

APPLIED JAZZ CLINIC



Lesson Plan

Kick Start Improvisation With Scales

Summary

1. **Subject(s):** Major Scales, Minor Scales, Identifying Key Centers
2. **Topic or Unit of Study:** Using Current Skills for Jazz Improvisation
3. **Grade/Level:** 7th Grade Jazz Band Students and above
4. **Objective:** a.) The use of already acquired knowledge of scales to improvise over matching key centers to improvise coherently. b.) Using the notes of each scale in time with the music will produce a coherent improvisation. c.) Using the notes of each scale in combination with the notes of the implied chord in time will produce a coherent improvisation. d.) Recognizing what chord symbols represent major scale keys and minor scale keys. e.) Recognizing what scale is implied by the given ii7-V7 progressions in the progression. f.) Reinforce that establishing an on-going proficiency in the performance of major and minor scales is essential to realizing coherent jazz improvisation skills and toward the further understanding of Song Form structures used in Jazz music.
5. **Time Allotment:** 1-hour or more of standard school class period time to introduce and practice the lesson during the clinic. Multiple practice sessions to mastery of the material toward useful performance and compositional applications by students.

Implementation

Learning Context

Have your students learned everything they need to know in order to complete this lesson? This might be a good time to review some previous clinic lessons like Major Tetrachords, Harmonic Minor Scale in Jazz, Three Jazz Blues Structures, and also the basic intervals so that they feel prepared to learn something exciting and new! This clinic also demonstrates that **anyone** with the most basic skills and willingness to try **can improvise**. This success usually leads to enthusiasm.

Procedure

a. Anticipatory Set

Did you know that each degree of each scale also serve as roots of chords and some of those chords are the basis of chord progressions in jazz music? It's true. The common jazz chord progressions use the same iii-vi-ii-V-I progression of chords found in all Western Music. Understanding that jazz chord symbols simply represent this progression is vital.

b. Direct Instruction

Hand out parts. Have students play their respective written part for each segment of the "Applied Clinic" handout and teach students how to identify the key areas in the musical selections used. Flute and Clarinet parts are included. Take note that the main idea here is to simply identify that Xmin7 means a chord built on the 2nd degree of a major scale, X7 means a chord built on the 5th degree of a major scale and XMaj7 means a chord built on the 1st degree of a major scale. And also that Xmin7(b5) means a chord built on the 2nd degree of a minor scale, X7(b) means a chord built on the 5th degree of a minor scale and Xmin means a chord built on the 1st degree of a minor scale. Please note that the use of "X" is to represent any note letter name in context.

c. Guided Practice

Using the "Applied Clinic" handout to target problem areas and new information for the students and isolate specific measures or scales to play repetitively toward mastery.

d. Check for Understanding

Ask lots of questions throughout your lesson to make sure that your students are feeling comfortable with all of this exciting new information. Note that this is very involved applied music theory subject matter relative to the normal course of study in most school music programs. Some students will not grasp the entirety of the clinic in one class period.

e. Independent Practice

Understanding how to utilize practiced skills is empowerment beyond measure in music. Students are often trained to play scales but often do not make the real connection of how scales truly impact music. This is particularly true in the field of Jazz Education where there are so many methods of teaching improvisation using so many variants on legitimate musical terminology that confusion often is the rule among the minds of most students attempting to learn to improvise. This clinic bridges the gap between functional applied knowledge-based skills and the theoretical constructs used to describe the act of jazz improvisation over the changes of a tune. This clinic also gives students an objective baseline that creates results-driven motivation to learn their major and minor scales.

f. Closing

This is the perfect opportunity to open up the class for a group discussion. Ask your students questions that help them realize the importance of today's lesson with questions like, "how will you use this information in your performance of blues and improvisation?"

Differentiated Instruction

Try to keep in mind that children learn in many different ways. By consciously thinking about this, you'll be able to use different teaching techniques to reach as many children as possible in your classroom!

- a. Visual Learners
- b. Auditory Learners
- c. Kinesthetic Learners
- d. ESL Students
- e. At-risk Students
- f. Advanced Learners

Materials & Resources

When choosing supplementary materials and resources for your lesson plan (books, videos, etc.), try to put yourself in the shoes of your students. Find resources that ENHANCE your lesson and make your instruction an inviting learning experience for your class!

- Instructional Materials: “Applied Clinic” handout
- Resources: White Board, Chalk Board, Access to YouTube Videos, etc.
- Lead Sheet: “Autumn Leaves” in concert key

AUTUMN LEAVES

The musical score for "Autumn Leaves" is presented in a lead sheet format. It consists of ten staves of music, each with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 4/4. The score includes a melodic line and guitar chords. The chords are labeled as follows:

- Staff 1: C^{MIN}7, F⁷, B^bMAJ⁷, E^bMAJ⁷
- Staff 2: A^{MIN}7(9), D⁷⁽⁹⁾, G^{MIN}
- Staff 3: C^{MIN}7, F⁷, B^bMAJ⁷, E^bMAJ⁷
- Staff 4: A^{MIN}7(9), D⁷⁽⁹⁾, G^{MIN}
- Staff 5: A^{MIN}7(9), D⁷⁽⁹⁾, G^{MIN}
- Staff 6: C^{MIN}7, F⁷, B^bMAJ⁷
- Staff 7: A^{MIN}7(9), D⁷⁽⁹⁾, G^{MIN}, G^{b7}, F^{MIN}7, E⁷
- Staff 8: E^bMAJ⁷, D⁷⁽⁹⁾, G^{MIN}

The score includes measure numbers 5, 9, 13, 17, 21, 25, and 29. The piece concludes with a double bar line and repeat dots at the end of the final staff.

