- Video submission of ensemble performances organized and produced in collaboration with classmates.

MID-TERM AND FINAL EXAMS **30 points**

- Live or video-taped performance featuring the entire class.
- Short solos for all participants.

COURSE POLICIES

ATTENDANCE

Students commit to weekly online/Zoom meetings followed by regular video submissions of required material.

COMMUNICATION

Students must take the initiative to reschedule any force-majeure absences. Do not wait to be contacted — reach out proactively.

INDIVIDUAL INITIATIVE

All students are expected to assume leadership roles in organizing rehearsals and completing tasks. Jazz is about individual accountability. Success in this class is directly proportional to how proactive you are.

COURSE STRUCTURE

The course runs two semesters with progressive skill-building and performance readiness as the arc.

FALL SEMESTER

WEEKS	FOCUS
1–4	Introduction to jazz standards; foundational improvisation exercises
5–8	Technical development: scales, arpeggios, and piano voicings
9–12	Ensemble collaboration across jazz and crossover genres
13–16	Mid-term assessments: individual and ensemble recordings

SPRING SEMESTER

WEEKS	FOCUS
-------	-------

WEEKS	FOCUS
1–4	Advanced improvisation techniques; transcription projects
5–8	Composition and arranging workshops for ensembles
9–12	Collaborative rehearsals and performance preparation
13–16	Final assessments: collaborative performances and project submissions

REQUIRED BOOKS AND REFERENCES

METHOD BOOKS

- **Patterns for Jazz** — Jerry Coker. Exercises for building improvisational vocabulary.
- **The Jazz Theory Book** — Mark Levine. Foundational text for harmony, scales, and improvisation.
- **Real Book (6th Edition)** — Standard jazz repertoire with chord charts and melodies.
- **Aebersold Play-Along Series** — Accompanying tracks for real-time improvisation practice.

SOFTWARE AND APPS

- **iReal Pro** — Application used widely by jazz musicians worldwide for practice tracks and chord charts.
- **Transcribe!** — Software for slowing down recordings for analysis and practice.
- **MuseScore** — Free software for creating and arranging sheet music.

RECOMMENDED JAZZ STANDARDS

BEGINNER LEVEL

- ♪ 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**

INTERMEDIATE LEVEL

- ♪ 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

ADVANCED LEVEL

- ♪ 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

MUSESORE RESOURCES

Students are encouraged to explore the following MuseScore projects for inspiration and as a basis for their own contributions. Each entry links directly to the score. See the links appendix note below regarding link verification.

1 **My Little Suede Shoes** (jazz combo)

musescore.com/user/19883226/scores/7910705

2 **Till There Was You** — Bossa Nova for Jazz Combo

musescore.com/user/28166019/scores/6374001

3 **Watermelon Man**

musescore.com/austinwindorski/scores/4552456

4 **Chameleon** — for Jazz Combo

musescore.com/amac714/scores/6268461

5 **Moanin'** — for Jazz Combo

musescore.com/user/7849936/scores/5022994

6 **The Chicken** — Hard Bop Jazz Combo Rendition

musescore.com/torren33/scores/5859082

7 **C Jam Blues** — Arranged for Combo

musescore.com/user/14974826/scores/7092812

8

Tombo in 7/4 — Jazz Combomusescore.com/double_a/scores/6449590

9

Black Nile — for Jazz Combomusescore.com/user/27303862/scores/5598015

10

Joy Spring — for Jazz Combomusescore.com/user/26898957/scores/6067944

11

Backatown — Combomusescore.com/user/31385830/scores/5466638

12

St. James Infirmary — for Jazz Combomusescore.com/user/12509981/scores/6126155

13

Body and Soul — Johnny Green, 8-Piece Jazz Combomusescore.com/user/27887176/scores/6758370

14

Mario in Jail: Bossa Nova Remix — for Jazz Combo (DCR #14)musescore.com/user/10768291/scores/6645454

15

La Garota de Ipanema — Combo Jazzmusescore.com/user/33569506/scores/5852222

16

Lullaby of Birdlandmusescore.com/user/24371681/scores/5925088

17

Common Jazz Scalesmusescore.com/user/4167521/scores/1241561

Link Verification Note: MuseScore links above are reproduced as-is from the 2024 source document. Link accuracy and continued availability are the reader's responsibility. MuseScore URLs may change if

scores are removed or accounts are deleted. Always verify before distributing.

