

**MUS 390**  
**Assignment #9 – Jazz Standard Complete Analysis**

Perform a complete analysis of a jazz standard.

**1. Form**

- At the very top or bottom of the chart, identify the form and put it in a box:

Example:

Form: AABA
------------

- If you think the form is something less usual, that's fine; just clearly indicate what you think it is

**2. Melody**

- Similar to part of Assignment #6, identify the one, two or three motifs (labeled "a", "b", "c", etc.) that are in the song's A (and possibly B) section(s). Put boxes around motifs and subsequent iterations of them and label each box "motif a", "motif a modified", "motif a sequenced", "motif b", etc. as is appropriate. For portions that repeat a melody, it is ok to write "same as measures X-Y" in stead of cluttering the page with the same analysis again.
- Comment (on the back of the page) on the phrasing: are phrases in 4 or 8 measures long? are all phrases the same length? Are there any similarities between the different motifs you've identified, or similarities in how the motifs are handled?

**3. Harmony**

- Analyze as many chords as possible using roman numerals (you can ignore chords in parentheses). When chords are not diatonic, put an asterisk next to the roman numeral you write (such as "VI\*" instead of "vi", or "II\*" instead of "ii", or "bII\*", etc.).
- Different parts of a given song may be in different keys, or suggest another key (such as just the ii and V of a new key); when a new key is in use, indicate that next to the first chord that is a part of the new key
- Put a bracket over any  $\overbrace{ii \rightarrow V \rightarrow I}$ , or  $\overbrace{ii \rightarrow V}$  chord sequences you encounter (in however many keys you encounter them—which is sure to happen)
- Chords that you cannot identify with roman numerals can be ignored

Choose from on of these two songs (any others must be pre-approved):

*All The Things You Are*

*Angel Eyes*

*But Beautiful* (this one is more difficult and will receive an automatic extra-credit of 5 points)

**Chord simplification**

Chords that use higher numbers than "7" in their symbol should be treated like 7th chords for analysis purposes.

**Example chord**

E7sus  
E7 (#5)  
E7 (b9)  
E7 (#9)  
E7(alt)  
E9  
E9sus  
E13  
E Maj9  
E mi 9  
E mi 11

**Treat as**

E7 (dominant 7th)  
E maj7 (major 7th)  
E mi7 (minor 7th)  
E mi7 (minor 7th)