Assessment

It must be understood by both teachers and students that jazz improvisation is a continual learning process that involves applied abilities on a particular musical instrument. The ability to perform all major scales is essential. Students who have problems with materials covered in this clinic will find out their weaknesses as musicians and know what to practice. Weaknesses will become strengths. Encourage students to employ - Practice. Patience. Persistence.

AUTUMN LEAVES - THREE SCALES FOR IMPROVISATION:

- Measures 1 - 4 are in the key of the **Bb major concert scale**
- Measures 5 - 8 are in the key of the **G harmonic minor concert scale**
- Measures 9 - 12 are in the key of the Bb major concert scale
- Measures 13 - 16 are in the key of the G harmonic minor concert scale
- Measures 17 - 20 are in the key of the G harmonic minor concert scale
- Measures 21 - 24 are in the key of the Bb major concert scale
- Measures 25 - 27 are in the key of the G harmonic minor concert scale
- Measures 28 - 29 are in the key of the **Eb major concert scale**
- Measures 30 - 32 are in the key of the G harmonic minor concert scale



AFTER-CARE RESOURCES WITH THIS CLINIC

1. LEAD SHEET TO **“AUTUMN LEAVES”** (TRANSPOSE FROM THE CONCERT KEY SHEET PROVIDED SO ALL Bb, C, Eb, AND BASS CLEF INSTRUMENTS HAVE A COPY.)
2. IDENTIFY THE FOUR MEASURE SEGMENTS THAT USE THE MAJOR SCALE
3. IDENTIFY THE FOUR MEASURE SEGMENTS THAT USE THE HARMONIC MINOR SCALE
4. ENCOURAGE ALL STUDENTS TO CREATE IMPROVISATIONS USING THE TWO SCALES
5. UTILIZE THIS FORMULA TO EXPAND REPERTOIRE AND KNOWLEDGE
6. THE MAIN PURPOSE OF THIS CLINIC IS TO BE A QUALIFIED STARTING POINT.
7. ENCOURAGE FURTHER STUDY AND ANALYSIS OF OTHER JAZZ LEAD SHEETS
8. ENCOURAGE FURTHER STUDY OF JAZZ IMPROVISATION MUSIC THEORY
9. ENCOURAGE STUDENTS TO ANALYZE THE PROGRESSIONS OF JAZZ BAND CHARTS
10. DOWNLOAD MY OTHER CLINICS: <http://burnettpublishing.com/kmea/>

ABOUT THE CLINICIAN



Mr. Burnett is a prominent Kansas City saxophonist, bandleader, instructor, and raconteur. He operates Artists Recording Collective, a record label that has released dozens of albums by jazz musicians from around the world. He completed the recording and mixing of his fourth album as a leader titled “Standards Vol. 1” - scheduled to be released commercially in 2019 and distributed worldwide on the ARC record label.

Over the course of his career, Mr. Burnett has performed professionally around the world, recorded noteworthy albums as a leader, taught at the college-level and co-founded a significant independent recording label. A member of the official touring roster for the state of Kansas, Mr. Burnett’s jazz quintet is an eclectic instrumental music ensemble comprised of accomplished professional artists who are also experienced music educators. Concert performances feature Burnett original compositions and a select repertoire of jazz masterworks. He was a featured artist at the historically famous Drum Room for two years, performed on the first Saturday of each month during 2018 in the Crossroads Arts District of Kansas City and was the guest artist and clinician for the Northwest Missouri State Jazz Festival in 2019.

Mr. Burnett endorses and plays Selmer (Paris) saxophones exclusively and is an official Conn-Selmer artist and clinician. He has performed alongside and worked with many wonderful artists. He has shared the stage and studio with great musicians such as Bobby Watson, Will Matthews, Bob Bowman, Marcus Hampton, Ahmed Alaadeen, Greg Carroll, Bill Crain, David Basse, Sumi Tonooka, Erica Lindsay, Dino Massa, Marco Zurzolo, Lutz Herbig, Michael Session, Jeff “Siege” Siegel, Michael Jefry Stevens, Stanton Kessler, Jim Nesbit, Keith Philbrick, Jerry Coker, Kevin Cerovich, Roger Wilder, Gerald Dunn, Clarence Smith, Matt Otto and Gerald Spaits among many others. SEE: BurnettPublishing.com