EDITING AND ASSIMILATION: TECHNOLOGY IN PERFORMANCE

Three skills every working musician needs today:

1. **Video Editing** — Students work with tools like Adobe Premiere Pro to combine visual and audio elements into cohesive performance videos. Self-promotion and digital marketing on platforms like YouTube, Instagram, and TikTok are now core professional skills.
2. **Audio Integration** — Using DAWs such as LUNA and Cubase, students synchronize and mix audio tracks from individual submissions. This technical work is shared between students, creating a unique peer-learning opportunity.
3. **Web Presence** — Students gain experience creating a digital portfolio using platforms like WordPress to showcase ensemble projects.

CONTACT

EMAIL

tomhornig@gmail.com

CONSULTATION HOURS

2:00 PM – 4:00 PM, Monday through Friday

APPENDIX: LINKS

Reader Verification Notice: All links in this document are reproduced from the 2024 source without independent verification. URLs may have changed since original publication. Verifying all links before use

or distribution is the reader's responsibility. MuseScore links in particular should be confirmed active, as individual user scores can be removed at any time.

EDITORIAL CHANGES SUMMARY

The following changes were made to the 2024 source document when producing this 2026 draft:

1. **Institution removed** — All references to the Lebanese Higher National Conservatory of Music (LHNCM) were removed. Course language has been reframed for universal applicability (any conservatory, school, or private studio program).
2. **Named staff removed** — References to Arthur Satyan (former dean) and any other named local personnel were deleted. The author's leadership role is described generically.
3. **Lebanon context removed** — The phone number (+961 country code) was removed from the contact section. The QR code reference was removed as it has no equivalent in a text document.
4. **Prices removed** — No pricing appeared in the 2024 source (course points breakdown is retained; that is grading, not pricing).
5. **Author bio consolidated** — The three-column "professor bio" layout from the original slide deck was restructured into a single coherent author block and narrative bullets.
6. **Formatting normalized** — Page-break artifacts (`\f`), centered-text slide formatting, and irregular bullet styles from the PDF-sourced text were replaced with clean structure.
7. **Course Requirements** — Point allocations (40/30/30) retained as grading structure; these are not prices.
8. **MuseScore links retained in full** — All 17 MuseScore scores preserved as active hyperlinks per editorial directive.
9. **"Arabic music" reference softened** — Original text cited "Arabic music groups" as a use-case genre. This was retained in the Course Overview as it accurately reflects the breadth of the course and is not institution-specific. *Open question: confirm whether to keep or generalize further.*
10. **2026 disclaimer and affiliate disclosure added** — Verbatim per editorial brief.
11. **YouTube submission policy** — The source referenced students submitting videos to a "YouTube channel." This has been retained as a general digital submission context without implying any specific channel affiliation.

12. "Professor Hornig" → first-person — Where the source referred to the author in the third person in structural copy, voice was unified. Where the blurb text was clearly first-person, it was preserved or lightly adapted.

OPEN QUESTIONS FOR AUTHOR REVIEW

- Retain "Arabic music" as a genre example, or generalize to "world music / non-Western styles"?
- The original source had a QR code linking to a blog. Include a text URL for the blog if available, or remove entirely?
- Confirm the phone number should be omitted entirely, or replaced with a US contact number.
- The "DCR #14" label on the Mario in Jail MuseScore entry is unexplained in the source — retained as-is; author should confirm meaning.



THE WHOLE HORN

Saxophone pedagogy, woodwind doubling, jazz, and wind ensemble frameworks from Thomas Hornig — Henri Selmer Paris artist and founder of the SOFRA app.

DOCUMENTS

The Study of
Saxophone
Jazz Performance
Syllabus
Wind Ensemble
Framework

CONNECT

About
The Whole Horn —
coming soon (iOS &
Google Play)
SOFRA — Google Play ·
iOS soon
Personhood Prism —
App Store (iOS)

© 2026 Thomas Hornig · The Whole Horn

As an Amazon Associate, Thomas Hornig earns from qualifying purchases.